

106

MASTER'S RECITAL

by

LOIS JEAN DEPEW

B. M., Wichita State University, 1975

A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
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LOIS DePEW, Pianist

B.M., WICHITA STATE UNIVERSITY, 1975

Thursday, April 7, 1977

All Faiths Chapel

8:00 p.m.

A MASTER'S RECITAL

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

PROGRAM

SONETTO 104 DEL PETRARCA *Franz Liszt*
(1811-1886)

PRUSSIAN SONATA #6 *C. P. E. Bach*
(1714-1788)
Allegro
Adagio
Allegro

SONATA OP. 53 *Franz Schubert*
(1797-1828)
Allegro vivace
Con moto
Allegro vivace

1922 SUITE FÜR KLAVIER *Paul Hindemith*
(1895-1963)
V. Ragtime

SONNETTO 104 DEL PETRARCA

Années de Pèlerinage: Seconde Année: "Italie"

Franz Liszt

Franz Liszt (1811-1886) had one of the most brilliant and varied lives of any composer in the Romantic period. Born in Hungary, the son of an official in the service of Prince Nicholas Esterhazy, he studied piano with Carl Czerny and theory with Salieri.¹ At the age of eleven he began a career as concert virtuoso. His father took him to Paris to study with Cherubini at the Conservatoire, but he could not be admitted because he was a foreigner. He then studied with Reicha and Paer. It was here in France where Liszt met Berlioz, Chopin, and Paganini whose music was to influence Liszt greatly in the coming years.

During the years 1838-1848 Liszt concertized extensively in England, Poland, Russia, and Portugal.² After 1848 he lived at Weimar when not conducting or playing elsewhere. From 1848-1861 were his most fruitful writing years, and it was during this time that Liszt composed three volumes of piano works entitled Années de Pèlerinage (Years of Pilgrimage).

The pieces contained in them are mostly descriptive character pieces. The first volume was inspired by his visits to Switzerland and contain such titles as Au Lac De Wallenstade (By the Lake of Wallenstadt), and Orage (Storm). The second volume, from which Sonnetto 104 is taken,

¹Ernest Hutcheson, The Literature of the Piano (New York: Alfred A. Knopf, 1970), p. 271.

²John Gillespie, Five Centuries of Keyboard Music (New York: Dover Publications, Inc., 1972), p. 239.

gets its impulses from pictures, sculpture, and literature (poetry).

The piano versions of Sonnetto 47, 104, and 123, which appear in the Italian volume, are actually transcriptions of earlier vocal songs. Liszt wrote three songs in 1838-1839 using the Petrarch Sonnets with these numbers as texts. The vocal setting of Sonnetto 104 was in A^b, but Liszt transcribed it to E Major for the piano. A comparison of the two versions can be seen in the examples included after this section.

The poem is quoted in the preface to the collection to acquaint the player with the underlying mood of each sonnet. Sonnet 104 is translated by Nott as follows:³

Warfare I cannot wage, yet know not peace;
I fear, I hope, I burn, I freeze again;
Mount to the skies, then bow to earth my face;
Grasp the whole world, yet nothing can obtain.
His prisoner Love not frees, nor will detain;
In toils he holds me not, nor yet will he unchain;
No joy allows, nor lets my sorrow cease.
Sightless, I see my fair; though mute, I mourn;
I scorn existence, and yet court its stay;
Detest myself, and for another burn;
By grief I'm nurtured; and, though tearful, gay;
Death I despise, and life alike I hate:
Such, lady, dost thou make my wayward State!

The music speaks of the restlessness, tears, and search for peace contained in the words to the Sonnet. In the Romantic tradition, it has great emotional appeal, raising and lowering one's feelings with the rise and fall of the music. Tempo changes, dynamic changes, and mood changes all play an integral part in the effectiveness of this piece.

