

A MASTER'S PIANO RECITAL
AND PROGRAM NOTES

by

Amy E. Flaherty
" "
B.S., Kanaz State University, 1981

A MASTER'S REPORT

submitted in partial fulfillment of the
requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1983

**ACCOMPANYING MATERIALS
LOCATED IN AUDIO-VISUAL**

Approved by:

Margaret J. Walker
Major Professor

LD
2668
.R4
1983
F63
C.2
Impromptu, Op. 142, No. 3

A11202 571202

IMPROMPTUS

Franz Schubert

Op. 142 was written in the fall of 1827 and was published posthumously by Diabelli in 1838. The third piece in this set of Impromptus is a set of variations, the theme of which resembles the 'Rosamunde' entr'acte in B flat. Schubert also used this theme in the slow movement of the String Quartet in A minor and in the song Wiegenlied to words by Johann Gabriel Seidl (D. 867).¹ In 1820 Schubert was commissioned to write the music for the operetta 'Die Zauberharfe' (The Magic Harp). The music was well received but the libretto was a failure.

"The overture in C Major, using, as had been said, material from the 'Italian' Overture in D Major, is now known as the Overture to 'Rosamunde', and is as popular as any orchestral work of Schubert. It has, actually, nothing whatever to do with the play 'Rosamunde' of December, 1823."²

The theme is in the key of B flat and has a short section which suggests the tonality of G minor but quickly returns to B flat. Though the five variations which follow are of different lengths, they do adhere fairly closely to the theme, as well as exhibiting some freedoms in the use of the theme.

The first variation follows the harmonic structure of the theme more closely than it does the melody. Schubert has one rhythmic concept in this variation that retains its identity throughout with only a few minor exceptions that occur in the left hand.

¹ Maurice J. E. Brown, Schubert's Variations (London: MacMillan and Co., Ltd., 1954), p. 89-90.

² Maurice J. E. Brown, Schubert: A Critical Biography (London: MacMillan and Co., Ltd., 1958), p. 102.

**THIS BOOK
CONTAINS
NUMEROUS
PAGES THAT ARE
CUT OFF**

**THIS IS AS
RECEIVED FROM
THE CUSTOMER**

ILLEGIBLE DOCUMENT

**THE FOLLOWING
DOCUMENT(S) IS OF
POOR LEGIBILITY IN
THE ORIGINAL**

**THIS IS THE BEST
COPY AVAILABLE**

This variation is much more chromatic in its harmony than the theme, making use of many upper and lower neighbors.

M 21



Instead of a D Major chord sounding for the entire measure, Schubert increases the tension and the harmonic interest by changing to a diminished seventh chord on the third beat. As the end of the first phrase is approached, this D diminished seventh chord heightens the arrival upon the first chord in the next measure which is a small cadence. These slight alterations in the lines of the variation add to the increased interest and excitement of the piece. These chromatic alterations are also present in the melody. They create suspensions and appoggiaturas which tend to have the same effect on the listener.

M 32



The F sharp on the third beat could easily have been an F natural, but by using the F sharp, the arrival upon G and then the move to A is more exciting. Schubert also emphasizes the F sharp by his dynamic markings and metric placement. This variation comes to a close by repeating the same measure three times before moving on to the second variation.

The second variation adheres closely to the theme, especially in the harmonic structure. This variation is also the first part of what is known as a "variation pair"; the second half of this pair is the fifth variation. Here Schubert has used a very old practice in which he has written a variation of a variation.³



138-39



M106-107

3 Brown, Variations, p. 191.

On the surface, there is much more melodic motion; large intervals are spanned in a much shorter time period. When the first phrase is repeated in measure 42, the register has been moved up one octave. In the short G minor section, the left hand takes the lead with the melody, giving the chords to the right hand. However, as soon as the tonality returns to B flat, the right hand takes over the melodic line again and moves into the short coda for the end of the variation. The variation is still quite chromatic and displays itself this time in more scale-related ways or triadic motives (measures 46-47). This variation is of a different character than the first, creating a light-hearted, lilting motion, giving the listener the feeling that there are more things occurring.

The third variation marks the beginning of Schubert's departure from the strict following of his theme. The variation is in the key of B flat minor and has a pulsating triplet figure in the left hand that moves against a duple meter in the right hand.

M 63



This is the only variation in the piece that has the repeat written out; there is no change save the displacement of both hands up one octave. The chromatic element is seen in the left hand triplets which are in continuous motion with one member of the chord moving away from the triad one half step and immediately returning. The melodic line seems to be more expressive than the other two variations, due partially to the minor key, the wider spacing between the hands, and the seemingly wider range of the melody. The second section is delineated more readily by a direct increase in dynamics and a change of tonality to G flat Major. This section displays more dynamic contrast within itself

than any other place in the Impromptu thus far. The use of suspensions is also emphasized more in this section, caused by the octave doubling of the suspended notes, than was seen in the first variation.

The connection between the theme and the fourth variation is very obscure. The key of this variation is G flat Major and the melody is originally found in the left hand. This is heard against an Alberti-type figure in the right hand. After four measures, a switch occurs, giving the melody to the right hand until the end of the first section. In the second half, this alternation time span is cut in half; the left hand begins with the melody but for only two measures, relinquishing it to the right hand. It creates a definite feeling of "back-and-forth" for the listener. The melody itself is of a more agitated character than the flowing melody of the variation immediately preceding. It is basically triadic in structure, outlining the harmony of the measure. There are still non-harmonic tones present in the melody, some more strategic in creating tension than others. The extreme registers of the keyboard are exploited when the melody moves between the left and right hands. The short codetta that occurs at the end of each variation is longer in this variation in order to effect the modulation back to the original tonic key of B flat.

The fifth variation, as already mentioned, is the second half of a "variation pair". This is more readily seen in comparing Variation Two and Five measure by measure. The most obvious connection between the two is the fact that the left hand has the melody at the beginning of the G minor section in both variations. This lasts for about two measures in each case and then returns to the original melody in the

right hand. The melody in Variation Five consists of scale passages; the particular scale is determined by the underlying harmonic structure which is similar to that found in the second variation. Again Schubert makes good and prominent use of suspension which can be heard at the end of each scale pattern. The character of this variation evidences a return to the idea of its partner, Variation Two, in a lighter and more playful manner. This feeling is created by the smoothness and ease with which the scales are played. At the end of the variation, the scale slows and becomes staccato instead of the legato previously heard, and finally halts on a dominant seventh chord, leading into the coda.

