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MASTER'S RECITAL

by

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B. M., Wichita State University, 1975

A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

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Major Professor

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LOIS DePEW, Pianist

B.M., WICHITA STATE UNIVERSITY, 1975

Thursday, April 7, 1977

All Faiths Chapel

8:00 p.m.

A MASTER'S RECITAL

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

PROGRAM

- SONETTO 104 DEL PETRARCA *Franz Liszt*
(1811-1886)
- PRUSSIAN SONATA #6 *C. P. E. Bach*
(1714-1788)
Allegro
Adagio
Allegro
- SONATA OP. 53 *Franz Schubert*
(1797-1828)
Allegro vivace
Con moto
Allegro vivace
- 1922 SUITE FÜR KLAVIER *Paul Hindemith*
(1895-1963)
V. Ragtime

SONNETTO 104 DEL PETRARCA

Années de Pèlerinage: Seconde Année: "Italie"

Franz Liszt

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

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

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

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

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

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

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

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

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

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

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

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