

**The pedagogical piano works of Elisenda Fabregas:
Teaching repertoire of different styles and contextualizing her work
in mainstream repertoire**

by

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A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

School of Music, Theatre, and Dance
College of Arts and Sciences

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Approved by:

Major Professor
Dr. Agustin Muriago

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Abstract

This lecture-recital presents five pieces from the first two books of Elisenda Fabregas' *Album for the Young*. These intermediate-level pieces are written in styles ranging from Renaissance to Modern periods. The goal in presenting these works is to analyze what technical and musical skills they develop, suggest ways to teach these pieces, and to explore their interaction with more traditional teaching repertoire.

The lecture-recital presents— pedagogical exercises developed to target specific skills needed to play these pieces; performance practice for each genre represented; and finally, pairs each piece with pieces by Bartok, Bach, Czerny, Kahlua, Clementi, Tchaikovsky, Chopin, and Debussy.

The works of Fabregas were chosen to promote the work of women composers and to expand the teaching repertoire that students and teachers are exposed to.

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I would also like to thank the other members of my committee, Dr. Slawomir Dobrzanski, and Dr. Jaqueline Fassler-Kerstetter for the time they took in reviewing my presentation. I am gratefully indebted to both for their helpful feedback on this project.

Finally, I must express my sincerest gratitude to my husband Aleksandr for providing me with unfailing support and continuous encouragement throughout my years of study. This accomplishment would not have been possible without him. Thank you.

Rachel Baron

Dedication

Dedicated to my dear sisters, the strongest women I know—Tiffany Noel, Heather Nicole, Sara Danielle, Andrea Victoria, Amber Naomi and Abigail Louise who have been with me through thick and thin.

Chapter 1 - Biographical Information

Elisenda Fábregas was born in 1955 in Terrassa, Barcelona and is a renowned musician known for her style and flair in composition. She came from a family of amateur musicians, and although she showed talent from a very early age, pursuing education beyond high school was not the norm in her family. As a teenager, she “rebelled against the prejudices of the conservative upbringing and actively pursued musical studies”.¹

After obtaining her pianistic training the Barcelona Conservatory in 1978, she left for the United States. “She was carrying a recommendation letter from Federico Mompou and a certification from the American Institute of Studies in Barcelona saying that she could answer five basic questions in English: what, why, where, when, [and] how much”.² With this recommendation in hand she began private lessons with Dr. Joseff Raieff so that she could prepare for her entrance exam into The Juilliard School of Music the following year. In May of 1979, she was accepted into Juilliard as a piano student and by May of 1982, Fábregas earned a Bachelor of Music and a Master of Music degree in piano performance in 1983. She continued her professional studies at Juilliard until 1985, when she started her studies at Columbia University Teachers college, earning her Ed. D. in 1992.

In the fall of 1993 she was appointed Assistant Professor of Piano and Piano Pedagogy at the University of Texas in San Antonio (UTSA) and from 2000-2002 she became an Adjunct Professor at UTSA so that she could compose full-time. In May of 2011 she was awarded a Doctorate of Musical Arts in Composition from the Peabody Institute of John Hopkins University.

Because of her long-term residence in three different continents (Europe, Asia and America), Fábregas’ music is considered cosmopolitan and eclectic. However, much of her inspiration for her compositions is from Spanish and Catalan poets and music styles. She is also heavily influenced by the flamenco and folk music of Spain. Her vocal works are based on texts by poets such as Federico Garcia Lorca, Antonio Machado, Josep Janes and even Fábregas herself. In her dissertation, Mary Etta Hobbs points out that Fábregas takes the medium of folk

¹ Park, Jinha. “Piano Music of Elisenda Fábregas: A stylistic Analysis.” DMA diss., University of South Carolina, 2013.

