

Spring 5-4-2018

Scholarly Program Notes

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SCHOLARLY PROGRAM NOTES FOR A GRADUATE PIANO RECITAL

By
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B.M., Southern Illinois University, 2016

A Research Paper
Submitted in Partial Fulfillment of the Requirements for the
Master of Music

Department of Music
In the Graduate School
Southern Illinois University, Carbondale
August 2018

RESEARCH PAPER APPROVAL

SHOLARLY PROGRAM NOTES FOR A GRADUATE PIANO RECITAL

By
Altynay Karsakpayeva

A Research Paper Submitted in Partial
Fulfillments of the Requirements
For the Degree of
Master of Music
In the Field of Music

Approved by:
Dr. Junghwa Lee, Chair
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Graduate School
Southern Illinois University Carbondale
May 8, 2018

AN ABSTRACT OF THE RESEARCH PAPER OF

ALTYNAY KARSAKPAYEVA, for the Master of Music degree in MUSIC, presented on MAY 8, 2018 at Southern Illinois University Carbondale.

TITLE: SCHOLARLY PROGRAM NOTES FOR PIANO GRADUATE RECITAL

MAJOR PROFESSOR: Junghwa Lee

This scholarly program notes contains information pertaining to my Graduate Piano Recital. The recital consists of the following works: Prelude and Fugue in C major BWV 846 by Johann Sebastian Bach; Piano Sonata in F Major Hob. XVI: 23 by Franz Joseph Haydn; Frédéric Chopin Sonata in B minor, Op. 58; Six Moments Musicaux Op. 16, Nos.1, 3 and 4 by S. Rachmaninoff. The program notes includes brief biographical information on each composer, analysis of each piece and performance suggestions.

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CHAPTER 1

JOHANN SEBASTIAN BACH

PRELUDE AND FUGUE IN C MAJOR WTC I, BWV 846

One of the greatest composers of all time, Johann Sebastian Bach was born on March 21, 1685 in Eisenach, Germany. Bach was the eighth and last child born to Johann Ambrosius and Maria Elisabeth Bach. For many years, members of the Bach family had held positions throughout Germany as organists, instrumentalists, or Cantors, and the family name gained a wide reputation for musical talent.¹

He completed *The Well-Tempered Clavier* while he was a court musician in Cöthen. The music of J. S. Bach features a high degree of formality and complexity with ingenious polyphonic diversity.

Bach had extremely broad musical interests, and his works represented a variety of genres, but the fugue was the center of his attention. His fugal compositions had tremendous influence on other composers in the nineteenth and twentieth centuries.

Bach was constantly in search of formal innovations, and *The Well-Tempered Clavier* was no exception. It is a collection of compositions with extraordinarily high artistic content. Each of these books has a series of 24 Preludes and Fugues, which cover every chromatic major and minor key. Bach completed these preludes and fugues in order to demonstrate and justify the well-tempered tuning.

The title of the work “well-tempered” refers to a new system of tuning called equal temperament in which an octave is divided into twelve equal intervals. *The Well-Tempered Clavier* served as an effective exemplar of this new tuning method. In *Well-Tempered Clavier*,

¹Christoph Wolf, et al. “Bach.” *Grove Music Online. Oxford Music Online* (2012).

fugues are comprised of two to five voices, and most of them share the same initial material: a subject and counter-subject. These patterns are found during the exposition, then repeated throughout the piece either in their initial form or in various permutations: transposed; in augmentation or diminution; fragmented; or in stretto.

Usually each fugue is preceeded by an improvisatory prelude in which a certain melodic motives are developed and decorated, often over a recognizable harmonic structure. The traditional meaning of the word "Prelude" refers to its function as originally introducing a subsequent, generally more important piece. Bach's fugues are considered the highest model of polyphonic composition for their beauty and structure.²

Prelude and Fugue in C major

The work opens in C major. At once attractive to the ear sounding somewhat easy, the prelude is one of the most popular pieces in the *The Well-Tempered Clavier*. This Prelude has an improvisatory character articulated by arpeggiated chords. Though it seems easy to play, this is misleading since the performer must control and maintain the musical tension. Only in the closing measures does the tension let up, leading to the more challenging fugue. From m. 1 to m. 4, it has established the main tonality of C major. However, after m. 5 the harmony modulates to the dominant in m. 11 (Example 1.1).

²Johann Forkel Nikolaus, *Johann Sebastian Bach*. Translated by Charles Sanford Terry. Project Gutenberg (2011).

Example 1.1. Bach BWV 846, mm. 1-11.



This Prelude is technically simple. It is equally easy to understand the harmonic progressions contained within. However, as easy it is to understand the mechanism of the prelude and to technically master the arpeggios, it is challenging to play this prelude adequately and tastefully, mainly because the arpeggiated chords might lead a performer to play it in romantic style (Example 1.2).

Structure of the Prelude:

The sections of this prelude are distinguishable by their simple cadential patterns. The first cadential point is in m. 4: m. 1 = I, m. 2 = ii^7 , m. 3 = V^6_5 , m. 4 = I. This cadence could be interpreted as the end of a first short phrase. The next harmonic progression concludes in m. 11. As the F# accidentals from m. 6 further clearly demonstrate, Bach modulates to G major. The final steps of this cadence are: m. 9 = ii^7 of G, m. 10 = V^7 of G, m. 11 = I of G (see Example 1.1).

There are four structural sections in this prelude:

1. mm. 1-4 full cadence in C major
2. mm. 5-11 modulation to G major
3. mm. 12-19 modulation to C major
4. mm. 20-35 complex, extended cadence in C major

Example 1.2. Bach's BWV 846, mm. 30-35.



