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# Program Notes for a Graduate Collaborative Piano Recital

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PROGRAM NOTES FOR A GRADUATE COLLABORATIVE PIANO RECITAL

By

Marla Hansen

B.A., Principia College, 2012

A Research Paper

Submitted in Partial Fulfillment of the Requirements for the

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PROGRAM NOTES FOR A GRADUATE COLLABORATIVE PIANO RECITAL

By

Marla Hansen

A Research Paper Submitted in Partial

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in the field of Collaborative Piano

Approved by:

Dr. Paul Transue, Chair

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AN ABSTRACT OF THE RESEARCH PAPER OF

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MAJOR PROFESSOR: Dr. Paul Transue

Program Notes for a Graduate Collaborative Piano Recital contains biographical, historical, and social context for each of the works presented on Marla Hansen's graduate recital. A brief analysis is included, discussing key points and unique elements in each piece. Works include the Schumann Violin Sonata in A minor, Op. 105; the four-hand arrangement of *Vltava* by Smetana; the Hindemith Clarinet Sonata (1939), and the Barber Cello Sonata, Op. 6.

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## CHAPTER 1

## SCHUMANN VIOLIN SONATA IN A MINOR

In May 1849 an insurrection broke out in Dresden, causing considerable stress for the Schumann family including one instance where Robert, Clara, and their eldest daughter fled their home, leaving the youngest children behind for the night.<sup>1</sup> Clara remarked on Schumann's character, "It seems to me extraordinary how the terrible events outside have awakened his poetic feeling in so entirely contrary a manner. All the songs breathe the spirit of perfect peace."<sup>2</sup> For Schumann, outer conflict inspired creativity and expression rather than hindering his compositional output. His two violin sonatas, Op. 105 and Op. 121, were composed during some of the most productive compositional years of his life when he was facing mental health issues and was at risk of losing his job.

The uneasiness in Dresden, along with the fact that Clara wanted Schumann to obtain a permanent music position, led to Schumann accepting a job as musical director in Düsseldorf in 1850. There he rehearsed the amateur choir of one hundred and twenty singers weekly, and conducted the professional orchestra in all of the concerts for the season.<sup>3</sup>

It is noteworthy that Schumann composed a third of his entire musical output while in Düsseldorf.<sup>4</sup> In addition to his job requirements and occasional travels, the family was expecting their seventh child, Eugenie, born in December 1851. Within a year of moving to Düsseldorf,

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<sup>1</sup> Alan Walker, *Robert Schumann: The Man and His Music* (Great Britain: Barrie and Jenkins, 1972), 30.

<sup>2</sup> Walker, *Robert Schumann*, 30.

<sup>3</sup> *Ibid.*, 32.

<sup>4</sup> Peter Ostwald, *Schumann: The Inner Voices of a Musical Genius* (Boston: Northeastern University Press, 1985), 242.

Schumann's shortcomings as a conductor began to show, and in September of 1851 the board of directors exclaimed their dissatisfaction with Schumann's performance.<sup>5</sup>

The violin sonata in A minor, Op. 105, was composed during the second week of September 1851, and it was his first attempt at composing in the genre. Clara premiered the work in October of 1851 along with violinist Wilhelm Joseph von Wasielewski, concertmaster of the *Allgemeiner Musikverein* in Düsseldorf.<sup>6</sup>

As with most chamber music of the nineteenth century, Schumann's violin sonatas fall under the category of *Hausmusik*: music that was meant to be performed in an intimate setting.<sup>7</sup> The violin sonata in A minor was published under the title, *Sonate für Pianoforte und Violine* while his second violin sonata, composed only one month later is titled *Grosse Sonate für Violine und Pianoforte*. According to Ute Bär, Schumann was opposed to the conventional title "Sonata for Piano and Violin" even though that was how many sonatas were classified in the nineteenth century to suggest a better sense of equality between the two partners.<sup>8</sup>

The first movement is in sonata allegro form, and there is an overall character which Clara described as "elegiac."<sup>9</sup> The second theme is relatively short compared to the first and not very contrasting in character, with the exception of a less rhythmically active accompaniment. The opening theme and bridge material are the primary building blocks for the development section. In the opening bars of the first movement, the violin presents the melody in the lowest

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<sup>5</sup> Ostwald, *Schumann*, 243.

<sup>6</sup> Robert Schumann, *Sonatas for Violin and Piano*, Vo. 1 (Germany: Wiener Urtext Edition, Schott, 2003), VII.

<sup>7</sup> Walker, *Robert Schumann*, 213.

<sup>8</sup> Schumann, *Sonata for Violin and Piano*, VII.

<sup>9</sup> *Ibid.*, VII.

register of the violin while the piano has driving sixteenth notes and a doubled bass line (Figure 1.1).

