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A RECITAL

by

WALTER FREDERICK TEMME

B.M., University of the Pacific, 1979

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

1981

Approved by:

Rod Walker/j.s.
Major Professor

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Department of Music

Graduate Recital #101
Season 1980-81

presents

GRADUATE RECITAL #101

WALTER TEMME, Conductor
B.M. University of the Pacific, 1979
assisted by
The KSU Symphony Orchestra
and
Robert Edwards, piano

Thursday, October 30, 1980

McCain Auditorium

8:00 p.m.

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

PROGRAM

Symphony No. 102 in B flat Major *Franz Joseph Haydn*
Largo: Vivace (1732-1809)
Adagio
Menuetto
Presto

Dreams *Laurence F. Hastings*
(b. 1957)

Intermission

Piano Concerto No. 5 in E flat Major "Emperor" *Ludwig van Beethoven*
Allegro (1770-1827)
Adagio un poco mosso
Allegro

Mr. Edwards, Soloist

INSTRUMENTATION

SYMPHONY NO. 102, by FRANZ JOSEPH HAYDN

2 Flutes, 2 Oboes, 2 Bassoons, 2 Horns in B flat,
2 Trumpets in B flat, Timpani, Strings

"DREAMS," by LAURENCE F. HASTINGS

2 Flutes, Piccolo, 2 Oboes, English Horn, 2 Clarinets
in B flat, Bass Clarinet, 2 Bassoons, 4 Horns in F,
3 Trumpets in B flat, 2 Tenor Trombones, Bass Trombone,
Tuba, Timpani, Glockenspiel, Chimes, Suspended Cymbal,
Snare Drum, Bass Drum, Strings

PIANO CONCERTO NO. 5, by LUDWIG van BEETHOVEN

2 Flutes, 2 Oboes, 2 Clarinets in B flat, 2 Bassoons,
2 Horns in E flat, 2 Trumpets in E flat, Timpani,
Solo Piano, Strings

SYMPHONY NO. 102

Background

Of all the works composed by Joseph Haydn (1732-1809) between the years 1791 and 1795, the twelve London Symphonies (nos. 93-104) stand out as his most remarkable achievement. These symphonies took on popular names like "Surprise," "Clock," "Military," and "Drumroll" and along with the rest of these last symphonies were virtually the only ones in the general concert repertory at the turn of the 19th century. Several outstanding features contributed to their widespread popularity. The first is that these are all "grand" symphonies written for a broad presentation of musical ideas and for the sound quality inspired by the fine orchestras and concert rooms of London. Another prominent feature is the use of simple themes and melodies with immediate appeal (Symphonies 94, 100 and 101) and the occasional use of folk song melodies (Symphonies 103 and 104).¹

These symphonies got their start through a man named Johann Peter Salomon (1745-1815), a native of Bonn who acquired a reputation in Germany as an accomplished violinist and composer. He then moved to London where he became known as a violinist, conductor, and concert promoter. Salomon was on

¹Jens Peter Larsen, "Joseph Haydn," in The New Grove Dictionary of Music and Musicians (1980), VIII, p. 356.

the continent in December of 1790 when he heard of the news that Haydn had been relieved of his obligations to the Esterhazy family. He rushed to Vienna and offered Haydn more than 1200 English pounds in an eminently successful effort to get Haydn to London.

Haydn would eventually make two trips to London, during which his symphonies would be premiered and performed again and again at the "Salomon Concerts" in Hanover Square. The first series of concerts was performed between 1791 and 1792 which saw the premiere of symphonies 93 through 98. Haydn went back to Vienna in 1793, but returned for a new series of concerts in 1794 and 1795. The concerts of 1794 were still known as the "Salomon Concerts" in which symphonies 99, 100 and 101 were premiered, but the last three symphonies (102-104) were premiered at a new series in 1795 known as the "Opera Concerts" under the musical directorship of Jean Baptiste Viotti (1753-1824) which were held in the King's Theater. In honor of Salomon's success in bringing Haydn to London, the twelve London Symphonies are often referred to as the "Salomon Symphonies."

Symphony 102 was written in 1794, to be premiered at the Salomon Concert series until that series was ended. Instead, it was programmed to open the second half of the first concert in the Opera Concert series on Monday, February 2, 1795. As stated before, these symphonies were "grand" as they were called in concert advertisements,

published editions, and concert programs: "A new Grand Overture, composed on the Occasion, by Haydn."

