

A study of L. van Beethoven's Sonata Op. 109; R. Schumann's *Faschingsschwank aus Wien*, Op. 26; F. Liszt's *Études d'Exécution Transcendante*, S.139, No. 8; and S. Prokofiev's Toccata, Op. 11: Historical, theoretical, and stylistic implications

by

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## **Abstract**

The purpose of this Master's report is to analyze the works performed at my piano recital on March 24, 2020. The compositions discussed are Ludwig van Beethoven's Sonata in E major, Op. 109; Robert Schumann's *Faschingsschwank aus Wien*, Op. 26; Franz Liszt's *Études d'Exécution Transcendante*, S.139 No. 8 'Wilde Jagd'; and Sergei Prokofiev's Toccata in D minor, Op. 11. The author approaches the analysis of the works from historical, theoretical, and stylistic perspectives.

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# Chapter 1 - Ludwig van Beethoven's Sonata in E major, Op. 109

## Biographical Information on the Composer

Ludwig van Beethoven, “a dominant musical figure of the Viennese Classical tradition and the 19<sup>th</sup> century,” was born a day or two before his baptism on 17 December 1770.<sup>1</sup> Born of a Flemish origin, Beethoven’s grandfather, Ludwig (*Kapellmeister*) and Beethoven’s father, Johann (tenor) were court musicians of the Electorate of Cologne in Bonn. At a very early age, Ludwig received rudimentary instruction in music from his father on the piano and the violin, followed by formal instructions on the piano by Tobias Friedrich Pfeiffer; on the keyboard and music theory by Gilles van Eeden; on the violin by Franz Rovantini and Franz Ries; and on the horn by Nikolaus Simrock. Christian Gottlob Neefe, his first important teacher, recognized his talent and introduced him to *Das wohltemperierte Clavier* by J. S. Bach and gave him instruction in *basso continuo*. Neefe also helped Beethoven in his first composition, *9 Variations in C minor for Piano on a March by Ernst Christoph Dressler* (WoO63).<sup>2</sup> His other early compositions include three piano sonatas dedicated to the Elector Maximilian Friedrich (WoO47) and the Piano Concerto in E-flat major (WoO4).

In 1784 he was appointed by the Elector Maximilian Franz as court organist, a position that he retained until 1792; he also worked as a violinist for theater orchestras from 1788 to 1792. In 1787, thanks to the recommendation of Neefe, he was sent by the Elector to Vienna, during which it is believed that he met Mozart and perhaps had a few lessons from him.

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<sup>1</sup> Joseph Kerman, and others, “Beethoven, Ludwig van,” *The New Grove Dictionary of Music and Musicians*, Ed. Stanley Sadie, 2<sup>nd</sup> ed. (New York: Macmillan Publishers, 2001), 3: 73.

<sup>2</sup> Nicolas Slonimsky, and others, “Beethoven, Ludwig van,” *Baker’s Biographical dictionary of musicians*, Centennial Ed. (New York: Schirmer Books, 2001), 1: 261.



During his visit to Bonn in 1790, Franz Joseph Haydn met Beethoven and encouraged him to come to Vienna to study with him. This invitation led to Beethoven's decision to leave Bonn for Vienna, his home for the rest of his life, in November 1792. Beethoven's growth under Haydn is revealed through his compositions around this time.<sup>3</sup> However, Beethoven was not as contented as he might have expected from his studies with Haydn. The study ceased after Haydn's second London visit in January 1794. Beethoven then began regular studies of counterpoint with Johann Georg Albrechtsberger which lasted for about a year. Later, he took lessons in vocal composition with Antonio Salieri. His compositions gradually became widely known and attracted benefactors who supported his career in Vienna. Among his benefactors were Prince Karl Lichnowsky, to whom the composer dedicated three piano trios (Op. 1), piano sonata (Op. 13), and few other works; Prince Franz Joseph Lobkowitz, a dedicatee of the six string quartets (Op. 18), Eroica Symphony, and other works; Prince Razumovsky, to whom Beethoven dedicated his three string quartets which became known as the Razumovsky quartets (Op. 59, No. 7-9).<sup>4</sup> In 1798 Beethoven noticed that he had sometimes trouble hearing and later realized that he was likely to become completely deaf. Emotional trauma caused by hearing loss led to the writing of the famous *Heiligenstadt Testament* in 1802, addressed to his brothers. The loss of hearing continued over the next decade and finally compromised Beethoven's ability to perform in public. Remarkably, these circumstances did not stop him from creative work. Some of his important works that were written around this time are the Piano Sonata in F minor, Op. 57 ("Appassionata") (1804-1805), the Fourth and Fifth Piano Concerti (1805-6; 1809), the two

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<sup>3</sup> Denis Arnold, and others, "Beethoven, Ludwig van," *The New Oxford Companion to Music* (Oxford: Oxford University Press, 2000), 1: 193.

<sup>4</sup> Slonimsky, and others, "Beethoven, Ludwig van," p. 261.

versions of the opera *Fidelio* (1805 and 1806) before he revised it in 1814, and the Fifth Symphony (1807-8).<sup>5</sup>

By 1820 Beethoven was widely known as a great composer, but also as an individual with an eccentric personality.<sup>6</sup> His important works that were written around this time include the last three piano sonatas: Op. 109 (1820), Op. 110 (1821), Op. 111 (1822); *33 Variations on a waltz by Anton Diabelli*, Op. 120 (1823); *Missa Solemnis* (1823). In December 1826, Beethoven caught a fever that developed into a jaundice and dropsy. The attempted surgery to relieve the accumulated fluid in his organism was unsuccessful, and he died on March 26, 1827.<sup>7</sup> Beethoven's funeral on March 29 was a grand public event in Vienna, with 10,000 people participating in the procession.

### ***Sonata in E major, Op. 109***

Written in 1820, Beethoven's Piano Sonata Op. 109 was dedicated to Maximiliana von Brentano, one of the children of the Senator Franz von Brentano of Frankfurt and his wife, Antonie von Birckenstock, a Viennese noblewoman.<sup>8</sup> Prior to this sonata, Beethoven published the *Hammerklavier* Sonata, which is known to be one of his masterpieces. Following such a monumental composition, Beethoven was believed to be initially in favor of writing a smaller scale sonata. Based on some written evidence, it is suggested that the first movement of piano sonata Op. 109 was initially written separately from the other two movements of the sonata. Beethoven described this movement as a new small piece which was originally written in the

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<sup>5</sup> Denis Arnold, and others, "Beethoven, Ludwig van," p. 194-195.

<sup>6</sup> Ibid, p. 195.

<sup>7</sup> Slonimsky, and others, "Beethoven, Ludwig van," p. 264.

<sup>8</sup> Blom, Eric. *Beethoven's Pianoforte Sonatas Discussed*, (New York: Da Capo Press, 2001), p. 224.

style of Bagatelle two months prior to the writing of the other two movements. Also, his correspondence with a Berlin publisher, Adolf Martin Schlesinger supports the theory that it was indeed Beethoven's intention to write a two-movement sonata, consisting of what then became the second and third movements of Op. 109.<sup>9</sup>

The Sonata Op. 109 starts with a short movement with two differently-paced sections interlocking. This kind of concept was by no means unprecedented. For example, Mozart in his Violin Sonata K. 303 and Domenico Scarlatti in some of his works have resorted to the device, even Beethoven himself has followed a similar procedure in his Piano Sonata Op. 13 (*"Pathétique"*). However, in contrast to the examples mentioned above, Beethoven in this instance reversed the order of the tempi, and started the movement with the quick tempo. Beethoven also has allowed only a short time for the quick tempo to assert itself, as the slow tempo is introduced already in measure 9.