The coda is a return to the opening theme, tranquil, almost religious in character, and is actually prolonging the resolution of the dominant seventh chord until the final cadence is heard. The final coda prompted this reaction from Maurice J. E. Brown:

"In this Impromptu the 'Rosamunde' theme is given at the end in full chords which contain piquant harmonic changes and delayed resolutions, colorful but subdued, and which form an excellent foil to the sparkling runs of the last variation."⁴

Impromptu, Op. 90, No 2

The four Impromptus of Op. 90 were written in the latter half of 1827, and the first two were published by Haslinger in December of that year. Each is written in a flat key and shows Schubert's ability to use the ABA form most effectively. The second in this set is written in the key of E flat withing a 3/4 meter; it is a 'moto perpetuo of gossamer-like delicacy and lightness."⁵

This Impromptu is based on a descending E flat scale and written in a constant triplet figure. The first two statements of this motivic

⁴ Ibid., p. 191.

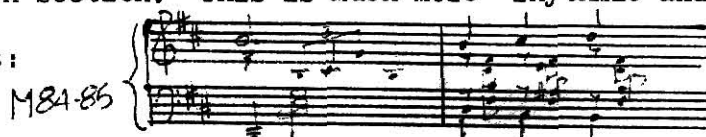
⁵ John Reed, Schubert: The Final Years (New York: St. Martin's Press, 1972), p. 163.

6

scale are heard in the Major mode followed by two sequential passages moving through the circle of fifths, beginning in A flat in the minor mode (measures 25-45). There is a return to the original material which quickly moves on to the end of the section, eliminating the repeated phrase. The end of the A section is in the minor mode, preparing for the B minor section.

The harmony in the B section is governed by the left hand which also has a melodic bass line. This becomes obvious when looking at the number of chords that are in inversion. There is some use made of chromatic harmony, more readily seen in the sequential passage. The melodic line makes use of the chromatic scale in addition to the E flat scale and in measures 62 through 70, extensive use is made of this scale which also effects the harmonic movement below it. The left hand moves through a series of secondary dominants, but it is all done in a stepwise motion, one or two voices moving in each measure. This passage leads into the closing statement of the first section which ends with an E flat melodic minor scale and then a G flat Major chord. G flat is the relative Major of E flat minor and is enharmonically spelled as F sharp. This provides the relationship between E flat and B minor, the key of the second section.

The B section is a definite contrast to the flowing, scalar character of the A section. This is much more rhythmic and has a more motivic basis:



providing a change from the constant triplet motion of the first section. The key of B minor is established between measures 101 and 110. There is sequential material leading back to the original B minor motive; this motive remains in the key of B minor until the end of the section.

Schubert has made use of a small sonata allegro form within this B section: tonic to dominant, development, and return to the original theme in the tonic key. This is by no means an extensive sonata form, but it does have some basis within the sonata allegro form. As the end of this section is approached, Schubert makes effective use of hemiola to transfer the listener back to the A section.

M160-162



This rhythmic transition occurs simultaneously with a key change from B minor to E flat. It is done subtly by moving the bass note down one half step, but the harmonic change to the ear is anything but subtle. The B flat in the bass then becomes the dominant seventh chord and leads directly into the A section which is an exact repetition.

The coda begins as a repetition of the B section, fluctuating between the two keys of B minor and E flat minor before settling into E flat minor in measure 266. The descending scale passages also appear again, moving down the keyboard. The work closes with a series of block chords in the lower register of the keyboard.

The interest of the listener is best maintained by adhering carefully to the dynamic markings given by Schubert. By doing so, the high points are more discernible, and the contrasts are greater.

Schubert himself was not as an accomplished a pianist as some of his contemporaries but it is said that:

"his fingers ran over the keys as if they were mice. The E flat Impromptu may well be one of the works in which Schubert's playing gave rise to this statement; for the piece calls for the lightest of mouse-like touches, and the passages in the E flat sections are so exquisitely laid out that fingers cannot fail to travel fast and smoothly over their curving lines."⁶

⁶ Gerald Abraham, editor, The Music of Schubert (New York: W. W. Norton and Co., 1947), p. 120.

This Impromptu is very light and almost delicate in character but also shows some of its more biting and dynamic qualities in the B section.

Impromptu, Op. 90, No. 3

This Impromptu in the key of G flat Major is written in a three-part, ABA structure but does not provide the listener with a great deal of contrast in the B section. The constantly flowing triplet figure is the device which contributes to this lack of contrast. The sections are almost of equal length, creating a symmetrical effect. The A sections in G flat are more peaceful than the B section where most of the agitation and activity occur. The key relationship between the two sections, A and B, is a minor third. E flat minor is the tonality of the B section with a small tonal cell in C flat Major (another tertiary relationship). Preceding the return of the A section, however, there is a cadence in E flat Major. This creates a very nice and pleasing effect for the listener.

The main feature in this work is the melody. It is a very lyrical, almost poetic, melody that only Schubert could write. It reflects his ability to write symmetrical, well-constructed phrases that complement each other. Several phrases seem to begin the same way or have many of the same melodic notes; but there is one note which changes the color or feel of the entire phrase.

M 30-31



It is important for the performer to realize this so that he may bring this to the attention of the listener. In conjunction with this, the dissonances created by the suspensions in the line should be emphasized or be given special attention. They help create the tension that is

built up within the melodic line, and their resolutions provide a momentary release.

There is nothing outstanding harmonically, by this I mean unusual or offensive to the ear. The basic overall structure of the work involves tonic, pre-dominant, and dominant functions. However, it is Schubert's use of substitute chords in many instances that provide the harmonic interest and color of the entire work. It would have been just as acceptable to have left the entire first two measures as a tonic chord, but instead, measure 2 is a "vi" chord; still tonic function, but adding more color to the melodic line. He also makes use of borrowed chords that provide more of this color.

