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SCHOLARLY PROGRAM NOTES FOR THE GRADUATE PIANO RECITAL OF ALESSANDRA ODAZAKI

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SCHOLARLY PROGRAM NOTES FOR THE GRADUATE PIANO RECITAL OF
ALESSANDRA ODAZAKI

by

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B.A. São Paulo State University, 2010

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

School of Music
in the Graduate School
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RESEARCH PAPER APPROVAL

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ALESSANDRA ODAZAKI

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Master of Music

in the field of Music

Approved by:

Dr. Junghwa Lee, Chair

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Graduate School
Southern Illinois University Carbondale
July 5, 2018

AN ABSTRACT OF THE RESEARCH PAPER OF

Alessandra Odazaki, for the Master of Music degree in Piano Performance, presented on May 3, 2017, at Southern Illinois University Carbondale.

TITLE: SCHOLARY PROGRAM NOTES ON THE GRADUATE RECITAL OF
ALESSANDRA ODAZAKI

MAJOR PROFESSOR: Dr. Junghwa Lee.

The objective of this research paper is to provide extended program notes to the Graduate Recital of Alessandra Odazaki, presented on May 3, 2017. The following pieces were performed: Ludwig van Beethoven's Sonata Op. 53, Heitor Villa-Lobos's Bachianas Brasileiras No. 4 – Prelúdio (Introdução), Valsa da Dor, A Lenda do Caboclo, Franz Liszt's Ballade No. 2 and Sergei Rachmaninoff's Étude-Tableaux Op. 33, No. 5.

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I also would like to express my special gratitude to Ryan Martini who has supported me immensely since the beginning of the graduate program.

Finally, my family who has encouraged me from the beginning to pursue Master's in Piano Performance.

DEDICATION

This work is dedicated to my parents Yoshico Odazaki and David Modesto Aly Rodriguez, my beloved fiancé Ryan John Martini and to my dearest friends Aline Shirazi, Camila Borges de Oliveira, Edgar Augusto Gonsales, Gabriela Anibali and Vanessa Maria Tomazela.

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CHAPTER 1

LUDWIG VAN BEETHOVEN: SONATA OP. 53

Among Beethoven's many compositions, the genre that most stands out for solo piano is his sonatas. His work left a great impression on Romantic composers such as Hans von Bülow (1830-1894) who called the 32 Sonatas the "New Testament of piano literature."¹ For scholarly purposes, Beethoven's artwork is divided into three periods: the first period consists of his early life in Bonn until 1802; the second period goes from 1802-1815 and; the third period from 1815-1827. The sonata chosen for this graduate recital was composed in the second period also called the heroic period.

The Sonata Opus 53, also well known as "Waldstein," was composed in 1804. Considered one of the greatest sonatas of all time², this piece was dedicated to Count Ferdinand Ernst Gabriel von Waldstein. He was a German nobleman who was part of the Order of Teutonic Knights and member of the Waldstein family, an old aristocratic lineage in Europe. He visited Bonn in 1788, and it was in a diplomatic mission ordered by Archduke Maximilian Franz Wenzel von Österreich, the elector of Cologne and Grand Master of the Order of Teutonic Knights. An admirer of music, Waldstein was an amateur pianist and composer and very involved with the music scene in Bonn.³ Beethoven was around seventeen years old when he had his first contact with Waldstein. According to Franz Wegeler who knew Beethoven from the childhood, Waldstein was "first, and in every respect most

¹ Hinson, Maurice & Roberts, Wesley. *Guide to the Pianist's Repertoire* (Bloomington: Indiana University Press, 2014), 110.

² Ibid, 110.

³ Swafford, Jan. *Beethoven: anguish and triumph: a biography* (Boston: Houghton Mifflin Harcourt, 2014), 95.

important, Maecenas," or an essential patron for the art scene in Vienna.⁴ He was probably one of Beethoven's first patrons who financially supported him. Moreover, Waldstein also encouraged Beethoven to give performances and improvisations.⁵

Beethoven composed "Waldstein" during his second period, during which time his production of piano sonatas decreased in comparison to the first period when he wrote 15 sonatas. With a total of six sonatas during the heroic period, this new phase is remarked by an increase of dramatic quality and a high level of technical difficulty of the music.

The first movement is in sonata form, which is organized by the traditional exposition, development, and recapitulation. It starts *Allegro con brio*, and in 1804 it was the longest first movement written by Beethoven by that time.⁶ The exposition begins in measure 1 and lasts until measure 89. The first theme (measures 1 to 4) features a repeated motion of chords in eighth notes with a lively character in C major (see Figure 1.1). Despite its liveliness, however, its extremely soft dynamic makes articulation difficult.



Figure 1.1: 1st movement, mm. 1-4, theme 1.

The second theme (measures 35 to 38) is in E major, and the character is expressive and *dolce* (see Figure 1.2). This section is characterized by its *legato* indication, which demands strategic fingering from the pianist. A different character in the second theme of the

⁴ Swafford, Jan. *Beethoven: anguish and triumph: a biography* (Boston: Houghton Mifflin Harcourt, 2014), 95.

⁵ *Ibid*, 96.

⁶ Kirby, F. E. *Music for piano: a short history* (New Jersey: Amadeus Press, 2004), 123.

exposition is expected in the sonata form. What is surprising about the atypical choice of E major (III) used by Beethoven is that usually the second theme would be written in V (dominant). These innovations are part of the period when Beethoven began to experiment with new harmonic possibilities within his compositions, exploring new relationships between the tonic and the second theme material.⁷ His use of E major, and later in the movement, A major as secondary thematic material is indicative of Beethoven's middle compositional period. Traditionally, this theme in the exposition would appear in the dominant tonality of G major.



Figure 1.2: 1st movement, mm. 35-38, theme 2.

The end of the exposition has the same rhythmic figurations but moves into F major, followed by C major, C minor, D major and sometimes modulating in every measure. This segment is characterized by unstable harmony, and it uses as a transition to the next section which, is the development.

This development starts in measure 90 with double thirds in F major using the first theme material and goes until measure 156. The modulations of the exposition continue but become more complicated with a call and response figuration in a triplet figuration. This interaction takes place between the pianist's left and right hands, demanding great technical coordination and consistency. Its constant harmonic modulations increase its complexity. For example, without losing the triplet figuration, several modulations occur from measures 113

⁷ Kirby, F. E. *Music for piano: a short history* (New Jersey: Amadeus Press, 2004), 123.

to 141 (see Figure 1.3). These keys are C major in measure 113, F major in measure 116, B-flat major in measure 120, E-flat minor in measure 124, B minor in measure 128, G major in measure 130, C minor in measure 132, D-flat major in measure 134, G major in measure 136.