Beethoven occasionally used a theme and variations as a movement in piano sonatas – in the middle movement of Op. 14 No. 2 and in the first movement of Op. 26, for instance. Op. 109 is the first sonata in which he employed it as the peak of a work in a finale, as it was to be used again later in Op. 111.

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<sup>9</sup> Meredith, William. "The Origins of Beethoven's Op. 109." *The Musical Times*, Vol. 126, No. 1714, (United Kingdom: The Musical Times Publications), 1985, p. 713.

## Analysis

Performing the first and second movements as one, without any break between them is a common performance practice of this particular sonata, although the marking of *attaca subito* is not found at the end of the first movement.

Kenneth Drake makes an interesting comment on this performance practice:

The length of the variation movement, compared with those of the first two movements, and the fact that it begins after a complete stop, invites comparison with a two-movement sonata, specifically Opus 111.<sup>10</sup>

Most pianists' decision to connect the two movements is an indication that there are elements that unify these two movements. This analysis discovers the elements that unify the first and second movements.

### 1.1 Vivace ma non troppo – Adagio espressivo

The first movement is relatively shorter than his other sonatas, and can be outlined as below:

Vivace	Adagio	Vivace
Mm. 1 - 8	Mm. 9 - 14	Mm. 15 - 56
----- ----- -----		
First theme (E)	Second theme (B)	First theme (B - E)

Adagio	Vivace		
Mm. 57 - 64	Mm. 65 - 73	Mm. 74 - 84	Mm. 85 - 98
----- ----- ----- -----   <i>Prestissimo</i>			
Second theme (E)	First theme (E)	Transition	First theme (E) (coda)

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<sup>10</sup> Drake, Kenneth. *The Beethoven Sonatas and the Creative Experience*, (Bloomington: Indiana University Press, 1994), p. 294.

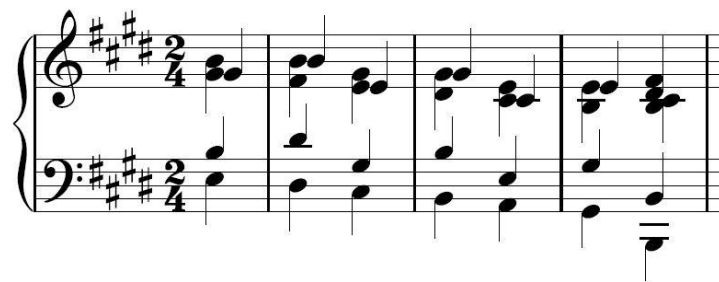
The conciseness of the first movement is due to the brevity of its themes with no extended development throughout.

At first glance, the melodic line seems to be clear as the score indicates the line with quarter notes in contrast to the other parts in 16<sup>th</sup> notes. However, in contrast to the third movement where melodic lines stay on top of the other voices for most of the time, this “melodic line” seems to be odd as it keeps moving, as it keeps moving above and below the alto part.



Ex. 1.1. Beethoven, Sonata Op. 109, Vivace – Adagio, mm. 1-3

This characteristic seems to indicate that that these notes are written in four-part harmony in an arpeggiated chorale-like chord progression, without any prominent melodic line.



Ex. 1.2. Beethoven, Sonata Op. 109, Vivace – Adagio, mm. 1-3

Upon reading the first theme, one may find it interesting to see how the different voices relate in the four-part harmony. The examples 2.1 and 2.2 below show us how identical the movements of the soprano and tenor are.

**Vivace. ma non troppo. Sempre legato.**

*p dolce*

Ex. 2.1. Beethoven, Sonata Op. 109, Vivace – Adagio, soprano and tenor, mm. 1-3

*p dolce*

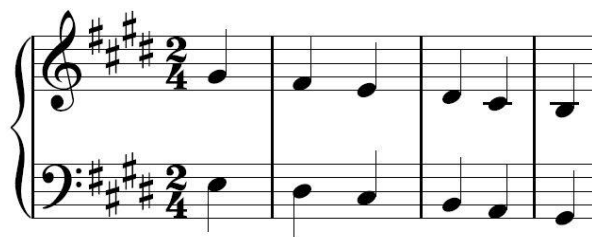
Ex. 2.2. Beethoven, Sonata Op. 109, Vivace – Adagio, soprano and tenor, mm. 1-3

On the other hand, the alto and bass are moving in diatonic descending scales as shown in the examples below.

**Vivace. ma non troppo. Sempre legato.**

*p dolce*

Ex. 3.1. Beethoven, Sonata Op. 109, Vivace – Adagio, alto and bass, mm. 1-3



Ex. 3.2. Beethoven, Sonata Op. 109, Vivace – Adagio, alto and bass, mm. 1-3

Charles Rosen states the following idea in relation to the articulation:

It should be clear that the right hand is at one and the same time two voices and one voice, which need subtle inflections within the *sempre legato* specified by Beethoven.<sup>11</sup>

The fact that the theme ends abruptly after 8 measures without any kind of melodic or harmonic developments, leads us to conclude that this theme serves a unique function. This opening which A. B. Marx described as a prelude-like theme reminds us of baroque preludes that commonly use arpeggiated chord progressions.<sup>12</sup>

In contrast to the first, the second theme begins in mm. 9 with a different tempo and time signature. However, Beethoven keeps the element of choral-like writing with soprano and tenor playing bigger roles than the other voices. In contrast to identical movements in thirds between the two voices in the first theme, in the second theme a brief conversation between the two voices is apparent. In addition to that, the soprano and tenor parts are based on the same thematic material, which is a five-note diatonic scale in both directions.

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<sup>11</sup> Rosen, Charles. *Beethoven's Piano Sonatas: A Short Companion*, (New Haven: Yale University Press, 2002), p. 230.

<sup>12</sup> Meredith, William. "The Origins of Beethoven's Op. 109." *The Musical Times*, Vol. 126, No. 1714, (United Kingdom: The Musical Times Publications), 1985, p. 713.



Ex. 4.1. Beethoven, Sonata Op. 109, Vivace – Adagio, mm. 9-10



Ex. 4.2. Beethoven, Sonata Op. 109, Vivace – Adagio, soprano and tenor, mm. 9-10

One of the reasons why these two movements are performed without interruption is the fact that they share the same root. While the first movement starts and ends in the key of E major, the second movement appears immediately in the key of E minor. This bold opening of the second movement compensates for the first movement's lack of an extended development.

## 1.2 Prestissimo

As pictured in the example below, similar to the first movement, this movement begins with the mediant of its scale, and follows with intervals of thirds and fifths (with the addition of the interval of sixth) going in the opposite direction compared to the movement of the soprano part that the first example has shown. This mirroring element supports the resemblance that these first two movements have shown so far.





Ex. 5. Beethoven, Sonata Op. 109, Prestissimo, mm. 1-4

Along with the mirrored arpeggiated intervals on the right hand, the left hand plays a descending diatonic scale that was first introduced in the first movement as shown in the example below.