Although romanticism was characterized by a greater freedom of form, there is still form present in Sonnetto 104. It is a form of subtle

³Franz Liszt, Années de Pèlerinage: Seconde Année: "Italie," ed. Rafael Joseffy (New York: G. Schirmer, Inc., 1938 copyright).

variations with the single theme being transformed by rhythmic variety, texture variety, and melodic ornamentation. Each variation is set off by cadenzas which are characterized by trills, ornamentation, showy sequential patterns, and passages in thirds and sixth chords. Variation occurs not in the melody so much as in the accompanimental figures. The subject is first presented with an accompaniment of rolled chords with the second phrase being said in the left hand. The first variation is accompanied by arpeggiated chords. The second variation is the climax of the composition in dynamic level, in expression, and in technical display. A technical device which occurs in the variations is the use of octaves. They reinforce the melodic line or simply reinforce the bass and add bravura. Massive chordal figures predominate in the climaxes, showing off the wide range and sonorous possibilities of the piano.

Liszt's music is very cosmopolitan. His Hungarian heritage, his early German training in Vienna, and the French influence of Paganini and Chopin are all present in Liszt's music. Following the ideal of program music as preceded by Berlioz, Liszt's Sonnetto 104 is programmatic or at least dependent on ideas and concepts outside the musical field. It should rank high among his best and most beautiful compositions.

4 (92)

smorz.

espressivo accentuato assai
Tal m'ha in prig .

gion, — che non m'a . pre, nè ser . ra,

nè per suo mi ri - tien, — nè scio - glie il

lac - cio, e non m'an - ci - de A - mor,

e non mi sfer - ra; nè mi vuol

vi - vo, nè mi trahe d'im - pac - cio.

un poco più moto

Veg - gio senz' oc - chi;

rfz

f cantabile con passione senza slentare

p *Rel.* *6* *6* *Rel.* *Rel.* *Rel.*

Rel. *Rel.* *Rel.* *Rel.* *

Rel. *Rel.* *Rel.* *Rel.*

cresc. *Rel.* *Rel.* *Rel.* *Rel.* *Rel.*

accelerando

ff *Rel.* *Rel.* *rinforz.*

2 1 3 2 1 3 2 1 3 2 1

1 2 3 1 2 3 1 2 3

PRUSSIAN SONATA #6

C. P. E. Bach

Carl Philipp Emanuel Bach (1714-1788) was the second surviving son of Johann Sebastian Bach and his first wife Maria Barbara. He studied music with his father. Because he was left-handed he was excused from studying string technique, and he became an outstanding clavier player.

C. P. E. studied law for three years at the University of Leipzig, and transferred to the University of Frankfurt-Oder in 1734. This move proved very beneficial to C. P. E.'s musical career for here, unlike Leipzig, there was little musical activity. C. P. E. quickly established leadership at the existing musical academy in Frankfurt. For four years he taught keyboard performance, and composed and conducted for public concerts and festivities there.⁴

In 1738 C. P. E. went to Berlin with the intention of making it the center of his musical activities. However, almost as soon as he arrived there, he was summoned to Rheinsberg by the Prussian Crown Prince Frederick. After Frederick became King in 1740, C. P. E. served as accompanist for nearly 28 years to this flute-playing king who gave C. P. E.'s father, Johann Sebastian, the subject for his famed Musical Offering.

Compositions for the clavier form the core of C. P. E.'s production. His first published set of sonatas was the 6 Prussian Sonatas

⁴Paz Corazon G. Canave, A Re-Evaluation of the Role Played by Carl Philipp Emanuel Bach in the Development of the Clavier Sonata (Washington, D. C.: The Catholic University of America Press, 1956), p. 83.

printed in 1742 and dedicated to King Frederick. They show the North German style of the second half of the 18th Century - the empfindsamer Stil (sensitive style). Along with the French rococo or style galant, this music revealed an attempt to get away from the high Baroque style to an expression of emotions and feelings through a subjective use of the musical vocabulary. Complex contrapuntal textures of the Baroque were thinned down and emphasis was put on the outer two parts. Melodic lines became shorter, more fragmented, and more contrasted with other phrases to replace the long arch melodies of the late Baroque. There were a greater number of rests, more diversity of rhythms, more intense melodic sighs through wider leaps to more dissonant appoggiaturas, and more surprising key contrasts in the tonal outlines.

Many of the stylistic conventions of the empfindsamer Stil can be seen in C. P. E.'s sixth Prussian Sonata. In the first two movements he often uses the melodic sigh--a motive ending portamento on a weak beat, usually the resolution of an appoggiatura. These passages make the piece sound very dissonant at times, and their often chromatic resolutions are so abrupt. He exploits other characteristic elements of surprise of the empfindsamer Stil, especially in the first movement. Unexpected, suspenseful rests after only 1 1/2 measures suddenly interrupted by a fast "rip" up an A Major scale set the mood and style. Constant changes of rhythmic pattern occur as C. P. E. contrasts triple and duple division throughout.