Figure 1.3: 1st movement, mm. 113-115, harmonic progressions

Ultimately, this section moves into an unusual high and low registers played in the same time in G major which is the dominant of the key that will lead to the recapitulation. Here, the pianist's hands move in contrary motion toward the very center. The climax of the development is in G major at measure 155 where the pianist's hand is playing in a contrasting register (see Figure 1.4).



Figure 1.4: 1st movement, mm. 153-155, contrary scale motion.

Immediately after that, the recapitulation starts in measure 156, repeating the piece's opening section according to traditional sonata form. However, the second theme is featured in an unexpected key of A major (Figure 1.5). In usual sonata form, the second theme of the recapitulation is in the home key (I), but Beethoven surprises again with the choice of VI (A major) for this motivic material.



Figure 1.5: 1st movement, mm. 196 – 203, second theme of the recapitulation.

Additionally, Beethoven adds new material to this section; for example, from measures 168 to 170, he goes to Ab as a dominant connotation to the Db major in the next measure (measure 169), and it finishes on the note Bb in measure 170 as a dominant connotation to the next measure as well (see Figure 1.6).



Figure 1.6: 1st movement, mm. 167-170, harmonic progression in 5ths.

Starting in measure 184, Beethoven follows the piece with the same sixteenth-note figurations from the first theme but moves to A minor (see Figure 1.7). The second theme of the recapitulation starts at measure 196 in A major which is parallel minor of the previous passage. It is also similar to the exposition in that it is *dolce* and *legato*, so the fingering choice is strategically important to play smoothly.



Figure 1.7: 1st movement, mm. 184-186, sixteenth-note figurations.

The coda starts in measure 249 (see Figure 1.8) and lasts until 302.⁸ A substantial⁹ and unusually extended coda in the key of Db major is presented here.¹⁰ Typically, a coda is a short passage written close to the end of the music in the tonic key. But in this sonata, Beethoven expanded the structure of the coda, making it longer and writing in Db major as apposed to C major (I). The measures that precede the coda (m. 243 until m. 246) are similar to those heralding the beginning of the development in measure 90. Beethoven touches briefly on the key of F major in measure 241 and F minor in measure 247 but the harmonic cadence leads to Db major which is (VI) from F minor. The complexity and the drama of this sonata matches the surprise of arriving in the key of Db Major in this coda. A similar effect happened in Beethoven's *Eroica* Symphony¹¹ where the coda of the first movement is extended. This technique is highly indicative of Beethoven's middle period and it shows the revolutionary aspect of this expansion¹² by writing the coda in different key than from tonic

⁸ Tarasti, Eero. Beethoven's Waldstein and the Generative Course. In: *Indiana Theory Review*, Vol. 12, pp. 103. Retrieved from <https://openmusiclibrary.org/article/145278/>.

⁹ Rosen, Charles. *Beethoven's Piano Sonatas: A Short Companion*. (London, Yale University Press, 2002), 185.

¹⁰ Pérez, Carolina. "Beethoven Ahead of His Time: Sonata in C Major No. 21 Op. 53" (Honor thesis, Georgia Southern University, 2014), 20. Retrieved from <https://digitalcommons.georgiasouthern.edu/cgi/viewcontent.cgi?article=1062&context=honors-theses>

¹¹ Hepokoski, James & Darcy, Warren. *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century* (New York, Oxford Press, 2006), 285.

¹² Rodriguez, Margarita. "Aspects of Completion in Beethoven's Middle Period Codas." (Masters Dissertation, University of Michigan, 2012), 4. Retrieved from file:///Users/alessandra/Downloads/Rodriguez_grad.msu_0128N_11378.pdf

and prolonging the length of this section.



Figure 1.8: 1st movement, mm. 249-251, coda

The first theme is in Db major and it starts in measures 249 to 252. Constant modulation recurs in the next measures and it leads to a cadence in G major in measure 259. What comes next is a variation of the first theme combined with ascending scales in double thirds. They can be seen in the figure below (see Figure 1.9). Eventually, the themes overlap, and a *stretto* occurs in measure 272 until 275 (see Figure 1.10).



Figure 1.9: 1st movement, mm. 262-265, variations of the first theme.



Fig. 1.10: 1st movement, mm. 272-274, *stretto*.

The first theme appears again in measure 295. A 1st inversion F major and then F minor chords in measure 298 serves as a chromatic downward motion to G major scale that is performed in the next measure (see Figure 1.11) and the first movement ends in a *fortissimo*

C major chord.



Figure 1.11: 1st movement, mm. 295-303, ending.

This first movement of this sonata portrays the heroic period of Beethoven who was seeking for innovations in his compositional work. These innovations were not only harmonic, but also structural in nature. The unusual choice of keys in the second theme and an expanded coda written in Db major are examples of what makes this piece an outstanding sonata of Beethoven's middle period.

The second movement of the sonata is marked *Introduzione, Adagio molto* and it serves as an introduction to the third movement. Originally, Beethoven had designed a much longer version of the music for the second movement, but that became an independent work and was published separately as *Andante Favori*, WoO. 57.¹³ The harmonic progression presented in the first phrase is contrasting with the other two movements which have steadier harmony in the beginning. Here, it starts in F major in a low register of the piano but the harmony changes quickly through every measure mostly by descending half step motion. The D# at the end of the first measure leads to the E major chord in the following measure and has an Italian sixth chord in that case. Measure three starts in E minor and it is followed by A# diminished chord which is vii° to B major (m. 4). This harmonic instability can be seen in the example below (Figure 1.12).

¹³ Kirby, F. E. *Music for piano: a short history* (New Jersey: Amadeus Press, 2004), 123.



Figure 1.12: 2nd movement, mm. 1-4, harmonic progressions.

The structure of this movement is in binary form: section A is measures 1 through 16, and section B is from 17 to 28. The second movement links to the third with no pause in between. Interestingly, the chord progression used by Beethoven in these first four measures are F major (m. 1), E major (m. 2), E minor (m. 3) and B major (m. 4). These are the same keys that appeared in the first movement's exposition and in the opening of the development (F major) and toward the end of the coda.

The third movement is *Allegretto moderato*, and its structure is in rondo form. According to Harvard Dictionary of Music, the definition of rondo is when “the principal theme or section (usually symbolized as A), also known as the refrain or rondo, alternates with subsidiary sections called couplets or episodes (symbolized as B, C, etc.); it then returns at or near the end to complete the movement.”¹⁴

The structure is:

A: m. 1 to m. 61

B: m. 62 to m. 113

A': m. 114 to 175

C: m. 176 to m. 312

¹⁴ *The Harvard Dictionary of Music*, edited by Don Michael Randel. 4th ed. Harvard University Press, 2003. Retrieved from http://proxy.lib.siu.edu/login?url=http://search.credoreference.com/content/entry/harvdictmusic/rondo_it/0?institutionId=3648

A²: m. 313 to m. 344

B²: m. 345 to m. 402

A³: m. 403 to m. 542

In this particular movement, the main theme (A) starts *pianissimo* in a lyrical and placid character. It requires that the pianist cross the hands since there is a clef change immediately after the left-hand first note. Also in this same measure, there is a pedal indication that continues until the first beat of measure 8. It is a lengthy pedal marking considering the clarity required to play a long phrase with different harmonies involved in the same pedal marking (see Figure 1.13).

