

A MASTER'S PIANO RECITAL  
AND PROGRAM NOTES

ACCOMPANYING MATERIALS  
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by

WILLIAM R. WINGFIELD

B.M., The Eastman School of Music, 1974

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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

Approved by:

  
Major Professor

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## Department of Music

Graduate Recital #  
Season 1982-83

presents

WILLIAM WINGFIELD, Pianist  
B.M. The Eastman School of Music, 1974

Thursday, July 14, 1983

All Faiths Chapel Auditorium

3:00 p.m.

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

## PROGRAM

Sonata in E Major, Op. 109.....Ludwig van Beethoven  
Vivace, ma non troppo (1770-1827)  
Prestissimo  
Andante molto cantabile ed espressivoSonata para Piano.....Alberto Ginastera  
Allegro marcato (b. 1916)  
Presto misterioso  
Adagio molto appassionato  
Ruvido ed ostinato

## INTERMISSION

Sonata in D Major, K. 492.....Domenico Scarlatti  
Presto (1685-1757)Faschingsschwank aus Wien, Op. 26.....Robert Schumann  
(Carnival Jest from Vienna) (1810-1856)  
Phantasiebilder für das Pianoforte  
Allegro  
Romanze  
Scherzino  
Intermezzo  
FinaleLa fille aux cheveux de lin.....Claude Debussy  
(The Girl with the Flaxen Hair) (1862-1918)  
from Préludes, Book I

This report is written to bring the reader to a fuller understanding of the works that were performed on the Master's Recital. The historical background of each composition is presented followed by a stylistic analysis.

Ludwig van Beethoven  
Piano Sonata in E Major, Opus 109

Beethoven's works have been traditionally divided into three stylistic periods, the periods of Imitation, Externalization, and Reflection, as termed by D'Indy. The last five piano sonatas, the Diabelli variations, the Missa Solemnis, the Ninth Symphony, the quartets Opp. 127, 130, 131, 132, 135, and the Grosse Fuge for string quartet fall in the third period, which begins in 1816.

The compositions of the third period, in general, have a more introspective, meditative character than the works of the earlier periods. Beethoven's deafness caused him to retreat into himself. He became suspicious of friends and fearful of falling into poverty. His music remained his only source of happiness.

A characteristic of this third creative period is the use of themes and motives in such a way as to exploit to the utmost their possibilities as unifying devices. This involved a new conception of the theme and variation process. The difference between motivic development and variation lies in the use of a complete theme in the variation technique, as opposed to the use of a short melody or motive. In the works of Haydn, Mozart, and Beethoven, the variation process appears in three situations. Within a Rondo movement the recurring theme might be varied with each appearance. The variation could also appear in the recapitulation of the first theme in a sonata-allegro

movement. These are examples of the variation technique used within a larger formal plan.

The second manner in which variation was employed was as an independent composition, the theme-and-variations form. The third way this process was used was to compose a movement of a symphony or sonata in theme-and-variations format. The final movement of the Piano Sonata in E major, Opus 109, is in such a form.

Opus 109 was composed in 1820. It opens with an alternating Vivace non troppo and Adagio espressivo, the first part consisting of graceful broken chord progressions. (Example 1.)

Example 1. Beethoven, Sonata Op. 109, I, meas. 1-8.<sup>1</sup>



After eight bars comes the improvisatory Adagio. (Example 2.)

Example 2. Beethoven, Sonata Op. 109, I, meas. 9-10.



<sup>1</sup>In this chapter, all examples are reproduced from Ludwig van Beethoven, Samtliche Klaviersonaten (Munich: G. Henle Verlag, 1952).

After presenting these basic materials, Beethoven expands on them. The short development section employs the broken, arpeggiated pattern of the first theme in a series of ascending sequences, (Example 3.), culminating in a ff Climax with widely separated hands, a characteristic of much of Beethoven's music.

Example 3: Beethoven, Sonata Op. 109, I, meas. 25-33.



Example 4: Beethoven, Sonata Op. 109, II, meas. 1-8.



The next movement is a fierce Prestissimo. (Example 4.) This movement is the most contrapuntal of the sonata, excluding the penultimate variation of the third movement. The restlessness and very fast tempo of this movement are culminated in the short coda, a simple progression of chords in strict time and without any strongly characterized expression. (Example 5.)

