MASTER'S PIANO RECITAL
AND PROGRAM NOTES

by

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A REPORT

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MASTER OF MUSIC

Department of Music
College of Arts and Sciences

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Approved by:

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Abstract

This Master's report encompasses analysis of the four works performed on November 14th, 2007 for the author's Master's recital. The analysis was based on the author's experience with the pieces. Many sources were utilized to discuss composers' biographies and background information of the works. The compositions are Ludwig van Beethoven's Piano Sonata in F major, Op.10, Franz Schubert's Sonata in A major, D. 664, Fryderyk Franciszek Chopin's *Nocturne in F sharp major, Op. 15*, and Sergei Prokofiev's Piano Sonata No.3 in A minor.

GRADUATE RECITAL SERIES

Inna Kolesnikov

Piano

Sonata in F major, Op. 10……. ……..…..Ludwig van Beethoven

Allegro (1770-1827)

Allegretto

Presto

Sonata in A major, D. 664 …… ……..…Franz Schubert

Allegro moderato (1797-1828)

Andante

Allegro

INTERMISSION

Nocturne in F-sharp major, Op.15…….. ……....Fryderyk Franciszek Chopin

(1810-1849)

Sonata No.3 in A minor …….Sergei Prokofiev

(1891-1953)

All Faiths Chapel Auditorium

Wednesday, November 14, 2007

7:30 p.m.

Acknowledgements

First, I want to give God, who is the Lord of heaven and earth, and Jesus Christ, who is my Savior and Lord, all the glory and honor, and praise for giving me the musical abilities to play the piano. My special thanks to Dr. Dobrzanski, for sharing his wealth of musical knowledge, for his guidance, encouragement, patience, kindness and his love of music. I am very thankful to Dr. Mortenson for his kindness and understanding, and everything he has done for me during my studies. Also, I want to thank Dr. Houser and Dr. Kerstetter for their guidance and time spent helping me prepare this report. I also want to thank my dear husband, Valeriy, and my children for their support and encouragement. My thanks to my parents, who took care of my children, and my brothers and sisters, and all my dear friends. Without your love and support this would not be possible.

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CHAPTER 1

Beethoven's Piano Sonata in F major, op. 10

Beethoven's piano music has been commonly divided into three stylistic periods. The first period (1793-1801) shows influences of Haydn and Mozart, with prevailing humorous, light-hearted moods, frequent use of short contrasting motives and sonatas that are rather short, with less significance placed on middle movements. The second period (1801-1815) represents what is commonly understood as Beethoven in his maturity, showing his own individuality and independence of style. Beethoven showed himself during that time as an extravert personality, expanding the technical demands on the pianist beyond any contemporary convention. The third period (1815-1827), a result of adverse circumstances, ill health and social misunderstandings, finds the composer retiring into himself and becoming reflective and introverted. Beethoven's last sonatas represent a definitive break from any classical conventions. In his final works in this genre, the composer made use of baroque stylistic elements and forms, such as fugues and recitatives. His sonatas from that period did not find followers well until the 20th century.

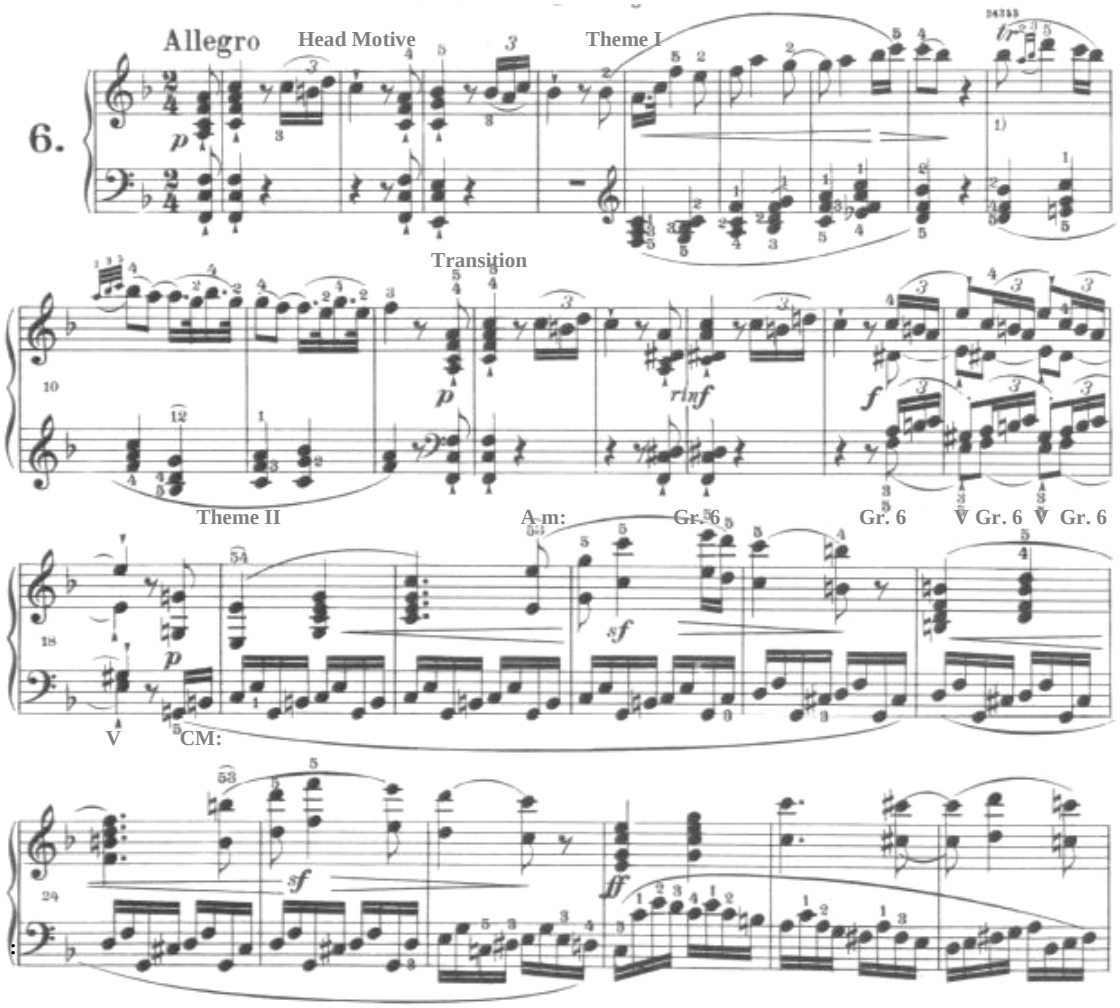
The F major Sonata Op.10, a primary example of composer's first period, was composed in 1797 along with two other sonatas bearing the same opus number; it was dedicated to Countess von Browne. Johann George Browne, Imperial Count and his wife were among Beethoven's earliest patrons in Vienna. The Sonata was begun as early as 1795, but its completion was overtaken by both Op. 7 and the two Op. 49 Sonatas, with most of the sketching being done in 1797. The first edition of this Sonata was published in September 1798 by Joseph Jakob Martin Eder.

Sonata in F major of the Op.10 is the second of three Sonatas of this opus. It is full of humor, in many aspects resembling the style of Haydn, but at the same time revealing Beethoven's original touches in many unexpected strokes. The first movement may be said to interpret a playful game of hide and seek with a merry song trolled forth in the second subject. The dynamic range is impressive. Within the first few lines of music the listener gets exposed to a full spectrum of dynamic contrasts, from *piano* to

fortissimo. Several abrupt changes of dynamics further contribute to the attractiveness of this movement.