The image shows a musical score for the 2nd movement, measures 1-8. The title is "RONDO. Allegretto moderato." with a dynamic marking of "pp". The score is in 3/4 time. The left hand starts with a clef change from bass to treble. The right hand has a melodic line with a long pedal marking that spans across measures 1-8. The score includes a clef change for the left hand and a long pedal marking that spans across measures 1-8. The score includes a clef change for the left hand and a long pedal marking that spans across measures 1-8.

Figure 1.13: 2nd movement, mm. 1-8, long pedal marking.

The third movement is technically demanding as is the first movement. For example, the third movement contains trills in the right hand while simultaneously requiring the melody to be played with the same hand. One of the most challenging passages is in measures 344 to 378. It is a lengthy excerpt that features sixteenth note triplets in both hands at a *forte* dynamic level. Playing that passage requires muscle endurance from the pianist since there is no rest in this portion. Creating a strategic resting point in the piece to save energy can be helpful for the pianists. For example, after the end of the phrase, it is possible to take a rapid break as a *cesura* while shifting hand positions. This would not be perceived

by the audience as a full stop but could allow the hand to recover for a split second.

Moreover, it is essential to play the triplets in this passage with the help of the arm, not only with the fingers. Unless the pianist has very strong fingers, the extra arm strength is necessary for consistent performance. This applies especially to the left hand because there are finger crossover passages that cover over one octave. An example of these crossover passages as follows (see Figure 1.14).



Figure 1.14: 3rd movement, mm. 356-358, crossover passage.

By the beginning of the 19th century, several transformations had begun to happen in regards to the mechanics of the piano as well as the instrument's role in Western society. The piano had become a popular instrument among the middle-class home and was consequently being mass produced on an unprecedented scale. This led to several piano manufacturers vying for dominance in a newly established market. A competition arose that directly resulted in advancements in pedal, key, framing and design mechanics. It also means that there is no uniformity in the construction of pianos from this era and therefore the details of a composer's piano in the early nineteenth century are essential when one is studying his or her music.¹⁵

The piano used by Beethoven to compose the sonata was a French model called Érard. This instrument was comparatively different from the Viennese pianos in many

¹⁵ Taruskin, R. *Music in the Nineteenth Century* (Oxford: Oxford University Press, 2010), 63-73.

ways.¹⁶ The range of the piano was bigger than usual, making possible innovations in the texture and the colors.¹⁷ Instead of three pedals, as usual, there were the following four pedals: “. . . the lute stop (with leather thongs), damper (sustaining pedal, as on today’s piano), dampening (sourdine, with a cloth fringe), and action-shifting (*una corda*, as on today’s grand piano).”¹⁸ Indeed, Beethoven exploited the new possibilities of the newly-designed piano, and consequently, there are more technical challenges for the performer such as octaves with trills and pedaling. Although these techniques were not new to Beethoven, the way he explored these techniques would not have been possible on older instruments.¹⁹ An example of this is the long pedal marked in the first phrase of the third movement. This pedal indication covers the entire eight measures, which is unusual compared to other contemporary composers. Later in the piece, there is another pedal marking from measure 13 that lasts until measure 23. In these eleven measures, there is Eb and E natural that is included in the same pedal marking.

The way Beethoven ties the three movements together as well as the interrelationship of the different keys are also unique in this particular sonata. For example, the key signature of the development of the first movement is surprising. Usually, the development is in the dominant key (V), but instead, he writes in F major (IV). Interestingly, the second movement is also in F major. A few measures before the end of the first movement, Beethoven writes

¹⁶ Swafford, Jan. *Beethoven: anguish and triumph: a biography* (Boston: Houghton Mifflin Harcourt, 2014), 372.

¹⁷ Pérez, Carolina. “*Beethoven Ahead of His Time: Sonata in C Major No. 21 Op. 53*” (Honor Thesis, Georgia Southern University, 2014), 11.

¹⁸ Choi, Jin Hye. "Performance Practice Issues in Beethoven's "Waldstein" Sonata, Op. 53." (Master Thesis, California State University, 1998.), 16.

¹⁹ Pérez, Carolina. “*Beethoven Ahead of His Time: Sonata in C Major No. 21 Op. 53*” (Honor Thesis, Georgia Southern University, 2014), 11.

chords in F major and F minor in the second inversion. This half-step motion Ab-A natural definitely deserves a particular attention for two reasons: the first reason is that the voicing of the chords in measures 2 and 4 of the second movement happens in the same chromatic motion and the second reason is that Beethoven is announcing the key of the next movement which is in F major. The second movement ends with a suspended G major chord, which functions as a dominant chord to the next movement. This is how he ties the two movements together. The end of the third movement is similar to the way the first movement ends. Both of them finish in blocked C major chords in *fortissimo*. The third movement of this sonata begins softly but it ends triumphantly, and indeed it is an outstanding example of Beethoven's second period.

CHAPTER 2

HEITOR VILLA-LOBOS: VALSA DA DOR, A LENDA DO CABOCLO, BACHIANAS NO. 4 – PRELÚDIO

Renown pianist Arthur Rubinstein went on a tour to Brazil in 1920 and met Heitor Villa-Lobos, who's his career was already on the rise by that time. In an interview that Rubinstein gave to the local newspaper *A Notícia*, he called Villa-Lobos a “musical genius” and compared the Brazilian composer with prominent European composers at that time.²⁰ Rubinstein also bought Villa-Lobos' manuscript to help him financially and included the piece *A Prole do Bebê* by Villa-Lobos in his repertoire for many future concerts.

A Lenda do Caboclo

Composed in 1920, the piece *A Lenda do Caboclo* was dedicated to pianist Arthur Iberê Lemos, a friend of Villa-Lobos' who premiered the piece on June 11th, 1921. The translation of the title to English is "The Legend of the Native." The word *caboclo* refers to the mix between Brazilian native people and Europeans which is a very common ethnicity within the Brazilian population.

Souza Lima, the Brazilian pianist and composer, spoke the following about this piece:

It evokes, with the greatest simplicity of writing, our *sertanejo*²¹ in his calm life, intertwined with the Nature that gives him (to the *sertanejo*) everything. (...) To evoke even more the calm atmosphere of our woods, Villa-Lobos, with a note that vibrates on the balance of chords, reminds us of the song of the *juriti*²², naive bird, whose song consists of only a note emitted spaced. Immediately after a few measures that take us to

²⁰ Tygel, J. “Béla Bartók e Heitor Villa-Lobos: abordagens composicionais a partir de repertórios tradicionais”. (Ph.D. dissertation, University of São Paulo, São Paulo, 2014), 235. Retrieved from <http://www.teses.usp.br/teses/disponiveis/27/27157/tde-27022015-162354/pt-br.php>

²¹ *Sertanejo* means people origin from the countryside.

