

A STUDY OF J. S. BACH'S TOCCATA BWV 916; L. VAN BEETHOVEN'S SONATA OP.
31, NO. 3; F. CHOPIN'S BALLADE, OP. 52; L. JANÁČEK'S IN THE MISTS: I, III; AND S.
PROKOFIEV'S SONATA, OP. 28: HISTORICAL, THEORETICAL, STYLISTIC AND
PEDAGOGICAL IMPLICATIONS

by

JANA KRAJČIOVÁ

B.M., Northwestern State University of Louisiana, 2010

A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

Department of Music
College of Arts and Sciences

KANSAS STATE UNIVERSITY
Manhattan, Kansas
2012

Approved by:

Major Professor:
Dr. Sławomir P. Dobrzański

Abstract

The following report analyzes compositions performed at the author's Master's Piano Recital on March 15, 2012. The discussed pieces are Johann Sebastian Bach's *Tocatta in G major, BWV 916*; Ludwig van Beethoven's *Sonata in E flat major, op. 31, No. 3*; Frederic Chopin's *Ballade in F minor, op. 52*; Leoš Janáček's *In The Mists: I. Andante, III. Andantino*; and Sergei Prokofiev's *Sonata in A minor, op. 28*. The author approaches the study from the historical, theoretical, stylistic and pedagogical perspectives.

Table of Contents

List of Figures	vi
List of Tables	ix
Acknowledgements	x
Preface	xi
CHAPTER 1 - Toccata in G major, BWV 916	1
Brief Biography of Johann Sebastian Bach	1
Manualiter Toccatas, BWV 910-916	3
Toccata in G Major, BWV 916	4
Theoretical Analysis	6
I. (Allegro)	6
II. Adagio	8
III. Allegro e presto	10
Stylistic and Technical Considerations	15
Articulation	15
Tempo/ Meter	17
Dynamics	20
Ornamentation	21
Pedal	22
Final Thoughts	24
CHAPTER 2 - Sonata in E-flat Major, op. 31, no. 3	25
Brief Biography of Ludwig van Beethoven	25
Beethoven's Piano Sonatas	27
Sonata No. 18 in E-flat major, op. 31, no. 3	28
Theoretical Analysis	30
I. Allegro	30
II. Scherzo. Allegretto vivace	36
III. Menuetto. Moderato e grazioso.	39
IV. Presto con fuoco	41

Stylistic and Technical Considerations	45
Articulation and Phrasing	45
Tempo	46
Dynamics	48
Technique.....	48
Final Thoughts	52
CHAPTER 3 - Ballade in F minor, op. 52	53
Brief Biography of Fryderyk Franciszek Chopin	53
Ballade in F minor, op. 52	55
Theoretical Analysis	57
Stylistic and Technical Considerations.....	65
Articulation, Dynamics and Phrasing	65
Tempo	67
Pedal.....	68
Final Thoughts	69
CHAPTER 4 - In the Mists: I, III	70
Brief Biography of Leoš Janáček.....	70
In the Mists	72
Theoretical Analysis	74
I. Andante.....	75
III. Andantino.....	78
Stylistic and Technical Considerations.....	81
Articulation and Phrasing	81
Dynamics	83
Pedal.....	84
Tempo	85
Final Thoughts	86
CHAPTER 5 - Sonata No. 3 op. 28	87
Brief Biography of Sergei Sergeevich Prokofiev	87
Sonata No. 3 in A minor, op. 28	89
Theoretical Analysis	91

Exposition	92
Development	96
Recapitulation	99
Coda	100
Stylistic and Technical Considerations.....	102
Articulation and Phrasing	102
Tempo	104
Technique.....	105
Pedal.....	106
Final Thoughts	107
Bibliography	108
Appendix A - Program and Concert Information	112
Graduate Recital Series: Janka Krajciova, piano	112

List of Figures

Figure 1.1 J. S. Bach: <i>Toccata in G major, “Allegro”</i> (meas. 1-6).....	7
Figure 1.2 J. S. Bach: <i>Toccata in G major, “Allegro”</i> (meas. 25-27).....	7
Figure 1.3 J. S. Bach: <i>Toccata in G major, “Allegro”</i> (meas. 49-56).....	8
Figure 1.4 J. S. Bach: <i>Toccata in G major, Adagio</i> (meas. 57-64).....	9
Figure 1.5 J. S. Bach: <i>Toccata in G major, Adagio</i> (meas. 69-71).....	9
Figure 1.6 J. S. Bach: <i>Toccata in G major, Adagio</i> (meas. 78-80).....	10
Figure 1.7 J. S. Bach: <i>Toccata in G major, Allegro e presto:</i> (meas. 82-88)	11
Figure 1.8 J. S. Bach: <i>Toccata in G major, Allegro e presto:</i> (meas. 149-152)	12
Figure 1.9 J. S. Bach: <i>Toccata in G major, Allegro e presto:</i> (meas. 169-177)	13
Figure 2.1 L. van Beethoven: <i>Sonata op. 31, no. 3, Allegro:</i> Theme I (meas. 1-26).....	31
Figure 2.2 L. van Beethoven: <i>Sonata op. 31, no. 3, Allegro:</i> Theme II (meas.42-54)	32
Figure 2.3 L. van Beethoven: <i>Sonata op. 31, no. 3, Allegro:</i> cadential figure (meas. 63-75)	33
Figure 2.4 L. van Beethoven: <i>Sonata op. 31, no. 3, Allegro:</i> closing theme (meas. 82-88).....	33
Figure 2.5 L. van Beethoven: <i>Sonata op. 31, no. 3, Allegro:</i> development (meas. 89-101).....	34
Figure 2.6 L. van Beethoven: <i>Sonata op. 31, no. 3, Allegro:</i> development (meas. 127-137).....	35
Figure 2.7 L. van Beethoven: <i>Sonata op. 31, no. 3, Scherzo:</i> Theme I (meas. 1-18).....	36
Figure 2.8 L. van Beethoven: <i>Sonata op. 31, no. 3, Scherzo:</i> Transition (meas. 30-35)	37
Figure 2.9 L. van Beethoven: <i>Sonata op.31, no. 3, Scherzo:</i> Theme II (meas. 46-55).....	37
Figure 2.10 L. van Beethoven: <i>Sonata op. 31, no. 3, Scherzo:</i> Coda (meas. 160-171)	38
Figure 2.11 L. van Beethoven: <i>Sonata op. 31, no. 3, Menuetto</i> (meas. 1-16)	39
Figure 2.12 L. van Beethoven: <i>Sonata op. 31, no. 3, Menuetto: Trio</i> (meas. 17-35).....	40
Figure 2.13 L. van Beethoven: <i>Sonata op. 31, no. 3, Menuetto: Coda</i> (meas. 54-62)	41
Figure 2.14 L. van Beethoven: <i>Sonata op. 31, no. 3: Presto con fuoco:</i> Theme I (meas. 1-15) ..	42
Figure 2.15 L. van Beethoven: <i>Sonata op. 31, no. 3: Presto con fuoco:</i> Theme II (meas. 32-46)42	42
Figure 2.16 L. van Beethoven: <i>Sonata op. 31, no. 3: Presto con fuoco:</i> Closing Theme (meas. 61-80).....	43

Figure 2.17 L. van Beethoven: <i>Sonata op. 31, no. 3: Presto con fuoco: Coda</i> (meas. 317-333).	44
Figure 2.18 L. van Beethoven: <i>Sonata op.31, no. 3, Allegro: development</i> (meas. 107-114).....	49
Figure 2.19 L. van Beethoven: <i>Sonata op.31, no. 3, Scherzo: development</i> (meas. 83-91).....	50
Figure 2.20 L. van Beethoven: <i>Sonata op.31, no. 3: Presto con fuoco: Coda</i> (meas. 286-308)..	51
Figure 3.1 F. Chopin: <i>Ballade op. 52, thematic introduction</i> (meas. 1-8).....	58
Figure 3.2 F. Chopin: <i>Ballade op. 52, Theme I</i> (meas. 6-16).....	59
Figure 3.3 F. Chopin: <i>Ballade op. 52, Variation I</i> (meas. 56-61).....	60
Figure 3.4 F. Chopin: <i>Ballade op. 52, Theme II</i> (meas. 78-85).....	61
Figure 3.5 F. Chopin: <i>Ballade op. 52</i> (meas. 125-132)	61
Figure 3.6 F. Chopin: <i>Ballade op. 52, Recapitulation</i> (meas. 135-139).....	62
Figure 3.7 F. Chopin: <i>Ballade op. 52, Recapitulation</i> (meas. 177-180).....	63
Figure 3.8 F. Chopin: <i>Ballade op. 52, Coda</i> (meas. 201-212).....	64
Figure 4.1 L. Janáček: <i>In the Mists: I. Andante</i> (meas. 1-6).....	75
Figure 4.2 L. Janáček: <i>In the Mists: I. Andante: B section</i> (meas. 44-45).....	76
Figure 4.3 <i>Slovak National Anthem: opening line</i> (meas. 1-6).....	76
Figure 4.4 L. Janáček: <i>In the Mists: I. Andante</i> (meas. 58-63).....	77
Figure 4.5 L. Janáček: <i>In the Mists: III. Andantino</i> (meas. 1-6).....	78
Figure 4.6 L. Janáček: <i>In The Mists: III. Andantino</i> (measures 36-40)	79
Figure 4.7 L. Janáček: <i>In the Mists: III. Andantino</i> (meas. 49-61).....	80
Figure 5.1 S. Prokofiev: <i>Sonata in A minor op. 28, characteristic rhythmic figure</i>	91
Figure 5.2 S. Prokofiev: <i>Sonata in A minor op. 28, thematic introduction</i> (meas. 1-6)	92
Figure 5.3 S. Prokofiev: <i>Sonata in A minor op. 28, Theme I part 2</i> (meas. 20-21).....	93
Figure 5.4 S. Prokofiev: <i>Sonata in A minor op. 28, Theme I, part 1</i> (meas. 16-19).....	93
Figure 5.5 S. Prokofiev: <i>Sonata in A minor op. 28, Bridge</i> (meas. 25-30).....	94
Figure 5.6 S. Prokofiev: <i>Sonata in A minor op. 28, Theme II, part 1</i> (meas. 58-61)	95
Figure 5.7 S. Prokofiev: <i>Sonata in A minor op. 28, Theme II, part 2</i> (meas. 78-81)	95
Figure 5.8 S. Prokofiev: <i>Sonata in A minor op. 28, Theme II, part 3</i> (meas. 86-89)	96
Figure 5.9 S. Prokofiev: <i>Sonata in A minor op. 28, development</i> (meas. 101-106).....	97
Figure 5.10 S. Prokofiev: <i>Sonata in A minor op. 28, development</i> (meas. 114-115).....	97
Figure 5.11 S. Prokofiev: <i>Sonata in A minor op. 28, development</i> (meas. 143-147).....	98
Figure 5.12 S. Prokofiev: <i>Sonata in A minor op. 28, transition</i> (meas. 193-198)	99

Figure 5.13 S. Prokofiev: <i>Sonata in A minor op. 28, Coda</i> (meas. 205-208).....	100
Figure 5.14 S. Prokofiev: <i>Sonata in A minor op. 28, Coda</i> (meas. 224-234).....	101

List of Tables

Table 1.1 J. S. Bach: <i>Toccatà in G major, Allegro e presto</i> : fugue outline.....	14
--	----

Acknowledgements

I would like to express my deepest gratitude to the members of my committee, Dr. Dr. Sławomir P. Dobrzański, Dr. Frederick Burrack, Dr. Virginia Houser and Dr. Jacqueline Fassler-Kerstetter, for their guidance with this report. I would also like to recognize Dr. David Pickering and my other professors at Kansas State University for the direction and knowledge they have provided throughout my studies. A special thanks to my main professor and a wonderful person, Dr. Sławomir Dobrzański, for all the time and energy he had invested in me over the past two years. This paper and my admission to the doctoral program would not have been possible without his dedication and continuous support.

Preface

Although this document primarily addresses historical, stylistic, and performance-related elements of each work, pedagogical considerations have been in my thought process over the course of its writing. Any teaching approach, to be successful, must blend a knowledge of the repertoire with awareness of the skills and aptitude of the student. Important considerations would include:

- What level of skills does this piece require in terms of technique, articulation, expression, pedaling, sound projection, musical maturity and understanding of the form and historical background?
- What playing skills does the student possess at this time?
- Is study of this piece intended to develop particular skill areas without public playing in mind, or is the purpose to achieve a polished and masterful performance?
- Is the student sufficiently disciplined and/or motivated to achieve an acceptable level of success towards the above goals?
- Was there a sufficient preparation before taking up this piece and will this composition teach skills needed for a transition to the next piece of an increased difficulty?

One issue that can be addressed here outside of a lesson situation pertains to the repertoire level. All the works discussed here are of an advanced level except for the minuet and trio movement of the Beethoven *Sonata op. 31, no. 3*. Reasons for its greater accessibility for an upper-intermediate student are given in the chapter about the stylistic and technical aspects of this sonata. So while most other student-related considerations are not addressed within the scope of this document, their importance is mentioned here to acknowledge their crucial role in the teaching/learning process. Thus, pedagogical commentary will be limited but offered when possible, since many of the performance suggestions are addressing both the student and the performer.

CHAPTER 1 - Toccata in G major, BWV 916

Brief Biography of Johann Sebastian Bach

Johann Sebastian Bach was born in Eisenach on March 21, 1685 into a musical family whose roots extended from the sixteenth until the early nineteenth century. He was the eighth and last child of his father Johann Ambrosius, a court trumpeter, and Maria Elisabeth Lämmerhirt. Bach first attended *Lateinschule* in his hometown of Eisenach, with studies concentrated on humanities and theology. After Johann Sebastian's parents died within a span of one year, the ten year old boy was sent to Ohrdurf to live with his older brother Johann Christian. Johann Christian was an organist and probably the person who initially introduced his younger brother to the art of keyboard playing. Nevertheless, it is believed that as a composer Johann Sebastian was mostly self-taught, by means of copying the manuscripts of other composers. Bach's earliest surviving compositions, organ chorales, are roughly dated from and before 1700.¹

At the age of fifteen Johann Sebastian moved to Lüneburg to study at the *Michaelkirche* School. His studies covered multiple disciplines: logic, rhetoric, Latin, Greek, and geography, among others, and were supported by a scholarship in singing and accompanying. In 1702, Bach had applied for a position as an organist at the *Jakobkirche* in Sangerhausen but was rejected. However, one year later he was hired to become an attendant of the Duke of Weimar, Johann Ernst. The following year Bach was named the official organist for the rebuilt *Neukirche* in Arnstadt. It was during this period of Bach's employment, in 1705, that Bach traveled to Lübeck in order to hear and meet the organist Dietrich Buxtehude whom he admired. Bach faced multiple conflicts with the administration of the *Neuekirche* and consequently left the post to become a composer and organist for the city of Mühlhausen in June of 1707.²

¹ Malcolm Boyd, "Bach, Johann Sebastian," *The New Grove Dictionary of Music and Musicians*, Ed. Stanley Sadie, 2nd ed. (New York: Macmillan Publishers, 2001), Vol. 2, p. 310.

² Stewart Gordon, *A History of Keyboard Literature. Music for the Piano and Its Forerunners* (New York: Schirmer Books, 1996), pp. 54-55.

In October of 1707, Bach married his cousin, Maria Barbara and managed to publish for the very first time, the cantata *Gott ist mein König*. Mühlhausen was a successful period of Bach's life, but he had decided to resign in order to accept a better offer- to become a court organist for the Duke Wilhelm Ernst of Weimar. Bach remained in Weimar from 1708 until 1717, eventually becoming the *Konzertmeister* of the Duke. Bach's next appointment was at the court of the Prince Leopold, a music lover, in Cöthen. This would be one of the most fruitful period of Bach's life and the one which resulted in some of his best keyboard compositions, such as the *Chromatic Fantasia and Fugue* and the first book of the *Fugue Well-Tempered Clavier*. In 1720, Bach's wife suddenly died, leaving Bach with seven children. A year and half later, Bach married Anna Magdalena Wilcken. The marriage resulted in thirteen more children.³ Of Bach's twenty children, Wilhelm Friedemann, Carl Philipp Emanuel and Johann Christian would later become notable composers.

Bach worked in Cöthen until 1723, taking up the prestigious position of a cantor at the *Thomasschule* in Leipzig on May 31 of the same year. His duties here were more than plentiful: teaching at school, directing music for four churches in the town while partially composing for two of them, *Thomaskirche* and *Nicolaikirche*, and for any other civic events. In 1729, Bach took over the *Collegium Musicum*, a volunteer group of professional musicians and university students who performed in weekly concerts. Despite of all these activities and the continuous struggles with the school's management, Bach still managed to compose some of his great choral compositions, such as the *Mass in B minor* and *St. John Passion*.⁴ In his last years, Bach started encountering problems with his eyes which eventually left him blind and unable to compose after the fall of 1749. Two surgeries were performed by the English specialist John Taylor in 1750, but they were unsuccessful and left the composer physically even weaker. Johann Sebastian Bach died after a stroke on July 28, 1750, and his music was largely overlooked until Mendelssohn's revival of his *St. Matthew Passions* almost eighty years later.⁵

³ Nicolas Slonimsky, and others, "Bach, Johann Sebastian," *Baker's Biographical dictionary of musicians*, Centennial Ed. (New York: Schirmer Books, 2001), Vol. 1, p. 163.

⁴ Ibid.

⁵ Boyd, "Bach, Johann Sebastian," p. 328.

Manualiter Toccatas, BWV 910-916

Bach's toccatas represent a synthesis of Italian, French and German style and are based upon the seventeenth century toccatas of Girolamo Frescobaldi, Johann Jakob Froberger and Dietrich Buxtehude. The toccata as a genre originated in Italy in the middle of the sixteenth century. It was an improvisatory, often virtuosic piece in so-called *stylus phantasticus* that consisted of multiple sections sharply contrasting in tempo, dynamics and texture. The strictly contrapuntal sections would alternate with those with no bar lines, and the *obbligato pedal* would be a typical characteristic of North German school.⁶ However, Bach's *Toccatas* are composed for manuals only and thus also known as *manualiter toccatas*, which distinguish them from the organ *pedaliter toccatas*. What instrument were these *Toccatas* originally intended for remains continuous source of discussion, both organ and harpsichord are considered options. The toccatas have a special place in Bach's repertory because they were not composed as a requirement for any of his duties. Wanda Landowska compares these works to “. . . large decorative panels. Their structure is immense, their expression overflowing. They have no sacred implication, but they are full of pathos and impassioned transports. . . .”⁷

As with many other of Bach's compositions, is it not known when exactly Bach composed his toccatas. *Toccatas* in *G major*, *G minor*, *D major*, *E minor* and *D minor* were most likely composed during Bach's Weimar years and possibly drafted even before he came to Weimar. The last two *Toccatas*, *C minor* and *F sharp minor*, probably date from the Cöthen period. Though currently known under the collective title, there is no evidence that Bach intended his toccatas to be a set. Cast as multi-movement works of three to six movements, there is no particular tonal connection between them, although Bach seemed to favor minor keys. All but one open with a Prelude and all seven of them conclude with a most serious movement, the *fugue*.⁸ In some of the toccatas, Bach is using a cyclic compositional process when he

⁶ Martin Geck, *Johann Sebastian Bach: Life and Work*, Transl. John Hargraves (Orlando: Hartcourt, 2006), p. 473.

⁷ Wanda Landowska, *Landowska on Music*, Ed. Denise Restout, Assisted by Robert Hawkins (New York: Stein and Day, 1964), p. 222.

⁸ David Schulenberg, *The Keyboard Music of J. S. Bach*, 2nd ed. (New York: Routledge, 2006), p. 97.

thematically connects sections within the piece, as found between the two fugues of the *Tocatta in D minor*.⁹

The primary sources for Bach's toccatas, as well as for his other early compositions, are the *Andreas Bach Book* and *Möller Manuscript*. These are named after their owners and were compiled by Bach's older brother Johann Christian. In addition to fifteen of Bach's early works, the *Andreas Bach Book* also contains other important harpsichord and organ pieces by Buxtehude, Kuhnau, Pachelbel, Telemann, and others. Most likely Bach had composed the toccatas for his own pleasure or possibly for private performances. Schulenberg believes that "the seven manualiter toccatas mark the culmination of Bach's early works for keyboard instruments without pedals."¹⁰

Tocatta in G Major, BWV 916

The chief manuscript for the *Tocatta in G major* is Andreas Bach's Book. The lost copy of Heinrich Gerber contains the title *Concerto seu Tocatta pour le Clavecin*. However, the French word *clavecin* was used as a generic term. Thus, it could refer to both clavichord and harpsichord, leaving the question of the intended medium unanswered.¹¹ In addition, the keyboard music of Bach's era was not designated for a particular instrument, so the organ is yet another option for performance. It was during the Weimar period that Bach was getting familiar with the Italian-style concerto by transcribing instrumental works by Albinoni, Vivaldi and Telemann.¹² As Richard Jones states in reference to these transcriptions, "the impact upon Bach of this encounter with the Italian concerto was profound, providing him not only (in transcribed

⁹ Robert L. Marshall, "Johann Sebastian Bach," *Eighteenth Century Keyboard Music*, Ed. Robert Marshall, 2nd ed. (New York: Routledge, 2003), p. 86.

¹⁰ Schulenberg, *The Keyboard Music of J. S. Bach*, p. 97.

¹¹ Richard Troeger, *Playing Bach on the Keyboard: A Practical Guide* (Pompton Plains, NJ: Amadeus Press, 2003), p. 92.

¹² Richard D. P. Jones, "The Keyboard works: Bach as teacher and virtuoso," *The Cambridge Companion to Bach*, Ed. John Butt (New York: Cambridge University Press, 1997), p. 140.

form) with vehicles for his own keyboard virtuosity but with compositional models that further extended his stylistic range and refined various aspects of his technique.¹³

Bach therefore designed his *Tocatta in G major* in a three movement concerto layout, employing the distinctive *ritornello* element in the opening phrase of the *Allegro* while following the German tradition of inserting the *Fugue* as a final movement. The exuberant first movement is followed by the imitative *Adagio* and the *Fugue* has a dance-like character, marked as *Allegro e Presto*. Because of its formal organization and overall mood, this *Tocatta* is often compared to Bach's *Italian Concerto BWV 971*. These two works could have been composed around 1713, the year in which Bach composed his organ and harpsichord concerto transcriptions.¹⁴

¹³ Jones, "The Keyboard works: Bach as teacher and virtuoso," p. 141.

¹⁴ Schulenberg, *The Keyboard Music of J. S. Bach*, p. 113.