There is a transposed passage which in fact forms part of an association between mm. 15-19 and mm. 7-11: Examples 1.3., and 1.1 demonstrate the progression I^6 , IV^2 , ii^7 , V^7 , I in mm. 7-11 in G major, in mm. 15-19 in C major.

Example 1.3. Bach's BWV 846, mm. 15-20.



In connection with this transposition we also find that mm. 7-8 are composed as a sequential variation of mm. 5-6, and similarly mm. 14-15 are conceived as a variation of mm. 12-13. In both cases, a two-bar model appears repeated one diatonic step lower. The only structural difference between these two patterns lies in the different amount of overlapping within the transposed portion. We can thus confirm the following analogy: Section 2 (mm. 5-11) corresponds with section 3 (mm. 12-19) (see Examples 1.1 and 1.3). Both consist of a 2 measure model + descending sequence+ analogous cadence-ending.

Fugue:

The Fugue is probably, of all the 48, the one richest in strettos, and in this respect, is a demonstrative work of contrapuntal art. It breaks formal traditions, in as much as it does not contain a single interlude³. The subject of the fugue provides a certain meditative character (Example 1.4).

Example 1.4. Bach's BWV 846, mm. 1-3.



The fugue has practically no episodes. In this fugue, three principal sections are to be distinguished: 1) establishing the principal key; 2) modulating; 3) emphasizing once again the main key. The first section includes the 4 consecutive theme entries in the following order: alto,

³BachonBach.com. Edited by Peter Bach. <https://www.bachonbach.com/>.

soprano, tenor, and bass, within the compass of two periods.⁴ It starts with a standard exposition through all 4 voices in mm. 1-6. The first development already brings stretto and with two voices modulates into A minor, which results in increasing tension (Example 1.5).

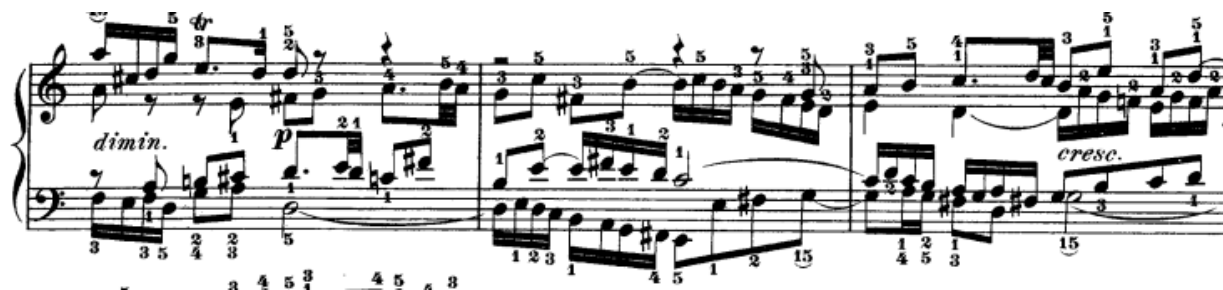
Example 1.5. Bach's BWV 846, mm. 12-16.



The second development, starting in m. 14 is consists of an incredibly frequent series of strettos, leading into D minor (Example (mm. 18-19) only to release the built up tension in m. 19 by resolving via cadence in D major used as secondary dominant chord, (see Example 1.6). It then passes on the flow into a further development (3), which in turn introduces some strettos, but in a more moderate context, both harmonically and with regards to the density of the counterpoint (Example 1.7).

⁴Ian Bent, ed. Fugue, *Form and Style. Music Analysis in the Nineteenth Century*. Cambridge: Cambridge University Press (1994).

Example 1.6. Bach's BWV 846, mm. 19-21.



The fugue closes by way of a pedal point with the upper voices rising in counterpointed line, ending in C major. The voices appear in the exposition in the unusual order of subject-answer, answer-subject. After the exposition Bach presents multiple stretti in a continuous manner. The only measure where the subject is not present is measure 23 and the two last measures of the fugue⁵ (Example 1.7).

Example 1.7. Bach's BWV 846, mm. 22-27.



Fugue sets a high standard for integrity. Most of the fugues of *The Well-Tempered Clavier* create expectations of intensity by alternating passages in which the subject is either present or is

⁵Rudolf Steglich, Preface. *Well-Tempered Clavier Ed. Verlag G. Henle*. Duisburg: G. Henle Verlag, 1970. N pag. Print (1970).

not. This fugue defies that expectation: the subject is always present, either by itself or in tight stretto. The second half unfolds another series of stretti, the first of which (mm.14-16) offers keys already traversed: C, G, and A-minor.

Having summed everything up so neatly, Bach is now free to modulate downward to D minor, then up to G (mm. 20-21), and finally back home to C major. Therefore, the tonal trajectory of keys (A-D-G) mimics the A-D-G of the subject which has itself quoted the prelude. One possible performance interpretation is to shape the whole trajectory of the fugue toward the G-pedal in the middle of m. 21, leading to the effective climax of the piece on soprano and bass A's in the middle of m. 22. It is appropriate to approach the section after this climax (m. 23 ending) with a diminuendo, emphasizing the unusual registral and timbral significance of the fugue's closure.⁶

Bach was a true master of contrapuntal and imitative this art, and the *The Well-Tempered Clavier* survives to this day as a masterpiece underpinned by Bach's characteristic intellectual esthetics and effortless command of polyphonic technique.

⁶Johann Forkel Nikolaus. *Johann Sebastian Bach*. Translated by Charles Sanford Terry. Project Gutenberg (2011).

