

/PROGRAM NOTES, PIANO RECITAL/

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DOMENICO SCARLATTI

Sonata in D Major, (K.29, L.461)
Sonata in D Major, (K. 119, L. 415)

Domenico Scarlatti was born in Naples, Italy, on October 26, 1685. The son of the the famous composer Alessandro Scarlatti, Domenico spent the first half of his life writing operas, cantatas, and church music in a style which imitated his father's. These works date from his years in Rome as maestro di cappella (1708-14) to an ex-queen of Poland, Maria Casimira, and as musical director at St. Peter's (1715-19).

Scarlatti left Italy in 1719 to become chapel-master to the Portuguese court and music-master to the young Princess Maria Barbara. After Alessandro's death in 1725, Scarlatti began to break away from his father's influence and develop his own unique style which is so evident in his keyboard compositions. In 1729 the Princess Maria Barbara married the heir to the Spanish throne, and Scarlatti accompanied her to Spain where he spent the rest of his life. He died in Madrid on July 23, 1757.

Most of his 550 harpsichord sonatas were written for the musically gifted princess. The first dated collection of harpsichord sonatas, Essercizi per Gravicembalo, was published in 1738 and was dedicated to the Princess Maria Barbara's father, the King of Portugal, by whom Scarlatti had just been knighted. The majority of his works were copied between 1752-57 in a series of thirteen volumes for the use of the Princess Maria Barbara.

If, as Scarlatti's authoritative biographer Ralph Kirkpatrick believes, these works were composed close to the time of being copied in the manuscript volumes. then Scarlatti's major compositional output began when he was sixty-seven years old. Two other manuscripts were copied in 1742 and 1749. The large collection is now in Venice, another collection based on the first is in Parma, and two smaller collections are in Münster and Vienna.

Scarlatti's sonatas are one-movement works, almost all of which are in binary form with the double bar near the middle and each part repeated. In his discussion of the anatomy of the Scarlatti sonata, Kirkpatrick points out that terms used to describe the Classical sonata cannot be applied to the Scarlatti sonata. Instead, Kirkpatrick develops a vocabulary peculiar to the Scarlatti sonata. First he distinguishes between the different kinds of sonatas and then distinguishes parts within the sonata itself.¹

The sonatas are either "symmetrical," with both parts "a" and "b" being of equal length, or "asymmetrical," with "b" being longer than "a". If "b" is longer than "a", then "b" will most likely begin with an "excursion." A sonata is "closed" if "a" and "b" start with the same thematic material and is "open" if "a" and "b" start with contrasting material. An open sonata can be either "free," if the excursion contains much new material, or "concentrated," if the excursion uses material from "a".

Kirkpatrick goes on to distinguish different sections within the sonata itself, contrasting them with those of the Classical sonata:

CLASSICAL		SCARLATTI
SONATA		SONATA
<u>Exposition:</u>		<u>First Half:</u>
First theme, subsidiary material, extensions and transitions	BASIC TONIC	Opening, central section (continuation, transition, pre-crx)
		(Crx)
Second theme, subsidiary material, extensions, closing theme or themes	CLOSING TONIC	Tonal section (post-crx, closing, further closing, final closing)
<u>Development:</u>		<u>Second Half:</u>
	MODU- LATION	Opening (optional) Excursion
<u>Recapitulation:</u>		
First theme, subsidiary material, extensions		Optional restatement of pre-crx or also preceding material
Second theme, subsidiary material, closing theme or themes	BASIC TONIC	(Crx) Restatement of tonal section (post-crx, closing, further closing, final closing) 2

The diagram illustrates the inherent differences between the two: the classical sonata, even though divided by a double bar, is a three-part form. The Scarlatti sonata, on the other hand, is a balanced, complementary two-part form, even when the sections differ in length.

Kirkpatrick also makes the point that it is the "crux" or central section of each half of the sonata that contains the energy that we associate with the development of the classical sonata. This may be so because the crux of the first half of the Scarlatti sonata moves away from the original tonality, and the crux of the second half returns to it. The crux of the second half, however, is never extended enough beyond the parallel section in the first half to resemble a development section.

The Sonata in D Major (K.29, L.461) is unusual in that the first half is slightly longer (12 measures) than the second. Despite the inequality in length, the sonata would still be classified asymmetrical. Because the second half begins with material which contrasts with but is related to the material at the beginning of the first half, it can also be called open and concentrated.



