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*/* A RECITAL */*

by

VICTORIA SPENCE

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B. M., Centenary College, 1980

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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

1983

Approved by:



Major Professor

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# Department of Music

Graduate Recital #100  
Season 1982-83

presents

VICTORIA SPENCE, Piano  
B.M., Centenary College, 1980

Sunday, October 17, 1982

All Faiths Chapel Auditorium

4:00 p.m.

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

## PROGRAM

Preludes, Opus 11 ..... *Alexander Scriabin*  
No. 14, e-flat minor (1872-1915)  
No. 22, g minor  
No. 17, A-Flat Major  
No. 11, B Major  
No. 6, b minor

Sonata, Opus 31, #3 in E-Flat Major ..... *Ludwig Van Beethoven*  
Allegro (1770-1827)  
Scherzo-Allegro Vivace  
Minuet-Moderato e grazioso  
Trio  
Presto con Fuoco

## INTERMISSION

Suite II, F Major ..... *George F. Handel*  
Adagio (1685-1759)  
Allegro  
Adagio  
Allegro-Fuga

Douze Etudes pour Piano ..... *Claude Debussy*  
No. 5, pour les Octaves (1862-1918)

Passacaglia ..... *Aaron Copland*  
(born 1900)



## INTRODUCTION

This paper is written to bring the reader to a fuller understanding of the compositions selected for this recital by discussing their historical background and analysis. Within the structure of this paper, I will trace the historical developments and biography of the composer's life which relate to the compositions, and describe the individual styles of writing.

A detailed analysis of the techniques of harmonic and formal structure will accompany a descriptive overview of the characteristics of the pieces.

## ALEXANDER NIKOLAYEVICH SCRIABIN

Preludes, Opus 11

Alexander Scriabin was born in Moscow on January 6, 1872, to Nikolay and Lyubov Scriabin, an aristocratic family. His father was in the legal profession and his mother, who died a year after he was born, was a gifted pianist who studied with Leschetizsky and was a favorite of Anton Rubenstein.

Alexander was raised by his aunt, grandmother and great aunt and soon showed an aptitude for piano. As a result of his education and imaginative performances, he is regarded as one of the great generation of Russian pianists including Rachmaninov, Lhevine and Metner.

From 1882 until 1887, Scriabin joined a Moscow cadet corps and at age eleven he had lessons with George Konyus. In 1884, he joined Zverev's class where Rachmaninov was a fellow pupil. Scriabin studied theory with Taneyev, who was then director of the Moscow Conservatory, and began to compose. He entered the Moscow Conservatory in 1888 and continued his theory lessons with Taneyev and later studied with Arensky. His piano teacher was Safonov who succeeded Taneyev as director in 1889.

In 1892, Scriabin left the conservatory winning a second place gold medal to Rachmaninov's first place and embarked on a career as a concert pianist. His concert programmes included works by Bach, Mendelssohn, Schumann, and Liszt with his strongest leanings at this time being to the

music of Chopin. Chopin's music was the predominant influence over Scriabin's earlier music, both in style and in the titles of works.

In 1893, Opus' 1, 2, 3, 5 and 7 were published by Jurgensen in Moscow. In 1894, Safonov introduced Scriabin to Belyayev the publisher. Belyayev took complete control over Scriabin's musical affairs until Belyayev's death. This firm remained Scriabin's publisher until 1908.

From 1895 to 1896, Belyayev sent Scriabin on two tours. Scriabin composed throughout these tours. Opus' 11, 13, 14, 15, 16 and 17 date from this time, likewise the second Sonata and the Symphonic Poem.

In August, 1897, Scriabin married Vera Ivanova Isaakovich, an accomplished pianist and a conservatory gold medalist. Vera was also a devoted admirer of Scriabin and his music. In the following year, 1898, by Safonov's invitation, Scriabin joined the staff of the Moscow Conservatory.

Scriabin had a radical change in his thinking, his life and his music from 1902 and afterwards, by studying the philosophical and mystical writings of Nietzsche and his contemporaries. This new philosophical and meditative thinking affected his personal life. Scriabin left Russia, abandoned his wife and their four children, and spent time in Italy, Switzerland and Brussels.

A young admirer, Tetyana Schloezer captured Scriabin's heart and became his companion.

Tetyana's devotion to Scriabin stimulated his music and served to narrow his outlook even more consumingly into an egocentric world where his own creativity and genius became his exclusive concern.<sup>1</sup>

Scriabin's music had several characteristics up until this point in his life. One of these characteristics was the use of remote key signatures as a regular practice in his works.

Normally, 19th century composers seemed to use these keys for special purposes. The key of C major first appears in the Twenty-four Preludes of Opus 11. These preludes were composed in each of the major and minor keys, so Scriabin was forced to use this key. Opus 11 reveals Scriabin's gift as a miniaturist.

In Scriabin's first two periods only three piano pieces are unequivocally in C: the obligatory member of the Op. 11 set of preludes is the first. The second is the curious Prelude Op. 31, No. 4 with its distinct sense of parody; the bland perfect cadence at the end has every mark of deliberate absurdity. And the third, the Prelude Op. 33 No. 3, which concentrates more on its Neapolitan chord Db than on its tonic C.<sup>2</sup>

It is likely Scriabin put the collection together (Opus 11) by transposing earlier compositions into the keys he needed to fill (as Bach probably did for his forty-eight Preludes and Fugues), for we know that the Prelude Op. 11, No. 4 in e-minor was originally in b-flat minor.<sup>3</sup>

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<sup>1</sup> The New Grove's Dictionary of Music and Musicians. Edited by Stanley Sadie. (London: Macmillan Publisher's Limited, 1980), p. 318.

<sup>2</sup> Hugh MacDonald, Skryabin, (London: Oxford University Press, 1978) p. 18.

<sup>3</sup> Ibid, p. 17.

A large percentage of everything Scriabin wrote falls into groups of three,  $3/4$  and  $6/8$  with its two groups of three eighth notes. The use of  $9/8$  has the advantage of being triple at the pulse level. Scriabin's keys and meters may be linked by the observation that common meters,  $2/4$  and  $4/4$ , are as rare as C major.

Scriabin's bass style many times portrays a pulseless rubato and seems improvisatory. His "rhythmic dislocation" of the pulse is achieved by an "out-of-phase" bass. He also uses sections of free rhythmic style as a means of structural contrast (i. e.,  $9/8$  contrasting with a relaxed  $6/8$ ).

From Scriabin's first period, works are generally in simple ternary forms (studies and mazurkas) while the preludes vary in form and are much briefer. Chopin's influence in this regard is generally agreed among historians.

Opus 11 Preludes contain many good examples of Scriabin's brief statements. Number 17 has only twelve measures; the last four measures are a repeat of the previous four. Number 10 has twenty measures and is in ternary form. This prelude has an A section of eight measures, a B section of four measures, and a final statement in three measures representing A. This is concluded with five tonic measures.

Scriabin's fondness for the briefer melodic statement continued into his late works. The Preludes of Opus 74 contain more examples of this

fact. Rather than expanding his musical ideas, Scriabin continued to condense them.

Another characteristic is the abundant lyric melodies which are never independent of an accompanying lush harmony. The accompanying textures at times incorporate part-writing. The "horn-call" fingerprint is three stressed notes in the middle texture with no apparent melodic reference. Abundant examples of Scriabin's left hand figurations show his treatment of the bass in fashion similar to Chopin's. Scriabin's basses are likely to spread arpeggiated left hand figures high into the right hand textures. In his later music, seventh and ninth chords permeate the texture.

A recurring figuration in Scriabin's works is the "written out" rubato. This is achieved by a slight hesitation over the last of three triplets in his pieces. Two examples from Opus 11 are found in numbers 9 and 19.

Example 1. Prelude 9 and 19 from Opus 11.



This phrasing recurs throughout Scriabin's works. The following three examples are from Opus 4, Allegro Appassionato; Prelude, Op. 16, No. 4 and the Divine Poem, Op. 43.

Example 2. Rhythmic figuration (a) Op. 4; (b) Op. 16, No. 4, and (c) Op. 43.



This rhythmic figuration disappears in Scriabin's very late works and is scarce in his last piano sonatas.

Scriabin's works have been categorized into three groups: the early works, Opus' 1 through 29 (1885-1901); the middle period, Opus' 30 through 50 (1903-1905) and the late works, Opus' 51 through 74 (1906-1914).

After 1902, Scriabin was deeply involved with mysticism and portraying his beliefs in his music. He tried linking music with color and planned works to be coordinated with spectacular "light shows". Promethee, his last orchestral work, was completed in 1910 and orchestrated with color accompaniment.

From Opus 58 onward, Scriabin worked at perfecting and refining his mature idiom which is best seen in his last piano sonatas. These works are completely saturated with Scriabin's pressing towards modernism.

He leaves tonality behind and clearly had plans for further experimentation and expression in future works.

In the last years before his death, Scriabin continued to travel and give recitals and enjoyed his orchestral successes throughout the world.

In 1915, Scriabin suffered from a boil on his upper lip which turned into septic carbuncle. After a series of operations, he died from blood poisoning on April 27, 1915.

### ANALYSIS

The Twenty-four Preludes of Opus 11 were written between 1885 and 1896. Numbers 12, 17, 18 and 23 were all written at Vitzau on Lake Lucerne in 1885. Number 14 was written at Dresden on inspiration from a rushing waterfall.<sup>4</sup>

As previously mentioned, these Preludes were structured after the twenty-four Preludes, Opus 28 of Frederic Chopin. The pieces are organized through the circle of fifths, each major key followed by its relative minor.

Opus 11 shows a diversity of meters. There is one piece in each of the following meters: 2/2, 4/2, 6/4, 4/4, 3/2, 9/8, and 15/8. There are two pieces which use combined meters of 5/8-4/8 and 6/8-5/8. There are

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<sup>4</sup> Hugh MacDonald, Skryabin, (London: Oxford University Press, 1978), page 26.



only three pieces in 2/4 and 6/8. Showing Scriabin's fondness for the triple meter, there are nine pieces in 3/4.

The five pieces discussed from Opus 11 are predominantly structured in ternary form. The first to be discussed is Number 14 in e-flat minor with the meter signature of 15/8 and marked Presto.

#### NUMBER 14

Immediately in No. 14, Scriabin sets a motivic rhythmic pattern in the bass. This is prepared by the eighth-note leap preceeding the first, sixth and eleventh beats. A strong V-I figure in the bass is used to open the rhythmic motive. The rhythmic motive obtains throughout the piece, that of an eighth followed by a dotted quarter.

The right hand plays chords of added ninths and arpeggiated figures. This piece is noted for its tumultuous, aggressive sound produced by dynamic accents and the writing in three groups of five beats in each measure.

