

A RECITAL

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KIMI C. MANJI

B.A., Humboldt State University, 1986

A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

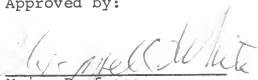
MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

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Approved by:


Major Professor

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KANSAS STATE SYMPHONY
K.C. MANJI, Conductor
B.A., Humboldt State University, 1986

Friday, November 20, 1987

McCain Aud.

8:00 p.m.

A MASTER'S PROGRAM
presented in partial fulfillment of the requirements
for the degree of
MASTER OF MUSIC, ORCHESTRAL CONDUCTING

PROGRAM

Hebrides Overture	Felix Mendelssohn (1809-1847)
Clarinet Concerto K.622	Wolfgang Amadeus Mozart (1756-1791)
Allegro	
Adagio	
Rondo	
Dr. Frank Sidorfsky, Bassett Clarinet	

INTERMISSION

Eight Instrumental Minatures	Igor Stravinsky (1882-1971)
Andantino	
Vivace	
Lento	
Allegretto	
Moderato	
Tempo di Marcia	
Larghetto	
Tempo di Tango	
Symphony in B minor "Unfinished"	Franz Schubert (1797-1828)
Allegro moderato	
Andante con moto	

INSTRUMENTATION

HEBRIDES OVERTURE, by FELIX MENDELSSOHN

2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 2 Horns,
2 Trumpets, Timpani, Strings

CLARINET CONCERTO K.622, by WOLFGANG AMADEUS MOZART

2 Flutes, 2 Bassoons, 2 Horns, Strings

EIGHT INSTRUMENTAL MINIATURES, by IGOR STRAVINSKY

2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 1 Horn,
2 Violins, 2 Violas, 2 Cellos

SYMPHONY IN B MINOR, by FRANZ SCHUBERT

2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 2 Horns,
2 Trumpets, 3 Trombones, Timpani, Strings

HEBRIDES OVERTURE

Felix Mendelssohn

Born into a wealthy Jewish family, Mendelssohn (1809-1847), was afforded many opportunities that were not open to his contemporaries. His parents strongly supported his early education and emphasized the importance of perfection. This provided Mendelssohn with a firm background that enabled him to use his abilities to their fullest.

The most influential person in Mendelssohn's musical training was Carl Fredrich Zelter (1758-1832) (musical advisor to Goethe). Mendelssohn's studies with Zelter included figured bass, counterpoint, canon, fugue and chorale harmonization. These exercises helped to make Mendelssohn one of the most prolific and facile composers of the 19th century. Not only was he a composer, but he was also a gifted pianist, violinist, and conductor. Because of his many talents he had multiple opportunities to travel to such places as Italy, Scotland and England.

At least two of his mature symphonies (Italian and Scotch) owe their origins to non-musical stimuli and the same is true for most of his overtures. His travel impressions greatly influenced his music and is a product of these experiences.

Mendelssohn's first visit to Great Britain occurred in 1829. He was accompanied by his longtime friend Karl Klingemann on a side trip to Scotland. They took in the beautiful countryside and visited a popular tourist spot, known as Fingal's Cave, off the Hebridean island of Staffa. Once there, he was inspired to recreate the experience through music. It is commonly believed that he wrote the opening theme for the overture during his visit. In truth, Mendelssohn's sketchbooks indicate he had conceived the famous opening to his Hebrides Overture before journeying to the islands. After returning from the trip he sent a letter to his sister Fanny containing an outline of the first twenty measures of the overture.

He worked on the overture sporadically for the next three years, struggling with architectural demands of the classical sonata form and a more descriptive style of tone-painting. The overture was originally labeled Overture in B minor, and later changed to the Lonely Isle. By its final revision in 1832 the title of Hebrides Overture (Fingal's Cave) had become securely attached.

Romantic and classical elements are carefully balanced in Mendelssohn's Hebrides Overture. Classified as a concert overture, this piece displays methods of linking movements of an instrumental work together into a

continuous and cohesive whole. This compositional technique represents a forerunner to Liszt's symphonic poems and was a major contribution to 19th-century music.

His successful experience with the incidental music for A Midsummer Night's Dream (1826) paved the way for his continued interest in the concert overture idiom. Mendelssohn's complete understanding of orchestral instruments and their unique abilities are expertly displayed in this as well as the Hebrides Overture.

In the Hebrides Overture, the listener accompanies Mendelssohn on his journey through Fingal's Cave. The restless waves are represented through various string motives. Violent storms are depicted by the woodwinds and brass. The call and answer of sailing ships is demonstrated through the brass and woodwinds sections. The artistry of Mendelssohn's picturesque writing paints a colorful and vivid ocean scene.

The classical orchestral instrumentation is employed with woodwinds in pairs, two horns in D, two trumpets in D, timpani and strings. A full range of dynamics is used to effectively symbolize the sea at its quietest moments and also at its stormiest. Sections of solo woodwinds create the cries of seagulls as they circle overhead while waves continue to splash against the cliffs and roll in and out of the cave.

This piece is an outstanding example of

Mendelssohn's technical foresight in linking movements together. The listener is easily carried through the three sections of an ABA form. This could be called the sonata form with some unique changes. The development is made up of mostly new musical ideas rather than a complete reworking of previously stated material. The final A section, or the recapitulation, begins just like the first A section but quickly progresses on to something different.

Following the practice of many early romantic composers, Mendelssohn utilizes tertian key relationships such as D major and G major between the larger sections. An exception to this is a brief modulation in the quasi-development section through F minor, B-flat minor, and F major. Other compositional devices that Mendelssohn uses to change or imply shifting key centers are both bass and soprano pedal points and chromatic sequencing.

The recapitulation is extremely short and does not follow the expected procedures. While it is preceded by the extended dominant and begins with the anticipated opening theme, it quickly continues on to the second theme stated in the clarinets. The change of instrumental voice and character is enhanced by sustained strings and a slight relaxing of the tempo.