Ex. 6. Beethoven, Sonata Op. 109, Prestissimo, mm. 1-8

Similar to the first movement, the second theme of the second movement (meas. 29) appears to be the expressive theme that is in contrast to the first theme of the movement.



Ex. 7. Beethoven, Sonata Op. 109, Prestissimo, mm. 29-30

Interactions between the soprano and tenor parts that were first appeared in example 4, reappears in m. 33 of the second movement:



Ex. 8. Beethoven, Sonata Op. 109, Prestissimo, mm. 33-34

The examples 8 and 9 show that the second movement is written in a polyphonic texture, as it was first introduced on the first movement.



Ex. 9. Beethoven, Sonata Op. 109, *Prestissimo*, mm. 9-12

In this sonata, one can conclude, the vigorous character of the second movement provides balance for the dreamy and elusive first movement. Although Beethoven's sketches and letters do not give us the whole idea on how he worked out two different compositions as one, these motives show us with no doubts how these movements work together complementing each another.

### 1.3 *Gesangvoll, mit innigster Empfindung*

All the six variations in this movement are in E major, and yet they are not as closely related to the theme as his earlier compositions written in this form. Rather, each variation uniquely explores various aspects of the theme. Kenneth Drake makes a fascinating comparison with Opus 111:

The variation theme of each work has a sensuous melodic line of great composure, although the widely spaced writing of the Opus 111 Arietta gives it a detached profundity, next to which the theme of the variations in Opus 109 retains its personal, human warmth.<sup>13</sup>

The first variation uses a different melody with a similar harmonic scheme as the theme. In contrast to a chorale-like theme, the first variation incorporates a single melody line in the treble, accompanied by a waltz-like accompaniment in the left-hand part.

As the theme becomes less identifiable in the second variation, its rhythmic element of the first eight measures reminds us of the first movement's first theme. The next eight measures consist of an antecedent and a consequent that are contrasting in character and texture. The same pattern that starts in B major follows for the second half. In contrast to the other variations, it is the only time where the idea of "double variation" is alluded.

Contrasting to the theme and the first two variations, the third variation is marked *Allegro vivace*. It is in this variation that we find the change of time signature from 3/4 to 2/4. The departure from the conventional eight-bar phrases into alternation of sixteenth-notes between the hands in

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<sup>13</sup> Kenneth Drake. *The Beethoven Sonatas and the Creative Experience*, p. 295.

four-measure units shows his brilliance. In this variation the melody of the theme is played in a pattern that reminds us of the first episode of the first movement.

This quick variation goes on without pause to the fourth variation, which is marked as being slightly slower than the theme. Written in 9/8 time signature, this variation eradicates nearly every trace of the theme while retaining its harmonic outline. The second half of the variation is almost entirely harmonic and melodic, with melody being submissive to the harmony.

The fifth variation has a fugal structure although it is not strictly a fugue. Although it is true that its subject appears in different voices, it is not introduced voice by voice at the opening, as it should be in any standard fugue. This fugue-like variation is based on the falling third motive of the original theme. This interval is inverted, forming a minor sixth that builds the second half of the variation. A new countersubject is introduced in the last sixteen measures of the variation, in which the eight-measure material is played twice consecutively.

William Kinderman comments on how contrasting the last variation is from the preceding ones:

In a sense, then, the variations concluding Opus 109 embody two cycles of transformation: the first five variations recast the theme and develop its structure and character in a variety of expressive contexts, while the sixth initiates a new series of changes compressed into a single continuous process that is guided by the logical unfolding of rhythm development. In the final variation an urgent will to overcome the inevitable passing of time and sound seems to fill up the spaces of the slow theme with a virtually unprecedented density of material, challenging the physical limits of execution and hearing.<sup>14</sup>

The most eminent feature of the last variation is that it is almost entirely based on a dominant pedal. Heard in the soprano and tenor parts while the alto has the original theme and the bass

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<sup>14</sup> Kinderman, William. *Beethoven*, (Berkeley: University of California Press, 1995), p. 225.

provides the harmony, this dominant pedal continues to be heard as it moves constantly between voices throughout the variation.<sup>15</sup> The use of dominant pedal develops the principal note to thirty-second notes and ultimately turns into an unmeasured trill.<sup>16</sup>

Eric Blom's thought on the coda accurately captures its character:

The Sonata thus ends with the utmost simplicity after all the intellectual strife it has gone through. In a collaboration of head and heart the mind has been in hard pursuit of truth and beauty, but it is the heart which is allowed the last word.<sup>17</sup>

### *Tempo*

The descriptive terms of allegro, adagio, and others are more than simply directives of tempo, as they also provide musical character. Beethoven used these words consistently in his piano sonatas through Op. 81a. However, in his return to piano music writing in 1814, he expressed more precise meanings on all levels, including movement headings.

He did so by using descriptions in German in Op. 90 and later both German with Italian together in Op. 101. He then returned to Italian terms from Op. 106 onward (with the exception of the last movement of Sonata Op. 109, in which he used both German and Italian words).<sup>18</sup>

One of the things that makes his last three sonatas unique is the use of headings for at least one movement in each work that pertain specifically to character as well as suggesting tempo implications. In the last movement of Op. 109, he wrote: *Gesangvoll, mit innigsten Empfindung* (songful, with innermost feeling). Along with this German heading, he added: *Andante molto*

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<sup>15</sup> Cooper, Martin. *Beethoven: The Last Decade*, (Oxford: Oxford University Press, 1985), p. 183.

<sup>16</sup> Drake, Kenneth. *The Sonatas of Beethoven, As He Played and Taught Them*, (Bloomington: Indiana University Press, 1972), p. 166.

<sup>17</sup> Eric Blom. *Beethoven's Pianoforte Sonatas Discussed*, p. 229.

<sup>18</sup> Taub, Robert. *Playing the Beethoven Piano Sonatas*, (Portland: Amadeus Press, 2002), p. 44.

*cantabile ed espressivo*. Italian descriptions are used in the first two movements of the sonata, and all the six variations in the last movement (except for variation IV that uses German description).

### *Trills*

Beethoven wrote extended trills in the last movement of Sonata Op. 109. The writing of trills in the last movement of the sonata reminds us of the last movements of Sonatas Op. 53, “*Waldstein*” and Op. 111. In each case the trills are on the dominant pitches which heighten the underlying harmonic tension that dominant cadential harmonies generate. The trills in Op. 53 and Op. 109 are particularly similar in a sense that they are the embodiment of speed, while Op. 111 is more concerned with a reflective quality of sound rather than with sheer speed.<sup>19</sup>

Interestingly, the last movements of Op. 109 and Op. 111 are theme-and-variation movements. In each case, increasing note values are found in successive variations. This kind of rhythmic acceleration was used by Beethoven as a way to pay tribute to common practice in playing variations of the Renaissance and Baroque eras. Osanna of the *Missa ‘Hercules Dux Ferrariae’* is one of the earliest examples where repeats are played in faster rhythm, suggesting the process of progressive diminution which later became a common feature in variations.<sup>20</sup> This progression is particularly apparent within the last variation of Sonata Op. 109. The thematic line is restated in quarter-notes, with eighth-note accompaniment which moves to triplet eighths, then triplet sixteenths and thirty-second notes before finally becomes trills in both hands.

