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A RECITAL

by

WALTER FREDERICK TEMME

B.M., University of the Pacific, 1979

A MASTER'S REPORT

submitted in partial fulfillment of the
requirements for the degree

MASTER OF MUSIC

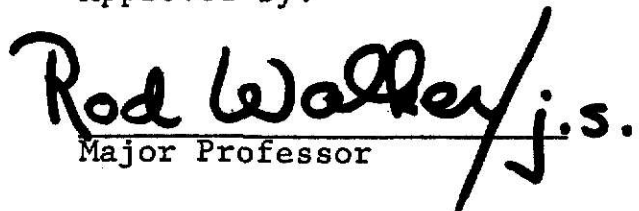
Department of Music

KANSAS STATE UNIVERSITY

Manhattan, Kansas

1981

Approved by:

 Rod Walker/j.s.
Major Professor

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Department of Music

Graduate Recital #101
Season 1980-81

presents

GRADUATE RECITAL #101

WALTER TEMME, Conductor
B.M. University of the Pacific, 1979
assisted by
The KSU Symphony Orchestra
and
Robert Edwards, piano

Thursday, October 30, 1980

McCain Auditorium

8:00 p.m.

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

PROGRAM

Symphony No. 102 in B flat Major *Franz Joseph Haydn*
Largo: Vivace (1732-1809)
Adagio
Menuetto
Presto

Dreams *Laurence F. Hastings*
(b. 1957)

Intermission

Piano Concerto No. 5 in E flat Major "Emperor" *Ludwig van Beethoven*
Allegro (1770-1827)
Adagio un poco mosso
Allegro

Mr. Edwards, Soloist

INSTRUMENTATION

SYMPHONY NO. 102, by FRANZ JOSEPH HAYDN

2 Flutes, 2 Oboes, 2 Bassoons, 2 Horns in B flat,
2 Trumpets in B flat, Timpani, Strings

"DREAMS," by LAURENCE F. HASTINGS

2 Flutes, Piccolo, 2 Oboes, English Horn, 2 Clarinets
in B flat, Bass Clarinet, 2 Bassoons, 4 Horns in F,
3 Trumpets in B flat, 2 Tenor Trombones, Bass Trombone,
Tuba, Timpani, Glockenspiel, Chimes, Suspended Cymbal,
Snare Drum, Bass Drum, Strings

PIANO CONCERTO NO. 5, by LUDWIG van BEETHOVEN

2 Flutes, 2 Oboes, 2 Clarinets in B flat, 2 Bassoons,
2 Horns in E flat, 2 Trumpets in E flat, Timpani,
Solo Piano, Strings

SYMPHONY NO. 102

Background

Of all the works composed by Joseph Haydn (1732-1809) between the years 1791 and 1795, the twelve London Symphonies (nos. 93-104) stand out as his most remarkable achievement. These symphonies took on popular names like "Surprise," "Clock," "Military," and "Drumroll" and along with the rest of these last symphonies were virtually the only ones in the general concert repertory at the turn of the 19th century. Several outstanding features contributed to their widespread popularity. The first is that these are all "grand" symphonies written for a broad presentation of musical ideas and for the sound quality inspired by the fine orchestras and concert rooms of London. Another prominent feature is the use of simple themes and melodies with immediate appeal (Symphonies 94, 100 and 101) and the occasional use of folk song melodies (Symphonies 103 and 104).¹

These symphonies got their start through a man named Johann Peter Salomon (1745-1815), a native of Bonn who acquired a reputation in Germany as an accomplished violinist and composer. He then moved to London where he became known as a violinist, conductor, and concert promoter. Salomon was on

¹Jens Peter Larsen, "Joseph Haydn," in The New Grove Dictionary of Music and Musicians (1980), VIII, p. 356.

the continent in December of 1790 when he heard of the news that Haydn had been relieved of his obligations to the Esterhazy family. He rushed to Vienna and offered Haydn more than 1200 English pounds in an eminently successful effort to get Haydn to London.

Haydn would eventually make two trips to London, during which his symphonies would be premiered and performed again and again at the "Salomon Concerts" in Hanover Square. The first series of concerts was performed between 1791 and 1792 which saw the premiere of symphonies 93 through 98. Haydn went back to Vienna in 1793, but returned for a new series of concerts in 1794 and 1795. The concerts of 1794 were still known as the "Salomon Concerts" in which symphonies 99, 100 and 101 were premiered, but the last three symphonies (102-104) were premiered at a new series in 1795 known as the "Opera Concerts" under the musical directorship of Jean Baptiste Viotti (1753-1824) which were held in the King's Theater. In honor of Salomon's success in bringing Haydn to London, the twelve London Symphonies are often referred to as the "Salomon Symphonies."

Symphony 102 was written in 1794, to be premiered at the Salomon Concert series until that series was ended. Instead, it was programmed to open the second half of the first concert in the Opera Concert series on Monday, February 2, 1795. As stated before, these symphonies were "grand" as they were called in concert advertisements,

published editions, and concert programs: "A new Grand Overture, composed on the Occasion, by Haydn."

Many myths and tales have been associated with Haydn's symphonies, some of which hold a certain amount of truth. One such tale concerns the title of "Miracle" given to Symphony No. 96 in which a chandelier reportedly fell during a performance. Albert Christopher Dies reports his knowledge of the story:

When Haydn appeared in the orchestra and sat down at the pianoforte to conduct the symphony himself, the curious audience in the parterre left their seats and crowded toward the orchestra the better to see the famous Haydn quite close. The seats in the middle of the floor were thus empty, and hardly were they empty when the great chandelier crashed down and broke into bits, throwing the numerous gathering into a great consternation. As soon as the first moment of fright was over and those who had passed forward could think of the danger they had luckily escaped and find words to express it, several persons uttered the state of their feelings with the loud cries of "Miracle!, Miracle!" Haydn himself was deeply moved and thanked the merciful Providence that had allowed him in a certain way to be the cause for or the means of saving the lives of at least thirty people. Only a couple of people received insignificant bruises.

I have heard this incident related in various ways and almost always with the addition that in London they conferred on the symphony the flattering name "The Miracle." It may be that such is the case, but when I made inquiry of Haydn about the matter, he said, "I know nothing about that."²

Neukomm, in his Bemerkungen zu den biogr. Nachrichten von Dies, is very sceptical of the supposed story saying:

²Vernon Gotwals, Joseph Haydn: Eighteenth-Century Gentleman and Genius (Madison: University of Wisconsin Press, 1963), p. 131.