Number 14 has twenty-four measures, in ternary design, the A section of No. 14 is eight measures long. The first four measures reveal disjunct movement in the bass with leaps of fourths and thirds with accompanying chordally derived harmony.

The last four measures take a different character in the bass by using a descending figure for two measures, followed by two measures of

an ascending figure which points out the related major key (Gb) in measure eight.

The theme is repeated with additions of minor chords to accentuate the fourth, ninth and fourteenth beats at a higher octave in the right hand, and is extended by two measures of the right hand in a higher octave than previously stated (Measures 14-15). The melodic movement is descending in the right hand, thus the reasoning for the repetition (Measure 16).

In measure 17, the original pointing to the related major (Measures 7-8) is the beginning of an extended cadential passage. The final measures use extended leaps in the bass pointing out an f-diminished seventh tonality (Measures 19-20) to e-flat (Measures 21-24). The final cadence is an accented fury of the tonic chord.

### NUMBER 22

Number 22 is in g-minor, marked Lento, and is twenty-four measures long. The A section is eight measures long. Scriabin creates a beautiful two measure lyric theme which is characterized by a lyric first measure followed by a cadential pause in the second measure thru the use of a half-note.

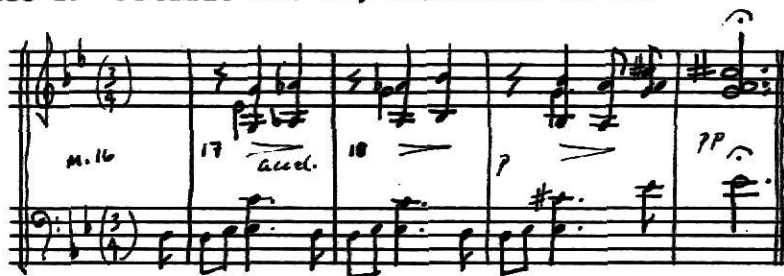
Example 3. Prelude No. 22, measures 1-2.



The phrase is repeated (Measures 3-4) and then an extended cadential passage follows with a half cadence in measure eight.

The lyric theme is transposed down to a d-minor tonality (Measure 9) and for four measures the bass leads the motion downward to set up the B section. The B section (Measures 13-20) is highly chromatic and is characterized by an accelerando figure. The figure in the bass seems to promote the accelerando.

Example 4. Prelude No. 22, measures 16-20.



The use of the quarter note rest in the right hand helps to accentuate the accelerando toward the climatic cadence which is stated in almost a whisper in measures 19 and 20. The A figure is repeated (Measures 21-22) and the last three measures are pianissimo cadential V-I chords.

### NUMBER 17

Number 17, with only twelve measures, is the shortest piece of the Preludes. The thematic structure is reduced to two measure sequences. In Example 5, (a) of section A represents the melodic theme which is accompanied by descending major, minor and diminished chords.

Example 5. Prelude 17, measures 1 and 2.



Section B is thematically derived from the second measure of the piece. This section is characterized by descending and ascending intervals in the right hand and ascending arpeggios in the bass.

The structure of No. 17 follows two measure phrases organized as ABABA. The piece is never dynamically above a piano (p) and ends in a hushed pianissimo.

### NUMBER 11

Number 11 strongly resembles a prelude or nocturne by Chopin. The bass is written as an independent lyric line by the use of arpeggiated ascending chords, and is characteristic of Scriabin in that the bass line extends far into the right hand melodic line. The strong beats (1 and 4), (6/8), reveal an inner line in the bass. Reduced in the following example to dotted quarter notes, the bass is fundamental to the movement and direction of this piece.

Example 6. Bass structure reduced from bass of No. 11.



The A section extends from measure 1-12. The bass movement in the B section (Measures 13-24) reveals an ascending scale beginning in measure 13, interrupted by two measures which have written in rubatos (Measures 18 and 20). In these rubato measures, the bass has a third relation which strongly accentuates the tonality.

The ascending scale continues until measure 22 where the vertical structure is fourths structured into a cadential passage (Measures 23-24). The final measures of this piece are best analyzed from the base movement. In measure 23, a V/V is used to proceed V in measure 24 which resolves into a pedal-point on "b" in measure 25 through 37.

The right hand melodic structure is a beautiful line which at times has an accompanying inner voice in dialogue as illustrated in the following example.

Example 7. Measures 1-8, Prelude No. 11.



Measures 9 through 12 are an exact repetition of the first four measures of the A section. At the cadence in measure 12, the ascending scale previously mentioned in example 6 begins.

The transitory B section (Measure 13 and following) consists of two-measure phrases taken with slight alterations from measures 5 and 6. The second measure of this two measure phrase uses a chordal motive in the right hand. Measures 15-16 are transposed from measures 13 and 14.

Measures 17 through 25 present new motivic material. With the ascending scale, Scriabin begins another two measure phrase by using a written in rubato in measures 18 and 20. The rubato measures are examples of Scriabin's fondness for four against six, or two against three. The rubato two-measure phrases (Measures 17-20) push the melodic statement to a poignant cadential statement in measures 21 through 25. The cadence ending the middle section (Measures 23-25) is full and richly romantic.

The melodic final section C (Measures 25-39) is taken partly from the final four measures of the middle section (Measures 21-24). Reduced to one measure figurations (Measures 25-28), these four measures are repeated in measures 29-32. Then measures 27-28 are used in measures

33-34. A final tonic arpeggiated chord in the bass follows with the tonic chord in the right hand (Measure 37). Finally, the two concluding measures of the tonic chord descend one octave (Measures 38-39).

### NUMBER 6

The final piece to be discussed, Number 6, is in b-minor, Allegro, 2/4 meter and fifty-eight measures long, making it the longest of the pieces discussed from this Opus. The clear ternary design is divided into 16-17 and 23 measures.

Analysis of the A section reveals the left hand and right hand in a canon at the interval of a second creating dissonance. However, the way it is treated compensates for any harshness.

The piece uses octaves throughout with accents on the first and second beats. The melodic lines are structured in an arrangement of second and fourths in the first four measures. The line changes to a descending passage of thirds and seconds (Measures 4-8) and is then transposed in measures 9 through 16.

The B section has four measure phrases which conclude with a cadence in the fourth measure (Measures 17-20). These four measures are transposed in measures 21 through 24. Seven measures of an extended use of a g-augmented chord (Measures 25-31) follows. The augmented seventh chord is an indication of chromaticism typical of Scriabin. The harmonic motion is the augmented sixth chord to the

dominant, which helps to define the tonality firmly. This chord cadences into a second inversion one chord to a V-I (Measures 33-34) resolving into a tonic chord in measure 35.

The final section is a repetition of the A theme. However, at the eighth measure a nine measure extension is added before the cadence in measure 50. The cadence is best analyzed from the descending scale in the bass.

Moving towards the final cadence a firm V of V to dominant V is found in measures 46 through 48. There is a gradual ritard (Measures 43-48) to the cadence (Measure 49) commanding attention of the close.

In measures 49-50, a vii of V is used with a pause before the final cadence. The last eight measures are fortissimo chords on an F-sharp eleventh chord (Measures 51-52) followed by two measures on an F-sharp seventh chord with an added sixth. The final measures cadence in the tonic b-minor (Measures 55-58).

In summary, Scriabin displays his fondness for the unexpected resolutions of traditional chords by non-traditional harmonic motion. Melodic lines are well created and the harmonic functions are thus derived. In Opus 11, Chopin's influence is readily apparent by lyric basses and flowing melodic lines. Rhythmic and short melodic figures and the fondness for short melodic statements accompanied by melodically derived harmony display important overall characteristics of Scriabin's keyboard works.



## LUDWIG VAN BEETHOVEN

Sonata, Opus 31, No. 3 in E-Flat Major

Ludwig Van Beethoven is one of the most respected composers of musical history. He was born in Bonn, on December 17, 1770 and died March 26, 1827. Beethoven's early works as a composer and performer show influence from the Viennese Classical tradition. These influences were clearly in common with the music of Wolfgang A. Mozart and Franz Joseph Haydn.

From his success at combining traditional exploration and personal expression, he came to be regarded as the dominant musical figure of the nineteenth century, and scarcely any significant composer since his time has escaped his influence or failed to acknowledge it. For the respect his works have commanded of musicians, and the popularity they have enjoyed among wider audiences, he is probably the most admired composer in the history of Western Music.<sup>5</sup>

Beethoven's creative changes are very consistently seen in his thirty-two piano sonatas. These sonatas span the length of his life and compositional works. They are examples of Beethoven's increasing development into an individual musical style. About 1800, Beethoven's increasing awareness of his degenerating hearing was an emotional and psychological factor that promoted self-imposed social seclusion and introversion.

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<sup>5</sup> The New Grove's Dictionary of Music and Musicians, edited by Stanley Sadie (MacMillan Publishers Limited, 1980), p. 354.

The sonatas of Opus 31 were composed during the years in which Beethoven began to deal with the realities of growing deafness. His intimate friends, Franz Wegeler of Bonn and Karl Amenda from the Baltic province of Courland, were the first to learn of Beethoven's progressive deafness. In letters to both Wegeler and Amenda in late June 1801, Beethoven describes his growing impairment and its probable incurability.

The months and years following were subject to conflicting mood changes and despair. The greatest statement of Beethoven's despair over his progressive condition is found in the "Heiligenstadt Testament." Dated at the beginning, 6 October 1802, and 10 October at the end, this document contains a portrayal of Beethoven's fear and despair of how deafness would affect his work and professional success. Beethoven "declared that though he had now rejected the actions of suicide, he was ready for death whenever it might come."<sup>6</sup>

Despite the despairing tone of the "Heiligenstadt Testament," 1802 was a productive year for Beethoven. The summer of 1802 was spent in the village of Heiligenstadt just outside of Vienna. Here, Beethoven put the finishing touches to the Second Symphony and completed the three violin sonatas, Opus 30; the three piano Sonatas, Opus 31; and the eleven piano Bagatelles, Opus 33.

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<sup>6</sup> The New Grove's Dictionary of Music and Musicians. Edited by Stanley Sadie. (London: MacMillan Publisher's Limited, 1980), p. 318.

Stylistic changes are seen in the three piano sonatas of Opus 31. The three sonatas, G Major, d-minor and E-Flat Major, are generally thought to have been completed by the spring of 1802, and finishing touches were made in Heiligenstadt. Their publication caused many problems for Beethoven.

Beethoven's brother, Caspar Karl, played an important part in Beethoven's business affairs. Starting in 1802, Karl was given permission by Beethoven to offer new compositions to publishers and given authority for negotiations.

Karl had offered the three sonatas of Opus 31 to Breitkopf and Hartel. Beethoven had promised the sonatas to the publisher Nageli in Zurich. After a fight with his brother Karl in Heiligenstadt, Beethoven sent the sonatas to Zurich. Nageli sent back the first two sonatas as actual printed copies, not as proofs. Nageli made many mistakes and also added four extra measures.