M35 & M37



An interesting aspect in this work that must not escape mention is rhythm and all the different aspects which surround it. The first item that arises is the meter signature, $\frac{3}{4}$, and the extremely long measures. This "gives the impression of unhurried motion which the interpretation of this piece seems to demand."⁷ The constant triplet figure, in conjunction with the long whole and half notes also add to the flowing idea of the work. In the B section a triplet figure is introduced into the bass line periodically which aids the more spirited character of this section. The rhythm of the melody also changes in these areas from the whole or half note to $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$, adding even more to the tension.

The G flat Major Impromptu has a character that is quite different from any of the other Impromptus in Op. 90 or Op. 142. This is a peaceful work, very soothing with little agitation. However, these agitated,

⁷ Ibid., p. 120.

more spirited spots lend credence to thinking of this piece as a nocturne. The work has a romantic character that cannot be overlooked by the performer. Special attention must be given to line and dynamics, in short, interpretation. The nuances used by the performer can add greatly to the overall effect of this Impromptu.

SONATE À QUATRE MAINS

Francis Poulenc

Francis Poulenc was born in 1899 and began to play the piano at the age of five. At the age of sixteen, Poulenc decided to concentrate on the piano and became a pupil of Ricardo Viñes, a well-known interpreter of Faure, Debussy and Ravel. Viñes in turn introduced Poulenc to many prominent musicians who later influenced Poulenc's compositional style. "Only two of "Les Six" may be said to have found the piano a really happy medium. Of these Francis Poulenc has been the most consistent and the most successful."¹ "In January 1918, Poulenc was called up for military service. . . He had, however, not forsaken composition in the course of his military duties. The Mouvements perpetuels and the Sonata for Piano Duet were written at the Piano of the local elementary school at Saint-Martin-sur-le-Pré "² while in the military. The sonata is a three-movement work and follows the normal, expected character of sonata movements. The texture automatically is thickened because the piece is a duet. However, Poulenc wrote in such a way that the thickened texture never overpowers or obscures the melody.

The first movement, entitled Prelude, is written in traditional sonata allegro form but is not complex in any way. The Seconda part is an ostinato, pedal point that is unceasing and rhythmic in the exposition and recapitulation. The opening chord is a seventh chord with an added

1 Norman Demuth, French Piano Music: A Survey With Notes On Its Performance (London: Museum Press, Ltd., 1959), p. 115.

2 Henri Hell, Francis Poulenc, trans. from the French by Edward Locksperger (New York: Grove Press, Inc., 1959), p. 8.

second, built on middle C. The Prima part spans the entire keyboard, playing the same chord on both sides of the Seconda part.

The entrance of the Prima is the beginning of the A theme, characteristically using the high and low registers of the keyboard. Between the first and second themes, both parts have a four measure bridge in the ostinato figuration that has been constant. The B theme is in the highest voice in the Prima part and presents the motive in its most concise form. This motive is also in the A theme but has some ornamentation that disguises its simple form.

The development is two eight-measure phrases in length with a three-measure bridge between each phrase. The first phrase is played only by the Prima part and contains some cadenza-like elements. Consequently, some rubato or "stretching" may be used. The second phrase, in direct contrast with the first, is more rhythmic and lilting in character. The Seconda is heard in this phrase in a new ostinato pattern that takes on two different forms, each form four measures long.

The second half of this last phrase is the most active and exciting part of the movement, increasing the tension to an extremely high point dynamically and rhythmically without releasing it before moving on to the recapitulation. The melodic material of the development can be found most readily in the B theme of the exposition.

The recapitulation is an exact repetition of the exposition and has a two measure coda. The coda is marked "Presto strident", the only major

tempo change in the movement. The final chord of the movements is the chord that has been the pulsating ostinato throughout. The distribution of the notes in the chord are the same as in the opening of the movement when both parts were heard together.

The harmony is diatonic but identifying the exact key is somewhat difficult. The key signature would indicate B flat Major or G minor. The A theme of the exposition would indicate F Major. The B theme centers around G. The pedal point in the Seconda part is a seventh chord built on C (the final chord of the movement). The C chord would seem to indicate F as the tonal center. However, the basic tonality of this movement is C: C is established in the ostinato. In the A theme, F is the tonal center (the sub-dominant of C); G is the tonal center in the B theme (the dominant of C); and the pedal point in the Seconda part indelibly prints C in the mind as the tonal center.

Rustique is the name of the second movement, the tempo is marked "Naif et Lent", and the three-note motive found in the first movement is heard again, becoming a dominating factor in this movement also. The melody is in the bottom voice of the Seconda part for four measures then is doubled by the Prima part in the treble. Some rubato is indicated by Poulenc in this first phrase, contributing to the more lyrical character of the melody. The right hand of the Seconda provides the accompaniment in another continuous pattern.



The second phrase of this movement finds the melody in the left hand of the Prima against a more elaborate accompaniment figure in the Seconda. This accompaniment has a fast harmonic rhythm, changing chords on every eighth-note, on the surface. On a deeper level, however, that walking bassline is moving from D up to G (measures 9-10). In these two measures the melody is an embellishment of the motive already discussed. The following two measures present another development of this motive when it moves to the right hand of the Seconda part. The Prima provides the accompaniment, a trill. The last three measures of the phrase display a three-voice texture that on the surface level may appear to be greater in number. One voice is in both hands of the Prima part and is doubled in the tenor voice of the Seconda. The soprano of the Seconda has the same melody heard in measures 9-10, and the bass has the accompaniment figure.

The last phrase of the movement is a combination of the first two phrases, bringing this short but delightful movement to a quiet close, in a manner similar to the bridge between the second and final phrase.

The main features of this movement seem to be the melody and texture. The melody is heard in several different registers and intensities, providing the small amount of contrast. The melody is the dominant factor and "enjoys" the new ways of developing the original motive.

The harmony is again quite simple and is centered around the tonic of C. The final measure of the movement, however, is based on the dominant, leaving the listener "up in the air" and waiting for what they think they should hear. On the whole, the movement is very peaceful and lacks the tension felt in the first movement.

The third movement, Final, is constructed in an ABA form that features elements of the first two movements. The A section presents a new theme, very rhythmic and almost dance-like in character. This theme is first heard in the Seconda and repeated again in both parts. In the second phrase of this section, the harmony takes an interesting turn not seen before. This phrase is developed from the first and is played in both hands of each part at the interval of a Major seventh.