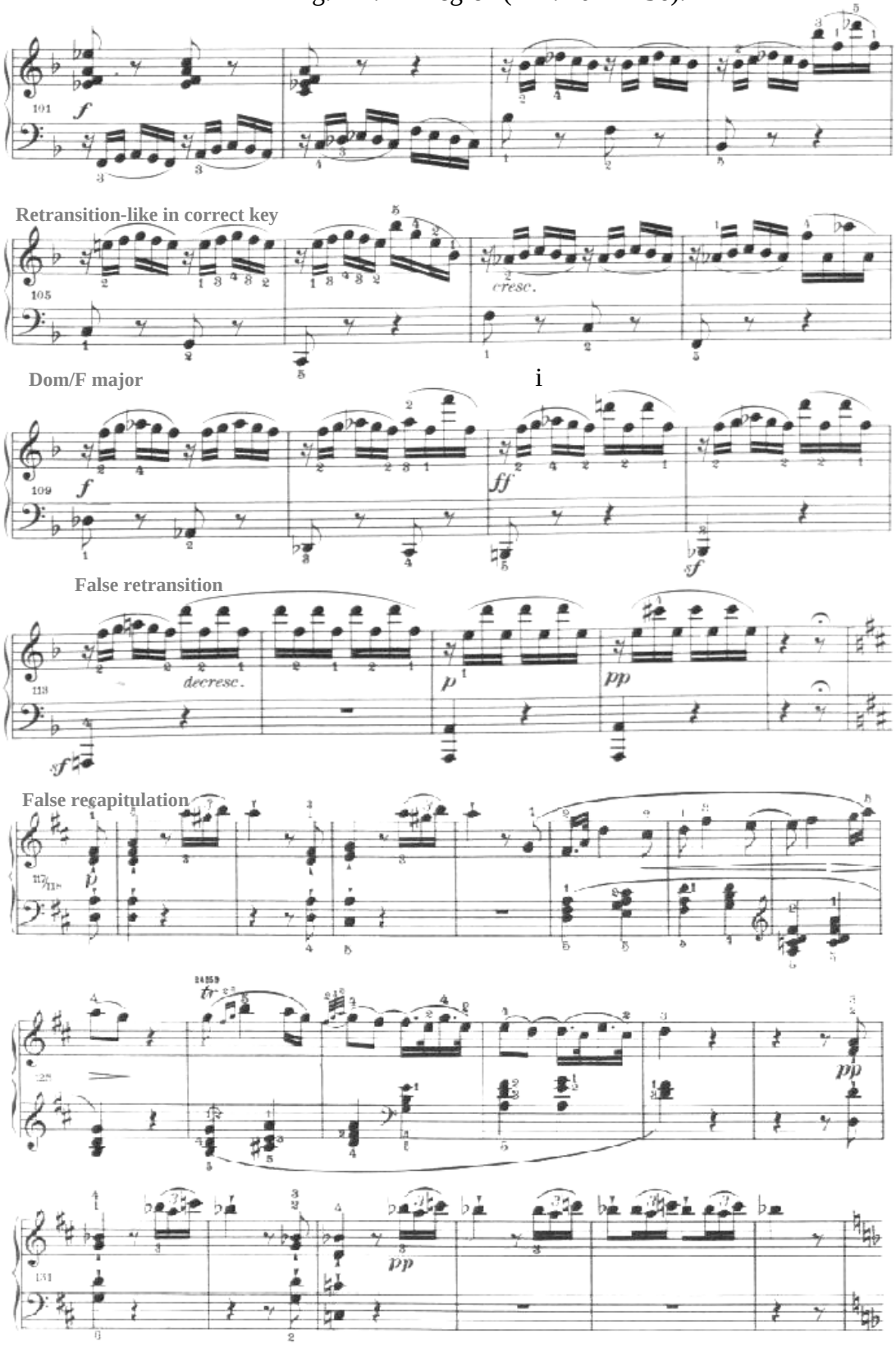
The transition (mm. 13-18) from the main theme to the second theme is very interesting, because it modulates to the key of A minor, a very non-typical key for a sonata that begins in F major. Although the transition ends with a half-cadence in A minor, Beethoven "corrects" the key by opening Theme 2 in the key of C major (the key one "expects" for a sonata that is in F major, m 19).

Fig. 1-1. “Allegro” (mm. 1 – 22):



Other appearances of surprise modulations occur at the end of the development. It sounds like the retransition might be beginning in measures 105-106 on the V7 of F major. However, this melodic idea is sequenced in the keys of f minor (mm. 107-8) and again in D-flat major (mm. 109-110). In measure 111, the b fully-diminished seventh chord might be understood as a vii-dim7/V in F major. However, Beethoven is not finished playing with these different keys. The B-flat dominant seventh chord in measure 112, actually functions as a German augmented sixth chord in the key of D major. (It resolves to V of D major in measure 113.) It is at this point that a false retransition occurs on V of D major, leading to the false recapitulation in measure 117.

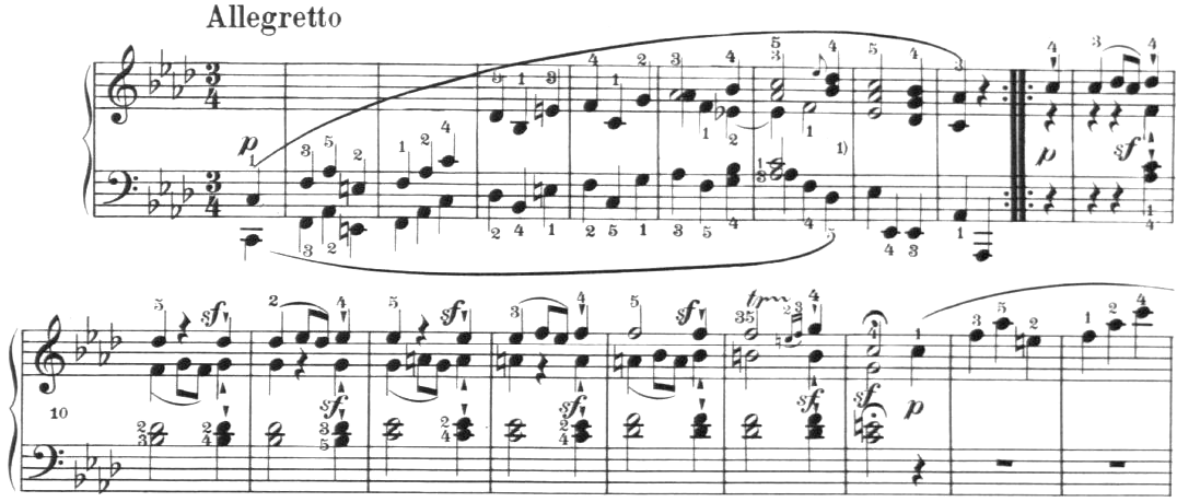
Fig. 1-2. “Allegro” (mm. 101 – 136).



This false recapitulation lasts twelve measures (mm. 117-129). The piece returns to F major by common chord modulation in measure 131, at the restatement of the "Head Motive". The proper recapitulation starts with the main phrase of the exposition (m. 137).