Ferdinand Ries, Beethoven's student in Heiligenstadt, made a list of mistakes for Beethoven. Karl sent a letter to the publisher Simrock on May 25, 1803 which mentions a list of "eighty" mistakes. Simrock could have the sonatas at once if he agreed to re-engrave the sonatas. The Simrock edition of the three sonatas appeared in the autumn of 1803 with "Edition tres Correcte" on the title page.

As a turning point in his stylistic development, Opus 31 gives new expectations of what was to follow in later sonatas. Breaking away from

traditional classical forms, Beethoven would create new and vital means of pianistic expression, and models for later compositional giants to work from and further expand the pianistic repertoire.

The usual movement types in a multi-movement sonata would be arranged as Allegro-Adagio-Scherzo (Minuet)-Allegro. In Sonata No. 3, Opus 31, a scherzo replaces the slow second movement and a minuet and trio represents the third movement.

In this third sonata of Opus 31, the first and second movements are in sonata form. The third movement is a binary design of a minuet with contrasting trio and a written-out da capo followed by a coda. The trio would later be used by Camille Saint-Saens in a series of variations and a fugue for two pianos entitled Variations on a Theme by Beethoven, Opus 35. The final fourth movement is a lively Sonata form. This sonata has at times been referred to as "the chase" representative of the activity in this final movement. In respect to the other three movements, this is an inappropriate sub-title.

## ANALYSIS

Opus 31, No. 3 is tonally centered in E-Flat Major. The first movement is in sonata form. Characteristic of the form, this movement has two thematic areas at different tonal levels in the exposition. This is followed by a development utilizing some elements of the exposition material. The form is completed by a recapitulation with a coda.

In the exposition, there are two centers of tonal stability. The first tonal group is centered in E-Flat (Measures 1-32). This is followed by a modulatory transition (Measures 33-45). The second tonal group is in B-flat (Measures 45-64). True to the tradition of eighteenth and nineteenth century sonatas, the keys of the exposition are closely related utilizing the most usual relationship between major keys, that of the tonic to dominant.

The thematic materials of the first group are different from those of the second group. The thematic character of the first group is chordally derived. The character of the second group is more melodically conceived.

There are three structural units which are in period form. The first is measures 1 through 8. The first motive introduced is the dotted eighth followed by sixteenth and quarter note. These measures also signal the return of exposition materials in the recapitulation.

Example 8. Motive No. 1, measures 1-4.



The two measures of figuration in measures 8 and 9 produce a continuation of rhythmic activity leading into the next period.

The period is repeated in measures 10 through 17, with an octave transference in measures 12 through 15 of the materials of measures 3 through 6. This adds variety without an obstruction of form. This sets off another eight measure period (Measures 18-25). The character of this period is derived material. A tonic pedal-point is formed in the bass from measures 17 through 25, harmonic figurations taken from measures 10 and 11 occur over this pedal-point.

Example 9. Measures 18-19.



One more period begins in measure 25 and has a modulatory character with figuration. Its completion in measure 32 would indicate a return to tonic and the opening material. Beethoven however concludes this first tonal group with a transitional passage (from measures 33 through 45), to modulate to B-flat. (A score is provided on the following page for reference.)

The transition contains ideas of the first tonal group. This passage is piano until the dominant is reached. Theme A appears in measures 33-34 in the parallel minor. A sequence of two measure phrases follows which are modulatory. In measures 44 and 45, the dominant B-flat is provided

343

*p scherzando.*

*f*

*sf*

*p*

*cresc.*

*ten.*

*a) poco stringendo.*

*ten.*

*a tempo.*

*p*

*p*

*S. T.*

*dolce scherzando.*

in octave displacements. This is tonal preparation for the second tonal group in B-flat.

The second tonal group consists of two periods of eight measures duration (Measures 46-53 and 57-64) adjoined by a four measure cadenza of free figuration beginning simultaneously in measure 53 and ending with the repeat of the eight measure period. This lyric theme is varied in the second period with the addition of sixteenth-note figuration. The following example shows the two treatments of the second theme.

Example 10. Addition of figuration, measures 46-49 and 57-60.



The final section of the second tonal group begins (Measure 64) with new motivic ideas which maintain the dominant key. A new two-measure theme (Measures 64-65) is repeated at a higher octave (Measures 66-67). The resolution of these four measures is carried downward melodically with a series of secondary dominants and cadences in measure 72 on B-flat. The progression of chords through measures 68 and 72 is:

I, V/vi-vi, V/IV-IV, V/ii-V/V, V-I, V-I, V-I.

This sequence of secondary dominants will recur in the development in measures 114 through 128.



At the cadence in measure 72, the melodic movement ascends for three measures as a B-flat arpeggio. This is followed by four measures of a dominant trill in the right hand under which the left hand continues with the staccato eighth note cross rhythm (Measures 78-81).

Example 11. Measures 77-80.



The cross rhythm is represented in the four note grouping marked in the bass (Example 11). These four measures prepare for the closing theme beginning in measure 82-88. The closing theme provides the appropriate retransition to accommodate a repeat of the exposition true to eighteenth and nineteenth century tradition.

The development provides a working out of several motivic ideas of the exposition. This section is tonally unstable. The development begins with the first theme of the movement seen in Example 8. Measures 89-99 serve as a modulatory passage to C-major in measure 100. This passage goes through the following chordal areas: A-flat added sixth, c minor, f-sharp diminished seventh, b-diminished seventh, c minor, and G seventh. With the modulation complete in measure 100, Theme B remains on a c-pedal-point and adds variations in measures 105-106, by the use of a trill.

Measure 108 begins further manipulation of motivic ideas seen in measures 20-21. Beethoven transfers the sixteenths into the bass which is grouped into eight measure phrases.

Example 12. Measures 109-110.



Beethoven uses a sequence of secondary dominants in measures 114 through 128 to move the harmonic center from C-major to A-flat in preparation for the recapitulation in measure 137. The original across the bar figure of measures 78-81 is reduced to its original four notes in measures 131-137. The right hand takes this figure up in dialogue with the left hand in measure 132, and the character changes from staccato to legato.

The recapitulation begins in measure 137 with the c to f motive of the A Theme. This recapitulation is an exact copy of the exposition with the exceptions of ornamental figures added for variation, extended measures in the transitional passages and the abbreviation of some ideas of the exposition. Measures 158-160 are the first melodic changes compared to measures 18-20 of the exposition, the ornamental figures are filled in and the melodic movement of measure 20 is changed in the recapitulation.

Example 13. Measure 160 compared to measure 20 (Exposition).



The transitional passage of the exposition is omitted in the recapitulation for the obvious reason of maintaining the tonic key for the second theme group. The cadenza passage in the exposition (Measures 53-57) is extended in the recapitulation by two measures (Measures 177-183). The secondary dominant passage (Measures 68-72) is extended by four measures in the recapitulation (Measures 194-202). The closing theme remains the same and tonally prepares a coda of thirty-four measures (Measures 220-253).

The coda sounds as if a modulation to the sub-dominant has occurred. However, a twelve measure chromatic passage, seen in the bass movement, achieves a modulation back to E-flat (Measures 220-233). Theme A is stated (Measures 234-245) and Theme C (Measure 25), led by the bass is used in dialogue with the treble (Measures 246-250). The movement concludes with an ascending tonic arpeggio, in both hands, and a strong V-I cadence.

The second movement is a Scherzo in sonata form and is marked Allegro Vivace indicating a lively, fresh rhythm. There are two thematic groups with a transitional passage. The first thematic group is in A-flat

(See Example 14) and is an eight measure period (Measures 1-8) with a cadential echo in a higher octave (Measure 9). Staccato sixteenths in the bass establish the rhythmic motion that is maintained throughout the movement except in the bridge passages (Measures 9/10-19).

Example 14. Theme A, measures 1-4.



A ten measure bridge (Theme B) (Measures 9-19) prepares for the restatement of the A theme (Measures 20-28). An ascending scale from e-flat to c' provides a new anacrusis figure for the beginning of the theme (Measure 19).<sup>7</sup> The bridge section is repeated at a higher octave preparing the modulation to F major in measure 34.

The transition (Measures 34-42) contains sixteenth-note figures in thirds followed by two measures of an ascending dominant-seventh arpeggio (Measures 34-38) on F. In measure 39, the modulation to B-flat is achieved and the four measure transition is repeated.

The second thematic complex (Measures 42-49) contains a two measure theme seen in measures 43-44. The harmonic structure of Theme C

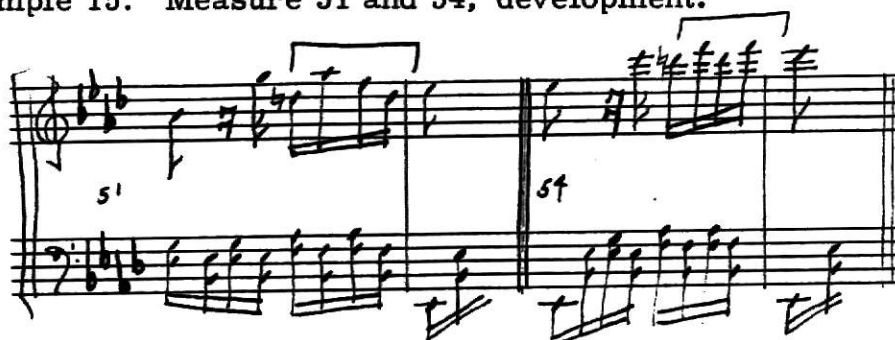
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<sup>7</sup> See Example 16 for anacrusis in C Major.

is the seventh (d-diminished seventh) to tonic E-flat. This theme encompasses seven measures. The two measure theme is stated twice plus one measure and then a cadence overlaps with the next phrase in measure 50.

Measure 50 introduces a new two measure cadential theme. The sixteenth note movement is maintained. In this passage (Measures 50-61), Beethoven faced compositional limitations with the five octave piano and had to adapt accordingly. The following example compares measure 51 with 54 where the motive is altered in measure 54 on the second beat.

Example 15. Measure 51 and 54, development.