"I never heard anything of this anecdote either from Haydn, or later, in England." Yet, in a review by the Morning Chronical on February 3, 1795, the chandelier did fall, but it was during the last movement of Symphony no. 102.

It could be expected that so numerous an orchestra could play with the same spirit and accuracy on the first night, and indeed the first time of their performance in this Hall, for we understand that they did not rehearse here, as they will hereafter; yet this remark applies only to the first act, for the new Overture, composed by the inimitable Haydn, was performed in a masterly stile, (sic) as it most richly deserved to be. His genius, as we have frequently before had occasion to remark, is inexhaustible. In harmony, modulation, melody, passion and effect, he is wholly (sic) unrivaled (sic). The last movement was encored; and notwithstanding an interruption by the accidental fall of one of the chandeliers, it was performed with no less effect.³

Analysis

As in many of Haydn's symphonies, his first movement is a Sonata-Allegro form which begins with a slow (Largo) introduction. This introduction is characterized by two fermata unison B flat notes scored for full orchestra. The first B flat is followed by the strings' prayerful opening melody. After reiterating the unison B flat, the woodwinds join the strings and immediately shift into the minor mode (B^b minor). The melody is now repeated in B flat minor which moves through

³H. C. Robbins Landon, The Symphonies of Joseph Haydn (London: Universal Edition Ltd. and Rockliff Publishing Corp., 1955), p. 535.

a brief episode of the melodic material and arrives on a fermata F major seventh (dominant seventh) chord. This chord serves three purposes. First, it concludes the introduction with the first dominant emphasis (setting up B flat major); second, it sets up the flute solo; and third, it prepares the exposition.

The exposition (Vivace) begins with a pick-up into measure 23 in the first violins (example 1). This principal

Example 1, measure 23:

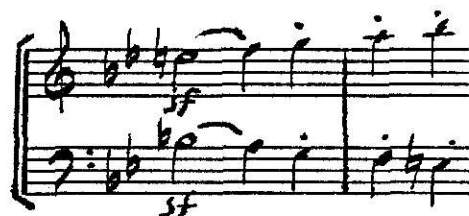


subject is characterized by its descending scale figuration which covers the range of a major tenth. Two motives within this subject help to set the tone for the rest of the movement. The first is the repeated note figure in measure 24 which becomes very active in the accompaniment and plays a major role in the development. The second motive is that of the sforzando⁴ in the fourth beat of measure 24. This accented figure runs throughout the movement giving the repeated themes new life and shape. Both of these structures act independently and in conjunction with each other to help unify the movement.

⁴For further information on the use of the sforzando in Symphony No. 102, see Jan La Rue, Guidelines for Style Analysis (New York: W. W. Norton and Co., Inc., 1970), p. 111.

The subordinate subject appears in measure 57 (example 2) which consists of diverging scales in F major

Example 2, measure 57:



(the first violins have ascending scales and the violas and cellos descending scales). Here we see roots that tie this new theme with the principal subject. The scale in the first violin is an inversion of the previous material and the sforzando has simply been placed on the strong beat. This subordinate subject is a good example of how Haydn uses the sforzando so extensively throughout this movement (the strings accent the strong beat while the winds and brass answer on the weak beat).

In measure 81 the listener is suddenly transported back to the introduction. The strings and winds sound a fortissimo, unison A followed by a measure's rest which proceeds to a light-hearted, soft melody in the strings in A major. The strings echo the unison A with an A major chord followed in measure 84 by material similar to that seen in measure 4. This whole figure is repeated, but now the unison is a D followed by the melody in D major. The subordinate subject

takes over in measure 93 in which the diverging scales have been inverted (the first violins have descending and the second violins and violas have ascending scales) and leads to the development.

The development begins with the unison (G) of the introduction in measure 111. The modified introductory theme (seen in measure 81) initiates the first part of the development which runs through A flat major and E flat major and brings us to the subordinate subject in measure 160. Beginning in D major, this figure is set in a canonic fashion exploiting the sforzando effect and drawing the first portion of the development to a close in measure 184. A fermata separates the two sections of the development. The second part of the development begins with a solo flute rendition of the principal subject in C major which is deteriorated almost beyond recognition. In measure 222 the first part of the principal subject resurfaces as the tonality stabilizes and settles into F major. The subject is then fragmented and becomes the tool by which the recapitulation is announced.

The recapitulation, except for the exclusion of the piano entrance of the theme in measure 31 through 38, is a complete repetition of the exposition. The coda (as we will see again in the last movement) is where Haydn liked to play his little jokes. Beginning in measure 282 on a diminished seventh chord, he brings back the principal subject and proceeds smoothly until he stutters on the repeated note motive in measure 295 which becomes elongated where he brings the

orchestra to a stop in measure 297. As if to make up for his childish antics, he initiates a final closing section and uses the repeated note motive to end the movement.

The second movement (Adagio) is a lovely example of thematic adaption. The theme (example 3), which was also used in the Adagio movement of his F sharp minor Piano Trio Op. 40,

Example 3, measure 1:



is a beautiful soaring melody set in a series of free variations.

The movement opens with the strings introducing the melodic idea in the tonic key of F major (a dominant relationship to the rest of the symphony). This first statement of the theme (A^1) moves harmonically from tonic (F major) to dominant (C major) and resolves back to the tonic in measure 17 at the beginning of the second statement of the theme (A^2).

Now Haydn's genius for coloristic variety really shines. The theme, previously in the first violins, is now doubled by the flutes with full orchestra accompaniment. To enhance the piano dynamic level, Haydn becomes the innovator

and mutes both the trumpets and the timpani, a device more common of the twentieth century and very unusual for a slow movement. This section, as seen in A¹, also moves harmonically from tonic to dominant. After reaching the dominant in measure 32, Haydn breaks the musical flow and lets the present key of F major drift away from the listener like "clearing one's palate" for the new section (A³).

After the harmonic air has cleared, Haydn resumes his melody by reminiscing back to the string chorale opening. With this new beginning comes a new harmonic center. Here he shifts the tonic from F major to A flat major creating a minor third relationship. Haydn treats this section much like the opening section except that he excludes the second half of the theme seen in measure 5 through 8 and moves directly to the scale passages. Because of the distant key relationship of A flat major, Haydn leads the orchestra through a chromatic transition in measure 44 to arrive upon F major and the next section (A⁴) in measure 45.