The Coda is unique in length, lasting fifteen measures longer than the recapitulation. Signalling the

return to restless seas, Mendelssohn changes to a quicker tempo (Animato) and a full homophonic texture helps to portray the strength and violence of the ocean. The piece ends with punctuated fortissimo chords separated by delicate woodwind statements in the clarinet and flute, closing with soft pizzicato in the strings.

Mendelssohn's other major accomplishments include conducting the Leipzig Gewandhaus Orchestra, being a founding member of the Leipzig Conservatory, heading a resurgence of J.S. Bach's works, and advocating the works of other composers throughout all of Europe. Besides his orchestral works he also composed prolifically for voice (sacred and secular songs), piano, organ, and assorted instrumental chamber pieces.

CLARINET CONCERTO K.622

W. A. Mozart

Mozart (1756-91) cultivated the concerto genre from 1773 (when Mozart was younger he arranged four sonatas by other composers which remain in his list of works) until his early death, creating over fifty concertos for a variety of instruments. Being a virtuosic pianist and violinist, it is not surprising that the majority of his concertos are written for these instruments. However, Mozart did contribute generously to woodwind literature by producing sixteen concertos, and eight chamber pieces, all written with substantial woodwind parts. In fact, the last instrumental piece that Mozart composed and completed was his Clarinet Concerto in A, K.622.

The Clarinet Concerto in A was written in Vienna and completed during the last months of his life. Mozart dedicated the concerto to his longtime friend Anton Stadler (1753-1812), who was an Austrian clarinetist and the first reknowned performer on the clarinet and basset horn in Vienna. In addition to his virtuosic techniques, Stadler is also given credit for expanding the basset horn's lower range.

Mozart had written several compositions with Stadler in mind including the Tric in E flat for

Clarinet, Viola, and Piano K.498, and the Clarinet Quintet K.581. Several prominent clarinet parts also appear in Mozart's opera Don Giovanni and La Clemenza di Tito.

The concerto was initially conceived in 1789 and was supposedly written for the basset horn in the key of G major. At first, the sketch was only complete for the bass and solo lines with the inner parts being only partially completed. By the time the clarinet concerto was presented to Stadler in 1791 it had been transposed to the key of A major so that it could be performed on the A clarinet.

While there is no dispute about which instrument this work was originally written for, a considerable debate has arisen concerning the instrument on which Mozart intended the 1791 autograph to be played. Since the autograph has been lost there will probably always be some doubt about what was intended. Today's scholars have concluded that somewhere between the original draft for basset horn, and the draft for A clarinet, there lies a transcription that would have been intended for the basset clarinet.

There is little known about this instrument, and the evidence for its existence and probable use in this work lies in the concerto itself. There are several passages that remain awkward when played on an A Clarinet

and especially atypically awkward for Mozart's ability to write idiomatically for any instrument. However, when these same passages are transposed an octave lower on a clarinet that can accommodate the extended range, such as a basset clarinet, a much more Mozartian style becomes apparent. Stadler was known to prefer the chalumeau register of the clarinet so it becomes even more likely that the basset clarinet was truly the instrument for which this work is intended.

There is no record of the concerto's first performance, but some evidence points to Stadler's performing the piece on his benefit concert, October 17, 1791. It was ten years before the Clarinet Concerto first appeared in print. Alfred Einstein indicates that the first edition was published by Andre Offenbach in 1801. Evidently the Andre family purchased a large collection of Mozart's works from his widow for publication. Other versions of the Clarinet Concerto also appeared in print around the same time through other publishing houses.

It is ironic that the clarinet concerto that best represents the style of the period was dedicated to Stadler, who held the largest monetary debt to Mozart at the time of his death. Mozart died on December 5, 1791 of rheumatic inflammatory fever in Vienna. He was buried in a mass grave "in accordance with contemporary Viennese

custom, at St. Marx churchyard outside the city, on 7 December."¹

The melodic material of this concerto easily lends itself to the clarinet's vast range and color. Since the clarinet has three distinct registers (chalumeau, throat tones, and clarino) that are extremely capable of executing melodic lines, it would be difficult for a lesser composer than Mozart to successfully utilize the full spectrum of the clarinet's unique qualities. Mozart also exploits the expressiveness of each individual register to its fullest.

Generally speaking, melodic lines are diatonically constructed with the exception of an occasional skip of a major or minor third. Leaps of a twelfth or wider occur in all three movements. These help to substantiate the modern-day scholars' theory that the original manuscript had been rewritten an octave higher to accommodate a clarinet with a narrower range.

The nonharmonic tones used are primarily accented and unaccented passing tones. These occur liberally throughout all three movements and help provide a relatively smooth and conjunct melody. The most melodically effective nonharmonic tone Mozart uses is the appoggiatura. The accented nonchord tone is first seen in the initial thematic statement of the Allegro.

Mozart followed the typical harmonic standards of

the period. These standards were used to develop classical harmonic relationships that basically lead the listener from the tonic to the dominant (I-V) through a developmental section and return us to the tonic (V-I). Examples of this are represented in all three movements.

The most obvious exception to this is seen in the second movement. Mozart chooses to remain in the tonic key of D major for the "A" and "B" theme. The return of the "A" theme, along with the final coda, are in D major. Mozart briefly modulates to the dominant key of A major for eight measures preceding the cadenza; however, he quickly returns to the key of D major.

Other harmonic intricacies that Mozart employs throughout the concerto are the use of authentic cadences to set off large sections of the work and deceptive cadences to help propel the motion forward. German-sixth chords, Neopolitan-sixth chords, and diminished seventh chords serve as color and occasionally to modulate.

A charming aspect of this piece is its uncomplicated rhythms. They are neither overly repetitive nor monotonous, and instead seem to flow and build toward the climax of each movement, particularly when enhanced by syncopations. The homophonic texture is easily discernable among the simpler rhythmic patterns due to the rhythmic symmetry of the work.

Following the standard practice of titling

symphonic movements by their tempo markings, Mozart identifies the three movements Allegro, Adagio, and Rondo.