The sonatas of C. P. E. are important as early examples in the development of this form. The entire sixth sonata is in three-movement form, fast-slow-fast, resembling the Italian concerto form rather than

the sonata da chiesa. Even with the small dimensions of each movement and no directly developed contrasting second thematic group rudimentary designs of the later sonata allegro form begin to show. Though the first and last movements are in rounded binary form, there is still evidence of the beginning of full sonata form with an exposition repeated as in the first part of the binary. The second part of the binary is longer because it contains some developmental passages. And finally, the recapitulation is suggested by the return of the beginning material to round off the binary form. Alternations between forte and piano, and between vigorous and lyric passages within the first section of the binary lead eventually to contrasting themes. The third movement has two especially distinguishable motives which are compared and contrasted throughout.

The middle movement provides the contrasting element not only in tempo, but also in key. This adagio is in the relative minor, f# minor, which was the most common key relationship in C. P. E.'s sonatas in major keys.⁵ The key relationships form an arch from f#-b-b-f#. The ornaments are conceived as part of the melody, not merely a decoration.

The principles of tonal structure in the outer two movements closely resemble those from the binary dance movement. The first part begins in the tonic A Major. It modulates to and ends on the dominant E Major. The second part begins with a statement of the theme in the dominant. Harmonic digressions lead back to a partial restatement of section 1, this time ending in the tonic. A rounded binary effect is present with this partial tonic restatement which later was developed into a full recapitulation.

⁵Canave, p. 124.

C. P. E. was not the inventor of sonata form. He did give important contributions to the development of the sonata in the kind and quality of materials used. If what C. P. E. did is conventional as far as harmony on the basic grand structure of this sonata, what he does within this traditional framework is innovative. His use of dissonances, non-chord tones, and passing modulations gives the impression of great complexity.

His favorite instrument was the clavichord, one which was particularly suited to the performance of this emotional music. Based on his personal knowledge of and experience with the art of playing and expressing details on the clavier, he authored a book, Versuch uber die wahre Art das Clavier zu spielen (Essay on the True Art of Playing Keyboard Instruments), which proves invaluable in giving insight into the musical aesthetics and technical performance of 18th Century music. In it he discusses fingering, ornamentation, continuo playing, accompaniment and improvisation.

C. P. E. Bach's music is seldom heard today, but it does have intrinsic value as well as historical importance. As an example of the German empfindsamer Stil, the Prussian Sonatas demand recognition and playing. Later classic composers were indebted to his compositional output. Joseph Haydn was acquainted with C. P. E.'s works, and some of his slow movements show the pathos and reflectiveness of C. P. E. Bach's second movements. As an innovator, developer of sonata form, and exponent of the empfindsamer Stil, C. P. E. Bach must be recognized, and individual works of great beauty and expressiveness such as the sixth Prussian Sonata deserve to be heard.

SONATA OP. 53

Franz Schubert

Franz Schubert (1797-1828) wrote 21 complete and incomplete piano sonatas. Ten or eleven usually appear in the published editions, but the random opus numbers are rather disconcerting since they give no clue to their chronological order. The longest sonata he wrote is Op. 53 in D Major, which he composed in the three weeks he was relaxing at Gastein in 1825. It is the second of only three solo sonatas that were published during his lifetime. Designated by Schubert as his "Seconde grande Sonate" after his Op. 42, the first edition was published by Matthias Artaria in Vienna, April 8, 1826.⁶

Joseph von Spaun described this sonata as a "most original Sonata for the pianoforte" in his extended obituary in 1829.⁷ Curiously, it got no more reviews until Robert Schumann wrote a short paragraph in 1834:⁸

What a different vitality . . . gushes out of the spirited D Major [sonata]--pulse upon pulse, seizing and carrying [us] away! And then an Adagio [actually labelled "Con moto"], wholly in the Schubert manner, [so] compelling, [so] overflowing that he scarcely can bring it to an end. The last movement hardly fits into the whole, and is a bit comical. Who [-ever] tried to take the thing seriously, would make himself [look] very ridiculous. [The impetuous] Florestan calls it a satire on the

⁶ Alfred Einstein, Schubert: A Musical Portrait (New York: Oxford University Press, 1951), p. 238.