The image shows a musical score for Violin and Piano. The Violin part is written on a single staff in treble clef, 6/8 time. It begins with a '4e Saitte' marking. The first measure has a dynamic of *p* (piano), followed by a crescendo leading to a dynamic of *f* (forte). The piano part consists of two staves (treble and bass clefs) in 6/8 time. It features driving sixteenth-note patterns in both hands, with a 'cresc.' (crescendo) marking. Fingering numbers (5, 2, 2, 3) are indicated above the notes. The piano part also includes a dynamic of *p* at the beginning.

Figure 1.1. Robert Schumann, *Sonatas for Violin and Piano*, Vo. 1 (Germany: Wiener Urtext Edition, Schott, 2003), 2, mm. 1-3.

Schumann favors using the middle register of the violin for melodies, giving them a darker, richer sound. However, the ability to project well is lost in this register. The issue of balance is perhaps the most criticized element of the violin sonatas.

The British pianist and violinist Harold Bauer created his own editions of the sonatas with the intention of improving the “ineffective handling of the technical resources of the respective instruments.”<sup>10</sup> He believed the melodic passages should be switched between instruments at times to better portray the tone quality Schumann desired to express, and that the rhythmically active passages in the piano part covered the violin too much at times.<sup>11</sup> The Bauerized texts arguably make great improvements in the audibility of texture, but they contain

<sup>10</sup> Walker, *Robert Schumann*, 212.

<sup>11</sup> *Ibid.*, 212.

some harmonic additions and omissions.<sup>12</sup> For the purpose of maintaining the integrity of the composer's work, the author is citing the Urtext edition for all musical examples in this paper.

In the recapitulation, the bridge modulates into the key of A major and it remains in that mode throughout the closing material. Schumann cleverly begins the coda with a deceptive cadence to the key of F major: a key that has special significance in this sonata. The pitch F is clearly stated as important in the opening measure, the second movement is in F major, and the deceptive cadence and thematic material of the first movement is brought back in the third and final movement of the sonata.

The highly energetic and climactic coda displays a conflict between A major and A minor (mm. 189-209). Between measures 195-205, A major continually dominates the downbeats, but ultimately the movement ends in the minor mode.

The outer movements display extraverted characters, while the second movement is more intimate and conversational. The second movement perfectly embodies Schumann's revered qualities of clarity of expression, character, and contrast. The violin is often described as an instrument that best personifies the voice, and Joan Chissell described the second movement as "coming as near to human speech as music ever can."<sup>13</sup> Slurs are usually clear indicators of bowing directions for violinists, but Christine Edinger states that the slurs in Schumann's music are better interpreted as articulation indicators rather than bowings, and should be presented as such.<sup>14</sup>

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<sup>12</sup> Ibid., 212.

<sup>13</sup> Ibid., 213.

<sup>14</sup> Schumann, *Sonata for Violin and Piano*, X.

The second movement is in rondo form: ABACA. The A section is in F major, and it contains two distinct themes. The first melody is lyrical and conversational (Figure 1.2), while the second, more brisk theme contains a distinct rhythmic motive consisting of two 32<sup>nd</sup> notes and a 16<sup>th</sup> note (Figure 1.3).

Figure 1.2. Schumann, *Sonatas for Violin and Piano*, 21, mm. 1-3.

Figure 1.3. Schumann, *Sonatas for Violin and Piano*, 21, mm. 8-10.

The B section is in F minor and is usually taken slightly slower. It contains perhaps the most intimate material in the sonata. There is a brief beautiful moment of an A-flat major chord (m. 19), the most distant key in the context of the whole work. The C section is the most energetic; it contains the most dynamic contrast in the movement, and it is in constant harmonic

fluctuation, moving through F major, A major, D major, and D minor. The motivic material in mm. 41-43 (Figure 1.4) originates from the second theme of the A section (see Figure 1.3).

Figure 1.4. Schumann, *Sonatas for Violin and Piano*, 24, mm. 41-44.

Schumann himself said he didn't especially like the first violin sonata, so he wrote a second for hopes of better results.<sup>15</sup> This was probably due in part to his dissatisfaction with the third movement. A report by Wasielewski from the first rehearsals with Clara indicates that Schumann was not completely satisfied at the first hearing of the piece:

On the whole Schumann was satisfied with the performance; only my playing of the Finale failed to please him. We went through it three more times, but Schumann said that he had expected the violin part to have a different effect. I was unable to convey the unyielding, brusque tone of the piece to his satisfaction.<sup>16</sup>

The articulation at the beginning of the third movement is marked *nicht gebunden* (not bound) in the piano part, which indicates a non-legato, non-staccato touch (Figure 1.5).

<sup>15</sup> Ronald Taylor, *Robert Schumann: His Life and Work* (London: Granada, 1982), 295.