Many myths and tales have been associated with Haydn's symphonies, some of which hold a certain amount of truth. One such tale concerns the title of "Miracle" given to Symphony No. 96 in which a chandelier reportedly fell during a performance. Albert Christopher Dies reports his knowledge of the story:

When Haydn appeared in the orchestra and sat down at the pianoforte to conduct the symphony himself, the curious audience in the parterre left their seats and crowded toward the orchestra the better to see the famous Haydn quite close. The seats in the middle of the floor were thus empty, and hardly were they empty when the great chandelier crashed down and broke into bits, throwing the numerous gathering into a great consternation. As soon as the first moment of fright was over and those who had passed forward could think of the danger they had luckily escaped and find words to express it, several persons uttered the state of their feelings with the loud cries of "Miracle!, Miracle!" Haydn himself was deeply moved and thanked the merciful Providence that had allowed him in a certain way to be the cause for or the means of saving the lives of at least thirty people. Only a couple of people received insignificant bruises.

I have heard this incident related in various ways and almost always with the addition that in London they conferred on the symphony the flattering name "The Miracle." It may be that such is the case, but when I made inquiry of Haydn about the matter, he said, "I know nothing about that."²

Neukomm, in his Bemerkungen zu den biogr. Nachrichten von Dies, is very sceptical of the supposed story saying:

²Vernon Gotwals, Joseph Haydn: Eighteenth-Century Gentleman and Genius (Madison: University of Wisconsin Press, 1963), p. 131.

"I never heard anything of this anecdote either from Haydn, or later, in England." Yet, in a review by the Morning Chronical on February 3, 1795, the chandelier did fall, but it was during the last movement of Symphony no. 102.

It could be expected that so numerous an orchestra could play with the same spirit and accuracy on the first night, and indeed the first time of their performance in this Hall, for we understand that they did not rehearse here, as they will hereafter; yet this remark applies only to the first act, for the new Overture, composed by the inimitable Haydn, was performed in a masterly stile, (sic) as it most richly deserved to be. His genius, as we have frequently before had occasion to remark, is inexhaustible. In harmony, modulation, melody, passion and effect, he is wholly (sic) unrivaled (sic). The last movement was encored; and notwithstanding an interruption by the accidental fall of one of the chandeliers, it was performed with no less effect.³

Analysis

As in many of Haydn's symphonies, his first movement is a Sonata-Allegro form which begins with a slow (Largo) introduction. This introduction is characterized by two fermata unison B flat notes scored for full orchestra. The first B flat is followed by the strings' prayerful opening melody. After reiterating the unison B flat, the woodwinds join the strings and immediately shift into the minor mode (B^b minor). The melody is now repeated in B flat minor which moves through

³H. C. Robbins Landon, The Symphonies of Joseph Haydn (London: Universal Edition Ltd. and Rockliff Publishing Corp., 1955), p. 535.

a brief episode of the melodic material and arrives on a fermata F major seventh (dominant seventh) chord. This chord serves three purposes. First, it concludes the introduction with the first dominant emphasis (setting up B flat major); second, it sets up the flute solo; and third, it prepares the exposition.

The exposition (Vivace) begins with a pick-up into measure 23 in the first violins (example 1). This principal

Example 1, measure 23:

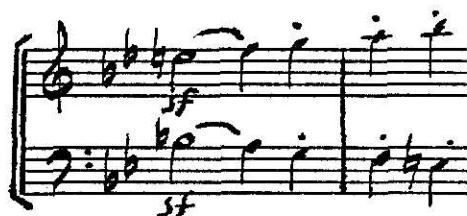


subject is characterized by its descending scale figuration which covers the range of a major tenth. Two motives within this subject help to set the tone for the rest of the movement. The first is the repeated note figure in measure 24 which becomes very active in the accompaniment and plays a major role in the development. The second motive is that of the sforzando⁴ in the fourth beat of measure 24. This accented figure runs throughout the movement giving the repeated themes new life and shape. Both of these structures act independently and in conjunction with each other to help unify the movement.

⁴For further information on the use of the sforzando in Symphony No. 102, see Jan La Rue, Guidelines for Style Analysis (New York: W. W. Norton and Co., Inc., 1970), p. 111.

The subordinate subject appears in measure 57 (example 2) which consists of diverging scales in F major

Example 2, measure 57:



(the first violins have ascending scales and the violas and cellos descending scales). Here we see roots that tie this new theme with the principal subject. The scale in the first violin is an inversion of the previous material and the sforzando has simply been placed on the strong beat. This subordinate subject is a good example of how Haydn uses the sforzando so extensively throughout this movement (the strings accent the strong beat while the winds and brass answer on the weak beat).

In measure 81 the listener is suddenly transported back to the introduction. The strings and winds sound a fortissimo, unison A followed by a measure's rest which proceeds to a light-hearted, soft melody in the strings in A major. The strings echo the unison A with an A major chord followed in measure 84 by material similar to that seen in measure 4. This whole figure is repeated, but now the unison is a D followed by the melody in D major. The subordinate subject

takes over in measure 93 in which the diverging scales have been inverted (the first violins have descending and the second violins and violas have ascending scales) and leads to the development.