As in the second section (A²), the full orchestra is utilized as accompaniment while the first violins and flutes carry the theme. Arriving on the fortissimo, the listener is led to believe Haydn is preparing another grand finish. Instead he drives through the fortissimo dominant (C) in the trumpets and ends the movement with a soft easing away from the melodic material.

As frequently as first movements consisted of Sonata-Allegro forms in the classical period, the last movements similarly consisted of Rondo forms. The Rondo can be traced back to the secular vocal music of the Middle Ages (rondeau, virelai, and ballade). These forms would repeat the first verse of the song several times throughout its duration and use it like a refrain. Using this idea, the Rondo also had its refrain (the first of A section) and repeated it throughout the movement. The classical era used different forms of the Rondo like ABABA, ABACA, or ABACADA to fit their individual musical ideas. To take this idea a step further, the composers of that era would often incorporate different forms to give themselves even greater variety. By inserting a development section common to the Sonata forms in the C section of a basic Rondo, the form takes on a new hybrid characteristic. The last movement of Symphony No. 102 is one such hybrid.

The movement opens with the refrain theme stated in the strings (example 6). The combination of the Presto tempo

Example 6, measure 1:



marking and the soft dynamic (piano) gives the impression of children sneaking about, dashing behind trees and bushes.

As if to play with the orchestra, Haydn alternates the wood-

measure 187. The first violins begin the fugue followed by the second violins, then the violas, and finally by the cellos together with the bassoons.

This moves back through a transition to a restatement of section A in an abbreviated form and directly into a shortened version of the episode from measure 78 through 127.

Haydn had a great love for comedy and opera buffa which shines forth in the closing section of the movement. Beginning in measure 261, the winds hesitate and try to pick up the first theme and as they fail the strings join in to help. In measure 271 the first violins try to restart the theme, but come to a stuttering halt in measure 281. After three chords of seeming frustration, Haydn, as if to say "the hell with it," gathers the orchestra in a fortissimo tutti. Yet in measure 292 he seems to be undecided whether to end the movement or not and backs the orchestra off to a piano dynamic. Then, in a final decision, he breaks into one last rousing finale.

As mentioned before, this movement breaks the bounds of the usual Rondo form of the classical era. Such a movement would ordinarily appear as an ABACA - Coda Rondo, but instead of the C section Haydn inserts a development which seems to carry over from the development tendencies of the B section episode. He then modifies the last returning A section by adding part of the second half of the B section material to become A' (prime). By adding the B material in the tonic to the repeated A section, Haydn sets up a recapitulative-like

section that acts very much like a Sonata form recapitulation. Haydn combines the development and recapitulative ideas of the Sonata form with the repeated refrain idea of the Rondo form, resulting in an ABA-Development-A'-Coda structure that translates into a hybrid Sonata-Rondo form.

"DREAMS"

Background

Laurence F. Hastings is a young, sensitive musician whose music is characterized by feeling and emotion. He was born in 1957 in Chicago, Illinois and raised in Campbell, California (a suburb of San Jose) where he still resides. The musical background on both his mother's and his father's side of the family has no doubt contributed to the encouragement of his talent, though he did not give music much thought until his elder sister began playing the cello. In response to his sister's experience, Hastings played the violin in the fourth grade as part of the public school instrumental program and began private study shortly thereafter.

After graduating from Campbell High School in 1975, Hastings entered the University of the Pacific in Stockton, California as a Music Education major, where he studied the violin with Dr. Warren van Bronkhorst. Hastings and I established a very close friendship during our first year at the university which has endured up through the present. In his first two years, Hastings became more and more interested in music theory and composition. He then changed his major field from music education to theory-composition at the beginning of his junior year and began studying composition with Stanworth Beckler, chairman of the Theory-Composition department. While pursuing his degree, Hastings played violin in

many of the performing groups at school and in the community. These groups consisted of student ensembles, the University Symphony Orchestra, and the Stockton Symphony Orchestra. He received his Bachelor of Music degree in Theory-Composition from the University of the Pacific in May of 1979 with High Honors. Presently, he is studying to complete his Music Education degree at San Jose State University.

One of his most recent works, Sonata in A for organ, was written for and premiered by his sister as part of her first doctoral recital in France. This work won Hastings a Recognition Award from the Ruth and Clarence Mader Memorial Scholarship Fund in 1980. Other works by Hastings include Morning, for string quartet; Five Short Pieces, for piano; The Brave Warrior, for solo euphonium; Contrasts, for violin and piano; Moods, for viola and piano; Double Canon for Mixed Quartet, for violin, viola, flute and oboe; and Sing Unto the Lord, for four part choir, piano, and trumpet.¹

Analysis

Hastings' work for full orchestra, Dreams, received its premier performance on November 27, 1978 under my direction as part of his Senior Composition recital.² Hastings describes

¹Information obtained from an autobiography given to the writer by the composer.

²From a letter from Hastings dated August 31, 1980 granting permission to perform Dreams (Appendix 2).

his work as

a 'celebration of life,' moving through
moods of 'love,' 'play,' 'strength,'
'confusion,' 'distress,' 'hate,' 'sorrow,'
'play,' 'strength,' and finally, 'peace.'
Dreams is dedicated to all who find
beauty and love in music.³

Dreams opens with a gentle declaration of the principal motivic idea (example 1) in the first oboe supported by poly-harmonic accompaniment in the strings. This motivic material runs throughout the entire work. Although the motive

Example 1, measure 1:



is varied and contrasted to create different melodies and moods, it acts as a catalyst to draw the work together and unifies it (for a motivic study, see Appendix 1).

The work is broken into three fairly equal sections. The first section begins with the five measure statement of the opening motivic material ("a," example 1). This becomes carefully extended through measure 12 with a theme in the first oboe that emotes "love" (example 2). There follows a light fugue in the woodwinds beginning in the first oboe

³Letter of August 31, 1980.

Example 2, measure 7:



Example 3, measure 17:



("b," example 3) followed by the bassoon, clarinet, and flute. In this section of "play" one might envision a child bouncing a ball being joined by friends who want to join in on the fun. The fugue remains exclusively in the woodwinds until measure 37 where the tempo is picked up. The texture of imitation condenses (entrances on every eighth note) as the winds are joined first by the strings, who start the transition, and later by the brass and percussion, as the passage moves to the second statement of the opening five measures in measure 46. This time the theme is scored for full orchestra with the melody beginning in the violins, trumpets, and flutes. The statement ends with a trumpet solo (replacing the oboe from the opening) in measure 50 which closes the first section.