Theoretical Analysis

I. (Allegro)

The opening movement of Bach's *Toccatà in G major* will be referred in this paper as *Allegro*. However, the marking is placed in the brackets because Bach did not personally indicate this tempo, as opposed to the *Adagio* and *Allegro e Presto* markings that have been found in his autograph.¹⁵ The joyful first movement of this *Toccatà* is built upon a coherent tonal design, exploiting the closely related major and minor keys that are heard in sections clearly separated by authentic cadences. The movement starts firmly rooted in tonic by a descending G major scale in the keyboard's top register. Throughout the movement, the scales and the broken chords will become a recurring, unifying element of the *Allegro*. The opening *ritornello* closes with heavy descending chords landing on a deliberate perfect authentic cadence in measure 4. A *solo* section follows and is based on imitation between the hands. The *tutti-solo* pattern is illustrated in Figure 1.1. Following the fashion of the time, Bach quickly modulates to the dominant key of D major in measure 7. The opening pattern is heard in this new key, and a new motive, (descending sequential pattern) is presented on beat 3 of measure 13.

¹⁵ Erwin Bodky, *The Interpretation of Bach's Keyboard Works* (Cambridge, Mass.: Harvard University Press, 1960), p. 101.

Figure 1.1 J. S. Bach: *Tocatta in G major, "Allegro"* (meas. 1-6)

Ritornello

Solo

The solo returns and the sequential pattern is transposed to G, returning to the tonic key, though only for a brief moment. Following his typical harmonic pattern, Bach now modulates to the relative key of E minor in measure 19. This time the sequential motive is given more importance as it is played in both hands and subsequently inverted in measure 27 (Fig. 1.2). The key of B minor is now exploited starting in measure 29 and new sequential material is presented in measure 35. The extended broken chord passage, based upon the tonic-dominant relationships, brings the *Allegro* to its climax in measure 47, confirmed by a firm V-I cadence in the home key two measures later. The *ritornello* sounds one last time but remains unanswered- the movement concludes with a free *codetta* (Fig. 1.3).

Figure 1.2 J. S. Bach: *Tocatta in G major, "Allegro"* (meas. 25-27)

Figure 1.3 J. S. Bach: *Toccatà in G major, "Allegro"* (meas. 49-56)



II. *Adagio*

Due to its high expressiveness and recitative-style manner, the central movement of Bach's *G major Toccata* has been frequently compared with the *Adagio* from the *Italian Concerto*. The slow tempo suggests a certain freedom for the performer in the realization of ornaments. Unfortunately, many ornaments found in Bach's editions are of a questionable origin. This issue will be further discussed in the section dealing with the stylistic and technical considerations. Bach composed this E minor *Adagio* in a free, imitative style, constructing the movement upon a subject that first appears in the alto voice on an upbeat to measure 61. One can notice the obvious resemblance between this subject and the melodic figure of the first measure. The opening gesture with the subsequent subject entry is illustrated in Figure 1.4.

Figure 1.4 J. S. Bach: *Tocatta in G major, Adagio* (meas. 57-64)

Adagio.

Subject

The expressive opening almost creates a feeling of a written-out improvisation but the movement then becomes simpler, beginning in measure 64. Schulenberg suggests that “. . . the gradual shift from embellished adagio to walking andante seems essential to the plan of the movement. . . .”¹⁶ Bach employs a quasi-motet style from measure 64 to the end of the movement, placing the subject in various voices, modifying them, treating them sequentially and frequently offering only the head of the motive. A notable, but incomplete *stretto* between the tenor, bass and alto voices occurs in measure 69 (Fig. 1.5).

Figure 1.5 J. S. Bach: *Tocatta in G major, Adagio* (meas. 69-71)

¹⁶ Schulenberg, *The Keyboard Music of J. S. Bach*, p. 114.

The basic tonal outline is E minor- B minor- G major- E minor- A minor and V/E minor. Bach takes advantage of the slow tempo to color the harmonies by frequent suspensions, neighbor tones and non-harmonic notes. The parallel major key of G is placed in the center of the piece and features the longest chain of descending sequences. The movement concludes by a sudden outburst in a *recitativo* style, landing on the dominant chord of the home key (Fig. 1.6).

Figure 1.6 J. S. Bach: *Tocatta in G major, Adagio* (meas. 78-80)



III. *Allegro e presto*

The final movement of Bach's *Tocatta BWV 916* is an energetic, three-voice fugue in 6/8 meter and given the tempo marking *Allegro e presto*. Despite its contrapuntal framework, the fugue's skipping, dotted rhythms correspond with the French *canarie* or *gigue*.¹⁷ This subject will be further covered under the stylistic implications section. Richard Troeger states that "Bach's giges are often fugal or pseudo-fugal and bring a suite to virtuosic close."¹⁸ And even though this *Fugue* is not a part of the suite cycle, it certainly finishes the *Tocatta* in a brilliant manner.

The overall structure is not that of a typical fugue. There is a counter-exposition, and harmonically Bach only explores the keys of E minor (the relative minor), D major (V), A minor (ii) and C major (IV) in the middle entries. The other middle entries are in the home key of G, with an extended final entry of multiple subject appearances. Motivically, the fugue is also

¹⁷ Schulenberg, *The Keyboard Music of J. S. Bach*, p. 114.

¹⁸ Troeger, *Playing Bach on the Keyboard: A Practical Guide*, p. 76.

somehow limited. Bach mostly exploits the head motive of the subject and the scalar passages, using imitations, *stretto* and frequent sequencing.

The subject of this fugue consists of two primary elements, a pick up note followed by a dotted rhythm on the downbeat, and a scalar passage (possibly a reminiscence of the opening movement). While Bach frequently saved the repeated scale patterns for the culmination moments in many of his works, this fugue is an exception since the subject itself contains a scalar motive.¹⁹ This subject has a modulatory character and interestingly enough, as it cadences in the dominant key of D major, the answer, tonally modified, appears in the alto voice. Because of this *stretto*, this movement could be categorized as a closed fugue. After the answer returns to the home key, the subject appears in the bass voice, at the end of measure 87. Figure 1.7 illustrates the exposition with the S-A-S entrances.

Figure 1.7 J. S. Bach: *Tocatta in G major, Allegro e presto*: (meas. 82-88)

The image displays a musical score for measures 82-88 of J.S. Bach's *Tocatta in G major, Allegro e presto*. The score is written for a single melodic line, likely representing the right hand, in G major and 6/8 time. The tempo is marked 'Allegro.' at the beginning. The score is divided into two systems. The first system shows measures 82-87, with the 'Subject' entering in the treble clef. The second system shows measures 87-88, with the 'Answer' in the alto clef (measures 83-88) and the 'Subject' in the bass clef (measures 87-88). Arrows point to each entrance with labels: 'Subject' for the first and third, and 'Answer' for the second.

¹⁹ Schulenberg, *The Keyboard Music of J. S. Bach*, p. 114.

The exposition, subsequent episodes, middle entries and final entry are summarized in Table 1.1. As to the fugue's irregularities and interesting points, Bach makes use of an overlap between the three voices based on the subject's head motive in two episodes (bars 96 and 112) and in the C major middle entry (bar 149). In this middle entry, Bach does not abandon the motive as he did in the previous two overlaps; he completes the subject in the middle voice, returning to the tonic (Fig. 1.8)

Figure 1.8 J. S. Bach: *Tocatta in G major, Allegro e presto*: (meas. 149-152)



The counter-exposition features the subject entries in the same order as the exposition: subject in soprano in measure 99 and in *stretto* with the answer (this time real) in measure 102, and finally the subject entry in the bass, measure 107. From measure 154 onward, the *Fugue* begins its final entry, which, as already mentioned, will present numerous appearances of the subject in the home key. Except for a sequential link in measure 167 that provides a temporary relief, the fast succession of subject entries pushes the music forward until the appearance of a clear cadence in measure 173. Most of these subjects, however, are incomplete, such as at the very beginning of this section where *stretto* occurs between the soprano and alto. Yet other entries are slightly altered, e. g. the soprano subject in measure 164 or bass subject in measure 157. After the final cadence, three incomplete entries sound in *stretto* for one last time and the fugue is completed as the imitative G major scale passage descends down to single G (Fig. 1.9). It is worth noting that Bach wrote a *fermata* after this last note, and as Schulenberg states, “such ending is not unknown in German organ music, although in the present context it also suggests Italian wit or *bizzarria*.”²⁰

²⁰ Schulenberg, *The Keyboard Music of J. S. Bach*, p. 115.

Figure 1.9 J. S. Bach: *Tocatta in G major, Allegro e presto*: (meas. 169-177)

The image displays a musical score for measures 169-177 of J.S. Bach's *Tocatta in G major, Allegro e presto*. The score is written for piano and consists of two systems of staves. The first system contains measures 169-172, and the second system contains measures 173-177. The key signature is one sharp (F#), and the time signature is 3/4. The music is characterized by rapid sixteenth-note passages in both hands, often with slurs and accents. In the second system, there are two arrows: one pointing to a sixteenth note in the bass line of measure 173, and another pointing to a sixteenth note in the treble line of measure 174. The piece concludes with a final cadence in measure 177.

Table 1.1 J. S. Bach: *Tocatta in G major, Allegro e presto*: fugue outline

Measure #s	Entry/Episode	Key	Interesting Points
82-92	Exposition	G	Typical: S (soprano)- A (alto)- S (bass)
92-99	Episode		Overlap in meas. 96
99-111	Counter-exposition	G	Same entries as in the exposition: S- A- S
112-113	Episode		Overlap in meas. 112
113-121	Middle Entry #1	e	S (soprano)- A (alto- modified)
122-126	Redundant Entry	G	S (soprano)
126-129	Middle Entry #2	D	S (bass)
130-134	Episode		Sequential
135-138	Middle Entry #3	G	A (alto)
139-141	Episode		
141-145	Middle Entry #4	a	S (bass)
145-148	Episode		
149-153	Middle Entry #5	C	Overlap in meas. 149
154-177	Final Entry	G	Multiple incomplete entries and <i>strettos</i> , complete but altered S (bass) in meas.157

Stylistic and Technical Considerations

Articulation

Various articulation markings are more commonly found in Bach's ensemble music than in his *clavier* music.²¹ However, there have been some general rules established for Bach's articulation. The most basic one is that the stepwise passages should be played *legato* while wider leaps and broken triads, especially in the virtuoso pieces such as the *toccatas*, should be played *non-legato* or with finger *staccato*.²² Besides the connected successive notes, Troeger also advocates *legato* playing for repeated notes, ornaments, *arpeggios*, fast scalar runs, *style brisé* textures and other essentially *legato* pieces, such as the *fugues* and *adagios*.²³ In the preface of his inventions, Bach himself asked for a *cantabile* style of playing.²⁴

There is also an apparent connection between the tempo indication and the articulation. As C. P. E. Bach states in his invaluable *Essay on the True Art of Playing the Keyboard Instruments*:

In general the briskness of allegros is expressed by detached notes and the tenderness of adagios by broad, slurred notes. The performer must keep in mind that these characteristic features of allegros and adagios are to be given consideration even when a composition is not so marked. . . .²⁵

J. J. Quantz points out that descriptive words, such as *allegro*, *arioso*, *adagio assai* etc. “. . . [each] ask for a special type of execution.”²⁶

²¹ Troeger, *Playing Bach on the Keyboard: A Practical Guide*, p. 91.

²² Paul Badura-Skoda, *Interpreting Bach at the Keyboard*, Trans. Alfred Clayton (New York: Oxford University Press, 1993), p. 96.

²³ Troeger, *Playing Bach on the Keyboard: A Practical Guide*, p. 111.

²⁴ *Ibid.*, p. 107.

²⁵ Quoted in Bodky, *The Interpretation of Bach's Keyboard Works*, p. 208.

²⁶ *Ibid.*, p. 209.

In the opening movement, a pianist could linger on the opening G of the descending legato scale, which can be effectively contrasted by playing shorter articulation with “high” fingers in measures 2 and 3. The chords that follow should have a certain amount of separation in between them; however the performer ought to keep his fingers close to the keys and use the arm weight in order to project these chords, especially since the line is descending. The answering *solo* could be articulated as *staccato*, with the focus on the moving, melodic notes. As Bach moves to the dominant key, the pianist can slightly prolong the second beat of measure 7 and corresponding passages in the other keys. The same, longer articulation can be used for the left hand sequential passage starting in measure 13. In the corresponding sequential passage in the key of E minor, measure 25, Bischoff slurs the left hand; the pianist can play the second slurred note *staccato* to further support its character. The placement of these slurs suggests that the bar line has been displaced, since the motive begins on the end of the beat rather than on the downbeat. The same is true for measures 13, 28 and 37. The pianist can play the extended sequential passage beginning in measure 35 *staccato* in the right hand with *legato* left hand sound for the supporting chords. One should also make sure to articulate the last two notes of the movement in a deliberate, detached manner, while resisting the temptation to prolong the final eighth note.

As suggested by C. P. E. Bach, the central *Adagio* movement calls for *legato* touch. Badura-Skoda emphasizes three main, equally important rules that lead toward a true *legato*: linking the notes, the correct type of touch, and shaping the line according to its melodic structure.²⁷ The ascending opening E minor motive can be shaped by a slight forward motion; a pianist should pay extra attention to the connection between the G and F sharp, the smallest interval and emotional peak of the opening line. In contrast, the following octave leap could be slightly separated, according to the rules mentioned above by Badura-Skoda. One could try to take advantage of the long, syncopated notes featured in the right hand while carefully articulating the left hand’s bass line, outlining the ongoing harmonies. In the extended sequential passage beginning in measure 67, the pianist should aim for a lighter touch when playing the moving sixteenth notes. In addition to employing a *cantabile legato* touch, this movement requires careful attention to the interval structure, direction of the lines, changes of harmonic

²⁷ Badura-Skoda, *Interpreting Bach at the Keyboard*, p. 186.

rhythm, dissonances and various types of climaxes at cadence points. A certain amount of tempo flexibility, as if imitating an improvisation, also helps the overall expressiveness.

The Kalmus edition offers a number of useful articulation suggestions within the *Allegro e presto* movement. The *Fugue*'s dotted subject rhythm can be played slurred, using a downward motion on the downbeat. A lighter touch and diminuendo follows and the pianist should be careful not to accent beat four. While the running sixteenth notes can be played *legato*, the eight notes could be articulated as *staccato*, supporting the skipping character of this movement. This basic articulation pattern of the subject/ answer could be retained throughout the fugue to create the uniformity of the form. On the other hand, as Troeger emphasizes, "the effect of a given articulation pattern frequently has to be modified in intensity or for clarity's sake, depending on whether the motive is heard in the treble, middle range, or bass."²⁸ In fact, the character of the subject will be different when heard in the home key as compared to its appearance in the darker minor keys and yet different when presented in a *stretto* for the very last time. Though most of Bishoff's articulation markings are helpful to the performer, some should be taken with certain reservations, such as the indicated accents on the overlap entrances in measures 96, 112 and 149. These could be perceived as a mere suggestion to a deeper tone rather than a true accent that would break a line.

Tempo/Meter

The tempo indications, similarly to the articulation markings discussed above, are often found in Bach's chamber music, such as the in the famous *Brandenburg Concertos*. Less frequently, there are some of Bach's keyboard compositions that feature tempo markings either in the autograph or in the printed editions published by Bach himself, including the *Tocatta in G major BWV 916*. In this particular *toccata*, Bach marked the second movement as *Adagio* and the fugue as *Allegro a presto*. For the latter one, instead of viewing this terminology as a strange combination of two different *tempi*, one should rather perceive it as a reference to the general mood or the "affect" Bach had in mind.²⁹ Since *Allegro* in Italian stands for cheerful, the tempo

²⁸ Troeger, *Playing Bach on the Keyboard: A Practical Guide*, p. 123.

²⁹ Bodky, *The Interpretation of Bach's Keyboard Works*, p. 102.

indication for the *Fugue* could be understood as “fast and cheerful.” Yet the tempo indications written by Bach himself are more or less exceptions, because, as Badura-Skoda says, “Bach assumed that the player would be able to deduce the right tempo from the time signature, the rhythmic patterns, the choice and disposition of certain note-values, the text underlay, and titles of movements.”³⁰ A comprehensive list of Bach’s tempos indications have been compiled by Robert Marshall who defined Bach’s six basic tempos as *Adagio*, *Largo*, *Andante*, *Allegro*, *Vivace* and *Presto*. Marshall also highlights that in Bach’s early keyboard and organ works, the composer inclined toward extreme tempo markings in his fast and slow movements, perhaps as means of displaying his virtuosity.³¹ The fundamental principle of the metric notation in the Baroque music is that larger beat values, such as 3/2 or 6/4, are associated with slower tempo and more stress, while the shorter values, such as 2/4, 6/8 or 6/16, are to be played lighter and faster.³²

The opening *Allegro* is written in common time, the most frequently found time signature of Bach’s keyboard works. Here Bodky suggests a quarter note= 116 and Bischoff applies the same tempo in the Kalmus Edition. *Allegro* has been designated for most of Bach’s concertos’ opening movements; since this *Tocatta* imitates the *concertante style*, it is therefore an appropriate tempo choice for its first movement.³³ Quantz referred to this tempo as an intermediate speed between the *allegretto* and *allegro assai*.³⁴

The central *Adagio* is also in common time. It should be noted that up to circa 1800, *Adagio* was not exactly a slow tempo, as it stemmed from the word *adagio* which meant “at ease, agreeable.”³⁵ Indeed, in Bach’s period, very slow tempos were exceptional and as Troeger mentions, it could have simply referred to more freer [sic] timing.³⁶ In addition, the border between the *andante* and *adagio* was rather thin, and since this particular movement moves in

³⁰ Badura-Skoda, *Interpreting Bach at the Keyboard*, p. 80.

³¹ Ibid.

³² Troeger, *Playing Bach on the Keyboard: A Practical Guide*, p. 145.

³³ Bodky, *The Interpretation of Bach’s Keyboard Works*, p. 121.

³⁴ Ibid. p.120.

³⁵ Badura-Skoda, *Interpreting Bach at the Keyboard*, p. 90.

³⁶ Troeger, *Playing Bach on the Keyboard: A Practical Guide*, p. 153.

steady eighth notes, it could be understood as *andante*. In this *Adagio*, Bodky suggests that the eighth note equals 58.³⁷

The final movement *Allegro e presto* is written in a compound duple 6/8 time and as already mentioned, has a dance-like character of a *gigue*. Thus, we can derive the tempo and primary pulse, two beats per measure, from the originating dance. In his treatise on composition, J. P. Kirnberg encourages an aspiring composer to “study of every variety of dance, for each type makes a virtual case study of the meter(s) and note values associated with it.”³⁸ *Gigue* was classified by Johann Mattheson as a lively piece in 6/8, 12/8 or 12/16 (though Bach’s *Gigues* are also in 9/16, 4/2, 4/4 and 3/8) that could have been of four basic kinds: normal English *gigue*, slow or dotted *gigue* (*Loure*), the exciting French *canaries* and virtuosic, less contrapuntal Italian *gigue*.³⁹ The dotted rhythm of the *Allegro e presto* suggests the French *canarie* where the rhythm corresponds with the leaps and hops of the dance and the harmonic changes occur on beat one and three, creating an irregular character. The other possible category is *Giga II*, the Italian type of a French origin. In *Giga II*, there is a prevalent duple division at its fastest rhythmic level (sixteenth notes), more complex harmonic rhythm and much more frequent harmonic changes that can occasionally happen on offbeats.⁴⁰

Bodky suggests tempo for the main pulse where dotted quarter note equals 80.⁴¹ Though the interpretation should reflect the two large beats in order to project the dance-like skipping character, the pianist needs to keep in mind the fugal design of this movement, especially in regard to the subject’s articulation. One should be especially careful not to accent the second main pulse, the fourth eighth note beat, especially since the first grouping is implying a *diminuendo*; and this head motive will be used multiple times, in a *stretto* or as a false entry, throughout the fugue.

³⁷ Bodky, *The Interpretation of Bach’s Keyboard Works*, p. 349.

³⁸ Troeger, *Playing Bach on the Keyboard: A Practical Guide*, p. 145.

³⁹ Badura-Skoda, *Interpreting Bach at the Keyboard*, p. 87.

⁴⁰ Troeger, *Playing Bach on the Keyboard: A Practical Guide*, p. 76.

⁴¹ Bodky, *The Interpretation of Bach’s Keyboard Works*, p. 368.

Dynamics

Another element for careful consideration in the interpretation of Bach's works is the dynamics. Bach indicated detailed dynamics in only three of his compositions: the *Italian Concerto*, *French Overture* and *Goldberg Variations*.⁴² Troeger emphasizes that Bach's *forte* and *piano* should not be taken literally and "rather than restricting the dynamic scheme of a terraced movement to simple contrasts, the pianist must, as always, seek out the dynamics implied by the textural contrasts, harmonies, and all other musical elements."⁴³

Since the *Allegro* movement employs the *ritornello* style that Bach uses in the *Italian Concerto*, it is helpful to apply his dynamic directions to the opening movement of the *Tocatta BWV 916*. Bischoff's edition offers dynamic markings in all three movements but it is ultimately the performer's choice to follow these suggestions. Following the *concertante* scheme, the pianist can bring in the opening *tutti* section with a full, *forte* sound, while articulating light *staccato* and *piano* for the answering *solo* section. Because this *forte-piano* effect will happen four more times after the initial appearance, a player can opt not to use this pattern for one or more of the following entries and play the *solo* section *mezzoforte* or *mezzopiano*. Also, the performer should avoid rushing the cadential figure as the *tutti* statement concludes and at the same time, not to take too much extra time before the *solo* section.

In the sections that do not employ the principle of terraced dynamics, the harmonic and tonal elements can be used as indicators for a dynamic change. These include chromaticism, deceptive cadences and unusual chords. The basic rule, as outlined by C. P. E. Bach in his treatise, is that "the dissonances are played loudly and consonances softly, since the former rouses our emotions and the latter quiet them."⁴⁴ In addition to the dissonant harmonies, other elements are given more emphasis in order to shape the musical line: the first note of a phrase, the main notes rather than the passing notes, the syncopated notes, notes tied over to principal beats, long notes and notes isolated in their range, among others.⁴⁵ All of the above elements

⁴² Badura-Skoda, *Interpreting Bach at the Keyboard*, p. 137.

⁴³ Troeger, *Playing Bach on the Keyboard: A Practical Guide*, p. 100.

⁴⁴ Quoted in Troeger, *Playing Bach on the Keyboard: A Practical Guide*, p. 101.

⁴⁵ *Ibid.*, p. 104.

should be taken into consideration when making interpretative choices in the *Adagio* movement, probably musically the most challenging of the three movements.