On the other hand, the Sonata in D Major (K.119, L.415), although also symmetrical and open, is free in that the second

half opens with the material which is unrelated to the material at the beginning of the first half.

The crux is easily determined in both sonatas. In K.29 it occurs in the first half at the upbeat to measure 17 with a tonal shift to the dominant. The crux occurs in the second half in measure 58 beginning in d minor and gradually returning to D major. In K.119 the first crux shifts to a minor, with the second crux beginning in d minor and ending in D major.

One of the most important aspects of the Scarlatti sonatas is the idiomatic treatment of the harpsichord, demanding great technical proficiency from the performer. A striking feature of K.29 is hand crossing, which is employed in all of the sixteenth-note passages. The most fiendishly difficult is a parallel descending figuration spaced a third apart and occurring three times.



K.119 challenges the performer with passages of rapidly repeated notes and hand crossing combined with wide arpeggiated leaps.

Tone color is another prominent feature of the Scarlatti sonatas. F.E. Kirby in his book A Short History of Keyboard Music refers to the ability of keyboard instruments to represent or suggest other instruments or groups of instruments. Kirkpatrick discusses this characteristic of the Scarlatti

sonata. One of the most frequently employed imitations is that of the violent and passionate strumming of the Spanish guitar. The rapidly repeated chords supporting the dissonant appoggiaturas in the Sonata, K.119, are an example of guitar imitation.

Tremulo nell' A la mi ra

54

63

In the Sonata in D, K.29, the raucous cantabile over repeated notes in the bass resembles flamenco singing.

18

Kirkpatrick traces a stylistic development in the Scarlatti sonatas beginning with the sixty-two works of the Essercizi. The Sonata in D, K.29, falls into this category, the works of which reveal the essential features of the Scarlatti sonata. In the preface to the Essercizi, Scarlatti wrote: "Do not expect any profound learning but rather an ingenious jesting with art, to accommodate you to the mastery of the keyboard." Kirby points out that his statement foreshadowed the galant taste with its coupling of diversion and a didactic aim. These early pieces are actually etudes, but the "ingenious jesting with art" suggests "an aim that results in all the capricious elements-- 'the original and happy freaks,' as Burney called them, that come about from the unusual themes, harmonies, and textures, all bound up with the experimentation with the harpsichord itself and its possibilities for coloristic effects."³

The Sonata in D, K.119 is representative of what Kirkpatrick terms the "flamboyant" period. Scarlatti develops virtuosic elements in these sonatas, begins to group the sonatas in pairs, and emphasizes the open form and excursion as prominent features. The "middle" period displays an increase in the use of lyrical themes. In his later works, Scarlatti continues this practice, reducing virtuosic elements, lengthening themes and phrases, and exploiting a greater range of the keyboard.

The sonatas demonstrate Scarlatti's powers in deriving the maximum from the minimum. A restricted one-movement form becomes

the vehicle for a remarkable wide range of musical expression, ensuring the composer a significant and singular place in the history of keyboard music.

ENDNOTES

- 1 Ralph Kirkpatrick, Domenico Scarlatti (Princeton, 1953). The discussion which follows is based on the chapter entitled "The Anatomy of the Scarlatti Sonata."
- 2 Kirkpatrick, p. 254.
- 3 F.E. Kirby, A Short History of Keyboard Music (New York, 1966) p. 166.

FREDERIC CHOPIN

Berceuse in D-flat Major, Op. 57

Ballade in A-flat Major, Op. 47

F.E. Kirby in A Short History of Keyboard Music suggests that Romanticism's unique musical contribution had to do with repertory as opposed to style, more specifically, the character piece.¹ The character piece evolved out of the Romantic literary movement's belief that music was the most powerful of all the arts in expressing not only transcendental ideals but also the deepest human emotions. It began as a small composition in a simple, usually ternary form with a contrasting middle section, which was expressive of a particular emotion and embodied the idea that music should be associated with the expression of extra-musical ideas.

Frederic Chopin (1810-1849) composed almost exclusively for the piano, and it is not unusual that, with the possible exception of Robert Schumann, he is considered master of the character piece. The Berceuse in D-flat, Op. 57, and the Ballade in A-flat, Op. 47, are representative of the genre, the former of the smaller, more common character piece, and the latter of the larger, more distinctively Chopinesque character piece.