The Allegro is composed in a sonata form using a typical Mozartian double exposition. The orchestra functions as an instrumental ritornello, complementing the solo and providing structural unity.

The Adagio reflects a three-part song form with the second and third sections separated by an abbreviated cadenza. A short six measure coda ends the movement by quoting melodic motives from the previous "A" and "B" sections.

The final movement, Rondo, offers a more active harmonic repertoire than the Adagio and Allegro. Not only does it use the altered chords mentioned above but also a sequence of Italian augmented-sixth chords in measures 106-110.

Mozart's last work in concerto form is undeniably beautiful and graceful. Neither the humor of the fast movements nor the serenity of the Adagio gives any indication of Mozart's desperate financial circumstances. The piece stands as an example of depth and subtlety conceived in a mood of simplicity.

EIGHT INSTRUMENTAL MINIATURES

Igor Stravinsky

By 1921, Igor Stravinsky was already firmly established in the world of international music. Not only had he secured major commissions from Diaghilev and the Ballet Russe, but he had become more cosmopolitan in his ideas and this was reflected in his music. For Stravinsky, music was sovereign and absolute. It was a means to regulate time and free the composer to work within the framework which he himself had chosen.²

Born on June 17, 1882 in Russia, Igor was the third of four sons and grew up surrounded by music. His father was a popular bass-baritone in the Kiev Opera Company and later with the Marjinsky Theatre in St. Petersburg. A self-proclaimed "poor student," Stravinsky was frustrated by the restrictions of school. Nonetheless, he followed in his father's footsteps, graduating from St. Petersburg in 1905 with a degree in law. His real passion remained in music, however, and he continued to study it privately throughout his university career.

It was in 1902 that he made the acquaintance of Rimsky-Korsakov who upon hearing a sample of his writings counseled Stravinsky to continue private studies and seek him whenever he wished for advice. Although disappointed by Rimsky-Korsakov's lack of enthusiasm, he followed his

counsel and soon looked upon him as a mentor and father figure. Perhaps more important than his musical advice was Rimsky-Korsakov's influence and Stravinsky's subsequent exposure to a wider circle of friends. These new friends and colleagues were composed of "painters, young scientists, scholars"³ and other enlightened amateurs with more advanced views. Their discussions centered around the innovative thoughts and ideas of the world and were not exclusive to Russian academia. This was Stravinsky's first opportunity to witness the conflicts between traditionally accepted views and progressive new attitudes and ideals.

1904 brought a performance of two of Stravinsky's compositions, Fireworks, and the Scherzo Fantastique. In attendance was Sergey Diaghilev, founder of the Ballet Russe. Diaghilev represented more than an international impresario. His originality and foresight incorporated a combination of music, painting, choreography and literature. Already a man of influence among the avant-garde, he set out to create an international ballet company that would rival opera in expression and popularity. After the performance, Diaghilev invited Stravinsky to join his company, creating the first major turning point in Stravinsky's musical career.

The Ballet Russe was to serve as a center for a new modern movement that would alter the public's

preference in art forms. The company also served as a provider for Stravinsky's creative ideas and over a span of ten years saw the birth of such controversial works as Petrushka (1910-1911), Sacre du Printemps (1911-1913), and Pulcinella (1919-1920). In the midst of these innovative productions emerged a scattering of more intimate pieces, displaying his personal interests in international cultures and more conventional idioms. Among these pieces was a pedagogical study for keyboard entitled Eight Easy Pieces for Piano or Les cinq doigts (The Five Fingers) (1920-1921).

The circumstances surrounding Stravinsky's motives for this set of writings are unclear. General speculation suggests that they were originally a commission from an unnamed source in America. Stravinsky, having felt unable to fulfill the exact request, composed instead a set of eight short pieces aimed at providing the beginning piano student with a variety of musical and technical challenges.

Each piece was designed for the right hand to remain stationary over five keys while the left hand provided either a harmonic or contrapuntal accompaniment. In Stravinsky's autobiography he writes about this challenge: ". . . I find it rather amusing, with these very much restricted means, to try and awaken in the child a taste for melodic design in its combination with a

rudimentary accompaniment."⁴

Each piece is built around a right-hand, five-note row, constructed diatonically, and ranged from C"-G", D"-A", and C"-G" but with an F-sharp. The titles were all tempo markings and given this order: Andantino, Allegro, Allegretto, Larghetto, Moderato, Lento, Vivo, and finally Pesante. The movements revolve around a tonal center but avoid the conventional cadences that bind it exclusively to any key. The pieces are unique in that they present the student with an abundance of musical components to master.

The first piece, Andantino, requires a player to confront technical problems such as slurred and accented articulations along with contrapuntal hand movements. It also incorporates irregular phrase lines, absence of cadential material, meter changes and frequent major 2nd dissonances.



The second piece displays the same five note row, but now the student must contend with disjunct melodic lines, quicker tempo, syncopated rhythms, and displaced bar lines through the eighth-note motive as seen in Example No. 1.

Example No. 1:



Allegretto is the first movement to begin with a specific dynamic marking, and although it uses the identical tone rows as in movements one and two, it presents problems unique to the beginning player. Uneven right and left hand, phrase lengths, and the addition of a fourth voice provide the most challenge. Measures 12-21 present dynamic control situations in which the student must play forte sections that lead directly into measures marked subito piano.

The Larghetto marks the first slow movement and the use of a compound meter. The left hand plays a repeated quarter-note/eighth-note pattern



[], harmonically ranging from minor thirds to major sevenths. The melodic line uses a new tone row and rhythmically alternates between the quarter-note/eighth-note pattern and a more lilting dotted eighth/sixteenth/eighth-note motive [].

Four voices are used after the second ending along with a treble pedalpoint (A") which begins in measure 13 and continues until the end of the piece.

Movement number five, Moderato, returns to a simple meter and begins with an eighth-note anacrusis. The piece is short, only 14 measures long not counting the repeated first half of the "Del signo al fine" markings. The right hand shifts its position from the C"-G" (with F-sharp) up a major 2nd to D"-A" maintaining


the F-sharp.