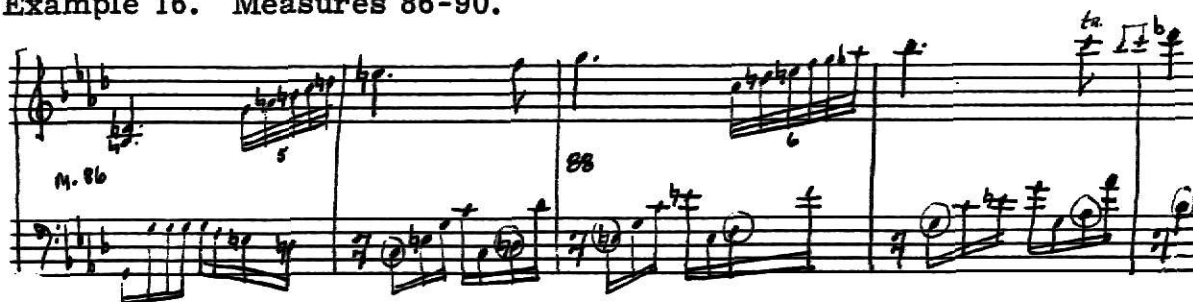
This passage closes into a tonic arpeggiated chord (Measures 56-69). The tonic chord is augmented in measures 160 and 161 in such a way that it can either lead back to the exposition (Measures 62-63) or move on to the development section.

In the development, the augmented chord chromatically adjusts to a c-major chord which functions as the dominant to F and a modulation is achieved by measure 64. The development (Measures 64-105) uses two themes from the exposition with contrasting material. Theme A stated in F major (Measures 64-69) moves towards b-flat minor but is interrupted

in measure 70 by Theme C remaining on an a-diminished seventh chord. Theme C rises a tone (Measure 74) to a d-diminished chord, setting up a cadence into an E-flat tonic chord for three measures. Beethoven uses sforzandos on the second beats (Measures 78-80) to prepare the arrival of a rising scale in measure 81 which leads to Theme A stated in C major (Measure 83).

Theme A stated in C (Measures 83-89) has the addition of the anacrusis figure referred to earlier. Also, Beethoven places a hidden rising scale in the bass beginning in measure 87 through 90 to arrive on a b-flat in measure 90. Example 16 shows both the anacrusis figure and the rising scale circled in the bass.

Example 16. Measures 86-90.



This prepares for the next six measures of an e-diminished seventh chord manipulated by the displacement of the anacrusis figure in different octaves (higher and lower). Next follows ten measures of dominant preparation (Measures 96-105) of a downward scale. Two ritardando measures (Measures 104-105) follow which finish the scale slowly with chromatic steps that lead into the recapitulation (Measure 106).

The recapitulation (Measures 106-139) is identical to the exposition except with ornamentation in the second repeated A Theme (Measures 125-126).

Example 17. Measures 125-126 compared to 20-21.



The transitional passage begins on a D-flat (dominant of G-flat) and modulates to E-flat, the dominant of the tonic key of A-flat. This corresponds to B-flat in measure 39 so the rest is an exact transposition. The C Theme rests on a g-diminished seventh chord with a cadence on A-flat following. Theme D (Measure 155) in the tonic closes into the coda (Measures 163-171).

Five measures of the coda comprise a run in octaves. Measure 163 is sequenced in measure 164, followed by an ascending and descending scale (Measures 165-168). The final measures of this movement are dominants to tonic octaves, played staccato and pianissimo.

The third movement is a Minuet and Trio in E-flat major marked "Moderato e Grazioso." Sir Henry Hadow has stated that "the melody of

this minuet is remarkable for taking beautiful shape without recapitulating any of its figures."<sup>8</sup>

This movement provides a contrast between a flowing melody in the minuet and the detachable melodic fragments and harmonic figures of the Trio. This is characteristic of a compound ternary design.

The minuet or Part I is in AB or binary design. A and B comprise eight measure phrases with repeats. The A melodic theme is made of four measures (Measures 1-4) ending on I, followed by four different measures ending on a half cadence (Measures 4-8).

Theme B is a two measure group (Measures 10-11) then repeated (Measures 12-13). This passage emphasizes the minor ninth of the dominant. This leads to a four measure group (Measures 14-17) ending on an authentic cadence on beat two (Measure 17).

The trio is contrasting material. Beethoven makes the melodic figures disjunct to give variety and to make this section one in contrast with the free flowing melody of A and B. This section relies on harmonic and tonal contrast.

Part C and D (Measures 17-39), are in ternary design. Part C is an eight measure phrase built on one measure which is sequenced in a rising figure which leads to two measures ending on a half cadence.

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<sup>8</sup> Tovey, Sir Donald, A Companion to the Beethoven Pianoforte Sonatas, (The Associated Board of The R. A. M. and The R. C. M., 1931), p. 143.



Beethoven creates an iambic (short-term) rhythm in the two measure phrases by using a quarter followed by a half note. This is answered by the two measure sequence at a different pitch level. The final two measures are unison octaves which complete a temporary modulation to B-flat.

Part D begins with six measures of the short-long figure using a dominant minor ninth chord. The first two measures of this section (Measures 25-27) are the "iambic" figure. These are compressed in the next four measures into quarter notes giving six pairs of the compressed figure in the cross rhythms. The last pair fall in octaves to the dominant (Bb).

The C figure returns in measure 31. In this return there is an upward turn in measures 34-35. The close is harmonized instead of using octaves and closes on a strong V-I cadence in E-flat.

The third part of this ternary design returns after the A and B sections. Nothing is modified except for the final cadence (Measure 56). Measure 17 compared to 56 reveals that the final appoggiatura is left out in measure 56 leaving a single note on the second beat in the bass. This sets up the bass rhythm for the coda.

Example 18. Measure 17 compared to 56 and bass motive.



The coda (Measures 54-62) material is of minor significance to the rest of the developed material of this movement. Its chief function is to solidify the final cadence. However, the melodic figure is derived from the B section in measures 9-10 emphasizing the minor ninth. The following example is a comparison of these measures.

Example 19. Measures 9-10 in comparison with measures 56-57.



The coda structure is that of two measures which are repeated and followed by an echo. Two arpeggiated tonic measures conclude this movement with the final dominant chord falling down to the cadential tonic chord (Measure 64).

The fourth movement of Opus 31, No. 3, is in Sonata form with the marking of Presto con Fuoco in 6/8 meter. This movement has the characteristic of a Rondo but without the established appearances of the theme and digressions that a Sonata-Rondo would have.

The exposition contains five themes, including the transition material. The first theme (A) encompasses four measures (anacrusis and Measures 1-4) with a two measure echo (Measures 4-6) in a lower

octave. Figure (a) represents the recurring motive in the bass and Figure (b) is the two measure figure of Theme A.

Example 20. Figure (a) and (b), anacrusis and measures 1-4.



The entire six measures are repeated (Measures 6-13). The B Theme beginning in measure 13 (through 28) is chordally derived. The harmonic structure is tonic to dominant for four measures then four measures of dominant to tonic (Measures 13-20). This is answered by eight measures of the sub-dominant to tonic, as Theme C (Measures 20-25) with a strong two measure cadence (Measures 26-28), followed by a transition (Measures 28-33) using Theme C in the tonic minor.

The next thematic section (Theme D)(Measures 34-63) is a dominant preparation section for the final cadential theme (Measures 64-79). This second group is structured as three eight-measure groups followed by one six-measure cadential passage. The three eight-measure groups point out the F major tonality. With a strong V-I cadence in measure 63, a modulation is completed to B-flat major for the third thematic section. This third section (Theme E)(Measures 64-79) is cadential and signals the close of the exposition. It consists structurally of a repeated six

measure phrase (Measures 64-76) followed by a four measure cadence figure (Measures 76-79).

Example 21. Theme B (Measures 13-14); Theme C (Measures 20-21); Theme D (Measures 34-35); and Theme E (Measures 64-65).



Theme E is rhythmically related to Theme B and C (Example 21). In this theme (E) the treble ascends and descends on a tonic chord with a tonic to dominant cadence within the six measures of Theme E.

The exposition ends on a b-flat diminished chord followed by two measures rest. The development begins in measure 80 on a d-flat chord which is related to G-flat as the dominant (bIII) with a pause (Measures 80-84). The first theme used in the development is Theme B. Beethoven uses an enharmonic change in measure 91 to begin a sequence of eight-measure phrases (Measures 91-119) of secondary dominants.

A new figure (F) in measure 96, a descending arpeggio is used through measure 120 to complete a modulation to C major. The C Theme is used for eight measures (Measures 120-127) in the key of C major.

Measures 127-144, begin a passage using Theme C in contrast with a running e-diminished arpeggio. This changes to an F-major arpeggio

(Measures 132-134), to a d-diminished arpeggio (Measures 135-139) and finally to an E-flat arpeggio (Measures 140-143) to set up a cadence to A-flat (Measure 144). Measure 144 begins arpeggiated measures which are followed by a sequence in f-minor (Measures 152-159), followed by a sequence in B-flat major (Measures 160-164). Measure 164 begins an arpeggiated passage (Measures 164-171) on a d-diminished chord which is related to E-flat as the vii chord, so this is a preparatory passage for the recapitulation.

The recapitulation with figure (a) begins in measure 171 and the first two measures are forte. There is an ornamental variation in figure (b) during the repetition of the six measure phrase. The transition is extended by four measures (Measures 199-208) using the following chords: a-flat minor, c-flat diminished seventh, g-flat minor, to prepare Theme D in D-flat major (Measure 209).

Theme D (Measures 209-238) is an exact transposition from the exposition. Theme E (Measure 239) is stated in G-flat major (Measures 239-248).

A re-establishment of the tonic begins in measure 249. Theme E is stated in an e-flat minor tonality (Measures 251-262). Measure 263-278 is a transitional passage before the final return and the coda. This transitional passage is a dialogue between the treble and the bass using figure (a) of the exposition. Structurally, there are four measures of (a) on an a-flat chord and then sequenced and transposed to an alternating f-chord

(Measures 265-270). This is followed by four measures of a b-flat chord alternating between treble and bass (Measures 271-274), then a b-flat seventh arpeggio in the treble (Measures 275-278).

The final return begins in measure 278. Beethoven has varied this return in that the arpeggiated figure (a) is stated in a higher octave and figure (b) is added alternating above and below figure (a) in the tonic key for twelve measures (Measures 278-290).

Measure 290 begins a four-measure passage of figure (a) alternating first in the treble, to the bass in a c-seven chord (Measures 290-294) and an e-flat seventh chord (Measures 294-300). Measure 300 begins an extended passage with figure (b) in the bass followed by an increasing crescendo on an A-flat chord (Measures 303-306) to cadence on an a-diminished chord in measure 307-308 with a pause.

Measure 308 begins a coda using figure (b) in dialogue, followed by an A-flat arpeggio, again to cadence on an a-diminished seventh chord (Measures 308-318). Measure 318 begins a final development of figure (b) into a four measure cadential group with a ritardando (Measures 318-322), followed by an eight measure cadential group (Measures 322-329). The last five measures are strong staccato dominant to tonic cadential chords with the last two chords fortissimo.