The harmony of all previous material is diatonic and has C as the tonal center. When the melody is doubled at the interval of a Major seventh, it is over a G pedal, the dominant, and leads into the B section which begins in G--a modulation has occurred.

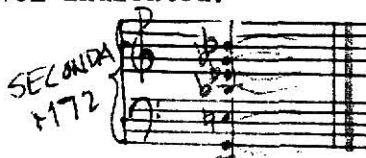
The B section has a tempo change indicated (from "Tres vite" to "Presto"), making the change between sections easily noticed. The first phrase of this section is based on the first theme in the A section and uses an additive process beginning with the bass voice and moving to the tenor, alto and soprano. Each voice is added every two measures which is the length of the theme.

The second eight-measure phrase (measures 27-33) is based on two melodies heard in previous movements. The first four measures comes from the development of the first movement. However, the tenor voice at this point (right hand of the Seconda) has the first half of the A theme of the third movement! The second half of this eight-measure phrase has the B theme from the second movement, and the Seconda part is material from the development of the first movement (measures 41-44 of the first movement).

This is immediately followed by the opening rhythmic pattern of the first movement, providing a two measure transition into the next phrase

which is the A theme of the third movement (measures 36-48). This motive is heard six times on three different beginning notes which outline a C Major triad. The texture is constantly fluctuating at this point, moving between two voices in the Seconda and all four voices (adding the Prima). The change is quite regular--every two measures and the beginning notes change every four measures. Throughout these measures, the tempo and dynamics steadily increase by virtue of the music itself; it is a natural tendency to increase the tension.

In order to release this tension a more sedate melody is heard again from the A theme of the second movement. These four measures act as another transition, on a larger scale, for the return to the A section. The original tempo and a feeling of relative relaxation return. The A section repeats itself and finishes the movement with a two-measure coda marked "Presto", pianississimo. It is a very effective, yet tense coda, because the tension of the entire sonata is not released until the final chord. Moreover, this final chord still has elements of tension in it, creating a new sonority. The C Major triad is in the left hand of both parts. The right hand of the Seconda is an E flat minor chord, and the right hand of the Prima is a G flat Major chord! The sound is quite good, especially at the pianississimo dynamic level indicated.



The entire sonata is delightful and presents melody as the most important of the elements. "Almost everything (Poulenc) has written has been directly or indirectly inspired by the purely melodic associations of the human voice. Development in his music consists for the most part of a succession of melodies."³ The majority of this sonata's melodies

³ Hell, op. cit., p. 87-88.

were all based on a three-note motive presented as the beginning of the sonata. Another feature of Poulenc's style that permeates this work is the clarity of texture. The melody is never obscured by texture; it does not become so thick that the dominant feature of the music is covered.

When the sonata was published by Chester's in 1919, Ernest Ansermet had this to say:

"I do not wish to hide by pleasure in seeing this music which strikes me as the most genuine and alive music that France has recently produced. Each of the three short movements establishes new harmonic boundaries without, however, any unnecessary embroidery. Using the simplest of musical devices and built on an equally simple though by no means unattractive pattern, the three movements do, in fact, amount to a sonata in the sense that Debussy's Pour le piano and the earliest examples of the form may be considered sonatas. Both harmonically and melodically they are very much to the point, showing a thoughtful knowledge of Stravinsky but unmistakably French in spirit: they reveal something of the subtlety of Ravel, the joviality of Satie, particularly in the Finale, and occasionally a spirit of abandon (in the sixth bar of the movement entitled Rustique) that recalls Chabrier."⁴

⁴ Hell, op. cit., p. 9.

TOCCATA CON FUGA IN E MINOR

Johann Sebastian Bach

Bach wrote seven toccatas for the keyboard which reflect Italian, north German and French influence. He was partial to the French Style Brise in which "melody and bass notes are sounded not simultaneously but one after the other."¹ This style is found in the Toccata in E minor periodically, but it does not dominate or overpower the work.

The Toccata and Fugue in E minor of J. S. Bach was written prior to 1708 in Mulhausen. This was a product of his early years as a composer and does not reflect his mature style. The work is not written as four separate movements but is definitely sectionalized by changes in tempo, meter signature, and the overall character of the sections. The first section is a small toccata in an allegro moderato tempo; the second is a short double fugue; the third is an adagio; and the fourth section is a full three-voice fugue. All four sections are in the key of E minor and no real modulations to another key occur, except for an occasional tonal cell in a new key.

The opening section begins in a two-voice structure which, at first glance, seems to be only one voice, but quickly becomes a three-voice structure. The first two measures establish the tonality of E minor by outlining the triad. A full cadential progression (I IV V I) is heard and the third voice enters. At the entrance of this third voice, the style brise makes its first appearance. The three eighth-note motive is the unifying factor through the entire first section, and in conjunction with the style brise, brings the section to a close.

1 Willi Apel, "Style brise", Harvard Dictionary of Music, p. 812.

The second section is a double fugue written in a fairly slow tempo. the fugue begins in the alto and tenor voices and is approximately three measures in length.



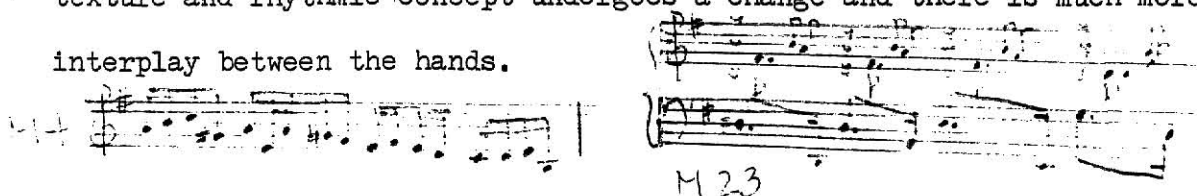
The two subjects are then heard in the soprano and bass voices; the tenor subject (B) moves to the bass; the alto subject (A) moves to the soprano. The alto and tenor lines continue as free voices. At the end of the subjects, there is usually a cadence, authentic or deceptive. The only time the subjects overlap in pairs is at the end of this fugue (measures 25-26) for two beats. It is not an authentic use of stretto, however, because the B subject is not found in its entirety. The episodes in this fugue are sequential in nature. The first episode is five measures long, the second half of which moves through the circle of fifths, beginning with E. Within this episode there are two cadences of minor importance. The other three episodes make use of a motive that is consistently found in this small fugue.