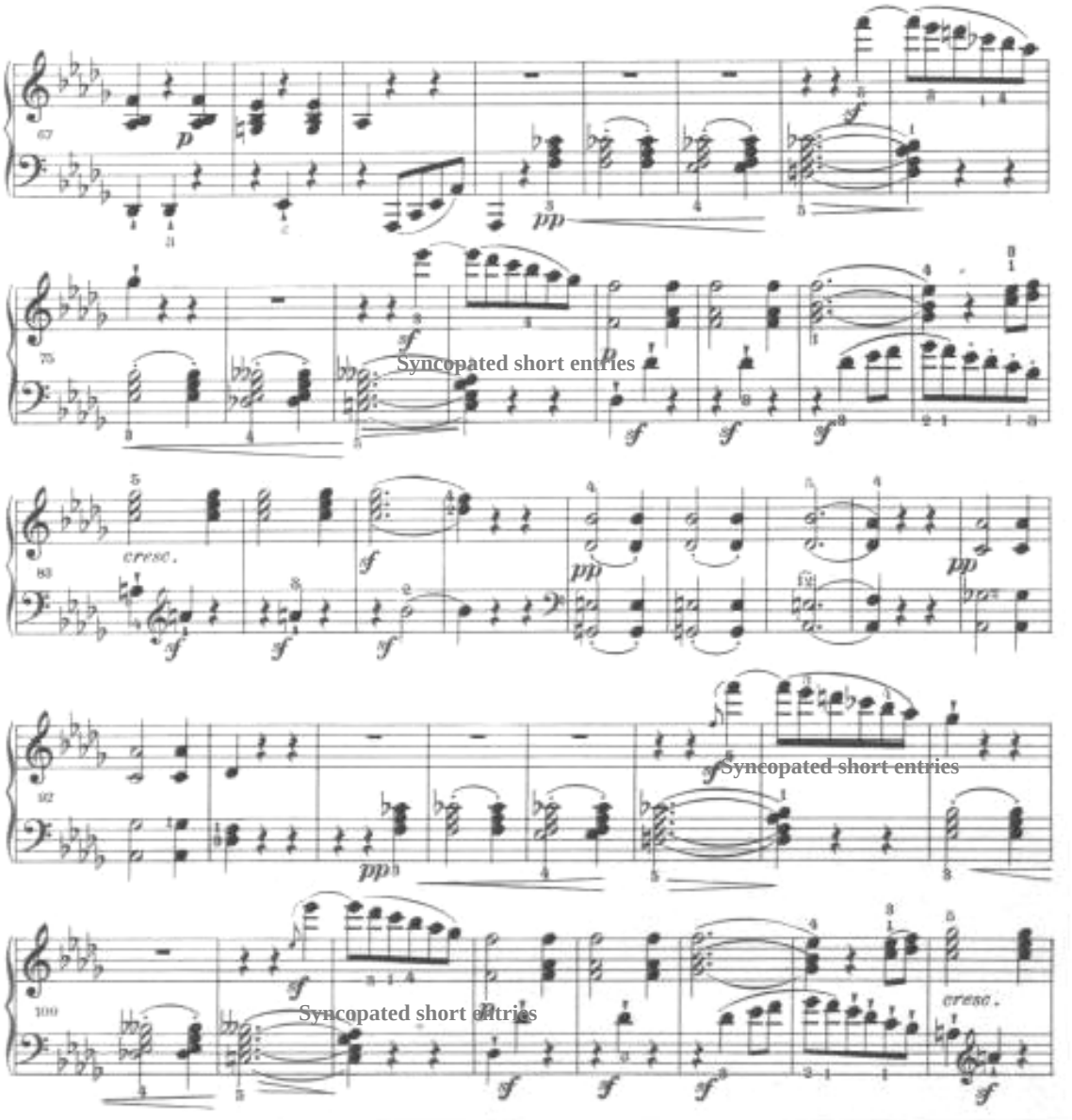
The second movement of the Sonata was originally longer than its present form. The "Allegretto" is more original in style, and also presents a marked contrast to the first movement. What seems initially like a traditional Haydn minuet style is filled with supernatural feeling and approaches more the style of the original Beethovenian scherzo, a style that the composer introduced later in his instrumental music. The spirit of the movement is almost like the presage of a coming storm. The texture here is clearly orchestral, with a cello-like unison at the beginning of the movement, and syncopated entries that can be easily associated with oboes or clarinets (m. 9).

Fig. 1-3. "Allegretto" (mm. 1-16).



The middle section, based on an expressive, almost Schubert-like chorale, is often interrupted by syncopated short entries in the upper register, easily associated with flutes (m. 73, 77, 97, and 101). It's interesting that this section is in the key of D-flat Major – flat VI of F major was of harmonic interest in the first movement (refer to Figure 1-2, mm. 109-110).

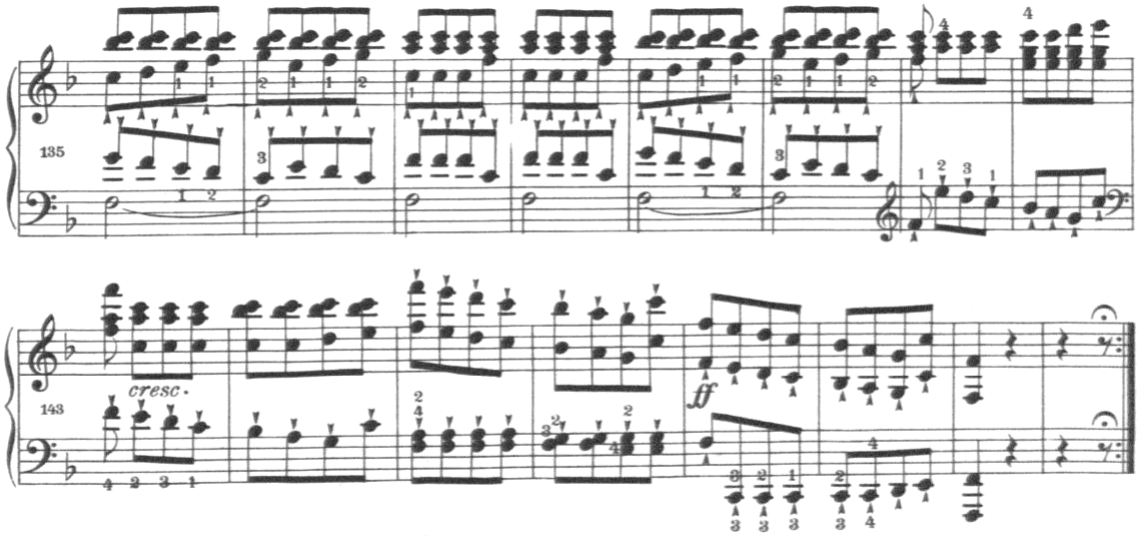
Fig. 1-4 Allegretto (mm.67 – 110).



The final “Presto”, in F major, provides a feeling of relief after the slightly philosophical F minor and takes up again the humor of the first movement, although it is relatively heavier. It is a mixture of monothematic sonata form and fugato. The subject incorporates a repeated note figure, a motive popular with Haydn and other composers of the era. The work is an exercise in agility, continuity, and dynamic contrast, expressing sparkling wit and liveliness in every phrase. The perpetual motion of the movement

comes to a sudden stop, in forte dynamics, resembling heavy laughter of a drunken peasant.

Fig. 1-5 “Presto” (mm. 135 – 150).



CHAPTER 2

Franz Schubert's Sonata in A major D.664

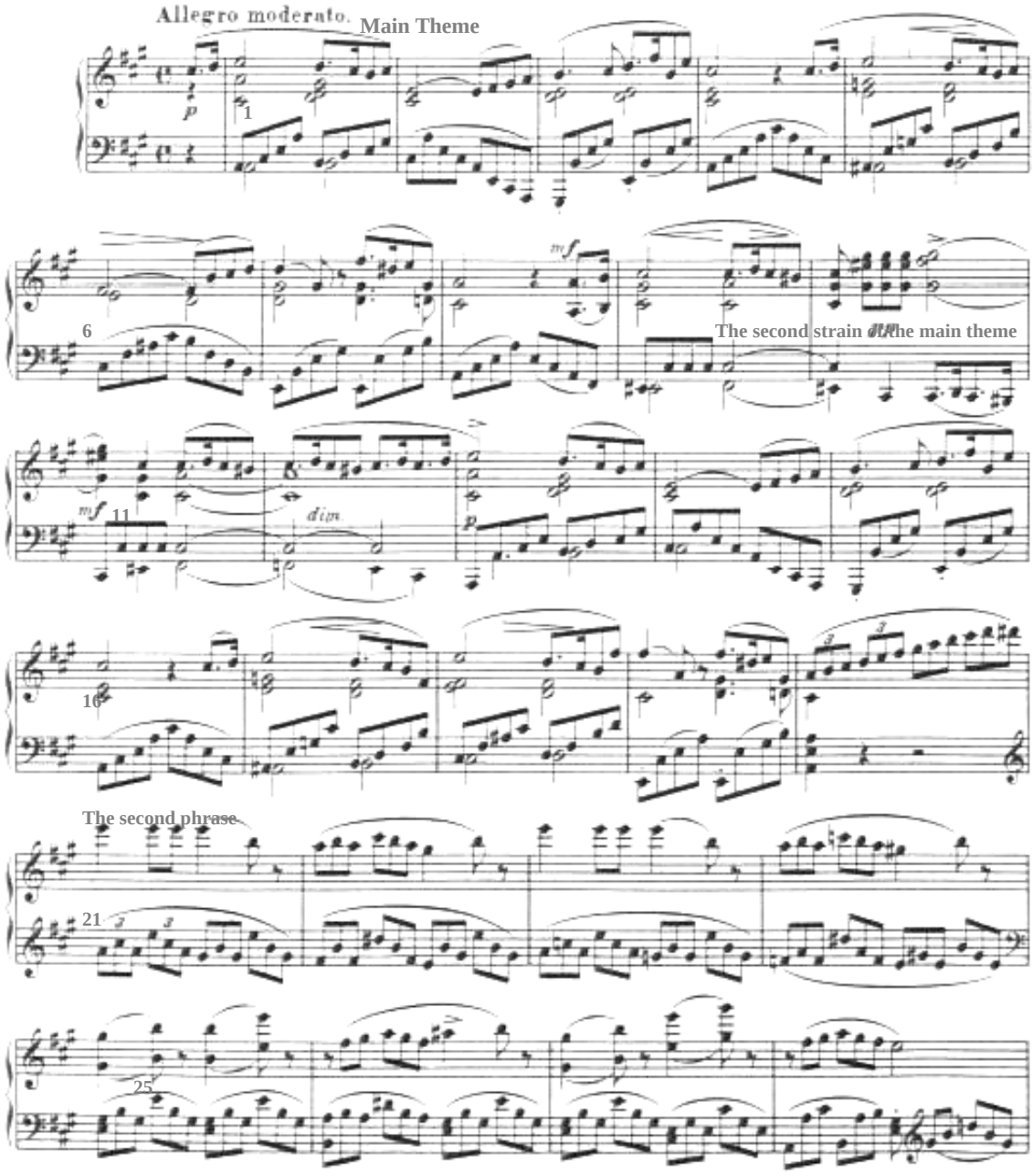
Sonata in A major D.664 cannot be dated exactly. According to Maurice Brown, the author of Schubert Critical Biography, its composition was originally assigned to 1825, due to a misreading of early catalogues. No suspicions aroused until 1906 when Ludwig Scheibler challenged the date and brought forward evidence that suggested the year 1819. He quoted a letter from Albert Stadler to Ferdinand Luib, written on 17 January 1858, in which we learn that Schubert wrote a sonata for Josefine von Koller while he was vacationing at Steyr,[1] a town in Upper Austria located in mountainous area extending towards the Alps. Josefine von Koller was the daughter of Josef von Koller, a wealthy iron merchant. She played piano rather well, and may have inspired the Sonata. Schubert became acquainted with the family during his first visit to Steyr in 1819. At that time Schubert wrote the singspiel *Die Zwillingsbrüder*, the Overture in E minor, the "Trout" Quintet, and begun the Mass in A flat major.