In conclusion, each movement of Sonata Opus 31, No. 3, follows traditional stylistic rules for form and harmonic usage. However, Beethoven personalizes creative chord usages and resolutions to supply

significant contrast to his contemporaries and their works. From the surprising sforzandos to poignant rests, to his lyric melodies and contrapuntal accompaniments, the Sonata No. 3 of Opus 31 utilizes all compositional skills and mastery one would expect of a work by Ludwig Van Beethoven.

# GEORGE FREDERIC HÄNDEL

## Suite II, F Major

The Suites de pieces pour le clavecin are Händel's first collection of harpsichord suites which were published by Cluer and issued on November 14, 1720. In the preface to this work, Händel states that his personal attention was given to these eight suites as a retaliation against any unauthorized editions of his keyboard suites. In the preface to this 1720 publication Handel states:

I have been obliged to publish some of the following lessons because surreptitious and incorrect copies of them had got Abroad. I have added several new ones to make the work more useful, which if it meets with a favorable reception; I will still proceed to publish more, reckoning it my duty, with my small talent, to serve a Nation from which I have receiv'd so Generous a protection.<sup>9</sup>

A second collection of suites was published by Walsh in 1733, apparently taken from Roger's "surreptitious" edition of 1719. A third collection published in Händel's lifetime was the collection of six Fugues or Voluntaries for the Organ or Harpsichord in 1735.<sup>10</sup>

Most sources seem to indicate that none of these compositions can be exactly dated. Händel had reworked many of these pieces prior to the

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9 Paul Henry Lang, George Frederic Handel (London: Faber and Faber Limited, 1966), p. 639.

10 New Grove Dictionary of Music and Musicians, edited by Stanley Sadie (MacMillan Publishers Limited, 1980), Vol. 8, p. 106.



first publication of suites in 1720. Handel had a habit of re-using old material, so essentially many of these works could have their origin in Handel's early years in Hamburg or Italy.

Historically, the Suites of 1720 find Handel in London after coming there to stay in 1712. Handel was a very prominent musician with his many successful operas. Prior to the Suites' publication, Handel was chosen as the administrator of the Royal Academy of Music. This organization was brought together to sponsor performances of Italian operas in London (1718-1719). The Academy officially opened on April 2, 1720. For eight years, 1720-1728, London became the operatic center of Europe.

The Suites of 1720 are varied in form, the number of movements and their cohesiveness. Some movements show thematic interconnections while others show an almost haphazard relationship, if any. This can be attributed to the fact that Handel may have combined and reworked movements for this publication or simply left them as they were.

The majority of the movements conform to the usual dance forms of the period which are generally in binary form. The Second Suite in F Major discussed in this paper is a four-movement suite in the style of the Sonata da chiesa.

Important to the understanding of the Suite in F Major, No. 2 are the parallels between the Sonatas da chiesa and the Sonata da camera. After about 1660, there became a recognizable group of two types of sonatas: Sonata da chiesa (church) and Sonata da camera (chamber). Sonata da

chiesa movements do not bear the names of dances and naturally the movements are not obviously in dance rhythms. The movements are titled by tempo markings. The Sonata da camera is a suite which contains a grouping of stylized dances. These appear throughout the Baroque as separate "forms" as well as mixed in structural usage. These two sonata groupings originally indicated the place of performance.

Between 1670 and 1690, the two gradually became associated with larger forms rather than with single pieces. A. Corelli standardized the Sonata da chiesa as a piece consisting of four movements: slow-fast-slow-fast, and the Sonata da camera as a suite consisting of an introduction and three or four dances, Allemand-Sarabande-Gigue.

Numerous pieces of the Sonata da chiesa structure (scheme of four movements: slow-fast-slow-fast) were written by non-Italian composers such as Bach, Handel, Jean Marie Leclair. Italians of the time preferred longer or shorter schemes.<sup>11</sup>

In the Sonata da chiesa, the first movement is relatively free, a short Adagio in one continuous section or in binary design with each half repeated; a variety of meters are used, often 4/2 or 3/2, and characteristically, there are chains of suspensions, imitation of short motives. The second movement is a loosely fugal Allegro, with one continuous section or in binary design. The third and fourth movements resemble the sarabande and the gigue. The third movement is sometimes no more

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<sup>11</sup> Harvard Dictionary of Music, Apel. p. 789.

than a short modulatory, fantasy like transition between the two fast movements. This is the case with the Handel Suite in F Major, No. 2.

The Sonata da camera was a homophonic suite with dance characteristics. Corelli helped establish the following order of da Camera movements: Prelude, Allemande, Courante, other dance types, Sarabande, and Gigue (gavotte).

In the late seventeenth century, the two types are finely defined in Corelli's style but in the eighteenth century the mixture of da chiesa and da camera interior movements was common and usually designated only by the title of the Sonata. The influence of Corelli is seen in Händel's usage of the Sonata da chiesa form. Corelli established the most characteristic cycle of the Baroque sonata with the interior use of contrapuntal devices.

The eight suites of 1720 show a variety of altered dance movements which are replaced by fugues or variations. Throughout the Suites, one can sense the experimentation of harmony and melodic line that is often heard in Handel's dramatic works.

### ANALYSIS

The Suite in F Major, No. 2, is in sonata da chiesa style and shows no thematic connections from one movement to the next. Characteristically for Handel, the first and third movements have a freer quality about them; the third movement is in improvisatory character.

The first movement is an Adagio in common time, highly ornamented, and in one continuous section. There is a great deal of dissonance found throughout the movement. The points of dissonance and resolution are found at the cadences and among melodic lines which use suspensions and the harmonic structure involves passing secondary dominants.

The first and third movements are highly ornamented as was characteristic of the Baroque performance practice. Howard Ferguson states that in some slow movements there is found:

. . . an unusual combination of small and normalized notes, e.g., in the opening Adagio of Suite II in F and in the Air of Suite III in d-minor where the large notes outline the basic melody and the small notes provide embellishments typical of the Italian style. These movements show how an accomplished player of the period would add extempore ornaments to a plain melodic line.<sup>12</sup>

In general, Handel uses trills or shakes with their duration depending on the context rather than the sign that is used. The Italian influence and the English art of division are both improvised without the use of signs and are essential in performance of some of Handel's works. This is especially true in those works in which the notation appears to be very simple and plain.

The first movement contains dotted rhythms, some written out notes inégales, and because of the slow moving harmonies there is a considerable use of expressive dissonance with ornamentation.

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<sup>12</sup> Howard Ferguson, Keyboard Interpretation, (Oxford University Press: N. Y. and London, 1975), p. 118.

This Adagio movement is fifteen measures long. While continuous in motion there is an important half cadence and modulation in the sixth measure. In this movement, Handel displays his achievement of Italian lyricism by the solo melodic line of exquisite beauty and charm contrasted by the strict chordal accompaniment. This movement could be classified as a "bel canto" aria style by the character of this soprano line which is smooth, mainly diatonic and would be relatively easy to sing.

The first five measures are tonally centered around F major, with a passing half cadence in measure 3 and half cadence in measure 6. In measure 6, the c-chord functioning as a V of F major begins an eleven measure passage which is harmonically unstable. Harmonically derived secondary dominants are formed by the descending scale in the bass voice. This descending scale establishes an F major centered section justified by the usage of secondary dominants that are used harmonically accompanying this bass scale.

Example 22. F scale descending in the bass, measures 8-11.



The cadence to g-minor in measure 11 begins another descending scale through measures 12 and 13 which is more chromatic than has been seen previously. Measure 13 leads into a cadence on an E-seventh chord which concludes on an a-minor cadence, in measure 14.

The second movement, an Allegro, is an example of the mixture of Sonata da chiesa and da camera styles. This movement, in F major, begins with a short anacrusis in common time and has a two-voice texture. This is an Allemande with the treble and bass lines treated contrapuntally so examples of sequential patterns are noticed throughout the movement. The most characteristic motivic sequence in the bass would be the outline of triads in first inversion.

Example 23. Motivic sequence, second movement (Measures 9-10, 29-30).



Several times the previous motivic example is preceded by the following motivic sequence consisting of displaced octaves and eighth notes as a means of rhythmic continuity without note repetition.

Example 24. Motivic sequential material (Measures 8 and 28).



There are numerous examples of chordal arpeggiation being used as reinforcement of the tonality within a certain section. This movement being in a binary form begins with an arpeggiation, in the bass of an f-major chord, with the first part of this section cadencing on a five (V)

chord, c-major (Measure 14). Ending on a half-cadence, the B section of this movement begins in c-major and progresses through the keys of g and d before returning to F major. The two-measure modulations are effective for movement and major tonal changes. The movement concludes with a V to I cadence in measures 33 to 34.

In this second movement, Handel embellishes the tonality by arpeggiating the chords on the beats and keeping a motoric rhythmic activity. An example of dominant chordal outline and pedal-point neighbor-tone figures are represented in Example 25.

Example 25. Melodic duplications of dominant harmonies, measures 11-12, 31-32.



The third movement is highly ornamented in the treble voices and contrasted by a fairly strict chordal accompaniment in the left hand. As stated earlier in this paper, the third movement may function as no more than a short modulatory, fantasy-like transition between the two fast movements. In this Suite, this function is clearly seen in the third movement as a modulatory movement between the Allegro second movement and the fugal fourth movement. This is achieved by the progression through secondary dominants.

Beginning on a V of i, the first and second measures establish d-minor as the tonality of the movement. The first cadence is seen in measure 10 on an F major chord, the relative major. Following this cadence is a very lyric twelve measures of three to four voice part-writing achieved through dissonance and secondary dominants resolving into their respective tonic keys (A-d, D<sup>7</sup>-g, A-D). This movement ends with a Phrygian half-cadence on the dominant (A-major).

Handel uses the trill, the mordent, and small notes on the beat. Sensitive performance is required to fully achieve the embellishments and resolutions in all the "voice" parts.

The fourth movement is a four-voice fugue of fifty-one measures. The subject is two measures long.

Example 26. Fugue subject, measures 1-2.



The subject begins on the fifth scale degree, requiring a tonal answer with an accompanying counter-motive which recurs with each subject entrance.

Example 27. Tonal answer and counter-motive, measures 3-4.





After a measure of episodic material (Measure 5), the tenor states the subject on beat three, starting with the counter-subject, on the dominant in measure 7. In measure 9, the soprano voice states the subject on beat three with the counter-motive in the bass on beat four.

The first extended episode in the three-voice texture occurs in measures 11 through 15. The characteristics of this section are the cello-like accompaniment to the two-voice counterpoint in the treble voices. The voicing is structured by a descending scale in both voices. The circled notes represent the descending scale in the following example. This descending four note scale is an augmentation of beat two of the Fugue subject.

Example 28. Measures 11-14, voicing.



The next subject presentation begins in measure 15. The writing is in three-voice counterpoint with the counter-subject in the top voice, and the subject in the tenor. The second beat of measure 16 begins another episode. This episode is highly chromatic as it is the beginning of the development section and is also due to the descending scale in the bass voice. The descending scale establishes a modulation to d-minor.