<sup>16</sup> Schumann, *Sonata for Violin and Piano*, VII.

Figure 1.5. Schumann, *Sonatas for Violin and Piano*, 26, mm. 1-3.

Schumann indicated that there be a distinct difference between the articulation at the beginning and when the violin has staccato markings. Christine Edinger comments that the beginning should use a *Détaché* stroke, and the staccato passages should be *Spiccato*.<sup>17</sup> The tempo marking for the movement is 94 for the quarter note, which is too slow for the violinist to achieve an aggressive, off the string articulation where marked.

The third and final movement is in sonata form, although it sounds like a rondo because of the aggressive nature of the first theme and the perpetual motion feeling throughout. The B theme in the exposition is more lyrical, but the phrases are frequently interrupted by two *forte* chords.

The development exhibits the same rhythmic motive as the second movement (see Figure 4) in augmented form, and maintains a similar melodic shape (Figure 1.6).

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<sup>17</sup> *Ibid.*, X.

Figure 1.6. Schumann, *Sonatas for Violin and Piano*, 29, mm. 66-70.

There is a brief section in the development in the key of E major, with triplet accompaniment. Here the melody from the first movement is suggested, woven into the texture by the violin (Figure 1.7).

Figure 1.7. Schumann, *Sonatas for Violin and Piano*, 30, mm. 80-83.

Once again, the key of F major makes an appearance. At the beginning of the coda there is a brief statement of the theme from the first movement, including fragments of the opening motive of the third movement interspersed in the piano part (Figure 1.8).



The image shows a musical score for the final movement of Schumann's *Sonatas for Violin and Piano, 35*, measures 168-71. The score is in A minor and 3/4 time. It consists of three staves: a violin staff (top), a piano right hand staff (middle), and a piano left hand staff (bottom). The violin part is marked '4<sup>e</sup> Saitte' and 'p'. The piano right hand part has a rising arpeggio in the final measures, marked 'pp'. The piano left hand part has a falling arpeggio in the final measures. The score includes various musical notations such as notes, rests, and fingerings (1, 5, 2).

Figure 1.8. Schumann, *Sonatas for Violin and Piano*, 35, mm. 168-71.

The final movement serves to sum up the melodic, rhythmic, and harmonic elements of the complete sonata, while maintaining its own unique identity. In the final few bars of the last movement there is an interesting parallel with the first movement; the final measures of the first movement contain a rising arpeggio in A minor (m. 206) and the end of the last movement displays a falling arpeggio in A minor (mm. 209-10).

## CHAPTER 2

SMETANA: *VLTAVA* (THE MOLDAU)

Leading up to the mid-nineteenth century, composers from what is now the Czech Republic did not achieve the quality and status of composers of Western music from other European countries. One of the main reasons for this was that the Czech people lacked their own voice, and it was not until the success of Bedřich (Frederick) Smetana (1824-1884) and Antonín Dvořák (1841-1904) that the country was put on the map of Western music. Smetana has been called the founder of Czech music and the father of Czech nationalism. His music became such a symbol of freedom and national pride that during the Holocaust 36 performances of his opera “The Bartered Bride” took place in Theresienstadt, led by Raphael Schächter.<sup>18</sup> To this day, the music of Smetana serves as a symbol of Czech nationalism and pride.

Smetana spent the majority of his life in Prague, officially moving there in 1861, shortly after the Second Italian War of Independence in 1859.<sup>19</sup> After the war, Prague became a more culturally active city. At that time, the Czech people were under the rule of the Austrians; however, after their defeat in the 1859 war, the Austrians were forced to give their non-Germanic territories and people more freedom.<sup>20</sup> Nationalism was sweeping Europe, and after witnessing the Italian struggle for unification, the Czech people sought to invest more in their own culture. The musical culture in Prague began to flourish with the opening of theaters, the organization of

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<sup>18</sup> “Raphael Schächter,” Music and the Holocaust, accessed April 3, 2015, <http://holocaustmusic.ort.org/places/theresienstadt/schachter-rafael/>.

<sup>19</sup> R.P. Suermondt, *Smetana and Dvořák* (Stockholm: The Continental Book Company A. B.), 14.

<sup>20</sup> Suermondt, *Smetana and Dvořák*, 14.

an opera house, and the formation of an orchestra for symphonic performances.<sup>21</sup> The opening of these venues in conjunction with the nationalist ideals saw the beginnings of choral works and operas composed in the Czech language.