In the final movement, more than anywhere else in this *Toccatà*, the pianist can base the dynamics upon the shapes of the melodic lines, such as *diminuendo* for the descending scalar lines and *crescendo* for the rising passages. Naturally, these are not huge swells of dynamics since that would be out of style and character. One should take advantage of the change of *affect* that happens with the tonal changes, such as in the two minor middle entries in the keys of E minor and A minor. These passages can be played *piano*, though with the same level of energy and sense of line as in the major mode entries. Also, the dynamics should correspond with the chosen articulation, so if a performer chooses to play the sequential imitative episode in measure 130 *staccato*, then a light, *piano* sound is desired. Finally, seeing the “bigger” picture is the ultimate challenge of this movement, as the performer needs to make a distinction between the individual middle entries, links and episodes, and their role within the context of this *fugue*.

Ornamentation

According to the primary source, *Andreas Bach Book*, the opening *Allegro* from *Toccatà in G major, BWV 916* does not contain any ornaments. However, both the lyrical *Adagio*, as well as the final movement contain a number of various ornaments. This is not a surprising fact in the case of the expressive *Adagio* but becomes a source of doubt when considering the tempo indication of the fugue: *Allegro e presto*.⁴⁶ The authenticity of the ornaments in this *Toccatà*, similarly to many other Bach’s compositions, is questionable. In the consulted Kalmus Edition of Bach’s *Toccatas*, the editor Hans Bischoff states in the footnote: “In the *Adagio* as well as the ensuing Fugue in the (A) manuscript [P. 279 from the Royal Library in Berlin] contains a large number of ornaments, many of which are obviously spurious. . . .”⁴⁷ The director of the Leipzig Bach Archive, H. Schulze, researched the ABB manuscript and came to multiple conclusions.

⁴⁶ Igor Kipnis, “Ornaments in Bach’s *Toccatà* in G: Spurious or Authentic,?” *Clavier*, 23/8 (October 1984), p. 21.

⁴⁷ Johann Sebastian Bach, “*Toccatà* in G Major, BWV 916”, *Seven Toccatas*, A Kalmus Classic Edition, Ed. Hans Bischoff (Van Nuys, CA: Alfred Publishing Co., n.d.), p. 60.

The added ornaments found in the book were probably a work of a principal copyist (Johann Christoph Bach). Also, even though not all the ornaments can be attributed to J. S. Bach, Schulze believes that they reflect the traditions of Bach's era and thus should be taken into the consideration. Moreover, in Bach's time it would be implied that the player will take the liberty to elaborate upon the original composition by adding ornaments.⁴⁸

If the pianist decides to use the Kalmus edition and consequently implements the suggested ornaments in the first movement, the best source to consult these is the table of ornaments from J. S. Bach's *Notebook for William Friedemann Bach*. According to the eighteenth century tradition, the mordent indicated on third beat of measure 4 should be played by taking the lower auxiliary diatonic note. The trill in the *codetta* in measure 53 should, if following Bach's table, start from the upper auxiliary note. However, because the trill is preceded by a step above, a pianist may rather choose to play this trill from the main note D for the sake of a smoother line. One can start the trill little slower and accelerate as the left hand ascends toward the treble register.

Pedal

The controversy regarding the pedal is closely connected with the issue of the appropriate choice of instrument. There are purists who believe that Baroque pieces should be performed on harpsichord/clavichord only. If a piano is used, then pedal should never be employed. Wanda Landowska said: "The clavichord, the harpsichord, the early fortepiano, as well as our modern piano, are all admirable instruments. Only one should play on each the works that belong to it. . . ."⁴⁹ On the other hand, she did encourage discreet use of pedal. Troeger believes that the pianist can use half-pedaling to achieve a coloring of sound, but that the fingering should be figured out as if there was no pedal available.⁵⁰ Badura-Skoda came to this following conclusion:

If we are going to play Bach on the piano we must try to bring out the positive qualities of this instrument and produce a beautiful tone. And then the intelligent application of the

48 Kipnis, "Ornaments in Bach's Toccata in G: Spurious or Authentic,?" p. 21.

49 Landowska, *Landowska on Music*, p.150.

50 Troeger, *Playing Bach on the Keyboard: A Practical Guide*, p. 43.

pedal also contributes to beautiful piano playing. . . . Teachers who forbid their pupils to use the pedal on the piano because it is a sonority unavailable to the harpsichord forget that on historical harpsichords every note continues to sound for a moment after it has been dampened, which to ears of a pianist sound like the discreet use of the pedal. Besides, the harpsichordist has a number of attractive registers of which there are no equivalents on the piano. The only registrations possible on the piano are the effects produced by the two pedals and of course the almost limitless possibility of dynamic gradation . . . Of course, the pedal must be used sparingly and released frequently in order not to endanger the clarity of the musical lines.⁵¹

With clarity of musical lines, voice leading, articulation, note groupings and harmonic structure being the overriding considerations, the pianist is advised to begin practice of this work with finger *legato* only. This enables the performer to have a clear idea of harmonic and melodic structure without the added pedal color. From there, pedal can be added judiciously for various effects: prolonging and/or resonating sound (e.g. *Allegro*: downbeat of the first measure, the third beat of measure 5 and in subsequent passages of this *solo* section); overlapping subject entrances in the *Fugue*; changing sound color, especially with the use of *una corda* pedal (*Allegro*: sequential passage of dominant chords measures 42-44, *Fugue*: the minor middle entries and the sequential episode in bar 130). The *Adagio* calls for a beautiful, singing style, which can be achieved through careful use of half- pedal throughout the movement. However, the pianist needs to be extremely attentive to the harmonic changes and voice leading, in addition to observing the rests.

⁵¹ Badura-Skoda, *Interpreting Bach at the Keyboard*, p. 183.

Final Thoughts

Bach's seven *Toccatas*, possibly with the single exception of the most popular *Toccatina in E minor*, have been largely overshadowed by his famous *Preludes and Fugues*. The *Toccatas* offer a perfect solution for a pianist interested in a recital containing Bach's work that is not taken from the *Well-Tempered Clavier* or the *Suites*, and a composition that does not exceed ten minutes. The *Toccatina in G major* is a particularly appealing piece to have in one's repertoire, mainly due to its concerto-like structure. The rapid first movement offers a great opportunity for display of one's technical abilities, in addition to the attractiveness of the *solo-tutti* dynamic and articulation changes. The *Adagio* provides an effective contrast in tempo, character and articulation while requiring a careful planning of phrasing as well as emotional understanding of harmonic changes. It is also a creative opportunity for experimentation with the damper pedal. The final *fugue* brings the festive *Toccatina* to a glorious ending and is a valuable study to undertake. Perhaps best of all, this work for all the invaluable things it teaches, stands as a memorable masterpiece for both performer and audience.

CHAPTER 2 - Sonata in E-flat Major, op. 31, no. 3

Brief Biography of Ludwig van Beethoven

Ludwig van Beethoven, “the most admired composer in the history of Western music,” was born on December 15/16 1770 in Bonn, Germany.⁵² Beethoven’s family was of Flemish origin and had a musical background; Beethoven’s grandfather Ludwig and his father Johann were both employed as musicians for the Elector of Cologne in Bonn. Beethoven first studied with his father, learning piano and violin. He took keyboard and theory lesson from the organist Gilles van Eeden, violin lessons from Franz Rovantini and Franz Ries, in addition to horn lessons with Nikolaus Simrock. However, his first truly important teacher was Christian Gottlieb Neefe. It was Neefe who recognized Beethoven’s potential and who introduced him to the music of J.S. Bach and the art of improvisation. Beethoven’s first work to be published was written when he was twelve years old; *Nine Variations for Piano on a March of Dressler*.⁵³

In the period between 1784 and 1792, Beethoven held a position as court organist for the Elector Maximilian Franz, also serving as a violinist in various theater orchestras. The elector then sent Beethoven to Vienna for a short trip in 1787 during which it is believed that he met and played for Mozart. Though having a great reputation for his improvisatory skills, Beethoven’s composition output before the age of twenty-one is quite small.⁵⁴ In November of 1792, Beethoven returned to Vienna to study with the famous Joseph Haydn, upon a suggestion from Count Waldstein. However, Beethoven considered Haydn an indifferent teacher and secretly sought lessons from Johann Schenk. After Haydn’s departure for London in 1794, Beethoven began to study with Johann Georg Albrechtsberger, reputedly the greatest Viennese teacher of

⁵² Joseph Kerman, and others, “Beethoven, Ludwig van,” *The New Grove Dictionary of Music and Musicians*, Ed. Stanley Sadie, 2nd ed. (New York: Macmillan Publishers, 2001. Vol. 3), p. 73.

⁵³ Nicolas Slonimsky, and others, “Beethoven, Ludwig van,” *Baker’s Biographical dictionary of musicians*, Centennial Ed. (New York: Schirmer Books, 2001), Vol. 1. p. 261.

⁵⁴ Gordon, *A History of Keyboard Literature*, p. 143.

counterpoint. As with Haydn, his lessons Albrechtsberger did not work out well. Beethoven also took lessons in vocal compositions from the Italian master Antonio Salieri.⁵⁵

Beethoven first public appearance was in Vienna in March 1795, he most likely played his *B-flat Major Piano Concerto, op.19*. During his studies in Vienna, Beethoven established himself as a pianist and a composer and quickly became successful thanks to his aristocratic connections. He gained significant support from a number of influential generous patrons, such as Prince Lichnowsky, Lobkowitz and Razumovsky. These connections resulted in many great compositions dedicated to the above patrons, such as the *Eroica Symphony*, *Sonata Pathétique* and *Razumovsky Quartets*.⁵⁶ Beethoven was considered a popular virtuoso pianist, composer and a social figure. In addition, he was a teacher of various prominent ladies. However, Beethoven's relationships began to suffer from his growing deafness. The hearing problem reached its peak in 1802 when the composer wrote his famous *Heiligenstadt testament*. After 1819, he was only able to communicate through conversation books.⁵⁷ A fever that Beethoven caught after his trip to Gneixendorf in the winter of 1826 developed into jaundice and dropsy. The required surgery was unsuccessful and Beethoven died on March 23, 1827. His funeral on March 29 was an important public event, with an estimated crowd of 10,000 people commemorating the life of this great man.⁵⁸

⁵⁵ Kerman, and others, "Beethoven, Ludwig van," p. 76.

⁵⁶ Slonimsky, and others, "Beethoven, Ludwig van," p. 261.

⁵⁷ Gordon, *A History of Keyboard Literature*, p.143.

⁵⁸ Kerman, and others, "Beethoven, Ludwig van," p. 95.

Beethoven's Piano Sonatas

Beethoven's thirty-two piano sonatas reflect his compositional process from the earliest years in Bonn through his final years of deafness, bringing the genre of the classical sonata to its peak while foreshadowing the Romantic era. It was during Beethoven's life that the focus of attention switched from the harpsichord and clavichord to the *pianoforte*, a change of which he was fully able to take advantage. His relationship with this instrument was a special one. Beethoven became famous as a virtuoso pianist, and it was this medium that allowed him to formally experiment with the sonata form as well as display his inborn improvisatory skills.⁵⁹ However, it should be noted that a few earlier composers wrote works idiomatic to the new *pianoforte*, notably Muzio Clementi and Jan Ladislav Dussek.⁶⁰ In addition, we also know as that Beethoven studied Bach's *Well-Tempered Clavier*, and a certain influence of Joseph Haydn can be found in his early works.⁶¹

In addition to these and other sources of inspirations, as a composer Beethoven was always seeking new ways of dealing with the conventional sonata form. As Konrad Wolff said, "Beethoven's sonatas, quartets, and symphonies, unlike those of Mozart and Haydn, are meant to be perceived singly, not as parts of a series or as examples of a generic type. . . .[they] are in no way interchangeable."⁶² Beethoven's innovations to sonata form include the incorporation of improvisatory elements, thematic and motivic invention, harmonic language influenced by his orchestral thinking, abundant contrasts in articulation, phrasing and expression markings, use of the whole range and timbre of the keyboard, and increased technical complexities.

Beethoven's piano sonatas are generally divided into three main periods or styles: early, middle and late, as established by Wilhelm von Lenz shortly after Beethoven's death.⁶³ Nevertheless, Robert Taub believes that this organization is too general and Beethoven's sonatas should rather be grouped into five chronological periods: 1795-1800 (epitomizing classical

⁵⁹ Robert Taub, *Playing the Beethoven Piano Sonatas* (Portland, OR: Amadeus Press, 2002), p. 18.

⁶⁰ Eric Blom, *Beethoven's Pianoforte Sonatas Discussed*. (New York: Da Capo Press, 1968). p. 2.

⁶¹ Gordon, *A History of Keyboard Literature*, p. 142.

⁶² Konrad Wolff, *Masters of the Keyboard: Individual Style Elements in the Piano Music of Bach, Haydn, Mozart, Beethoven and Schubert* (Bloomington: Indiana University Press, 1983), p. 111.

⁶³ *Ibid.*, p.114.

styles); 1801-1802 (experimentation); 1803-1804 (Post- Heiligenstadt, crossing the Rubicon), 1809 (Compression, homogeneity) and 1814-1822 (Summation, transcendence).⁶⁴ Beethoven seemed to have truly turned his primary attention toward composing for the piano with the writing of his three sonatas in op. 31, composed by 1802.⁶⁵

Sonata No. 18 in E-flat major, op. 31, no. 3

Throughout the eighteenth century, it was very common to publish compositions in groups of three or six. Beethoven seemed to favor groups of three, as evident from his *Sonatas op. 2, op. 10, op. 31* and the *Piano Trios op. 1*. The three strikingly different *Sonatas in op. 31*, defined by Charles Rosen as “comic, tragic and lyric,” include No. 1 in G major, No. 2 in D minor “The Tempest” and No. 3 in E-flat major.”⁶⁶ The latter one is sometimes known as “*La Chasse*” or “*Jagde-Sonate*,” a title that was not given by Beethoven, as he did not favor programmatic descriptions in his works. One exception is the *Les Adieux Sonata op. 81a*.⁶⁷

The period of 1801-1802 was affected by Beethoven’s struggle with his worsening deafness. This diagnosis was probably confirmed by 1798 and resulted in the so-called *Heiligenstadt Testament*, of October 1802, in which Beethoven expressed his deepest frustrations of losing the sense so crucial to a composer, in addition to losing the contact with the outside world. *Sonata op. 31, no. 3* is probably the last sonata composed before this testament. Remarkably, in light of this sad period, its prevailing character is one of exuberance. *Sonata op. 31, no. 3* bears no dedication and was first published by the Zürich publisher Nägeli without an opus number in the collection *Repertoire des Clavecinists* in 1805. The previous two *Sonatas op. 31* were published in the same collection in 1803.⁶⁸

⁶⁴ Taub, *Playing the Beethoven Piano Sonatas*, p. 18.

⁶⁵ Wolff, *Masters of the Keyboard*, p. 145.

⁶⁶ Charles Rosen, *Beethoven’s Piano Sonatas: A Short Companion* (New Haven: Yale University Press, 2002), p. 164.

⁶⁷ Donald Francis Tovey, *A Companion to Beethoven’s Sonatas*, Rev. Ed. preface and notes by Barry Cooper (London: Associated Board of The Royal Schools of Music, 1998), p. 130.

⁶⁸ Blom, *Beethoven’s Pianoforte Sonatas Discussed*, p.136.

The *E-flat major Sonata op. 31* features many unique characteristics within its formal treatment. It is the last sonata to be written in more than three movements (with the exception of *Sonata op.106*). Of the four movements, three employ sonata-allegro form. The second movement, not a traditional slow one, is a humorous but atypical *Scherzo* written in duple time and cast in sonata-allegro form. The third movement, a graceful *Moderato e grazioso*, is in minuet and trio form, the last time Beethoven employed the formal minuet in a sonata.⁶⁹

⁶⁹ Blom, *Beethoven's Pianoforte Sonatas Discussed*, p. 137.

Theoretical Analysis

I. Allegro

The first movement of *Sonata op. 31, no. 3* is cast in the sonata-allegro form in the home key of E-flat major. The movement begins with a six-measure introductory theme that consists of two primary rhythmic motives: the falling fifth in the first measure and the *ritardando* chords in measure 5. This opening is rather ambiguous, as the very first chord is built on the subdominant harmony of the A-flat major added sixth chord and the tonic is not heard until bar 6 (Fig. 2.1). At this point, Beethoven inserts a *sforzando* with the *fermata* above, temporarily stopping the music. The music only dwells on tonic for the duration of the *fermata*, because the questionable motive is right away answered by a simple V-I cadence *a tempo*. As Charles Rosen said, “it is characteristic of Beethoven’s arts that he should juxtapose the most original and the most conventional musical ideas. . . .”⁷⁰ The theme is transformed up the octave by rising triplet figures before it concludes the opening section on the same *fermata*. Beethoven picks up the tempo in bar 16 and the pedal point E flat appears in the L.H., however the strong sense of the home key is still missing. The first rhythmic motive of Theme I is then developed, with variations and ornaments, followed by rising and descending scalar and *arpeggio* figures that lead the music toward the dominant harmony of B-flat major.

⁷⁰ Rosen, *Beethoven's Piano Sonatas*, p. 173.

Figure 2.1 L. van Beethoven: *Sonata op. 31, no. 3, Allegro*: Theme I (meas. 1-26)

The musical score for the first theme of Beethoven's Sonata op. 31, no. 3, measures 1-26, is presented in four systems. The key signature is A-flat minor (three flats) and the time signature is 3/4. The tempo is marked 'Allegro'. The score begins with a piano introduction in measure 1, marked 'p'. In measure 3, there is a 'ritard.' (ritardando) marking. In measure 5, the dynamic changes to 'sf' (sforzando) with a 'cresc.' (crescendo) leading up to it. In measure 7, the tempo returns to 'a tempo'. The piece concludes with a 'ritard.' in measure 25. The score includes various musical notations such as slurs, ties, and articulation marks like 'tr' (trills). Measure numbers 5, 10, 15, 20, and 25 are circled in the original image.

A transition begins with the opening two repeated chords but in the key of A-flat minor and without *ritardando* in measure 33. Then a series of diminished chords lead to a German augmented chord in measure 43, resolving to an F chord, the dominant of the upcoming Theme II. Beethoven threatens the second theme conventionally by using the dominant key of B-flat major. Theme II is a parallel period consisting of an antecedent four-measure phrase ending on ii and a consequent four-measure phrase cadencing on tonic. This theme contrasts with the first theme material with its lyrical, straightforward melody above the *Alberti*-style accompaniment (Fig. 2.2).

Figure 2.2 L. van Beethoven: *Sonata op. 31, no. 3, Allegro: Theme II* (meas.42-54)



Beethoven then presents a variation of this theme, featuring virtuoso, improvisatory-like passagework that eventually lead into an extended cadential figure in measure 64 (Fig. 2.3). This elaborated cadence, built around the key of B flat major, features a series of trills and *arpeggios* where Beethoven creates a duple-metered hemiola effect. The sense of meter is finally restored when the concluding theme begins in measure 83. This is really a shortened version of the opening theme, compressed into four bars (Fig. 2.4). Though first cadencing in the key of B-flat major in measure 86, it is restated and returns back to the exposition's opening harmony of the added sixth chord.

Figure 2.3 L. van Beethoven: *Sonata op. 31, no. 3, Allegro*: cadential figure (meas. 63-75)

The musical score for Figure 2.3 consists of three systems of music, each with a treble and bass staff. The first system (measures 63-64) shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 65 is circled and contains a trill. The second system (measures 65-70) features a treble staff with trills and a bass staff with a tremolo accompaniment. Measure 70 is circled and contains a trill. The third system (measures 70-75) shows a treble staff with a melodic line and a bass staff with a tremolo accompaniment. Measure 75 is circled and contains a trill. The score includes various musical notations such as trills (tr), tremolos (tr), and dynamic markings (p, cresc., f).

Figure 2.4 L. van Beethoven: *Sonata op. 31, no. 3, Allegro*: closing theme (meas. 82-88)

The musical score for Figure 2.4 consists of one system of music with a treble and bass staff. The treble staff contains a melodic line with a trill in measure 85, which is circled. The bass staff contains a bass line with a tremolo accompaniment. The score includes various musical notations such as trills (tr), tremolos (tr), and dynamic markings (p, cresc., f).

The development opens with the first two bars from the exposition and is thematically based mainly on the first subject group. However, bar 91 brings a change to the expected pattern as the music is now leading toward the key of C minor, first heard in measure 94 and finally cadentially confirmed in bar 100 (Fig. 2.5). Thus Beethoven follows the usual habit of employing of the relative minor for the development, but not for long. C minor quickly turns into C major as the first motive from Theme I is stated in variation. From here, the music moves forward through a circle of fourths: C- F- B flat- E flat- A flat, each serving as a dominant to the next key. The last A-flat major chord is then harmonized as F minor sixth chord, a reminiscence of the opening harmony. Finally, the first theme emerges out of this chord, altered as the tonic note E-flat is omitted (Fig. 2.6).

Figure 2.5 L. van Beethoven: *Sonata op. 31, no. 3, Allegro*: development (meas. 89-101)

The image shows a musical score for the development section of Beethoven's Sonata op. 31, no. 3, measures 89-101. The score is written for piano and consists of two systems of staves. The first system covers measures 89 to 95, and the second system covers measures 96 to 101. Measure 89 is marked with a circled '90' and a *ritard.* marking. Measure 94 is marked with a circled '95'. Measure 100 is marked with a circled '100'. The score includes various dynamics such as *p*, *f*, *sf*, and *fp*, and includes performance instructions like *a tempo*. The key signature is B-flat major, and the time signature is 2/4. The music features a variety of textures, including chords, arpeggios, and melodic lines.

Figure 2.6 L. van Beethoven: *Sonata op. 31, no. 3, Allegro*: development (meas. 127-137)

The image displays a musical score for the development section of Beethoven's Sonata op. 31, no. 3, measures 127-137. The score is written for piano and consists of two systems. The first system covers measures 127 to 130. The right hand (treble clef) features a melodic line with trills (tr) and slurs, starting on a half note G4 and moving through A4, B4, and C5. The left hand (bass clef) provides a rhythmic accompaniment of eighth notes, with fingering numbers (1-5) indicated below the notes. The dynamic marking *f* (forte) is present at the beginning. The second system covers measures 131 to 137. The right hand continues with a similar melodic pattern, and the left hand features a more complex accompaniment with slurs and a *cresc.* (crescendo) marking. Measure 135 is circled, and an arrow points to a specific note in the right hand. The score concludes with a final chord in measure 137.