CHAPTER 2

JOSEPH HAYDN

SONATA IN F MAJOR HOB. XVI: 23

Franz Joseph Haydn was born in March 1732, in Rohrau, Austria. Haydn was the second of five children who survived in infancy. From an early age Haydn demonstrated his musical talent. As a five-year-old boy, he could sing all of his father's simple pieces correctly.⁷ From 1761, Haydn worked for the Esterhazy family where he served for most of his career. Esterhazy family was the richest and most influential family among Hungarian dynasties. In addition, they were very important patrons of culture and the arts.⁸

Franz Joseph Haydn's large body of solo keyboard sonatas exceeds 60 in number, though some are lost, and the dates of their creations span more than 40 years. The earliest sonatas were written in his youth (in the early 1750s in Vienna) and the last were written in the span from 1791 through 1795 during his period in London.

There is great diversity in the material, technically and stylistically as well as musically, and his sonatas are recognized for their ingenuity and individuality. Each piece has its own unique set of figurations and its own motives and keyboard textures.⁹

Haydn's earlier piano sonatas, accessible to student pianists, have a harmonic simplicity and predictability to them. In 1774, Haydn produced his first authorized publication in music, a set of keyboard sonatas Hob. XVI: 21-26, which were dedicated to Prince Nikolaus. The sonatas were

⁷Frank, Kirby E, *Music for Piano: A Short History*. Cambridge: Amadeus Press, LLC. 1995. Rosen, Charles. *The classical style: Haydn, Mozart, Beethoven* (2nd ed.). New York: Norton (1997).

⁸Clark, Caryl Leslie, ed. *The Cambridge Companion to Haydn*. New York: Cambridge University Press (2005).

⁹Grove Music Online, S.v. "Joseph Haydn" by James Webster
<http://www.oxfordmusiconline.com> (accessed March 26, 2018).

composed from 1773 to 1784 and were intended as "public" works from the very beginning, with a clear conception of the taste, preferences, and instruments available to the musical audience of Vienna.¹⁰

Sonata in F major, 1st movement

Sonata in F major, Hob. XVI: 23, written in 1773 for solo keyboard is known as the most virtuosic of the set of six sonatas. It was dedicated¹¹ to and printed for Haydn's patron Prince Nikolaus Esterházy. Sonata in F major has three movements: Allegro moderato, Adagio (Larghetto) and Presto. In the opening movement, the demanding 32nd-note passages create an improvisatory character (Example 2.2). During virtuosic passages, Haydn does not indicate any specific articulation. Nonetheless, running melodic lines were expected to be executed with enough clarity that each note can be distinctly heard (Example 2.4). It seems that the composer intentionally used a sequence of diminished seventh chords to make an unusual tonal appearance. The primary theme ends in m. 12 after a clear perfect authentic cadence in the tonic key of F major (Example 2.2). Immediately after the primary theme, a transition, which refers to the primary theme at the beginning follows and modulates to C major, the dominant key. The transition has a half cadence in m. 20 and the second theme starts in C major m. 21 (Example 2.3). The analysis of the theme would therefore be as a compound sentence, with a condition that mm. 7-8 have a strong continuational character (Example 2.1).

¹⁰Caryl Clark, Leslie, Ed. *The Cambridge Companion to Haydn*. New York: Cambridge University Press (2005).

¹¹Albert, Brown, *Peter Joseph Haydn's Keyboard Music: Sources and Style* Bloomington: Indiana University Press (1986).

In the first movement, there is a strong half cadence in D-minor at m. 60, followed by a theme in D minor taken from the transition in the exposition. In spite of the chromatics alterations introduced by the sequence of diminished sevenths in mm. 73-75, the submediant retains its hold, and is confirmed by the perfect authentic cadence in mm. 76-77 (Example 2.2). This is the only authentic cadence in the section, and once reached, the retransition begins immediately.

Example 2.1. Haydn Sonata in F major, Mvt.1, mm. 1-15.



The first movement is written in 2/4 meter and the first motive is comprised of upbeat-downbeat slurs. It starts with a rhythmic motive which is followed by a virtuosic display of keyboard figurations (Example 2.4).

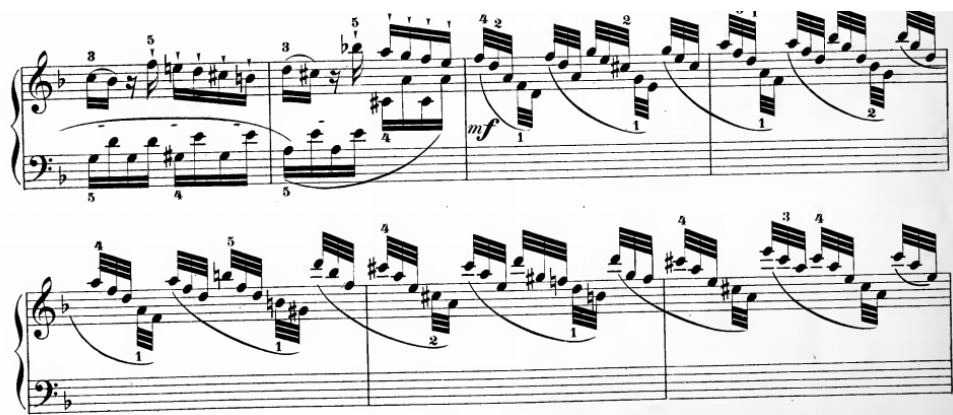
Example 2.2. Haydn Sonata in F major, Mvt. 1, mm. 73-78.



Example 2.3. Haydn Sonata in F major, Mvt. 1, mm. 11-23.



Example 2.4. Haydn Sonata F major, Mvt. 1, mm. 66-72.