Up until this point, the pieces have been notated in treble clef for both hands. In the Lento, Stravinsky introduces the bass clef, a single b-flat in the key signature and a return to three voices. Two separate characters dominate the two hands, presenting yet another technique to be mastered. The right hand carries slurred articulations along with a quarter-note tied to eighth-note syncopations, as shown in the following figure

 []. The left hand alternates between groups of three and four quarter-note patterns giving the feeling of displaced downbeats in the middle of barlines. In measures 9-13 Stravinsky uses a repeated ostinato accompaniment that ultimately confuses the pulse of meter for the listener.

There is a return to a compound meter in the Vivo movement and to the original tone row of C"-G". Written in 3/8, the piece begins in the key of F major but Stravinsky never provides the complete triad, leaving the listener to decide. Again, there are subtle complicated challenges for the player to solve. Contrapuntal writing, various articulations in both hands, contrasting characters in the top and bottom voices, and a hemiola accompaniment in measures 17-29 all serve as pedagogical techniques for the player to practice.

The accompaniment voices in movements six and

seven begin to show a pattern of design. Both works begin and end with irregular phrase lengths that repeat towards the end of each piece. In between the phrase sections two contrasting accompaniments appear. The first one displaces the downbeat within the measure []. The second one has alternating single eighth-notes barred with a harmonically voiced eighth-note as illustrated in Example No. 2. Both

Example No. 2:



variations end their sections with notes of longer durations before returning to their original style of accompaniment.

The last movement, *Pesante*, encompasses all of the pedagogical problems grappled with in the preceding movements. There is a sixth added voice present which thickens the texture along with meter changes, syncopations, contrapuntal writing, contrasting character played simultaneously in both hands, and opposing dynamic markings set to the individual voices. Stravinsky also includes an accompanying rhythmic motive that resembles the *Tango*, a dance that was popular at that time.

The year 1920 proved to be a turning point in Stravinsky's career for many reasons. After *Pulcinella*'s

successful debut in Paris on May 15th, Stravinsky began to realize that his chances for securing quality performances were much greater in France. He subsequently relocated his family from Switzerland to France believing ". . . France at that time, and particularly in Paris, was the pulse of the world and was throbbing most strongly."⁵

His choice of practicality over aesthetics began to show when he turned from the theatre as a main performance medium to the concert stage. The post-World War I economic hardship made large-scale works financially impossible in many locations. He realized he could acquire better performances if he concentrated on the concert platform and involved himself personally, either as a soloist or conductor. A major part of his musical output mirrors this change, with a majority of his major keyboard works emerging during this time.

In 1930 the Boston Symphony called upon Stravinsky to compose a piece that would help celebrate their 50th Anniversary. The piece was entitled Symphony of Psalms and written for voices and orchestra minus clarinets and violins. Latin was the chosen language with the text derived from Psalms 39, 40 and 150. The work represents one of the most imposing and successful of his entire career.

Stravinsky became a French citizen in 1934. He

published his memoirs, Chroniques de ma vie, the following year. He spent the next five years concertizing in Europe and America, accepting two commissions, one from the Chicago Symphony and another for a series of six lectures at Harvard University. Work on the second symphony was interrupted by the sudden death of his oldest daughter Ludmilla. Three months later his wife Catherine died and on June 7th of the same year his mother passed away. Stravinsky was able to overcome his intense grief by becoming totally immersed in his work. The ever increasing political tension and loss of three family members drove Stravinsky to seek escape from the stress and irritations of Europe to a better-ordered new life in America, which he did at the outbreak of the Second World War.

After the completion of the six Harvard lectures in 1940, Stravinsky moved to Hollywood, California, where he again changed his citizenship and became a naturalized American.

The intellectual and cosmopolitan center of the world had again shifted, this time to the United States. With it came the immigration of a number of great European artists to America.

The year 1948 saw the beginning of a new friendship between Robert Craft, a young Juilliard student, and the sixty-six-year-old composer. Craft was invited to

work with Stravinsky as a personal assistant and eventually was accepted as part of the Stravinsky family. Robert Craft was a follower and student of the so-called Second Viennese School and encouraged Stravinsky to investigate the music of Varese and Webern. Although never an admirer of Schoenberg, Stravinsky was immediately drawn to Webern's techniques and methods of serialism which offered a new set of restrictions and guidelines to master. The challenge came not from reproducing the style of serialism, but from the discipline and strictness it required. As with his introduction to jazz 35 years earlier, Stravinsky sought to make the style his own. The tentative use of the tone-row appeared gradually in his work through the Septet (1952-53) and his next piece, the Three Songs of William Shakespeare (1953). The latter piece debuted in March of the same year in a series of concerts held in Los Angeles. The concerts were part of a series called "Evenings on the Roof." In 1954, the Canadian musicologist Lawrence Morton took over and renamed them the "Monday Evening Concerts." Stravinsky held the organization in the highest esteem, claiming that they were five to ten years in advance of any similar New York group in the presentation of 'new' music and were unique in the United States in maintaining their high standards in selecting 'old' music for performance.

The series had the privilege of premiering nearly twenty of Stravinsky's own smaller works including new and reworked pieces. Of the latter category was his 1920 pedagogical keyboard piece, Cinq Doigts. Each piece had been separately orchestrated by Stravinsky for a variety of occasions. In his own program notes Stravinsky explains:

The Tango, which I call the 'Tijuana Blues,' was performed, though with an alternate (a wind octet) instrumentation, at a concert in Mexico City in December 1961; the first four were transcribed with the frail budget of the Monday Evening Concerts of Los Angeles in mind, and the other three for the more affluent Canadian Broadcasting Company in Toronto.⁶

Eight Instrumental Miniatures for 15 Players is orchestrated for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, horn in F, 2 violins, 2 violas, 2 cellos. The first movement, "Andantino," calls for 2 oboes, bassoon, horn in F and remains surprisingly similar to the original. Both the piano and orchestral versions are loosely structured in an ABA form. Stravinsky uses a "Da Capo Al Fine" in the piano version making both "A" sections identical. In the "A" section of the orchestral version, the bassoon plays an inverted soprano line for the first ten measures, followed by 6 bars of rest through the "B" section.