The recapitulation begins in measure 137 and is traditional in its design. Similarly to the exposition, the firm sense of tonic is delayed until the appearance of Theme II in the home key of E-flat in measure 170. The short but important *Coda* begins with a restatement of the principal theme in the key of A-flat major, beginning on its subdominant harmony of D-flat major, and chromatically moving by step until reaching the tonic in measure 233. A dialogue of rising and descending scales between the hands begins in bar 245 and is thematically derived from the exposition. It is then followed by *staccato* sixths that finally confirm the key of E-flat major with a perfect authentic cadence dynamically marked *subito forte*.

II. Scherzo. Allegretto vivace

The second movement of this sonata is in the key of A-flat major. If it weren't for its humorous character, highlighted by the staccato left hand bass, off-beat accents and sudden changes of mode and dynamic, the movement would not resemble the genre of *Scherzo* as we know it. Rather than in the expected triple meter, the movement is written in 2/4 time without a *Trio*, and is located in the second movement usually designed for a slow tempo. The primary form used is sonata-allegro; however, the frequent repetition of the primary theme also suggests a certain similarity to rondo. The principal, rondo-like theme is an 9-measure period with a four-bar antecedent phrase ending with a half cadence (measure 4) and a consequent phrase that cadences on tonic in measures 8 and 9 (Fig. 2.6).

Figure 2.7 L. van Beethoven: *Sonata op. 31, no. 3, Scherzo: Theme I (meas. 1-18)*

The image displays the musical score for the Scherzo: Theme I, measures 1-18, from L. van Beethoven's Sonata op. 31, no. 3. The score is written in A-flat major (two flats) and 2/4 time. It is titled "SCHERZO. Allegretto vivace." and features a staccato left hand bass line. The score is divided into three systems, with measure numbers 5, 10, and 15 circled. The first system (measures 1-5) includes dynamics *p* and *f*. The second system (measures 6-10) includes dynamics *p*, *f*, and *pp*, with the instruction "sempre stacc." and trills (*tr*). The third system (measures 11-18) includes dynamics *pp* and *f*, with tempo markings "poco ritard." and "a tempo", and the instruction "cresc.". The score includes various musical notations such as slurs, accents, and fingerings.

The answer then modulates back to tonic. The left hand *staccato* figure of the sixteenth notes is prominent throughout the whole movement, except for a few sections (e. g. measure 10). In this rather more hesitant section, the harmonies surround V/vi, in 2-bar sequential figures.

Theme I is then repeated, but only the first part of the suspended, repeated *ritardando* chords appears. The striking *fortissimo* outburst on the F major chord commences the transition in measure 35 (Fig. 2.8). As Charles Rosen points out, it was a common eighteenth century technique to prepare the upcoming dominant key of E-flat by suggesting dominant of the dominant of the dominant.⁷¹ Thus, the next explosion happens on the B-flat major chord in measure 39, preparing the music for the second subject by means of dominant minor harmonies. The agitated Theme II begins in measure 50 in the home key, but it is rather too short to offer a real contrast to the opening material (Fig. 2.9).

Figure 2.8 L. van Beethoven: *Sonata op. 31, no. 3, Scherzo: Transition* (meas. 30-35)



Figure 2.9 L. van Beethoven: *Sonata op.31, no. 3, Scherzo: Theme II* (meas. 46-55)



⁷¹ Rosen, *Beethoven's Piano Sonatas*, p. 176.

The development section opens the primary theme in the key of F major, measure 64. The music in measures 70-82 builds on the transitional material of the exposition as it outlines the keys of B-flat minor and C minor. An ascending G major scale leads toward the theme's reappearance in the key of C major, in bar 83. There are ten measures of re-transition which consists of descending *staccato* scales before the music reaches recapitulation in measure 106. The recapitulation is of an ordinary type, except that the repetition of the Theme I now presents additional inner voices. Also, the transitional material is moved up a half step to D-flat major (bar 140), V of G-flat that follows immediately, finally making its way to the E-flat major (bar 144). The short *Coda* (Fig. 2.10) begins in bar 161 and features eleven bars of a monophonic *staccato* octave passage, closing mockingly on a *pianissimo* dominant-tonic octave.

Figure 2.10 L. van Beethoven: Sonata op. 31, no. 3, Scherzo: Coda (meas. 160-171)

The image shows a musical score for the Coda of the Scherzo from Beethoven's Sonata op. 31, no. 3, measures 160-171. The score is in two systems. The first system starts at measure 160 with a piano (pp) dynamic and includes fingering numbers (1-5) and an arrow pointing to a specific note. The second system starts at measure 165 with a crescendo (cresc.) and decrescendo (decrest.) dynamic marking, ending at measure 170 with a piano (pp) dynamic. The music consists of a monophonic staccato octave passage in both hands.

III. Menuetto. Moderato e grazioso.

The stylized *minuet* serves as the slow movement of this sonata and, as discussed before, this is the last time Beethoven employed this dance form within a piano sonata. This movement is reminiscent of popular *minuets* of Haydn and Mozart in which the melodic treble line is juxtaposed above a bass harmonic outline. The *minuet* is cast in unrounded binary form, and consists of four 4-measure phrases that create two 8-measure periods (Fig. 2.11). The first two endings of the initial 4+4 period end on a half cadence. The second period begins with a minor ninth chord in bar 9 and soon the one-bar units lyrically expand into four-measure units marked under one slur. Beethoven firmly ends the *minuet* in the tonic key.

Figure 2.11 L. van Beethoven: *Sonata op. 31, no. 3, Menuetto* (meas. 1-16)

The image displays the musical score for the Menuetto from Beethoven's Sonata op. 31, no. 3, measures 1-16. The score is written for piano and is in 3/4 time. It is titled "MENUETTO. Moderato e grazioso." and begins with a piano (*p*) dynamic. The score is divided into three systems. The first system covers measures 1-8, with a circled measure number "5" above the final measure. The second system covers measures 9-14, with a circled measure number "10" above the final measure. The third system covers measures 15-16, with a circled measure number "15" above the final measure. The score includes various musical notations such as slurs, accents, and dynamic markings like *cresc.* and *ff*. Fingerings are indicated by numbers 1-5. The bass line provides a harmonic outline, while the treble line features a melodic line with eighth and sixteenth notes.

The *trio* begins in measure 17 and is more playful in character. It is in rounded binary form in which the B section solely employs single dominant minor ninth chords (Fig. 2.12). The off-beat jumps between different registers suggest certain similarities with the *Scherzo*, creating a similar hemiola effect of 2/4 meter. While the first eight-bar period cadences in the dominant key, the recapitulation of this section ends with open octaves on the tonic. Interestingly enough, Camille Saint-Saëns later used this *trio* melody in his set of variations for two pianos.⁷²

Figure 2.12 L. van Beethoven: *Sonata op. 31, no. 3, Menuetto: Trio* (meas. 17-35)

The image shows a musical score for the Trio section of Beethoven's Sonata op. 31, no. 3, measures 17-35. The score is written for piano and is in 3/4 time. It is marked 'TRIO.' and begins with a key signature of two flats (B-flat and E-flat). The score is divided into two systems. The first system contains measures 17 through 25, and the second system contains measures 26 through 35. Measure numbers 20, 25, 30, and 35 are circled. The score features various dynamics including *p*, *f*, *pp*, and *cresc.* (crescendo). There are also articulation marks such as accents and slurs. The notation includes treble and bass clefs, and the piece concludes with open octaves on the tonic.

⁷² Blom, *Beethoven's Pianoforte Sonatas Discussed*, p. 140.

After the full return of the *minuet*, the eight-bar mini *Coda* concludes the piece (Fig. 2.13). Based upon the *Neapolitan* chord, it exploits three notes: D, E flat and F flat; it delicately suggests the motivic material of the left hand in the upcoming *Presto*.

Figure 2.13 L. van Beethoven: Sonata op. 31, no. 3, Menuetto: Coda (meas. 54-62)

IV. Presto con fuoco

This final movement has been occasionally referred to as a *tarantella*, due to its constant driving triplet accompaniment in the left hand, which creates a feeling of fast 2/4 instead of the notated 6/8. Cast in the sonata-allegro form of the home key, the movement consists of two primary rhythmic motives: the triplet left hand figure that quietly begins the *presto* and the quasi horn-like motive of a *saltarello* rhythm that appears for the first time in measure 12 (Fig. 2.14). The movement begins with a four-bar theme followed by a two-measure echo. It should be noted that in the second measure, the note D natural creates a harmonic tension on beat four (the second strong beat) within the otherwise tonic chord. Similarly in measure 3, the E natural creates a striking dissonance within the dominant seventh harmony. The horn-like theme is built upon the tonic-dominant relationship and leads into a transition that transposes the motive to the tonic minor in bar 29.

Figure 2.14 L. van Beethoven: *Sonata op. 31, no. 3: Presto con fuoco: Theme I (meas. 1-15)*

The second subject group is found in measures 34-63, and starts with the repeated note F and outlines V/V (Fig. 2.15). Its resolution to the key of B-flat in measure 64 marks the beginning of the closing section. The final, lilting theme consists of two six-bar phrases; it uses the familiar *saltarello* rhythm (Fig. 2.16). The music finally halts on the *sforzando* dominant seventh chord of E-flat major, marked with a *fermata*.

Figure 2.15 L. van Beethoven: *Sonata op. 31, no. 3: Presto con fuoco: Theme II (meas. 32-46)*

Figure 2.16 L. van Beethoven: *Sonata op. 31, no. 3: Presto con fuoco: Closing Theme* (meas. 61-80)

The image shows a musical score for the Closing Theme of Beethoven's Sonata op. 31, no. 3, measures 61-80. The score is in G-flat major, 3/4 time, and features a complex right-hand melody with many ornaments and a steady left-hand accompaniment. Measure numbers 70, 75, and 80 are circled. A first and second ending bracket spans measures 78-79.

Following the second ending, an abrupt V7 chord in the key of G-flat major, the flat median, begins the development in bar 80. The familiar *saltarello* motive appears in this key and from measures 92-119 there is a sequence of eight-bar legs, comprised of resolute right hand octaves above the triplet accompaniment, wandering through the keys of B minor, C minor, A-flat major and G major. An exciting, contrapuntal passage of four-bar sequences begins in measure 128. The initial part of the “horn” motive is tossed between the hands, outlining the dominants of F minor, B-flat minor, E-flat minor, A-flat minor, finally reaching the A-flat major in measure 144.

The Recapitulation commences with a triplet motive presented for the first time by itself in measure 164. It is interesting to note that Beethoven continues to explore the flat mediant relationship established in the development: the transition and the second subject are in the key of G-flat major. The tonic chord, in a minor mode, finally appears in measure 250. The *Coda*, beginning in measure 279, features challenging hand crossing of the fragmented main theme. Even though there are two cadences in the home key (measures 312 and 322) within this *Coda*, there is no certainty about the conclusion until the final *fortissimo* V-I cadence in the last two measures (Fig. 2.17).

Figure 2.17 L. van Beethoven: *Sonata op. 31, no. 3: Presto con fuoco: Coda* (meas. 317-333)

The image displays a musical score for the Coda of Beethoven's Sonata op. 31, no. 3, measures 317-333. The score is written for piano and includes a vocal line with lyrics. The key signature is G-flat major (two flats). The tempo is marked *Presto con fuoco*. The score begins with a *ff* dynamic and a triplet of eighth notes. The lyrics are "poco ri - tar - dan - do". The score includes various musical notations such as triplets, slurs, and dynamics like *p*, *cresc.*, and *a tempo*. Measure numbers 320, 325, and 330 are circled. The score concludes with a *ff* dynamic and a V-I cadence.

Stylistic and Technical Considerations

Articulation and Phrasing

In comparison to Mozart and Haydn, Beethoven was much more specific about the articulation, phrasing and dynamics markings within his scores. Main types of articulation found in Beethoven's music include *legato* (notes to be held for their full value), *non legato* (absence of the slur, shorter value) and *staccato* (marked by either a dot or a wedge). It has been noted in multiple sources, especially in writings of Beethoven's famous student Carl Czerny, that Beethoven was very fond of *legato*, even to the point of criticizing Mozart for his detached style of playing.⁷³ Czerny himself said that “. . . [legato] is the rule, and all other modes of executions are only the exceptions.”⁷⁴

A great opportunity for *legato* touch is found in the second theme of the first movement (see Fig. 2.2) *Legato* is needed here not only for the melodic right hand, but also for the Alberti-style left hand, as the left hand should aid the right hand shaping. The third movement also calls for a *cantabile, legato* style and careful attention to the phrasing (see Fig. 2.11). While the first repeated eight-bar phrase utilizes one slur per measure, the music becomes more lyrical with longer phrasing in the second half of the *minuet* where Beethoven suddenly slurs three measures in one group. To achieve a smooth *legato* is quite a challenge in this movement, especially in the opening phrase, as the pianist needs to softly voice the ostinato middle part, played by the thumb, while bringing out and balancing the outer parts.

⁷³ Kenneth Drake, *The Sonatas of Beethoven, As He Played and Taught Them* (Bloomington: Indiana University Press, 1981), pp. 128-129.

⁷⁴ *Ibid.*, p. 130.

It is generally believed that the wedges and dots over a note both indicate *staccato* playing. In his *Klavierschule*, Daniel G. Türk mentioned that the wedge may imply shorter *staccato*. There is also evidence that from 1813 onward Beethoven began distinguishing between dots and wedges, but his markings are quite inconsistent.⁷⁵ In the Dover edition, Schenker opted to use the wedges in the second movement of this sonata. The sixteenth notes of the left hand can be articulated by employing the wrist *staccato* and shaped by a slight *crescendo* for the descending notes and bigger *crescendo* for the repeated notes in measure 4. Numerous *sforzandos* represent the other essential articulation marking that supports the joyful character in the *Scherzo*. Though implying an extra emphasis, these should be always played within the larger context of the *piano* dynamics and the right hand's melody.

Tempo

Of all of his Sonatas, Beethoven provided metronome markings only for the *Sonata op. 106*.⁷⁶ He generally found the traditional tempo markings restrictive and believed that one should choose a correct tempo based upon the character of the work.⁷⁷ In the case of *Sonata op. 31, no. 3*, the tempo indications call for three rather fast movements and one dance-like movement. All four movements have a personality of their own, the exuberant but ambiguous *Allegro*, the humorous *Scherzo*, the song-like *Menuetto* and the driving, energetic *Presto*. It is interesting to note the suggested, sometimes strikingly different, tempo markings added by different composers/performers. In the first movement, Czerny suggests 144 per quarter note, Moscheles 160 and Büllow and Schnabel 116. The *Scherzo* is marked per quarter note as 80 by Czerny, 92 by Moscheles, 100 by both Büllow and Schnabel. In the final *Presto*, Czerny suggests the dotted half note equals 100, Moscheles 96, Büllow 84 and Schnabel 100.⁷⁸

In Beethoven's case, the improvisatory element, strongly embedded in his music, affects his *tempi*. J. B. Cramer once said: "No man in these days has heard extemporare playing unless

⁷⁵ Drake, *The Sonatas of Beethoven, As He Played and Taught Them*, p. 137.

⁷⁶ *Ibid.*, p. 33.

⁷⁷ *Ibid.*, p. 29

⁷⁸ *Ibid.*, p. 39.

he has heard Beethoven.”⁷⁹ Czerny said that in Beethoven’s improvisations “. . . there was something wonderful in his expression in addition to the beauty and originality of his ideas and his spirited style of rendering them.”⁸⁰ *Sonata op. 31, no. 3* features numerous instances that are supposed to sound improvisatory, the most notable one being the second subject form the *Allegro* movement (Fig. 2.2). Within the scalar passage, Beethoven inserts a group of twelve 32nd notes to be played as one beat, which is impossible within the strict timing. This whole passage indeed sounds more like waves whose direction is hard to predict. The other free-sounding passage can be found in the *Presto con fuoco*, measures 144-164, as the *arpeggios* unfold between the hands in the contrary motion, foreshadowing the recapitulation.

Beethoven’s improvisatory tendencies include the concept of a *fermata*, which is found especially in the first two movements of the *Sonata op. 31, no. 3*. In *Allegro*, Beethoven employs the *fermatas* as a mean to create suspension, since they prolong the E-flat major six-four chords, the first hint of the tonic harmony. A little extra time is needed before these *fermatas* are played, and performers could possibly take more time the second time the *fermata* appears in the higher register. The indicated *ritardandos* of the opening motive, leading toward the *fermata*, also need to be carefully planned. The pianist can execute them by means of subdividing, in order to avoid the unnatural tempo change. The real challenge is to return to the initial tempo while at the same time capturing new, lively character, in measures 5 and 16.

The tempo indication for the second movement is rather vague, *Allegretto vivace*. Before the performer chooses too fast of a tempo to capture the *Scherzo* character, he or she should realize that the 32nd notes, first appearing in bar 43, basically define the tempo. Whatever tempo the pianist chooses, these 32nd notes need to sound *staccato* and should be clearly different from the surrounding sixteenth notes. In the *minuet*, the tempo indication *moderato e grazioso* suggests a flowing tempo yet also a tempo that at the same time allows for the careful singing and phrasing of the lines. In this movement, it is the third beat that carries the motion forward. The following *Trio* can be taken slightly faster to give more direction to the repeated chords.

⁷⁹ Quoted in Taub, *Playing the Beethoven Piano Sonatas*, p. 58.

⁸⁰ Quoted in Drake, *The Sonatas of Beethoven, As He Played and Taught Them*, p. 19.

Dynamics

As Konrad Wolff pointed out, Beethoven was brought up in the tradition of Mozart and Haydn who both based their compositions on clear contrasts between loud and soft passages.⁸¹ This is mostly reflected in Beethoven's early sonatas. Up to 1812, Beethoven would resort to two main terms to indicate a swell, *crescendo* and *piu crescendo*. After 1812, we found markings such as *crescendo poco a poco* and *sempre piu crescendo*, which confirms the belief that as he grew older, Beethoven was becoming very specific about the interpretation of his compositions.⁸²

In the *Sonata op.31, no. 3*, Beethoven explores the full dynamic range, sometimes by means of a graduate buildup, but sometimes as a *subito*. The example of the latter case is found just before the transition in the *Scherzo*, where the *pianissimo* C sounds as *poco ritardando* and suddenly shifts to *fortissimo a tempo* within the same measure (Fig.2.8). The two *ff* 32nd notes must be clearly articulated, using a forward arm motion, and sounding spontaneous. In this passage, as it is also the case in measures 90-94, Beethoven not only juxtaposes contrasting dynamics but also various registers of the keyboard, further amplifying the dramatic element. In his later works, Beethoven often calls for sudden *piano* after a prolonged *crescendo* passage.⁸³ An example of this technique can be also found in the *Allegro*'s dominant trill passage from bars 68 until *subito piano* on downbeat of 72.

Technique

Besides articulation, dynamics and tempo issues discussed above, there are numerous technical challenges the performer encounters when playing Beethoven's *Sonata op. 31, no .3*. The first movement requires careful voicing of the opening harmonies that are followed by *staccato* triplet passage. Light passage work of *legato* sixteenth notes is needed in the second

⁸¹ Wolff, *Masters of the Keyboard*, p. 152.

⁸² William S. Newman, *Performance Practices in Beethoven's Piano Sonatas: an Introduction* (New York: W. W. Norton, 1971), p. 83.

⁸³ Wolff, *Masters of the Keyboard*, p. 145.

theme, which was mentioned above for its connotation of improvisation. In practice, this area could be played *staccato* and in rhythms, while the fingers stay close to the keys. The trickiest moment, a group of twelve 32nd notes on one beat, can be practiced first as a group of five, then adding one more note each time. The next difficult area in this movement is the rapid sequence of the right hand trills that leads to the rising broken chord passage in measure 72. There is also hand-crossing in the development section, measures 108-120, that calls for a carefully voiced right hand above the slurred left hand, with the melody in the thumb (Fig. 2.18).

Figure 2.18 L. van Beethoven: Sonata op.31, no. 3, Allegro: development (meas. 107-114)



The second movement has already been referred to in regard to the articulation, dynamics and tempo. This *Scherzo* calls for light but clearly articulated left hand *staccatos* above a melody with syncopated *sforzando*. The left hand figure needs to remain constant in its speed and played with a sense of line. The tempo and articulation precision are especially needed in the brief *Coda* where the hands play *staccato* in unison. The repeated, *pianissimo* notes in the opening *ritardando* passage and the two sudden *fortissimo* chords also require extra attention. The left hand *staccato* double notes in the closing theme, above the jumpy closing theme in the right hand, are probably technically the most difficult moment of the exposition. Finally, measures 85-95 feature rapid quintuplets, turning into sextuplets, followed by a dialogue of the 16th and 32nd notes, including hand crossings and dynamics changes (Fig. 2.19).

Figure 2.19 L. van Beethoven: *Sonata op.31, no. 3, Scherzo: development (meas. 83-91)*

The image shows a musical score for the development section of the Scherzo from Beethoven's Sonata op. 31, no. 3, measures 83-91. The score is written for piano and consists of two systems of staves. The first system starts at measure 83 and ends at measure 89. The second system starts at measure 90 and ends at measure 91. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score includes various musical notations such as dynamics (p, f, cresc.), articulation (accents, slurs), and fingerings. The first system features a complex texture with multiple voices in both hands, including a prominent triplet in the right hand. The second system continues this texture, with a 'sempre staccato' marking at the beginning of measure 90. Measure numbers 85 and 90 are circled in the original image.

The *Menuetto*, due to its relative brevity, *moderato* tempo, dance-like character, simple ternary design, and manageable technical requirement, is the most accessible of all the sonata movements. Marthe Morhange-Motchane places this movement as the final, third level within the upper intermediate level.⁸⁴ The skills learned from the *Menuetto* include careful phrasing and articulation; clear independence of voices; discreet use of pedal, and conveying the appropriate tempo, character, and timing nuances of this stylized dance.

The *Presto con fuoco* is the fastest and most challenging of the four movements. The main motive requires excellent hand coordination, dexterity and precise articulation of both hands. The constant driving left hand triplet figure needs to preserve its energy throughout the piece, while grouping the figure so the dissonant notes D and E are heard. The right hand requires quick accents but also a slight *diminuendo* as the lines moves down, but without actual slowing down. In the closing theme, the climbing right hand *arpeggios* in the *saltarello* rhythm need to be shaped according to their direction while keeping the steady pulse in the wide-spread left hand triplets. The most difficult place in this movement, and perhaps of the whole sonata, is

⁸⁴ Marthe Morhange-Motchane, *Thematic Guide to Piano Literature* (New York: Schirmer, 1982), p. 127.

the hand-crossing passage in measures 280-303 (Fig. 2.20). Here the hands switch roles, with the right hand in charge of keeping the steady triplet pulse while the left hand changes registers, outlining and subsequently transposing the head motive. While the first three times there are three beats of rest to skip down, in bar 299 Beethoven condenses the music, and the pianist needs to jump more than two octaves without a rest. This is practically impossible without taking a little extra time to arrive at the new destination. Carl Czerny noted that Beethoven was famous for his ability to play quick leaps without distorting the flow of the music.⁸⁵

Figure 2.20 L. van Beethoven: *Sonata op.31, no. 3: Presto con fuoco: Coda* (meas. 286-308)

The image shows a musical score for the Coda of Beethoven's Sonata op.31, no. 3, measures 286-308. The score is in three systems, each with a treble and bass staff. Measure numbers 290, 295, 300, and 305 are circled. The right hand plays a steady triplet pulse, while the left hand changes registers and transposes the head motive. Dynamics include cresc., f, and p.