The development begins with the unison (G) of the introduction in measure 111. The modified introductory theme (seen in measure 81) initiates the first part of the development which runs through A flat major and E flat major and brings us to the subordinate subject in measure 160. Beginning in D major, this figure is set in a canonic fashion exploiting the sforzando effect and drawing the first portion of the development to a close in measure 184. A fermata separates the two sections of the development. The second part of the development begins with a solo flute rendition of the principal subject in C major which is deteriorated almost beyond recognition. In measure 222 the first part of the principal subject resurfaces as the tonality stabilizes and settles into F major. The subject is then fragmented and becomes the tool by which the recapitulation is announced.

The recapitulation, except for the exclusion of the piano entrance of the theme in measure 31 through 38, is a complete repetition of the exposition. The coda (as we will see again in the last movement) is where Haydn liked to play his little jokes. Beginning in measure 282 on a diminished seventh chord, he brings back the principal subject and proceeds smoothly until he stutters on the repeated note motive in measure 295 which becomes elongated where he brings the

orchestra to a stop in measure 297. As if to make up for his childish antics, he initiates a final closing section and uses the repeated note motive to end the movement.

The second movement (Adagio) is a lovely example of thematic adaption. The theme (example 3), which was also used in the Adagio movement of his F sharp minor Piano Trio Op. 40,

Example 3, measure 1:



is a beautiful soaring melody set in a series of free variations.

The movement opens with the strings introducing the melodic idea in the tonic key of F major (a dominant relationship to the rest of the symphony). This first statement of the theme (A^1) moves harmonically from tonic (F major) to dominant (C major) and resolves back to the tonic in measure 17 at the beginning of the second statement of the theme (A^2).

Now Haydn's genius for coloristic variety really shines. The theme, previously in the first violins, is now doubled by the flutes with full orchestra accompaniment. To enhance the piano dynamic level, Haydn becomes the innovator

and mutes both the trumpets and the timpani, a device more common of the twentieth century and very unusual for a slow movement. This section, as seen in A¹, also moves harmonically from tonic to dominant. After reaching the dominant in measure 32, Haydn breaks the musical flow and lets the present key of F major drift away from the listener like "clearing one's palate" for the new section (A³).

After the harmonic air has cleared, Haydn resumes his melody by reminiscing back to the string chorale opening. With this new beginning comes a new harmonic center. Here he shifts the tonic from F major to A flat major creating a minor third relationship. Haydn treats this section much like the opening section except that he excludes the second half of the theme seen in measure 5 through 8 and moves directly to the scale passages. Because of the distant key relationship of A flat major, Haydn leads the orchestra through a chromatic transition in measure 44 to arrive upon F major and the next section (A⁴) in measure 45.

As in the second section (A²), the full orchestra is utilized as accompaniment while the first violins and flutes carry the theme. Arriving on the fortissimo, the listener is led to believe Haydn is preparing another grand finish. Instead he drives through the fortissimo dominant (C) in the trumpets and ends the movement with a soft easing away from the melodic material.

The third movement is a rather straightforward minuet with the usual opening section and contrasting trio. The melody of the first section is a rousing, stomping dance which helps to start the movement in a rambunctious mood (example 4). The second half of this section seems to have

Example 4, measure 1:



difficulty getting started. As a result the phrase structure of measures 21 through 30 becomes very irregular (3 plus 2 plus 2 plus 2). This irregularity grinds to a halt with a fermata in measure 30 followed by a restatement of the melody beginning in measure 35.

The contrasting melody of the trio (example 5) is given to the oboe and the bassoon. This melody is easy and

Example 5, measure 67:



relaxed, carrying the listener away from the dance hall into a garden of light breezes and fragrant flowers. After easing through the trio, the first section is repeated (Menuetto da capo) and the movement comes to a close.

As frequently as first movements consisted of Sonata-Allegro forms in the classical period, the last movements similarly consisted of Rondo forms. The Rondo can be traced back to the secular vocal music of the Middle Ages (rondeau, virelai, and ballade). These forms would repeat the first verse of the song several times throughout its duration and use it like a refrain. Using this idea, the Rondo also had its refrain (the first of A section) and repeated it throughout the movement. The classical era used different forms of the Rondo like ABABA, ABACA, or ABACADA to fit their individual musical ideas. To take this idea a step further, the composers of that era would often incorporate different forms to give themselves even greater variety. By inserting a development section common to the Sonata forms in the C section of a basic Rondo, the form takes on a new hybrid characteristic. The last movement of Symphony No. 102 is one such hybrid.