2nd movement

The tranquil *Adagio* in F minor has become known as one of the most beautiful keyboard sonata movements by the composer. The *una corda* is used throughout the piece, as is the damper pedal, imitating the early fortepianos by which the damping device was operated by a lever, and was either on or off.¹²

¹²Albert, Brown, *Peter Joseph Haydn's Keyboard Music: Sources and Style* (Bloomington: Indiana University Press (1986)).

The movement looks back to the Baroque¹³ period in that it refers to the dance *siciliano*¹⁴ in the opening motive. However, it uses one continuous accompaniment figure throughout the movement (Example 2.5, 2.6). The second section starts unusually, in the subdominant key of B-flat major on a diminished 7th chord in mm. 21-24 (Example 2.6).

Example 2.5. Haydn Sonata F major, Mvt. 2, mm. 1-5.



Example 2.6. Haydn Sonata in F major, Mvt. 2, mm. 21-24.



3rd movement

¹³Ethan, Haimo, Haydn's Altered Reprise *Journal of music Theory* 32/2, Publish (1994).

¹⁴Frank, Kirby E, *Music for Piano: A Short History*. Cambridge: Amadeus Press, LLC. 1995. Rosen, Charles. *The classical style: Haydn, Mozart, Beethoven* (2nd ed.). New York: Norton (1997).

The finale is well organized and filled with virtuosic passages. The *Presto* finale is full of wit, repeated motives and has a humorous character. The texture is light and the lower register of the keyboard is not much used. A fast pace and a lively character is the natural choice for the performance (Example 2.7).

Example 2.7. Haydn Sonata F major, Mvt. 3, mm. 1-18.



The development section in the third movement contains more harmonic variety, but eventually and emphatically progresses to the submediant. After brief experiment in G minor and E-flat major, a long descending sequence begins that finally arrives on the dominant of vi in m. 76 (Example 2.8).

Example 2.8. Haydn Sonata in F major, Mvt. 3, mm. 67-80.



The sonata incorporates characteristics from *gallant* style, and emotional expressiveness from the *Empfindsamkeit*. These styles are reflected in the music in terms of dynamic indications and

articulation, as well as the texture and dramatic character (see Example 2.7. for *gallant*, and Example 2.5. for *Empfindsamkeit*).

CHAPTER 3 FRÉDÉRIC CHOPIN SONATA IN B MINOR Op. 58

Frédéric Chopin was born on March 1, 1810, in the small town of Zelazowa Wola, Poland. Chopin lived during a fearful time of Polish history. He grew up in an occupied country and died being barred from his native land, never experiencing living in liberated a homeland. Living in a foreign land was a rather heartbreaking period for Chopin, who openly expressed his affection and care for Poland. He had a sensitive temperament full of enthusiasm as well as an intellect of the “enlightened rationale.”¹⁵ At the same time, his personality was somewhat divided into two parts: an imaginative and dreamy one versus a conscious one.

Frédéric Chopin was the first important piano innovator at the start of the Romantic Era.¹⁶ Chopin was one of the first composers who worked extensively with character pieces such as ballades, scherzo, and fantasy. The composer realized his own Romantic conception of musical forms and developed new means of expression that fully corresponded to the Romantic aesthetic.¹⁷ He expanded piano technique by developing a new reliance on pedal, which influence his entire writing style.

History shows evidence for a greatly diminished presence of the sonata genre in Europe, and especially in France, in the first half of the nineteenth century.¹⁸ This decline particularly affected the solo keyboard sonata, which, according to many scholars became one of the most

¹⁵Igor Belza, *Fryderyk F. Chopin*, trans. Jadgwa Inicka. Warsaw: Instytut Wydawniczy Pax (1980).

¹⁶ Ibid

¹⁷Sofia Helman, “Norma I indywiduacja w sonatach Chopina” in *Prezimirany w stylu Chopina*, edited by Maciej Gotlab. Krakow: Musica Iagellonica (1993).

¹⁸Anatole Leikin, “The dissolution of sonata structure in romantic piano music (1820-1850)” Diss., UCLA (1986).

ignored genres of the early Romantic era. According to Janet Ritterman, general increase of the popularity of the piano throughout the period of 1800-1850 was due to social and economic changes.¹⁹ However, even for piano performers, “the choice of a sonata soon became unusual – when sonata was heard, it was usually an accompanied work, possibly because of the reservations sometimes expressed about the suitability of the piano as a solo instrument.”²⁰

Chopin’s relationship with the sonata genre began during his earlier years in Warsaw. According to the contemporary music theorist Goldberg, while studying at the Warsaw Conservatory, Chopin was already familiar with the multi-movement genres of the Classical tradition through performing and attending private and public concerts.²¹ The Third Piano Sonata Op. 58, composed in the summer of 1844 has been described as “undoubtedly the most remarkable work of Chopin’s late style.”²² His sonatas were composed in reference to the Beethoven sonata model with four-movement structures and traditional division of the first movement (exposition, development, recapitulation). The functions of all movements remained within the classical model (first movement as sonata form, contrasts of characters between the movements). Contrary to one’s speculation (based on virtuosity of Chopin’s works and its focus on character pieces), the sonatas are the peak of Chopin’s stylistic development. The sonatas combine certain characteristic features of Chopin’s style manifested in the previous piano genres of his work (ballads, scherzo, and nocturnes). The B minor sonata, his last piano sonata, is

¹⁹ Sofia Helman, “Norma I indywiduacja w sonatach Chopina” in *Prezimiany w stylu Chopina*, edited by Maciej Gotlab. Krakow: Musica Iagellonica (1993).