² Ibid.

music and develops it beyond its original boundaries, making her pieces “intensely dramatic” and exciting to perform.³

Although many of her pedagogical works were commissioned, *Album for the Young* was not. Fabregas composed in 2002, inspired to write pieces for intermediate players that would cover many styles. Volume 1 and 2 covers styles from Renaissance to Contemporary, and Volume 3 is devoted to Spanish style music – inspired by her heritage.

Elisenda is currently serving as a visiting professor at Kyung-Hee University in Seoul, South Korea.

³ Hobbs, Mary Etta. “An Investigation of the Traditional Cante Jondo as the Inspiration for the Song Cycle Five Poems of Garcia Lorca by Elisenda Fábregas.” DMA diss., University of North Texas, 2004.

Chapter 2 - Renaissance Style: *Elizabethan Dance*

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VII. Elizabethan Dance

A Allegro Maestoso ($\text{♩} = 90-100$) Elisenda Fàbregas

sempre mf

f

sfz

meno

sempre mf

Figure 2.1: Album for the Young, Vol. 1, *Elizabethan Dance*, Reproduced with permission.

Pedagogical Analysis

VIDEO 1: Introduction and Elizabethan Dance

- Two unifying rhythmic factors
 - Dotted quarter
 - Tied 8th notes

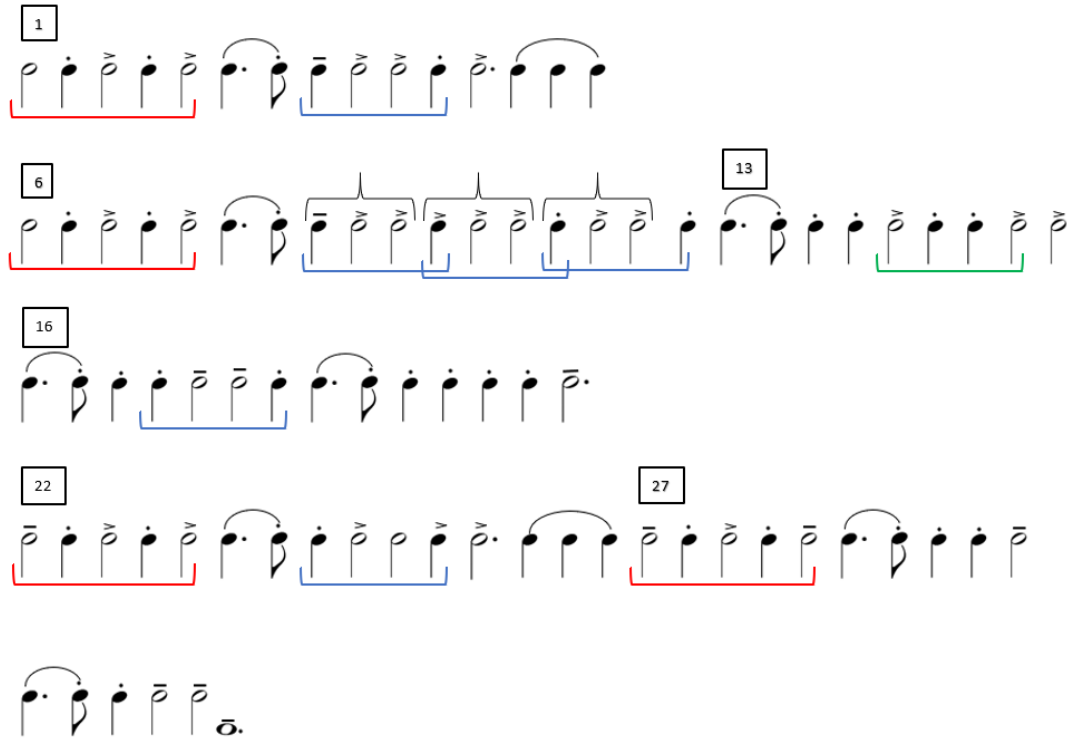


Figure 2.2 *Elizabethan Dance* rhythmic chart

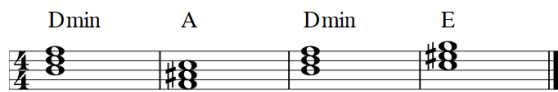


Figure 2.3 Theory Exercise

Chapter 3 - Baroque Style: *Gigue*

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XIV. Gigue
(Homage to J.S. Bach)