The second section begins with polyharmonic planing in measure 51 similar to that seen in the beginning of the work. This melds into an ostinato pattern in the first flute

derived from the opening motivic material. Throughout this air of "confusion" is heard a hymn-like theme in the lower woodwinds and chimes ("c," example 4). A brass choir acts as an answer to the hymn in measure 64, which builds to the arrival of a new theme in measure 72. This theme is distinguished by the addition of $\frac{7}{8}$ measures used intermittently throughout this section.

Example 4, measure 56:

The musical score for Example 4, measure 56, is written for a woodwind ensemble and chimes. The score consists of nine staves, each with a woodwind instrument or chimes. The instruments are: Oboe I, Oboe II, English Horn, Clarinet I, Clarinet II, Bass Clarinet, Bassoon I, Bassoon II, and Chimes. The time signature is 7/8. The key signature has one sharp (F#). The tempo/mood marking is *mp* (mezzo-piano). The music is a hymn-like theme, characterized by a slow, steady rhythm of quarter notes and half notes. The melody is simple and repetitive, with a focus on the lower register of the instruments. The chimes play a similar melody, adding a unique timbre to the ensemble.

The addition of the extra eighth note in the $\frac{7}{8}$ measures helps to convey a feeling of "distress" to the listener by prolonging the downbeat of the next measure. Coupled with the change of meter is the use of accents which contribute to the "distress" and creates an auditory imbalance (example 5).

Example 5, measure 72:

The musical score for Example 5, measure 72, consists of five staves: Violin II, Viola I, Viola II, Cello, and Contrabass. The time signature is 7/8. The Violin II staff begins with a forte (f) dynamic and features a series of eighth notes with accents. The Viola I staff also starts with f and has a similar rhythmic pattern. The Viola II staff begins with a mezzo-forte (mf) dynamic. The Cello and Contrabass staves start with f and play a more sustained, lower-frequency line. The measure is divided into four measures by bar lines, with the final measure being a half-measure. The overall texture is dense and rhythmic, contributing to a sense of distress.

The accompaniment (same example) begins in the lower strings and is continuous throughout the section. The melodic material ("d," example 6) begins in the first violins adding "hate" to the already underlying "distress."

Example 6, measure 77:

The musical score for Example 6, measure 77, is a single staff in 7/8 time. It features a melodic line with eighth notes and accents. The dynamics are f (forte) and mf (mezzo-forte). The measure is divided into four measures by bar lines, with the final measure being a half-measure. The overall texture is melodic and rhythmic, contributing to a sense of distress.

Throughout this portion of the work the melody and the accompaniment are kept in the same family of instruments. Beginning in the strings, the thematic idea is first passed to the woodwinds and then to the brass. After the "hate" and "distress" are passed through the orchestra, a gathering of emotions is then pulled together by the entire orchestra, reaching a climax in measure 100 which rips away the "hate" and "distress" and plummets these emotions into the shrouds of "sorrow."

A mournful melody in the violas ("e," example 7) is the beginning of the third and final section of the work.

Example 7, measure 113:



After the viola reaches a peak of "hope," the English horn picks up the melody in a lonely wail which is soon joined by the violins and flutes (after all, misery loves company). This again reaches a peak of "hope" and light by the strings and woodwinds, but then dissolves into a return to "play" ("b") in measure 135. The fugue from measure 17 is now revisited except that the English horn is substituted in place of the oboe and the fugue is much shorter. There follows

a third appearance of the opening five measures ("a") with full orchestra which emits a renewed "strength." That "strength" dissolves into a literal restatement of the opening which brings us to a final "peace," thus ending the work.

As mentioned previously, Dreams consists of three large sections employing an ABA' (prime) formal structure. Within this structure lies the five different melodic ideas which all revolve around the opening motivic idea. Thus the work is methodically laid out with regards to form:

Form:	A				B				A'			
Theme:	a b transition a'				c d climax				e b trans. a' a			
Meas. No:	1	17	37	46	51	72	100	112	135	147	156	163

After one listens to and understands this work, the obvious conclusion is that Hastings is a composer of much emotion and insight. Here he has captured the essence of not one, but all of the dreams we share, whether they are pleasant or horrifying.

PIANO CONCERTO NO. 5

Background

In the year 1809 the city of Vienna felt the second coming of the French army under the leadership of Napoleon. Archduke Rudolph and the Imperial family were forced to flee and the decision was made to defend the city. This brought about the bombardment by French howitzers throughout the night and into the following morning. That afternoon (May 12), the city surrendered, bringing about the second occupation by the French, which lasted two years.

Aside from the French occupation, Ludwig van Beethoven was saddened by the death of his physician, Johann Schmidt, and of his friend and teacher, Joseph Haydn, who fathered the classical era. During this fateful year, Beethoven turned his composition mostly to the area of chamber music with such works as the Piano Trios, op. 70; the String Quartet, op. 74; the three Piano Sonatas, op. 78, 79, and 81a; and the Cello Sonata, op. 69. In addition, however, Beethoven composed larger works such as the beginning sketches on the incidental music to Egmont and the composition of his fifth and final piano concerto (Piano Concerto No. 5 in E flat major).

Throughout his lifetime, Beethoven led an endless battle with Breitkopf and Härtel in seeking sufficient remuneration for his compositions. Beethoven, in numerous

letters,¹ carried on a long-term war with the publishers in which he seldom was paid on time and never received as much as he had asked. Because of their monetary reluctance, Beethoven wrote many works on commission for nobility and diplomats of the country; much of what was commissioned was for the Ambassador from Russia, Count Rasumovsky. During this time, Beethoven was also employed as the private piano instructor for Archduke Rudolph, who later became Beethoven's only pupil in composition.

In early 1809, Beethoven received an offer for a regular position as Kapellmeister at Kassel, where Napoleon's youngest brother Jerome Buonaparte, a youth in his early 20s, had been installed as "King of Westphalia." The Kassel appointment, which carried few obligations, was worth 600 ducats, plus 150 ducats in traveling expenses. This translated to a total of 3400 florins annually and best of all, this appointment was for life or as long as the king retained the throne.²

Needless to say, Archduke Rudolph was not pleased that his piano instructor and Austria's greatest living composer was about to be lured away by the French. It was for this reason that the Archduke and two other Austrian nobles, Prince Joseph von Lobkowitz and Prince Ferdinand Kinsky, had a document

¹See The Letters of Ludwig van Beethoven vol. I, edited by Dr. A.C. Kalischer, (New York: E. P. Dutton & Co., 1959).