The works of Smetana are comprised of symphonic tone poems, operas, piano works, songs, and chamber music – all of which glorify his country and its people. His music, according to Nejedly, is characterized as perpetually joyous and uplifting.<sup>22</sup> Even in the darker moments there is hope, despite the fact that Smetana suffered great personal tragedies in his life including the death of his wife and three daughters, and the loss of his hearing.<sup>23</sup>

In early 1874 Smetana began to lose his hearing, with complete loss of hearing occurring the night of October 20<sup>th</sup>, 1874.<sup>24</sup> One month after this tragic occurrence, Smetana began work on *Vltava*, known as *The Moldau*. It is the second of six movements in a cycle of tone poems titled “Má Vlast” or “My Fatherland” (see Table 1), and it was composed in under three weeks.<sup>25</sup> *Má Vlast* originally contained just the first four symphonic poems; the other two were composed three years later.<sup>26</sup> The first complete performance of the cycle was on November 5, 1882, and it was a great success.<sup>27</sup> *Má Vlast* is Smetana’s best known orchestral work, but it is rarely performed in its entirety. Large states, “In this cycle he [Smetana] transforms shadows of

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<sup>21</sup> Ibid.

<sup>22</sup> Zdeněk Nejedly, *Frederick Smetana* (London: Athenaeum Printing Works, 1924), 138.

<sup>23</sup> Brian Large, *Smetana* (London: Gerald Duckworth & Company Limited, 1970), 69.

<sup>24</sup> Nejedly, *Frederick Smetana*, 114.

<sup>25</sup> Large, *Smetana*, 266.

<sup>26</sup> Ibid.

<sup>27</sup> Ibid., 268.

personal darkness and misery to a paean of praise.”<sup>28</sup> Smetana dedicated the cycle to the city of Prague.<sup>29</sup>

**Table 1. Má Vlast (My Country/My Fatherland)**

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Má Vlast (My Country/My Fatherland)

I. *Vyšehrad*

Vyšehrad is an ancient Bohemian fortress on a cliff above Vltava. This movement tells the story of the glory, splendor, tournaments, battles and eventual ruin of the fortress.

II. *Vltava*

III. *Šárka*

This movement is about a legendary maiden associated with the landscape of Šárka. She swears vengeance on the entire male sex. The movement ends with a mass slaughter, her revenge carried out.

IV. *Z českých luhů a hájů – The Czech Fields and Forests*

“This is a general impression of feelings on seeing the Czech countryside.”

V. *Tábor*

Hussite encampment, later became a town. “It encompasses the glory and fame of the Hussite wars and the invincible spirit of the Hussites.”

VI. *Blaník*

Blaník is a mountain in Bohemia. Legend says the Hussite army lie sleeping in the caverns until they are called to arms.

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*Sources:* Data adapted from R.P. Suermondt, *Smetana and Dvořák* (Stockholm: The Continental Book Company A. B.), 24-26, and John Clapham, *Smetana*, ed. Sir Jack Westrup (London: J.M. Dent and Sons LTD, 1972), 77.

The four-hand arrangements of the first four symphonic poems were completed by the composer in 1875.<sup>30</sup> Smetana himself was an excellent pianist, so the arrangements bring out the orchestral color and suit the hands well considering that there is extensive virtuosic passagework. The original purpose for publishing the four-hand arrangements was to promote the awareness of

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<sup>28</sup> Ibid., 261.

<sup>29</sup> Ibid., 267.

<sup>30</sup> Bedřich Smetana, *Vltava/Die Moldau für Klavier zu vier Händen*, ed. by Hugh Macdonald, preface by Olga Mojžíšová (London: Bärenreiter Praha, 2014), VII.

the work. Creating four-hand arrangements of large orchestral works was a popular trend in the mid to late nineteenth century. They were not published with the purpose of being performed on the concert stage.<sup>31</sup> They were intended to be read by the upper and middle class who were educated in music.

The second tone poem, titled *Vltava*, is named after the longest river in the Czech Republic. The river flows 267 miles from near the border of Germany through Prague, eventually connecting with the Elbe in Mělník, 18 miles north of Prague. The city of Prague developed by the river over a thousand years ago. From 1863-1868 Smetana lived on the river bank of Vltava in Prague.<sup>32</sup> The river is recognized as a national symbol, and it must have served as a personal symbol for Smetana himself. According to Mořic Anger, a friend of Smetana, it was during a trip to the Šumava Mountains when Smetana first conceived the idea for his tone poem.<sup>33</sup> There he saw the confluence of two streams. On a separate trip in 1870, Smetana visited St. John's Rapids.<sup>34</sup> He experienced the majesty and grandeur of the river at various locations over a period of years, allowing him to draw on personal experience for inspiration.

For each movement of *Má Vlast*, Smetana provided detailed descriptions to inform the audience about his works. Smetana gave the following description concerning the different stages of the river's journey to his publisher in 1879:

The work depicts the course of the Vltava, beginning from the two small sources, the cold and warm Vltava, the joining of both streams into one, then the flow of the Vltava through forests and across meadows, through the countryside where gay festivals are just being celebrated; by the light of the moon a dance of water nymphs; on the nearby cliffs proud castles, mansions and ruins rise up; the Vltava swirls in the St John's rapids,

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<sup>31</sup> Ibid.