⁷ Otto Erich Deutsch, The Schubert Reader: A Life of Franz Schubert in Letters and Documents (New York: W. W. Norton, 1947), p. 873.

⁸ William S. Newman, The Sonata Since Beethoven (Chapel Hill: The University of North Carolina Press, 1969), p. 214.

[antiquated] Pleyel Venhal, nightcap style; [the gentle] Eusebius finds grimaces in the strongly contrapuntal passages such as one uses to startle children. It all adds up to humor.

The Sonata Op. 53 was dedicated to Carl Marie von Bocklet, a competent musician and good friend of Schubert's, though four years younger. He was a violinist at the Theater an der Wien and subsequently won a considerable reputation as a pianist as he interpreted many of Schubert's works.⁹ Schubert's unusual treatment of the piano as a virtuoso instrument is perhaps related to the fact that he dedicated the work to Bocklet. The sudden fortissimo opening, the loud repeated chords in fast tempo, the triplet figuration in the first movement, and the vigorous scherzo of full dotted-rhythm chords all make this a demanding work.

In this sonata, Schubert shows his difference in style from that of Mozart, Haydn, and Beethoven, his older contemporary. Its beauty and character lie in the melodies, harmony, sonority, and texture. He tried to imitate orchestral sonorities. Suggestions of orchestral tuttis abound as the texture of this sonata ranges from the simplest to the most elaborate. At one extreme stand the passages of unison octaves. At the other end stand the progressions of massive chords which usually mark the climaxes.

Schubert's sonatas have a singing as well as instrumental quality. He possessed a gift for melody, and he was perhaps the most inspired German Lieder writer who ever lived, composing over 600 of them. This gift of melody is present in the second and third movements of this sonata especially. When played correctly, the melody on top becomes a lyrical

⁹Einstein, p. 249.

singing line, making some of the richest and most intimate moments in music.

Schubert was not a virtuoso pianist. He preferred not to play his sonatas and impromptus. Instead he would play his smaller works, or take a back seat accompanying Vogl and others in interpretations of his songs. There were no new technical resources required though Schubert liked the sounds of full triads and large chords and used them extensively. Prominence is given to modulations (especially to the flatted sub-median), the free use of keys and slipping from one to another, exploiting the "sound" aspect of piano music, and effecting a general element of harmonic surprises.

Movement one is in sonata-allegro form and is in an exceptionally virtuoso style. This very strongly rhythmic movement is dominated by triplets and a 2-note motive. The development section does not have the motivic structure and manipulation of Haydn, Mozart, and Beethoven, but rather Schubert relies on effective modulations and lightly disguised restatements of an entire melodic phrase for developmental material.

The second movement is a warmly passionate, satisfying to play rondo form. The restrained diatonic chords present a marked contrast to the chromatic harmonies of movement one. Extremely ornamented figures are used for the variation of the refrain, and syncopated chords and horn fifths characterize the B sections.

Within the scherzo, a curious waltz refrain in the flatted sub-median relationship, B^b, appears. Contrasting with the dotted rhythms of the scherzo is the rich, chordal, rhythmically static, beautifully homophonic trio. The return of the scherzo is not merely a da capo but

is completely written out with a coda at the end of the material of the B^b refrain, this time in tonic D Major. The elaborate finale of this long work is a rondo of alternating light-hearted and passionate sections.

Working in the shadow of Beethoven at the age of 18, Schubert once wrote: "I believe inside myself that something might come of me;--but who can do anything after Beethoven!"¹⁰ Yet Schubert has his own style, and his sonatas are different from those of any other composer. Schubert could take what he knew best, mold it into a sonata, and compose a piece capable of competing with those of Beethoven today. He took his love of melody and instrumental full texture and applied them to write his exciting Sonata Op. 53 in D Major.

¹⁰Kathleen Dale, "The Piano Music," in The Music of Schubert, ed.

Gerald Abraham (New York: W. W. Norton & Company, Inc., 1947), p. 7.