²Letters of Ludwig van Beethoven, p. 153.

drafted stating that Beethoven was to be paid 4000 florins yearly for his services as composer (see Appendix 1). This annuity kept Beethoven in Austria.

Beethoven and the Archduke developed a rather close relationship. This, together with the Archduke's involvement with the annuity settlement, could explain why Beethoven, in a letter to Breitkopf and Härtel in the summer of 1810, dedicated the fifth piano concerto to the Archduke:

. . .the concerto is to be dedicated to the Archduke R. and has merely the title 'Grand Concerto dedicated to His Imperial Highness the Archduke Rudolph of etc.'³

To christen the concerto as the "Emperor" seems quite inappropriate considering Rudolph was never anything more than an Archduke. Could someone have misunderstood the dedication by Beethoven? History has been known to impose on compositions names and titles not originally given by the composer, of which this might be an example. Looking ahead to the publication of the Piano Trio, op. 97 in 1811, it is noted that Beethoven also dedicated this work to the Archduke Rudolph and for some reason it was later christened the "Archduke." Since the title "Archduke" had already been given to one of Beethoven's works it would be confusing to apply the same title to another of his works. So as history would have it, someone either focused his attention on the expression "His Imperial Highness" in Beethoven's dedication or for lack of a royal

³Letters of Ludwig van Beethoven, p. 199.

title christened the concerto the "Emperor."

However, some will argue that the title stems far beyond its noble ties. Anton Schauffler writes this about the concerto: "The name 'Emperor' as applied to the E flat piano concerto (Op. 73) is meaningless unless it suggests that the work holds a commanding position in its own realm. . ."⁴ John N. Burk makes a similar comment about the work: "The three emphatic chords from the orchestra in the introduction, each followed by solo passages of elaborate bravura, establish at once a music of sweeping and imperious grandeur unknown to any concerto written up to 1812."⁵

Although Beethoven did the sketching and actual composition of the work throughout the whole of 1809, it was more than half a year later when Beethoven finally sent the concerto to be published. In a letter to Breitkopf and Härtel dated July 2, 1810, Beethoven offers the concerto for publication: "You receive here the first lot, which is to appear by the first of September 1810. . .the second lot consists of a Concerto in E flat, the Fantasia with full orchestra and chorus - and 3 Ariettas which should all appear on the 1st November 1810."⁶

The concerto was not to be published without its fair share of difficulties. The publisher made many mistakes in the score and in a letter written on May 6, 1811 to Breitkopf

⁴Robert Haven Schauffler, Beethoven: The Man Who Freed Music, (New York: Doubleday, Doran, and Co. Inc., 1929), p. 242.

⁵John N. Burk, The Life and Works of Beethoven, (New York: Random House, 1943), p. 309.

⁶Letters of Ludwig van Beethoven, p. 192.

and Härtel, Beethoven expressed his dissatisfaction:

"Mistakes - mistakes! You are a great mistake yourself!"

He then pointed out a list of errors. At the end of the letter Beethoven tried to make amends for his previous outburst:

"I really have a high regard for you; it is, after all, customary for people to be regarded highly because they have not made even greater mistakes."⁷ Yet, even as the concerto was on its way to the press for printing, there were many errors that still remained because of the publisher's negligence in correcting them. To this, Beethoven wrote a letter to Breitkopf and Härtel in July of 1811:

P.P.,

That you are already sending away the Concerto to the Industrie - Kontor, and goodness knows where else, before you have received the corrections, does not please me. Why will you not publish a single work of mine without faults; already the day before yesterday the corrections of the Concerto went off (if now the Industrie - Kontor receives the Concerto, must I the faults. . .⁸

This was followed at the bottom of the letter by a note saying: "There are a jolly lot of faults in the Concerto."

Almost four months after the July publication (which was approximately nine months after Beethoven's requested publication date) on November 28, 1811, the concerto received its premier performance as part of the seventh Gewandhaus Concert. The piano soloist was Friedrich Schneider and the orchestra was directed by Johann Philip Christian Schultz.

⁷Letters of Ludwig van Beethoven, p. 214.

⁸Letters, p. 224.

On January 1, 1812, the Allgemeine Musikalische Zeitung gave the concert a very enthusiastic review:

Beethoven's latest Concerto for piano (in E flat major) followed. This is undoubtedly one of the most original, effective, but also the most difficult of all existing concertos. Herr Musicdirector Schneider played it with such mastery that we cannot imagine it more perfect;. . .the orchestra played as well as could be wished, with unmistakable respect and affection for the composer, the work and the soloist, it was a foregone conclusion that the very large audience would display such enthusiasm that the customary ways of expressing appreciation and pleasure would scarcely suffice.⁹

Analysis

"There are noble pages, also moments of tenderness in the first movement; there is a majestic, compelling sweep."¹⁰ This was said of the first movement by Philip Hale in his program notes for the Boston Symphony, and indeed this movement is a compelling sweep of musical beauty as well as compositional innovations.

The first movement is a Sonata-Allegro form that begins with an introduction and is extended by means of a double exposition (see Appendix 2). This introduction, instead of opening with the usual slow moving orchestral phrase to establish the key center, opens with piano cadenza which

⁹Ludwig van Beethoven, edited by Joseph Schmidt-Gorg and Hans Schmidt, (Hamburg: Deutsche Grammophon Gesellschaft MBH, 1974), p. 65.

¹⁰Philip Hale's Boston Symphony Programme Notes, edited by John N. Burk, (Garden City, N.Y.: Doubleday, Doran, and Co. Inc., 1953), p. 52.

"transformed the traditional cadenza into an impressive proclamation far above any suggestion of mere display."¹¹ The introduction is built on three chords played by the orchestra followed by piano cadenza in the same respective key. The chords in order are: E flat major, A flat major, and B flat major seven or I, IV, V⁷ in the key of E flat major. Each cadenza begins with an ascending figure. In the first two cadenzas the figure is an arpeggiation of the chord played by the orchestra and the third is a scale beginning with the root of the previous chord. After obtaining the listener's attention with pianistic bravura, the soloist settles back down to let the orchestra take over with the exposition in measure 8.

The first exposition, in contrast to the introduction, is quite conventional with its principal subject and subordinate subject. Several different themes run throughout these subjects helping to shift the musical idea. The first theme ("a," example 1), as well as the second ("b," example 2) is stated in the first violins.

Example 1, measure 8:



¹¹Schauffler, Beethoven - The Man Who Freed Music
p. 243.