The Berceuse in D-flat, Op. 57, was composed in 1843-44 and was published in 1845. The title indicates a cradle song or lullaby, and indeed the gentle rocking of the ostinato base

throughout the piece conveys this association. The structure of the piece is extremely simple. A four-bar melody is introduced at the beginning and is the basis for the variations which follow.

Andante

p

dolce

The first variation at bar six introduces a contrapuntal inner voice which persists until the fifteenth bar when the melody appears in grace notes over an interior pedal point.

There follows a series of variations in which the melody is disguised to the point of obscurity by such figurations as a descending ripple of thirty-second notes, ascending thirds in

triplets, and a gentle descent of slurred thirds still in triplets. At measure 35 a new melody is introduced, but because it so closely resembles the original, its appearance does not create a break in the serene flow of the music.

The image displays two musical staves from Chopin's Berceuse. The left staff features a piano introduction with a 'dolce' marking and a triplet of slurred thirds. The right staff, numbered 27414, shows a more complex texture with multiple triplets and slurs.

The final variation introduces a flatted seventh which suggests modulation to the subdominant. Instead the harmony settles on D-flat.

Gerald Abraham in his book, Chopin's Musical Style states that although of little interest harmonically, the Berceuse is "one of the supreme examples of Chopin's art of keyboard facture—a perfect embodiment of all the outstanding features of the new style of piano writing: 'percussive-singing' melody, use of the pedal, chromatic filigree-work over a diatonic foundation, contrast of registers, and so on."² He stresses also Chopin's tendency in later works to "evolve continuous melodic lines through the decoration of a harmonic skeleton,"³ a tendency very much in evidence in the Berceuse. Chopin's mastery over this latter stylistic characteristic is responsible for the

distinctive personality of the Berceuse: a series of variations on a simple melodic idea which grow so naturally out of one another, that the simplicity is never lost, and rather than a carefully composed piece, the listener experiences an inspired improvisation.⁴

The Ballade in A-flat, Op. 47, was composed in 1840-41 and was published in 1841. The relationship of the Ballade to literature is more apparent than that of the Berceuse. In the late eighteenth and early nineteenth centuries the ballad was a popular form of literary genre. The ballad's simple, popular verse was contained in many short strophes which narrate legendary or historical events. Other characteristics include violent and supernatural overtones, a tragic conclusion, and associations with the distant past. Kirby suggests two possible influences upon Chopin when he began to conceive of the ballade as a compositional form.⁵ The first of these was the set of rhapsodies of the Bohemian composer Václav Jan Tomasek (1774-1840), which were larger pieces corresponding to epic poetry. The second influence was the collection of early ballades of the Polish poet Adam Mickiewicz, who lived in exile in Paris. Kirby is quick to point out, however, that there is no basis for associating any of the ballades with specific poems of Mickiewicz.

Whatever the literary and musical influences, Chopin's ballades have no predecessor. They are large, elaborate

compositions which evolve distinctively out of the basic plan of the smaller character piece. The Ballade in A-flat can be interpreted as a sort of free sonata form, although the "development" is more a free improvisation than a developing of pre-existing themes.⁶ Abraham comments that Chopin's larger masterpieces, including the two mature piano sonatas, cannot and should not be compared to the great classical models: "They are essentially affairs of sequence, variation, and modulation, swept along by powerful winds of improvisatory inspiration and worked out with fine attention to detail. But here again Chopin must be judged not as an inferior successor of Beethoven but as the brilliant forerunner of Liszt and Wagner."⁷

The principle of cyclic form is an important element in all of the ballades, but it is carried farthest in the Ballade in A-flat. Here the principal theme not only undergoes a transformation from lyrical to heroic, but it provides the material for the subordinate theme as well.⁸ A comparison of the opening four bars of both the principal theme and the subordinate theme reveals the close relation between them.

Allegretto

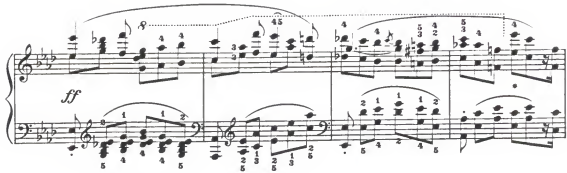
mezza voce

♯ * ♯ * ♯ * ♯ * ♯ * ♯ * ♯

This relation is most obvious in the opening virtuosic transition which leads up to the return of the principal theme. Here the subordinate theme is actually transformed into the principal theme:

The image displays three systems of musical notation for a piano piece. The first system shows the beginning of a section with a piano (*p*) dynamic marking and a *SMOZZ.* (smorzando) instruction. The music is written in a key with two sharps (D major or F# minor) and a 3/4 time signature. The first system includes a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system continues the piece, showing more complex fingering and articulation markings. The third system concludes the section with a final chord. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

This transition section builds by means of a sequence until the final fortissimo statement of the principal theme. The lyrical gentle refrain is transformed into a passionate, heroic statement which grows in intensity until the final chord of the ballade.