Example 5, Beethoven, Sonata Op. 109, II, meas. 170-177.



Expressiveness is very important in the theme and six variations that form the last movement. The composer uses Italian and German markings, as he did in Op. 101, to ensure that the theme should have the right character. The chorale-like melody of the theme is divided into two regular eight-bar halves. (Example 6.)

Example 6, Beethoven, Sonata Op. 109, III, meas. 1-16.

Gesangvoll, mit innigster Empfindung  
*Andante molto cantabile ed espressivo*

All six variations are in the same key as the theme, (E major), yet each treats a different element or aspect. The first variation uses a similar melody with a simple harmonic treatment. (Example 7.) In the simplicity of style, though not in form, a resemblance to the Mazurkas of Chopin has been noted by certain authors. The similarities are seen in

the melodic contour and rhythmic patterns in the melody.

Example 7, Beethoven, Sonata Op. 109, III, meas. 17-32.

Var. I  
Molto espressivo

Example 8, Beethoven, Sonata Op. 109, III, meas. 33,34.

Var. II  
Leggiermente

The second variation is unusual in form. The first eight measures follow the theme in broken chords that are similar to the broken chords of the first movement's first theme. (Example 8.) The next eight measures are divided into two groups of four. In each group the falling major third is treated in variation, the first group in a cantabile manner, the second group in a more dancing manner. (Example 9.) The same pattern is followed for the second half. This "double variation" is in contrast to the other five variations, which have a strong unity of style and texture.



Example 9, Beethoven, Sonata Op. 109, III, meas. 41-48.

Example 10, Beethoven, Sonata Op. 109, III, meas.

The third variation, (Allegro vivace, 2/4), is a startling change from the espressivo style of the previous variation. (Example 10.) It is a little two-part invention in invertible counterpoint. The variation is strongly accentuated and punctuated with unexpected anticipations.

The third variation rushes headlong into the elegant, flowing 9/8 of the fourth. (Example 11.) Beethoven took great pains to indicate the tempo and pacing of this variation:

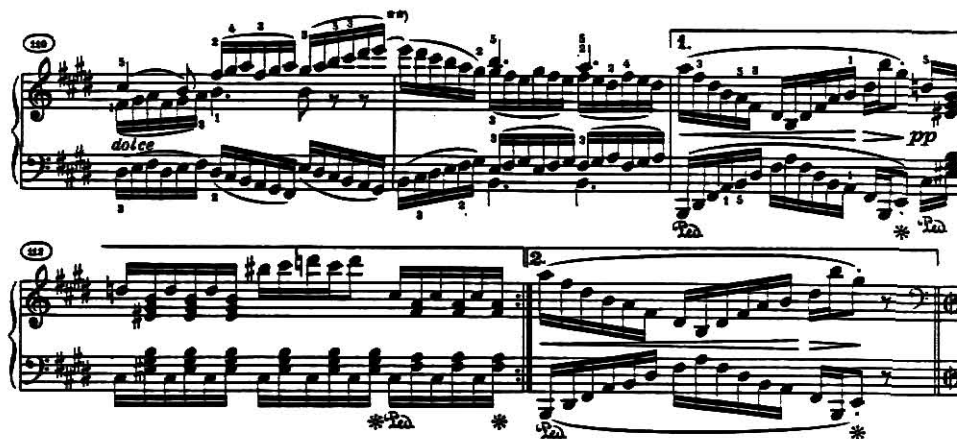
Example 11, Beethoven, Sonata Op. 109, III, meas. 97,98.

The tempo indications are: un poco meno andante ciò è  
un poco più adagio come il tema. ( moving slightly less,  
that is to say a little slower than the theme.). The harmony  
of this variation is simpler than the theme. The harmony  
doesn't move from the tonic E major until the seventh beat of  
the seventh measure. After the repeat the unexpected D natural  
appears, which is the ninth of the dominant chord in F sharp/  
minor. The second half of the variation implies an orchestral  
dialogue between two instrumental families, that is, ranges,  
that gradually crescendo to a peak marked by sforzato accents  
on the weak beats of the measure. (Example 12.) The original  
theme returns and ends in scale figures in contrary motion.  
(Example 13.)