Schubert's Op. 120 does not differ from other Schubert works. The primary attention of the composer is lyricism, requiring from the performer a highly cultivated, beautiful sound. The formal structure of the Sonata is clearly classical, but the prevailing *cantabile* mood makes it a perfect example of early German Romanticism.

The first movement is in sonata-form. The main theme is a lyrical, song-like melody. The second theme (m. 21), a soft, tender melody over a triplet accompaniment, begins in the tonic, moving gradually into the dominant as it proceeds, giving a feeling of continuity to the whole exposition.

[1] Maurice J.E Brown. Schubert A Critical Biography (London, Macmillan & Co, 1958), p. 69.

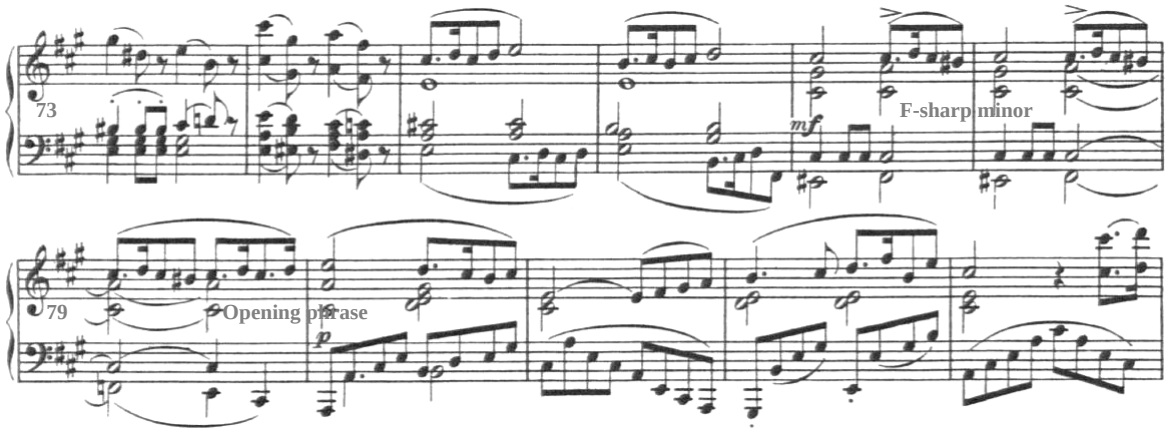
Fig. 2-1. “Allegro moderato” (mm. 1 – 28).



The movement is beautifully proportioned, with a development that is short but eventful. The development begins with the only dramatic moment in the work, when the rising scale in triplets appears in octaves in an unexpectedly aggressive manifestation. This outburst soon subsides and gives place to a quietly conversational passage. The

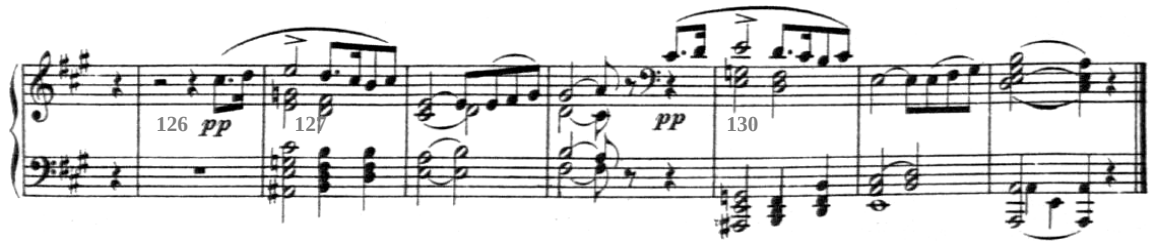
opening of the recapitulation is introduced by a reference to the second strain of the main theme, which is in the relative minor; this gives a delightfully unconventional touch to the eventual return of the opening phrase (m. 79).

Fig. 2-2. “Allegro moderato” (mm. 73 - 83).



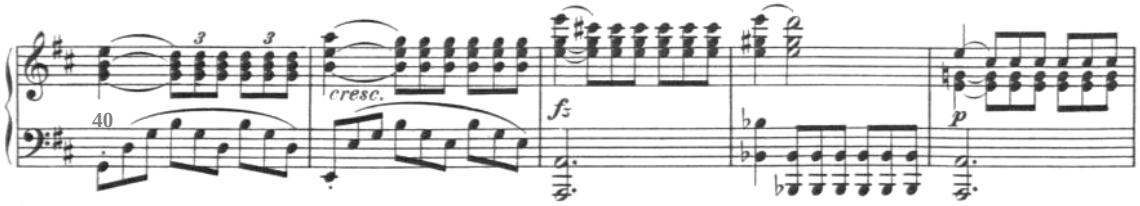
In the brief coda the first theme makes a final appearance with gently nostalgic harmonies.

Fig. 2-3. “Allegro moderato.” Coda (mm. 126-133)