<sup>32</sup> Ibid.

<sup>33</sup> Ibid.

<sup>34</sup> Ibid.

flows in a broad stream as far as Prague, the Vyšehrad appears, and finally the river disappears in the distance as it flows majestically into the Elbe.<sup>35</sup>

The tone poem begins at the confluence of two streams; the cold Vltava (*Teplá Vltava*) and the warm Vltava (*Studená Vltava*). Although Smetana does not specify which stream is which, musically it appears to be the cold Vltava first because of the higher range, played by the flutes. The time signature is 6/8, representational of water and fluidity. Smetana paints the picture of the stream, flowing gently in a winding course (Figure 2.1).



Figure 2.1. Bedřich Smetana, *Vltava/Die Moldau für Klavier zu vier Händen*, ed. by Hugh Macdonald, preface by Olga Mojžíšová (London: Bärenreiter Praha, 2014), 3, mm. 1-5.

The original motive is a six-note pattern comprised of two groups of three notes, the second beginning a step higher. The design of this motive is such that the retrograde and retrograde inversions are identical to the original and inverted motive, respectively. The second stream then begins in m. 16 with the clarinets (Figure 2.2).



Figure 2.2. Smetana, *Vltava/Die Moldau für Klavier zu vier Händen*, 2, mm. 12-17.

<sup>35</sup> Clapham, *Smetana*, 77.

Four bars after the addition of the cello and bass in the thickening texture, the Vltava theme first appears, played by the 1<sup>st</sup> oboe and 1<sup>st</sup> violins (Figure 2.3, m. 40). With the exception of the initial leap of a fourth, the theme is built using only stepwise motion.

Figure 2.3. Smetana, *Vltava/Die Moldau für Klavier zu vier Händen*, 5, mm. 36-48.

Throughout the entire piece, Smetana cleverly depicts the passage of time as if one was traveling downstream on a boat, witnessing the various activities on the river bank.

The first event that interrupts the Vltava theme is a hunt. The hunt is characterized by the rhythmic French horn calls in the triumphant key of C Major (Figure 2.4, m. 80). The constant sixteenth-note sextuplets continue to be played in the background, constantly taking new shapes and patterns.

Figure 2.4. Smetana, *Vltava/Die Moldau für Klavier zu vier Händen*, 8, mm. 80-84.

After a climactic flourish in E Major, the excitement of the hunt passes and the sounds of the horns calls disappear in the distance. The next occurrence on the riverbank is a village wedding celebration. The meter changes to 2/4, and the single pitch of E is repeated until the full experience of the celebration is upon us.



Figure 2.5. Smetana, *Vltava/Die Moldau für Klavier zu vier Händen*, 13, mm. 122-27.

A repeated D is played in the flutes starting at m. 154, suggesting church bells. As the music becomes more distant, it diminishes yet again to a single pitch. Following the celebration is a peaceful moonlit night on the river. A modulation takes place from G Major to A-flat Major.

This section contains four distinct textures in the four-hand arrangement. The celli sustain a pedal point on A-flat. Sixteenth notes remain constant in the flutes, as in the beginning of the work. Thirdly, there are triplets in the clarinets, and finally the new river theme shimmering on top in the upper strings (Figure 2.6, m. 187-93). The fifth texture of the harp which is present in the orchestra is not present in the arrangement.

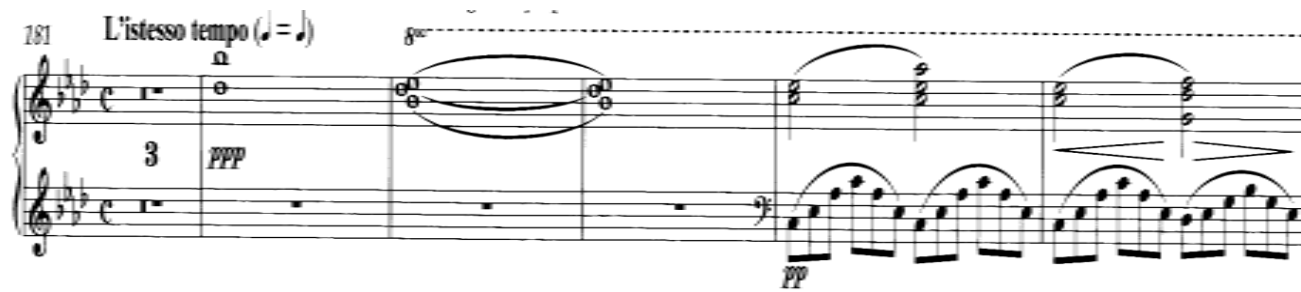






Figure 2.6. Smetana, *Vltava/Die Moldau für Klavier zu vier Händen*, 17, mm. 181-93.