Example 2, measure 20:



Theme "a," although quite narrow in its pitch range, is without doubt the most grandiose theme of the first movement. Its forte dynamic and sforzando punctuations combined with the dotted rhythm of the second and fourth measures identify this theme as the beginning of the exposition. In contrast, theme "b" has an expanded range that gives it a sweeping feeling that theme "a" lacks. In common with the two themes is a descending arpeggio which helps to unify the movement and exemplify the contrast in range.

The third theme ("c," example 3) is heard in the second violins and violas, moving through a transition (measure 34) and arriving in measure 38 at the subordinate subject (theme "d," example 4) in E flat major.

Example 3, measure 26:



Example 4, measure 38:



Here, instead of moving to the dominant key which is most common for the subordinate subject, Beethoven moves to the parallel minor. The violins introduce this theme in the minor mode emitting a haunting effect only to be overthrown by the horns' triumphant rendition of the theme in E flat major. A transition beginning in measure 54 leads back into a restatement of theme "a" in measure 59 which evolves into a long transition to the piano entrance in measure 108. Still, Beethoven does not hesitate to insert new material. In measure 94 there is a new theme ("e," example 5) which is quite brief, but holds greater importance later in the development.

Example 5, measure 94:



The piano entrance in measure 108 is the beginning of the second exposition which is longer and much more colorful than its forerunner. The piano solo entrance begins with a statement of theme "a" and immediately transforms it into coloristic scale passages. The scales end in measure 122 to prepare for the orchestra entrance in the following measure with theme "b." After four measures of orchestral tutti, the piano enters to elaborate on the arpeggiation heard in theme "b" which transports the key to C flat major and the melodic material to theme "c." A bassoon solo starts off the theme followed by support in the flute and oboe while the piano

provides a rhythmic accompaniment. The orchestra breaks off sharply in measure 141 leaving the transition to the piano which moves into the subordinate subject (theme "d") in measure 147. Here Beethoven changes the key from C flat major to B minor. Enharmonically C flat major translates to B major so instead of changing the actual key center, Beethoven has simply changed the mode from major to minor. Aside from changing the mode, the theme is set in a rhythmic figure with triplets in the upper voice (melody) against the duple accompaniment in the lower voice.

Theme "d" is restated by the orchestra in measure 164. This statement of the subordinate subject is a hearty march in the key of B flat major which helps to balance off the impact of the principal subject in measure 8. As mentioned before, the most common key for the subordinate subject in a Sonata-Allegro movement is the dominant which in this case is B flat major. It has already been mentioned that the first entrance of the subordinate subject was in the parallel minor (E flat minor), while the dominant first appeared as a transition. In this second statement of the subordinate subject in measure 164, Beethoven both emphasizes the duration of this movement and simultaneously unifies the two expositions. The tonic (E flat major) has been prolonged as befits a movement of this size. The dominant (B flat major) has been delayed to give both expositions a commonality and a firmer basis of relationship. The piano follows the subordinate subject with an episode consisting mostly of rapid scales and arpeggiations. This solo

section of pianistic color leads into the next appearance of theme "a" by the orchestra in B flat major. Here the dominant becomes prolonged and moves through a lengthy transition similar to the one seen in measures 59 through 108 which leads to the beginning of the development in measure 273.

The development is divided into three distinct sections. The first section is a careful study and development of theme "a." The piano and orchestra establish the key center while the woodwinds unwind the theme in a contrapuntal line. This begins in C minor moving through G minor, F minor, B minor, and E flat major while theme "a" is diminished to a descending triad. Arriving at C flat major in measure 301, the woodwinds and brass, in alternation with the piano, sound a "royal" fanfare to move into the second section of the development.

This second section begins on the fourth beat of measure 307 and is nothing more than a contrapuntal scherzo between the piano and the strings. Although the contrapuntal material is made up of only descending scales, the keys between the two factions (piano and strings) are quite interesting. The piano begins with a descending scale in B flat minor followed two measures later by the strings in B flat major. This happens again in measure 312 with the piano in C minor followed by the strings in C major and again in measure 316 except this time the piano is in D major and the strings are in D minor. This trading of modes is very reminiscent of what happened earlier in measures 133 through 148 (enharmonic B major moving to B minor). In measure 320 the roles reverse

and the piano finishes the section in G minor while the strings move through C major (although their scales all begin on G).

The third section is an elaboration of theme "e" seen in the large transition sections. Stated by the piano, the theme begins in G major (more modal shifting) and moves through D flat major to arrive back in E flat major. Through a brief transition employing the rhythmic aspect of theme "a," measure 359 heralds the arrival of the recapitulation.

Except for a few minor changes, the recapitulation reflects much of the second exposition. Theme "b" has been completely by-passed; theme "c" is now in A flat major. The orchestra continues after the piano episode to work out a transition which moves to an E flat major (tonic) six-four chord. This is where one would expect to hear a cadenza, but Beethoven writes a note in the score for the performer: "Non si fa una Cadenza, ma s'attacca il seguente."¹² This translates to "Do not play a cadenza, but immediately proceed to the following" and inserts a brief piano solo which begins the coda (measure 493).

The coda, like so many of Beethoven's codas, is quite lengthy (85 measures long). After the piano finishes its solo which moves from a sequence of theme "a" through the subordinate subject, the horns take over with their version of the subor-

¹²For an indepth discussion, see The Beethoven Companion, edited by Thomas K. Schuman and Louis Biancolli (Garden City, N. Y.: Doubleday and Co. Inc., 1972), pp. 634-37 or Beethoven Studies, by Ludwig Misch, (Norman, Oklahoma: University of Oklahoma Press, 1953), pp. 171-78.

dinate subject in measure 512. The coda then moves through an episode similar to that seen in the first section of the development. After a brief statement of theme "e" in measure 548, the piano regresses to begin the final closing section in measure 566 which finishes the movement.

The second movement (*Adagio un poco mosso*) presents a lovely contrast to the sweeping quality of the first. Set in the key of B major, the key relationship between the first and second movements (as well as the second and third movements) is an augmented fifth or an enharmonic minor sixth. The movement is divided into two principal sections. The first section contains two thematic ideas followed by the contrasting second section's monothematic nature.

The first section begins with a hymn-like theme in the strings ("a," example 6), setting the key of B major and relaxing the music after the exhausting first movement.