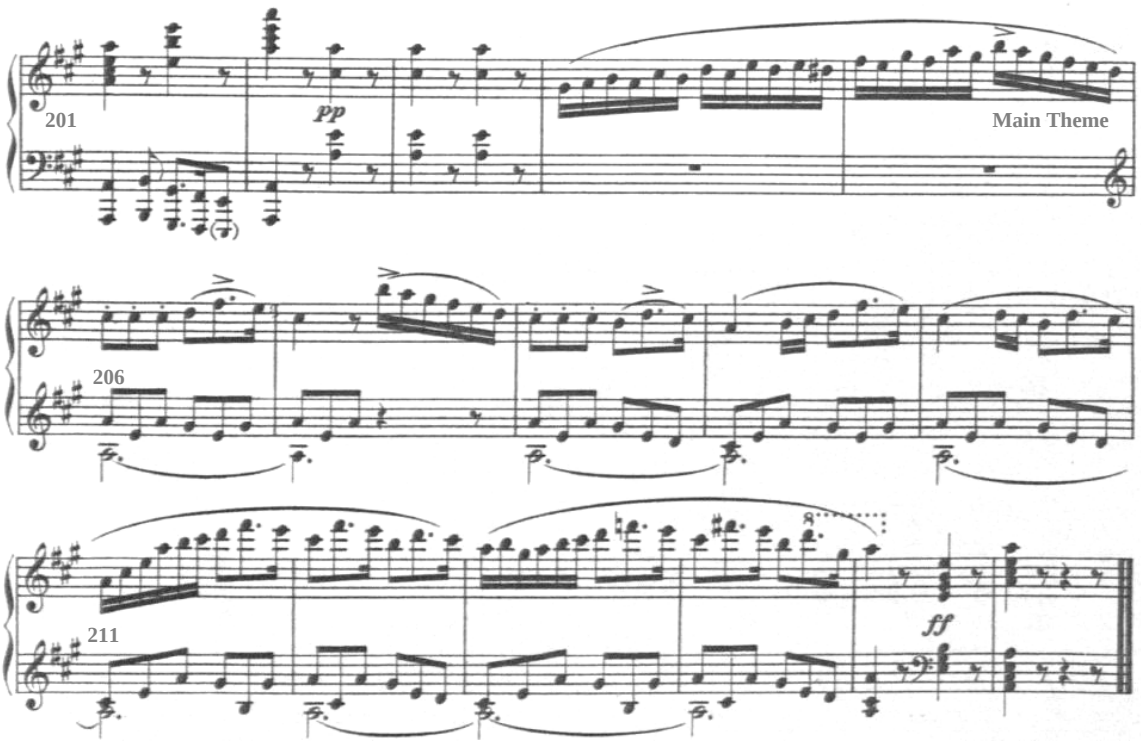
“Andante” is in D major, and offers little contrast in mood to the “Allegro moderato.” The movement with its lyrical, gentle theme, breathes the air of the country, its serenity only broken for a moment in the in the middle section which serves as the culmination of the movement.

Fig. 2-4. “Andante”. Middle section. (mm. 40 – 44).



The finale, “Allegro” is the most energetic part of the work: it uses full sonata-form in a rather light-hearted manner, without a truly powerful culmination or the usual importance placed on the development section. The themes are lively, light, and vigorous. In the development section the texture changes. The chordal accompaniment is replaced by imitational treatment of the opening motive of the first theme in a series of modulations. The recapitulation opens in the key of subdominant. The main theme reappears at the end of the coda, which rounds off the movement delightfully.

Fig. 2-5. “Allegro.” Coda (mm. 201 – 216).



CHAPTER 3

Chopin's *Nocturne in F sharp major Op.15*

"In the eighteen century, the term *notturno* or *Nachtmusik* usually referred to an instrumental composition written for performance at late-night social gatherings, usually outdoors and during summer. The best-known examples of such works are Mozart's *Serenata Notturna*, *Notturno*, and *Eine kleine Nachtmusik*. In the nineteenth century, however, the term "nocturne" came to refer to pieces that were either inspired by the night or intended to create or evoke a nocturnal atmosphere. The person who is usually attributed with having created the latter type of nocturne – calm, meditative, and often melancholic – was John Field (1782 – 1837), an Irish pianist-composer living in Russia, whose entire compositional output consisted of music for the piano or for groups of instruments that included piano."[2] However, for musicians and music lovers the word "nocturne" immediately brings to mind the name "Chopin".

Between 1830 and 1846 Chopin composed eighteen nocturnes that he authorized for publication. The earliest of the nocturnes, the one in E minor (Op. 72, No.1), dating from 1827, when Chopin was seventeen, was not published until 1855, six years after the composer's death.

The three Nocturnes of Op.15 were composed in 1833 and published in Leipzig in 1834. They were dedicated to the composer's friend Ferdinand Hiller, a German-Jewish composer and conductor who lived at the time in Paris. *Nocturne in F sharp major* is one of the most beautiful of Chopin's works in this genre. As most of the nocturnes, it is in an A-B-A form with a coda.

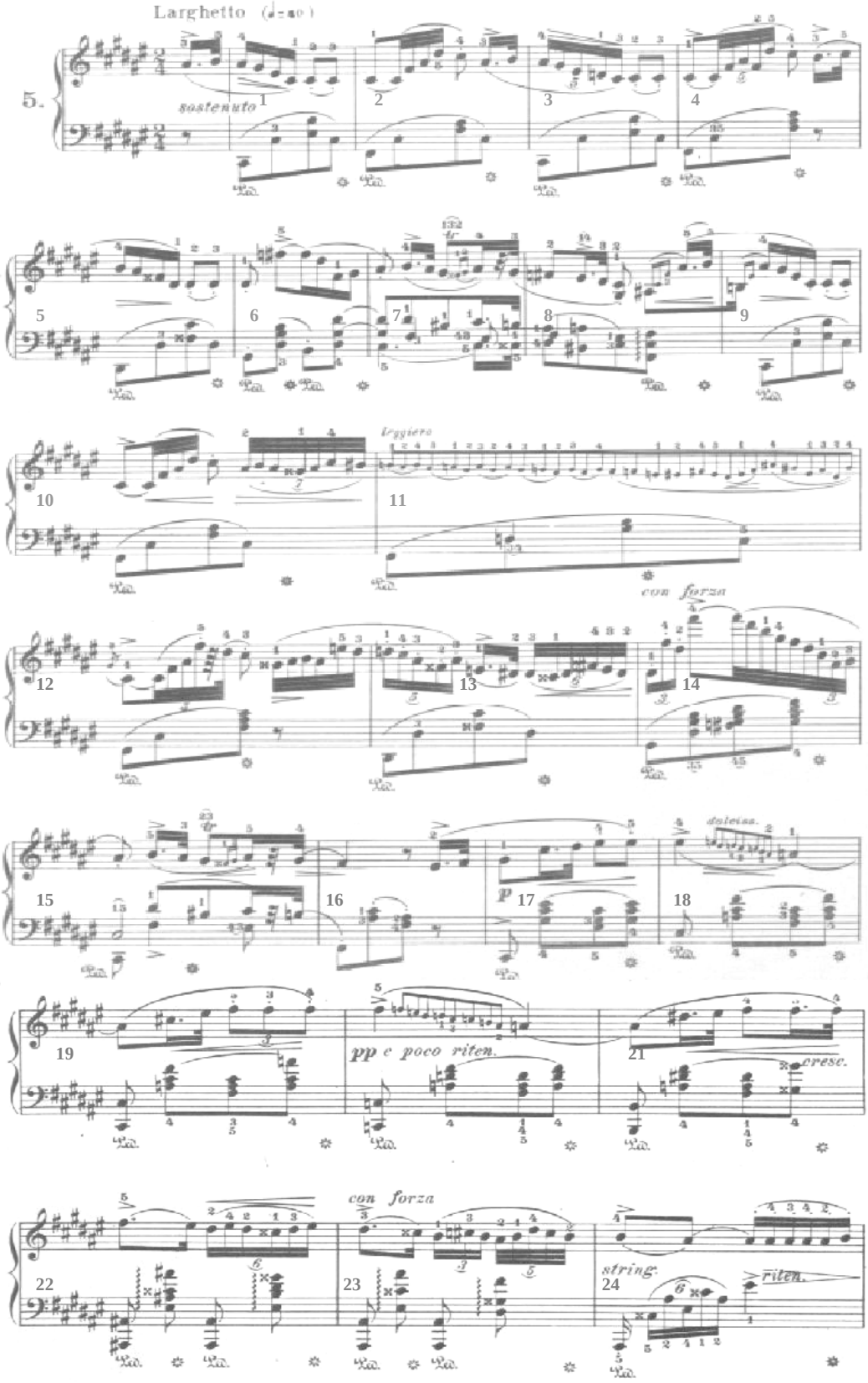
The interpretation of this work requires, in addition to an expressive and singing tone, a deep understanding of Chopin's own unique sense of *rubato*, as well as a skillful treatment of several *leggiero* passages.

The opening phrase begins with an A sharp (the third degree of the scale), and descends to an C sharp, which is repeated four times, and every time with a different

[2] Harvey Sachs. Chopin 19 Nocturnes, Arthur Rubinstein. (CD 5286122, Musical Heritage Society, 1965), booklet, p. 6.

expressive purpose, investing the note with a different tone color. All three A-sharps in measure seven are equally important, but each has a different harmonic and melodic role (m. 7). The end of the closing phrase (mm. 22-24) is concentration that prepares the cadence in measure 24.

Fig. 3-1. “Larghetto” (mm. 1 – 24).