It moves between the voices in an alternating pattern. In measures 16-18, it is also found in counterpoint with the two subjects in the tenor and bass lines. The deceptive cadences found in this fugue are simple prolongation devices that Bach uses effectively. The final cadence is the only cadence that is extended for more than two or three beats.

The adagio section has a linear concept which moves over the entire keyboard. There are instances when it is only one voice and others when it is three or four voices. This linear concept outlines triads and makes use of the melodic and harmonic forms of the minor scales. The majority of the "melody" is in the treble with occasional spots in the bass, as an extension of the treble line. However, at measure 22, the

texture and rhythmic concept undergoes a change and there is much more interplay between the hands.



The harmonic rhythm of this section is extremely slow, and cadences are much less in number than in the two previous sections. A cadential spot or a chord change is usually done in similar fashion: first in the soprano and alto, then in the tenor and bass.

M 23



At measure 22, when the texture changes, the harmonic rhythm also changes-- it becomes faster; a new chord every two beats. However, at the end of this entire section, the bass line becomes a pedal point and leads into the final cadence.

A three-voice fugue, the fourth section, acts as a balancing agent for the other three. This fugue is unique for several reasons: its subject is unusually long for a fugal subject; it does not have any key areas other than E minor or B minor; and it has two countersubjects that are heard in various combinations against the subject.

The subject, four measures long, in a 4/4 meter, is totally comprised of sixteenth notes: The two middle measures are sequences in themselves. The first two beats of each of these measures outlines a Major seventh; beats three and four are a minor triad in first inversion. The entry of the second voice in B minor produces a real answer to the subject and the countersubject is heard for the first time. After a one measure episode, the third (bass) voice enters in E minor and sounds against both countersubjects. Another episode (three measures long) closes the exposition of the fugue and leads into the middle section.

The middle section is dominated by episodes (a total of 24 measures as opposed to 12 measures of "subject" material). Every one of these

episodes, however, has its origin in the subject or two countersubjects. They are sequential in nature and often combine and alternate between motives from previous material.

The final section of the fugue finds the two countersubjects embellished. When the second countersubject is heard immediately before the coda, it is not found in its entirety but has two beats missing. In this final section, the subject is heard in the alto (where it was originally heard) and after a four measure episode is heard again in the bass voice. The coda begins in three voices, leading to one long line of non-harmonic tones and outlining the Tonic and Dominant chords in E minor. This linear passage spans all three of the voices as it moves from soprano to bass. The final chord is outlined in a manner similar to many of the chords in the preceeding Adagio section.

The only major key areas ever touched as E minor and B minor. There are several minor cadences in A minor within the episodes that act only as sequential or passing material. The only deviation from this "norm" is a fairly important cadence in G Major (relative of E minor) in measures 47-48. This cadence occurs about half way through the longest episode in the fugue. Bach does not remain in G, however, but quickly moves on, preparing for the final section of the fugue. Because the subject itself is long, its construction does not lend itself easily to other key areas as would a shorter subject.

The second countersubject is derived from the first and parallels it almost exactly, whether in sixths or thirds. The two countersubjects work together against the subject in a variety of ways. Often, they will stay in their respective voice line, but there are instances when the two countersubjects will exchange voices. There is also one example when the second stops and the first takes over (measures 31-34).

This fugue is not highly complex in relation to some of Bach's later work, but it is quite unique in the way he makes use of the long subject and two countersubjects.

SONATA IN B FLAT, OP. 22

Ludwig van Beethoven

Introduction

The piano sonata in B flat Major, Op. 22 of Ludwig van Beethoven was written in 1800 and is dedicated to Count Johann von Browne. In April, 1802, Beethoven wrote to Hoffmeister (publisher), "My sonata is beautifully printed, but it has taken a jolly long time."¹ Sketches for Op. 22 are found with sketches for the Quartet in B flat, Op. 16, No. 6 and the layer movements of the Quartet in F.

"These sketches therefore belong to the year 1800, but may date back to 1799, from which it would appear that Beethoven worked an unusually long time on this sonata. . . . Of special importance is the fact that the theme of the ('Six Easy') Variations" is the same as the first episode of the rondo of the Sonata in B flat and the circumstance that the sketches are almost of the same date indicates that the identity was not accidental."²

This sonata is one of the last written in a four-movement form and marks the end of Beethoven's first compositional period. Between 1800 and 1802, "he produced at high speed a series of increasingly experimental pieces which must be seen in retrospect as a transition to the middle period."³ After the piano sonata, Op. 13, Beethoven turned to more cheerful subjects as is evidenced by Op. 14 and Op. 22. The subject matter in Op. 22 is almost always in a gay, happy character that can become quite infectious. Beethoven himself was quite proud of this sonata when he said, die Sonate hat sich gewaschen."⁴

1 Paul Nettl, Beethoven Handbook (Westport, Connecticut: Greenwood Press, 1956), p. 173.

2 Alexander Wheelock Thayer, The Life of Ludwig van Beethoven, Vol. I (New York: G. Schirmer, 1921), p. 279.

3 _____, "Beethoven", New Grove Dictionary of Music and Musicians (London: MacMillan Pub., Ltd., 1980), p. 376, II.

4 Nettl, op. cit., p. 173.

First Movement Allegro con brio

The first movement of Op. 22 provides the motivic basis for the entire sonata within the first four notes. This motive is seen in three different forms throughout the four movements, while retaining some of its most basic characteristics. In comparing the opening of each of the four movements, this similarity becomes obvious.



Each of these motives themselves become an integral and very structural part of their own particular movement. An interesting observation is that the motives of the second and third movements are identical; the pitches are even the same. The imagination of Beethoven shines through when one realizes this and then discovers the completely different ways in which he treated the motive. Two of the most obvious differences are that of key and tempo. The other differences are more subtly hidden but just as effective.