In the six-bar "B" section, the first oboe line is then mirrored by the horn with the second oboe filling

in contrapuntally. Bar 20 marks the return to the "A" section and this time the top three voices are treated in a fugal manner. The first oboe repeats the line it had in the first statement of the "A" section. The second voice to enter is the bassoon, a perfect fourth lower with the time interval of one measure. Then, the second oboe enters 1 beat after the bassoon at a major seventh below the first oboe. The horn maintains a steady bass line, sometimes displacing the downbeat, as in bars 20-26. To accommodate the fugal structure Stravinsky added an extra bar which allowed the bassoon and second oboe to finish their statements of the theme.

The second piece shows Stravinsky changing the original order of the movements. Instead of the "Allegro" following the "Andantino" we now have the "Vivace" which is then followed by the Lento, Allegretto, Moderato, Tempo di Marcia, Largehetto and finally the Tempo di Tango. Some of these titles have been changed from the original piano score.

In the new score, the "Vivace" begins in a compound meter of 6/8, whereas in the original, Stravinsky used 3/8 time. The structure is basically in ABA form with a short bridge section from "B" back to "A". Instrumentation is enlarged to include 2 flutes and 2 clarinets in Bb. What was the left-hand part in the piano score has been fragmented in this transcription

for the first clarinet and horn. The original right-hand melody has been assigned to the second flute, with the first flute playing a soprano pedal point on "A" which also helps to emphasize the tonal center of this movement.

The "B" section is marked by the entrance of the oboes and bassoon taking over the primary lines of the melody and its accompaniment. The flutes serve to punctuate the melodic line, while the bassoon successfully displaces the downbeat with a motoric rhythm which is stressed by the horn playing on beats 2, 4, and 6. This motoric rhythm is continued by the clarinets at measure 47 forming the bridge material accompanied by the first flute playing a melodic line that is identical to the piano version. Measure 50 marks the return of the "A" section with the first clarinet assuming the bass line. This line is an exact mirror of the original statement. The original instrumentation returns with basically the same voice distribution as in the beginning.

The end of this movement represents an example of the structural differences between the two scores. In the orchestral score, Stravinsky chooses to unify the eight pieces through the use of a segue between movements 2 and 3, and the numbering of measures consecutively throughout the entire set.

Movement 2 ends with the horn sustaining a concert "A" into the third movement, fragmenting the

original theme with the first flute. This technique continues throughout the entire third movement, sometimes exchanging the flute with the first clarinet. Also in a short ABA form, this movement consists of 2 flutes, 2 Bb clarinets, bassoon, and horn in F. The "B" section is recognized by a distinct change of character both in the melody and accompaniment. The tonal center revolves around D major and its parallel minor, leaning towards modality rather than tonality.

The movement that is altered the most from the original piano score is number four, Allegretto. Stravinsky varies the two versions by extending the "A" section (76-86) in the orchestral score by means of a first and second ending. He also includes a contrapuntal countermelody performed by the second flute, accompanying the first flute's melodic line. The texture changes with the first clarinet entrance in measure 83, serving as a sectional delineation between the "A" and "B" segments. After the double bar, Stravinsky thickens the texture by adding two oboes, a second clarinet, and horn in F, all serving as added contrapuntal material or rhythmic punctuation. The clarinets add a motoric sixteenth-note pattern of parallel octaves which lead directly to the closing material.



The Moderato includes the stringed instruments for the first time and show them functioning as

accompaniment to the melody and fragmented countermelody in the upper woodwinds. The tonal center is e minor and is emphasized by the horn ostinato and later assumed by the first clarinet. (This is the first use of the A clarinet.) The return to the "A" section is announced by the entrance of a solo horn voice in measure 136. The piece ends with two tied half-notes in the second flute.

Stravinsky renames the Allegro movement *Tempo di Marcia*, and moves it from second to sixth in the set. This is the longest of the eight miniatures and begins with a three-measure introduction played by the violins in unison. The sixteenth-note sequence within the three measures will serve as unifying material and help connect the sections within the piece. The next fifteen measures resemble movement IV in both polyphonic texture and soprano voicing. The two violins play against one another while the lower strings provide a steady march-like beat. In measure 163-164 an altered version of the sixteenth-note motive returns and prepares us for a change of character. This is represented by staccato eighth-notes in the solo bassoon and clarinet parts, alternating quarter-notes in the second bassoon and cello, and off-beat eighth-notes in the violins. The accompaniment texture gives the listener the feeling of a constant eighth-note pulse, divided between complementing timbres. The piece changes character again in measures 173-176



with the horn assuming the solo line, the clarinets a soprano ostinato, and the violins a syncopated eighth-note pattern. Stravinsky then chooses to reduce the texture by dropping all of the instruments except the violins, leaving them to provide the connecting bridge material for the next section.

This next section extends from bar 177-186 and demonstrates a systematic rebuilding, utilizing melodic and rhythmic material all heard earlier in the movement. The sixteenth-note sequence reappears in measures 187-188 to announce a pseudo-recapitulation and this time the clarinets are chosen to share the melodic material. The remaining ensemble provides a return to the march-like quarter-note accompaniment. The movement ends with a fragment of the sixteenth-note sequence in the horns, punctuated by tutti eighth-notes from the ensemble.

Larghetto is composed in a compound meter of 6/8 and basically operates around two rhythmic motives; a quarter/eighth pattern [] and a dotted eighth/sixteenth/eighth-note pattern []. The melody begins in the first oboe using both forms of rhythmic motives and is accompanied by flutes utilizing the repetitive quarter/eighth pattern. The texture is interrupted by a measure of double stops in the strings, and repeated again one measure later.

The closing material has the oboe playing a

static melodic line with the dotted-eighth motive, while the tutti accompaniment ends with a complete or fragmented version of the quarter/eighth-note pattern.