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<sup>19</sup> Ibid, p. 66.

<sup>20</sup> Elaine Sisman. "Variations," Grove Music Online, 2001, Accessed 29 Mar, 2020, <https://www-oxfordmusiconline-com.er.lib.k-state.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000029050>.

## Chapter 2 - Robert Schumann's *Faschingsschwank aus Wien*, op. 26

### Biographical Information on the Composer

Robert Schumann, a German composer and music critic, was born on the 8<sup>th</sup> of June 1810 in Zwickau, Saxony. As the youngest child of August Schumann, an author and bookseller, and Johanna Schumann, Robert was encouraged to follow his musical inclination, as he had displayed his talent for singing at a young age. At the age of seven he began taking piano lessons from J.G. Kuntzsch, organist at St Marien, Zwickau.<sup>21</sup>

In 1826, his father died at the age of 52 of a nervous disease not distinctly diagnosed, and his sister Emily thereupon committed suicide. Robert was spoiled by his mother, who allowed him to indulge in champagne and cigars while still at school. According to the terms of his father's will, Robert's inheritance was contingent upon his undertaking a three-year study at a university. Yielding to the wishes of his mother and his guardian, J.G. Rudel, he decided to matriculate as a law student at the University of Leipzig in March 1828. During the same year he began to take piano lessons from a well-known teacher, Friederich Wieck. After a year in Leipzig, Schumann decided to move to Heidelberg to spend a year at the university under the jurists Karl Mittermaier and A.F.J. Thibaut.<sup>22</sup> Inspired by Paganini's performance in Frankfurt, Robert finally decided to choose music as his career. In the autumn of 1830, at the age of twenty, Schumann abandoned his study of law at Heidelberg and returned to Leipzig to devote himself to a career in music.<sup>23</sup>

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<sup>21</sup> Joseph Kerman, and others, "Schumann, Robert," *The New Grove Dictionary of Music and Musicians*, Ed. Stanley Sadie, 2<sup>nd</sup> ed. (New York: Macmillan Publishers, 2001), 22: 760.

<sup>22</sup> *Ibid*, p. 761.

<sup>23</sup> Walker, Alan, *Robert Schumann: The Man and His Music*. (Great Britain: Butler & Tanner, 1972). p. 164.

Unfortunately, his piano study was halted when an ailment developed in the index and middle fingers of his right hand. In addition to all the available remedies of the time, he used a mechanical device to lift the middle finger of his right hand, that only caused him more harm.<sup>24</sup> Fortunately, this issue did not stop him from composing more music. Between 1829-1830, Schumann, who was already known for the use of musical cryptograms in some of his compositions, wrote and dedicated the *Variations on the name "Abegg"*, Op. 1 to his friend, Meta Abegg. Many of the works he wrote in the 1830s are considered today his masterpieces, such as the *Carnaval*, Op. 9 (1834-1835), the *Etudes Symphoniques*, Op. 13 (1834), and the C major *Fantasie*, Op. 17 (1836).

In 1834, Schumann published the first issue of the *Neue Zeitschrift für Musik* ("The New Music Journal"), along with his teacher Friederich Wieck and the pianist Ludwig Schunke. Another pianist, Julius Knorr, served as the editor-in-chief.<sup>25</sup> Schumann's work as a music critic allowed him to study innumerable compositions that otherwise he would have never encountered.

Schumann travelled to Vienna in 1839, hoping to publish his music journal. Unfortunately, the negotiations with the publishers Haslinger and Diabelli were not successful. In spite of this failure, he made significant progress on a number of keyboard works during his six-month stay in Vienna, some of them are *Arabeske*, Op. 18; *Blumentstück*, Op. 19; *Humoreske*, Op. 20; and sketches and drafts for *Faschingsschwank aus Wien*, Op. 26.<sup>26</sup>

In 1843, upon the invitation of Mendelssohn, Schumann joined him to serve as a teacher at the newly-founded Leipzig Conservatory. In 1844 he and his wife Clara embarked on a concert tour

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<sup>24</sup> Nicolas Slonimsky, and others, "Schumann, Robert," *Baker's Biographical dictionary of musicians*, Centennial Ed. (New York: Schirmer Books, 2001), 5: 3234-3235.

<sup>25</sup> Alan Walker, *Robert Schumann: The Man and His Music*. p. 170.

<sup>26</sup> Kerman, and others, "Schumann, Robert," p. 767.



to Russia following which, in the autumn, they settled in Dresden until 1850. Up to this point he composed the C major Symphony, Op. 61 (1846); the Piano Trio No. 1, Op. 63 (1847); and the opera *Genoveva*, Op. 81 (1849). In 1850 Robert became the municipal music director in Düsseldorf, although a few years later public criticism and his own mental breakdown in 1852 led him to resign in 1853.<sup>27</sup>

In 1854, after some signs of mental illness, he attempted suicide by throwing himself in the Rhine, but was rescued by fishermen. At his own request, he was then placed in a private sanatorium at Endenich, where he spent the remainder of his days until his death on 29 July 1856.<sup>28</sup>

### *Faschingsschwank aus Wien, Op. 26*

In a letter to the dedicatee of this work, Simonin de Sire, Schumann described it as ‘a great romantic sonata’.<sup>29</sup> However, in contrast to most sonatas, the only movement of this composition that is written in a sonata allegro form is the last (fifth) movement. The subtitle of the piece, ‘*Phantasiebilder*’ – ‘Fantasie Pictures’, can be misleading to someone who associates the term with free construction.

## **Analysis**

### 2.1 Allegro

The first movement is written in a free rondo form. Although it may initially appear to be a random collection of shorter and longer pieces, it is surprising that it is actually more elaborately

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<sup>27</sup> Slonimsky, and others, “Schumann, Robert.” p. 3235.

<sup>28</sup> Ibid, p. 3235-3236.

<sup>29</sup> Alan Walker, *Robert Schumann: The Man and His Music*, p. 78.

constructed than the other four movements. Its opening theme serves as a recurring idea, a kind of a refrain, which foreshadows the cyclic form of pieces like Mussorgsky's Pictures at an Exhibition, in which "the Promenade" serves a similar purpose. Schumann effectively used the rhythmic elements to unify the contrasting characters in the movement in a subtle way.



Ex. 10. Schumann, Faschingsschwank aus Wien, Op. 26, Allegro, meas. 1-6

The main theme is written in an ABA form. When the theme occurs for the first time, one may notice the prominent rhythm in parts A (Example 10) and B (Example 11).



Ex. 11. Schumann, Faschingsschwank aus Wien, Op. 26, Allegro, meas. 9-14

The first episode in G minor continues this rhythmic pattern under a superimposed counter-melody. This rhythmic continuation provides a smooth transition from the theme to the first episode.

Ex. 12. Schumann, Faschingsschwank aus Wien, Op. 26, Allegro, meas. 25-28

This is followed by the first return to the recurring theme, that arrives smoothly because of its uniform rhythmic pattern. However, in contrast to the other occurrences of the theme where the B part is in G minor, this time the B part is in D minor (Ex. 13).

Ex. 13. Schumann, Faschingsschwank aus Wien, Op. 26, Allegro, meas. 71-76

The second episode in E-flat major introduces a complete change of rhythm. This is the first episode that does not carry the rhythmic element from the theme, but rather uses the second rhythmic pattern of the movement which is a “long-short” rhythm.