Example 6, measure 1:



Although consisting of only 15 measures, the opening portion of the movement is very flowing and beautiful. The piano resumes in measure 16 with descending scales of a delicate quality which leads to the next theme ("b," example 7) in measure 20. To enhance the hymn-like melody of theme "a," theme "b" conveys a dream-like, leisurely mood still in

B major. Beethoven repeats this idea beginning with the descending scales in measure 28, but now changes the key to D major. This sets up a minor third relationship to B major and also a minor second relationship to the E flat major tonality of the first and last movements. The scales melt into a brief rendition of theme "b," only to be lured by a pianistic transition into the beginning of the second section.

Through the clever use of chromatically ascending trills (measures 39 through 43), Beethoven works back to the key of B major and the beginning of the second section. Here theme "a" is reinstated as the melodic material. The piano plays the theme in declamatory, block chord fashion while the strings lend their support by doubling the theme with pizzicato. Following a short transition by the piano, the woodwinds pick up the melody (theme "a") in measure 60 still in the key of B major. This is accompanied by broken chords in the piano and off beats in the strings. After a full rendition of the theme, the woodwinds join the piano and strings on their trek to end the movement.

It seems as though Beethoven intends to end the movement in measure 79 when the orchestra and piano find a resting point on the last B natural, but he moves on and lowers the B natural to B flat in measure 80. Through a wonderfully subtle move, Beethoven has brought the key back to E flat major by using the B flat as the dominant. In measure 81 he establishes a firm tonality on E flat major by arriving on the tonic. Here, in measure 81, is a fragmentation of the first theme to

be heard in the finale. Using these two measures as an introduction, he moves directly into the exciting dance-like melody of the last movement.

Beethoven overlaps the second and third movements by the use of a device common to 17th and 18th century Italian arias, namely, the "motto" or head-motif. The two-measure motif appears in a quasi-fantasia form marked *rubato*, which gives the pianist an opportunity to orient himself mentally and physically to the Allegro passage which follows. This transition thus prepares the A material of the movement's Rondo form, which, as I will point out in this next portion of my analysis, is formally not as clear-cut in structure as the typical ABACABA Rondo form.

The piano opens the third movement with a rousing, dance-like first theme ("a," example 8) in E flat major.

Example 8, measure 1:



Looking back on the first and second movements, one recalls that the themes up to this point haven't exceeded the range of an octave. This first theme has the same arching quality of theme "b" in the first movement, but the range has been expanded by a major sixth (major thirteenth). This dance theme is followed immediately by an orchestra tutti of the same material

in measure 17 which sets up the foundation of the A section. Remaining in E flat major, the piano turns away to a new theme ("b," example 9) in measure 49. This theme is a light

Example 9, measure 49:



contrast to the theme "a"'s robust opening. Moving through a short orchestra tutti in measure 62, the piano resumes once again to introduce the next theme ("c," example 10) in measure 72. This theme is set in B flat major (the dominant of E flat

Example 10, measure 72:



major) and reflects the same lightness as that seen in theme "b." The combination of themes "b" and "c" form the B section of the movement. The piano moves out of theme "c," with the use of coloristic, broken chords and octave scales, to arrive at another statement of theme "a."

Beginning in measure 94, this repeat of theme "a" is rather short (14 measures), but brings the tonality back to E flat major and reminds the listener of the opening material. Measure 108 is the beginning of the next theme ("d," example 11)

again in E flat major. This theme is set in a contrapuntal

Example 11, measure 108:



manner in the strings while the piano acts as an accompanist. By itself the recurrence of theme "a" in measure 94 could be interpreted as a weak renewing of the A section, but theme "d" helps to reinforce the tonic of E flat major and might be interpreted as an extension to the restatement of theme "a," thus setting up an A' (prime) section.

Following a transition by the solo piano beginning in measure 126, Beethoven includes a development section to the movement acting as the C section. This begins in measure 138 with theme "a" set in C major which is followed by a brief piano episode. In measure 162 it again starts with theme "a" and moves into a piano episode, this time in A flat major. For a third time theme "a" introduces another piano episode in measure 189. This episode in E major (the tonic has been raised by a half step) is much longer than the first two and includes the orchestra to a much greater degree.

After establishing the key of E flat major, the piano, with the help of the strings, makes the transition to another restatement of theme "a" in measure 246. Like the beginning of the movement, the piano plays a short version of theme "a" and passes it to the orchestra, which elaborates on the theme

to restate section A. The piano takes over again to repeat theme "b" and theme "c" (again in B flat major), to constitute a repetition of the B section. In actuality what is seen here is merely a recapitulation comprised of sections A and B.

Following this recapitulation in measure 341, section A is restated by alternating the musical material between the piano and the orchestra every two measures. Finally the orchestra perseveres by resuming the theme in measure 355 in a shortened version of the orchestra tutti. This section is broken off suddenly in measure 369 which yields to the coda, based on theme "d." The theme is passed from the piano to the strings then to the woodwinds and finally ends up in the strings in measure 392. Accompanied by the rhythmic pulse of theme "d" placed in the timpani, the piano engages in a subtle expression of harmonic movement which dies out in measure 418. After a brief pause, the piano begins the final conclusion with expanding scales to arrive at the orchestra tutti in measure 425, which ends the movement with a tumultuous flair and the expectant Beethovian grand finale.

The sum of this movement's parts (ABA'CABA Coda) obviously adds up to a Rondo form, but Beethoven has placed a development section in the middle of the formal scheme. This, coupled with the stark recapitulation of the A and B sections, could transform the formal aspects of this movement into a Sonata-Allegro form (see Appendix 3). Although the A' (prime) does not fit into the Sonata-Allegro formal scheme, there are some other less obvious events that help to decipher the true

formal idea. Looking at the recapitulation of the A and B sections, the two sections are not connected in the same manner as the principal and subordinate subjects of an exposition, neither do they follow the modulatory patterns of the exposition subjects. The B section begins with the same key as the A section and then moves to the dominant. The reiteration of both the A and B sections is characteristic to the Rondo form and acts as a catalyst to unify the lengthy form. The event that clarifies this movement's formal character is what happens in the C section. The typical Rondo C section is made up of a new thematic exposition, but here we see a development of the theme "a" material. Beethoven inserts the development (a Sonata form characteristic) which transforms the Rondo formal scheme into a hybrid form, Sonata-Rondo.

APPENDIX 1

"Dreams" Motivic Study

The opening principal motive below is the basis for all of the melodic ideas used in "Dreams." As you can see, there are two basic structures used in the construction of the motive. Structure "x" is made up of three pitches utilizing the intervals of a minor second (b natural to a sharp) and a minor third (a sharp to f sharp). Structure "y" consists of four pitches and three intervals (minor second, major third, and perfect fourth) in a descending figure similar to structure "x."