Chopin composed both the Berceuse and the Ballade in A-flat during a fairly tranquil time in his life. He had settled into a pleasant routine--summer at Nohant with George Sand, the rest of the year teaching and composing in Paris--which was clouded only by his declining health and distant rumbling of the impending fall out with George Sand. It is no wonder, then, that these two pieces should communicate tranquility, lyricism, and heroism. As an embodiment of the Romantic ideal that an art work was the subjective emotional expression of its creator, the character piece was a natural vehicle for one of the leading composers of the Romantic movement. Not only did Chopin master the art of the smaller character piece, but he created from this form a much larger composition which anticipated the age ahead.

ENDNOTES

- 1 F. E. Kirby, A Short History of Keyboard Music (New York, 1966) p. 229.
- 2 Gerald Abraham, Chopin's Musical Style (London, 1939) p. 102.
- 3 Abraham, p. 103.
- 4 Lennox Berkeley, "Nocturnes, Berceuse, Barcarolle," Frederic Chopin: Profiles of the Man and the Musician, ed. Alan Walker (New York, 1967), p. 184.
- 5 Kirby, p. 278.
- 6 Kirby, p. 278-80.
- 7 Abraham, P. 107-8.
- 8 Kirby, p. 281.

CLAUDE DEBUSSY

Images, Series II

Claude Debussy composed Images II in 1907. It represents his only effort that year which for once in his life was free of financial insecurity. Having divorced his wife Lilly, he was living with his future wife Emma Barduc, who was also recently divorced. They had just had a child, Claude-Emma ("Chouchou"), and Madame Barduc's financial resources were sufficient to support all three of them. Perhaps the sense of relaxation brought on by this arrangement precipitated his lack of productivity. Images II, however, indicates significant development in Debussy's musical style.

The second set of Images is similar to the first set, which was composed in 1905, in that it is a group of three pieces, with the last being of virtuosic proportions. The similarities end there, however. The second set of Images surpasses the first in its harmonic richness, mercurial temperament, and technical demands. Debussy also conceived of Images II entirely on three staves, which is another distinctive feature of the work. The resulting effect is an intertwining of textures and a heightened sense of the broad pianistic range, since often tones are distributed over the three staves simultaneously in the middle and at either end of the keyboard.

The first piece of the set, "Cloches à travers les feuilles" (Bells Through the Leaves"), employs dissonance as tonal color and mixed dynamics to suggest an orchestral sound. The piece opens with a gently ringing whole tone scale in the middle register. Two measures later, whole tone scales in the upper register join in.

The image shows a musical score for piano, consisting of three measures. The tempo is marked "Lent (M.M. 92 = ♩)". The score is written for piano, with the word "PIANO" written vertically on the left. The first measure features a whole tone scale in the middle register, marked "adoucissement sonore" and "pp". The second measure continues the scale, also marked "pp". The third measure introduces a new texture with a whole tone scale in the upper register, marked "un peu en dehors" and "pp". This upper register scale is played in triplets, with the first two notes of each triplet beamed together. The lower register continues with a whole tone scale, marked "m.c.". The piano part is indicated by a large brace on the left side of the staves.

The play of triplets against eighth notes appears frequently throughout the piece with interesting alterations later on.

A new musical idea is introduced at measure 13 with the marking "très égal--comme une buée irisée" ("very equal--like an iridescent mist"). This consists of an undercurrent of thirty - second-note quintuplets grouped in seconds, the predominant interval of the piece. Expressive points of sound hover above and create the impression of a melody.

A key signature and meter change occur at measure 26. The new triple meter of 12/8 is felt as a duple meter due to the dotted

eighth notes in the left hand and the distribution of accents in the right. It creates an interesting rhythmic variation on the play of sixteenth-note triplets against eighth notes which had preceded it.