Ex. 14. Schumann, Faschingsschwank aus Wien, Op. 26, Allegro, meas. 87-92

An immediate transition from the theme to the second episode places the first long chord on a third beat tied to the first beat. This way of writing rhythmic patterns across the bar line was a life-long habit of Schumann.<sup>30</sup> This technique challenges conventional metrics and create a sense of rhythmic ambiguity. This is the first episode that has a different rhythmic pattern to the theme. The third appearance of the theme is then followed by the third episode in G minor, sharing the same rhythmic pattern.



Ex. 15. Schumann, Faschingsschwank aus Wien, Op. 26, Allegro, meas. 151-156

As the rhythmic pattern continues, this episode forms a counterpart to the first episode (Ex. 12) as they share the same key and appear under a superimposed counter-melody. Written as a miniature rondo, this episode is much longer than its counterpart which is a simple A-B-A pattern. It is then followed again by the recurring theme naturally, aided by the identical rhythm. While comparing the two episodes (first and third), it is worth noticing that the rhythmic pattern is stopped at the end of the first episode by a quarter chord that marks the arrival of the theme.

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<sup>30</sup> Alan Walker, *Robert Schumann: The Man and His Music*. p. 79.



Ex. 16. Schumann, Faschingsschwank aus Wien, Op. 26, Allegro, meas. 61-62

On the other hand, Schumann closes the third episode by effectively retaining the rhythmic pattern while the up-beat of the theme is being played at the same time. Thus, the theme arrives back in a more natural way.



Ex. 17. Schumann, Faschingsschwank aus Wien, Op. 26, Allegro, meas. 216-218

This occurrence of the theme is ended with a full stop, as the F-sharp major section with completely new ideas arrives.



Ex. 18. Schumann, Faschingsschwank aus Wien, Op. 26, Allegro, meas. 243-247

This is probably the most festive-spirited section of the movement. The idea of development is conveyed very well through the repeated sequence of modulations. The concept of

*Faschingsschwank* or carnival jest of the movement is best projected in this section when a brief melodic quote of the French national anthem “*Marseillaise*” appears, which at the time was banned in Vienna because of its revolutionary associations.<sup>31</sup> Schumann again quoted the *Marseillaise* in *Die beiden Grenadiere* and the *Hermann und Dorothea* overture.<sup>32</sup> Schumann provided a truly ingenious solution for the following section as he did not let the theme to be overused. Schumann successfully used a recapitulation without its recurrence by introducing a new section in the home key (B-flat major) with the main rhythmic pattern of the movement.



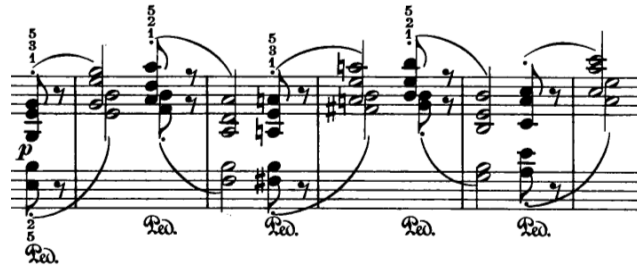
Ex. 19. Schumann, *Faschingsschwank* aus *Wien*, Op. 26, *Allegro*, meas. 315-320

The fourth episode in E-flat major follows, with a short-long rhythmic pattern which is contrary to what was introduced by the second episode (long-short). The relationships between these two episodes and between the first and third episodes demonstrate the composer’s absolute formal mastery.

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<sup>31</sup> Niecks, Frederick, *Robert Schumann: a supplementary and corrective biography*. (New York: E. P. Dutton and Company, 1925), p. 203.

<sup>32</sup> Schauffler, Robert, *Florestan: The Life and Work of Robert Schumann*. (New York: Dover Publications, 1945), p. 345.



Ex. 20. Schumann, Faschingschwank aus Wien, Op. 26, Allegro, meas. 331-335

The recurring theme follows, then leads to the coda. The coda uses the motives of the second episode and the ‘substitute recapitulation’, as well as new material in between.

## 2.2 Romanze



Ex. 21. Schumann, Faschingschwank aus Wien, Op. 26, Romance, meas. 1-4

The second movement is in ABA form. It begins with a simple melody in G minor that is repeated three times before the same melody is presented in C major, the key of the B section. The A section in G minor then follows and concludes in G major. Contrasting the energetic first movement, this short movement provides a simple and yet satisfying melody to the listener.

## 2.3 Scherzino

Like the first movement, the Scherzino, the central movement of the work is in Rondo form in B-flat major. It starts with an eight-bar phrase of light-hearted theme, that modulates immediately to F major.



Ex. 22. Schumann, Faschingsschwank aus Wien, Op. 26, Scherzino, meas. 1-8

A conversation between the right hand and left hand (B section) in D-flat major immediately follows. The recurring theme returns, this time in A major, before returning to B-flat major, then F major. The peak of the movement in B-flat major (C section) follows. The theme in B-flat major returns for the last time and followed by the Coda that concludes in the tonic key.

#### 2.4 Intermezzo

The fourth movement is the most passionate movement in the work. In this movement, Schumann brilliantly combined a beautiful melody on the top with arpeggiated chords in the middle, and bass line on the bottom. This combination is embellished with the constant use of minor 2<sup>nd</sup> interval in the middle voice against the melody that makes the movement sounds even richer.



Ex. 23. Schumann, Faschingsschwank aus Wien, Op. 26, Intermezzo, meas. 1-2

#### 2.5 Finale

The composition ends with the Finale in B-flat major, written in sonata-allegro form. In this Finale, key schemes and sectional functions are thoroughly traditional. Textural changes are



more clearly seen in this Finale than any sonata-allegro movement of his piano sonatas.<sup>33</sup> Each of the exposition's three segments (first theme, bridge passage, and second theme) presents distinct textural contrasts. Seen in Example 24, the first theme is largely dominated by long octaves along with broken-third figures.



Ex. 24. Schumann, Faschingsschwank aus Wien, Op. 26, Finale, meas. 1-5

The bridge passage, starting in m. 25, four-voice in sequential patterns is found (Example 25).



Ex. 25. Schumann, Faschingsschwank aus Wien, Op. 26, Finale, meas. 25-28

Finally, the second theme is introduced in m. 47 (Example 26) by a song-without-words texture that reminds us of Mendelssohn's works.

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<sup>33</sup> Thomas Sauer, "Texture in Robert Schumann's First-Decade Piano Works" (DMA diss., The City University of New York, 1997), 145.



Ex. 26. Schumann, Faschingsschwank aus Wien, Op. 26, Finale, meas. 47-51

The broken chords are shared between the hands in middle voice, bass line, and melodic line on top resembles the texture in Mendelssohn's Songs Without Words, Op. 38 no. 1 (1837).



Ex. 27. Mendelssohn, Song Without Words, Op. 38 no. 1, meas. 1-4

A transposed first theme is reinforced by double octaves marks the starting of the development section in m. 119. Following that, a new melodic material appears in m. 136 (Example 28) which features triplets that have appeared in the second theme. The RH crosses over the LH technique in this passage helps distinguish the development section from the exposition, as this technique is not present in the exposition section. The recapitulation then follows in m. 165 which leads to the Coda that starts in m. 253.