²² *Juriti* is a bird commonly found in South America.

an afternoon in the *sertão*, there comes the singing, painful and wistful, of great suggestive force...²³

Souza Lima describes Villa-Lobos's work as a reflection of Brazilian nature. Souza Lima represents, in idyllic way, the peaceful character of *sertanejos* and how they are connected to their environment. He compares the peaceful nature with the chords sounding at the beginning of the piece. Later on, to extend his point about the peaceful nature of Brazil, he compares the half notes on top of the chords (Figure 2.1) with the bird *juriti*, giving to the bird a human quality as ingenuous.



Figure 2.1: Lenda do Caboclo, mm. 1-4, half notes reminding the bird *juriti*.

According to Souza Lima, the opening theme serves as material to transport the listeners to *sertão* (bucolic nature). The main melody is introduced in this context and described as painful and nostalgic by Souza Lima. All of this is a reference to Brazilian nationalism. According to Souza Lima, the music is meant to portray Brazil, and by extension, its people, as peaceful and connected to nature.

The piece is in A-B-A' form, and the first A section begins in *Moderato* tempo marking followed by *muito dolente* which means "with pain." The A section starts in measure 1 and goes until measure 25. The sound of major and minor 7th chords is a very characteristic aspect of this section: right at the beginning of the piece, the D# contrasts with E in the bass line (see Figure 2.2).

²³ Lima, S. (1976). *Comentários sobre a obra pianística de Villa-Lobos*. (Rio de Janeiro MEC/DAC, Museu Villa-Lobos) 80.



Figure 2.2: Lenda do Caboclo, mm. 1-4, chords in the right hand.

A similar effect happens when the main theme is introduced in measure 16: G# minor 7th chord's third inversion is followed by E major 9th chord's fourth inversion that accompanies the melody in measures 15-19 (Figure 2.3).



Figure 2.3: Lenda do Caboclo, mm. 15-19, main theme.

The transition to B section starts in measure 27 and lasts for six measures. It is accompanied by a changed time signature of 6/4 as well as the tempo marking as *Più mosso* (see Figure 2.4). Chords built on 4th characterize the right hand.



Figure 2.4: Lenda do Caboclo, mm. 27-28, new tempo marking.

The A' section begins in measure 57, and the tempo goes back to the original.



Figure 2.5: Lenda do Caboclo, mm. 33-34, *tempo primo*.

Valsa da Dor

Valsa da Dor was composed in 1932 and premiered in 1939 by José Vieira Brandão.

Villa-Lobos dedicates the piece to Julieta d'Almeida Strutt, who was the sister of Villa-Lobos's companion. The English translation of this piece is "Waltz of Sorrow."

The macro structure of the piece is:

Section	Measures	Tempo Marking
Introduction material	1-3	Allegro
A	4-13	Allegro
B	14-29	Allegro ancioso
A'	30-39	Moderato
C	40-47	Moderato
Introduction material	48-49	Allegro
A''	50-59	Lento
Codetta	60-61	Moderato

Table 1: Valsa da Dor, macro structure.

The piece starts *Allegro* with a short introduction in E major in a very playful character. The same introductory material is repeated before the last A" to catch the listener's attention that the main theme will play again. Following the introductory material, the A section is characterized by an expressive and melodic portion in E minor. This theme (A) will occur three times within the piece in different tempo markings. The B section is in a new key of A minor and in the new character *Allegro ancioso*, which means anxious. The climax of the B section is in measure 29 where the A minor chord is finally presented with an indication of *allargando* (see Figure 2.6).



Figure 2.6: Valsa da Dor, mm. 28-29, *allargando* marking.

Although the next section is at a slower tempo, it is thematically similar to A (*Moderato*), and that is why it is called A" in this document. The C section is also *Moderato*, and the staccato left-hand is reminiscent of a heartbeat. The last section is *Lento*, and the performer should play this portion while trying to evoke feelings of somberness.

Interestingly, the note occurring on the beat 1 of the last measure in the left-hand is printed as C# (see Figure 2.7) The harmony occurring on this beat is C# minor but this note resolves to B and ends in E major chord. According to the pianist Gilberto Tinetti who played this piece with Villa-Lobos' manuscript and in the presence of the composer himself, C# is a misprint. Tinetti claims that Villa-Lobos originally intended this note to be a C natural. This was how it was played on May 3rd, 2017 at OBF Recital Hall.



Fig. 2.7: Valsa da Dor, mm. 60-61, C# minor chord.

Although this piece is in a style that is close to a Romantic in tonal language, it is also possible to observe other exciting elements throughout the character of the introduction that alludes to a different piece composed by Villa-Lobos called *A Caixinha de Música Quebrada* (Broken Musical Box). The introductory material from *Valsa da Dor* and the first phrase

Caixinha de Música Quebrada have the same character which is playful and in a jocular mood. The articulation of these passages is also similar, written in staccato articulation.

While both A and B sections have long melodic lines in *legato* articulation and require *rubatos*, the C section is written in a stable tempo. *Staccato* chords in both hands accompany the melody in the right hand. Because of *staccato* articulation, this section is livelier and provides a contrast to the more docile piece remainder of this piece.

Bachianas Brasileiras No. 4 - Prelúdio

Mario de Andrade, a Brazilian ethnomusicologist and art critic, wrote an essay about Brazilian music called *Ensaio Sobre a Música Brasileira* in 1928, which discusses his investigations and studies about the Brazilian popular music. His writing had a profound impact in Villa-Lobos' compositional work and other Brazilian composers of the time. He analyzed the relationship between formal elements of Brazilian music and those related to the European musical language, stating that the suite form would be a fundamental element of this approximation.²⁴

The suite, which was born in Western music as a set of dances and performed in the salons of Europe and also a genre utilized by J. S. Bach in his instrumental compositions, began to be performed more frequently for listening rather than for accompanying dancing. According to Andrade, this musical form would also be utilized in Brazilian music of the countryside, therefore would be a right way for a "national composer" to create "universal"

²⁴ Arcanjo, L. "O Ritmo da Mistura e o Compasso da História: o Modernismo Musical nas Bachianas de Heitor Villa-Lobos." (Master Dissertation, Universidade Federal de Minas Gerais, Belo Horizonte, 2007), 105. Retrieved from http://www.bibliotecadigital.ufmg.br/dspace/bitstream/handle/1843/VGRO-7B5KTL/disserta_ao_de_loque_arcanjo_j_nior.pdf?sequence=

music.²⁵ Andrade believed that music was a powerful language that could embrace and transform people and society in a positive way. Villa-Lobos was an admirer of J. S. Bach's music and identified himself with the Baroque and neoclassical aesthetics that was in vogue in the early 20th century.²⁶ He truly believed that Bach's music was universal and the suite became an ideal form that he could combine both Brazilian and European traditions.