The subject appears next in measure 20 with the subject entering on the third beat in the soprano voice. A tonal answer beginning in measure 21 follows with the counter-subject in measure 21-22 in the alto voice.

The next episode begins in measure 23, initially in three voices. The counter-subject comes in on the fourth beat to add a fourth voice. The episode begins in c-minor but modulates to a-minor by measure 29.

The fourth exposition is two measures in length (Measures 29-30), with the fourth episode following in measure 30. The counter-subject is emphasized with four statements used in imitation (Measures 31-32) and (Measures 32-35). The development closes with the return to F major in measures 33-35.

The closing section in F major begins with the subject in the top voice and the counter-subject in the bass voice (Measures 35-36). The first statement is on the dominant, answered by a tonal statement in measure 37, and continues to be in three voices.

The fifth episode begins in measure 39, in three voices. This closing section stays in F major with recurring emphasis on the dominant in measures 42-44.

The sixth and final exposition is in four voices (Measure 44) with stretto entrances. The first statement is in the alto, followed by the soprano; the alto entrance is just the "head" of the subject. The counter-motive begins in measure 45.

The final entrance is in measure 46 in the bass, beginning on the dominant. The counter-motive is in the soprano voice in measure 47, a pedal-point on c (V) signals the conclusion of the fugue. The final counter-motive is stated in measures 49-50. The final two measures (Measures 50-51) conclude the fugue with a strong F major cadence.

Frequent motivic sequences occur. Most of these sequences utilize derived material. The following motivic sequences are derived from measure two, beat four of the subject.

Example 29. Sequential motives, measures 29-30 and 47-48.



Throughout the fugue, Handel utilizes the rich sound of seventh chords with suspensions to convey a very lyric quality and full sound to this fugue. Secondary dominants also are fundamental in the process of modulations and establishing cadences.

This Suite in F Major, No. 2, shows no thematic connections from one movement to the next. However, this Suite follows the traditional tempos of a Sonata da chiesa, that of slow-fast-slow-fast. The first and third movements are through composed and the second and fourth are more stylized and strict or contrapuntal forms.

Handel uses expected harmonic progressions with secondary dominants and dissonances created by non-harmonic tones. The melodic lines are treated as solo aria-like lines in movements one and three. The melodic lines are often treated contrapuntally and in the fourth movement is a full four-voice fugue.

# CLAUDE-ACHILLE DEBUSSY

## Douze Etudes pour Piano, No. 5, pour les Octaves

The vocabulary of stylistic devices is similar in art and music throughout history and never more so than during the period we know as Impressionism. An Impressionist composer represented on this program is Claude Debussy (1862-1918), and the performed work was the Octave Etude.

Before investigating the Octave Etude, a discussion of Debussy's stylistic influences and musical characteristics is important. Debussy had a close association with the Impressionistic painters and Symbolist writers of his time.

Impressionism<sup>13</sup> is a term borrowed from a school of French painters from about 1880 to the end of the century. Representative of this school of painting are Claude Monet (1840-1919), Edgar Degas (1834-1917) and Auguste Renoir (1841-1919).

Debussy had a close association with the writings of Mallarmé, Verlaine and Edgar Allen Poe. These men are just some of the writers involved with "symbolism," a writing technique which flourished in France after 1880. The symbolists

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<sup>13</sup> Webster's Seventh New Collegiate Dictionary (Springfield, Mass.: G and C. Merriam Co., 1965), p. 892.

Impressionism is defined as "a style of musical composition designed to create moods through rich and varied harmonies and timbres."

sharpened Debussy's sensitivity to unique forms. They recommended subtle suggestion as opposed to bald statement, and vivid sensuous imagery as opposed to diffuse emotion. Debussy did seek and find the musical equivalent of their verbal techniques.<sup>14</sup>

The dream-like symbolism in the writings of Verlaine and Poe has a significant effect upon Debussy's compositions.

Louis Laloy compiled the first large-scale biographical study which was published in 1909, and revised in 1944. The views expressed were approved by Debussy. In this biography Laloy claims that

Debussy's significance in musical history was comparable to that of Monteverdi and that Debussyism was the equivalent in music of Impressionism in painting and Symbolism in poetry.<sup>15</sup>

Discussing Debussy's development and contribution to music, Laloy states

. . . that verbal symbolism "is a mystical doctrine," since it has often allegorical associations, and that it leads directly, like Impressionism, to the "apotheosis of sensation." Music, he argues, "is concerned only with sensation; sounds used in music have no meaning nor can they represent an object. Music, therefore, among all the arts must originally have been the one which is essentially symbolist and impressionist."<sup>16</sup>

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<sup>14</sup> William W. Austin, Music in the Twentieth Century (New York: W.W. Norton and Co., 1966), p. 26.

<sup>15</sup> Edward Lockspeiser, Debussy: His Life and Mind, Volume II, 1902-1918 (New York: Cambridge University Press, 1978), p. 78.

<sup>16</sup> Lockspeiser, Debussy, Vol. II, p. 79.

This statement by Laloy is interesting in that the views expressed were approved by Debussy for publication. Debussy's synthesis of imagery, from the writings of the symbolists and the paintings of the impressionists, is seen in his usage of the "Romantic" form, the character piece. Most important is the influence of Frederic Chopin's piano works on Debussy. He seemed to have had a life-long attraction to Chopin resulting in his editing a collection of Chopin's works and dedicating his last piano works, the Douze Etudes to Chopin's memory.

Robert Godet asked Debussy for his approval for a series of lecture-recitals on Chopin and Debussy, in January 1918. These recitals were held with Marie Panthes performing the Preludes and Etudes of both composers "to show resemblances and differences in style in both inspiration and technique."<sup>17</sup> Godet's lecture, Chopin and Debussy, was published in Geneva and "was conceived as a guide to the many affinities in the Preludes and the Studies (Etudes) of the two composers."<sup>18</sup>

Debussy's works reveal short, fragmentary motives as a unifying device. For the most part, the melodies serve as elaborations of the harmonic background. These motives have several treatments throughout the piece. They can be embellished, the intervals may be slightly altered, the register may be changed, and there is, of course, rhythmic variation.

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<sup>17</sup> Lockspeiser, Debussy, Vol. II, p. 44 n.

<sup>18</sup> Lockspeiser, Debussy, Vol. II, p. 44, n 4.

At times, chords

have little urgency to move in a particular direction; they are used for their sound values as unique entities with no established relation to their neighbors. A parallel between this use of chords and the symbolist poets' use of words for their suggestive value is obvious.<sup>19</sup>

Several of the previously mentioned style characteristics are represented in the "octave etude" performed on this program. The Twelve Etudes were completed at Pourville during August and September of 1915. The first book covers more traditional areas of piano technique. The emphasis in the second book is somewhat different in approach. There are layers of textures and technical difficulties suited to the "stretching of tonality beyond the limits of what was generally considered comfortable in 1915."<sup>20</sup>

In a letter to his publisher, Jacques Durand, Debussy wrote ". . . these Etudes will be useful in teaching pianists that to embark on a musical career they must first have a formidable technique."<sup>21</sup>

### ANALYSIS

The Octave Etude is in ternary form--ABA', the pitch center is E

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<sup>19</sup> Paul O. Harder, Bridge to Twentieth Century Music, (Boston: Allyn and Bacon, Inc., 1973), p. 126.

<sup>20</sup> New Grove Dictionary of Music and Musicians, edited by Stanley Sadie (London: MacMillan Publishers Limited, 1980), p. 306.

<sup>21</sup> New Grove Dictionary of Music and Musicians, p. 306.



Major and it is in 3/8 meter. This etude has several areas of key changes, some of deliberate tonal ambiguity. Unity is achieved in each section by repetition and transposition of motives. The B section is delineated by the use of different motives and a modulation to Db Major (Measures 49-82). Upon the return of A', ten measures are used from the initial A section (Measures 83-92). Following these measures is an extensive section of tonal ambiguity which uses parallel chords and deliberate dismissal of key relationships. The work ends with three consecutive measures from the opening (Measures 1-3) to bring completion and symmetry.

The first section is 48 measures long. The following example is the first four measures of the A section which are subsequently used in transposition and motive variation.

Example 30. First four measures of the A section.

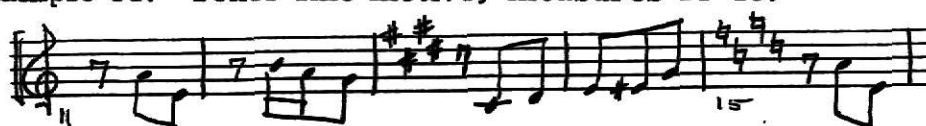


These measures contain the four motives found in the A section. Two relationships are established in this first section: first, the third relationships between key areas seen in measures 11-15 (c to e) and the second, relationship seen by the usage of chord patterns a second part. Because Impressionism is a Post-Romantic manifestation it is important

to recognize the preference for key relationships of thirds. This preference is seen in this first section in that the tonality moves from E major (Measures 1-10) to C (Measures 11-22) and to E-flat (Measures 23-48). Later in the B section, the relationship of a second will be expressed by the use of Db to E major tonalities. The enharmonic key relationship of a third (C# to E) is again represented in this example.

In measures 11-15, the tenor line is of interest because it will be used in the final A section as a unifying device.

Example 31. Tenor line motive, measures 11-15.



Debussy's use of the chromatic scale and the whole-tone scale as connecting material are illustrated in Example 32 (Measures 29-32).

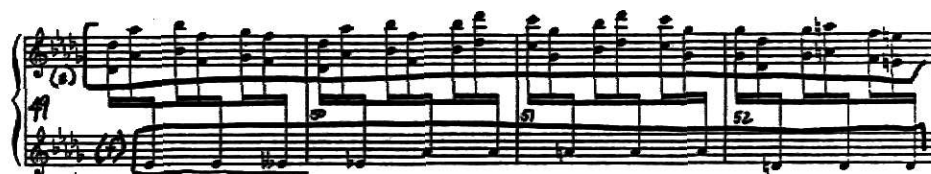
Example 32. Whole-tone and Chromatic scale, measures 29-32.



Section B begins in Db Major (Measures 49-58). The delineation of this section is seen by the usage of new motives found divided between the left and right hand. The following example shows the (e) motive in the right hand of ascending fifths and falling fourths and the (f) motive, a

harmonically derived "melody." The intervals in the right hand are often varied to the use of thirds and seconds, departing from the fifths and fourths.

Example 33. B section, measures 49-52.



Measures 59-67 represent the use of the second relationship with the E major key area being emphasized. The melodic content is derived from the ascending and descending usage of the f-sharp chord. The compound rhythm is maintained throughout this section. The supertonic is another example of the use of the second relationship.