Ex. 28. Schumann, Faschingsschwank aus Wien, Op. 26, Finale, meas. 136-139

## Chapter 3 - Franz Liszt's *Études d'Exécution Transcendante*, S. 139

### No. 8 - 'Wilde Jagd'

#### Biographical Information on the Composer

Franz Ferenc Liszt, a 'greatly celebrated Hungarian pianist and composer', was born in Raiding, Hungary on October 22, 1811.<sup>34</sup> His father was an amateur musician who devoted his time to training his son. Early in his childhood, Liszt's talent caught the attention of Hungarian aristocrats, who later sponsored his musical education. The family traveled to Vienna in 1822, where his father persuaded Beethoven to come to his son's concert in Vienna on April 13, 1823. Beethoven came and was impressed by the young pianist. This link between the two continued when Liszt studied piano with Beethoven's student, Carl Czerny, and composition with Salieri, who was Beethoven's teacher.

Under the guidance of his ambitious father, Liszt took an entrance examination to study at the Paris Conservatory. The efforts came to naught because Cherubini, at the time the Conservatory's director, declined to accept him due to the Conservatory's regulation to not accept any foreigner. After the sudden death of his father in 1827, Liszt remained in Paris and soon became acquainted with men and women of the arts. Paganini's spectacular violin performances inspired Liszt to emulate him on the piano by exploiting the instrument in ways that have never been done before.<sup>35</sup>

His first serious romantic relationship was with a countess, Marie d'Agoult, who bore him three children. The years that they enjoyed together in Switzerland and later in Italy were chronicled in

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<sup>34</sup> Nicolas Slonimsky, and others, "Liszt, Franz," *Baker's Biographical dictionary of musicians*, Centennial Ed. (New York: Schirmer Books, 2001), 4: 2145.

<sup>35</sup> *Ibid*, p. 2145.

a series of piano works which became the first two volumes of the *Années de pèlerinage* ('Years of Pilgrimage'). As her French was much superior than Liszt's, D'Agoult was a constant intermediary between Liszt and Chopin, which led her to write most parts of Liszt's book on Chopin.<sup>36</sup>

His second and final relationship was with Carolyne von Sayn-Wittgenstein, another married woman who was separated from her husband. However, his intension to marry her was resisted by the Catholic church, because the church refused to grant her divorce. Despite his popularity among women, called *Lisztomania*, he never married.<sup>37</sup>

From 1840 to 1847, he startled audiences with his solo 'recitals' (a term that he popularized which was first used by his London manager, Frederick Beale) in every corner of Europe.

Around this time his finest works were transcriptions of Berlioz, Beethoven, and Schubert, as well as of Italian opera composers.<sup>38</sup>

In 1848 he settled in Weimar where he was appointed Kapellmeister Extraordinary to the ducal court. His important works during the 12 years he spent there include the 12 symphonic poems, 2 piano concertos, Totentanz for piano and orchestra, the Sonata in B minor, the Hungarian Rhapsodies (no. 1-15), the *Études d'Exécution Transcendante*, and the *Grandes Études de Paganini*.<sup>39</sup> While at Weimar, he taught a new generation of pianists. Among them was Hans von Bülow, who later married Liszt's daughter Cosima.

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<sup>36</sup> Slonimsky, and others, "Liszt, Franz," p. 2145.

<sup>37</sup> Ibid, p. 2145.

<sup>38</sup> Denis Arnold, and others, "Liszt, Franz," *The New Oxford Companion to Music* (Oxford: Oxford University Press, 2000), 2: 1072.

<sup>39</sup> Ibid, p. 1073-1074.

He faced many disappointments after he moved to Rome in 1861. They include the death of one of his daughters and his son, a growing distance between himself and his daughter Cosima who later married Wagner. His major works of the Roman period include the two oratorios *St Elizabeth* and *Christus*; and several liturgical, organ, and piano works including the two St Francis *Légendes*. Liszt died at Bayreuth in 1886, shortly after his visits to Paris and London. His invention, called today a “masterclass”, where an artist bestows his/her knowledge not only to the student he/she is working with, but also to the spectators is a common practice to this day. His legacy of exploring the piano to its utmost potential has encouraged generations of future composers to push the instrument to its limit.

### *Études d'Exécution Transcendante, S. 139*

*Études d'Exécution Transcendante* S. 139 consists of twelve separate etudes that can be performed individually. Each of them highlights different aspects of piano technique which conveys a “picture of Liszt’s pianistic personality in seed, growth, and finally in self-clarification.”<sup>40</sup> In 1826, 15-year-old Franz Liszt wrote a set of exercises called *Étude en Douze Exercices* (Study in Twelve Exercises), S. 136. Liszt was inspired by Bach’s *Well-Tempered Clavier* to compose two sets of piano studies in all twenty-four major and minor keys. However, he only composed twelve of them. These twelve pieces were arranged in the circle of fifths starting with C major, A minor, which continues through B-flat minor, with all the major and minor keys in the order within. Most of these exercises are relatively short, ranging from two to four pages and focusing on one technique.

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<sup>40</sup> Busoni, Ferruccio, *The Essence of Music*, trans. by Rosamund Ley, (London: Rockcliff Publishing Corporation, 1957), p. 154.

In 1837 Liszt elaborated on these pieces considerably and published a far more complex and difficult set called the *Douze Grandes Études* (Twelve Grand Studies), S. 137. Because of the highly complicated nature of the work, Liszt himself was the only pianist who was technically adequate to play this set of études at the time.<sup>41</sup>

Published in 1852, the *Études d'Exécution Transcendante*, S. 139 are the third and final version of the studies which was dedicated to Carl Czerny, Liszt's piano teacher who himself was a prolific composer of piano studies. This final version reduced the extreme difficulty of most of the parts. This version also removed all the stretches greater than a tenth. In this set, he removed the original D-flat major étude completely, transformed the original E-flat major étude into D-flat major étude, and composed a new E-flat major étude.

## **Analysis**

*“Wilde Jagd”*, translated from German as “Wild Hunt” is considered one of the most difficult études in the set. It is based on a European folklore motive. This theme typically involves a ghostly or supernatural group of hunters passing in wild pursuit.<sup>42</sup>

This piece starts with a furious quick theme, left hand playing a melody in octaves and the right hand alternately playing the same melody one octave above. Modified from the 1837 version, this technique employed in the final version effectively captures the hunting character and its ferocity, with greater sonority and yet with much more comfort.

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<sup>41</sup> Searle, Humphrey, *The Music of Liszt*, (New York: Dover, 1966), p. 15.

<sup>42</sup> Briggs, Katharine, “Wild Hunt,” *An Encyclopedia of Fairies, Hobgoblins, Brownies, Boogies, and Other Supernatural Creatures*, (New York: Pantheon Books, 1978), p. 437.

Presto strepitoso

con forza

sempre fortissimo e marcatissimo

Pedale.