Villa-Lobos had reached success and recognition from his *Choros No. 5 – Alma Brasileira* composed years earlier. But during the 1930s, the *choro*, a Brazilian popular music style which Villa-Lobos used to compose his early work in 1920 was not politically interesting anymore to the government.²⁷ This is why Villa-Lobos shifted his interest from *Choros* to more typical Western styles like Suites. The *Bachianas Brasileiras* No. 4 was written for solo piano between 1930-1941 and orchestrated in 1941. The piece consists of four movements, each of which contain a title written in traditional Western Baroque terminology followed by a title in Portuguese. The first section (*Prelúdio: Introdução*) is in the key of B minor. The opening phrase of the *Prelúdio* (see Figure 2.8) has some similarities with *Thema Regium* from Musical Offering BWV 1007 from J. S. Bach (see Figure 2.9).

²⁵ Arcanjo, L. "O Ritmo da Mistura e o Compasso da História: o Modernismo Musical nas Bachianas de Heitor Villa-Lobos." (Master Dissertation, Universidade Federal de Minas Gerais, Belo Horizonte, 2007), 108. Retrieved from http://www.bibliotecadigital.ufmg.br/dspace/bitstream/handle/1843/VGRO-7B5KTL/disserta_ao_de_loque_arcanjo_j_nior.pdf?sequence=

²⁶ Ibid, 108.

²⁷ Ibid 105.



Figure 2.8: Bachianas Brasileiras, mm. 1-4, opening theme.

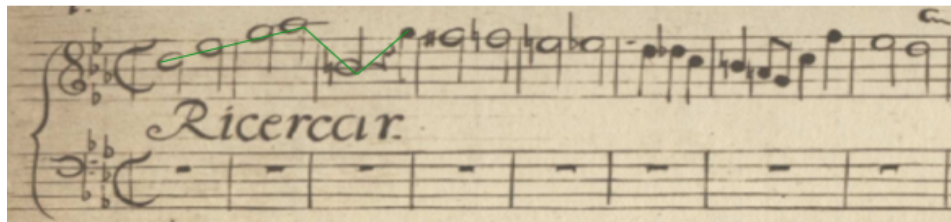


Figure 2.9: Musical Offering BWV 1007, mm. 1-8, *Thema Regium*.

The first measure of the *Prelúdio* has a similar melodic contour from the *Thema Regium* in the Musical Offering.²⁸ The intervallic relationship keeps the same in both passages except in the 3rd beat of the *Prelúdio*. The interval in this beat is minor 7th (G-A) in contrast to diminished 7th (A-flat-B natural) in the Bach's excerpt. The relationship of the opening theme between the *Prelúdio* and the Musical offering is controversial among musicologists. While musicologist David Appleby states that the *Prelúdio* from *Bachianas Brasileiras No. 4* is closer to a Baroque style and that the opening theme resembles the Musical Offering,²⁹ Adhemar da Nóbrega says that no evidence indicates Bach's influence on *Prelúdio* written by Villa-Lobos.³⁰

²⁸ Galama, P. "Reconsidering Brazilian representation in Choros No. 5 and Bachianas Brasileiras No. 4 for piano by Heitor Villa-Lobos". Ph.D. dissertation, University of Kentucky, Lexington, 2013), 60. Retrieved from https://uknowledge.uky.edu/music_etds/16/

²⁹ Ibid, 60.

³⁰ Ibid, 63.

Although there are different opinions about the extent or existence of similarity between two pieces and the work by Bach, it is possible to observe a similar interval and contour used in the two pieces in the first two measures, and also the influence of Bach's music at Villa-Lobos compositional work. It is arguable if *Prelúdio* and *Thema Regium* are related but it is important to mention that J. S. Bach as a musical figure had influence on Villa-Lobos as a composer.³¹

³¹ Arcanjo, L. "O Ritmo da Mistura e o Compasso da História: o Modernismo Musical nas Bachianas de Heitor Villa-Lob." (Master Dissertation, Universidade Federal de Minas Gerais, Belo Horizonte, 2007), 108. Retrieved from http://www.bibliotecadigital.ufmg.br/dspace/bitstream/handle/1843/VGRO-7B5KTL/disserta_ao_de_loque_arcanjo_j_nior.pdf?sequence=1

CHAPTER 3

FRANZ LISZT: BALLADE N. 2, S. 171

The Ballade N. 2 in B minor, S. 171 was composed in the spring of 1853, the period when Liszt lived in Weimar. It was dedicated to the Count Karoly Leiningen who was a German military man born in a noble family, and was executed for being part of the Hungarian Revolution of 1848. Although ballades were a new genre in piano compositions, Liszt was not the first to compose for the piano in this form. Frédéric Chopin composed four ballades between 1831-1842 and he made this new musical genre as sophisticated as possible for the keyboard. Chopin's work had a significant influence on Franz Liszt, who honored him by using the same titles as Chopin in his works such as Berceuse, Polonaise, Mazurka and Ballade.

According to *The Harvard Dictionary of Music*, a ballade is described as follows:

A narrative poem or song in German, or an instrumental work associated with a narrative poem. Related to the folk ballad, the German *Ballade* flourished as a literary and musical genre in the last quarter of the 18th and first half of the 19th century. Its subjects, usually drawn from popular (often medieval) history and legend, are largely serious, even tragic (though sometimes light or even comic), frequently with supernatural elements.³²

As a musical genre that requires a narrative poem as a subtext, the ballade embraces many aspects of program music, a compositional technique often used by 19th-century composers such as Franz Liszt, Hector Berlioz, and Richard Wagner. In this approach to composing musical works, "the composer seeks to represent some narrative, poetic, or emotional content, usually with the aid of a written document (a "program") that is meant to

³² Don Michael Randel, *The Harvard Dictionary of Music* (Cambridge: Harvard University Press), accessed Decembr, 16, 2016. Retrieved from <http://proxy.lib.siu.edu/login?url=http://search.credoreference.com/content/entry/harvdictmusic/ballade/0>

be read by the listener before or during the performance.”³³ The aim in offering extra material in addition to the music itself was to allow listener to hear the music in new ways. Although Liszt did not specify any program³⁴ in his manuscript, the title *ballade* carries programmatic features: a story with epic appeal that evokes supernatural forces. There are two narratives well known among the pianists associated with Liszt’s Ballade Number 2.