⁸⁵ Wolff, *Masters of the Keyboard*, p. 157.

Final Thoughts

Beethoven's middle period sonatas represent a new direction of Beethoven's writing for the piano. It was a time when piano truly became the center of his creative attention. Though *Sonata op. 31, no.3* is not as popular as the other Beethoven's sonata from the same cycle, the so-called "*Tempest*" *Sonata*, it is a valuable study to embark on. There are numerous characteristics that distinguish this sonata from the others. The most notable are Beethoven's innovative approach to the sonata form, the increased level of technical difficulty and finally, its emotional content, highlighted by Beethoven's very specific articulation, dynamic and tempo markings. In addition to all of these, the *Sonata No.18* requires that the pianist displays a wide palette of emotions: the dramatic and cheerful character of the first movement, the grotesqueness of the *Scherzo*, the conservative, singing style of the *Menuetto* and the audacious, almost frantic spirit of the *Presto*. When mastered, this sonata is as rewarding and effective as any of Beethoven's more "famous" sonatas.

CHAPTER 3 - Ballade in F minor, op. 52

Brief Biography of Fryderyk Franciszek Chopin

“A poet of the piano,” Fryderyk Franciszek Chopin was born in the town of Zelazowa Wola, 45 miles west of Warsaw, Poland, on March 1, 1810. Chopin’s heritage is a mix French and Polish, as his father Nicolas came from Lorraine in France and his mother Justyna Krzyzanowska was Polish. The family moved to Warsaw few months after Fryderyk was born; Nicolas Chopin became a director and French teacher at a school for aristocratic children. The young Chopin was therefore brought up in a well-respected family environment. Since his early childhood, he displayed great musical talent, astonishing the local public with his first solo performance of Gyrowetz’s piano concerto when he was only eight years old. It was at this time that he also began to compose, mostly short dance forms like mazurkas and polonaises.⁸⁶

Chopin’s first teacher was a Czech pianist living in Warsaw, Adalbert Zywny. He encouraged his pupil to study the music of great masters, such as J. S. Bach and the Viennese School. Later Chopin stated that his favorite composers were W. A. Mozart and J. S. Bach. After five years of study with Zywny, Chopin moved to Joseph Elsner, director of the Warsaw Conservatory. Elsner instructed him in theory, musical forms and piano. Chopin also took organ lessons with the respected Wilhelm Würfel. Neither of the two teachers, however, were very proficient keyboard players. Chopin was mostly self-taught as a performer.⁸⁷

⁸⁶ Nicolas Slonimsky, and others, “Chopin, Frederic (Francois),” *Baker’s Biographical dictionary of musicians*, Centennial Ed. (New York: Schirmer Books, 2001), Vol. 1, p. 638.

⁸⁷ Kornel Michalowski, Jim Samson, “Chopin, Fryderyk Franciszek,” *The New Grove Dictionary of Music and Musician*, Ed. Stanley Sadie, 2nd ed. (New York: Macmillan Publishers. 2001), Vol. 5, p. 707.

Chopin's his first composition, *Rondo for Piano, op.1*, was published when the composer was only fifteen. In 1829, he traveled to Vienna where his concerts were well- received, and the same can be said about the performances of his two freshly composed piano concertos in Warsaw in 1830. In the winter of the same year, Chopin returned to Vienna where he lived for another eight months. In July of 1831, the composer left Vienna for Paris. On the way to France, Chopin visited Linz, Salzburg, Dresden and Stuttgart. It was during his visit in Stuttgart Chopin learned that the Polish uprising against Russian despotism was unsuccessful. He arrived in Paris in September 1831, not realizing he would never again return to his beloved Poland.

During his stay in Paris, Chopin met and befriended many well-known artists of the Romantic era, such as Berlioz, Bellini, Liszt, Rossini, Delacroix, Heine, Meyerbeer, Paganini, among others. Soon, Chopin fell in love with Paris, its atmosphere and rich cultural life. His first public debut took place in February 1832. By the end of that year Chopin was an established member of Parisian society. Though still financially supported by his father Nicolas, he was also earning money publishing music, giving salon recitals, and especially by teaching, for which he was greatly recognized.⁸⁸ In 1834 Chopin visited Germany where he met Mendelssohn and the Schumanns. In one of his music reviews, Robert Schumann referred to Chopin as “the boldest and proudest poetic spirit of the time.”⁸⁹

In 1836, Chopin's good friend Liszt introduced the composer to the controversial French novelist Aurore Dupin, also known as George Sand. The following year, the two started a relationship that would last until 1847. By this time, Chopin already suffered from what is today suspected as serious tuberculosis, yet he continued to give recitals and to compose. Upon an invitation from Jane Stirling, a dedicated student of Chopin, the composer toured England and Scotland for several months in 1848. These performances, along with too many social activities that Chopin was involved in, negatively affected the composer's sinking health. Chopin's last performance was the concert for Polish emigrants in London in November of 1848. He was then advised by his doctors to immediately return to Paris, where he died on October 17, 1849. As requested by the composer himself, Mozart's *Requiem* was performed at Chopin's funeral at the

⁸⁸ Slonimsky, and others, “Chopin, Frederic (Francois),” p. 638.

⁸⁹ Stewart Gordon, *A History of Keyboard Literature*, p. 278.

Church of Madeleine and the composer was buried at *Père Lachaise* cemetery. Chopin's other wish was fulfilled when his heart was sent to the *Church of the Holy Cross* in Warsaw.⁹⁰

Ballade in F minor, op. 52

Chopin's four *Ballades* reflect the composer's deepest emotions and individuality, underlined by the strong sense for structure and unity. As Charles Rosen points out ". . . Chopin's most radical genius came directly out of his most conservative skills."⁹¹

The four *Ballades* span the period of twelve years, from 1831-1842. They feature Chopin's true idiomatic writing as he exploited the capabilities and properties of the piano.⁹² It is no surprise that these compositions thus became the most popular and often performed of his works, holding a very special place in piano literature.

The period from 1836 until 1842, the time frame between the publication of Chopin's first *Ballade* and the composition of the last *Ballade*, was a very fruitful and stable time of Chopin's life. The resulting compositions, in addition to the *Ballades*, are Chopin's finest works, such as *Fantasy op. 49*, *Polonaise op. 53* and *Mazurkas op. 50*.⁹³ As Chopin reached the so-called third period of his creative career around 1842, the rate of his production drastically declined. This change has been attributed to the fact that Chopin became extremely self-critical about his compositions, constantly revising and altering the manuscripts. Samson emphasizes that this period also features ". . . new fluidity and unpredictability in the formal organization of the latter works, a tendency for the music to open unexpectedly into new developmental areas and to blend elements of different formal archetypes in purposefully ambiguous way."⁹⁴

Chopin's last, fourth *Ballade in F minor, op. 52* was composed during the summer in Nohant, a

⁹⁰ Michalowski, Samson, "Chopin, Fryderyk Franciszek," p. 712.

⁹¹ Charles Rosen, "Chopin," *The Romantic Generation* (Cambridge, Mass.: Harvard University Press, 1995), p. 342.

⁹² Gordon, *A History of Keyboard Literature*, p. 288.

⁹³ Michalowski, Samson, "Chopin, Fryderyk Franciszek," p. 711.

⁹⁴ Rosen, "Chopin," p. 18.

summer residence of his partner George Sand and a place of refuge from his busy Parisian life of teaching and performing. It carries a dedication to Baronne Nathaniel de Rothschild.

The genre of *Ballade* can be linked with that of a symphonic tone poem. The term itself was quite commonly used as a Romantic character piece, with or without certain programmatic content. Before Chopin, Schumann and Liszt all composed *Ballades*.⁹⁵ There has been much debate about the source of inspiration for Chopin's *Ballades*. Some musicologists believe that Chopin's *Ballades* are a musical picture of the eighteenth century English and German literary ballad. Chopin acknowledged the close relationship between music and literature when he said: "we use sounds to make music just as we use words to make language."⁹⁶ The idea of possible narrative for Chopin's *Ballades* is supported by the fact that Chopin's employs 6/8 and 6/4 time signatures in all four of his *Ballades*. But while most folk ballad tunes do employ sextuple rhythm, it is not the only frequent meter used.⁹⁷ Also, certain parallels have been suggested between Chopin's *Ballades* and epic poems of the exiled Polish poet Adam Mickiewicz, whom Chopin greatly admired. However, Chopin was known for avoiding specific programmatic names in his compositions as he preferred general titles that imply the mood, such as the *nocturne*.⁹⁸

⁹⁵ Gordon, *A History of Keyboard Literature*, p. 288.

⁹⁶ Quoted in Jean- Jacques Eigeldinger, *Chopin Pianist and Teacher, as seen by his pupils,* " Trans. Naomi Shohet, and others, Ed. Roy Howat (New York: Cambridge University Press), p. 42.

⁹⁷ James Parakilas, *Ballads Without Words: Chopin and the Tradition of the Instrumental Ballade* (Portland, Oregon: Amadeus Press, 1992), p. 54.

⁹⁸ Gordon, *A History of Keyboard Literature*, p. 288.

Theoretical Analysis

Chopin's *Ballade in F minor, op. 52* has the most complex structure of all four *Ballades*, thanks to Chopin's contrapuntal treatment and the unique thematic transformations of the two primary motives. These motives are not used in a sense of Berlioz's *fixed idea*, because as Parakilas stated, "they [simply] allow Chopin to develop a single line of action. . . without restoring to much new material."⁹⁹ *Ballade in F minor* has been regarded as technically and emotionally the most difficult of the four, yet also remains the most popular and frequently performed. Formally, it blends the elements of sonata-allegro, rondo and variation form. Of the three, the variation form is the most prevalent, because of the successive appearances and elaborations of Theme I. Sonata form is suggested due to a tonally modified second subject in the recapitulation (though not in the traditional sense) and the unstable middle section of the piece.

The *Ballade* opens with the seven-measure introduction which consists of a series of half cadences on the dominant C major chord (Fig. 3.1). This opening is one of the most harmonically ambiguous passages within Chopin's works, yet also the most magical. After the first three repeated G notes in a bare octave, the right hand brings in the tonic note and the C major chord is heard for the first time, implying the dominant harmony. However, in the second measure, Chopin adds the seventh, thus we expect to hear F major as our new tonic. But the F proves to be just a subdominant, followed by G7 and leading back to the temporary tonic C. The passage is repeated, confirmed by a plagal IV-I cadence and landing on a *fermata* C chord in measure 7. Chopin abandons this theme for some time but brings it back later in a most unexpected way.

⁹⁹ Parakilas, *Ballads Without Words*, p. 71.

Figure 3.1 F. Chopin: *Ballade op. 52*, thematic introduction (meas. 1-8)

The image shows the first eight measures of the thematic introduction of Chopin's Ballade op. 52. The music is in F minor, 4/4 time, and is marked 'Andante con moto'. The score is presented in a grand staff with a piano introduction. The right hand (treble clef) plays a melodic line with slurs and ties, while the left hand (bass clef) provides a harmonic accompaniment. The score includes performance markings such as 'p' (piano), 'dim.' (diminuendo), 'ritenuto', and 'a tempo', along with fingering numbers and articulation symbols like 'Ped.' and '*'.

The principal theme begins in measure 8 and is fifteen measures long (Fig. 3.2). It is organized in groups of three antecedent-consequent phrases. The first statement modulates to the relative major key of A-flat (measure 12) while the second statement finds its way to the unconventional key of subdominant minor (measure 16). The last phrase, though starting on the same pitches as the first statement, is tonally modified to bring the music through B-flat minor back to F minor (measure 23). Chopin then restates the whole sequence, the theme slightly varied this time.

Figure 3.2 F. Chopin: *Ballade op. 52*, Theme I (meas. 6-16)

The musical score for F. Chopin's *Ballade op. 52*, Theme I, measures 6-16, is presented in three systems. The first system (measures 6-8) is marked *ritenuto* and *mezza voce*. The second system (measures 9-12) is marked *a tempo*. The third system (measures 13-16) is marked *Ped. simile*. The score includes various musical notations such as slurs, accents, and fingerings.

After this double exposition, mysterious pentatonic octaves in the left hand emerge over gentle repeated chords in the right hand, a foreshadowing of the second theme. Another development of the second part of Theme I is presented in the key of B-flat major and employing canonical treatment. The first true variation of Theme I is found in bar 58 where it is presented in counterpoint with the chromatic inner sixteenth notes, above the waltz-like left hand pattern (Fig. 3.3).

Figure 3.3 F. Chopin: *Ballade op. 52, Variation I* (meas. 56-61)



The non-thematic passagework further delays the sense of tonic in its preparation of the second subject. Theme II emerges in measure 80 in a form of a gentle *barcarolle* (Fig. 3.4). It is in B-flat major, the subdominant key, thus partially explaining the occurrence of the B-flat minor in the exposition. It is followed by unstable, improvisatory-like middle section (bars 100-107), leading into a syncopated passage featuring double sixths. The culmination comes with the repeated notes in measure 125, recalling the opening material as well as the second part of Theme I. Before we realize it, Chopin brings back the full statement of the thematic introduction, one that seemed to be completely abandoned until this point (Fig. 3.5). However, it is now in the unexpected key of A major, and concludes on a *fermata* dominant seventh chord.

Figure 3.4 F. Chopin: *Ballade op. 52*, Theme II (meas. 78-85)

This musical score shows measures 78 through 85 of the second theme in Chopin's Ballade op. 52. The music is in B-flat major and 3/4 time. It features a melodic line in the right hand with various ornaments and fingerings (e.g., 2 3 5, 1 3 5, 2 3 5, 5 3). The left hand provides a harmonic accompaniment with chords and moving lines. Performance markings include *ritenuto* (measures 78-80), *a tempo* (measure 81), and *p* (piano, measure 81). A *dolce* marking is present above the right hand in measure 85. The score includes a repeat sign with first and second endings in measures 81-82.

Figure 3.5 F. Chopin: *Ballade op. 52* (meas. 125-132)

This musical score shows measures 125 through 132 of Chopin's Ballade op. 52. The music is in B-flat major and 3/4 time. It features a complex texture with multiple voices in both hands. Performance markings include *f* (forte, measure 125), *ten.* (tension, measure 125), *ritardando* (measures 128-130), *dim.* (diminuendo, measure 128), *pp* (pianissimo, measure 128), and *smorz.* (smorzando, measure 131). The score includes a repeat sign with first and second endings in measures 125-126 and 128-129. An arrow points to a specific note in measure 128.

The recapitulation commences with the return of Theme I in measure 135, treated in canonical imitation and displaying some of Chopin's best contrapuntal writing (Fig. 3.6). In this section we can clearly trace Bach's influence on Chopin's voice leading. Chopin brings back the home key by a modulation achieved within the last four bars (measures 148-151) of this section. The imitative counterpoint sharply contrasts with what happens next, a *nocturne-like, cantabile* variation of the main theme in measure 50. While the previous statements of the main theme were only slightly ornamented, it is in this variation that Chopin let go of any restrictions by writing a true *bel canto* melody above the harmonizing left hand. The second theme then takes over the recapitulation, but this time appearing much more bravely. It begins in measure 169 in D-flat major (the submediant key) and transforms the previous material, growing in its intensity as it is restated (Fig. 3.7).

Figure 3.6 F. Chopin: *Ballade op. 52*, Recapitulation (meas. 135-139)



Figure 3.7 F. Chopin: *Ballade op. 52*, Recapitulation (meas. 177-180)

The triple *forte* on a dominant harmony in measure 202 is followed by a *fermata*, temporarily stopping the music. The sequence of five shining *pp* chords offers a relief from the drama before the sudden shift of character takes place in measure 211 (Fig. 3.8). A virtuosic *Coda* (measure 211) brings the *Ballade op.52* to an effective ending on a perfect authentic cadence in F minor. The *Coda* contains fragments of the principal theme, and Chopin continues to explore the whole/ half step pitch relationships. The pianist need to master double notes, fast leaps, and chromatic scales, all within a highly contrapuntal texture that exploits the whole range of the keyboard.

Figure 3.8 F. Chopin: *Ballade op. 52, Coda* (meas. 201-212)

The image displays two systems of musical notation for the Coda of Chopin's Ballade op. 52. The first system, measures 201-205, begins with a piano (*pp*) dynamic. The right hand plays a series of chords and dyads, while the left hand plays a rhythmic accompaniment. A *fff* dynamic marking appears in measure 202. Below the staff, there are five fermatas, each followed by an asterisk, and a final asterisk at the end of the system. The second system, measures 206-212, starts with a forte (*f*) dynamic. It features a complex, rapid passage in the right hand with numerous fingerings (1-5) and articulation marks. The left hand continues with a steady accompaniment. Below the staff, there are six fermatas, each followed by an asterisk, and a final asterisk at the end of the system. An arrow points to the beginning of the second system.

Stylistic and Technical Considerations

Articulation, Dynamics and Phrasing

The most valuable information about Chopin's musical style, technique and teaching has been preserved for us thanks to the accounts of his pupils. The three repeated Gs in the opening measure should sound as if the sound was present before the pianist even presses a key. Chopin himself gives valuable advice about these three notes in terms of their articulation: "In simple repeated notes and octaves, don't leave the key, but simply let the finger be softly pushed back up by the key itself."¹⁰⁰ The challenge of this opening phrase is Chopin's dynamics indication, since he asks for both *diminuendo* in the left hand and *crescendos* in the right hand (see Fig. 3.1). The pianist should take care that the arrival at the F major chord in measure 2 does not sound forced, yet feels like the climax of the opening two measures. In this whole section, the performer should carefully listen not only to the melodic eighth notes but also to the inner, offbeat voices since they carry the harmonic content. Slow practice with and without pedal can be beneficial in hearing these harmonic changes. As the motive is restated in measure 4, one can project more sound by playing deeper into the keys while the last plagal cadence should diminish in sound as the music slows down.

The opening C of the main theme on the last beat of bar 7 requires extra attention in the sound projection; one can imagine a *fermata* above this note. In this thematic section, a pianist is asked to shape the melodic right hand lines while carefully balancing it with the waltz-like left hand pattern. One should try to perceive this left hand accompaniment as a longer line, without accenting the downbeat F. The right hand calls for a round, *legato* sound with the hand in constant motion. Here we should remember Chopin's famous quote: "The wrist: respiration in the voice."¹⁰¹ Though Paderewski's edition suggests changing the fingers on the repeated notes of Theme II, Chopin was an advocate of using the same finger for such notes. As Mikuli accounted, "his hand always remained tranquil and flexible, even in the repeated attack of a

¹⁰⁰ Quoted in Jean- Jacques Eigeldinger, *Chopin Pianist and Teacher, as seen by his pupils,* p. 41.

¹⁰¹ *Ibid.*, p. 45.

single key.”¹⁰² Whatever the fingering, the phrase should be directed toward the last, fourth note, as indicated by the *crescendo*.

The pentatonic left hand motive in measure 38 requires a light, yet deep sound with a sense of forward motion, since the right hand features repeated chords. In Variation I (See Fig. 3.3), measure 58, one should make certain to hear the melody while bringing out the inner voices of the counter melody. Also, the *crescendo* needs to be carefully planned so the climax does not arrive earlier than designated *forte* in measure 62. One can play the *cadenza*-like passage in measure 76 *staccato* in order to achieve crispy, *leggiermente* sound. The second theme is another place calling for the flexibility of the wrist and *bel canto* sound. As Chopin said to many of his students, “Bel canto- a model for pianistic declamation and fullness of tone.”¹⁰³ On the other hand, similar passage in measure 134, just before the recapitulation, should be played as *legato* as possible, shaping the line toward the high A. The triple *forte* in 202 requires the weight of the whole arm but without sounding harsh. For Chopin, “*forte* was relative, not absolute; it was based upon his exquisite *pianos* and *pianissimos*- always by a waving line, *crescendo* and *diminuendo*.”¹⁰⁴ The indicated slurred notes in the right hand of the *Coda*, measures 219-220, can be played without the slurs for the sake of time. As the F minor scales descend in measure 230, the left hand chords should support the right hand, mainly by bringing out the offbeat accents. In the homophonic passage in measure 232, the pianist can feel the triplets in groups of four. The last four triplets call for a deliberate, *non-legato* sound and *crescendo* that leads the *Ballade* to the final cadence.

¹⁰² Quoted in Jean- Jacques Eigeldinger, *Chopin Pianist and Teacher, as seen by his pupils*,” p. 49.

¹⁰³ *Ibid.*, p. 44.

¹⁰⁴ *Ibid.*, p. 57.

Tempo

Alfred Cortot called the *Fourth Ballade* “stylized improvisation.”¹⁰⁵ Even though this statement may be over exaggerated, the constant variation treatment of the theme, including its appearance in the imitative canon and highly decorative *cantabile* style, are elements that were abundant in the improvisations of Chopin’s time. The beginning motive in particular resembles an improvisation. The three reluctant-sounding opening notes create a feeling of uncertainty, as if Chopin was not quite sure where he was going with the G. When he finally decides, the C major chord is no longer a dominant; it is a secondary dominant leading into the IV chord. The tied C, from which the principal theme emerges, is an essential moment of suspension that also possibly implies a player deciding about the next move. There are also *cadenza*-like passages, such as bars 76, 99 and 134 that call for certain fluctuation of tempo. However, it is essential that the initial tempo of Theme II remain constant throughout its consequent variations to retain the overall unity.

The concept of *tempo rubato* is frequently associated with Chopin’s pieces and just how much *rubato* is needed in order to stay within the style will always remain a source of discussion. Contrary to what many people believe, according to Karol Mikuli, Chopin’s playing was “always measured, chaste, distinguished and at times even severely reserved.”¹⁰⁶ Other Chopin’s student recalled that Chopin “required adherence to the strictest rhythm, hated all lingering and dragging, misplaced rubatos, as well as exaggerated *ritardandos*.”¹⁰⁷ It is impossible and musically inappropriate to play the *Fourth Ballade*, especially its first theme, in strict meter. Instead of playing the sixteenth notes of the principal theme straight, the pianist can play the last two of the four slightly faster, thus helping to give the line more direction. This possibility, however, should not need to be employed with every restatement of the theme, since that would create a sense of monotony. This is where the performer needs to make interpretative decisions of where to “give and take”.