Ex. 29. Liszt, *Douze Grandes Études*, S. 137 no. 8, meas. 1-3

Presto furioso (♩ = 116)

fff

Ex. 30. Liszt, *Études d'Exécution Transcendante*, S. 139 no. 8, meas. 1-3

While this alternation technique between the two hands is extensively employed in the final version, it is not a completely new idea. Example 31 shows its use in the 1837 version with extra notes (octaves) added to the pattern.

ff furioso

8va

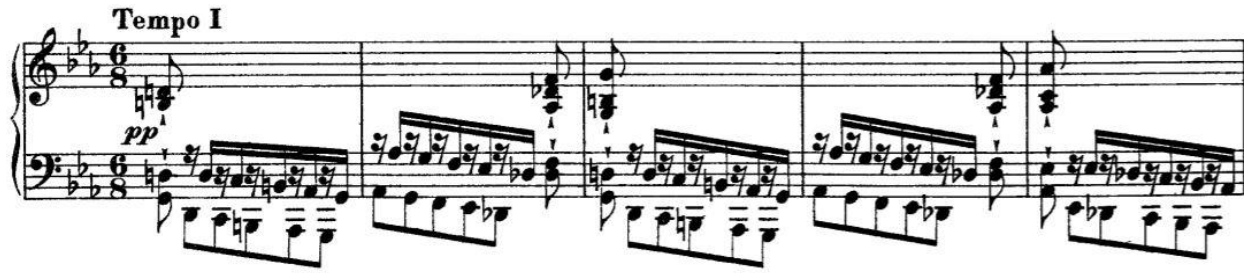
Ex. 31. Liszt, *Douze Grandes Études*, S. 137 no. 8, meas. 170-172

Ex. 32. Liszt, *Douze Grandes Études*, S. 137 no. 8, meas. 187-193

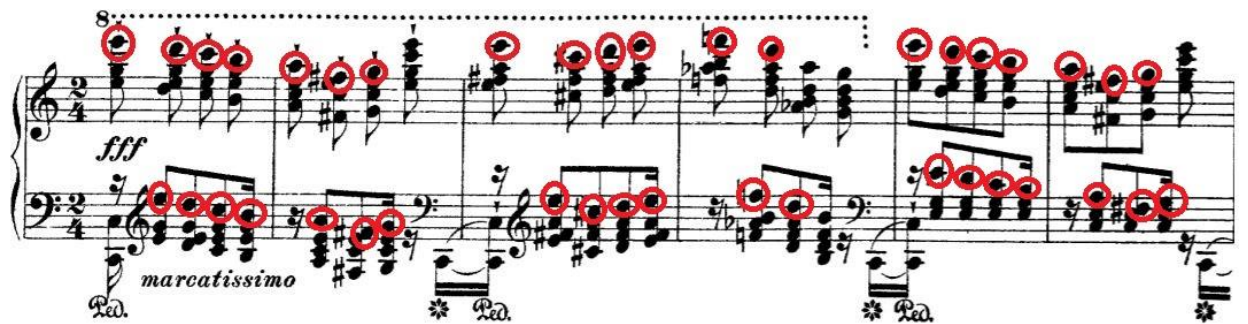
Alternating hands technique keeps the unity of the work despite all the contrasts. Some of its occurrences beyond the main theme in C minor are shown below:

Ex. 33. Liszt, *Études d'Exécution Transcendante*, S. 139 no. 8, meas. 116-119





Ex. 34. Liszt, *Études d'Exécution Transcendante*, S. 139 no. 8, meas. 135-139



Ex. 35. Liszt, *Études d'exécution transcendante*, S. 139 no. 8, meas. 213-218

As the etude is dominated by two-hand alternating technique, treating these passages as melodies is important in order to maintain the clarity of each note and the phrases. Using very light pedal or even fluttered pedal would be the best way to project the melodies. Practicing the passages hands separate, both hands simultaneously, and both hands alternatingly with different balances (stressing the LH more than the RH, RH more than the LH, and playing the two hands at the same volume) will be useful in achieving the control one would desire to have.

Despite the contrasts found in the etude, another aspect that keeps the coherency of the etude is the fact that it is a monothematic composition in the sense that the themes are related to the first theme, which is a common feature of etudes. Following the furious main theme (Example 36), the second theme (Example 37) is based on the first theme written in a playful way. The music then goes on with the lyrical theme which is based on the second theme that employs a more

fluid and narrowly conceived in the melody (Example 38) rather than blocked chords. The thematic transformation, which is one of his biggest contributions as a composer, can be seen in the different variations of these subjects that make up the rest of the piece.



Ex. 36. Liszt, *Études d'Exécution Transcendante*, S. 139 no. 8, meas. 2-3



Ex. 37. Liszt, *Études d'Exécution Transcendante*, S. 139 no. 8, meas. 60-63



Ex. 38. Liszt, *Études d'exécution transcendante*, S. 139 no. 8, meas. 86-89

## Chapter 4 - Sergei Prokofiev's Toccata in D minor, Op. 11

### Biographical Information on the Composer

Born in Sontsovka, Ukraine on April 27, 1891, Prokofiev grew up in comfortable circumstances. His father, Sergey Alekseyevich Prokofiev, was an agronomist and was in charge of the estate of Sontsovka, where he lived with his wife Mariya Zitkova, a well-educated woman. Prokofiev was the only child, as his two older sisters died in infancy, which led to him being indulged while growing up. His father supervised his study in the natural sciences, a French governess, and two German governesses taught him foreign languages, and his mother taught him piano.<sup>43</sup> In the summers of 1902 and 1903, Prokofiev studied theory, composition, instrumentation and piano with a young composer and pianist from Moscow, Reinhold Glière, and during the winter the instruction continued by correspondence.<sup>44</sup> Under Glière's guidance, Prokofiev wrote a number of small piano pieces (*Pesenki*, 'Little Songs', 1902-6), five series each of 12 pieces. In the same year he also began to work on a symphony in G major, dedicated to Glière. During the following year he wrote a violin sonata in C minor and an opera, *Plague*, based on a poem by Pushkin.<sup>45</sup>

In 1904, at the age of 13, Prokofiev enrolled in the St. Petersburg Conservatory, where he studied piano with Alexander Winkler, composition with Anatoly Lyadov, and orchestration with Nikolai Rimsky-Korsakov.<sup>46</sup> During his time at the conservatory, he wrote a Symphony in E

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<sup>43</sup> Joseph Kerman, and others, "Prokofiev, Sergey," *The New Grove Dictionary of Music and Musicians*, Ed. Stanley Sadie, 2<sup>nd</sup> ed. (New York: Macmillan Publishers, 2001), 20: 405.

<sup>44</sup> Ibid, p. 405.

<sup>45</sup> Nicolas Slonimsky, and others, "Prokofiev, Sergei," *Baker's Biographical dictionary of musicians*, Centennial Ed. (New York: Schirmer Books, 2001), 5: 2877.