²⁰ Janet Ritterman, “Piano, music and public concert 1800-1850,” in *The Cambridge Companion to Chopin*, edited by Jim Samson. Cambridge: Cambridge University Press (1992).

²¹ Halina Goldberg, *Music in Chopin’s Warsaw*. New York, NY: Oxford University Press (2008).

²² Jozef Chominsky, *Sonaty Chopina*. Krakow: Polskie Wydawnicentwo Muzyczne (1960).

dominated by a combination of heroic and lyrical characters. The main idea of the work expresses victory and affirmation, and embodies the desire for an ultimate joy. Chopin's successful combination of two aesthetic ideals resulted in an equilibrium of structural integrity and emotional fulfillment.²³

Sonata Op. 58

Chopin's third sonata Op. 58 is the largest solo work of his late period. The Piano Sonata in B Minor, Op. 58 was written in 1844. The sophistication of its form is no less than the sonata in B-flat minor, and perhaps somewhat surpasses it. The previous B-flat minor sonata was written thirteen years earlier, and B minor sonata is completely different. The two are perhaps opposite to each other in many ways. Their only similarity might be considered a four-movement structure. The main difference between the two sonatas lies in their imaginative structure: if the B-flat minor sonata was exclusively tragic, then the later sonata, B minor sonata, is surprisingly triumphant and heroic.

1st movement

The opening movement, *Allegro maestoso*, begins with an exceptionally strong and resolute theme, in a *forte* dynamic with octaves and chords. Immediately afterwards, however, the theme, instead of growing in strength, falls into *piano*, softens and melts away in mm. 1-13(15) (Example 3.1).

²³Anatole, Leikin, Anatolie. "The dissolution of sonata structure in romantic piano music (1820-1850)". Diss., UCLA (1986).

Example 3.1. Chopin's Op. 58, Mvt. 1, mm. 1-15.



A moment later, another strong, self-confident phrase breaks off from the narrative stream in mm. 17–19) (Example 3.2). Then a new motif enters at once, in the key of D minor, in the opening measures, more lyrical, though not yet a lyrical counter-theme in mm. 23–28 (Example 3.3). The lyrical second-theme (*sostenuto*, in D major) is expressed with simplicity. (Example 3.4). To begin with, it has the atmosphere of a nocturne²⁴ (Example 3.4). Then that lyrical, nocturne-like theme suddenly gains strength and intensifies somewhat rapidly with deep emotion

²⁴Sofia Helman, “Norma I indywiduacja w sonatach Chopina” in *Prezimiany w stylu Chopina*, edited by Maciej Gotlab. Krakow: Musica Iagellonica (1993).

mm. 61–64(65) (Example 3.5). At the end comes a moment that is unexpected in a sonata allegro: the final idea manifests itself not as an exciting conclusion to the sonata exposition but as an independent closing theme, with a new kind of lyricism, sung by both hands (mm.76–84) (Example 3.6).

Example 3.2. Chopin's Op. 58, Mvt. 1, mm. 17-19.



Example 3.3. Chopin's Op. 58, Mvt. 1, mm. 23-28.



Example 3.4. Chopin's Op. 58, Mvt. 1, mm. 41-42.



Example 3.5. Chopin's Op. 58, Mvt. 1, mm. 61-66.

Example 3.5 shows a musical score for Chopin's Op. 58, Mvt. 1, mm. 61-66. The score is in G major and 4/4 time. It features a 'cresc.' marking and a 'f' dynamic. The right hand plays a complex, rapid passage with many slurs and ties. The left hand plays a continuous eighth-note pattern with triplets and slurs. The piece ends with a double bar line and repeat signs.

Example 3.6. Chopin's Op. 58, Mvt. 1, mm. 76-84.

Chart 1.
Exposition

Section	P	T	S a b c	Closing theme
Measure number	1-8 - 9-16	17-22, 23-28, 29-30,31-40	41-56, 57-65, 66-75	76-83, 84-89
Tonal area	B minor E minor	Bb major D/G minor Eb major V/D major	D major	D major

Development

Section	(P)	(S b)	retransition
Measure number	92-98, 99-109, 110- 116	117-124, 125-132	133-136
Tonal area	modulatory	Db major Eb major	modulatory

Recapitulation

Section	T(17-22) (32- 40)	S a b c	Closing theme	Codetta
Measure number	137-141, 142- 150	151-166, 167- 175, 176-185	186-193, 194- 197	198-204
Tonal area	B major V/B major	B major	B major	B major

2nd movement

The Scherzo, attached to the key of E flat major, Brief Scherzo: Molto Vivace, expresses light, finger challenging E-flat major outer sections (Example 3.7) and has a gentle and lyrical trio section in B major modulation through an enharmonic D[#]/E^b. The lightness and airiness of this theme gives a moment of suspension in mm. 61-67 (Example 3.8).

As Chominski observes, “fast-paced figuration does not allow any larger tension to form”²⁵ despite the melodic line being filled with chromaticism, passing and neighboring notes. The polyphonic middle section of the movement remains harmonically stable, thus disabling any significant expansion of intensity. The character of the music changes, yet without dramatic effect. Chominski, notices elements of folk music in the “unique features of rhythm,” modest “melodic motives” and texture of “folk pipes”. The simple character of the middle section, straightforwardness of the outer sections, and lack of extreme contrasts become the major features of the movement.

²⁵Jozef Chominsky, *Sonaty Chopina*. Krakow: Polskie Wydawnicentwo Muzyczne (1960).

Example 3.7. Chopin's Op. 58, Mvt. 2, mm. 1-11.