The flutes and clarinets lead back to the return of the Vltava theme. In m. 271, we are abruptly thrown into the St. John's Rapids. One of the most challenging passages of the piece, it contains ascending scale passages in the *primo* part, and ascending and descending chromatically colored scales in the *secondo* part.

Once again, the energy winds down, this time with the violins standing alone. With one sweeping gesture, the Vltava theme returns in the key of E Major (Figure 2.7, m. 333) as the stream broadens into a majestic, slow flowing river approaching Prague. The piece remains in the major key to the end, with all instruments playing at once.

Figure 2.7. Smetana, *Vltava/Die Moldau für Klavier zu vier Händen*, 31, mm. 332-38.

Smetana uses the theme from the first symphonic poem, *Vyšehrad*, for the final climactic moment. He conceived both symphonic poems at the same time. The *Vyšehrad* theme is grouped into three-bar segments (Figure 2.8). The sixteenth-note scale passages are still present.

353 (8)

360 (8)

*sf* *cresc.* *sf* *sf* *fff*

*sf* *sf*

Figure 2.8. Smetana, *Vltava/Die Moldau für Klavier zu vier Händen*, 33, mm. 353-65.

The piece concludes with a 31 bar flourish in E Major. The river flows out to the horizon at the end of the piece, joining the Elbe.

*Vltava* is one of the most popular programmatic orchestral works taught in undergraduate music appreciation and history courses, and it is the most performed standalone piece of the cycle.

## CHAPTER 3

## HINDEMITH CLARINET SONATA

In the early 20<sup>th</sup> century, classical composers made a notable shift towards valuing the composer's ability to create his or her unique, individual voice. Instead of music reflecting an individual's inner emotions, composers tended to embody the outer elements of society. Along with this came the trends of stretching the boundaries of tonality, writing music that required high technical mastery and superior musicianship skills, and the idea that composing music did not necessitate beauty or appeal to the masses. Contemporary music and art, for many, became solely intellectual stimulation for the elite.

Paul Hindemith (1895-1963) achieved a clearly individual voice in his compositions, but contrary to some of his contemporaries, he valued the idea that modern music should be accessible and playable by all. Hindemith's name is almost inseparable from the term *Gebrauchsmusik*, or "music for use." Although most people believe Hindemith coined the term, it was actually present in the early 1920s when Paul Nettl spoke of dance music that was for performance and music that was absolute "without subsidiary purpose."<sup>36</sup> Hindemith ended up loathing the term because it had negative connotations of being lower quality, unsophisticated music.<sup>37</sup>

In the mid-1930s, Hindemith and his family faced growing challenges living in Berlin. The tension in the capital became too much for them to handle, and no one dared to program

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<sup>36</sup> Stephen Hinton, *The Idea of Gebrauchsmusik: A Study of Musical Aesthetics in the Weimar Republic (1919-1933) with Particular Reference to the Works of Paul Hindemith* (New York: Garland Publishing, Inc., 1989), 4.

<sup>37</sup> George David Townsend, *A Stylistic and Performance Analysis of the Clarinet Music of Paul Hindemith*, Thesis (Urbana, IL: 1967), 112.

Hindemith's music on concerts.<sup>38</sup> In 1938, the family left the city. Hindemith spent January to May of 1939 in the United States on an extended visit, and soon immigrated to the States.

In the years 1938 and 1939, Hindemith composed a total of eleven sonatas with the purpose of expanding the repertoire for the orchestral instruments.<sup>39</sup> These sonatas were composed with the intent of being accessible to amateur musicians, so they do not contain highly virtuosic passages for the solo instruments. However, some of the piano parts demand higher technical mastery. Astonishingly, Hindemith himself was able to play each and every one of the solo parts on their respective instruments.

In the clarinet sonata, Hindemith uses polyphonic textures, and for the most part they are thin, facilitating appropriate balance between the clarinet and piano. This provides a challenge for the pianist who might otherwise play it homophonically. Hindemith built the harmony horizontally, not vertically.

The clarinet's range is kept fairly narrow, to ensure accessibility to amateurs. One of the most complex elements of the sonata is rhythm. Although the piece is measured, there are often meter changes without notification. Time signature changes are sometimes marked as a courtesy for the performer, but often there are measures that add or drop a beat. The downbeat does not always imply stress.

The clarinet sonata contains four movements. The first movement begins with a melodic line in the clarinet which is soon broken up into a series of fragments. The middle section presents a new theme, which again is fragmented and repeated with elevated intensity in a long buildup to the climax, which is sometimes achieved by doing an *accelerando* from rehearsal

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<sup>38</sup> "Politics and Music 1933-1939," Foundation Hindemith, last modified 2015, accessed 18 May 2015, <http://www.hindemith.info/en/life-work/biography/1933-1939/>

<sup>39</sup> Townsend, *Clarinet Music of Paul Hindemith*, 144.

numbers 5-8. The two instruments maintain independent lines that are sometimes structured under two different time signatures (Figure 3.1).