Debussy exposes the mixing of the major and minor modes in measures 64-67. This is basically to establish the whole-tone scale fragment in the right hand. (See Example 32.)

Tri-tone relationships are seen between the ending and beginning of measures 58 to 59 (Bb to E) and measures 67-68 (G up to Db).

In measures 68-71, the (e) and (f) motives are placed over a pedal point of Bbb (Measures 68-69), Ebb (Measure 70) and Cb (Measure 71). This produces a feeling of increased tension and in measures 72 through 75 there is further tension building activity with the use of the (e) and (f) motives in the right hand above ascending leaps of fifths in the left hand.

The (e) and (f) motives are changed intervallically from measure 73 to measure 75. Following this two-voice activity the hands perform a unison, tumultuous passage of octaves which is compositionally the climax of the work. The hands break from unison playing and begin a passage of four measures (Measures 78-82) of reduced activity which prepares for the return of the A' section.

Example 34. Motives (e) and (f) over fifths and climax of the Etude, measures 72-79.

Section A' repeats the initial measures 1 through 10. Abruptly, in measures 93-94, the flatted sub-dominant (Ab) of E Major is used. This can also be analyzed as the sub-median chord of c-minor for previously these two measures were in C Major (Measures 11-12). These measures appear to be almost new material by the use of first inversion chords. However, Example 36 shows, in the tenor voice, the motive previously cited in Example 31 (Measures 11-15). Also shown is the octave sequence

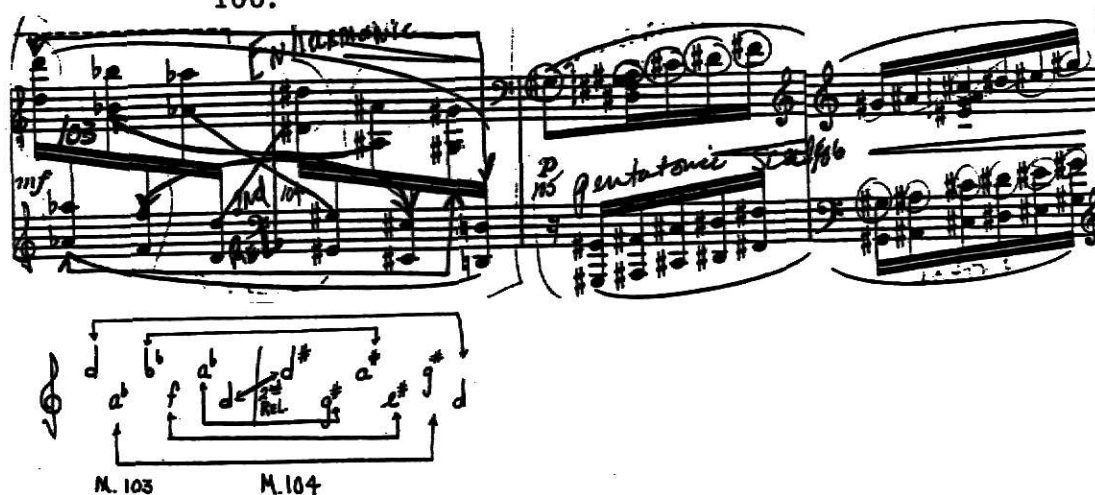
beginning in measure 95 through 98 which is again used in measures 100 through 102. Suspensions are used in measures 97-98 in the right hand to produce the cadence on the c-sharp-diminished-seventh to an A seventh chord in measure 98.

Example 35. Tenor motive, octave sequence, measures 93-98.



Tonal ambiguity is achieved by several factors from measures 95-108. Debussy uses parallel chords (Measures 100-102) by the dismissal of key relationships, by a near complete enharmonic mirroring (Measures 103-104) (See chart in Example 36. ), and by the use of the pentatonic scale (Measures 105-106).

Example 36. Enharmonic mirroring and pentatonic scale, measures 103-106.



Measures 109 through 114 stay in the key area of E Major. The original (b) motive of the opening measures (Measure 1) is seen in the right hand. This section (Measures 109-114) is an extension of this motivic material. A relationship of a second is seen in the bass.

Derived material in the right hand passage of measures 115 through 118 is taken from measures 97 and 98. The left hand material is taken from the bass of measure 99, and displayed in octaves in measures 115 through 118. Descending and ascending intervals of thirds and seconds are of importance in this passage and the intervallic pattern in the bass is composed of major and minor seconds representing further tonal ambiguity.

The Octave Etude concludes by the repetition of motives (c) and (d). This has been anticipated from the (a) and (b) motives used in measure 109. The direct completion of this material was interrupted by the extension used in measures 109 through 114. Bringing symmetry and completion, the three concluding measures are taken from the opening section (Measures 1-3).

Example 37. Final statement, measures 119-121.



This Octave Etude demonstrates symbolistic ambiguity on the blurring of expected objectives as in Impressionistic Art. The "Romantic" use of key relationships complements the symmetry achieved by repetition of motives and motivic fragments. The momentary obscuring of tonality is a satisfactory means for expansion and tonal imagery. Debussy's technical concerns in this study piece do not take away from the lyric and percussive flow of the Octave Etude.

## AARON COPLAND

Passacaglia

Aaron Copland seriously considered becoming a composer when he was about fifteen years old. Born in Brooklyn, New York, on November 14, 1900, the youngest of five children, electing a musical career was a big step for Copland to take. At thirteen, he had heard a Paderewski piano recital which was a major influence on his decision. While attending the Boys' High School, he began the study of harmony with Rubin Goldmark.

In 1918, Copland renounced college and determined to specialize in musical studies. Copland's compositions of that time show the influence of Chopin, Haydn, Beethoven, Debussy, Scriabin and Ravel. These influences were assimilated by exploring and uncovering the literature of the past.

Copland presented his composition, The Cat and The Mouse, to Goldmark who did not receive this music with enthusiasm. This piece derives inspiration from various sources, yet is highly descriptive and points to the individuality of style associated with Copland. From this time on, Copland wrote both for himself and Goldmark with pieces conforming to the textbook rules.

In the summer of 1921, a music school for Americans was established in the Palace at Fontainebleau, France. Copland applied and was accepted as the first student. He began composition with Paul Vidal.



When Copland became aware of Nadia Boulanger's expertise in teaching and the perception of music, he was enthusiastic to begin working with her. Soon, Copland was taken on as Boulanger's student and through her good offices, Copland became acquainted with Koussevitsky.

Copland's awareness of new music and of new compositional techniques began in his years in France. Paris provided a vibrant musical scene for hearing for the first time the works of Schoenberg, Stravinsky, Bartok, Hindemith, Prokofiev, Milhaud and several others.

During these years, Copland composed several Motets for unaccompanied voices, a song for soprano with flute and clarinet accompaniment, a Rondino for string quartet, and a one-act ballet called Grohg, which was his first work in the orchestral field. The scope of this paper will address the keyboard works of Copland and make mention of the chronology of major works in other compositional fields.

There are several unpublished keyboard works from this period in Paris. A list of these works includes the Moment Musical (1917); Danse Caractéristique which is a duet with orchestra (1918); Waltz Caprice (1918); Sonnets I-III (1918-20); Moods (1920-21) and a Pianoforte Sonata (1920-21).

The Scherzo Humoristique: Le chat et la souris (The Cat and The Mouse) was published in Paris, 1921. The Passacaglia, which is the main focus of this chapter, was written for Madame Boulanger from 1921

through 1922, and published in 1923. Copland returned to America in June 1924.

The Cat and The Mouse and the Passacaglia were first performed at the November concert of the League of Composers in New York, 1924. This was the first time Copland's music was heard in America. Copland's early works are French in idiom and are full of individuality and style.

In 1925, Copland was awarded the first music fellowship to be granted by the Guggenheim Foundation. Copland began to devote himself to incorporating the jazz style and to adapt the jazz idioms in his works as representative of being an "American." Music for the Theatre was composed in 1925 and, when premiered by Koussevitsky, demonstrated the adaptation of Copland of jazz and art forms.

The piano piece Sentimental Melody was written in 1926 and published in 1927. The Piano Variations were written in 1930, and published by Copland in 1931. There are twenty variations accompanying the theme with a concluding coda. These are very difficult and challenging to all pianists. They were orchestrated in 1957.

The Symphonic Ode was written in 1929, the Short Symphony in 1933, and the Statement for Orchestra was completed in 1934. During these years (1929-34), Copland has stated that he was

dissatisfied with the relationship of the music-loving public with the living composer . . . he felt composers were in danger of working in a vacuum . . . He felt that it was worth the effort to see if he couldn't say what he had to say in the simplest terms. Simplification was

combined with an easily assimilable style in which folk material often became basic material.<sup>22</sup>

In all of Copland's future works from 1930 on, he gave individual qualities to the borrowed melodies he used in his works. "By the quality of his workmanship, the sincerity and adventurousness of his progress, Copland made himself the spearpoint of the modern American School."<sup>23</sup>

Beginning in the 1930's, Copland produced a series of ballets. Billy the Kid (1938), Rodeo (1942), and Appalachian Spring (1945), each quote American folk songs and are major influences on the history of American music. The piano arrangement of Rodeo was written in 1967.

Copland wrote the musical scores for the films The City (1939), Of Mice and Men (1939), Our Town (1940), The Red Pony (1949), and The Heiress (1949). Copland received an Academy Award for the latter.

A piano score of three excerpts was arranged from Our Town in 1944. These are lovely arrangements of poignant character and make excellent program pieces. On a commission from Andre Kostelanetz in 1942, Copland wrote the Lincoln Portrait for narrator and orchestra.

The following table of keyboard works provides publishing dates and brief descriptive information about the pieces.

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<sup>22</sup> David Ewen, Composers since 1900 (New York: H. W. Wilson Co., 1969), p. 138.

<sup>23</sup> David Ewen, p. 138.

TABLE 1. Copland Keyboard Works, 1926-1973.

Four Piano Blues (1947, 1943, 1948 and 1926 respectively)

Pieces are moderate in length and difficulty.

Sunday Afternoon Music: (The Young Pioneers) (1935)

The Two Children's Pieces (1936)

Easy in technical application and challenge.

Piano Sonata (1939-1941 Published in Buenos Aires)

This sonata contains jazz qualities and is a challenge to technique and virtuosity. Both the Piano Variations and the Sonata are completely modern in their approach and conception.

Episode (1940) for organ.

Danzon Cubano (1942)

This is a two piano work full of driving, exotic rhythms, stressing percussive sonorities and irregular, abrupt phrases. This piece was orchestrated in 1944.

Preamble for a Solemn Occasion (1953) for organ.

Piano Fantasy (1957 in Marselos, New York)

This is a long and complex work.