¹⁰⁵ Jim Samson, *Chopin, the four ballades* (New York: Cambridge University Press, 1992), p. 19.

¹⁰⁶ Quoted in Samson, *Chopin, the four ballades*, p. 41.

¹⁰⁷ Quoted in Jean- Jacques Eigeldinger, *Chopin Pianist and Teacher, as seen by his pupils*,” p. 49.

Pedal

Pedal was an essential element of Chopin's musical language. In his teaching, Chopin promoted a discreet use of pedal, asking students to be able to *diminuendo* without *una corda* pedal and adding it later. One of his students remembered that "[Chopin] often coupled them [the pedals] to obtain soft and veiled sonority, but more often still he would use them separately for brilliant passages, for sustained harmonies, for deep bass notes, and for loud ringing chords. . .

»¹⁰⁸

Pedaling Chopin's *Ballade op. 52* is a challenging task since there is such a wide range of emotions, touches and colors that need to be achieved. If used wisely, the pedal can help to achieve many of the pianist's objectives. In the opening motive, one can use one pedal until the last beat of measure 1, where the harmony changes, followed by two more pedal changes. When the principal theme is presented, the pianist should make certain to have a new, clean pedal on each downbeat of the waltz-like accompaniment, but without creating unnecessary accents. In the pentatonic section, one can use a shallow damper pedal and only change all the way on the resolutions in measures 42 and 46. The addition of *una corda* pedal can provide an extra color in this mystical passage.

The free passage in measure 76 can be pedaled once per measure, letting go in measure 78. A performer needs to be extra attentive to the pedal changes in places where the texture becomes thicker, such as in bars 62 and 125. Both pedals can be employed as the introductory theme appears in the "wrong" key of A major, as if sounding from the distance. In the contrapuntal passage beginning in bar 135, pianist can use *una corda* alone at first, adding the damper pedal two measures later. In this section, one needs to be very careful with pedal because the imitations of the motive with its modulations and resolutions should be always clearly heard. A clean pedal is needed on beats one and four of the *bel canto* passage in bar 50 because the left hand provides a much needed harmonic skeleton. The pianist can employ a short damper pedal on the *stretto* chords sequence at the end of the development, bars 198-201. Some pedaling can be also used for the last four cadence chords of the *Ballade*, but with a careful release and spacing between each of them.

¹⁰⁸ Quoted in Jean- Jacques Eigeldinger, *Chopin Pianist and Teacher, as seen by his pupils,* p. 58.

Final Thoughts

A masterpiece of the piano literature, Chopin's *Ballade in F minor* is a rewarding piece for the performer and especially for the audience. Effectively written from the structural and technical standpoint, the *Ballade's* principal theme gives the piece its unique nostalgic character. The *Ballade* features some elements of Chopin's stylized dances, such as the *waltz*, but also draws from many technical passages in his *Etudes*. Such a synthesis therefore requires the player to have a considerable prior experience with Chopin's repertoire. Since the fourth *Ballade* is the most challenging of the four, one should play one or more of his other *Ballades* prior to mastering this one. On the surface, it seems like the technical passages determine the level of difficulty of this piece: wide leaps, scalar passages, doubles thirds and sixths, thick chords, contrapuntal texture, among others. However, it is the *Ballade's* tight structure and countless transformations of the two principal themes that present the main challenge of this astonishing piece.

CHAPTER 4 - In the Mists: I, III

Brief Biography of Leoš Janáček

A unique Czech composer Leoš Janáček was born into a family of educators and musicians in Hukvaldy, Moravia on July 3, 1854. Janáček's father and grandfather, both named Jiří, were prominent cultural leaders within the community. Janáček was the fourth of eight children. When he turned eleven, his parents sent the boy to Brno to become a chorister at the Augustinian Queen's Monastery. Here he would study with the most eminent Moravian composer, Pavel Křížkovský. Continuing in the footsteps of his father and grandfather, Janáček received a state scholarship to study at the Czech Teachers' Institute from 1869-1872. One year later, he began to work as the choirmaster for the men's chorus "Svatopluk", a position inherited from his mentor Křížkovský.¹⁰⁹

From 1874-1875, Janáček further pursued his musical studies at the Prague Organ School. In the period between 1876 and 1888, he held the position of conductor for the "Beseda" choral society.¹¹⁰ Originally an all male choir, Janáček transformed this ensemble into a mixed chorus of 250 members, performing masterworks such as Mozart's *Requiem* as well as compositions by his colleague Antonin Dvořák. Using his one year paid leave from the Teachers' Institute, Janáček took an opportunity to study at the Leipzig Conservatory from 1879-1880. His primary teachers were Oscar Paul (music history) and Leo Grill, a strict professor of composition. Under Grill's direction Janáček composed his early piano cycle, *Zdenka's Variations op. 1*, dedicated to his fiancée.¹¹¹ Before his studies at the Leipzig Conservatory, Janáček was seriously considering a career as a concert pianist. A recognized pianist and

¹⁰⁹ John Tyrrell, "Janáček, Leoš." *The New Grove Dictionary of Music and Musicians*, Ed. Stanley Sadie, 2nd ed. (New York: Macmillan Publishers, 2001), Vol. 12, p. 769.

¹¹⁰ Nicolas Slonimsky, and others, "Janáček, Leoš," *Baker's Biographical Dictionary of Twentieth-Century Classical Musicians* (New York: Schirmer Books, 1997), p. 624.

¹¹¹ Tyrrell, "Janáček, Leoš", p. 769.

chamber musician, Amálie Wickenhauserová- Nerudová, was Janáček's piano teacher at the time. Under her supervision, Janáček's gave multiple performances in Brno playing ambitious works such as Mendelssohn's and Saint-Saëns' piano concertos. However, after he entered the Leipzig Conservatory, Janáček realized he was not suited for a performing career, blaming his mentor for insufficient guidance.¹¹²

Though Janáček had originally planned to study with Saint-Saëns in Paris, he ended up enrolling in Vienna Conservatory from April to June of 1880. Under the supervision of Franz Krenn, Janáček composed more advanced works, such as a violin sonata, string quartet and a song cycle of nine songs. He entered all of these works into various competitions but did not manage to win any of them. This was quite discouraging for the young composer and might have been the reason why none of these pieces have survived. In July of 1880, Janáček married his former piano student Zdenka Schulzová, a daughter of the Teachers' Institute director. Following year, the ambitious Janáček became the first director of a newly established organ school in Brno.¹¹³ While his marriage seemed to have helped strengthen Janáček's social standing in Brno at the time, it was not without complications.

From 1884 until 1886 Janáček held a position of the editor for the music journal *Hudební Listy*. He then taught at the Brno Gymnasium until 1902. Meanwhile, the differences between Janáček and his wife deepened. The couple separated in 1882, shortly after the birth of their daughter Olga. In 1884 the two reunited; their son Vladimír was born in 1888. However, the boy died of meningitis two years later and Olga passed away at the age of twenty one. Her death along with Janáček multiple love affairs, notably with Gabriela Horvátová and later Kamila Stösslová, caused the marriage of Janáčeks to further deteriorate. In 1919, Janáček resigned from his leading position at the Organ School. It was not until the Prague premiere of his great opera *Jenufa* in 1916 that Janáček, then in his sixties, became internationally recognized. During one of his walks in his birthplace of Hukvaldy, Janáček caught a cold which developed into pneumonia. He died on August 12, 1928.¹¹⁴

¹¹² Leoš Janáček, *V mlhách: pro klavír, In the Mists: for piano, Im Nebel: für Klavier* [Urtext], Eds. Ludvik Kundera, Jarmil Burhauser and Radoslav Kvapil, Preface by Jiří Zahrádka (Kassel: Bärenreiter, 2005), p. vi.

¹¹³ Tyrrell, "Janáček, Leoš", p. 770.

¹¹⁴ Ibid., p. 774.

In the Mists

Most of Janáček's music for piano was written after the composer reached the age of fifty, in the period between 1900 and 1912. This excludes his early *Zdenka Variations* (1880) and late *Reminiscences*, composed three months before his death. *In the Mists* is Janáček's last larger work for piano. The other significant solo piano works are *Sonata 1. X 1905* and the cycle of two sets, *On an Overgrown Path* (1900-1912). Janáček's chamber works from this period include the *Piano Trio* (1908), *Fairy Tale for cello and piano* (1912) and *Sonata for violin and piano*.¹¹⁵ Aside from his choral, stage and instrumental compositions, Janáček's piano works hold a special place, because they are his most intimate confessions, reflecting his inner feelings, memories and ideas.

It is essential to note that 1900-1912 was a difficult period of Janáček's life. His only surviving child Olga died and the opera *Jenufa* was still not performed at the National Theatre in Prague. The composer was virtually unknown outside of Brno's border. Thus, despite the cycle's evocative title, one can rather perceive *In the Mists* as the composer's emotional response to what was happening in his life at this particular time. *In the Mists* was originally known by its more poetic name of the same meaning, *Mhy*, as indicated on the earliest manuscript page and from the 1912 correspondence.¹¹⁶ In contrast to his more popular cycle, *On the Overgrown Path*, Janáček did not assign descriptive titles to the four movements of the cycle. He only marked traditional tempo markings: *Andante- Molto Adagio- Andantino- Presto*.

In the Mists was composed as the entry piece for the competition organized by the Friends of the Arts Club in Brno. The deadline for the entries was November 1, 1912. The cycle is presumed to have been composed by April 21, 1912, given Janáček's reference of this work in his letter to Jan Branberg.¹¹⁷ Janáček also entered his other piano cycle, *Spring Song* (later destroyed by the composer) into this competition. Interestingly, his pupil Jaroslav Kvapil entered three of his own songs. Karel Hoffmeister, a member of the committee, complimented Janáček with these words: “. . . The work as a whole, charming in its improvisational nature, affects me

¹¹⁵ Janáček, *V mlhách: pro klavír, In the Mists: for piano, Im Nebel: fur Klavier* [Urtext], p. vi.

¹¹⁶ Nigel Simeone, and others, *Janáček works: a catalogue of the music and writings of Leoš Janáček* (New York: Oxford University Press, 1997), p. 268.

¹¹⁷ Simeone, and others, *Janáček works: a catalogue of the music and writings of Leoš Janáček*, p. 267.

with all the atmospheric potency of poetry.”¹¹⁸ *In the Mists* was published by the sponsoring club at the end of 1913, probably in a revised form. The first public performance of this cycle took place on December 7, 1913 in the Moravian town of Kroměříž. The young pianist Marie Dvořáková premiered the work but Janáček was not present. The second performance at the Organ School in Brno in January of 1914, this time in the presence of the composer, earned a positive review in the magazine *Hudebni Revue*. However, the cycle did not attract the wider public. The revival of this work is due to Vaclav Stěpán’s performance of it at the Mozarteum in Prague on December 16, 1922. The international premiere took place four years later in 1926 at the Czech Embassy in Berlin; Ilona Stěpanová- Kurzová performed the cycle.¹¹⁹

¹¹⁸ Quoted in the Preface of Leoš Janáček: *V mlhách: pro klavír, In the Mists: for piano, Im Nebel: für Klavier*, p. vii.

¹¹⁹ *Ibid.*, p. viii.

Theoretical Analysis

All four movements of Janáček's *Mists* are written in the black keys of D-flat/ G-flat major and cast in a simple, somewhat free ternary form. This tonal and formal plan helps to unify the set, along with some thematic connections within the movements, which will be discussed later in this chapter. Janáček's motives feature significant rhythmic freedom and he seems to focus on a simple melody supported by repetitive accompaniment. The ostinato accompaniment figures are one of the essential characteristics of the cycle.

It is quite problematic to identify the style of Janáček's *Mists*: one could characterize it as neo-folkloristic, late romantic, impressionistic, or all of the above. It should be noted that in January of 1912 Janáček attended a concert where Debussy's *Reflets dans l'eau* and *Doctor Gradus ad Parnassum* were performed by the already mentioned Marie Dvořáková at the Brno Organ School.¹²⁰ In tracing the degree of Debussy's influence on Janáček, we can conclude that the *Mists* certainly leave behind the principle of functional harmony and rather move toward Debussy's approach of freely moving between the chords, in order to achieve the desired color. While occasionally hinting the modal harmonies, Janáček mostly remains in the tonal sphere, However, he frequently employs modulations with surprising resolutions, enharmonic spellings and sudden changes between the major-minor mode. In a way, *In the Mists* could be seen as the Czech idiom of the French impressionism.

This is where the connections with Debussy seem to end. While we can find numerous nonthematic, color oriented passages in Debussy's piano works, Janáček is usually motivic, with a strong reliance on folklore. In fact, Janáček's primary source was always folk music as the area of Hukvaldy was abundant with folk traditions.¹²¹ To imitate the sounds of speech and singing, Janáček employs free rhythms, including the frequent meter change and use of rests. In order to capture the sound of folk instruments, such as the cymbal, he would use write bass notes and heavy pedal. This compositional process, along with his unique harmonic, motivic and formal

¹²⁰ Preface of Leoš Janáček: *V mlhách: pro klavír, In the Mists: for piano, Im Nebel: fur Klavier*, p. vii.

¹²¹ David Yeomans, *Piano Music of the Czech Romantics: A Performer's Guide* (Bloomington: Indiana University Press, 2006), p. 114.

treatment, truly sets Janáček's *In the Mists* apart from any other Romantic and 20th century piano sets.

I. *Andante*

The introductory *Andante* is written in the key of D-flat major. Even though the tonic note is almost constantly heard in the wide, left hand ostinato accompaniment, Janáček delays the firm sense of tonic until the very last measure of the piece. He frequently uses the enharmonic spelling of C sharp for D flat, moving freely between the two. The right hand opening motive presents a stepwise ascending melody which consists of half and whole steps only, giving the theme its yearning character (Fig. 4.1). The two-measure phrasing soon changes to four-bar phrasing in measure 7, as the melody continues to rise to the high E, intensified by the *crescendo* and *ritenuto*. In measure 19 the left hand line starts to dramatically descend to explore the bass range. The music grows in its volume and speed until it reaches *ff* in measure 25. The opening figure returns, but this time moved down a whole stop to F-flat while the left hand accompaniment remains the same. The repetition is exact until measure 39 where Janáček restates the concluding phrase instead of descending down.

Figure 4.1 L. Janáček: *In the Mists: I. Andante* (meas. 1-6)



The contrasting B section begins in measure 43 with the melancholic, D-flat minor folk-like theme, marked as *poco mosso* and *cantando* (Fig. 4.2). Jaroslav Vogel points out Janáček's self-borrowing in this passage; this melody was first used by the composer in the second movement of his *Suite for Orchestra, op.3*; then in the fifth movement of the *Sinfonietta*; in the opera *Jenůfa* and finally in the cantata *Na Soláni čarták*.¹²² In addition, I have found out certain similarities between this tune and the Slovak National Anthem "Lightening Over the Tatras", also derived from a folk tune *She Dug a Well* (Fig. 4.3).

Figure 4.2 L. Janáček: *In the Mists: I. Andante*: B section (meas. 44-45)



Figure 4.3 Slovak National Anthem: opening line (meas. 1-6)



¹²² Jaroslav Vogel, *Leoš Janáček: A biography* (London: Orbis Publishing, 1981), p. 108.

After initial three measure of this new theme Janáček presents the second part of theme and the music begins to push forward with the rapidly descending triplets. These figures lead us into the more dramatic *fortissimo* version of the folk-like theme in measures 59-64, with the vigorous left hand accompaniment (Fig. 4.4). A brief moment of a hopeful future happens when Janáček lets the theme sound in the dominant key of A-flat major, bars 67-70. However, the music slips back to the minor mode two measures later and soon the opening theme re-appears. The Moravian theme comes back one last time, with indication *Adagio* and triple *piano*. The cascading *dolcissimo* triplets lead the movement to its close on the satisfying D-flat major chord.

Figure 4.4 L. Janáček: *In the Mists: I. Andante* (meas. 58-63)



III. *Andantino*

The third movement, cast in G-flat major, opens with a graceful, simple melody built around two rising fourths above a distinct counter-melody in the left hand (Fig. 4.5). The left hand figure will play an important role later in the piece where it will become the building material for B section. The opening four-measure phrase can be divided into two bars of question followed by the same length answer. Though we expect this pattern to continue, Janáček suddenly finishes the opening phrase with three measures *ppp* in the distant key of B minor. The subsequent *poco mosso* section develops the A material by placing the opening figure into various keys, starting in E minor and wandering through the keys of A-flat major, E major to D-flat major, first spelled enharmonically as C-sharp major in bar 26. The innocent opening returns in measure 31, with the final measure of the descending B minor triad expanded into three beats.

Figure 4.5 L. Janáček: *In the Mists: III. Andantino* (meas. 1-6)

Measure 37 introduces the B section, *poco mosso* and with sudden change in mood and character: the tentative B minor triad now sounds in its full glory, *fortissimo*, based on the rhythm of the left hand's counter melody. Figure 4.6 illustrates this sudden shift. Janáček now asks for *dolente, appassionato* and one can almost feel that this is the moment where he unleashes the accumulated pain. Though starting in B minor, Janáček finds his way to the D-flat major in bar 45, at which point the driving left hand motive completely takes over. The music finally arrives at D-flat minor harmony, spelled enharmonically as C-sharp minor, in measure 47. Besides the dramatic harmonic shifts in this section, the stormy mood is further amplified by widely spaced accented chords resulting in much thicker texture (Fig. 4.7). The music subdues as the opening motives reappears for its concluding statement, leaving the listener at unease with the descending interval of fourth, from B to F sharp.

Figure 4.6 L. Janáček: *In The Mists: III. Andantino* (measures 36-40)

The musical score for measures 36-40 of 'In The Mists: III. Andantino' by Leoš Janáček is presented in a piano arrangement. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is B minor (two flats). The tempo is marked 'Poco mosso.' and the mood is 'dolente, appassionato'. The score includes dynamic markings such as 'ff' and 'Pia.' (Piano). The bass clef part has a 'Pia. tre corde' marking. The score shows a transition from B minor to D-flat major and finally to D-flat minor (enharmonically C-sharp minor).

Figure 4.7 L. Janáček: *In the Mists: III. Andantino* (meas. 49-61)

There is a questionable repeat that some editions, including the one by Kundera and Burghauser, insert after the last statement of the theme, suggesting the performer to either repeat the whole B section from measure 37 or just the second half of this section from measure 49. As Thomas Adès pointed out, though Janáček seemed to approve both variants of repeats, he probably intended the piece to be played without repeats, especially since the A section was also stated only one time.¹²³

¹²³ Thomas Adès, ““Nothing but pranks and puns””: *Janáček Studies*, Ed. Paul Wingfield (New York: Cambridge University Press, 1999), p. 33.

Stylistic and Technical Considerations

Articulation and Phrasing

Janáček's *In the Mists* are not technically as difficult as many other contemporary piano works. The true challenge of this cycle lies in its deep emotional content because as Thomas Adès emphasized “. . . not a note, not a gesture is rhetorical, is inertly for its own sake; every detail is to play for; every slightest instrumental or harmonic colour fires its particular charge into the structure.”¹²⁴

In the opening measures of the *Andante*, the left hand requires a smooth legato, despite its wide construction, while making sure to hold and listen to the pedal point D-flat (see Fig. 4.1). The right hand's opening figure should start from the softest dynamics possible, as if the note was already there. In a lesson setting, a teacher can encourage the student to work on the left hand separately, both with and without pedal to check for the finger *legato*. While the first phrase can be shaped by means of *crescendo* and *diminuendo*, the following restatement could be phrased with a *crescendo* only, leading into measure 6 and helping to create a sense of longer line. In measure 13, after the sudden change from *f* to *pp*, the focus shifts to the middle voice that now features the melody. Because of the soft dynamics, the performer needs to make sure to project the notes by playing deep into the keyboard as well as carefully balancing the left hand's accompaniment. The pianist could practice this middle melodic part with the left hand only without the top voice, then the right hand by itself, listening attentively to the inner voice.

At *poco mosso* in bar 44, it is helpful to hear the subdivision on the half note so the line does not stop on this longer value (see Fig. 4.2). At the end of this phrase, the eighth notes can be played with a slight *rubato*. The following *leggiero passage* should not sound prepared; one can use light *legato* touch by staying close on the keys. From measure 56 until the return of the A section, the pianist should pay attention to the energetic left hand triplets, despite the fact that the right hand clearly carries the melody (see Fig. 4.4). One should also resist the temptation to rush the right hand chords. This passage can be practiced slowly and hands separately, left hand without pedal and both hands together, with the right hand only playing the melody in octaves

¹²⁴ Adès, ““Nothing but pranks and puns””: *Janáček Studies*, p. 34.

against the accompaniment. When the theme appears in its dominant key of A-flat major, indicated as *espressivo*, the pianist needs to carefully shape the phrases as the right hand's melody is opposed by the continuous *crescendo* swells in the left hand. One can practice by experimenting with the right hand; playing the top two voices only, then top and bottom (the essential interval of the sixth) and finally the middle and lowest voices. The closing phrase of falling triplets interspersed between the hands should sound as one line. As the phrase moves down into the middle register, a player can play a little louder to support the line, going back to the *pp* for the last phrase of the movement with a gentle *crescendo* on the last three notes before the final chord.

The opening phrase of *Andantino*, with its innocent simplicity and marked as *pp*, presents a challenge to the performer (see Fig. 4.5) To unify the opening four measures, the pianist can play out more the opening two “question” measures and back off on the following answer. Still, one needs to make sure to bring out the counter-melody in the left hand in measure 3 without breaking the melodic line. As the phrase dies out, Janáček emphasizes the descending fourth B to F-sharp with a *tenuto* marking. Later on, it will be this same interval but inverted, to begin the contrasting B section in bar 38.

The development of this opening material brings more excitement to the tempo. The music pushes forward as Janáček transposes this motive through various keys, thus more sound projection is needed. The performer should listen to the imitations between the hands starting in measure 15, and shape these lines with a *crescendo* followed by a slight *diminuendo* as the line descends. In fact, these are like small waves, leading toward the climactic *espressivo* cadence in D-flat major in measure 21. Special attention to the voicing is required in measure 26 as the melody is hidden in the inner voices, and indicated as *pp*. In bar 37, the pianist needs to suddenly change the tempo and mood when the resolute *ff* rhythmic figure based on the counter-melody from measure 3 appears (see Fig. 4.6). The energy of this rhythmic motive can be supported by a *crescendo* leading toward the accents which play a vital role in this B section. The *dolente* figure can be played *legato*, again keeping the fingers close to the keys. As the music pushes forward, one should be careful to not rush the rhythmic motive as it freely moves between the hands in measures 48-53. The student can practice this section with the right hand and bass only, then left hand with the top voice of the right hand. The very last statement of the principal theme can be

played one level louder than the initial two statements. However, the final three measures need to be distinguished from the previous appearances by a much more deliberate *ritenuto*.