Un peu animé et plus clair

The image displays two systems of musical notation for piano. Each system consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature is one sharp (F#) and the time signature is 3/8. The first system is marked 'pp' (pianissimo) and 'marqué' (marked). The second system is marked 'pp' and 'p' (piano). The notation features complex rhythmic patterns, including sixteenth-note triplets and eighth notes, with various phrasing slurs and accents.

This section builds to the climax of the piece and then subsides with a gentle transition back to the original material. This time both sixteenth-notes and eighth notes are grouped as triplets.

The image shows a musical score for three staves. The top staff is in treble clef and contains a complex, flowing melodic line with many sixteenth and thirty-second notes. It starts with a piano (pp) dynamic marking. The middle staff is in a lower register and contains a more rhythmic, accompanimental line, also marked pp. The bottom staff is in bass clef and contains a sparse, low-register line, also marked pp. The score is divided into two systems by a bar line. Above the first system, there is a tempo marking 'F Tempo' and a fermata over a group of notes. Above the second system, there is another fermata over a group of notes. The overall texture is dense and layered, typical of Debussy's style.

Paul Jacobs observes that Debussy was insistent that the engraving of Images II be faithful to the positioning of the dynamics.¹ "Bells Through the Leaves" is liberally sprinkled with dynamic markings indicating gradations of sound and also which of the three musical lines to bring out into the foreground and which to leave as a muted background. Measures 26-29, offered as examples above, illustrate the precision with which Debussy conceived of the dynamics of the piece. Each of the three strands have their own markings and must be given individual attention. Only then do the musical lines blend to create an orchestral sound.

The second piece of the set, "Et la lune descend sur le temple qui fut" ("And the Moon Descends on the Temple (That Was)"), was dedicated to Louis Laloy, a friend of Debussy who was deeply interested in the Orient. Debussy modified the title to form an Alexandrine, a common French verse consisting of a line of twelve syllables with a caesura usually falling after the sixth

syllable. The piece reflects the balance of the title. It seems suspended in space and time, a nocturne evoking images of the moonlit ruins of an ancient Indian temple.

The opening of this reflective piece suggests the Orient with its combined open fourths and fifths.

Lent (M.M. 66 = ♩)
doux et sans rigueur

PIANO

Also suggestive of the Orient is the figuration which requires a percussive piano touch and which calls to mind the sounds of a south Asian gamelan.

un peu en dehors

Cédez

au Mouvt

m. f.

pp

pp

m. g.

8--1

8' bas-sa - !

Since the Paris International Exhibition of 1889, where Debussy first heard a Balinese gamelan, he attempted to imitate the instrument in various works.

The last piece of the set, "Poisson d'or" ("Goldfish"), is literally translated "goldfish", although the proper French term is "poisson rouge." The inspiration for the work is actually not goldfish but rather a Japanese lacquer painting which Debussy owned. The painting is close to Art-nouveau in style: a black background sets off swirling green water and shimmering goldfish, gold seaweed, and a gold tree bending with the surge of the water. The piece is a delightful caprice, virtuosic and mercurial in temperament.

It begins with a fluttery trill of thirty-second notes which plunge into cascading arpeggios. A middle section marked "Expressif et sans rigueur" ("Expressively and without rigor") tests the rhythmic mettle of the performer with its demand for balance between languid melody and rapid accompaniment. The final cadenza which alternates black and white notes recalls the iridescent mists of "Bells Through the Leaves," but this time the thirty-second note quintuplets build exuberantly and then cascade downward to a whispered finale.

Although Debussy's greatest works for piano solo, the two books of Preludes and the Etudes, were yet to follow, Images II represented a degree of musical sophistication beyond what the composer had so far achieved. With its harmonic richness,

orchestral dynamics, and complex intertwining of textures, the Images II of 1907 are proof of a mature and innovative musical mind.

ENDNOTES

- 1 Paul Jacobs, jacket notes for Claude Debussy (Nonesuch H-71365).

ELLIOTT CARTER

Sonata for Piano (1945-46)

Elliott Cook Carter, Jr. was born in New York City on December 11, 1908. His prosperous middle-class parents ran a successful lace importing business and had little interest in music. The young Carter's lack of exposure to the classics and to the "prejudices of the past"¹ may explain, in part, his early affinity for modern music, particularly that of Stravinsky and Scriabin.