The first movement is in sonata-allegro form, each of the three sections are approximately equal in length; the development is slightly shorter. The exposition is divided into six significant phrases, each serving its own function. The movement starts with a small introduction, presenting the motive, or A theme, which then begins a triadic, motivic ascent, moving through the first phrase. The second major phrase division acts as a transitional phrase from the key of B flat to the key of F Major. The closing phrase adds some interest to the exposition by moving between the Major and minor modes of F. There is an ascending and then descending F Major scale, two statements of the motive and a

perfect authentic cadence to close the exposition.

The development has two parts that are seen and heard in different textures, using the thematic material of the exposition. The second half is much longer but does not have as much harmonic movement as does the first part. The majority of the key areas travelled through is in the first half, while the second half seems to display continuous motion.

"In character, (the passage seems) more intensely goal-directed than in sight of a goal. The music is "about" driving energy, the force of which will never be felt if a safe, comfortable tempo is chosen since such a tempo betrays the repetitive nature of the writing."⁵



The development ends on a very long dominant seventh chord that leads to the recapitulation (similar in construction to the exposition).

The harmonic content of the movement is interesting and presents much in the way of contrast. Some sections are very simply constructed and do not cause any concern when trying to label chords within the key. Other areas, however, cause much anxiety when trying to attach Roman numerals! Generalizing, the more harmonically complex areas are those that are not imbued with sixteenth notes, but create the feeling of a slower tempo (measures 14-15 and measures 143-146).

Another characteristic is the prolongation of resolutions. This occurs in both the exposition and recapitulation in two different places. Measures 26 through 30: measure 26 is a Major-minor seventh chord built on D which should resolve to a G Major chord. However, this resolution is not reached until four other chords are heard. The resolution of the D seventh chord in turn acts as a secondary dominant to C which becomes part of a perfectly acceptable cadential move. (This

5 Kenneth Drake, The Sonatas of Beethoven (Bloomington, Indiana: Indiana University Press, 1972), p. 30-31.

also occurs in measures 157-161.) The other delayed resolution spans six measures (43-48 and measures 174-179). The expected resolution of measure 43 would be a B flat chord (tonic). However, the next measure is a dominant seventh chord of the VI chord, causing a deceptive cadence (F: A⁷/D). The next chord is a diminished seventh chord built on a sharp fourth degree of the scale, moving to a diminished seventh chord of the tonic, a C dominant seventh chord and finally the desired resolution.

A major use of contrast can be seen rhythmically. The delineating factor in this case is the importance of the  figure. When the sixteenth note motion stops, the tempo seems to relax, become more calm, more chordal. The constant sixteenth notes, however, are much more insistent and driving in character; they create a feeling of urgency, almost pent-up emotion. The changes between these two characteristics is not always abrupt, and they are seen simultaneously: measures 22-30 and 153-161. Another example of the combination of the two types of writing can be seen in the entire second half of the development. The constant  figure is in the right hand against quarter notes in the left hand. The slower harmonic rhythm, especially the prolonged dominant seventh (almost 15 measures) prepares the listener for the return to the A theme. The performer must be careful when the constant sixteenth note motion stops that the tempo does not slow because of a change in the style of writing.

After restating the motive twice, two final chords close the first movement. "Few of Beethoven's works display such confident, conscious joy in existence. The movement is clearly written for the pianist and is full of musical vitality."²

⁶ Paul bekker, Beethoven, trans and adapted by M. M. Bozman (New York: AMS Press, 1971), p. 104.

Second Movement Adagio con molto espressione

The second movement, Adagio con molto espressione, is written in the key of E flat Major (the subdominant of B flat) in a 9/8 meter. It has been described as "marvelously spiritual and tuneful, a foretaste of the nocturne of the romantic period",¹ and "tinged with the lushness of Italian melody."² It is a highly lyrical movement that abounds with suspensions in the melody and harmony.

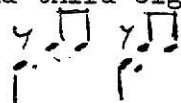
The movement is written in a sonata-allegro form that is made up of eight-measure phrases with an occasional extended phrase. This occurs most frequently at the end of the exposition and recapitulation in the appearance of extended cadences and consists of dominant and tonic chords. The development section, however, is without any extended phrases. Within the larger eight-measure phrase, smaller sub-phrases are found in two and four-measure units. The performer must be aware of these smaller sub-phrases and realize that they are only a means to a greater end, the true end of the phrase. By such realization, a "choppy" concept in performance is avoided.

The melody is in the treble range throughout except in one area in the exposition when it is in the tenor and again in the recapitulation (measures 19-21 and measures 66-68). Against this very lyrical melody is a constant bass line, sounding on almost every eighth-note in each measure. This bass line provides the harmonic basis for the movement, allowing the melodic line more freedom as it unfolds. The melodic

7 Ibid., p. 104.

8 J. Alfred Johnstone, Notes on Interpretation of 24 Famous Piano Sonatas by Beethoven (London: New Temple Press, c ?), p. 98.

line is extremely lyrical, full of non-harmonic tones and uses suspensions in the most advantageous way. In contrast with the long lyrical line, the melody also makes use of a short two-note slur that is heard on the second and third eighth note of the three-note group.

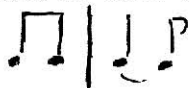


Again the performer must be careful to perceive this passage in the long line rather than in the short, stunted conception that is possible. The other major feature of this melodic line is found at the end of the exposition and recapitulation. The melody takes on a cadenza-like character and seems to float into the closing cadence. In this section the performer can use some rubato to give shape and expressiveness to the line. Care must be taken however, not to take the line out of context.

The harmonic construction is fairly simple in the exposition with an occasional secondary dominant. The cadences are typical (I_6^b V I) and are often extended to emphasize the particular cadence. The harmonic interest is found in the development which involves two sequential passages, each one being eight measures long. The first passage is based on the circle of fifths, beginning with a G^7 chord and finishing in A flat minor (the beginning of the second phrase). The left hand has the constant eighth-note figure found in the exposition and the right hand has two independent lines that are based on the opening motive of the movement.



The second phrase begins in A flat minor, is also full of suspensions but is constructed differently. The left hand and one voice in the right hand provide a constant sixteenth-note accompaniment that is in thirds or sixths. Above this is the melody, a derivation of the opening motive.