Example 12, Beethoven, Sonata Op. 109, III, meas. 100, 101.



Example 13, Beethoven, Sonata Op. 109, III, meas. 110-113.



The fifth variation provides another jolting change in tempo and mood. (Example 14.) This is an angular three-part fugue built on the falling third motive of the original theme. The fugue's second part uses a falling minor sixth in place of the major third. (Example 15.)

Example 14, Beethoven, Sonata Op. 109, III, meas. 113-118.



Example 15, Beethoven, Sonata Op. 109, III, meas. 137-144.



A new countersubject is introduced in the bass in the last sixteen measures. (Example 15.) The last eight measures are piano and repeat the material of the previous eight measures.

The most striking feature of the final variation is the pervasive use of a dominant pedal point. The pedal point is initially presented in the soprano and tenor voices. As the pedal moves from voice to voice it gradually changes rhythm and tempo, becoming ever faster. It ultimately becomes a trill that lasts twenty-three bars. (Example 16.)

Example 16, Beethoven, Sonata Op. 109, III, meas. 153-165.

Var. VI  
Tempo I del tema  
*Cantabile*

Above and around this trill are cadenza-like broken chord passages and descending thirty-sixth-note scale passages. Martin Cooper, in his book, Beethoven, the Last Decade, states regarding the last variation: "The effect of this passage is hardly any longer pianistic: it seems to look forward to the imitation of gamelan sonorities that we find in the piano

music of Debussy's middle period.". (Example 17.)

Example 17, Beethoven, Sonata Op. 109, III, meas. 174-179.



The return of the hymn-like original theme to end the sonata serves to remind the listener of the scope of expressive treatment derived from it by the composer.

Alberto Ginastera  
Sonata para Piano

The music of Alberto Ginastera, the preeminent Argentine composer, (b. 1916), can be divided into three stylistic periods, as with Beethoven's works. Ginastera labels these periods: "objective nationalism, subjective nationalism, and strict construction". The music of the first period is characterized by the use of Argentine themes in a direct, overt manner, with clear tonal elements. Rhythm and melody are modelled on Argentine folksong and dance. Bartok, Falla, and Stravinsky's influence can be heard in his early works.

His second stylistic period begins with the String Quartet no. 1., (1948), and continues for six years. The piano sonata, (1952), falls in this period. In the composer's words, it contains, "rhythms and melodic motives of the music of the Pampas". These rhythms and melodies are not explicitly stated as in the first creative period.

The music of the third period features 12-note writing, polytonality, use of quarter-tones and other micro-intervals, and aleatory procedures. This period begins with the String Quartet no. 2., (1954).

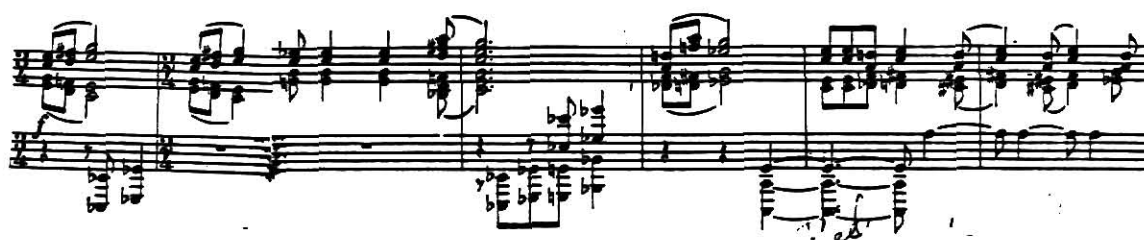
The first movement of the piano sonata is marked Allegro marcato. The first eight measures introduce the principal theme and establish the tonality of A minor. (Example 18.)

Example 18, Ginastera, Piano Sonata, I, meas. 1-8.



The meter changes five times in these first eight measures, setting a pattern that is followed throughout the first movement. This frequent change of meter creates a feeling of angularity and tension, interspersed with brief moments of rhythmic regularity. Full triads are rarely used in this movement. Instead the composer employs combinations and juxtapositions of major and minor thirds. This lends the piece a tonal ambiguity. (Example 19)

Example 19, Ginastera, Piano Sonata, I, meas. 12-18.