Unimpressed with their son's musical abilities, Carter's parents intended that he carry on the family business. Fortunately, Carter's first music teacher recognized the boy's musical interest and talent. Clifton Furness, music teacher at the Horace Mann School, which Carter attended from 1920-26, introduced him to the Greenwich Village of the 1920's. In this bohemian world, where advanced intellectual and artistic ideas flourished, the young Carter attended avant-garde concerts, discovering the world of Arnold Schoenberg and, in 1924, making the acquaintance of Charles Ives

Carter accepted his parents' wishes and attended Harvard University from 1926-32. He studied a variety of subjects, including philosophy, mathematics, and the classics, and earned a B.A. in English and an M.A. in music.

In 1932 Carter traveled to Paris to study privately with Nadia Boulanger. His father drastically reduced Carter's allowance, but despite sacrifices, the composer remained in Paris for three years. His studies during this time ranged from Machaut to Stravinsky with a strong emphasis on counterpoint.

In 1935 Carter returned to the United States to pursue a career as composer and teacher, not only of composition but also of Greek, philosophy, and mathematics. He married sculptor and art critic Helen Frost-Jones in 1939. Their son David was born in 1943. Since the mid-fifties Carter has composed most of his music in Waccabuc, about forty miles north of New York City.

In his article in The New Grove Dictionary of Music and Musicians, Bayan Northcott divides Carter's compositional output into five periods: (1) Early works (2) Transition, 1945-47 (3) Later works, 1948-59 (4) The concertos, 1960-69 (5) Works of the 1970's.² Carter composed the Piano Sonata in 1945-46 which places it in the transition period. It does, in fact, herald this new period, as it is Carter's first attempt to free himself from the neo-classical aesthetic and traditional outlines which had characterized his earliest works.

The Piano Sonata grew out of Carter's determination to invent a special vocabulary for the instrument's unique technical and harmonic capabilities. Consequently he created certain melodies to be played in harmonics, chose certain harmonies for

their resonance, and conceived certain figurations as idiomatic for the instrument.³

The Piano Sonata is in two movements. The first resembles sonata form; the second is an ABA form with the B section featuring a brilliant fugue.

Carter contrasts three types of thematic material in the first movement. Slow sustained chords reminiscent of Copland characterize the first type of thematic material which is marked *maestoso*. A much-repeated motive appears almost immediately and is an arpeggiation of Carter's fundamental chord of fifths, B-F#-C#-G#-D#-A#.⁴ This motive is repeated twice in the first *maestoso* section and leads directly into the second type of thematic material. Rapid sixteenth notes in both hands and distinctive rhythmic patterns characterize this next section which is called scorrevole ("scurrying"). Much *rubato* and extensive use of the *sostenuto* pedal, creating rich harmonic effects, sets off the lyrical third section marked *meno mosso*.

Both thematic and harmonic material play a part in delineating sections. David Schiff in his book The Music of Elliot Carter describes two harmonic poles: (1) the resonances of the overtone series and (2) the cancellation of resonance caused by the sounding of semitones. According to Schiff:

The bright overtone-series harmonics and the dark, chromatic semitones are linked by a cycle of fifths, stated as a rapid arpeggio. A sequence of fifths can generate the entire twelve-note spectrum. It can also generate pentatonic scales and the pitches of the

diatonic scale. These properties are realized here in a relation between the pitches B and A#.

$$\begin{array}{c} \text{B major} \\ \text{E B F\# C\# G\#} \overline{\text{D\# A\#}} = \text{B F C G D A} \\ \text{B-flat major} \end{array}$$

The pitches B and A# and the tonalities of B major and B-flat major are the major elements of harmonic organization of the Sonata.³

Carter immediately establishes a B major tonality in the first *maestoso* section by means of the key signature and the initial leap from low to high B. The fifth-based motive makes three appearances in this first *maestoso* section, each time leading to A#.

The image shows a musical score for a piano piece. It is marked "Maestoso" with a tempo of quarter note = 66. The score consists of two staves. The key signature is B major (two sharps). The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include "ff" (fortissimo) and "molto sostenuto ed espressivo". There are also markings for "V" (accents) and "V.G." (pedal markings). The score shows a significant interval leap from a low B in the left hand to a high B in the right hand.

The second *maestoso* section repeats certain elements of the first with A# emphasized rather than B. The most obvious similarity is the initial leap, this time from low to high A#.

This same pattern of repetition of certain key elements also occurs in the first two scorrevole sections. In the first scorrevole section, the left hand sounds a low B, while the right hand spells out an ascending note pattern which begins and ends on B.