Allegro (♩ = 120) Elisenda Fàbregas

The musical score is written for piano in G major (one sharp) and 3/8 time. It consists of five systems of music, each with a treble and bass staff. The piece is marked 'Allegro' with a tempo of 120 beats per minute. The score includes various dynamics such as *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *fz* (forzando). It also includes articulation like *non-legato*. Fingerings are indicated by numbers 1-5 above or below notes. The piece is a homage to J.S. Bach's Gigue from the Notebook for Anna Bach.

Figure 3.1: Album for the Young, Vol. 1, Gigue, Reproduced with permission.

Pedagogical Analysis

[VIDEO 2: Gigue](#)



Figure 3.2 Finger 5-1 Held note exercise



Figure 3.3 Finger 5-2 Held note exercise

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Elisenda Fábregas

Presto (♩ = 120)

mf

D Mixolydian

E-flat Lydian

E Mixolydian

f

F major

G-flat Lydian

ff

G Mixolydian

C Major

ff

C Mixolydian

Figure 4.1: Album for the Young, Vol. 2, *Jogging*, Reproduced with permission.

Pedagogical Analysis

[VIDEO 3: Jogging](#)



Figure 4.2 Trill Exercise

mm. 3-4

Written:

Played:

mm. 5-6

Written:

Played:

mm. 8-9

Written:

Played:

Figure 4.3 Trills

Chapter 5 - Romantic Style: *Echoes from the Past*

IX. Echoes from the past

Allegretto (♩ = 120) Elisenda Fábregas

mp con nostalgia

32

Figure 5.1: Album for the Young, Vol. 1, *Echoes from the Past*, Reproduced with permission.

Pedagogical Analysis

[VIDEO 4: Echoes from the Past](#)



Figure 5.2 Chromatic exercise 1



Figure 5.3 Chromatic exercise 2



Figure 5.4 Articulation

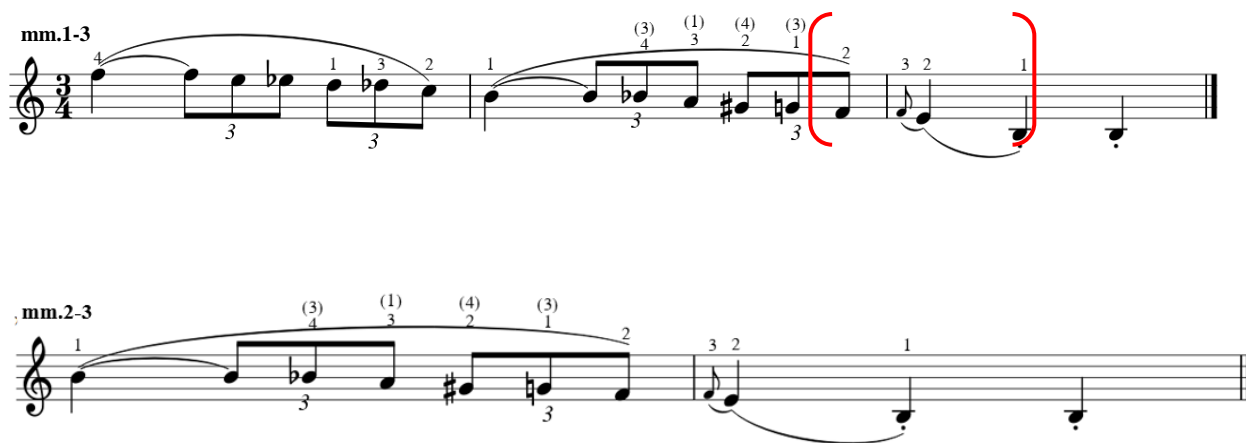


Figure 5.5 Measure 2 fingering



Figure 5.6 Measure 6-7 fingering

Chapter 6 - Impressionistic Style: *Drifting Clouds*

X. Drifting clouds

(Homage to Debussy)

Elisenda Fàbregas

Moderato ($\text{♩} = \text{mp}$)

Elisenda Fabrega

mp molto legato

p

mf

diminuendo

mp poco

poco

p

Figure 6.1: Album for the Young, Vol. 1, *Drifting Clouds*, Reproduced with permission.