In the trio of the Scherzo (in B major) the sonorities built on low harmonies sound like a nostalgic echo. The Scherzo is a preparation for the Largo, which is the emotional center of the Sonata.

Example 3.8. Chopin's Op. 58, Mvt. 2, mm. 61-67.



3rd movement

The Largo in B major has a shape and character of a nocturne, a song, or an aria. A cantabile nocturne comprises the outer sections. It is serious, focused and held back by a dotted rhythm (Example 3.9). Structurally, the A section consists of four short phrases (mm. 5-8, 9-12, 13-16, 17-20), which are linked together by the fluidity of the accompaniment's rhythmic pattern. A small climax happens in the second phrase (m. 11), where a brief modulation takes place.

Melodic flow continues throughout the opening until a sudden interruption in m. 19 (Example 3.10).

The slow section of the movement is the heart of the sonata. Strict but harmonically ambiguous chords lead to a delicate, sentimental melody supported in the bass. This part of the movement is a long and flowing. The opening theme, now with a softer accompaniment, returns in more ornamented movement.

Example 3.9. Chopin's Op. 58, Mvt. 3, mm. 1-5.



Example 3.10. Chopin's Op. 58, Mvt. 3, mm. 18-21.



Chopin gave the middle section of the Largo a thoughtful, self-absorbed character. The key here (as in the middle section of the scherzo) is in E major, with numerous modulations.

The middle section of the Largo consists of four connected phrases. Each is built with two statements: one introducing a new static melody in the left hand under a right-hand flow of

descending harmonic figures (mm. 30-35) (Example 3.11), and return to the material of the first statement in a relative minor mode mm. 42-45.

Example 3.11. Chopin's Op. 58, Mvt. 3, mm. 30-35.



The first two phrases (mm. 30-44 and 45-60) are almost identical (except for the last two measures, which take different turns preparing for the forthcoming material). The third phrase contains a climactic passage (borrowed from the middle section) with harmonic exploration and usage of chromaticism approaching the *f* dynamic in m. 67 (Example 3.12).

Example 3.12. Chopin's Op. 58, Mvt. 3, mm. 62-68.



The last section of the movement, marked *dolcissimo*, is a shorter and embellished version of the opening section. The left hand is now moving in triplets, giving the melody a stronger sense

of direction (Example 3.13). Several measures of harmonic experiments lead to a coda (m. 113 onwards, see Example 3.14) which, with the right-hand melody and left-hand accompanying figures recalls the middle section.

Example 3.13. Chopin's Op. 58, Mvt. 3, mm. 36-37.



Example 3.14. Chopin's Op. 58, Mvt. 3, mm. 112-114.



4th movement

The final movement, Presto, ma non tanto, makes a short transition from the Largo with a few measures of an introductory segment that leads to the urgent, driving first theme of what turns out to be a rondo (Example 3.15). This B minor material (Example 3.16) is followed by a contrasting, chordal section in major keys (Example 3.17).

The majority of interpretations of the structural design of the finale of Chopin's Third Piano Sonata, Op. 58, consider the movement as a rondo or sonata-rondo form.²⁶ Although the rondo

²⁶Anabele Paetch, "Performance practices in Chopin's piano sonatas, Op.58: A Critical study of nineteenth-century manuscript and printed sources." Diss., the University of Western Ontario (2001).

and variation elements are strongly articulated by the recurrences and modifications of the opening theme, the traditional restatement of the theme in the subdominant (E minor, mm. 100-142 Example 3.18) ignores the principal aspect of a rondo form. This observation, together with the strong thematic and textural contrasts between the sections of the movement (see Examples 3.16., 3.18., 3.19) encourage a new interpretation of the formal structure of the movement.

Example 3.15. Chopin's op. 58, Mvt. 4, mm. 1-9.



Example 3.16. Beginning of the primary theme of Chopin's Op. 58, Mvt. 4, mm. 9-13.



Example 3.17. Chopin's op. 58, Mvt. 4, mm. 52-53.



Example 3.18. First restatement of the primary theme of Chopin's Op. 58, Mvt. 4, mm. 98-103.



Example 3.19. Final restatement of the primary theme of Chopin's Op. 58, Mvt. 4, mm. 205-210.

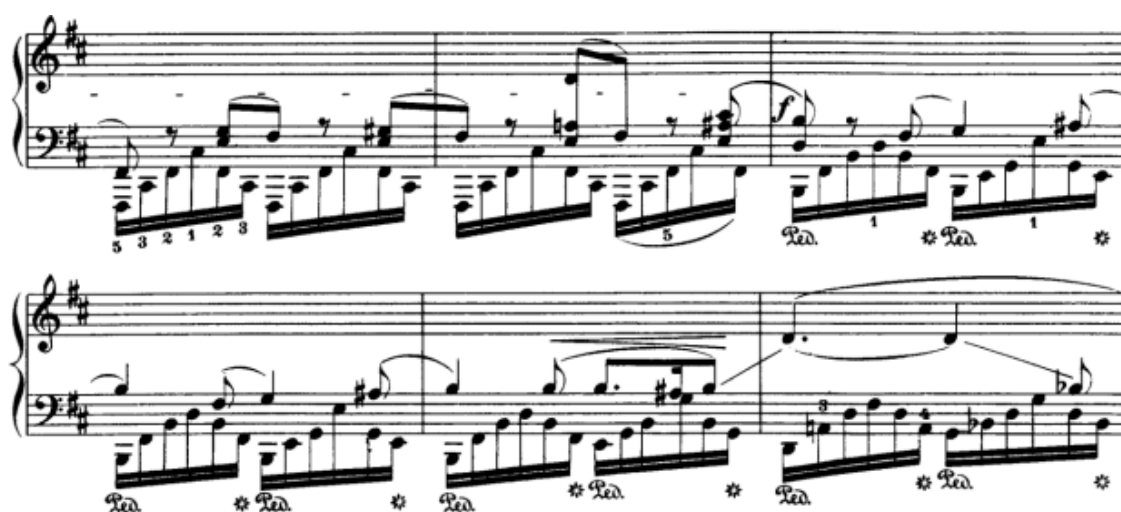


Chart 2.