One of these narratives is a gothic poem called “*Lenore*” written by the German poet Gottfried Bürger. In an interview, the pianist Leslie Howard suggested this narrative as a potential program used by Liszt.³⁵ This poem is also mentioned by the English pianist and composer Humphrey Searle, who invented the catalog system to organize Liszt’s musical works. It is a story about a young lady called Lenore, who is engaged to a soldier named William who went to battle. He does not come back from the war, and in desperation, Lenore blames God for her fate. Her mother scolds her, and she is accused of blasphemy. One night, a mysterious man comes to her bedroom, inviting her for a horse ride. She accepts the invitation but is surprised by the speed the horse is running. When asked, the mysterious man answers that is because “the dead travels fast.”³⁶ The horseman carries Lenore to a cemetery, where she finds out that the man on horseback is the incarnation of the god of Death. Her fiancée's skeleton is visible in the grave. The spirits, who are dancing in the moonlight

³³ Walter Frisch, *Music in the nineteenth century* (New York: W. W. Norton & Company, 2013), 93.

³⁴ Armstrongng, Stephen Samuel. "Liszt, his scholars, and the B-minor Ballade: a study of textural transformation" (Master thesis, Michigan State University, 2014), 33. Retrieved from rfile:///Users/alessandra/Downloads/Armstrong_grad.msu_0128N_13158.pdf.

³⁵ Hadjiandreou, Andri. “Intentions and Interpretations: Form, Narrativity and Performance Approaches to the 19th -Century Piano Ballade”. (Ph.D. dissertation, University of London, 2014), 148. Retrieved from https://research.gold.ac.uk/11032/1/MUS_thesis_HadjiandreouA_2014.pdf

³⁶ *Ibid*, 82.

surrounds Lenore, and she is punished by death because "no one is to quarrel with God." She dies hoping for God's forgiveness.

Besides the gothic poem, another narrative is used as a program to help pianists in the creative process of building a musical interpretation. The second narrative is about the Greek myth of Hero and Leander, translated by the German poet Friedrich Schiller. In this tale, Leander, a young man, falls in love with Hero, who lives in a tower in Sestos. Every night he swims across the Hellespont (a strait located between the Aegean Sea and the Sea of Marmara) guided by a lamp lit by Hero in her tower. However, on a stormy night, the flame of the light is extinguished by the wind and Leander loses his way, drowning in the ocean. When Hero sees her beloved's dead body, she throws herself from the tower, taking her own life. This narrative was used by the pianist Claudio Arrau as an inspiration to build up the character needed for a public performance of the piece. According to him, this story was "well known among Liszt's circle."³⁷

Obviously, neither of these stories are literally represented in the music. However, I choose to keep them in mind during my performance as a way to connect all of the different sections of the piece in a more meaningful way. I think that these narratives will also help the listener to understand the complexity of this piece.

There are some parallel points between the Leander and the Lenore and Hero narratives. In both stories, there is waiting that will never come true. The female characters are waiting for their lovers so fervently that their own lives are demoted and left in the background. The love relationship between a man and a woman is portrayed in both tales, and they end tragically. Love is shown as the most crucial subject in their lives, even though the realization of romance could bring extreme consequences like suicide. The use of *rubato*,

³⁷ Joseph Horowitz, *Conversations with Arrau* (New York: Alfred A. Knopf, 1982), 142.

chromatic descending scales and chromatic sixteenth triplet figuration are some of the examples that portrays the themes of love and death.

The sources of movement are also explored in both stories: the cavalcade in the Lenore tale and also the river route in the Hero and Leander's tale. Both moves represent turbulence and agitation, and Liszt explores these aspects in the music.

At the end of the gothic tale, Lenore dies with the hope of being forgiven by God. In the Greek story, Hero was the bearer of the light that guided Leander's swimming in the river. The light would steer him towards the tower where she lived. Light is also presented in a way that conveys extra meaning in both stories. When Lenore is dying, the spirits surround her and start dancing in the moonlight, giving a macabre tone to the story. In the Greek tale, the flame of the lamp turns off but relights, and because of that, Leander did not die the first time he swam in the river. The light is representative of Hero and this can be heard in the music almost every time the piece goes to a major theme.

The structure of the Ballade No. 2 is similar to a sonata form regarding its general configuration as exposition, development, and recapitulation. It is ultimately a ballade, however, which is more flexible and allows more freedom for the composer to include musical ideas into the piece. When performing this piece, it is essential to consider the structure concerning its overall form to build up an interpretation that conveys both musical and analytical point of view of the composer to the listener.

The exposition starts *Allegro moderato* with melodic line in triplet figuration in the left hand that ascends and descends chromatically. The register is low at the piano, and it creates a mysterious atmosphere. The first theme of the exposition is introduced in measure 3 and it lasts until measure 17. It is to be played with a discrete emphasis since it is indicated

marcato (see Figure 3.1) According to pianist Claudio Arrau, the exposition represents the first time when Leander swam the river to meet Hero.³⁸

The image shows the first five measures of the first theme of Chopin's Ballade No. 2. The music is in G major and 4/4 time, marked 'Allegro moderato'. The right hand begins with a whole rest in measure 1, followed by a melodic line in measures 2-5, ending with a fermata. The left hand starts with a triplet of eighth notes in measure 1, followed by a continuous eighth-note accompaniment. A 'marcato' marking is present in measure 3. The dynamic is piano (p).

Figure 3.1: Ballade No. 2, mm. 1-5, first theme.

The triplet figuration in the left hand that begun the piece is interrupted in measure 17 where it begins the transition material that follow until measure 21. Special attention is required to measure 21 to 23 where it is marked *Lento assai* (see Figure 3.2). Some pianists cannot reach the big open chord and play all of the notes at the same time as a blocked chord, so to arpeggiate the chord is recommended. The ascending bass line provides motion toward the direction towards the fermata in measure 22 where it comes to rest on a second inversion F# major chord. The same chord progression and bass line repeat one octave higher but this time played with *una corda* that will last until measure 34.

The image shows measures 21-23 of the first theme. The tempo is marked 'Lento assai'. The right hand has a fermata in measure 22. The left hand has an ascending bass line in measure 21 and a fermata in measure 22. The dynamic is piano (p) and the marking 'una corda' is present.

Figure 3.2: Ballade No. 2, mm. 21-23, ascending bass line.

³⁸ Joseph Horowitz, *Conversations with Arrau* (New York: Alfred A. Knopf, 1982), 142.

The second theme starts in measure 24 and lasts until measure 34 (see Figure 3.3). It begins on F# major chord and both the tempo marking and character are changed to *Allegretto* and *dolce*. This new theme is considered by Arrau to be the Hero's theme.³⁹ The excerpt features chromaticism in the voices of the right hand's melody. The use of *una corda* emphasizes the change of the tone. The whole section is repeated in measure 36 but this time, a half step lower in B-flat minor.

Figure 3.3: Ballade No. 2, mm. 24-33, second theme.

The development, which is also the third theme starts in measure 70 and the tempo marking changes to *Allegro deciso* reflecting a new character. The latest material can be seen in the way how the new section begins with *staccato* notes in the left hand in measure 70 reminding a march (see Figure 3.4).

³⁹ Horowitz, Joseph. *Conversations with Arrau* (New York: Alfred A. Knopf, 1982), 143.