Dynamics

Along with the articulation and tempo markings, the dynamics plays a crucial role in Janáček's *Mists*. Within the cycle, the dynamics range from the softest *ppp* to the *fff*. Often times, Janáček's dynamic changes are related to the tempo changes and usually mark the beginning of a new mood or a section within the movement. Some of these changes are rather abrupt with little or no preparation.

In the *Andante*, the performer needs to carefully plan a *crescendo* from measures 8-12, which is a little tricky, given that after the high E is reached, the line starts to descend. Measure 13 then brings *subito pp* and soon afterward the pianist is asked to get louder and faster as the bass descends, a task that needs to be done gradually. The *fortissimo* F-flat carries over the bar line, becoming *subito pp* as the theme is restated for the second time, as if from a further distance. The next substantial swell that requires careful planning happens in measures 52 to 57. Though starting with the *pp* falling triplets, the pianist needs to be able to gradually achieve triple *fff* six measures later. As the folk like theme sounds in its more agitated shape, one can play *f* instead of indicated *ff* to save more sound for the more deliberate A-flat major section. In the *Adagio* section, measure 102, one should strive to distinguish between the indicated triple *piano* and the *pp* that we heard when the theme sounded for the very first time. The pitch difference between the last two eighth notes in these two passages should be noted. Especially important is the addition of the note C, the leading tone of the home key that is finally reached in the last measure.

The *Andantino* opening four- bar *pianissimo* phrase is followed by three vague measures in B minor where the player is asked to drop the dynamic yet one more level down, to triple *ppp*. However, one should make sure to keep the energy and refrain from slowing down until the *ritenuto* is clearly indicated. As the resolution is reached on the downbeat of measure 22, the chord needs to be carefully projected, because the F-flat darkens the original D-flat major key. In the *Poco mosso* section, the driving left hand rhythmic figure can be played *fortissimo* while

backing up to *forte* for the right hand's *dolente* motive. When the thick, accented chords appear in measure 55, the pianist needs to *crescendo* and should allow for some extra time in spacing the left hand *arpeggios*, carefully listening to the descending bass. Though these chords bring the climax to this passage and to the whole movement, Janáček only asks for single *forte*. In the last two measures of the *Andantino*, the pianist should strive for the softest dynamics possible as the music evaporates.

Pedal

The pedaling in Janáček's *Mists* is indicated in both Kalmus and Bärenreiter editions but given the style of music, it is ultimately the performer who makes the choice of pedaling. Most frequently the pedal is to be changed with new harmonies. In the very beginning of the *Andante*, pedal is suggested for every measure, but one can possibly change every other measure to keep the line going forward. In addition, to achieve Debussy-like sound, the pianist can change slightly late on the downbeat of measure three, listening for the overtones while the harmonies slowly dissolve. The same principle can be applied to the pedal on the last note of the triplet in measure 110 and in as many places as the performer wishes to "blur" the harmonies. On the other hand, when the harmonies change in a fast succession, such as in the *poco mosso* section of the *Andantino*, a clean pedal is needed on every downbeat of the new harmonic change. In the climax of the movement's B section, the performer should make sure to show the descending bass of the *arpeggio* chords with clean pedal. Naturally, the *una corda* pedal can be used frequently in this cycle since Janáček asks for three levels of *piano*, but also for the coloring effects.

Tempo

Tempo could be considered a fluid element within Janáček's *Mists*. The tempo indications throughout the cycle are countless and, as already noted above, they go hand in hand with the dynamics and character changes. Interestingly enough, instead of using the traditional time signature, Janáček uses a number followed by a note value. As a rule, he indicates the note changes above the staff and the dynamic changes between the staves. However, this type of unique notation can only be found in his critical editions, such as the one by Kundera and Burghauser.¹²⁵

Janáček frequently asks the performer to fluctuate between two sharply contrasting *tempi*, such as the *Grave* and *Presto* in the second movement of the cycle. The ultimate challenge for the performer is to internalize these *subito* changes and make them sound organic within the music. Janáček usually restores the initial pacing by the indication *Tempo I*. Jaroslav Vogel warns against the false belief that one can exercise as much *rubato* as desired in Janáček's music. As he says: “. . . this conclusion [the lack of tempo's unity] was supplied mainly by Janáček's typical *rubato* interjections which seemed, at first sight, to break up all unity of tempo. In reality, these interjections do not break up the tempo at all, they merely suspend it.”¹²⁶ Even Janáček's own tempo indication of 133 per quarter note, as found in the B section of *Andante*, seems a little stretched, given the *cantando* marking and the fast triplets soon following.

Rather than interpreting understanding Janáček's tempo indications literally, the pianist should perceive them as markers of the new mood. Thus, *poco mosso* can be loosely translated as with more energy or with more forward sense of direction. In some instances of the cycle, it seems like Janáček almost feels restrained by the tempo indications. At the end of the *Andante*, he indicates *Con moto* but at the same time also *dolcissimo* and *non veloce*, as if the composer could not find the right words to describe the atmosphere of the poetic closing passage. The challenge of this cycle is to search for the secondary meaning of Janáček's tempo markings and how they affect the overall mood.

¹²⁵ Yeomans, *Piano Music of the Czech Romantics*, p. 115.

¹²⁶ Vogel, *Leoš Janáček: A biography*, p. 391.

Final Thoughts

Janáček's *In the Mists* is in the category of pure musical poetry. It is certainly not to be understood as an effective, virtuosic piece, such as the Prokofiev's *Sonata op. 28*. Yet it is a gratifying cycle to learn, perform and listen to. *In the Mists* contains intimate confessions of someone who was losing confidence that his musical efforts would ever be acknowledged, in addition to facing marital problems and grieving over the death of his beloved daughter. The cycle requires a purely romantic sense of freedom and nuance, as well as deep understanding of the countless melodic, harmonic, and rhythmic shifts and their transformations. In addition, the performer needs to internalize these changes and to express how they affect the established mood in any particular section, movement, or the cycle as a whole. Therefore, if possible, the cycle should be played in its entirety of four movements.

CHAPTER 5 - Sonata No. 3 op. 28

Brief Biography of Sergei Sergeyevich Prokofiev

Born on April 23, 1891 in Ukrainian town of Sontsovka near Ekaterinoslav, Sergei Prokofiev composed several piano pieces and two operas before he reached the age of ten. His father, Sergey Alekseyevich Prokofiev, was an agronomist who led his son toward an education in natural sciences. Prokofiev's mother, Mariya Zitkova, was an amateur but accomplished pianist with an appreciation for the arts. The couple also had two daughters, both of whom died in infancy, so Prokofiev was essentially raised as the only child. Besides getting a general education in the sciences and the arts from his parents, Prokofiev's household employed both French and German governesses to teach the boy foreign languages.¹²⁷

Prokofiev began his piano lessons at the age of four under the supervision of his mother. At this time he also started to compose short works such as marches, waltzes and works for four hands. In 1900 he composed a child opera *Velikan (The Giant)*, in three acts and six scenes; performed by himself and his childhood friends at his house. At the age of eleven, Prokofiev met Sergey Taneyev who organized private lessons for him with the young pianist and composer Reinhold Glière.¹²⁸ The lessons in theory, composition, piano and instrumentation took place in the summers of 1902 and 1903 in Sontsovka. Prokofiev dedicated his first, unfinished symphony in C major, to Glière.¹²⁹

Upon the recommendation of Alexander Glazunov, a professor at the St. Petersburg Conservatory, Prokofiev's parents reluctantly agreed on enrolling their thirteen year old son at the school. During his stay at the St. Petersburg Conservatory, Prokofiev received instruction

¹²⁷ Dorothea Redepenning, "Sergey (Sergeyevich) Prokofiev," *The New Grove Dictionary of Music and Musicians*, Ed. Stanley Sadie, 2nd ed. (New York: Macmillan Publishers, 2001), Vol. 20, p. 405.

¹²⁸ Nicolas Slonimsky, and others, "Prokofiev, Sergei (Sergeievich)," *Baker's Biographical dictionary of musicians*, Centennial Ed. (New York: Schirmer Books, 2001), Vol. 5. p. 2877.

¹²⁹ Redepenning, "Sergey (Sergeyevich) Prokofiev," p. 405.

from Lyadov (theory), Korsakov (orchestration), Vitols (form), Tcherepnin (conducting) and took piano lessons first from Alexander Winkler, then from highly adored Anna Essipova. Performing his own first piano concerto, Prokofiev graduated with the highest honor, the Rubinstein prize, in 1914.¹³⁰

Realizing that the Revolution of 1917 would impact his creative opportunities, Prokofiev left his homeland for the United States on May 7 of that year, after the premiere performance of his famous *Classical Symphony*. While in the United States, Prokofiev was seen as the symbol of Russian modernism and encountered both praise and criticism. In 1922, Prokofiev left the States and settled in Paris where he began a fruitful cooperation with the ballet impresario Sergei Diaghilev. He would frequently visit the Soviet Union to give concerts and supervise performances of his works and, to the surprise of many, decided to return to his homeland in 1936.¹³¹

Throughout his years in Soviet Union, Prokofiev composed his most popular pieces, such as the symphonic fairy tale *Peter and the Wolf*, the opera *War and Peace* and the ballet *Romeo and Juliet*. However, Prokofiev's return to the USSR put him under the constant supervision of both the Union of Soviet Composers and the Party Central Committee. The severe criticism resulted in placing Prokofiev on a list in a Decree of 1948, which basically classified his music as foreign to Soviet people.¹³² Prokofiev's private life also underwent some major changes when he abandoned his wife, Spanish singer Lina Llubet, and their two sons to live with a writer and the Young Communist League associate Myra Mendelson. Prokofiev's health started to decline after a concussion resulting from a fall in 1945. He died of a heart failure just a few hours before the Dictator Joseph Stalin's death, on March 5, 1953.¹³³

¹³⁰ Redepenning, "Sergey (Sergeyevich) Prokofiev," p. 406.

¹³¹ Slonimsky, and others, "Prokofiev, Sergei (Sergeievich)," Baker's, p. 2878.

¹³² Gordon, *A History of Keyboard Literature*, p. 440.

¹³³ Slonimsky and others, "Prokofiev, Sergei (Sergeievich)," Baker's, p. 2878.

Sonata No. 3 in A minor, op. 28

Dating from 1917, the *Sonata op. 28 in A minor* carries the title “From Old Notebooks”; it is a revision of Prokofiev’s Conservatory *Sonata No. 3* from 1907. Prokofiev had reworked the development and recapitulation sections but kept most of the original ideas. Romantic in spirit yet mature in style, the one movement work is dedicated to the Russian poet Boris Verin. Prokofiev premiered the *Sonata op. 28* on April 15, 1918 in Petrograd and it was published the same year by A. Gutheil.¹³⁴ Along with the *Sonata No. 7, op.83*, this sonata remains one of the most frequently heard of Prokofiev’s nine piano sonatas. In fact, Prokofiev would often open his recitals with this piece, upon the suggestion of his friend, musicologist and critic, Piotr Petrovich Souvchinsky.¹³⁵ Dmitri Kabalevsky described one of Prokofiev’s performances of this sonata as “. . . distinguished by a quite reserve, a total absence of any external pianistic effects that conveyed an impression of a great spiritual calm.”¹³⁶

It was during the time of his Conservatory studies that Prokofiev met Nikolai Y. Miaskovsky, a ten-year older colleague, with whom he developed a life-long friendship of a mutual support and criticism. The two would often attend the concert series known as “Evenings of Contemporary Music” where young Prokofiev was exposed to the music of Scriabin, Strauss, Stravinsky and Debussy.¹³⁷ The friendship would last even during the years Prokofiev was abroad and their mutual correspondence remains a valuable source of information. In a letter from Prokofiev to Miaskovsky written in July of 1907, Prokofiev describes his *Third Sonata*: “I have completed the first movement of the sonata I showed you at the exam. Probably there will not be any second, third, or fourth movement, and it will remain à la Miaskovsky, in one movement: pretty, interesting and practical.”¹³⁸ After reviewing the sonata, Miaskovsky’s main

¹³⁴ Boris Berman, *Prokofiev’s Piano Sonatas: A Guide for the Listener and the Performer* (New Haven: Yale University Press, 2008), p. 75.

¹³⁵ *Ibid.*, p.77.

¹³⁶ Quoted in Michael Davidson, *The Classical Piano Sonata: From Haydn to Prokofiev* (London: Kahn & Averill, 2004), p. 313.

¹³⁷ Gordon, *A History of Keyboard Literature*, p. 439.

¹³⁸ Sergei Prokofiev, *Prokofiev by Prokofiev: A Composer’s Memoir*, Ed. David H. Appel, Trans. Guy Daniels (Garden City, New York: Doubleday & Company, Inc., 1979), p. 199.

objections were directed toward the extended thematic introduction and some of the voice leading treatment. All in all, Miaskovsky welcomed the sonata with praise, as evident from his letter to Prokofiev in August 1907:

. . . Your sonata is impressive despite some motions that don't seem quite right, but I would say that everything from the start of the development on is better than what comes before. . . . In conclusion I note that, although you used imitation in stating your subordinate theme, it doesn't sound that way at all but rather like a unified melody. I especially like the way you handled the reprise: it is gay, vivid, and fresh.¹³⁹

The other early sonatas from the Conservatory years include the only other one-movement *Sonata in F minor* from 1907, which would be revised as Prokofiev's *First Sonata op. 1*; lost *Sonata No. 4* from 1908; *Sonata in C minor* from 1908, reworked as the *Fourth Sonata op. 29*; and sketches from the *Sixth "Conservatory" Sonata*. In fact, Prokofiev would continue to revise and recycle his works throughout his life.¹⁴⁰ In the productive period before his emigration, from 1915 until 1917, besides reworking his youthful sonatas, Prokofiev also composed the piano cycles *Sarcasms op. 17*, *Visions fugitives op. 22*, *First Violin Concerto op. 19*, opera *Igrok (Gambler)* and the *Classical Symphony op. 25*.¹⁴¹

¹³⁹ Sergei Prokofiev, *Prokofiev by Prokofiev*, p. 208-209.

¹⁴⁰ Redepenning, "Sergey (Sergeyevich) Prokofiev," p. 406.

¹⁴¹ *Ibid.*, p. 408.

Theoretical Analysis

Prokofiev utilizes a modified, expanded sonata-allegro form for his one movement *Sonata in A minor, op. 28*. The work as a whole is extremely unified thanks to its thematic and rhythmical organization; the sonata builds on few motivic ideas that are treated in augmentation/diminution, imitation, *stretto* and wanders through various, often distant, keys. Rhythmically, the sonata's prevailing pattern is based on driving triplets with the prominent dotted rhythm (Fig. 5.1). Though utilizing a classical form, Prokofiev's approach is an innovative one. Some of the sonata form modifications include a lengthy thematic introduction, a condensed recapitulation and omission of the principal theme in the recapitulation. Prokofiev's five primary compositional principles or "lines" stated in his *Autobiography* are: the classical, modern, lyrical, toccata and grotesque.¹⁴² We can easily trace all five lines in this sonata, but particularly the classical, lyrical and toccata elements.

Figure 5.1 S. Prokofiev: *Sonata in A minor op. 28*, characteristic rhythmic figure



Prokofiev bases his harmonies on a tertian system and frequently exploits the mediant relationships, unpredictable modulations, chromatic scalar passages and parallel chords. He freely employs the seventh, ninth and eleventh chords along with altered V7 chords and enharmonic modulations.¹⁴³ If there is a dissonance, it is usually functioning within the context of Prokofiev's voice leading and he often uses a stepwise motion within the inner voices.¹⁴⁴ However, the frequent use of chromaticism within the lyrical lines of the sonata does not take away from their direction and beauty.

¹⁴² Neil Minturn, *The Music of Sergei Prokofiev* (New Haven: Yale University Press, 1997), p. 26.

¹⁴³ Rebecca Gena Martin, *The Nine Piano Sonatas of Sergei Prokofiev* (D.M.A. dissertation, University of Kentucky, 1982), p. 17.

¹⁴⁴ David Leslie Kinsey, *The Piano Sonatas of Serge Prokofieff: A Critical Study of the Elements of Their Style* (Ph.D. dissertation, Columbia University, 1959), p. 77.

Exposition

The exposition begins with energetic triplets built on the dominant harmony of A minor. From the opening measures, toccata element of Prokofiev's philosophy can be immediately identified. In measure 3, the right hand presents a daring statement supported by the chromatic line in the left hand. This chromatic scalar passage work will recur throughout the sonata, thus serving as a unifying element. Because the opening motive in the right hand is an augmentation of what will be the second part of Theme I, this section serves as a thematic introduction, a device that Prokofiev used in order to modify the traditional sonata-allegro form. Figures 5.2 and 5.3 illustrate the similarities between the two motives. The dominant harmony is prolonged until the ultimate appearance of the main subject in the home key of A minor in measure 16.

Figure 5.2 S. Prokofiev: *Sonata in A minor op. 28*, thematic introduction (meas. 1-6)

The image displays a musical score for the first six measures of the exposition of Prokofiev's Sonata in A minor, op. 28. The tempo is marked "Allegro tempestoso". The score is written for piano, with a grand staff consisting of a bass clef on the left and a treble clef on the right. The key signature is one flat (F major or D minor), and the time signature is 3/4. The music begins with a series of chords in the right hand, marked with a forte (*ff*) dynamic. The left hand features a chromatic scalar passage. The score includes various musical notations such as accents, slurs, and dynamic markings.

Figure 5.3 S. Prokofiev: *Sonata in A minor op. 28*, Theme I part 2 (meas. 20-21)



The principal theme consists of two parts, a jumpy, light ascending arpeggio in measure 16 (Fig. 5.4) and the consequent phrase, a more straightforward second part marked as *secco*, discussed above (Fig. 5.3). The two parts provide a sharp contrast in texture and mood. The music temporarily calms down on a dominant harmony in measure 26 before the mysterious bridge section commences in bar 27 (Fig. 5.5). This section is based on an interplay between the hands and through mirroring chromatic runs wanders around the circle of fifths, outlining the keys of A, E, B, F-sharp and C-sharp minor.

Figure 5.4 S. Prokofiev: *Sonata in A minor op. 28*, Theme I, part 1 (meas. 16-19)

Figure 5.5 S. Prokofiev: *Sonata in A minor op. 28, Bridge* (meas. 25-30)



A fragment of Theme I concludes this section as the music transitions into the lovely, lyrical Theme II marked as *semplice e dolce* in measure 58. Interestingly enough, this theme has a non-musical connotation as it is constructed upon the letters E-C-H-E, a last name of a girl from Prokofiev's class at the Conservatory. Her original name was Eshe but Prokofiev used the name in French spelling as to be able to use each letter of the musical alphabet for his theme.¹⁴⁵ Theme II remains in the key of C major throughout and can be divided into three main parts. Figure 5.6 presents the first part of the second subject, constructed as a four-measure phrase in imitation, two antecedent phrases followed by two consequent phrases, with an almost literal repeat following. Upon a closer examination of this theme, one notices that Theme II displays the same upward motion as the principal theme and the two themes have three notes in common.

¹⁴⁵ Sergei Prokofiev, *Prokofiev by Prokofiev*, p. 192.

Figure 5.6 S. Prokofiev: *Sonata in A minor op. 28*, Theme II, part 1 (meas. 58-61)



The second part of Theme II, much more agitated and built around the pedal point C, begins in measure 78 (Fig. 5.7). The music moves in two-measure phrases now. Boris Berman suggests that this part of the second theme could be perceived as a closing theme of the exposition.¹⁴⁶ Measure 86 features the last part of Theme II when the music starts pushing forward even more (Fig. 5.8). This section will be heard again the climax of the upcoming development. The *rit. assai* slows the music down as the dominant resolves to the *pianissimo* C6 chord.

Figure 5.7 S. Prokofiev: *Sonata in A minor op. 28*, Theme II, part 2 (meas. 78-81)



¹⁴⁶ Berman, *Prokofiev's Piano Sonatas*, p. 78.

Figure 5.8 S. Prokofiev: *Sonata in A minor op. 28*, Theme II, part 3 (meas. 86-89)



Development

The stormy development is a showcase featuring Prokofiev's gift for the thematic transformation of the material previously used. The primary material employed as a base for the development is Theme II, however there are few instances where Prokofiev alludes to the principal theme. These can be found in measures 96-100 and 118-122. The *marcatissimo* section, bars 101-102, could be according to David Kinsley analyzed as a retrograde inversion of a bass from the second part of Theme II¹⁴⁷ (Fig. 5.9). The following measures 103-110 use Theme I in a rhythmic variation, supported by the fierce chromatic third movement in the left hand. Prokofiev amazingly combined two parts from the second theme in measures 114-117 where the right hand builds on the second part of Theme II while the left hands develops the first part of the same theme (Fig.5.10). The *moderato dolce* section brings a sudden change in a character that offers a nice break from the agitated material just heard. The tempo slows down even more in the *piu lento* passage and Prokofiev now calls for *dolcissimo*. This highly chromatic passage moves through the distant keys of D-flat and E-flat major, eventually leading to the G-flat major.

¹⁴⁷ Kinsey, *The Piano Sonatas of Serge Prokofieff*, p. 75.

Figure 5.9 S. Prokofiev: *Sonata in A minor op. 28*, development (meas. 101-106)

The musical score for measures 101-106 is presented in two systems. The first system (measures 101-104) features a bass clef and a dynamic marking of *f marcato*. The right hand plays a series of eighth notes with accents, while the left hand plays a steady eighth-note accompaniment. The second system (measures 105-106) features a treble clef and a dynamic marking of *ff*. The right hand plays a rapid sixteenth-note passage marked *precipitato*, while the left hand continues with a steady eighth-note accompaniment.

Figure 5.10 S. Prokofiev: *Sonata in A minor op. 28*, development (meas. 114-115)

The musical score for measures 114-115 is presented in a single system with a treble clef and a dynamic marking of *mf agitato*. The right hand plays a series of eighth notes with accents, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a long, sustained chord in the right hand.

A new section, marked as *piu animato* emerges in bar 132. The right hand draws upon the last section of Theme II and the left hand octaves exploit the full range of keyboard while presenting the fragments of the same theme. Theme II returns in a bold statement in measure 140, displaying the thickest texture of the whole sonata and leading toward a huge romantic climax marked as *fff* in measure 146 (Fig.5.11). As already mentioned, the climax is thematically derived from the last section of Theme II. The musical process halts on a *fermata* of harsh sounding E minor seventh chord in bar 153.