Section	Measure	Harmony
Introduction	1-8	B minor
A	9-51	B minor
B	52-75	B major-F# major
C	76-89	F# major- B major
Transition	90-99	B major
A'	100-142	E minor
B'	143-166	Eb major-Eb major
C'	167-182	Eb major-Ab major
Transition B	183-195	Ab major- F#
	195-206	F#- B minor
A''	207-253	B minor
Coda	254-286	B major

This model is based on the harmonic and thematic progression of the finale. Although the proposed B section could be interpreted as a transition into the part of a rondo form (mostly due to its sequential design and lack of the initial shift into a contrasting key). Therefore, it is a modified sonata-rondo form.

This sonata was not universally appreciated: Liszt did not like it. Niecks felt it had too many motives (in the first movement). Leichtentritt perceived a lack of focus. One English biographer thought that the passion of the finale went beyond the bounds of decency. Even Żeleński considered the Sonata's first movement, 'despite its brilliant details', as he wrote, to be "an entirely unsuccessful work."²⁷

However, during the twentieth century, the B minor Sonata came to triumph on concert platforms and took its rightful place among Chopin's works. In the opinion of Jarosław

²⁷Anabele Paetch, "Performance practices in Chopin's piano sonatas, Op.58: A Critical study of nineteenth-century manuscript and printed sources." Diss., the University of Western Ontario (2001).

Iwaszkiewicz, “ the B minor Sonata, Chopin’s music reaches its culmination.”²⁸ For Arthur Hedley, “Its four movements contain some of the finest music ever written for the piano.”²⁹ I agree with the Arthur Headley that this sonata is one of the greatest sonatas in period of romanticism. It is technically quite difficult and extremely rich in emotion. In this respect it is one of the greatest piano sonatas written.

²⁸Jozef Chominsky, *Sonaty Chopina*. Krakow: Polskie Wydawnicentwo Muzyczne (1960).

²⁹Igor, Belza, *Fryderyk F. Chopin*, transl. Jadgwa Inicka. Warszawa: Instytut Wydawnicky Pax (1980).

CHAPTER 4

SERGEI RACHMANINOFF

SIX MOMENTS MUSICAUX, Op. 16

Sergei Rachmaninoff (1873-1943) was a virtuoso pianist, composer and conductor of the first half of the twentieth century. The story of Rachmaninoff's life and career is perhaps one of the most unusual among all composers. Rachmaninoff lived in two centuries, experiencing many changes in music, literature and art, but also witnessed periods of change in Russia which was impacted and influenced by the events in the world.

His compositional and performing style was connected to the nineteenth-century musical characteristics. These values brought him great success and financial stability as a performer but not always as a composer. However, Rachmaninoff is considered the last in the great tradition of Russian romantic composers.³⁰ His works were composed both on the traditions of Western and Russian classical music of the nineteenth century at the same time.

Similar to several other composers, such as Alexander Glazunov, and Jean Sibelius, Rachmaninoff was not attracted to the “modern” approach of his contemporaries in the first half of the 20th century. In 1939, he wrote to music critic, librettist Leonard Lieblich: “I feel like a ghost wandering in a world grown alien. I cannot cast out the old way of writing, and I cannot acquire the new. I have made intense efforts to feel the musical manner of today, but it will not come to me. Unlike Madame Butterfly with her quick religious conversion, I cannot cast out my musical gods in a moment and bend the knee to new ones.”³¹

Six Musical Moments Op. 16

³⁰ Sergei and Leyda Bertensson, *Sergei Rachmaninoff: A Lifetime in Music*. New York: New York University Press (1956).

³¹ Vera Nikolaevna Briantseva, *Sergey Vassilievich Rachmaninoff*. Moscow: Sovetsky Kompositor (1976).

Six Moments Musicaux are a set of separate solo works for piano composed by Rachmaninoff between October and December of 1896. Six Musical Moments (1896) were first created as separate works, and then eventually combined into a single cycle based on the principle of a developing image from darkness to light.³² They contain forms that are characteristics of the previous musical era, such as nocturne, song without words, barcarolle, etude, and theme and variations. Six Moments Musicaux they are harmonically rich and texturally, certainly far removed in spirit from the intimate and charming works of the same title by Franz Schubert.³³

No. 1 in B-flat minor

The first piece in the collection, in B-flat minor, is dedicated to A. Zatayevich.³⁴ The opening Andantino presents itself in the manner of a nocturne with a longing melody sounded over an accompaniment of triplets. The first piece is in four sections, and the last section is a varied return of the first. It opens with a lyrical and long melody over triplet eighths in the left hand. mm.1-4 (Example 4.1).

³²Zaur Apetian, "*Vospomonania o Rachmaninove*," Anthology. 2nd Edition. Ed. Moscow: Gosudarstvennoe Musicalnoie uzdatelstvo (1961).

³³Alexandr Alekseev, A.D. S.V. *Rachmaninoff*. Moscow: Gosudarstvennoe Musicalnoie uzdatelstvo (1954).

³⁴Nikolai Bazhanov, *Rachmaninoff*. Moscow: Raduga Publishers (1983).