This passage

finally settles on a B flat seventh chord, providing for the return of


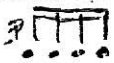

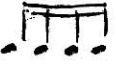
the opening theme.

The recapitulation is very similar to the exposition but does have more ornamentation in parts of the melodic line. As expected, the movement cadences in E flat Major, bringing the listener to a very calm and serene closing.


Third Movement Menuetto

A minuet and trio comprise the third movement of the sonata. This is a short yet delightful movement in the key of B flat and G minor (trio). The minuet is gayer and more lilting in character than the trio which presents a more somber image. It is written in a 3/4 meter; each phrase begins on a anacrucis.

Structurally, the A section (minuet) is longer--one eight measure phrase and a six measure extension--than the B section (trio). On a smaller scale, the three phrases of the A section provide an ABA within themselves. The two phrases of the B section contrast directly with the A section but are symmetrical eight-measure phrases.

The two short motives on which this entire movement is based can be found in the first two measures.  AND 
 Another possible motive is  . This, however, can be directly traced to the shorter motive already show. The predominant motive is  ; it appears constantly throughout the movement.

The melodic line is found in the right hand in the A section, presenting an uncomplicated, "expected" line with the left hand providing the accompaniment. In the final measures of the section however, another

voice appears in the extension (measures 24-30). This inner voice is merely an octave transposition of the motivic phrase but it does lend a certain coherence to the extension in continually presenting the V-I cadence. The melody of the B section, as can be expected, is in direct contrast with the A section in several ways. The most noticeable is the key change to the relative minor. Secondly, the melody has shifted to the left hand. The character of this section is much more driving, pulsating, and even frenzied. It is a non-stop sixteenth-note line, based on the  motive which outlines the important triads of G minor. Acting as a balance to this commotion, the right hand is strictly chordal, providing a harmonic basis for the melody. The sforzando on some of the chords is crucial in achieving the desired effect. They help create a slur effect or a suspension. The sforzando appears on the half note which begins on the second beat of the measure. This develops an almost syncopated feel that is not resolved until the end of the phrase. Between measures 39 and 42, the right hand does become more involved in the motion, providing a small contrast within this minor section.

Another aspect of contrast between the two sections is seen in the treatment of the tempo. Both must maintain a strict, even tempo. The melodic line in the A section, however, lends itself more easily to relaxation of that tempo in certain spots (especially cadences), more so at the end of a phrase. The desired effect in such spots is a "breath", not a ritard but an immediate return to tempo as the next phrase begins. The B section, because of its continuous character does not "relax" as easily.

The extension, when heard for the last time, brings all the tension and excitement to a close by repeating that short motive in a V-I pattern.

A bit of tension returns when the harmonic rhythm is shortened in measures 28-29 but is quickly released in the last measure.

Fourth Movement Allegretto

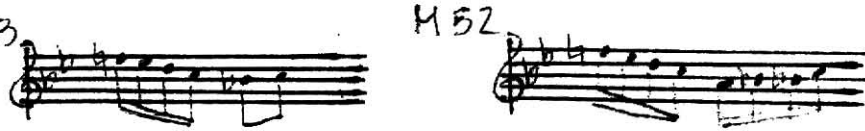
"Beethoven did more than any other composer to establish the sonata-rondo as a major form."¹ The fourth movement of Op. 22 is a primary, almost 'textbook' example of a sonata-rondo form. Because a sonata-rondo combines elements of both forms, perhaps a short review of its construction will provide more insight, using the fourth movement as an example.

The movement is divided into three basic parts, each of unequal length. The first major section may be regarded as the exposition. This consists of the primary or A theme in the tonic key (measures 1-17), a secondary theme, which is in the dominant (measures 18-49), and the primary theme, again in the tonic key. The middle section of the rondo is referred to as the "episode" by Paul Fontaine in his book, Basic Formal Structures in Music, rather than the development because it rarely shows any developmental techniques. It is unrestricted as to key and little connection can be seen between this section and the primary theme (measures 67-111).² The final section, the recapitulation, is entirely in the tonic key, including the secondary theme (measures 112-181). The coda is also considered part of the recapitulation and is based on previous material (measures 182-199).

9 Paul Fontaine, Basic Formal Structures in Music (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1967), p. 168.

10 Ibid., p. 168.

Beethoven however, does not adhere strictly to the sonata-rondo form because the primary theme is not always heard in exactly the same way as would be expected in a true rondo form. The first time Beethoven changes the theme, it is extremely subtle and may go unnoticed by the average listener. M.3.



In the recapitulation, however, the differences are quite obvious. The first appearance of the primary theme in the recapitulation finds the melody in the left hand, in sixths; directly contrasted with the exposition where the melody is in the right hand. The second half of the theme, usually in sixteenth-note octaves in the right hand, now becomes a line of broken octaves in thirty-second notes (measures 121-126). The final time the theme is heard is yet another variation of the original. The theme has had non-harmonic tones added and the rhythm has changed to a triplet figure, against a duple left hand. This creates more tension than any previous alterations in the theme but reaches even higher levels of tension when the first member of the triplet is replaced with a rest, leaving only two notes of the triplet sounding. Throughout all these variations of the theme, the left hand retains its calm, 'normal' form, providing some stability for the changing melody.

The primary theme is quite lyrical and singable in character. It is also full of suspensions, accented passing tones, and appoggiaturas. It consists of an antecedent and consequent phrase which is modelled very closely on the first phrase. (The most noticeable difference is that the melody is doubled at the octave--a fairly contrapuntal construction.) The bass has its own melodic line, making use of non-harmonic tones.

Contrasting the primary theme is the secondary or B theme. The first half is much more homophonic and chordal in construction. It has

larger note values and has some ornamentation not found in the primary theme. The second half is still more contrasting. It basically arpeggiates an F Major chord, three embellishing chords and then settles again in F.