Figure 5.11 S. Prokofiev: *Sonata in A minor op. 28, development (meas. 143-147)*



Recapitulation

The recapitulation is a significantly compressed version of the exposition and begins by wandering around the note E in *ppp*. Soon a familiar interplay appears between the hands brings back the bridge section, the only theme that is restated in its full length in the recapitulation. In his doctoral treatise, Shu-Fen Juang suggests that measures 154-164 could be analyzed as the thematic introduction of the recapitulation.¹⁴⁸ Prokofiev does not bring back the principal theme of the sonata, however he offers the second theme in augmentation in measures 189-204. As seen from Figure 5.12, the theme is hidden in the left hand in what is one of the most technically challenging passageworks of the pieces. This section serves as a transition and temporarily moves to the key of C (the relative major), before A minor returns clearly through the use of a dominant chord to begin the *Coda* (measure 205).

Figure 5.12 S. Prokofiev: *Sonata in A minor op. 28*, transition (meas. 193-198)

148 Shu-Fen Juang, *Variants of sonata form as seen in Alban Berg's Piano Sonata, Op. 1, and Sergei Prokofiev's Piano Sonata No.3 in A minor, op. 28* (D.M.A. dissertation, University of Miami, 2006), p. 85.

Coda

The *Coda* calls for a faster tempo (*poco più mosso*). The process of speeding up almost happens on its own, given that Prokofiev suddenly changes the prevailing triplet pattern to the eighth-note *staccato* rising thirds. The motivic base for the beginning of the *Coda* is taken from the second part of Theme II and is then sequentially treated (Fig. 5.13). The last part of Theme II is exploited in the right hand line of parallel triads, from measures 217-220. Prokofiev then slips back to the familiar triplet figure and hand exchange in measure 221, building on a tension through the accented chords of a climbing A minor triad. As he reaches a climax of *fff*, the dynamics suddenly drop to *subito pp* where the key of C major is briefly introduced. Then, as if Prokofiev suddenly changed his mind, the music returns to a *fortissimo* dynamic and a clear V-i resolution in A minor occurs measure 229. At this point, the fragment of the second subject sounds one last time, marked with accents and *sforzandos*. The *secco* of five repeated chords on the flat sixth degree of A minor leads the *Coda* to its very effective ending (Figure 5.14).

Figure 5.13 S. Prokofiev: *Sonata in A minor op. 28, Coda* (meas. 205-208)



Figure 5.14 S. Prokofiev: *Sonata in A minor op. 28, Coda* (meas. 224-234)

The image displays a musical score for the Coda of Prokofiev's Sonata in A minor, op. 28, measures 224-234. The score is written for piano and consists of three systems of music, each with a treble and bass clef staff. The first system begins with a measure rest marked '8' and contains the dynamic markings *fff* and *pp subito*. The second system features a key signature change to A minor (two flats) and includes the dynamic marking *ff subito*. The third system concludes with the dynamic marking *ff secco*. The notation includes various rhythmic values, accidentals, and articulation marks such as accents and slurs.

Stylistic and Technical Considerations

Articulation and Phrasing

Closely following Prokofiev's articulation and phrasing markings in his *Sonata in A minor* is a challenging task. The sonata requires a vigorous, energetic sound as well as a lyrical, legato touch, often times in a fast succession and with minimal preparation time. The opening E major chord must be clearly articulated so the top E of the right hand is always audible. The accented notes of the thematic introduction need to be carefully projected and one should strive for one unified line of four measures (see Fig. 5.2). The principal theme should be played lightly but with care without speeding up as the *arpeggio* rises. The inner voices provide a chromatic counterpoint that should be heard as well (see Fig. 5.4). In the *secco* section, a pianist needs to pay attention to both hands and should aim to play this passage thinking one hand position at a time, to avoid breaking the overall line. The indicated accents need to sound through the texture. The bridge section requires precise articulation as the hands interplay and mirror each other's movements (see Fig. 5.5). The difference between the detached triplets and the longer *legato* scalar lines should be made evident. A *crescendo* toward the end of these lines will help to shape the line as well as to make the *pp* that follows more dramatic. A sharp rhythm is needed as a fragment of Theme I concludes the bridge.

For the chromatic transitioning material leading to Theme II, the hand should stay close to the keys with minimal finger action to achieve slightly blurred sound and sense of uncertainty. The second subject requires clear distinction between the imitations, first in the right hand and later in the left hand (see Fig. 5.6). The second part of Theme II calls for a different character and a lighter touch with more forward motion (see Fig. 5.7). The following measures should be perceived as one long line of four measures with a carefully articulated right hand while listening to the inner voices that move in contrary motion (see Fig. 5.8).

The dramatic effect of the fierce development can be achieved by a *non legato* touch without pedal. The right hand in the *marcatissimo* section needs to be played with stroking motion and full arm weight (see Fig. 5.9). The consequent left hand chromatic third can be played *non legato* and the right arm should follow the fingers as they glide around the keyboard. Accents are needed in measures 113 and 107. In measure 114, the melody in the fifth finger

should be clearly heard so the surrounding sixteenth notes must be lighter (see Fig. 5.10). Measures 118-122 feature awkward leaps but should sound as one idea as the hands imitate each other. The smooth legato *Moderato* section followed by the *piu lento* can be practiced as *staccatos*; although the main attention is in the top voice, a performer should also project the inner chromatic voices. The left hand in the *piu animato* section needs to sound as long as possible, while light and mysterious, with a slight *crescendo* as the line reaches the top of the keyboard. The climax of the development requires a brassy, broad sound and the right hand can be played *non legato*. In measure 146 the long bass sound is needed as the right hand presents the last part of theme II. The pianist can play *crescendo* in the repeated sixteenth notes of the thumb to further support the dramatic effect (see Fig. 5.11).

In measures 189-196, as the bridge section becomes the transition within the recapitulation, the pianist need to carefully articulate the three note triplet grouping in the right hand while keeping the sharp rhythm for the dotted left hand rhythm (Fig.5.12). The disguised second subject should be highlighted as much as possible. As the scale rises and the single notes become chords, one should make sure to listen to the thumb. The march-like beginning of the *Coda* asks for super *staccato* in both hands (see Fig. 5.13). One should make sure to pay attention to the left hand as much as to the more melodic right hand. Thinking in two rather than four, placing an accent on the downbeat and a slight *crescendo* on the eighth notes will help to keep the music moving forward. As the hands interplay in measures 221-224, one should strive for a *legato* touch to achieve fuller sound. While carefully articulating the accents, a pianist can stay close to the keys and slightly hold back on the cadence in measure 229-231 (see Fig. 5.14). A *crescendo* from the bottom to the top A in the last two measures can make the ending of the sonata sound even more effective.

Tempo

Tempo is yet another subject in the Prokofiev's *Third Sonata* that requires special attention. The sonata's high energy level supported by the motoric rhythm confirms Prokofiev's admiration for Beethoven's frequent use of perpetual motion in his middle period sonatas.¹⁴⁹ Even though Prokofiev indicates *Allegro tempestoso* as his desired tempo, the choice of tempo that is energetic yet not frantic can present a challenge. In the constant drive of this sonata, the performer needs to find a few places for a short break, especially as the next section suddenly changes the dynamics, texture or mood. Such moments can be found at the end of measures 15, 25, 113, 145, 204 and 212. Sometimes these short pauses can be useful within certain measures to help the melodic flow, such as on the downbeat of measure 201 or on the third beat of bars 182 and 184.

The significant *ritardandos* are clearly indicated by Prokofiev, such as at the end of the development's climax in measures 152-153 where the slowing down happens along with *crescendo* to achieve the firm *ff* cadence. A similar situation, this time with *diminuendo*, occurs at the end of the bridge section where Prokofiev calls for *poco rit.* Following the *rit. assai* after the second theme comes to its close, the performer is challenged again when he/she must return to the initial *Allegro tempestoso* in bar 94. Choosing too fast of a tempo can cause significant difficulties once the pianist reaches the sweeping sixteenth notes passage starting in measure 114. When the music calms down in the *Moderato* section in measure 123, one should be careful not to play too slow since the *piu lento* section will follow shortly. The *Coda* calls for a faster tempo, indicated by Prokofiev as *poco piu mosso*. While measures 229-231 somewhat slow down the music, the last three measures of the sonata should be played back in tempo.

¹⁴⁹ Stephen C.E. Fiess, *The Piano Works of Serge Prokofiev* (Metuchen, New Jersey: The Scarecrow Press, 1994), p. 36.

Technique

Though *Sonata no. 3, op. 28* is relatively brief and technically does not equal to later *War Sonatas*, it is still quite challenging. The challenging features the performer has to deal with include parallel chords, rapid leaps, trill figures, rapid scalar passages, sudden changes of hand position and interspersing the triplet figures evenly between the hands. One of the most challenging moments of the sonata is in the climax of the development, measures 140-153. Here the pianist needs to handle dense contrapuntal texture alluding to Theme II that features wide leaps and hand crossing. In the following passage, Berman suggests that the left hand plays the first three *arpeggio* grace notes of the right hand.¹⁵⁰ Despite this simplification, the left hand with its parallel chords and wide leaps still presents a challenge for the performer.

Probably the most difficult passage, however, is found in measures 189-196. Not only is there a rhythmic issue of distinguishing the opposing right hand triplets from the left hand dotted rhythm, the pianist also needs to bring out the augmented second subject. One way of practicing this tricky section is to practice the left hand as if it was a triplet first, thus eliminating the rhythmic coordination problem. The pianist can also practice the right hand triplets against the melodic notes only. When playing as written, one can start from the slowest tempo and gradually increase it.

¹⁵⁰ Berman, *Prokofiev's Piano Sonatas*, p. 82.

Pedal

In Prokofiev's *Third Sonata*, pedaling can be used to the performer's advantage to help achieve the big, full sound at places requiring double and triple *forte*. This is true for the very beginning triplets of the dominant chord; however, the pianist should be careful not to utilize pedal until after the grace notes have been played. One can either pedal the downbeats of the first two measures or, as Berman suggests, change pedal on every quarter note.¹⁵¹ Another instance where the pedal can assist the sound projection is in measure 96 of the development. Here one can pedal the strong beats of one and three and thus further support the desired accented fragments of Theme I marked as *ff*. There are numerous other moments where the pedal can help to intensify the accents or *sforzandos*, especially in the *Coda* where the music reaches its climax.

On the other hand, there are countless instances where the pedal needs to be carefully changed or released so the fast-changing harmonies are clear. Such is the case for the thematic introduction, measures 3-5, where the pedal should be released for the latter part of the left hand chromatic line. For the opposing scalar lines in the bridge section, is it possible to pedal every quarter note while the downbeat of the following measure should be played short, without pedal. The other occasions where no pedal is needed are the first two measures of the development and at the beginning of the *Coda*. The pianist can use the *una corda* pedal as the bridge section commences in measure 27 and throughout this section where the *pp* is indicated. Other instances where the *una corda* pedal is an option are bars 75, 93, 128 (*dolcissimo* section) and at the beginning of the recapitulation, marked as *ppp* (measure 155). Finally, the *una corda* pedal can be employed to accomplish a sudden change of dynamics and color, from *fff* to *pp* (A minor to C major) in the *Coda*, measure 224 (See Fig. 5.14).

¹⁵¹ Ibid., p. 80.

Final Thoughts

Prokofiev's *Third Sonata in A minor* deservingly appears on the concert programs of many past and current pianists. One of the reasons is its brevity, which allows for fitting other works on the program, as was the case with the present author. While cast as a one movement work, its modified sonata-allegro structure creates a feeling of three separate movements. The pianist needs to master a wide range of articulation and dynamics, from the shortest *staccato* played as *pp* in the bridge section to the smooth, *legato* singing lines of the second subject and big, brassy *fff* passage at the end of the development. In addition to these, the performer faces numerous technical difficulties while maintaining the high level of energy throughout the movement. Finally, capturing the tempo and character changes is yet another challenge of this sonata. All of these result in a masterpiece that, if played well, triumphantly concludes any piano recital.

Bibliography

- Adès, Thomas. “‘Nothing but pranks and puns’: Janáček’s solo piano music.” *Janáček Studies*. Ed. Paul Wingfield. New York: Cambridge University Press, 1999. 292 p.
- Bach, Johann Sebastian. *Toccatà in G Major, BWV 916*. Ed. Ernst Naumann. (Johann Sebastian Bach: Bach- Gesellschaft Ausgabe, Vol. 36). Leipzig: Breitkopf & Härtel, 1890. pp. 63-70.
- Bach, Johann Sebastian. “Toccatà in G Major, BWV 916”. *Seven Toccatas*. A Kalmus Classic Edition. Ed. Hans Bischoff. Van Nuys, CA: Alfred Publishing Co., n.d.
- Badura-Skoda, Paul. *Interpreting Bach at the Keyboard*. Trans. Alfred Clayton. New York: Oxford University Press, 1993. 573 p.
- Beethoven, Ludwig van. *Complete Piano Sonatas*. Ed. Heinrich Schenker. New York: Dover Publications, 1975. Vol. 2. pp. 332-354.
- Berman, Boris. *Prokofiev’s Piano Sonatas: A Guide for the Listener and the Performer*. New Haven: Yale University Press, 2008. 240 p.
- Blom, Eric. *Beethoven’s Pianoforte Sonatas Discussed*. New York: Da Capo Press, 1968. 251 p.
- Bodky, Erwin. *The Interpretation of Bach’s Keyboard Works*. Cambridge, Mass.: Harvard University Press, 1960. 421 p.
- Boyd, Malcolm. “Bach, Johann Sebastian.” *The New Grove Dictionary of Music and Musicians*. Ed. Stanley Sadie. 2nd ed. New York: Macmillan Publishers. 2001. Vol. 2. pp. 309-346.
- Chopin, Fryderyk. *Complete Works III: Ballades*. Ed. Ignacy J. Paderewski. Warsaw: The Fryderyk Chopin Institute, 1949. 69 p.
- Davidson, Michael. *The Classical Piano Sonata: From Haydn to Prokofiev*. London: Kahn & Averill, 2004. 349 p.
- Drake, Kenneth. *The Sonatas of Beethoven, As He Played and Taught Them*. Bloomington: Indiana University Press, 1981. 209 p.
- Eigeldinger, Jean- Jacques. *Chopin Pianist and Teacher, as seen by his pupils.*” Trans. Naomi Shohet, Krycia Osostowicz and Roy Howat. Ed. Roy Howat. New York: Cambridge University Press, 1986. 324 p.

- Fiess, Stephen C.E. *The Piano Works of Serge Prokofiev*. Metuchen, New Jersey: The Scarecrow Press, 1994. 252 p.
- Geck, Martin. *Johann Sebastian Bach: Life and Work*. Transl. John Hargraves. Orlando: Hartcourt, 2006. 738 p.
- Gordon, Stewart. *A History of Keyboard Literature. Music for the Piano and Its Forerunners*. New York: Schirmer Books, 1996. 566 p.
- Janáček, Leoš. *In the Mist for piano*. Ed. Václav Stěpán, Revised ed. of 1924 ed. Prague: Hudební Matice, 1938. 16 p.
- Janáček, Leoš. *V mlhách: pro klavír, In the Mists: for piano, Im Nebel: fur Klavier* [Urtext.]. Eds. Ludvik Kundera, Jarmil Burhauser and Radoslav Kvapil. Preface by Jiří Zahrádka. Kassel: Bärenreiter, 2005. xiii. 20 p.
- Jones, Richard D. P. "The Keyboard works: Bach as teacher and virtuoso." *The Cambridge Companion to Bach*. Ed. John Butt. New York: Cambridge University Press, 1997. pp. 137-141.
- Juang, Shu-Fen. *Variants of sonata form as seen in Alban Berg's Piano Sonata, Op. 1, and Sergei Prokofiev's Piano Sonata No.3 in A minor, op. 28*. D.M.A. dissertation. University of Miami, 2006. 91 p. Retrieved March 20, 2012, from Dissertations & Theses: Full Text. (Publication No. AAT 3243121).
- Kerman, Joseph, Alan Tyson and Scott G. Burnham. "Beethoven, Ludwig van." *The New Grove Dictionary of Music and Musicians*. Ed. Stanley Sadie. 2nd ed. New York: Macmillan Publishers. 2001. Vol. 3. pp. 73- 141.
- Kinsey, David Leslie. *The Piano Sonatas of Serge Prokofieff: A Critical Study of the Elements of Their Style*. Ph.D. dissertation. Columbia University, 1959. 323 p. Retrieved March 20, 2012, from Dissertations & Theses: Full Text. (Publication No. AAT 5903113).
- Kipnis, Igor. "Ornaments in Bach's Toccata in G: Spurious or Authentic?" *Clavier*. 23/8 (October 1984), 20-25.
- Landowska, Wanda. *Landowska on Music*. Ed. Denise Restout. Assisted by Robert Hawkins. New York: Stein and Day, 1964. 434.p
- Marshall, Robert L. "Johann Sebastian Bach." *Eighteenth Century Keyboard Music*. Ed. Robert Marshall. 2nd ed. New York: Routledge, 2003. pp. 68-124.
- Martin, Rebecca Gena. *The Nine Piano Sonatas of Sergei Prokofiev*. D.M.A. dissertation. University of Kentucky, 1982. 118 p. Retrieved March 20, 2012, from Dissertations & Theses: Full Text. (Publication No. AAT 8309066).

- Michalowski, Kornel, Jim Samson. "Chopin, Fryderyk Franciszek." *The New Grove Dictionary of Music and Musicians*. Ed. Stanley Sadie. 2nd ed. New York: Macmillan Publishers. 2001. Vol. 5. pp. 706- 725.
- Minturn, Neil. *The Music of Sergei Prokofiev*. New Haven: Yale University Press, 1997. 241 p.
- Morhange-Motchane, Marthe. *Thematic Guide to Piano Literature*. New York: Schirmer, 1982. 150 p.
- Newman, William S. *Performance Practices in Beethoven's Piano Sonatas: an Introduction*. New York: W. W. Norton, 1971. 100 p.
- Office of the President of the Slovak Republic. [website] *President of the Slovak Republic: "Anthem of the Slovak Republic"*. (March 25, 2012). Site address: <http://www.prezident.sk/?anthem-of-the-slovak-republic>
- Parakilas, James. *Ballads Without Words: Chopin and the Tradition of the Instrumental Ballade*. Portland, Oregon: Amadeus Press, 1992. 358 p.
- Prokofiev, Sergei. *Collected Works*, vol.2. "Third Sonata." Levon Atoymyan, ed. Moscow: Muzyka, 1955. 16 p.
- Prokofiev, Sergei. *Prokofiev by Prokofiev: A Composer's Memoir*. Ed. David H. Appel. Trans. Guy Daniels. Garden City, New York: Doubleday & Company, Inc., 1979. 370 p.
- Redepenning, Dorothea. "Sergey (Sergeyevich) Prokofiev." *The New Grove Dictionary of Music and Musicians*. Ed. Stanley Sadie. 2nd ed. New York: Macmillan Publishers. 2001. Vol. 20. pp. 404- 407.
- Rosen, Charles. "Chopin." *The Romantic Generation*. Cambridge, Mass.: Harvard University Press, 1995. 723 p.
- Rosen, Charles. *Beethoven's Piano Sonatas: A Short Companion*. New Haven: Yale University Press, 2002. 256 p.
- Samson, Jim. *Chopin, the four ballades*. New York: Cambridge University Press, 1992. 104 p.
- Schulenberg, David. *The Keyboard Music of J. S. Bach*. 2nd ed. New York: Routledge, 2006. 535 p.
- Simeone, Nigel, John Tyrrell, Alena Nemcová. *Janáček works: a catalogue of the music and writings of Leoš Janáček*. New York: Oxford University Press, 1997. 522 p.
- Slonimsky, Nicolas, and others. "Janáček, Leoš." *Baker's Biographical Dictionary of Twentieth-Century Classical Musicians*. New York: Schirmer Books, 1997. p. 624

- _____. "Bach, Johann Sebastian." *Baker's Biographical Dictionary of Musicians*. Centennial Ed. New York: Schirmer Books, 2001. Vol. 1. pp. 161-164.
- _____. "Beethoven, Ludwig van." *Baker's Biographical Dictionary of Musicians*. Centennial Ed. New York: Schirmer Books, 2001. Vol. 1. pp. 260-271.
- _____. "Chopin, Frederic (Francois)." *Baker's Biographical Dictionary of Musicians*. Centennial Ed. New York: Schirmer Books, 2001. Vol. 1. pp. 638-639.
- _____. "Prokofiev, Sergei (Sergeievich)." *Baker's Biographical Dictionary of Musicians*. Centennial Ed. New York: Schirmer Books, 2001. Vol. 5. pp. 2877-2878.
- Taub, Robert. *Playing the Beethoven Piano Sonatas*. Portland, OR: Amadeus Press, 2002. 258 p.
- Tovey, Donald Francis. *A Companion to Beethoven's Sonatas*. Rev. ed., Preface and Notes by Barry Cooper. London: Associated Board of The Royal Schools of Music, 1998. 286 p.
- Troeger, Richard. *Playing Bach on the Keyboard: A Practical Guide*. Pompton Plains, NJ: Amadeus Press, 2003. 306 p.
- Tyrrell, John. "Janáček, Leoš." *The New Grove Dictionary of Music and Musicians*. Ed. Stanley Sadie. 2nd ed. New York: Macmillan Publishers. 2001. Vol. 12. pp. 769-774.
- Vogel, Jaroslav. *Leoš Janáček: A biography*. London: Orbis Publishing, 1981. 439 p.
- Wolff, Konrad. *Masters of the Keyboard: Individual Style Elements in the Piano Music of Bach, Haydn, Mozart, Beethoven and Schubert*. Bloomington: Indiana University Press, 1983. 206 p.
- Yeomans, David. *Piano Music of the Czech Romantics: A Performer's Guide*. Bloomington: Indiana University Press, 2006. 225 p.

Appendix A - Program and Concert Information

Graduate Recital Series: Janka Krajciova, piano

Tocatta in G major, BWV 916.....Johann Sebastian Bach (1685-1750)

Allegro- Adagio- Allegro e presto

Sonata No.18 in E flat major, op. 31 No. 3Ludwig van Beethoven (1770-1827)

Allegro

Scherzo: Allegretto vivace

Menuetto: Moderato e grazioso

Presto con fuoco

Intermission

Ballade in F minor, op. 52.....Frédéric Chopin (1810-1849)

In the Mists.....Leoš Janáček (1854-1928)

I. Andante

III. Andantino

Sonata No.3 in A minor, op. 28.....Sergei Prokofiev (1891-1953)

This recital is given in partial fulfillment of the requirements for the Master of Music degree.

Janka Krajciova is a student of Dr. Slawomir Dobrzanski.

All Faiths Chapel Auditorium, Kansas State University

Thursday, March 15, 2012

7.30 pm