Figure 3.4: Ballade No. 2, mm. 70-73, third theme.

There are two sections of transitional materials in this development, which will be referred to as transition material 1 and transition material 2 in this document. The transition material 1 of the development starts in measure 86 and lasts until measure 95. This transitional material consists on a triplet figuration in the left hand accompanied by syncopated melody of the right-hand which is marked *marcato* (see Figure 3.5).

Figure 3.5: Ballade No. 2, mm. 86-87, part of transition material 1.

The fourth theme starts in measure 96 and lasts until measure 134 (see Figure 3.6). The chromatic quality of this new theme is reminiscent of the earlier moments in the piece. For instance, the fast sixteenth note figurations of the right hand can be found in the exposition.

Figure 3.6: Ballade No. 2, mm. 96-99, part of the fourth theme.

The *agitato* and *tempestuoso* marking in measure 96 and 105 respectively emphasize the impetuous energy of this theme, almost as the wave of the ocean in a stormy night. The transition material 2 of the development which leads up to a restatement of the fifth theme starts in measure 135, in contrasting character from the previous section. The *piacere* marking means flexible tempo and the nature of this section is romantic and lyrical⁴⁰.

The fifth theme starts in measure 143 and lasts until measure 159 (see Figure 3.7).

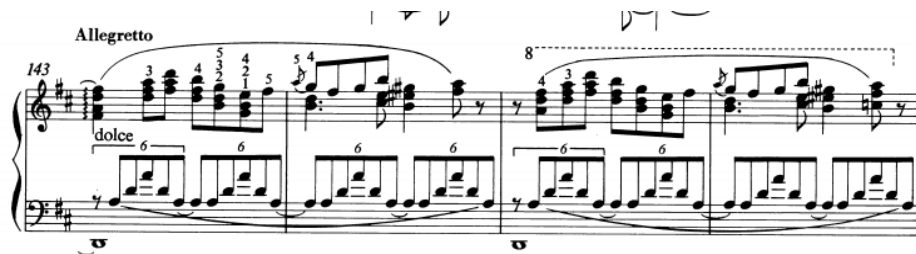


Figure 3.7: Ballade No. 2, mm. 143-146, fifth theme.

This time, the fifth theme is heard in a new tempo, *Allegretto*, and it is featured in D major. The left hand is characterized by a triplet figuration whereas the right hand is written in eighth notes figuration. The character of this section is different from the previous section (transition material 2). It is still romantic and lyrical but the fifth theme is faster and livelier. Measures 159 to 161 provides a short transition that serves much like a closing passage of this section (see Figure 3.8).



Figure 3.8: Ballade No. 2, mm. 159-161, transition.

⁴⁰ Lee, J. (2005). A Pedagogical approach to Liszt's Second Ballade. (Electronic Thesis or Dissertation), 19. Retrieved from <https://etd.ohiolink.edu/>

Following the development, the next section portrays a variation of the first theme from the exposition featured in the key of G# minor and C minor respectively. These variations will be referred to here as variation 1 and variation 2 to distinguish between these two variations.

Variation 1 of the first theme from the exposition begins in measure 162 to 175. The bass figuration that accompanies variation 1 here is very similar to that which accompanied the theme of the exposition except that it is not in a triplet figuration and not entirely in a chromatic motion. A comparison of the first theme of the exposition and variation 1 can be seen below (Figure 3.9 and 3.10). That melody was originally presented in B minor but this time is in G# minor

Allegro moderato
p
con sord.
marcato

Figure 3.9: Ballade No. 2, mm. 1-5, first theme.

mf

Figure 3.10: Ballade No. 2, mm. 162-167, variation 1 of the first theme.

The transition to variation 2 is in measure 176 and lasts five measures, ending in measure 180 (see Figure 3.11).



Figure 3.11: Ballade No. 2, mm. 176-179, transition to variation 2.

The use of *agitato* and *poco a poco animato* indicated in the score creates an unstable atmosphere in this short transition. Variation 2 based on the first theme of the exposition starts in measure 181 to 194, and it is featured in C minor. The aspects of variation 2 that are reminiscent of material from the first theme of the exposition are the chromatic motion of the bass line and the main melody of the right hand transposed to C minor (see Figure 3.12). The presentation here of the first theme from the exposition twice in a row, but in different tonalities, sets up the next very dramatic section of this piece.

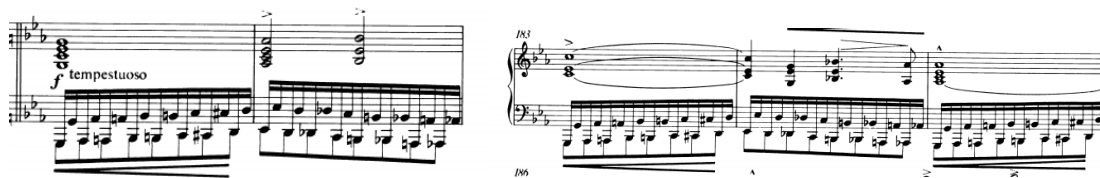


Figure 3.12: Ballade No. 2, mm. 180-185, reminiscence material from the first theme.

The transition material leading to the sixth theme starts in measure 195 to 206. The intense use of chromaticism together with the register change makes the character of this transition even more agitated. The sixth theme starts in measure 207 to 214 (see Figure 3.13). That is the most intense part of the entire piece and demands an extreme physical exertion from the pianist. The *fortissimo* dynamic marked in measure 207 continues throughout this section.

The image shows two systems of musical notation for measures 207-212 of Ballade No. 2. The first system covers measures 207-209, and the second system covers measures 210-212. The music is written for piano in G major. The right hand features a descending chromatic scale in eighth notes, often beamed in groups of three or six. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *fff* (fortissimo) and accents. Fingerings and articulation marks are clearly indicated throughout the passage.

Figure 3.13: Ballade No. 2, mm. 207-212, sixth theme.

The descending chromatic scale could be associated with Leander's death by drowning while swimming in the river to meet Hero (see Figure 3.14):

The image shows a musical score for measures 213-214 of Ballade No. 2. The score is written for piano in G major. The right hand features a descending chromatic scale in eighth notes, often beamed in groups of three or six. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *ffz. molto* (fortissimo, molto). The tempo marking is *Allegretto*. The score is numbered 135 in the top right corner.

Figure 3.14: Ballade No. 2, mm. 213-214, Leander's death's theme.

After an intense and long passage with octaves and chromaticism, a quieter transition is presented in measure 215 that lasts until measure 224.

The next section starting in measure 225 is a variation from the second transition of the development. The theme is derived from measure 135 but this time is in B major. It is similar to the character of the former transition (measure 135) but this time, Liszt indicates *appassionato*, and more freedom can be applied to play this passage since there is also a *rubato* marking. Variation of the fifth theme of the development starts in measure 233. It is in a chordal texture in the same tempo marking, *Allegretto*.