The final movement, *Tempo di Tango*, is the only movement to begin with the entire ensemble participating. Adhering faithfully to the original, the transcription communicates the style of the popular 1920's dance form by combining repeated sixteenth-note and eighth-note syncopations []. Stravinsky reinforces this style by answering this with another typical tango figure of dotted eighth, followed by sixteenth, followed by two eighths []. (This is also presented more economically in measure 249 by providing just the thirty-second note followed by an eighth rest followed by an eighth-note.)

Sections are separated by a change in meter keeping the eighth-note pulse constant. By clearly manipulating the bar line, Stravinsky is able to retain his original music and provide more accurate performance through clearer notation for the player. Preceding the final forte eighth-note chord, the ending is simply a repetition of the tango motives fragmented between the woodwind voices and lower strings.

Although small-scale, Eight Instrumental Miniatures displays many of Stravinsky's unique qualities as a composer. His need for order is shown by his

adherence to classical structures which have been molded to accommodate his musical style. As Stravinsky himself stated, "Whatever interests me, whatever I love, I wish to make my own."⁷

It is with great care that he has transformed the small pedagogical keyboard work into an intimate orchestral one. In both pieces he demonstrates an uncanny ability to introduce dissonance without offending the ear. The economical size of this piece, combined with its adherence to structure, gives a listener the kind of emotional distance from the music that Stravinsky sought.

Because of chronic health problems Stravinsky was not able to complete any compositions following Requiem Canticles (1965-1966) and The Owl and the Pussy Cat (1966). During the last years of his life he spent his time transcribing music--Bach preludes and fugues--and listening to recorded music. In 1971, after an extended stay in a New York hospital, Stravinsky and his wife moved to a New York apartment where he died April 4, 1971.

SYMPHONY IN B MINOR

Franz Schubert

Romantic legend surrounding Schubert's life (1797-1828) and his Unfinished Symphony have tended to mask the harsher realities. For Schubert, these realities included a family life marred by the deaths of several of his siblings at a very young age, the loss of his true love because of his inability to secure a steady music position, and the dissatisfaction with living off the good graces of his friends and family.

Discouraged by the occupation of teaching, Schubert tried to survive as a free-lance composer in Vienna, but he was even less successful than Mozart had been. However, this did not seem to hamper his productivity.

As a youngster Schubert was trained primarily as a vocalist, violinist, and as a pianist. His formal training in music was spent studying with Antonio Salieri (1750-1825) who was very impressed with his abilities. He was recognized in his youth as possessing an exceptional voice. It is no wonder that over six hundred of his nearly one thousand works are songs. Although he was unable to secure a steady musical position, he managed to produce nearly one thousand works in only sixteen years.

Unlike Beethoven, a composer concerned with musical architecture, Schubert thought in terms of melody. Perhaps if he had lived longer we would have seen an even greater breadth and consistency develop. Some of the notable characteristics about Schubert's style are prolonged melodic paragraphs, frequent sudden transitions, large-scale repetitions and sequences, and the use of a displaced downbeat. Examples of these can be found in all of his symphonic works.

The first six of his symphonies were all composed in a five-year span beginning in 1813. Like the finest and most original works of other early Romantic composers, Schubert's works are largely progressive in style and experimentation. Within each symphony, Schubert demonstrates more and more of this development through his style, harmonic vocabulary, rhythmic dexterity and flowing melodic lines. Despite these advanced devices, Schubert remains dedicated to classical structure and design.

"Of the symphonies written after an interval of four years (1817-1821), only one remains in its entirety" ⁸ This is the Great C Major Symphony, No. 9. Since it is the most mature example of his symphonic works, it demonstrates his progressive use of textures, rhythmic devices, and harmonic relationships. Had he completed the previous three symphonies we might have seen the same kind of advanced compositional

techniques. Two of the three symphonies that preceded this symphony remain in the repertoire of the modern-day orchestra.

The Symphony in E minor and major (August 1821) was given to Paul Mendelssohn (brother of Felix) by Ferdinand Schubert, brother of Franz. It was then donated to Sir George Grove who left it to the Royal College of Music in London. A brief description of the piece states that the introduction and part of the Allegro were fully scored.⁹ From that point on Schubert merely sketched the work in detail, including tempo, instrumentation, and nuances. The symphony has been finished and performed in a Schubertian style but has not been able to rival the popularity of its successor, No. 8, The Unfinished.

At one time, Grove thought there might be another symphony by Schubert composed around 1825 near the town of Gastein, 40 miles south of Salzburg. He got this idea from correspondence between Schubert and his friends. Sir Donald Tovey speculated that Schubert's Grand Duo for pianoforte duet, was actually a transcription from this missing symphony. The Gastein Symphony is now thought to be the one called the Great C Major.

With the confusion surrounding the unfinished symphonic works and possible missing works, it is no wonder that the numbering system is inconsistent. Scholars had previously labeled the Great C Major

Symphony No. 7. Modern day numbering has recognized the Symphony in E minor and major, as No. 7, the B minor Symphony as No. 8, and the Great C major as No. 9.

In reference to the most popular of his incomplete works, The Unfinished Symphony, it has been widely speculated that it was ". . . to its creator himself sufficiently finished for him to dispense with the completion of the usual plan of a symphony"10 Another theory states, "something had interrupted Schubert in the course of the composition and he was unable to recover the sense of unity. He preferred leaving it unfinished to bringing it to an end without such unit."¹¹ Other less supported ideas maintain that Schubert was discouraged by the progress of his Scherzo and abandoned the work or he tried to avoid a typical Scherzo structure. (Which he later succeeded in doing in the Great C Major Symphony.)

It is my speculation that given the composer's prolific abilities with melodic lines, it is not surprising that he should accumulate many fragmented works without the inspiration to complete them. Examples of this can be seen throughout his career and are especially evident from 1816 until 1822. Also contributing would be a certain amount of intimidation by the achievement of his contemporaries, Mozart, Haydn and Beethoven, along

with his attempt to equal the quality of their musical foresight.