The secondary theme is preceded by a trill on the dominant of the new key of B minor. (Example 20). This theme, marked dolce e pastorale, is more lyric than the first theme, with a thinner texture and legato articulation. It is frequently embellished, which further gives it a delicacy not found in the first theme. The second theme continues the established pattern

of constant metrical instability, but softens the effect by means of longer phrase grouping.

Example 20, Ginastera, Piano Sonata, I, meas. 50-59.



The development section is relatively brief, only thirty measures. It doesn't develop any previous material. Instead, it concentrates on emphasizing the meter changes and shifts of accents that characterize the exposition. (Example 21.)

Example 21, Ginastera, Piano Sonata, I, meas. 92-100.





Example 22, Ginastera, Piano Sonata, I, meas. 101-109.



After a series of rising sequences the secondary theme returns in the key of C major. (Example 22.) This allows the composer to end the movement on a more dramatic note, for when the first theme does return, it returns fortissimo and fully textured with complete triads in place of the original thirds. (Example 23.)

Example 23, Ginastera, Piano Sonata, I, meas. 138, 139.



The secondary theme makes a last appearance in the closing measures. This time it is marked gaio and ff, and is voiced in open sonorities of fifths and fourths. (Example 24.)

Example 24, Ginastera, Piano Sonata, I, meas. 184-188.



The second movement is marked Presto misterioso.  
(Example 25.)

Example 25, Ginastera, Piano Sonata, II, meas. 1-4.



The uninterrupted eighth-note motion throughout the movement gives it intensity and energy. There is an avoidance of rhythmic accentuation that also contributes to the sense of hypnotic, perpetual motion. It has been noted many times that the opening measures form a 12-note row. This use of the row, in the context of this movement, is not as a foundation of melodic and harmonic structure, as in the works of Schoenberg or Webern. The row is used here for effect.

The movement is in a large ABA form. Within each A section is a contrasting middle section that is tonal and clearly derived from folk material. (Example 26.)

Example 26, Ginastera, Piano Sonata, II, meas. 50-53.



The B section employs the use of the notes of the open strings of the guitar to great effect. (Example 27.)

Example 27, Ginastera, Sonata, II, meas. 111,112.



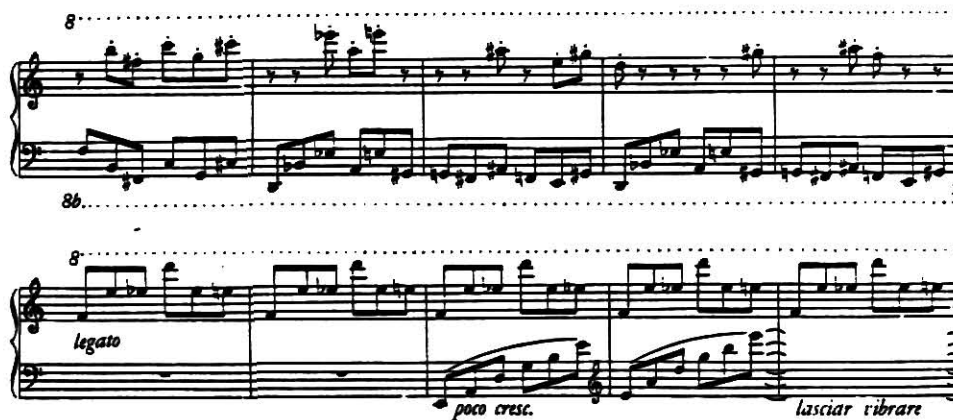
The return of the A section is in a higher register. (Example 28.)

Example 28, Ginastera, Sonata, II, meas. 119,120.



The movement ends with the gradual dissolution of the right-hand figure and the final appearance of the guitar string motive. (Example 29.)

Example 29, Ginastera, Sonata, II, meas. 170-179.



The third movement, Adagio molto appassionato, begins with an ascending broken chord, pianissimo, that is based on the open strings of the guitar, as in the previous movement. The intervals have been modified to give a different effect. (Example 30.) The instructions, lasciar vibrare, serve to reinforce the open string sound.

Example 30, Ginastera, Piano Sonata, III, meas. 1-4.