The recapitulation starts in measure 253 where the first theme from the exposition is heard but this time in B major. This time, it is not accompanied by the chromatic scale in the left hand as in the exposition, but instead, the left hand plays simple broken 10ths (see Figure 3.15).



Figure 3.15: Ballade No. 2, mm. 180-185, first theme accompanied by broken 10ths.

The same melody is reinforced in measure 269 with new tempo marking, *un poco piú mosso*, that requires to be played in a faster tempo. The right hand plays the melody in octaves and the left hand is accompanied by arpeggios in F# major. In measure 284, the same theme is repeated in *grandioso* style which means magnificent, great. The texture is modified every time the theme appears in the recapitulation, increasingly getting thicker and augmented. This time, the theme is played in a chordal texture followed by sextuplet sixteenth notes (see Figure 3.16).

Figure 3.16: Ballade No. 2, mm. 284-286, first theme played in B major.

The last time the main theme is presented in measure 292, and interestingly, Liszt wrote two versions from which pianists can choose. For this purpose, he marked *ossia* that

means alternative passage (see Figure 3.17). One is in a chordal texture that starts in the middle of the keyboard and moves to increasingly higher register of the piano. The second version features scales in ascending movement, and this is the version that was performed at this writer's graduate recital on May 3rd, 2017.

Figure 3.17: Ballade No. 2, mm. 292-293, alternative passage.

The coda starts in measure 305, and the tempo marking is *Andantino*. The theme is derived from the second theme of the exposition but this time *una corda* is marked together with *dolce* and *espressivo*. The romanticism and the lyricism from the exposition returns, and the Ballade concludes with a *pianissimo* B major chord.

CHAPTER 4

SERGEI RACHMANINOFF: ÉTUDE-TABLEAUX OP. 33, NO. 5

Étude-Tableaux Op. 33 is one of the two sets of *Études* written by Sergei Rachmaninoff. As an etude, this piece is designed to push the physical limits of pianists. The piece features “syncopations, alternating hands, changing time signatures, awkward extensions, brisk tempos, expressive melodies, large hand leaps and massive chords.”⁴¹ Clearly, Rachmaninoff was taking the virtuoso tradition into the twentieth century.

The choice of the word *tableaux* has a particular meaning and purpose. Rachmaninoff explained that “the inspiration to compose them (*Étude-Tableaux*) was derived principally from picture-impressions of a real or visionary character.”⁴² What Rachmaninoff meant by this quote is that he was trying to achieve a colorful tone inspired by real paintings.

Composed in 1911, the series of *Étude-Tableaux* Op. 33 had initially nine studies, but Rachmaninoff removed the 3rd, 4th and 5th studies from the collection. When these studies were taken out, Rachmaninoff never had the intention to have the *Étude-Tableaux* Op. 33, Numbers 3, 4 and 5 to be published in his lifetime.⁴³

The full edition was first published in 1950 by Leeds Music Corporation of New York.⁴⁴ The manuscripts of the *Étude-Tableaux* Op. 33, No. 3 and 5 were found in 1948 and

⁴¹ Wilson, Frances. “Rachmaninoff’s *Études-Tableaux*, Opus 33”. *The Crossed-Eye Pianist*. <https://crosseyedpianist.com/2012/04/22/rachmaninoffs-etudes-tableaux-opus-33/>. (Accessed on October 5th, 2017).

⁴² Wilder, Pamela Wright. “Sergei Rachmaninoff: Understanding the composer through the “*Etudes-Tableaux*,” Op. 33” (DMA Dissertation, University of Alabama, Alabama, 1988), 31.

⁴³ Chen, Ruoxu. “The Power of Russian Music Spirit: Keys as Color in Rachmaninov’s Piano *Etudes-Tableaux* Op.33”. *Cross-Cultural Communication*, vol 11 no. 12 (2015), 2. Retrieved from: <http://www.escanada.net/index.php/cc/article/view/8019/8707>

⁴⁴ *Ibid*, 2.

published posthumously by Muzgiz. The interval of 5th repeated nine times in the first two measures, and the punctuated rhythmic pattern is characterized the opening phrase in the *Étude-Tableaux* (see Figure 4.1). This motivic material is similar to the introductory phrase of his Sonata Op. 28, No. 1 (see Figure 4.2), composed four years earlier of the *Étude-Tableaux*, Op. 33. The motivic similarity can be seen in the figures below



Figure 4.1: *Étude-Tableaux* Op. 33, No. 5, mm. 1-4, interval of 5ths

Figure 4.2: Sonata Op. 28, No. 1 mm. 1-13, first theme.

Chords consisting of two notes in the right hand follow the opening measures. These chords require control from the performer since the articulation indicated is staccato. In measure 9, the top notes of the chord create a distinct melody in the right hand (see Figure 4.3). Many pianists highlight linear voice movement by playing these top notes louder since it is the main voice.



Fig. 4.3: Figure 4.3: *Étude-Tableaux* Op. 33, No. 5, mm. 5-7, chords.

A technical difficulty in this *Étude-Tableaux* is the constant presence of octaves in large chords that can be broken or arpeggiated.⁴⁵ In measure 30, beat 2, the Ab minor chord followed by Fb minor chord is in an open position in which the third of the chord is the top note of the chord (see Figure 4.4). In this case, the chord can be arpeggiated and the top line plays at the same time as the right hand's melodic line.



Figure 4.4: *Étude-Tableaux* Op. 33, No. 5, mm. 30-31, blocked chords.

A couple of technical difficulties such as leaps and voice crossing requires a special approach in this particular *Étude*. The first technical aspect can be found early in measure 5. The left hand is playing octaves alternating with chords in different registers, requiring jumps throughout this entire line (see Figure 4.5). The octaves have accent markings, and they are expected to be played louder than the chords.

⁴⁵ Glover, Angela. "An Annotated Catalogue of the Major Piano Works of Sergei Rachmaninoff." (DMA diss., Florida State University, 2003), 44.



Figure 4.5: *Étude-Tableaux* Op. 33, No. 5, mm. 5-7, octaves with accent marking.

The second technical difficulty of this specific study occurs in places where the melody crosses from the right hand to the left hand or from one register to a different register. This example is in measure 54-58 (see Figure 4.6 and 4.7).



Figure 4.6: *Étude-Tableaux* Op. 33, No. 5, mm. 54-55, voice crossing.



Figure 4.7: *Étude-Tableaux* Op. 33, No. 5, mm. 56-58, voice crossing.

This type of voice crossing is very difficult to execute smoothly. One must bring out the melody while executing the accompaniment in a way that does not reveal the difficulty of the passage.

Rachmaninoff wrote the set of *Étude-Tableaux* based on paintings so as a pianist, it is fundamental to search for many possibilities of tone quality when playing this piece.

Ultimately, the search for different tone qualities is what makes this *Étude* challenging for pianists.

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