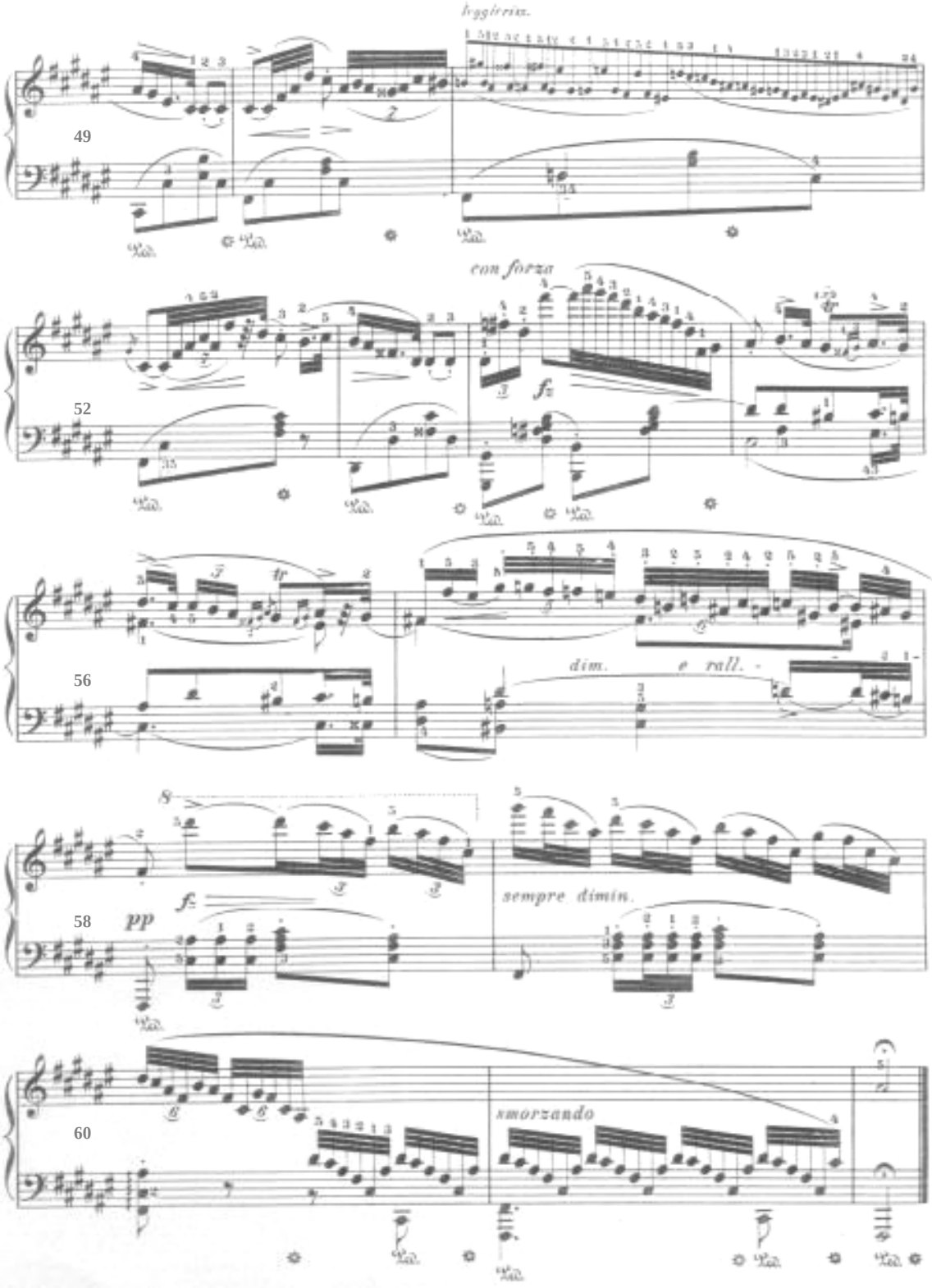


"It would be a mistake, therefore, to think that the intensity that burns off the sentimentality of Chopin's material is dependent solely upon lavishness, on a profusion of ornamental and contrapuntal detail. It comes even more often from a fierce concentration, one which could invest a single note with a wealth of meaning."[3] "The return of the opening section at the end confirms this concentration, and the point of greatest intensity is reached with the highest A-sharp on the keyboard available to Chopin."[4] The last measure is remarkable as all sonority disappears except for the tonic in the bass and the A-sharp in the treble.

[3] Charles Rosen. The Romantic Generation. (Cambridge: Harvard University Press, 1995), p. 405.

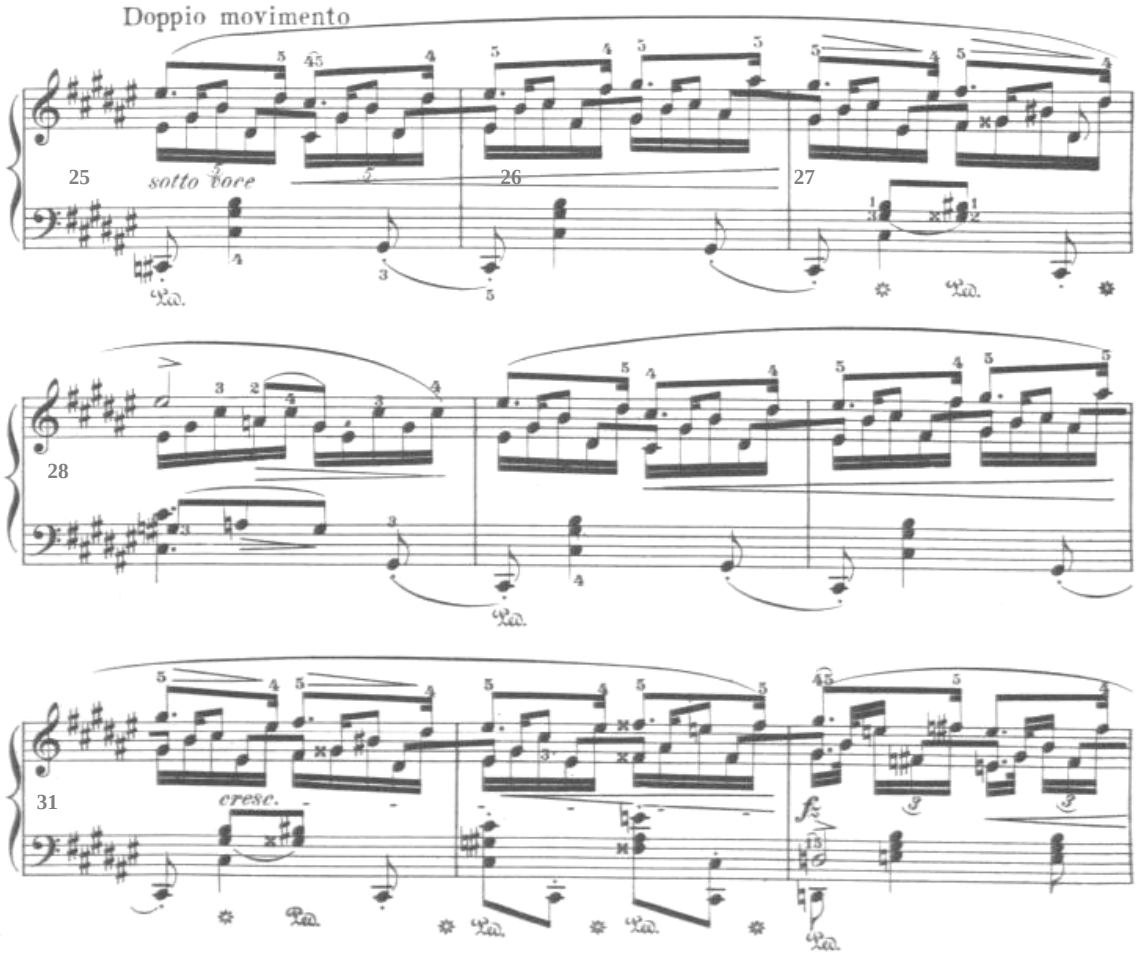
[4] Ibid., p. 406.

Fig. 3-2. Tempo I (mm. 49 – 62).