During his lifetime, very few of Schubert's works were published. Perhaps this also has something to do with the fact that Schubert, unlike Mozart or Beethoven, was not a performing conductor or concert soloist. Maybe if he had performed more of his own works as other composers of the time did, he would have received wider public acknowledgment of his abilities, thus encouraging his endeavors. Lastly, and probably most influential to his state of mental health was the recognition of his deteriorating physical health.

Initially diagnosed as typhoid, it was not until ten years after his death that doctors surmised his symptoms as a venereal disease, probably syphilis. According to Charles Osborne, "in this first stage of the disease he was ill for several months, but from this time until his death six years later, periods of good health and creative energy alternated with those of depression, illness and inability to compose."¹²

All things relating to the fragmented works are of course conjecture, since there are few surviving documents which mention the Unfinished Symphony. The first reference to it was found in a letter from Schubert's friend, Anselm Hüttenbrenner, to his brother Josef, written in 1842. He referred to it in supplemental

information for a proposed catalogue of Schubert's works.

Schubert and Anselm had become friends when both were studying with Salieri. Their friendship remained a lifelong one represented by family visits, music-making and consistent correspondence over the years. Josef was also a musician and after an introduction by his brother, cultivated a friendship with Schubert which at one time included the handling of his business affairs.

In 1823 the Styrian Music Society at Graz awarded Schubert an honorary diploma. The diploma was given to Anselm to give to Schubert, but Anselm gave it to Josef to deliver instead. Once again, conflicting stories arise. In Josef's words,

Schubert gave it (the manuscript of the Unfinished) to me for Anselm, as thanks for having sent him, through me, the Diploma of Honour of the Graz Music Society.¹³

About 1868 Josef altered this account somewhat and now stated that,

Schubert gave it to me out of gratitude for the Diploma of Honour of the Graz Music Society, and dedicated it to the Society and Anselm; I brought the Diploma to Schubert.¹⁴

The B minor Symphony (The Unfinished), either a gift of gratitude or repayment of debt or obligation, remained in Anselm's collection until 1865.

Johann Herbeck, composer, conductor and one of the most influential musicians in Vienna at the time, was also an advocate of Schubert's music. He heard through

Josef of an unfinished Schubert symphony that had never been performed and this interested him greatly. In 1865 Herbeck agreed to perform a composition by Anselm and obtained the manuscript for the Schubert symphony as well. On December 17, 1865, thirty-seven years after Schubert's death. Herbeck and the Vienna Musikverein performed this piece for the first time in the Grosser Redoutensaal of the Imperial Palace in Vienna.

This first performance was very well received. According to the Austrian music critic Eduard Hanslick (1825-1904):

The beauty of sonority in both movements is bewitching. With a few horn passages, here and there a short clarinet or oboe solo on the simplest, most natural orchestra base, Schubert gains effects of sonority that no craftiness of Wagnerian orchestration achieves. We number the newly found symphonic fragment of Schubert among his most beautiful instrumental works.¹⁵


Herbeck replaced the incomplete third movement (Scherzo) with the Finale of Schubert's Third Symphony in an attempt to conclude the piece appropriately. The score was never returned to Anselm. Instead Herbeck allowed it to be printed by Spina in Vienna in 1866. The original manuscript was then donated to Nikolaus Dumba, a collector of Schubert autographs, and eventually passed on to the Gesellschaft der Musikfreunde in Vienna, where it remains today.

From a stylistic standpoint, the Unfinished

Symphony succeeds in "bringing the individuality and charm of his Lieder within the more regimented bounds of a large instrumental work."¹⁶ Although sketches for a Scherzo exist, the piece is most often performed using only the two completed movements, the Allegro Moderato and the Andante con moto.

The Allegro Moderato is structured in the classic sonata-allegro form, and begins with the cellos and basses introducing a mysterious eight-bar introductory theme. The exposition continues in the key of B minor with accompaniment sixteenth-note material appearing in the upper strings until measure 13, when the oboe and clarinet begin a new melody. This melody is fragmented and sequenced from measure 31-36 in the woodwinds while the strings continue the accompaniment texture.

Sections "A" and "B" are separated by the bassoon and horn voices sounding octave "D's" representing the dominant of the new key center, G major. In selecting the submediant to represent tonal contrast within the exposition, Schubert exhibits the Romantic composer's fondness for tertian key relationships.

The "B" section accompaniment changes to a syncopated quarter-note and eighth-note rhythmic motive  which underline the new thematic material stated in the cello section. This second theme represents one of the most popular Schubert melodies of all time and

provides the listener with the expected melodic grace, characteristic of Schubert's songs. It is also the material selected by Schubert for further development later on.


The theme is taken over by the first and second violins using octave doublings, with the cellos now providing accented quarter notes on beat two, resulting in the first hint of rhythmic manipulation through the use of hemiola. The next 32 bars serve to extend and connect the "B" thematic statement and the traditional closing material.

The closing section requires no modulatory material since both "B" section and closing remain in the same key. More unusual is Schubert's choice of the subdominant key to begin the development section. Bar 110 begins with a B major-minor seventh chord preparing us for the unusual return of the introductory theme as development material in the new key of E minor.

Once again the cellos and basses enter with the introductory theme which is now stated in an altered form. Development begins immediately in the upper strings and bassoon through Schubert's use of fragmentation, repetition and sequencing. In contrast to earlier classical practices which do not use the introductory theme as development material, Schubert does utilize this theme.

Unmeasured tremolos in the string section support the harmonic progressions through such tonalizations as c-sharp minor, d minor, e minor, f-sharp minor and ending in the original key of b-minor. Schubert dramatically states the theme in unisons and octaves, giving the listener a false sense of return. In reality the recapitulation begins in measure 218 and resembles the approach to the first ending in texture, but excludes the cello and bass introduction. It closely follows the exposition in both statement of material and actual length.