<sup>46</sup> Slonimsky, and others, "Prokofiev, Sergei." p. 2877.

minor, many small-scale piano works and six early sonatas. These sonatas are the Sonata in B-flat major (1904), the Sonata in F minor (1907) which was revised to become the First Sonata op. 1 (1909), the Sonata in A minor (1907) which became the Third Sonata op. 28 (1917), the fourth sonata (1908) which was lost, and the Sonata in C minor (1908) which became the Fourth Sonata op. 29 (1917).<sup>47</sup> He retained the habit of reworking his musical ideas for the rest of his life. In 1914, he graduated from the St. Petersburg Conservatory and was awarded the Anton Rubinstein Prize (which consisted of a grand piano) for the Piano Concerto No. 1 that he performed at the graduation concert.<sup>48</sup>

Between 1916 and 1917, Prokofiev wrote his famous *Classical Symphony* and conducted its premiere in Petrograd on April 21, 1918, before he left Russia for America. On his way to America, he gave concerts in Japan, followed by his first solo concert in New York on October 29, 1918. In America, his music was not well-received, and Prokofiev was not happy with the state of American and European musical life. He learned that in America, audiences prefer a varied program, not music by a single composer for a whole evening, as he was accustomed. After unsatisfactory concert seasons in America, he turned his thoughts to Europe again and decided to leave for Europe on March 1922.<sup>49</sup> In 1927, he was invited to perform his own works in Russia, now known as the Soviet Union. He gave several performances in the Soviet Union again in 1929 and decided to remain there. His composed works in Russia include the symphonic poem *Peter and the Wolf*, the cantata *Alexander Nevsky*, and the ballet *Romeo and Juliet*. He also wrote patriotic music around the time of the Second World War, the opera *War and Peace*, the

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<sup>47</sup> Joseph Kerman, and others, "Prokofiev, Sergey." p. 405.

<sup>48</sup> Slonimsky, and others, "Prokofiev, Sergei." p. 2877.

<sup>49</sup> Joseph Kerman, and others, "Prokofiev, Sergey." p. 409-410.

Seventh Piano Sonata (1939-42), the Eighth Piano Sonata (1939-44), the Fifth Symphony (1944), and the Sixth Symphony (1945-7). Prokofiev died of heart failure in March 5, 1953, the same day as the death of Stalin.

### *Toccata, Op. 11*

Prokofiev composed the Toccata, Op. 11 while he was still a student at the St. Petersburg Conservatory in 1912. This work was published by Jurgenson in 1913 and was first performed in Petrograd on December 10, 1916. It is in the motoric, *perpetuum mobile*, so characteristic of Prokofiev's piano music. This style is also found in his *Scherzo*, Op. 12, No. 2; *Etude in C minor*, Op. 2, No. 4. Each of the pieces that feature a toccata-like approach comes from his early years, between 1903 and 1912. Apart from these, the *Sonata* No. 3, Op. 28 and *Suggestion Diabolique*, Op. 4, No. 4 could also be included in the category, as they originate from his early career and have audible toccata-like characteristics in common with the other three works mentioned.

Nikolai Miaskovsky, a Russian composer and Prokofiev's colleague wrote:

Not long ago, S. Prokofiev composed a little thing that I am absolutely mad about – a piano toccata. It is devilishly clever, biting, energetic, and typical. The themes are extremely simple and original. It may seem strange that I should write a whole dithyramb to a piece of some ten or twelve pages, but I cannot refrain from shouts of rapture. So far this is one of his best, and, in any case, it is a most mature work.<sup>50</sup>

Boris Asafyev, Prokofiev's fellow student at the Saint Petersburg Conservatory also wrote:

When one speaks of kinetics in music – that is, of the embodiment in music of motion in some stage or other – and of the disclosure of the purely dynamic nature of tonal material, one thinks immediately of Prokofiev's beautifully constructed, resilient, and powerful piano Toccata.<sup>51</sup>

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<sup>50</sup> Nestyev, Israel, *Prokofiev*, (Stanford: Stanford University Press, 1960), p. 66.

<sup>51</sup> Nestyev, p. 67.

## Analysis

Despite the chromatic activity in this work, this piece is clearly in D minor, a key that is reinforced by D pedals in repeated notes (Example 39) and ostinatos outlining triads related to this key (Example 40).



Ex. 39. Prokofiev, *Toccata*, Op. 11, meas. 1-3



Ex. 40. Prokofiev, *Toccata*, Op. 11, meas. 25-27

The work can be outlined as follows:

A (m. 1-24)            B (m. 24-56, 56-96)            A<sup>1</sup> (m. 96-111)            B<sup>1</sup> (m. 111-144, 145-192)  
A<sup>2</sup> (or coda) (m. 193-227)

The A sections are harmonically more stable, while the B sections are irregular, creating contrasts in the composition. Despite of its tonal stability, the driving D ostinato in the A sections is unsettling. It is because the single note D is on the downbeat, while the octave D is on the offbeat. It is very important for a performer to be aware of putting the natural accent on the single note D rather than the octave D.

This awareness of appropriate accents continues to be an important performance aspect in the B section, and overall throughout the entire Toccata. In m. 25, Prokofiev created the important dissonance on the downbeat, with the triadic outline that begins on the upbeat. Having this accent on the downbeat is crucial in clearly presenting the idea of chromaticism in contrary motion between two voices in the left hand (Example 41).



Ex. 41. Prokofiev, *Toccata*, Op. 11, meas. 25-27

In m. 111, G minor becomes the tonal center. Then in m. 128, the left hand descends a half step to F-sharp while the right-hand starts the principal theme in G-sharp (Example 42). This reminds us of the two voices that chromatically left the tonal center at the first appearance of the theme. Following this section, while the middle voice in the right hand presents the principal theme in G-sharp minor, starting in m. 132 an augmentation of the theme appears in the left hand (Example 43).



Ex. 42. Prokofiev, *Toccata*, Op. 11, meas. 128-130



Ex. 43. Prokofiev, *Toccata*, Op. 11, meas. 130-135

All the thematic materials of the Toccata are brought back in the final thirty-four measures which then are concluded with a glissando and open octave of D in both hands.

*Tempo*

The A sections are technically more accessible and it is not uncommon for performers to take them too fast and they should be cautioned against doing this. Establishing the tempo at the very beginning and having the nuances and technical difficulties of the B sections in mind are crucial. In his recording, one would notice that Prokofiev's playing is slower than most performers' today. While many pianists focus on the fast and strictly consistent tempo, Prokofiev shows freedom of tempo in his playing, which portrays a rhapsodic feeling.

*Articulation*

Articulation markings in this composition are to be carefully executed to convey the toccata character. The slurs that begin in m. 35 should be observed, as they put weight on every other sixteenth-note along with an accent on the second eighth-note chord in the left hand that creates a syncopation.





Ex. 44. Prokofiev, *Toccata*, Op. 11, meas. 35-36

The staccato and slur markings in mm. 51 through 56 are to be well articulated. It is interesting however to note that in mm. 52 and 56, the first note of the two-note slur does not fall on the downbeat (Examples 45 and 46), contrary to the natural accents presented in A sections.



Ex. 45. Prokofiev, *Toccata*, Op. 11, meas. 51-52



Ex. 46. Prokofiev, *Toccata*, Op. 11, meas. 55-56

The use of two-note slurs then is exploited in mm. 57-76. The alternating articulations not only between the two hands but also among different voices is an interesting feature of this section.

Musical score for Ex. 47, Prokofiev, *Toccata*, Op. 11, measures 57-59. The score is written for piano in two staves. The upper staff is in bass clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. There are several accents (>) and dynamic markings, including a forte (*f*) marking in the third measure. The piece concludes with a double bar line.

Ex. 47. Prokofiev, *Toccata*, Op. 11, meas. 57-59

Musical score for Ex. 48, Prokofiev, *Toccata*, Op. 11, measures 65-67. The score is written for piano in two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. There are several accents (>) and dynamic markings, including a piano (*p*) marking in the third measure. The piece concludes with a double bar line.

Ex. 48. Prokofiev, *Toccata*, Op. 11, meas. 65-67

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