Down a Country Lane (1962)

Dance Panels (1965)

Danza de Jalisco (1963) Originally for two pianos,  
the orchestrated version was written in 1972.

In Evening Air (1969)

An arrangement from the film score The Commington Story.

Piano Quartet (1950)

This is the first work in which Copland made extensive use of the twelve-note techniques within his free and distinctive harmonic style.

Night Thoughts (Homage to Ives) (Written in 1972 and published in  
Fort Worth, Texas in 1973.)

Dance of the Adolescent A two piano work and arranged from excerpts  
from the ballet Grohg.

Concerto in One Movement is a solo piano work with orchestra which has  
a strong suggestion of jazz influences. It contains persistent syn-  
copated rhythms and a barbaric nature with extreme dissonances.

Copland was affiliated with the Berkshire Music Center at Tanglewood from 1940 until 1965. He first served as head of the department of composition and, after 1957, as chairman of the faculty. In the summer of 1965, Copland announced his retirement.

Copland has received many honors. In 1954, he was elected a member of the American Academy of Arts and Letters. In 1964, he was awarded the Presidential Medal of Freedom from President Johnson. In 1965, he received an honorary doctorate from Princeton. Lastly, among other similar awards, Copland received an honorary doctorate from Kansas State University in April of 1982.

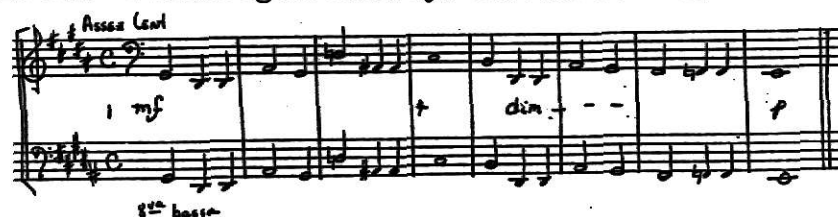
Copland states that he was not a prolific composer, that his works came slowly for him. Despite his claims, Aaron Copland has left us with a rich treasury of American works that will forever inspire and enrich the music public and all musicians.

### ANALYSIS

Written in 1921-1922, the Passacaglia is based on an eight measure melody which receives a variety of treatments. Usually found in the bass, Copland varies this expectation by having the theme function as a type of "migrant cantus firmus" during the course of the work. The counterpoint and harmonic structure varies with each new section. Copland progressively adds to the form and character of the theme by the manipulation of motivic fragments and melodic embellishments.

The passacaglia melody is structured so it ends in a "half cadence." Built into the theme are points of tension and resolution. On the first beats of measures 2 and 6 the first half notes are slightly emphasized in performance because of the presence of appoggiatura figures. These points of tension and resolution are maintained throughout the work although the counterpoint may determine its own performance balance between tension and release.

Example 38. Passacaglia melody, measures 1-8.



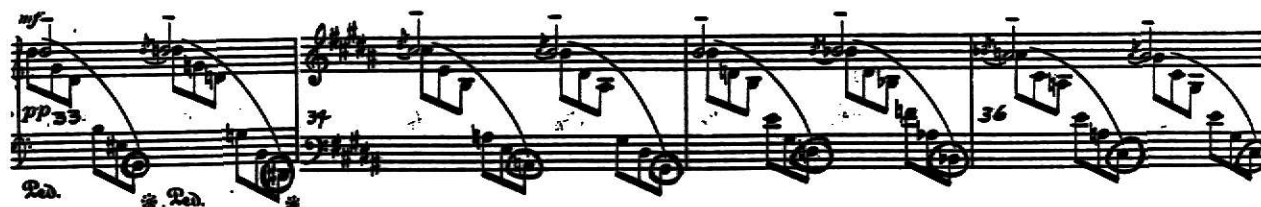
The first variation (Measures 9-16) consists of the addition of two voices over the bass passacaglia. The voices are alternating intervals of seconds and thirds which expand towards the final cadence into sevenths and ninths. The second variation (Measures 16-24) consists of the bass passacaglia in octaves and intervals of seconds, thirds, fourths above the bass voice. This is all mostly chordal with the increase of tension mounting throughout the two variations because of the increase of chromaticism.

In the third variation (Measures 25-32), the passacaglia melody is still in the bass. However, the contrapuntal texture is changed to a more lyric character with two-voice counterpoint occurring above the bass. The lyric arpeggiated melody, in the right hand against the passacaglia bass

displays a "feeling" of resolve from all of the tension created from the previous variations. In this variation, triplet figures are used for the first time.

The fourth variation (Measures 33-40) departs from the recognizable use of the passacaglia melody in the bass. The melody is in the bass yet its presence is obscured by the use of descending arpeggiated triplets and a descending half-note scale pattern in the upper-most voice. Also of interest is the use of diminution in the passacaglia theme. Example 39 shows four measures of this variation (Measures 33-36) with the passacaglia theme as the last eighth note in the triplet figure (circled).

Example 39. Variation Four, measures 33-36.



In the fifth variation (Measures 41-50) the passacaglia theme is treated canonically. The theme, in bass octaves, has a contrapuntal voice of triplets against it in the upper voice. Against these two melodic lines, the canon of the theme is heard in the soprano starting in measure 44. The following example shows the contrapuntal writing from variation five.

Example 40. Canonic treatment of the Passacaglia theme.



Variation six (Measures 51-69), is the first example of a change of pitch center in this work. Instead of g-sharp minor the tonality is centered around b-flat minor. This section supplies sharp contrast to the former variations. The variation begins with four measures of dense chordal work (Measures 51-54) which are repeated in measures 66-69. The repeat of these four measures at the close of this variation gives symmetry to this variation. After the first four measures there follows eleven lyric measures in which the theme is varied by diminution in two measures statements and are transferred between the hands (Measures 55-56), illustrating the use of invertible counterpoint.

In variation seven (Measures 70-87) the passacaglia theme is initially in the bass but receives various treatments throughout this section.



There are two full statements of the theme in this variation. Of the two segments there are two connecting measures which extend the section and provide transition into variation eight.

Example 41. Variation Seven, measures 70-75.



Copland contrasts arpeggiated chords, the theme as the lowest note, with a dance-like melodic line in the upper voice. The melodic motive is used twice with the statement of the passacaglia theme and functions like a counter-subject. At the end of the first six measures, there is a triplet rhythm of descending and ascending scales (Measures 76-79). Measures 78-79 appear to be a Lydian scale on C.

The cadence that should have taken place in measure 77 is extended into measure 78 by prolonging the final three notes of the passacaglia theme by placing one note of the theme per measure (Measures 76-78).

The second statement of the passacaglia theme in this variation appears in measures 80 through 86 with one measure of connecting

material in measure 87. In measure 80, Copland indicates that these measures should be played rudely, or brashly, in contrast with the previous measures which were more calm.

For emphasis, Copland has placed the passacaglia theme in the top voice with the melodic motive underneath. In measures 84 through 85, he uses the same treatment used in measures 74-75, except this time the "b" of the theme is changed to a g-sharp which would suggest the opening five notes of the theme. The descending "Lydian" scale is used in measures 86-87 as connecting material into variation eight. Also, Symmetry is achieved with measures 78-79 when repeated in measures 86-87. Symmetry is found with measures 84-85 and measures 70-71 through the repetition of material.

With further melodic complexity, variation eight (Measures 88-108) features the passacaglia theme in augmentation. The repeated notes used in the original passacaglia statement are combined and represented by a single whole-note in this section (Measures 88-103). Then the first four notes of the theme are stated in augmentation (Measures 104-108).

Other melodic activity in this section consists of ascending intervals and descending scales in the right hand, illustrated in Example 42. The left hand represents a type of pedal-point in each measure with a descending chromatic scale occurring around it. The rhythmic activity in the upper staff is significant with the use of a dotted eighth-sixteenth-quarter motive.

This rhythmic activity accompanied by the melodic content supplies a countermelody and unity throughout this variation.

Example 42. Passacaglia theme, pedal-point and chromatic scale, measures 88-91.

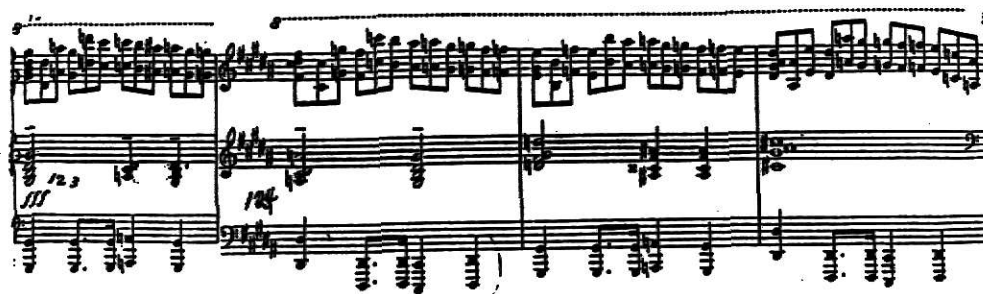


In variation nine (Measures 109-122), the theme is stated seven times in diminution. Simultaneously, Copland hints at the theme by his treatment of the intervals used in the chords of the following measures (Measures 113-122). He creates two-measure phrases which are transposed up a step in an ascending sequence.

Throughout these measures, the chromaticism involved creates tension and the expectation of a climax in the melodic activity. Variation ten (Measures 123-131) is the climax of the passacaglia and the accumulation of treatments Copland has used previously. The seven-note motive used in measures 113-114 are now used in the left hand (Measures 123-126). The left hand is given two melodic lines to perform. The first is a rhythmic figure in the lower bass which must be played with the passacaglia theme in a higher register simultaneously. This passacaglia theme appears in its original form with repeated notes in the first and fourth measures.

The activity in the right hand continues with the theme in diminution as stated in measure 109. Throughout this variation the first four notes of these measures (Measures 123-126) form a sequence based on a descending scale (g#-f#-e-d#).

Example 43. Variation ten, Passacaglia theme and descending scale in treble voice with diminution in bass.



In summary, the character of this Passacaglia by Aaron Copland displays an achievement of variety and symmetry in this compositional endeavor. From diminution to augmentation, to almost obscuring the theme altogether, Copland provides a satisfying work. Although this Passacaglia was composed in Copland's student years in Paris (1921-1922), the Passacaglia will long stand as a classic in the modern and future piano repertoire.

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A RECITAL

by

VICTORIA SPENCE

B.M., Centenary College, 1980

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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

1980



## ABSTRACT

This Master's Report (recital) features piano selections by Alexander Scriabin, Ludwig Van Beethoven, George F. Handel, Claude Debussy and Aaron Copland. Included with the recital program and a tape of the recital is a series of program notes. These notes deal with each selection individually, including a brief biographical sketch of the composer and summary of his compositional style, historical background, style analysis, and performance considerations of the works discussed.

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