This movement is also in ternary form. In this movement, however, the middle section is more important. Beginning with a quiet contrapuntal use of 12-tone material, the middle section gradually crescendos in dynamics and tempo to a loud peak that utilizes the extreme ranges of the piano. (Example 31.)

Example 31, Ginastera, Piano Sonata, III, meas. 30-36.

*f agitato*

*precipitadamente  
(molto accel.)*

*cresc. molto*      *g*



Example 33, Ginastera, Piano Sonata, IV, meas. 1-4.



The sense of a tonal center was never strong in the second movement. The last movement is firmly grounded in the key of A minor, the key of the first movement. The mood of the second movement is mysterious and quiet, whereas the last movement is a bravura tour-de force. The exuberance of the final movement is in stark contrast to the two middle movements. It is this drama resulting from the contrasts of expression that has made the Ginastera piano sonata a favorite of performers and audiences alike.

Domenico Scarlatti  
Sonata in D Major, K. 492

The term, "sonata", has been used to describe works of various kinds through the centuries. It was introduced in the late Renaissance to designate an instrumental piece. Not until the mid-18th century did the process that we know as sonata-allegro gain acceptance as a model by most composers of sonatas. In the Baroque period the sonata composer concerned himself with style more than form. Except for some description of thematic and textural processes near the end of the Baroque era by Scheibe and Quantz, there is virtually no recognition of such factors as structure and design.

As a generalization, the most common aspect of the sonata styles of the Baroque is the use of continuo. Beyond that, the Baroque sonata emphasizes motivic play over regular, symmetrical phrase structure. Motivic play is the frequent exchange of motivic fragments among voices. During this process of motivic play melodies evolve and vary through repetition, sequence, or a freer reiteration. Movements tend to be monothematic.

Motivic play is the primary means of continuation in the most popular type of the Baroque sonata, the binary design. This is the form that Scarlatti employed in almost all of his more than 500 keyboard sonatas. The binary form consists of two large sections, with each half repeated. The last sections of each half usually are parallel in content. Ralph Kirkpatrick states in his definitive study of Scarlatti, Domenico Scarlatti, that it is impossible to make a formal analysis

of Scarlatti's sonatas on the basis of thematic structure alone. "Harmonic orientation around a basic tonal center is the determining factor in Scarlatti's form."<sup>1</sup> That is not to say that thematic material is not important to the composer, rather, that the principal factor in defining a section is in its harmonic relationship to the sonata as a whole.

Scarlatti used the following harmonic scheme in his sonatas.

Major keys: |: I V: ||: V I ||

Minor keys: |: i III: ||: III i ||

The music in the first measures of both halves tends to be unstable in thematic material and tonality. In the D major sonata, K. 473, this instability begins after the first eight bars by a string of sequential patterns. (Example 34.)

Example 34, D. Scarlatti, Sonata in D Major, K. 492, meas. 10-18.



The last measures of each half return to harmonic stability. (Example 35.)

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<sup>1</sup> Kirkpatrick, Domenico Scarlatti, p.259



Example 35, D. Scarlatti, Sonata in D Major, K. 492, meas. 44-53, and 99-108.

First half closing:



Second half closing:



There is no recapitulation of the opening material, (Example 36.), in the tonic key during the second half. Therefore it is not in sonata-allegro form.

Example 36, D. Scarlatti, Sonata in D Major, K. 492, meas. 1-4.



The D major sonata, K. 492, was almost certainly composed for the study and enjoyment of Scarlatti's pupil and friend, the Princess Maria Barbara of Portugal, who later became Queen of Spain. After the death of his father in 1725, Domenico spent nearly ten years as maestro di capella and music master to the young princess. When she married the heir to the Spanish throne in 1729, Scarlatti moved to Spain, where he spent the rest of his life. Most of the 500 or more surviving keyboard sonatas appear to have been written for Maria Barbara.

In the years before Scarlatti moved from his native Italy to the Iberian Peninsula he composed mainly vocal music. As maestro di capella at the Vatican he was called upon to write masses and other church music, as well as cantatas. From 1738 on, he composed little music for voice. More than half of the keyboard sonatas were composed after the age of 67. When he died he left behind a few manuscript collections of sonatas that remained largely unknown to the world until an incomplete publication by Czerny in 1839. A virtually complete collection by Longo was published in 1906. Ralph Kirkpatrick has also published a collection using a different numbering system than Longo's. Mr. Kirkpatrick espoused the pairing of sonatas in performance. A number of factors suggest that the pairs were either an afterthought of the composer, or the intervention of a scribe or some other person.