Legato scorrevole

♩ = 132
♩ = *di sempre*

A musical score for piano, consisting of two staves. The key signature has two sharps (F# and C#). The tempo is marked '♩ = 132' and 'di sempre'. The music is in a 4/4 time signature. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final cadence.

The second scorrevole section, in keeping with the second *maestoso* section, has an A# as the first note in the left hand. The right hand spins out a variation on the ascending note pattern heard before, this time emphasizing A#.

A musical score for piano, consisting of two staves. The key signature has two sharps (F# and C#). The tempo is marked '♩ = 132' and 'Scorrevole'. The music is in a 4/4 time signature. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final cadence.

A modulation to a key signature of four flats occurs at measure 71 which signals a transition to new thematic material. One unifying element of the *meno mosso* section which follows is the use of the *sostenuto* pedal to hold certain bass octaves: C, A-flat, E, G, and back to C. The *meno mosso* section ends with a B major chord held by the *sostenuto* pedal.

The brief return of the *maestoso* section introduces a new pianistic device which Carter uses several times in the Sonata--harmonics. The pitches in this section, both played and heard as overtones, once again spell out the fifth relationship:

Tempo I
(Maestoso)

The image shows a musical score for piano, consisting of two systems of staves. The first system is marked "Tempo I (Maestoso)". It features a complex texture with multiple voices. Dynamic markings include *f* (forte) in the left hand, *ppp* (pianissimo) in the right hand, and *meno f* (meno forte) in the right hand. Performance instructions include "press down silently" and "sost. ped. off-on". The second system shows a *pp* (pianissimo) dynamic marking. The score is written in a key signature of two flats (B-flat major or D-flat minor).

Carter returns to the B-major key signature for the next scorrevole section. This section acts as a sort of "development" in that it develops elements found in the "exposition" and "modulates" frequently, or at least is tonally restless.

Shortly after a change to a C-major key signature, the climax of the development section occurs, stressing the chromatic semitones.

A musical score snippet featuring a piano accompaniment and a vocal line. The piano part is marked *marc.* and includes several measures of complex, rhythmic figuration. The vocal line is marked *ff marc. il canto* and *meno f*. The key signature is B major, and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

The resumption of the scorrevole figuration leads to a recapitulation at measure 223 with a return to the B major key signature and a repeat of the first scorrevole passage. Thematic material belonging to the *maestoso* and *meno mosso* sections is also restated. The first movement ends with a brilliant coda which integrates the two tonal centers B and B-flat. This integration is most obvious in the last seven measures of the movement. After stressing B major, Carter abruptly shifts to B-flat in the last two measures.

A musical score snippet showing piano and vocal parts. The piano part features a complex, rhythmic figuration in the right hand and a more active bass line. The vocal part is marked *ff* and *ff*. The tempo is marked *Piu tranquillo*. The key signature is B major, and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

The rhythmic components of the first movement are as important as the harmonic. The three types of thematic material are very strongly characterized by their rhythmic complexions. At one end of the spectrum is the *maestoso* material with $\text{♩} = 66$; at the other end is the scorevole material with $\text{♩} = 132$, $\text{♩} = \text{♩}$. Between these two extremes is the *meno mosso* section with $\text{♩} = 72$. The performer must shift constantly from half to sixteenth to quarter notes. The shift in rhythmic pulse demands a corresponding shift in mood from majestic to "scurrying" to lyrical.

The most innovative of the three types of thematic material is the scorevole figuration which features a flow of sixteenth notes in constantly changing metrical groups. Irregularly spaced bar lines allow for varied numbers of sixteenth notes in each measure. In addition, the sixteenth notes themselves are irregularly grouped, e.g. 7+8 or 5+5+5 for a group of 15 sixteenth notes. The texture of the scorevole material is free counterpoint with its parts related by the overtone series: "An upper line is sustained by the sympathetic vibrations of the lower notes. Almost every accented note is heard as the second to sixth partial of a tone sounded below."⁶ This scorevole material gradually "takes over" the movement as its sections become longer and longer in proportion to the *maestoso* and *meno mosso* sections.

The second movement, *Andante*, consists of a brilliant fugue framed by two contrasting lyrical sections. The movement opens with a motive reminiscent of the first movement. A leap from low to high D stresses the new tonal center D and recalls the same leap from low to high B which opened the first movement.