RAGTIME

1922 Suite für Klavier

Paul Hindemith

Paul Hindemith (1895-1963) was born in Hanau, Germany and began composing during the period after World War I and before Hitler's time. The country was trying to recover from the ravages of war, but it was torn with inflation and its existence was constantly being threatened with one political crisis after another. Thousands were left penniless, their life's savings dissipated by the inflation. Hindemith, a descendant of a poor working-class family, at an early age had to augment his family's income by playing in dance bands, motion picture houses, bars, cafes, and theaters.¹¹ His participation in these probably led him to experiment with the jazz idiom in some of his early works.

One early work showing this jazz influence is 1922 Suite für Klavier, Op. 26. It is a parody on dance styles of the twenties. The five pieces are entitled: Marsch, Schimmy, Nachtstück, Boston, and Ragtime. Number Five shows the influences of the heavily syncopated form of Black American music called ragtime. Ragtime flourished in the United States from the 1890's to around 1920. An outgrowth of the dance-music practices of the slaves, it swept through the U. S. with rags by such composers as Scott Joplin. As an accompaniment to a new dance, the cakewalk, ragtime could be heard everywhere.

¹¹Ian Kemp, Hindemith (London: Oxford University Press, 1970), p. 4.

In 1917 a Negro Jazz Band scored a triumphant success abroad as they brought this new novelty from the U. S. to Europe.¹² The syncopations and polyrhythms of the new music could not help but appeal to a post-war music society which was characterized by experimentation and almost total rejection of the accepted principles of tonality, rhythm, and form. The ragged rhythmic imbalance of this music seemed to symbolize the restlessness and hunger for excitement in a war-weary world.

Hindemith's treatment of this new rhythmic conception is quite different from the light, almost always unfailingly cheerful piano rags of Scott Joplin. His version is brutally dissonant and heavy-handed. The directions to the performer in the score say:¹³

Don't pay any attention to what you learned in your
piano lessons!

Don't spend any time considering if you should play
D# with the 4th or 6th finger.

Play this piece very savagely, but always rigidly in
rhythm like a machine.

Consider the piano as an interesting kind of percussion
instrument and treat it accordingly.

These statements, at first glance, seem like jokes. What does he mean by forget everything you learned? And who has a 6th finger?! Yet more than a joke, he is reflecting the attitudes of his society and music in 1922. As a postwar Germany was characterized by rebellion and experimentation, so was Hindemith's new Ragtime. Things were not happy in

¹²Joseph Machlis, Introduction to Contemporary Music (New York: W. W. Norton & Company, Inc., 1961), p. 159.

¹³Peter S. Hansen, An Introduction to Twentieth Century Music, 3rd ed. (Boston: Allyn and Bacon, Inc., 1971), p. 82.

Germany, and the cynical attitude of his society was reflected in what Hindemith wrote and the way he wished it to be played. The rhythmic idiom of ragtime was there, but in an entirely new dimension.

Hindemith, at this time, was experimenting with new ideas and some show up in this work. His fondness of chord systems with unusual intervals is evident in his characteristic use of chords built in perfect 4ths throughout. The linear element resulting many times in dissonant counterpoint shows up in, for instance, his ascending scale on white keys coupled with descending scale on black keys. His advanced harmonic concept involving the free use of the 12 tones yet preserving the tradition of tonality is exemplified as the piece always gravitates towards a tonic C#, although the piece as a whole seems very dissonant.

In spite of the general insecurity of Germany as a nation, the arts flourished during the post-war years. Opera houses and symphony orchestras were being re-established, and art and music schools were being re-opened. Audiences were ready for contemporary music and craving the sounds and rhythms of the new jazz and ragtime music. It was this ragtime style which Hindemith brutally parodied in his Ragtime from 1922 Suite für Klavier.

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This Master's Report contains a taped public piano recital of keyboard music from the Eighteenth through the Twentieth Centuries. The selections presented are: Sonnetto 104 del Petrarca - Franz Liszt; Prussian Sonata #6 - C. P. E. Bach; Sonata, Op. 53 - Franz Schubert; Ragtime from 1922 Suite für Klavier - Paul Hindemith.

Accompanying the recital tape is a series of program notes giving a general preface of analytical comments and discussion of the composers and piano literature featured.