In a letter to the dedicatee of Faschingsschwank aus Wien, Simonin de Sire, Schumann described the piece as a "great romantic sonata".<sup>1</sup> The subtitle is misleading, (Phantasiebilder--Fantasy Pieces), in that it implies a loose connection of pieces of various length. The longest movement, the first, appears to be a mixture of ideas with a recurring theme. The work is formally coherent, though. The rhythmic pattern in the initial bar is used in the first episode as a unifying device. (Example 37.)

Example 37, Schumann, Faschingsschwank aus Wien, Op. 26, I, meas. 1-4



Example 38, Schumann, Faschingsschwank aus Wien, Op. 26, I, meas. 25-28.



This first episode in G minor uses the  pattern under a counter-melody in larger note values. (Example 38.)

The first theme returns easily because of its identical rhythm.

The second episode is in E flat major. It uses a different rhythmic pattern in a chain of cadential figures. (Example 39.)

<sup>1</sup>Vazsonyi, Robert Schumann, The Man & His Music, p. 78.

Example 39, Schumann, Faschingsschwank aus Wien, Op. 26,  
I, meas. 86-94.



In this episode Schumann wrote the pattern of one long chord, then one short chord, across the bar line. That is, instead of  $\text{||} \text{d} \text{||} \text{d} \text{||}$ , he wrote:  $\text{||} \text{d} \text{||} \text{d} \text{||}$ . This raises the question of whether the prolonged syncopation is perceived by the listener. Some hear it; others don't. Perhaps this is one of the jests alluded to in the title.

The first theme returns before proceeding into the third episode, again in G minor. (Example 40.)

Example 40, Schumann, Faschingsschwank aus Wien, Op. 26,  
I, meas. 151-154.



The first rhythmic pattern is again used with a counter-melody above it in larger note values. In this way it forms a counterpart to the first episode. The first episode had a simple ABA form, though. The third episode is much longer and uses rondo form. The principal theme returns easily once more due to the rhythmic pattern it shares with the episode.

After a brief pause a new episode, with fresh material, appears. (Example 41.)

Example 41, Schumann, Faschingsschwank aus Wien, Op. 26,  
I, meas. 212-220.



Example 42, Schumann, Faschinsschwank aus Wien, Op. 26,  
I, meas. 252-260.



This section contains a quote of the Marseillaise.  
(Example 42.) The performance of the French anthem was banned from performance in Vienna at the time, thus the "jest". There is much modulation in this section, in lieu of a development.

As Bálint Vázsonyi has pointed out,<sup>1</sup> another repeat of the theme after this episode would weaken its final appearance. Schumann solved this problem by introducing a new section that returns to the home key and uses the unifying rhythmic pattern of the theme. (Example 43.)

Example 43, Schumann, Faschingsschwank aus Wien, Op. 26,  
I, meas. 285-292.



<sup>1</sup>Vázsonyi, Robert Schumann, The Man & His Music, p. 81

Episode four is in E flat major. It uses the long chord, short chord alteration as in the second episode. (Example 44.)

Example 44, Schumann, Faschingsschwank aus Wien, Op. 26, I, meas. 301-308.



The chords are not syncopated as in the second episode. It is a more complex section than the second, also.

A chromatic transition leads to the final statement of the theme. The coda uses material from the second episode over a pedal point. It finishes with the material introduced as an alternate recapitulation.

Following this is the Romanze. It is a short, poignant movement in ternary form. (Example 45.)

Example 45, Schumann, Faschingsschwank aus Wien, Op. 26, II, meas. 1-4.

#### II. Romanze.

*Ziemlich langsam. M. x. 3/4.*



The simple melody of the first section in G minor is contrasted to the rich, full triads of the middle section in C major. The final cadence is on G major.

The Scherzino which follows the Romanze is the central movement of the work. It has a bouyant, light mood that contrasts with the surrounding movements. (Example 46.)

Example 46, Schumann, Faschingsschwank aus Wien, Op. 26, III, meas. 1-8.