Figure 3.1. Paul Hindemith, *Sonate in B for Clarinet in B Flat and Piano* (London: Schott, 1940), 5, mm. 89-93.

Sometimes the pianist is playing in two meters simultaneously, with the right hand in 9/8 and the left hand in 3/4 (mm. 61-66).

The second movement is fast, containing rhythmic drive and more extreme register changes in the clarinet. In measures 16-21, the rhythms in the piano and clarinet part are in opposition. With the exception of one note, the two never play at the same time (Figure 3.2). Similar to this rhythmic independence are measures 95-97 near the end of the movement where there are hockets in a 3/8 feel (Figure 3.3).

Figure 3.2. Hindemith, *Sonate in B for Clarinet in B Flat and Piano*, 11, mm. 16-19.



Figure 3.3. Hindemith, *Sonate in B for Clarinet in B Flat and Piano*, 16, mm. 96-97.

The third movement is the slow movement, built with layers of triplets against dotted rhythms. It contains the heavy, weighted-down character of suffering, perhaps representing the tension increasing during the war. In measures 43-45 there is a canon, emphasizing tritone and half-step relationships (Figure 3.4).

Figure 3.4. Hindemith, *Sonate in B for Clarinet in B Flat and Piano*, 19, mm. 43-45.

The fourth and final movement is fast and lighthearted, marked *Kleines Rondo, gemächlich* or “Little rondo, leisurely.” This is a huge contrast from the mood of the third movement. The clarinet and piano trade off melodic lines with rhythmic, staccato passages. This final movement contains canons of up to three parts, the final one being a two-part canon in two different keys (Figures 3.5 and 3.6).

Figure 3.5. Hindemith, *Sonate in B for Clarinet in B Flat and Piano*, 25, mm. 55-59.

Figure 3.6. Hindemith, *Sonate in B for Clarinet in B Flat and Piano*, 26, mm. 65-68.

There are multiple humorous moments in this work. Between rehearsal numbers 38 and 39 the clarinet repeats the motive of a perfect 5<sup>th</sup> multiple times, but is unable to successfully restart the theme. The piano finally enters with the opening theme. With the exception of the first movement which ends with a major chord, each of the movements conclude on a unison.

CHAPTER 4  
BARBER CELLO SONATA

In the 1930s and 40s, composers in the United States celebrated a new sense of national identity in American music. Individuality, originality, and musical innovation were the musical trends that were valued along with an exclusively American style. Samuel Barber (1910-1981), a contemporary of Charles Ives, George Crumb, Aaron Copland, and John Cage, was viewed as a conservative composer who did not embody the newly defined American style. Rather than aiming to produce a purely American style, Barber combined his American voice with European techniques and traditions.<sup>40</sup>

In his early years of composing, Barber was influenced by the works of Brahms, Debussy, and Sibelius, but he also claimed his own individual style. At the age of fourteen, Barber entered as one of the first students at the Curtis Institute of Music. The Cello Sonata, Op. 6, dates from 1932, during his years at Curtis where he studied piano, voice, and composition. He studied composition with Rosario Scalero from 1925-1934.<sup>41</sup> The sonata was dedicated to his teacher and was the last piece composed under his tutelage.

As a teacher, Scalero emphasized the study of counterpoint more than harmony. Gian Carlo Menotti, the lifelong friend and partner of Barber, said of Scalero, “Scalero was a very intelligent teacher and he taught in a very original way. He never taught us rules; he wanted us to find out for ourselves what the rules were through the study of great music.”<sup>42</sup> The cello sonata

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<sup>40</sup> G Schirmer, *Samuel Barber* (USA: G. Schirmer, 1994), 5.

<sup>41</sup> Barbara B Heyman, *Samuel Barber: The Composer and His Music* (New York: Oxford University Press, 1992), 34.

<sup>42</sup> Heyman, *The Composer and His Music*, 35.



contains several traits from the twentieth century, including the use of harmony, rhythm, and key relationships. Some nineteenth-century techniques include his use of form, long lyrical melodies, and robust textures.