Opening Principal Motive "a"



In the melodic extension of measure 7 the minor second of structure "x" has been expanded to a major second. Structure "y" has been inverted and its major third is compressed to a major second.

Melodic Extension, measure 7



In motive "b" structure "x" becomes crowded by changing the minor third to a major second. To contrast this, structure "y" has been expanded. The minor second becomes a major second, the major third becomes a minor third, and the perfect fourth becomes a perfect fifth.

Motive "b"



In motive "c" both structures have been elongated rhythmically and both contain their original intervals an octave lower. The perfect fourth of structure "y" has been eliminated.

Motive "c"



In motive "d" both structures again retain their original pitches and intervals with some rhythmic variation.

Motive "d"



Motive "e" is the most modified of all. Structure "x" still contains the minor third, but its minor second is now a major second (similar to the melodic extension of measure 7). Structure "y" has been inverted like measure 7, but the major third and perfect fourth have been reduced to major and minor seconds thus giving the structure an ascending scale effect.

Motive "e"



APPENDIX 2

193 Warwick Dr.
Campbell, Ca. 95008
August 31, 1980

Kansas State University
Department of Music
Manhattan, Kansas 66506

Dear Sir:

It is my pleasure to grant Walter Temme permission to perform Dreams on his Master's recital this fall. Dreams, scored for full orchestra, received its premier performance on November 27, 1978, under the thoughtful direction of Mr. Temme. Walter brought out the true romantic spirit of the piece with careful rehearsal and confident conducting. The work is a "celebration of life," moving through moods of "love," "play," "strength," "confusion," "distress," "hate," "sorrow," "play," "strength," and finally, "peace." Dreams is dedicated to all who find beauty and love in music.

Sincerely, yours,
Laurence F. Hastings

APPENDIX 3

Annuitiy Agreement:

The daily proofs which Herr Ludwig van Beethoven is giving of his extraordinary talents and genius as musician and composer, awaken the desire that he surpass the great expectations which are justified by his past achievements.

But as it has been demonstrated that only one who is as free from care as possible can devote himself to a single department of activity and create works of magnitude which are exalted and which ennoble art, the undersigned have decided to place Herr Ludwig van Beethoven in a position where the necessities of life shall not cause him embarrassment or clog his powerful genius.

To this end they bind themselves to pay him the fixed sum of 4000 (four thousand) florins a year, as follows:

His Imperial Highness, Archduke Rudolph...Fl. 1500

The Highborn Prince Lobkowitz.....Fl. 700

The Highborn Prince Ferdinand Kinsky.....Fl. 1800

Total.....Fl. 4000

which Herr van Beethoven is to collect in semi-annual installments, pro rata, against voucher, from each of these contributors.

The undersigned are pledged to pay this annual salary until Herr van Beethoven receives an appointment which shall yield him the equivalent of the above sum.

Should such an appointment not be received and Herr Ludwig van Beethoven be prevented from practising his art by an unfortunate accident or old age, the participants herein grant him the salary for life.

In consideration of this Herr Ludwig van Beethoven pledges himself to make his domicile in Vienna, where the makers of this document live, or in a city in one of the other hereditary countries of His Austrian Imperial Majesty, and to depart from this domicile only for such set times as may be called for by his business or the interests of art, touching which, however, the high contributors must be consulted and to which they must give their consent.

Given in Vienna, March 1, 1809.

(L.S.) Rudolph,

Archduke

(L.S.) Prince von Lobkowitz

Duke of Raudnitz

(L.S.) Ferdinand Prince Kinsky

** From Thayer's Life of Beethoven, edited by Elliot Forbes, (Princeton, New Jersey: Princeton University Press, 1964), p.457.

APPENDIX 4

First Movement - Formal Scheme

Introduction -	Orchestra, piano	1	E flat (I,IV,V)
Exposition I -	All orchestra	8	E flat
theme "a" -	(Principle subject)	8	"
theme "b"		20	"
theme "c"		26	"
theme "d" -	(Subordinate subject)	38	E flat
Transition		59	E flat
theme "e"		94	B flat
Exposition II-			
theme "a"	Piano	108	E flat
theme "b"	Orchestra	123	"
theme "c"	Orchestra	133	C flat
theme "d"	Piano	148	b
theme "d"	Orchestra	164	B flat
Piano solo episode		171-223	
theme "a"		181	
scales		191	
Transition		224	E flat
Development			
Part I -	theme "a"	273	c,g,f,b,E flat,C flat
Part II -	contrapuntal	307	Piano:b flat,c,D,g Orch.:B flat,C,d,C
Part III -	theme "e"	330	G,D flat,E flat,B flat
Recapitulation-			
Introduction	Orchestra, piano	359	E flat (I,IV,V ⁷)
theme "a" (PS)	Orchestra	369	"
theme "c"	Orchestra	390	A flat
theme "d" (SS)	Piano	405	c sharp
theme "d"	Orchestra	421	E flat
Piano solo episode		428	
theme "a" (trans)	Orchestra	481	E flat (vi,V ⁷ /V,I ₄ ⁶)
Coda -			
theme "a"	Piano	493	chromatic
theme "d"	Piano	505	E flat
theme "d"	Orchestra	513	E flat
Piano solo episode		520	
theme "e"	Orchestra	548	B flat
Closing section	Orchestra, piano	566	E flat (I,V,I)

SECTION:	A	B	A'	C
THEME:	a	a	a	d
INST.:	piano	orch.	piano	orch.
KEY:	E flat	E flat	E flat	E flat
				C, A flat, E, E flat
	Principle Subject	Subordinate Subject		
	Exposition			Development

SECTION:	A	B	A	CODA
THEME:	a	b	a	d
INST.:	piano	piano	piano & orch.	a p&timp orch.
KEY:	E flat	E flat	E flat	E flat E flat E flat

Principle Subject	Subordinate Subject			
Recapitulation		Extension		Coda

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A RECITAL

by

WALTER FREDERICK TEMME

B.M., University of the Pacific, 1979

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 Joseph Haydn's Symphony No. 102, Laurence F. Hastings' "Dreams," and Ludwig van Beethoven's Piano Concerto No. 5. All are scored for full orchestra with the exception of the Beethoven which has the addition of a piano soloist. Accompanying the recital is a series of program notes giving general historical background as well as analytical comments for each composer and work.