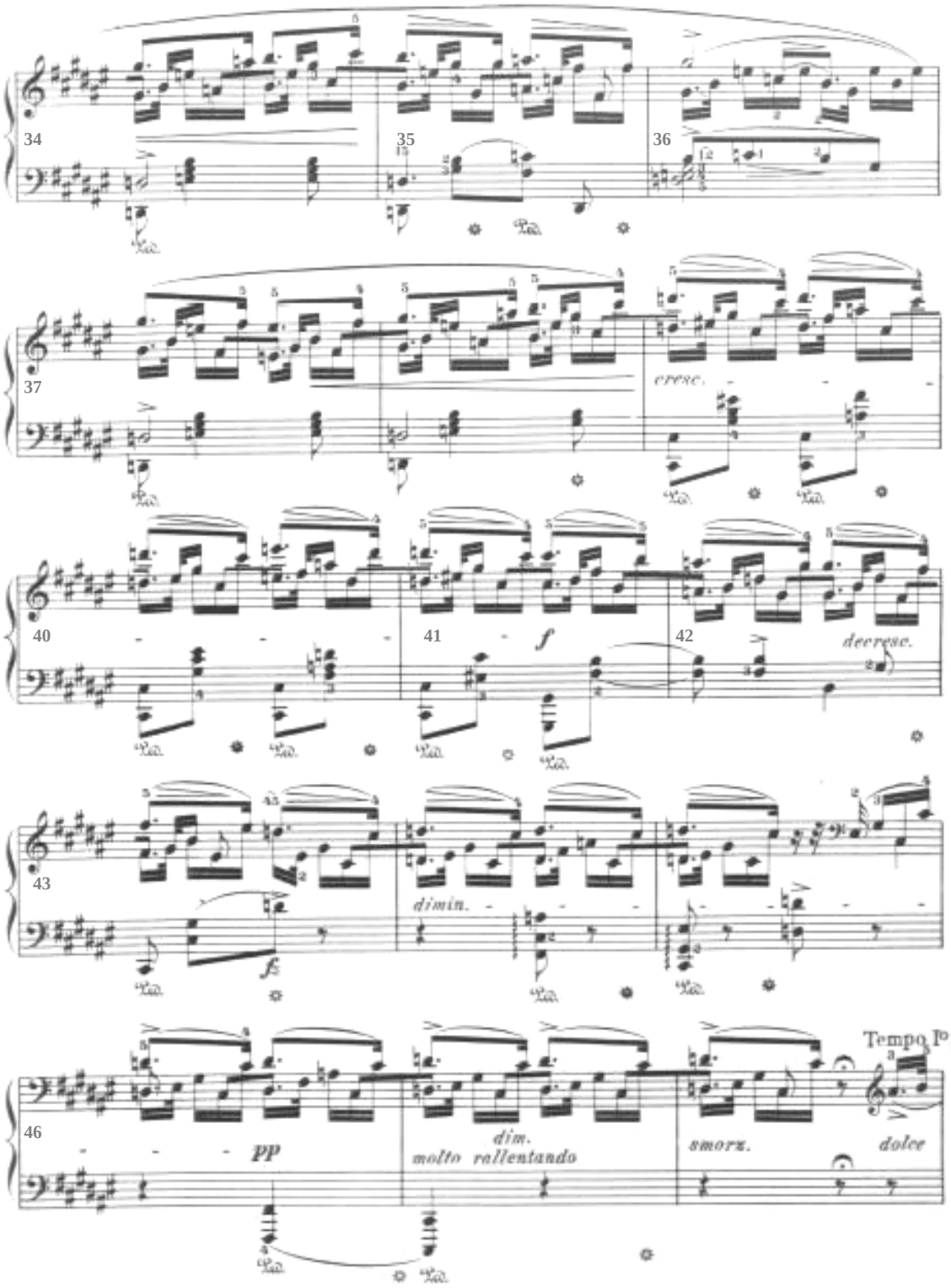
The beautiful melody of the opening section is effectively contrasted with the *doppio movimento*. "This suddenly increased movement, coupled with a highly novel and original figure in quintuplets beginning *sotto voce* with both pedals, and climaxing with a brief but powerful *crescendo*, pictures the clashing of unfamiliar but soul-stirring emotions. It moves rapidly and incessantly through a chromatic series of the most daring modulations, dies away as if exhausted…."[5]

Fig. 3-3. *Doppio movimento* (mm. 25 – 33).



[5]Ashton G. C. Jonson. A Handbook to Chopin's Works. (New York Doubleday, Page & Co., 1905), p. 53.

Fig. 3-4. *Doppio movimento* (mm. 34 – 48).



CHAPTER 4

Sergei Prokofiev Piano Sonata No. 3 in A minor, Op. 28

Sergei Prokofiev's list of works begins and ends with piano compositions. The large quantity of works for piano documents his compositional activity consistently and accurately. Prokofiev's output for piano includes sonatas, short character pieces, and transcriptions. At the pinnacle stand his nine piano sonatas.

Sonata No.3 in A minor was composed in 1917, around the time when the composer was working on his famous "Classical Symphony". The year 1917 was a year of the "February Revolution" in Russia. The political turmoil and instability forced the composer to leave his home in Petrograd (now St. Petersburg), relocate to Caucasus and continue composing there.

Besides Sonata No. 1, Sonata No. 3 is the only other Prokofiev piano sonata in one movement, referring possibly to Liszt's B minor Sonata (also in one movement), or to the Baroque tradition of single-movement keyboard sonatas. The subtitle, "From Old Notebooks" is an indication that first sketches for the work were created much earlier, in 1907. Op. 28 influenced the young Shostakovich, who used it as a model for his own first piano sonata.[6]

Like all Prokofiev sonatas, the work requires huge virtuoso sound, enormous dynamic contrasts, richness of articulation, and an ability to sustain continuity of tempo while incorporating into the narration countless sophisticated musical details.

The work opens with a mighty cascade of sound in a toccata-like motion, in a flowing 6/8 meter suggestive of a rather bizarre tarantella. A powerful ascending phrase replies to the opening phrase. The dialogue between these two passages forms an introduction.

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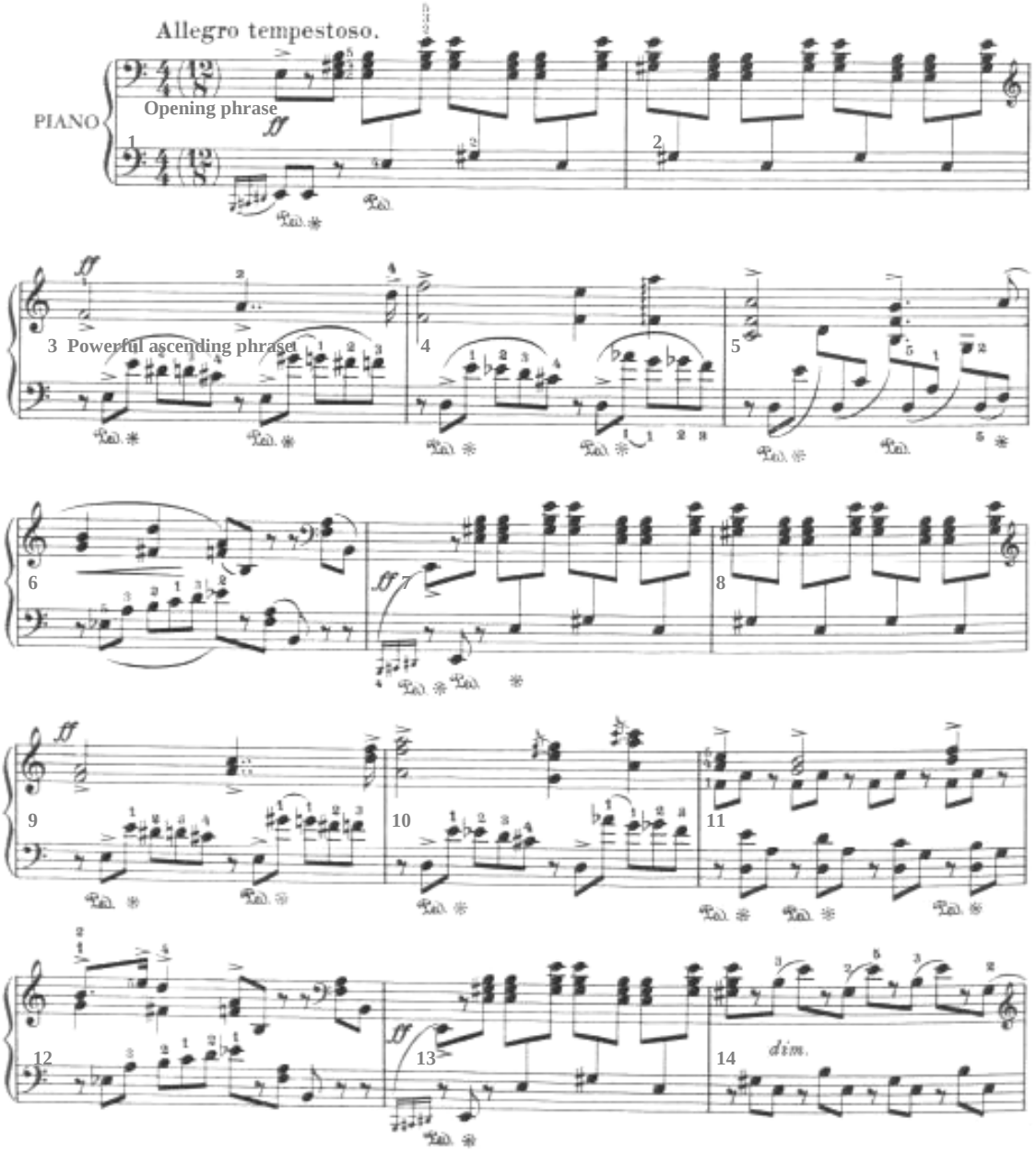
[6]David Fanning. Prokofieff Complete Piano Sonatas. Boris Berman. (Boosey & Hawkes, 1994), p. 6.