The Episode begins in B flat minor, reminiscent of the secondary theme. However, it quickly cadences in F minor which is the first key area. This F minor section is highly contrapuntal with the melody in the left hand and the right hand providing the accompaniment. On another level, however, these two lines are moving in contrary motion with each other, creating a very interesting effect. After another cadence in F minor, a thinner texture and the contrapuntal, rhythmic aspect return (measures 81-94). These measures are based on the first two measures of the B (secondary) theme and bring about a modulation to B flat minor. This section is difficult rhythmically and must be done accurately in order to hear the voicing of the parts and the rhythmic changes. The B flat minor section is a repetition of the F minor section, which in turn leads to the transition to the recapitulation.

This movement is not harmonically complex. Many chords are found in inversion, due to such a melodic bass line. The use of secondary dominants is not as prevalent as in the first movement of the sonata. All the structural chords can be described as either Pre-Dominant, Dominant, or Tonic in function, and the others act as ornamentation or embellishment to the structural chords. The section that seems to provide the most harmonic interest and create the most tension is the Episode. Because it is in a minor key throughout, it is in direct conflict with what precedes and follows it. It is in constant motion, changing chords rapidly on the surface while on a deeper level the harmonic rhythm does not change. In the middle of this section, the tonic is obscured

and the emphasis is placed on the rhythmic motive of the B theme. The key areas follow a stepwise pattern from F down to B flat before cadencing in B flat minor for the last part of the Episode.

It appears that Beethoven concentrated his efforts in the sonata-rondo on rhythmic movement. The rhythm is the prevailing factor and seems to permeate the entire structure. Each change in the primary theme can be traced to a rhythmic variation, rather than a melodic one. The most obvious of these changes can be seen in the last occurrence of the theme when it is presented in triplets against the duple bass. This "2 against 3" rhythm is very effective but is heightened even more when the first of the triplets is omitted (measures 173-175). The release of this rhythmic tension is brought about in the coda but is not completely resolved until the very end of the movement. The coda itself provides much in the way of rhythmic interest because of its constant thrity-second note motion in the left hand. The most rhythmically complex part occurs in the middle section, as previously mentioned. This section must be treated with care and careful study given to its rhythmic and melodic aspects in order to achieve a clear understanding of the countrapuntal lines that are at work.

This rondo is a delightful piece,

"based on simple harmonies, graceful without being superficial, although deeper stirrings are repressed to allow a peaceful, joyful mood to bear sway. The rondo of Op. 22 is the last and most exquisite expression of a period of intensely conscious happiness."¹¹

11 Bekker, op. cit., p. 104-105.

BIBLIOGRAPHY

- Abraham, Gerald, editor. The Music of Schubert. New York: W.W. Norton and Co., 1947. 342p.
- Apel, Willi. Harvard Dictionary of Music. Cambridge, Mass.: Harvard University Press, 1944. 812p.
- Bach Johann Sebastian. J. S. Bach Werke. Breitkopf and Hartel Im Verlag von J. W. Edwards, Ann Arbor, Michigan, 1947. Vol. 36, 239p.
- Bekker, Paul. Beethoven. Tran. and adapted from the German by M. M. Bozman. Reprinted from the 1st ed. of 1925. New York: AMS Press, 1971. 391p.
- Bodky, Erwin. Interpretation of Bach's Keyboard Works. Cambridge, Mass: Harvard University Press, 1960. 421p.
- Brown, Maurice J. E. Schubert's Variations. London: Macmillan and Co., Ltd., 1954. 104p.
- , Schubert: A Critical Biography. London: Macmillan and Co., Ltd., 1958. 414p.
- Demuth, Norman. French Piano Music: A Survey With Notes On Its Performance. London: Museum Press, Ltd., 1959. 179p.
- Deutsch, Otto Erich. The Schubert Reader: A Life of Franz Schubert in Letters and Documents. Trans. by Eric Blom. New York: W. W. Norton, 1947. 1040p.
- Drake, Kenneth. The Sonatas of Beethoven: As He Played and Taught Them. Bloomington, Indiana: Indiana University Press, 1972. 209p.
- Fontaine, Paul. Basic Formal Structures in Music. Englewood Cliffs, N.J.: Prentice Hall, Inc., 1967. 241p.
- Hell, Henri. Francis Poulenc. Trans. from the French and introduction by Edward Lockspliser. New York: Grove Press, Inc., 1959. 118p.
- Johnstone, J. Alfred. Notes on the Interpretation of 24 Famous Piano Sonatas by Beethoven. London: New Temple Press, c. 1950. 205p.
- Mellers, Wilfrid. The Sonata Principle From c.1750. Fair Lawn, N. J.: Essential Books, Inc., 1957. 237p.
- Nettl, Paul. Beethoven Handbook. Westport, Connecticut: Greenwood Press, 1956, reprinted 1975. 335p.

- Newman, William S. The Sonata in the Classic Era. 2nd ed. New York: W. W. Norton and Co., 1972. 917p.
- Poulenc, Francis. Sonate. . .Piano a Quatre Mains. Paris: J & W Chester, 1919. 18p.
- Reed, John. Schubert: The Final Years. New York: St. Martin's Press, 1972. 280p.
- Sadie, Stanley, editor. New Grove Dictionary of Music and Musicians. Vol. I and Vol. II. London: Macmillan Pub., Ltd., 1980.
- Thayer, Alexander Wheelock. The Life of Ludwig van Beethoven, Vol. 1. Trans. and edited by Henry Edward Krehbiel. New York: G. Schirmer, 1921. 371p.
- Wechsberg, Joseph. Schubert: His Life, His Work, His Time. London: Weidenfeld and Nicholson, 1977. 224p.
- Westerby, Herbert. Beethoven and His Piano Works. London: New Temple Press, © ?. 114p.

A MASTER'S PIANO RECITAL
AND PROGRAM NOTES

by

Amy E. Flaherty

B.S., Kansas State University, 1981

AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the
requirements for the degree

MASTER OF MUSIC

Department of Music

Kansas State University
Manhattan, Kansas

1983

1430-185
CA-40

A B S T R A C T

In this paper I shall discuss Impromptus, Op. 90, No. 2 and 3, Op. 142, No. 3 of Franz Schubert, Toccata con Fuga in E minor of J. S. Bach, Sonata for Piano Duet of Francis Poulenc, and Sonata in B flat Major, Op. 22 of Ludwig van Beethoven. An analytical approach is taken in order to bring a greater understanding of the music to the performer who can in turn convey that understanding to his audience.