The fourth movement is an Intermezzo containing a melody that Schumann later used in "Schöne Fremde" from the Liederkreis, Op. 39. (Example 47.)

Example 47, Schumann, Faschingsschwank aus Wien, Op. 26, IV, meas 1-4.



The Finale is in sonata-allegro form, thus making the work a sonata with the movements in reverse order.

Claude Debussy  
"La fille aux cheveux de lin", from Preludes, Book I

Claude Debussy was born on August 22, 1862, in Saint-Germain en Laye, a few miles outside Paris. His family was so poor that young Debussy lived with his aunt to relieve the economic pressure on his immediate family. This proved to be fortunate, as the aunt was a fine musician and recognized the child's unusual musical talent. Madame Maute de Fleurville was his first teacher. When Debussy reached eleven years Madame de Fleurville sent him to study at the Paris Conservatory.

Debussy's years at the Conservatory were not very tranquil. His teachers were irritated at times with his apparent disregard of the traditional rules and techniques of composition. The following anecdote illustrates this: When Leo Délibes, professor of composition, was called from his class one day, young Debussy assumed the teacher's place and proceeded to present to the students his concepts on composition. This presentation included the use of "forbidden" tonalities, chord progressions, and dissonances. Délibes returned in the midst of this lecture and became so infuriated that he made Debussy leave the classroom.

Despite frequent disputes with his teachers, Debussy was a brilliant student. In 1884 he won the Conservatory's highest honor, the Prix de Rome, for his cantata, L'Enfant Prodigue. Debussy was not happy in Rome, though, and returned before the full three year term was completed.



On returning to Paris he became good friends with Satie, and was impressed with his music as well as his refusal to be bound by rules and conventions. The Impressionist painters and Symbolist poets were also strong influences in Paris at this time. Debussy could frequently be found with these artists in cafés, listening to their ideas and theories.

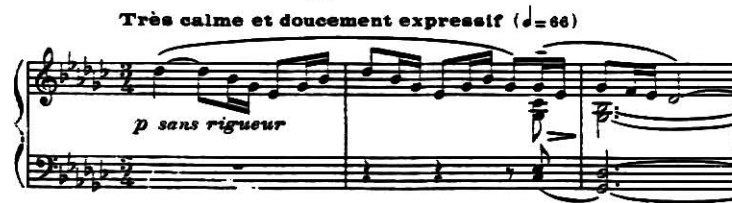
At the end of 1908 Debussy finished Iberia, the second of three orchestral Images, and in 1909 he enjoyed a year of particular musical success. He was appointed a member of the advisory board of the Conservatory. 1909 was also the year of the successful British première of Pelléas et Mélisande and the first French biography of him by Laloy. Debussy began five of the pieces of the first book of Préludes for piano.

The two sets of Préludes, published in 1910 and 1913, contain Debussy's last important offerings to the amateur pianist, as well as his last homage to the genre of descriptive writing that began with Schumann.

"La fille aux cheveux de lin" is the briefest of the Préludes in the first book, only thirty-eight measures long. Debussy makes, however, no fewer than eight changes of tempo within those few bars. The composer has taken pains to communicate his wishes to the performer. "Tres calme et doucement expressif" is the indication at the beginning of the piece, (very calm and sweetly expressive). The pianist is further instructed to play "sans rigueur" and piano. The opening melody outlines a minor seventh chord built on E

flat which leads into a cadence that establishes the tonality of G flat major. (Example 48)

Example 48, Debussy, La fille aux cheveux de lin, from Préludes, Book I, meas. 1-3.



The phrase continues with an accompaniment implying the Phrygian mode which at the last moment cadences in E flat major. (Example 49.)

Example 49, Debussy, La fille aux cheveux de lin, from Preludes, Book I, meas. 5-7.



Debussy's principal means of continuation is by series of dominant chords that rarely resolve. The prélude ends quietly, as it opened.

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AN ABSTRACT OF A MASTER'S REPORT

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MASTER OF MUSIC

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## ABSTRACT

This Master's Report, (Recital), features Piano works by Ludwig van Beethoven, Alberto Ginastera, Domenico Scarlatti, Robert Schumann, and Claude Debussy. Accompanying the recital tape is a series of program notes including historical background, composer biography, and analytical comments.