Example 4.1. Rachmaninoff's Op.16, No.1 mm. 1-4.

Piano. **Andantino.** (♩ = 72)

Elements of variation form can be found in the principal melody's reshaping throughout this section of the piece, but it returns in its near original form during the coda in order to create closure.

The second part is marked *Con moto* (with motion), and is a variation of the first theme in the unusual meter of 7/4 (Example 4.2). This part ends in a cadenza. This section is nearly a complete piece in itself, rises to a climax proceed to an improvisatory and transitional passage that leads to a cadenza (Example 4.3).

Example 4.2. Rachmaninoff's Op. 16, No. 1, mm. 38-41.

Con moto (♩ = 76)

Example 4.3. Rachmaninoff's Op. 16, No. 1, m. 54.

The third section presents the last variation of the theme, again in common time, but in the fastest tempo yet, *Andantino con moto*. This section is followed by a breathless and mostly quiet passage featuring the principal melody of the opening section now developed into fast figuration. A constant flow of sextuplets whirls against duple-based melody. The entire piece is effective to the listener, but challenging to the performer (mm.70-73) (Example 4.4).

Example 4.4. Rachmaninoff's Op. 16 No. 1, mm. 70-73.



The double note triplet accompaniment in the first section can be difficult to make legato, and the variation with the sixteenth note triplets is just as difficult as the passage work in No. 4, except that it has to be played *piano*.

No. 3 in B minor

In the third piece, an Andante cantabile, a melancholic melody sings from the rich alto register of the piano over a resonant and solemn bass (Example 4.5).

Example 4.5. Rachmaninoff's Op. 16 No. 3, mm. 1-6.

Andante cantabile. (♩ = 66)

Piano

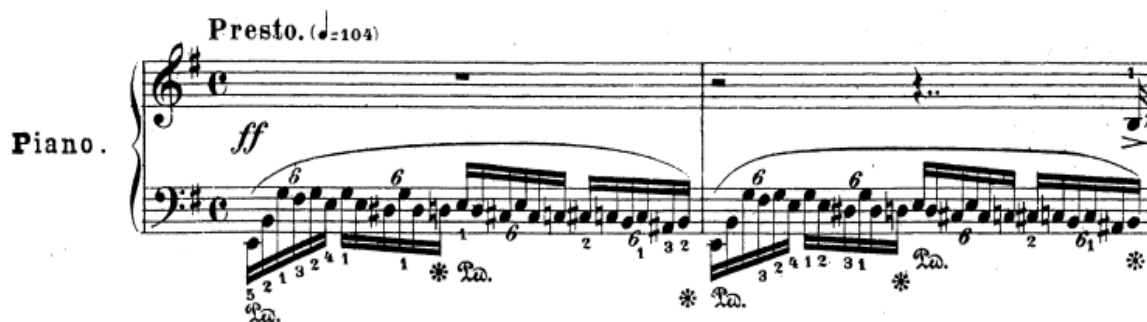
At its returning section, this melody is heard over a dramatic staccato bass in octaves (Example 4.6).

Example 4.6. Rachmaninoff's Op. 16 No. 3, mm. 30-37.

Musical Moment No. 3 is the dramatic center of the set; one of the first examples of Rachmaninoff's funeral-meditative lyrics.³⁵ The climax of dark and tragedy can be found in No. 3, further the way of development of the image passes through explosive excitement in No. 4.

No. 4 in E minor

Example 4.7. Rachmaninoff's Op. 16 No. 4, mm. 1-2.



The fourth piece, Presto (Example 4.7) summarizes and represents a sophisticated work of longer duration, thicker textures, and greater virtuosic demands on the performer than No. 1. In No. 3 and No. 4 there is similarity to the previous pieces, but in terms of its dynamisms, it is comparable to the second half of the First musical moment while at the same time differing. If No. 1 is dominated by sorrowful melodic lines, No. 4 has exclamatory phrases appearing against the background of rapid passages, featuring heroic, volitional intonations that differ in their inflexibility and even imperative tone sound (Example 4.8).

³⁵Sergei Bertensson, Jay. *Sergei Rachmaninoff: A Lifetime in Music*. New York: New York University Press (1956).

Example 4.8. Rachmaninoff's Op. 16 No. 4, mm. 11-14.



This piece has a structure of ternary form with a Coda. It has a mostly two-note melody serving as unifying element with different elements incorporated. It requires attention to detail in the coloring of the tone and precise layering of the hidden voices. Musical Moment No. 4 is based on a cumulative tension with process of increasing the energy. The middle section is a brief period of *pianississimo* falling figures in the right hand and rising scales in the left (Example 4.9). The third section is marked *Piu vivo* and is played even faster than the intro (Example 4.10). At this point, the piece develops a very thick texture, with the original left hand figure played in both hands in varying registers. The ending, a coda in *Prestissimo* is a final, in which the repetition of the theme that closes in a heavy E minor chord revisits Rachmaninoff's preoccupation with bell sounds (Example 4.11). The technique of rapidly changing the octave in which a melody is played is used to present the figure in a more dramatic form that increases the intensity of the ending.

Example 4.9. Rachmaninoff's Op. 16, No. 4, mm. 27-28.

Example 4.10. Rachmaninoff's Op. 16, No. 4, mm. 48-49.

Example 4.11. Rachmaninoff's Op. 16, No. 4, mm. 62-64.

No. 4 is based on a cumulative tension with process of increasing the energy. The reason for selecting these works, Nos. 1, 3 and 4 for my recital program was to demonstrate the character of each piece, diversity of harmonic palette, and the compositional indignity.

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Scholarly Program Notes for a Graduate Piano Recital

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