Fig. 4-1. “Allegro tempestoso,” Introduction (mm.1 – 15).

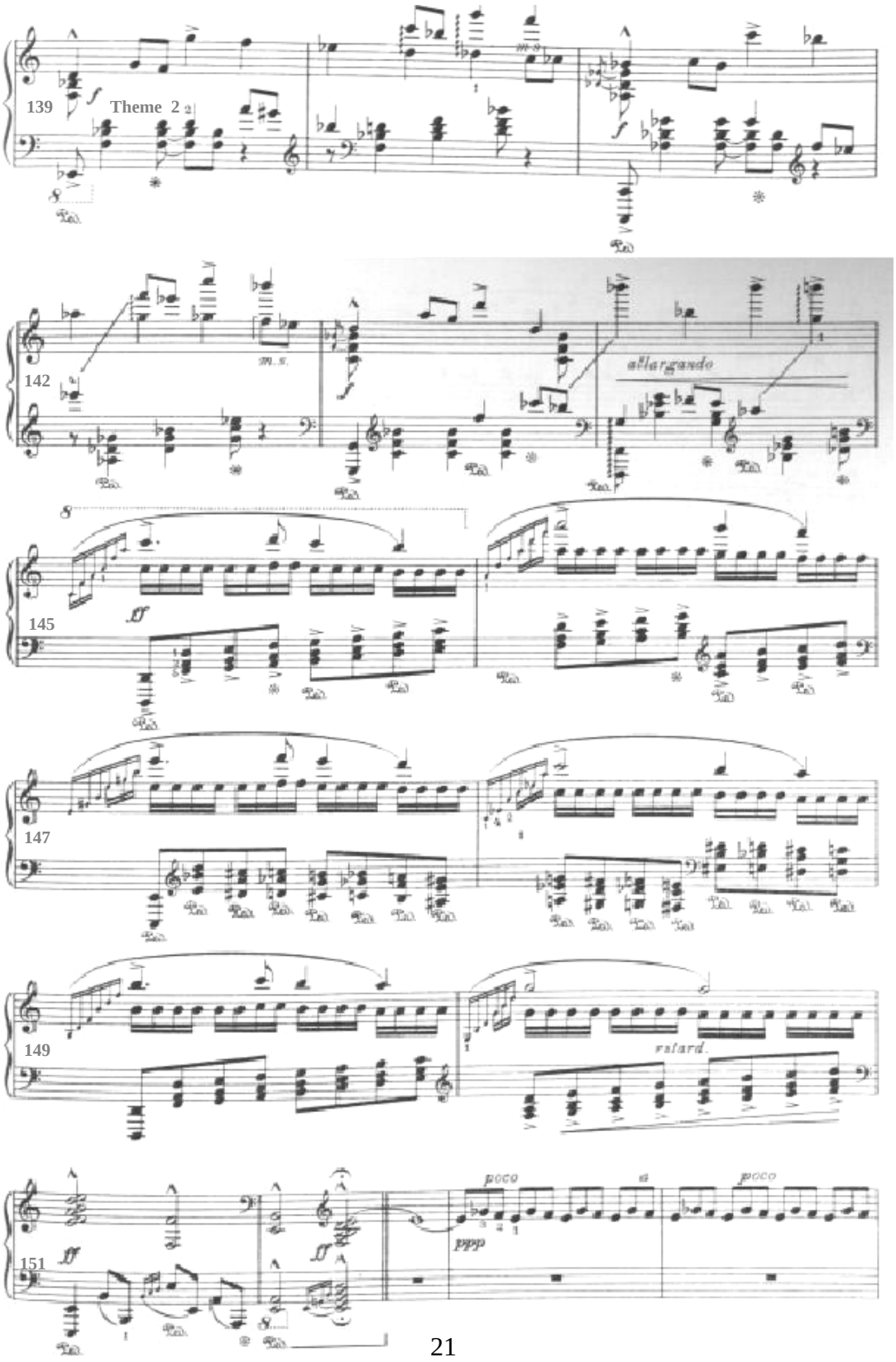


The first theme is filled with an explosive power. The second theme is a simple and almost naïve melody.

In the development section the familiar phrases of the first and second themes undergo radical changes. The tender melody of the second theme gradually becomes an angry shout. Later in the development, the melody of the second theme returns as a reminiscence. Still later this lyrical theme is changed again and becomes awkward and

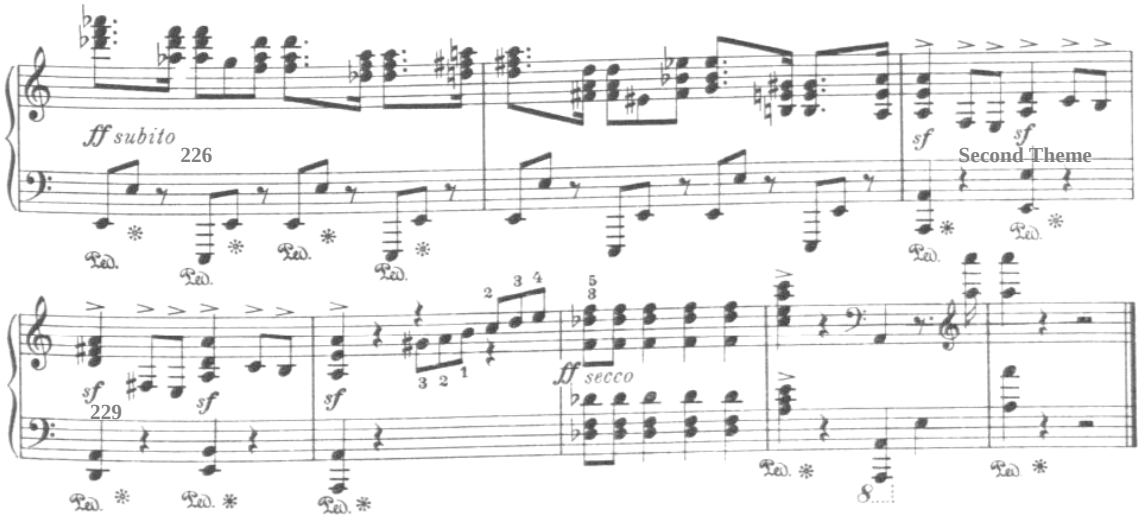
pointed in character. The development section concludes with a mighty, overwhelming climax.

Fig. 4-2. "Allegro tempestoso." Development (mm. 139 – 155).



The main theme does not occur in the recapitulation. Instead, the recapitulation begins with a bridge of passages. The melody of the second theme can hardly be recognized, because it has lost its singing quality and has become percussive and restless. In the final measures of the coda, phrases of the second theme are heard for the last time, loudly and heavily, in the spirit of triumph and affirmation.

Fig. 4-3. "Allegro tempestoso." Coda (mm.226 – 233).



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