Beginning with the cello sonata, Barber developed a lifelong interest in learning about the idiomatic elements and virtuosic possibilities of the different instruments for which he composed.<sup>43</sup> Orlando Cole, the cellist who premiered the work, did much more than serve as a performer. In the months leading up to the completion of the sonata, Barber met on a weekly basis with Cole to discuss the work.<sup>44</sup> As a child, Barber played the cello for a short time because his mother did not believe in amateur boy pianists.<sup>45</sup> Cole helped him expand his knowledge about cello techniques and guided him with suggestions about notation. One such example of notation advice was the triplet quarter-notes being converted into eighth notes in the second movement. Originally, Barber had written the Scherzo in 12/4 time, but Cole suggested it be in 12/8.<sup>46</sup> Barber asked for Scalerò's approval for making the change.<sup>47</sup>

Figure 4.1. Samuel Barber, *Sonata for Violoncello and Piano*, Op. 6, (Milwaukee: G. Schirmer, Inc., 1936), 13, mm. 10-13.

<sup>43</sup> Barbara B Heyman, *Samuel Barber: A Thematic Catalogue of the Complete Works* (Oxford: Oxford University Press, 2012), 129.

<sup>44</sup> Heyman, *The Composer and His Music*, 111.

<sup>45</sup> *Ibid.*, 11.

<sup>46</sup> *Ibid.*, 116.

<sup>47</sup> *Ibid.*, 113.

The first movement, *Allegro ma non troppo*, displays large, romantic textures and harmonies along with emphasis on the melody. Barber completed the first movement while on a trip to Cadegliano with Menotti.<sup>48</sup> In a letter to his parents, Barber said he wrote the first movement “entirely without piano.”<sup>49</sup> Barber creates distinctly different musical sections with their own melodies, rhythmic gestures, and texture; some transitions are abrupt while others are connected with a link.

The opening melodic, harmonic, and rhythmic pattern of the first four measures is the basis for the majority of the material in the movement.

Figure 4.2. Barber, *Sonata for Violoncello and Piano*, Op. 6, 2, mm. 1-4.

The sequence of minor 6ths appears in almost every phrase of the movement in some form; enharmonically, or with octave displacement. Some examples are mm. 16-18, m. 30, mm. 67-75.

Figure 4.3. Barber, *Sonata for Violoncello and Piano*, Op. 6, 3, mm. 16-18.

<sup>48</sup> Ibid., 110.

<sup>49</sup> Heyman, *Complete Works*, 129.

Figure 4.4. Barber, *Sonata for Violoncello and Piano*, Op. 6, 7, mm. 65-69.

The heart of the second movement is a *scherzo* marked *Presto*, with two outer *Adagio* sections. Barber originally conceived the second movement as beginning with the Scherzo; he later added the *Adagio* on both sides of the Scherzo.<sup>50</sup> The slow tempo of the *Adagio* provides a challenge for the cellist to sustain the phrases, especially with an almost rhythmically static piano accompaniment (Figure 4.5). However, the long duration of each eighth-note emphasizes the suspensions, escape tones, and appoggiaturas so that the resolutions are especially profound. The contrast with the scherzo, played four times the tempo, is striking.

Figure 4.5. Barber, *Sonata for Violoncello and Piano*, Op. 6, 13, mm. 1-5.

<sup>50</sup> Ibid., 130.

As with the other movements, the third movement is built of independent sections, often connected with a link or elision. It begins with sweeping arpeggios in the left hand, and an adventurous, determined melody in the right hand. The rhythmic complexity further intensifies to a climax in mm. 91-95, made of four distinct lines.

The musical score for Figure 4.6 consists of three staves: a single treble clef staff for the right hand and a grand staff (treble and bass clefs) for the left hand. The key signature has two sharps (F# and C#). The tempo marking is *molto allargando* and the dynamic is *f*. The music features sweeping arpeggios in the left hand and a determined melody in the right hand. The score is divided into four distinct lines.

Figure 4.6. Barber, *Sonata for Violoncello and Piano*, Op. 6, 23, mm. 91-94.

Another challenging rhythmic area is in measures 115-17. Here there is a two measure *ritenuto* while the cellist and pianist play juxtaposing rhythms (Figure 4.7).

The musical score for Figure 4.7 consists of three staves: a single treble clef staff for the right hand and a grand staff (treble and bass clefs) for the left hand. The key signature has two flats (Bb and Eb). The tempo marking is *Meno mosso* with a metronome marking of  $\text{♩} = 60$ . The score is marked with *ff* dynamics. The music features juxtaposing rhythms in the right and left hands, including a two-measure *ritenuto* section. The score is marked with *allargando molto*, *ritenuto*, and *a tempo*. The score is divided into four distinct lines.

Figure 4.7. Barber, *Sonata for Violoncello and Piano*, Op. 6, 24, mm. 114-17.

The premiere performance of the cello sonata was on 5 March 1933 at the League of Composers concert, New York City, French Institute, with Orlando Cole on cello and Barber at the piano.<sup>51</sup> Until 1948, it was the only cello sonata in the repertoire composed by an American composer.<sup>52</sup>

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<sup>51</sup> *Ibid.*, 129.

<sup>52</sup> Heyman, *The Composer and His Music*, 117.

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