At measure 25 an ostinato derived from the opening motive is introduced. Above it a cantilena melody unfolds and intensifies until it breaks abruptly and dramatically back into the opening motive. This time the motive leads to a short animated *misterioso* section which functions as an introduction to the fugue.

Carter employs a variety of compositional techniques in the fugue. The four-voice fugue opens conventionally enough with an exposition followed by a series of episodes. As David Schiff points out in his analysis, each episode is based on a contraction of the fugue subject.⁷

The first two episodes are based on shortened versions of the subject. The third episode is probably the most ingenious. According to Schiff, it "is actually a strict isorhythmic variation combining the rhythmic shape of the subject with a pentatonic melodic row."⁸ In his analysis, Schiff identifies the melodic row and juxtaposes the fugue subject stated in the exposition with the row which trades voices in the episode.

'melodic row' of episode

Fugue subject

Episode based on rhythm of fugue subject

'row' repeated

subject repeated

'row' repeated

'row' repeated

The musical score consists of five systems of two staves each. The first system shows a single melodic line labeled "'melodic row' of episode". The second system shows a fugue subject in both staves, with the label "Fugue subject" above the top staff and "Episode based on rhythm of fugue subject" below the bottom staff. The third system shows the "'row' repeated" in both staves. The fourth system shows the "subject repeated" in the top staff and "'row' repeated" in the bottom staff. The fifth system shows "'row' repeated" in both staves. Vertical dashed lines connect corresponding notes across the systems.

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The final episode, in which the complete subject returns, builds to a powerful climax before breaking into one last decisive statement of the subject in double octaves.

The opening material returns, this time in E-flat rather than D, and is followed by a restatement of the cantabile section, also a half step higher than its original statement. As it did before, the cantabile section intensifies, but now before breaking back into the opening material, it explodes into a triple forte climax which "states the entire range and harmonic design of the Sonata, from the lowest B-flat to the highest B of

the piano. This monumental sonority continues to ring as overtones to a held D#-F#, a minor third at the very center of the keyboard--the core-sonority, it suddenly seems, of the entire work."¹⁰

The image shows a musical score for piano, consisting of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The tempo is marked 'Andante con moto' with a metronome marking of quarter note = 66. There are dynamic markings such as 'poco sost.' and 'p'. The score includes various musical notations like slurs, ties, and articulation marks.

The coda brings together elements from both movements, gradually winding down to a tranquil close on a three-octave B, thus ending (transposed up one octave) in the same manner as the Sonata began.

David Schiff concludes his analysis of the Sonata with the observation that the work's idiom is "pre-Carter" and may present an identity problem to certain listeners:

The harmonies derive from pandiatonicism, the rhythms rarely explore complex polyrhythmic relationships, and the formal procedures still adhere (however subversively) to classical categories. Carter now says, for example, that he hates fugues; a fugal texture would be as out of place in a work like the

Double Concerto as would the Sonata's pentatonic melodic figures.¹¹

Instead of regarding the Sonata as a regressive work opposed to his later creations, however, it should be viewed in the context of Carter's development as a consummate artist. The Sonata ranks as a masterpiece of its time, a transitory step in a great artist's search for musical utterance.

ENDNOTES

- 1 David Schiff, The Music of Elliott Carter (London, 1983)
p.14.
- 2 The New Grove Dictionary of Music and Musicians, ed. Stanley
Sadie. (New York, 1980).
- 3 Roger Kamien, jacket notes for Modern American Piano Music
(Dover 97265-8).
- 4 Grove.
- 5 Schiff, p. 126.
- 6 Schiff, p. 128.
- 7 Schiff, p. 129.
- 8 Schiff, p. 130.
- 9 Schiff, p. 129.
- 10 Schiff, p. 130.
- 11 Schiff, p. 131.

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PIANO RECITAL, WITH PROGRAM NOTES

by

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AN ABSTRACT OF A MASTER'S REPORT

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ABSTRACT

This Master's Report focuses on piano selections which span several centuries. Two sonatas by the Italian harpsichord master Domenico Scarlatti date from the early eighteenth century. Frederic Chopin's Berceuse and Ballade in A-flat Major were composed in the nineteenth century, as were Claude Debussy's Images, series II. Elliott Carter completed his Sonata for Piano in 1946. Included with the recital program and tape are extended program notes on each selection. The notes include background information on the composer and a style analysis of each piece.