Pedagogical Analysis

Vdideo 5: Drifting Clouds and Conclusion



Figure 6.2 Shadowing exercise



Figure 6.3 Held note exercise



Figure 6.4 Contrary B Major Scale



Figure 6.5 Contrary 2 against 3 B major scale

Appendix A - Pedagogical overview chart

Title	<i>Elizabethan Dance</i>	<i>Gigue</i>	<i>Jogging</i>	<i>Echoes from the Past</i>	<i>Drifting Clouds</i>
Style	Renaissance	Baroque	Classical	Romantic	Impressionistic
Meter	Common time	6//8	6//8;9//8	3//4	2//4, 3//4
Dynamic Range	mf, f, sfz	Haydn 62-65 Sonatas	mp, mf,	mp, mf, ,f, sfz	p, mp, mf,
Greatest Span	octave	octave		seventh	octave
Texture	Homophonic: homorhythmic accompaniment	Polyphonic	Polyphonic	Homophonic: Broken Chord Accompaniment	Polyphonic
Musical and Stylistic Considerations	<i>A majestic Renaissance style dance with syncopated rhythms and harmonies proper of the style. It is one of the few chordal pieces of the set. The student should listen to Renaissance music to familiarize himself with the style.</i>	<i>An energetic piece in the baroque style.</i>	<i>This piece rises both dynamically from mf to ff and chromatically from D-major to G, concluding in C-major</i>	<i>Waltz, Ice-skater like.</i>	<i>Contemplative and Floating Character imparted by the whole tone scale.</i>
Technical Considerations	Play with supple wrists	<i>Should be performed in a detached and non-legato manner.</i>	<i>Ascending/descending scales - Unison, parallel, or contrary motion.</i>	<i>Waltz with descending and ascending chromatic legato passages that glide through the keys just like an ice-skater. Staccato, tenuto and other articulation marks should be observed meticulously</i>	<i>The melody and accompaniment should be played legato with abundant pedal (as marked) to give it an impressionistic effect.</i>
Pairing with traditional Repertoire	Bartok Mikrokosmos Volume 4, no. 120	Bach , BWV Anh. 114 Bach , English Suite no. 2 Gigue	Czerny Studies, Op. 299 Kuhlau - Sonatina Op.55, no. 1	Tchaikovsky , Album for the Young Op.39, no. 9 Chopin , Waltz, Op. 69, no. 2	Satie , Menus Propos Enfants, no. 1 Lin , Les Petites Images, Asteroids

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Friday, February 2, 2018

Elisenda Fábregas
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Dear Dr. Fábregas:

I am completing a Master's Thesis at the Kansas State University entitled, "The Pedagogical Piano Music of Elisenda Fábregas." I would like your permission to reprint in my thesis the following:

- *Album for the Young: for Solo Piano (2002) Volume I*
 - *Elizabethan Dance*, pg. 8.
 - *Echoes from the Past*, pg. 10-11.
 - *Drifting Clouds*, pg. 11-12.
 - *Gigue*, pg. 16.
- *Album for the Young: for Solo Piano (2002) Volume II*
 - *Jogging*, pg. 7.

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 - March 9, 2018 "The Pedagogical Piano Music of Elisenda Fábregas" Presentation by Rachel Baron at Manhattan Area Music Teachers Association meeting.
 - March 28, 2018 "The Pedagogical Piano Music of Elisenda Fábregas" Lecture Recital by Rachel Baron at Kansas State University.

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Rachel Baron

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Date