The movement opens with the refrain theme stated in the strings (example 6). The combination of the Presto tempo

Example 6, measure 1:



marking and the soft dynamic (piano) gives the impression of children sneaking about, dashing behind trees and bushes.

As if to play with the orchestra, Haydn alternates the wood-

winds and strings in a playful game of "who's got the melody." They finally join forces in measure 29 with the first theme to signal the end of the first section (A) and usher in the new theme in measure 39 that starts the new section (B).

This new theme (example 7) is a breaking out of the furtive nature of the first theme into a bold statement of

Example 7, measure 39:



courage. Arriving on a fermata rest in measure 67, Haydn pretends to bring back the first theme but instead he introduces a new theme in measure 78 (example 8) to the B section

Example 8, measure 78:



in the dominant and sends the orchestra into a lengthy episode. Not until measure 129 does Haydn pick up the first theme again to repeat the A section.

In the following section Haydn breaks away from the expectant C section and moves through a brief development section utilizing the first theme in the development process. The high point of this development is the fugue section in

measure 187. The first violins begin the figure followed by the second violins, then the violas, and finally by the cellos together with the bassoons.

This moves back through a transition to a restatement of section A in an abbreviated form and directly into a shortened version of the episode from measure 78 through 127.

Haydn had a great love for comedy and opera buffa which shines forth in the closing section of the movement. Beginning in measure 261, the winds hesitate and try to pick up the first theme and as they fail the strings join in to help. In measure 271 the first violins try to restart the theme, but come to a stuttering halt in measure 281. After three chords of seeming frustration, Haydn, as if to say "the hell with it," gathers the orchestra in a fortissimo tutti. Yet in measure 292 he seems to be undecided whether to end the movement or not and backs the orchestra off to a piano dynamic. Then, in a final decision, he breaks into one last rousing finale.

As mentioned before, this movement breaks the bounds of the usual Rondo form of the classical era. Such a movement would ordinarily appear as an ABACA - Coda Rondo, but instead of the C section Haydn inserts a development which seems to carry over from the development tendencies of the B section episode. He then modifies the last returning A section by adding part of the second half of the B section material to become A' (prime). By adding the B material in the tonic to the repeated A section, Haydn sets up a recapitulative-like

section that acts very much like a Sonata form recapitulation. Haydn combines the development and recapitulative ideas of the Sonata form with the repeated refrain idea of the Rondo form, resulting in an ABA-Development-A'-Coda structure that translates into a hybrid Sonata-Rondo form.

"DREAMS"

Background

Laurence F. Hastings is a young, sensitive musician whose music is characterized by feeling and emotion. He was born in 1957 in Chicago, Illinois and raised in Campbell, California (a suburb of San Jose) where he still resides. The musical background on both his mother's and his father's side of the family has no doubt contributed to the encouragement of his talent, though he did not give music much thought until his elder sister began playing the cello. In response to his sister's experience, Hastings played the violin in the fourth grade as part of the public school instrumental program and began private study shortly thereafter.

After graduating from Campbell High School in 1975, Hastings entered the University of the Pacific in Stockton, California as a Music Education major, where he studied the violin with Dr. Warren van Bronkhorst. Hastings and I established a very close friendship during our first year at the university which has endured up through the present. In his first two years, Hastings became more and more interested in music theory and composition. He then changed his major field from music education to theory-composition at the beginning of his junior year and began studying composition with Stanworth Beckler, chairman of the Theory-Composition department. While pursuing his degree, Hastings played violin in

many of the performing groups at school and in the community. These groups consisted of student ensembles, the University Symphony Orchestra, and the Stockton Symphony Orchestra. He received his Bachelor of Music degree in Theory-Composition from the University of the Pacific in May of 1979 with High Honors. Presently, he is studying to complete his Music Education degree at San Jose State University.

One of his most recent works, Sonata in A for organ, was written for and premiered by his sister as part of her first doctoral recital in France. This work won Hastings a Recognition Award from the Ruth and Clarence Mader Memorial Scholarship Fund in 1980. Other works by Hastings include Morning, for string quartet; Five Short Pieces, for piano; The Brave Warrior, for solo euphonium; Contrasts, for violin and piano; Moods, for viola and piano; Double Canon for Mixed Quartet, for violin, viola, flute and oboe; and Sing Unto the Lord, for four part choir, piano, and trumpet.¹

Analysis

Hastings' work for full orchestra, Dreams, received its premier performance on November 27, 1978 under my direction as part of his Senior Composition recital.² Hastings describes

¹Information obtained from an autobiography given to the writer by the composer.

²From a letter from Hastings dated August 31, 1980 granting permission to perform Dreams (Appendix 2).