The Coda states the introductory material once again, emphasizing the tonic key of b minor. The cadential material is extended by use of sequencing and imitation leading to a climactic fortissimo tonic chord before ending the movement with an unusual decrescendo in the last bar.

The Andante con moto begins in the unexpected key of E major which provides more interest than the movement's architectural design. The movement is loosely structured on a two-part form or a variation of the sonata form. Schubert again selects the lower strings to begin the piece with a descending diatonic pizzicato line in the string bass. Above this he uses sustained voices in the bassoon and horn voicing the complete triad, making a swelled dynamic marking [] that becomes


exploited itself as a recurring thematic idea.

In measure 16 the cellos take over the same pizzicato line an octave higher, leading into the first modulatory section of G major. The swelled dynamics continue to accompany the sustained woodwinds as they fill out the chord tones in between the upper string melodies. A short four-bar bridge occurs in measure 28-31, connecting material from the "A" section to the A-1 section. Schubert contrasts the two by employing full orchestration beginning in measure 33, along with a complete change of character. The graceful melodies are replaced by staccato eighth-note accompaniment in the strings, while the woodwinds and brass depict a strict military-like march personality. The four-bar phrases are repeated three times, with the last one stated in the relative minor key, c-sharp.

The original "A" material that first appeared in the upper strings and cello, now appears in the woodwinds with flutes and clarinets assuming the violin and viola voices, while the bassoon sings the countermelody. Bridge material returns, this time more thickly scored and extended by three measures.

Leading the listener to the "B" section, Schubert repeats the descending pizzicato bass line, first in the cellos and then in the string basses an octave lower. Next, four bars of sustained g-sharps in the first

violins serve as the dominant preparation for the new key center of c-sharp minor.

The first clarinet is given a slow-moving melodic theme over a more agitated string accompaniment of syncopated eighth-notes []. This is then repeated with the oboe as solo voice in the new key of D-flat major.

In measure 96 Schubert begins a fifteen-bar transition, utilizing fragments of rhythmic material from the "A" and "B" section. It starts in c-sharp minor and transports us by way of an ascending pattern of major and minor thirds to the new key of D major.

The "B" section continues with the syncopated accompaniment in the new key. Schubert bases this continuation on instrumental imitation. This closing section also serves as modulatory material through a series of brief tonalizations. The intervallic relationship of these tonal areas is descending fifths, leading eventually to the key of C major.

Three bars of alternating c-sharps introduce the recapitulation in measure 142. The "A" section is identical in thematic material and length, but the key centers and modulations are of course different. Another subtle difference in the "B" section is shown by Schubert's reversing the order of entrance for the solo instruments. Schubert also chooses keys more closely

related to E major, such as A major and its parallel minor.

The final statement of the "B" section closes with the transitional material reappearing in the tonic key and linking us to the Coda. The Coda summarizes all of the previously mentioned material, including the swelled dynamic markings and sustained octave motives in the first violins. Schubert ends the movement with a gradual diminuendo on a tonic E major chord. To emphasize the motivic continuity and the finality of the piece, Schubert holds the chord with a fermata and adds one final dynamic swell.

Sketches of the incomplete third movement begin in the unusual key of b minor but quickly modulate to its parallel major. The first nine measures are fully orchestrated and written in the standard meter of 3/4. The remaining music is left in piano sketches and shows a lighter texture after the first double bar. The Trio section begins with a waltz-type tune that ends abruptly sixteen measures later. There have been attempts to complete the movement in a Schubertian style but neither scholars nor performers acknowledge the efforts.

The Unfinished Symphony in B minor is perhaps Schubert's most loved and often performed work. The title of Unfinished did not become attached to the symphony until long after the composer's death, and the

idea that the symphony is incomplete because it is missing the last two movements of a standard four-movement structure is misleading. Its completeness is displayed through its fully developed melodies, its innovative harmonic relationships and detailed dynamic manipulations.

The genius of Schubert remains synonymous with melody and although he was the creator of more songs than instrumental works, it is the simple beauty of his melodies that transcends all musical mediums of his output.

NOTES

1 Stanley Sadie, "Wolfgang Amadeus Mozart," in The New Grove Dictionary of Music and Musicians (edited by Stanley Sadie, 1980), p. 142.

2 Frank Onnen, Stravinsky (Stockholm: The Continental Book Company A.B.), p. 52.

3 Igor Stravinsky, Autobiography (London: Simon and Schuster, 1975), p. 17.

4 Stravinsky, Autobiography, p. 91.

5 Francis Routh, Stravinsky (London: J.M. Dent and Sons Ltd., 1975), p. 24.

6 Igor Stravinsky, program notes for Stravinsky Conducts Stravinsky (Columbia Recordings).

7 Denis McCaldin, Stravinsky (New York: Doubleday and Company, Inc., 1973), p. 9.

8 Arthur Hastings, Schubert (London: J.M. Dent and Sons Ltd., 1973), p. 96.

9 Hastings, Schubert, p. 193.

10 Martin Chusid, Symphony in B Minor (New York: W.W. Norton and Company, Inc., 1968), p. 91.

11 Chusid, Symphony in B Minor, p. 91.

12 Charles Osborne, Schubert and His Vienna (New York: Alfred A. Knopf, 1985), p. 95.

13 Joseph Wechsberg, Schubert: His Life, His Work, His Time (London: Weidenfeld and Nicholson, 1977), p. 200.

14 Wechsberg, Schubert: His Life . . ., p. 201.

15 Edward Hanslick, "On the First Performance" Symphony in B Minor (Unfinished) (New York: W.W. Norton & Company, Inc., 1968), p. 115.

16 Louise Cuyler, The Symphony (New York: Harcourt Brace Jovanovich, Inc., 1973), p. 86.

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A RECITAL

by

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AN ABSTRACT OF A MASTER'S REPORT

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ABSTRACT

This Master's Report (Recital) features orchestral works by Felix Mendelssohn, Wolfgang Amadeus Mozart, Igor Stravinsky, and Franz Schubert. Accompanying the recital tape are extended program notes which provide a composer biography, style characteristics, and analytical comments.