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SCHOLARLY PROGRAM NOTES ON MY RECITAL REPERTOIRE

Jiin Lee

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by

JI IN LEE

B.M., Sun Cheon National University, 2007

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

School of Music
In the Graduate School
Southern Illinois University Carbondale

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Approved by:
Dr. Junghwa Lee, Chair
Dr. Cully Bell
Dr. Yuko Kato

Graduate School
Southern Illinois University Carbondale
June 19, 2012
AN ABSTRACT OF THE RESEARCH PAPER OF

JI IN LEE, for the Master of Music degree in Piano Performance, presented on June 19, 2012, at Southern Illinois University Carbondale.

TITLE: SCHOLARLY PROGRAM NOTES ON MY RECITAL REPERTOIRE

MAJOR PROFESSOR: Dr. Junghwa Lee

This paper contains a study of four piano works, which were performed on my graduate recital. Achille-Claude Debussy (1862-1918) composed Images I for piano in 1905, consisting of three movements: “Reflects dans l’eau, Hommage á Rameau,” and “Movement.” Ludwig van Beethoven (1770-1827) composed his Opus 110, Piano Sonata in A-flat Major, in 1822, during his late period. The three movements of this sonata are atypical of the Classical period, and show Romantic period musical ideas. Robert Schumann (1810-1856) wrote his Fantasiestücke in eight movements, which musically portray the two sides of his personality, which he nicknamed Florestan and Eusebius. The programmatic movements are titled: “Des Abends, Aufschwung, Warum, Grillen, In der Nacht, Fabel, Traumes Wirren,” and “Ende von Leid.” Alexander Nikolayevich Scriabin (1872-1915) wrote his Opus 8 between 1894 and 1895, from which his Etude No. 12 is among the most famous.
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CHAPTER 1
A STUDY OF IMAGES I BY C. DEBUSSY

Achille-Claude Debussy (1862-1918) composed three works with the same title: Images. One of them is a work for orchestra which was composed last, and the others are two sets of piano works, which were composed between 1905 and 1907. *Images I*, which was composed in 1905, consists of three movements, each with its own title. The first movement “*Reflets dans l’eau,*” means "Reflections in Water," while the second movement, “*Hommage à Rameau,*” honors Baroque composer Jean-Philippe Rameau, and the third, “*Mouvement,*” provides musical images of movement. In addition to traditional scales, Debussy also uses whole-tone scales, pentatonic scales, chromatic scales and church modes. He employs a wide range of dynamic levels from *pppp* to *ff*, and he uses a pedal point to maintain continuity while the chords progress, making the sound of this work special.

Debussy put these three movements of *Images I* together for several reasons even though it does not seem to have much in common on the surface.

Perhaps one reason is because they all express motion in different ways. In the first movement, Debussy represents the moving of water by using harmonic changes within pentatonic scales, chromatic scales and whole-tone scales. In addition, he symbolizes impressions of water by using glistening arpeggios and broken-chord patterns. Various motions of water are also symbolized through his use of rhythms: descending sixteenth staccato notes which sound like dropping water, fast-moving sixty-fourth notes which represent rapidly flowing water, and three octave arpeggio figures imitating the moving of water (which finally dissipates in the coda). In the second movement, “*Hommage à Rameau,*” Debussy uses the form of a
Baroque dance type, the *Sarabande*. This second movement is based on the *Sarabande*’s three-two meter, but changes to a four-two time signature in measure 11, representing also a freer mood, accompanied by triplets and dotted rhythms. However, he does maintain the characteristically longer second beats of the *Sarabande* in most measures, even after the shift to duple meter. In the third movement, called “*Mouvement*,” motion is referred to at the surface level. In this movement, Debussy does not seem to evoke natural scenes or tone painting, but rather focuses on dynamic expression. The two motives, one based on the sixteenth triplet, and the other on the eighth note, keep moving, giving this entire movement the feeling of moving forward until the very end.

One important way that Debussy signifies the feeling of movement or motion in all three movements is through his use of extreme dynamics and tempo changes. The first movement starts with *Andantino molto* at the dynamic level of *pp*. Until measure 42, the dynamic level stays within *pp*, however, as the motions become faster, the dynamic level increasingly builds to a *fortissimo*, appearing for the first time in the first movement, in measure 58. The tempo returns to Tempo I at measure 72, and in the coda, marked *Lent* or “slow,” this movement finishes at the dynamic level of *ppp*. The second movement shows similar dynamic and tempo growth to the first movement. It starts in unison at *pianissimo*, but as the tempo becomes a little faster, the dynamic level increases from *piano* to *fortissimo* in the middle section (from measures 43 through 53), and then the tempo returns to *a tempo*, accompanied by a diminuendo. In the coda, as the tempo gets slower, the dynamic level also grows smaller, from *pp* to *pppp*. In the third movement, continuously moving sixteenth notes represent ‘movement.’ However, Debussy emphasizes only the last note of the weak beat with a *tenuto* or *crescendo* marking, which is indicative of the liberties he took with his rhythmic style, and expresses motion through
variety and change. When the triplet rhythm in both hands is moving equally (in measures 67 through 88), the dynamic level becomes *pp*. However, the third note in D major chord (F♯), is continuously moving through a wide range of octave figures (beginning in measure 89), increasing from the dynamic level of *p* to *ff*, making this the most exciting moment in the movement, and implying quick, physical motion (See Figure 1).

Figure 1: “mouvement,” mm. 89-91 continuously moving F♯.

![Continuously moving F# octave figure](image)

All three movements illustrate the feeling of motion by dynamic increase to a climax, which decreases by the end of each movement. The tempo is also tied to this motion, growing faster as the dynamics increase, and receding with the decrescendos.

In addition to concepts of ‘movement’ or motion, there are common musical ideas which make these three movements a unified work. First, the intervals of a major second and minor third appear at the beginning of the first movement, and are used throughout all three movements. In measure 10, the bass octave figure shows the same intervals, a minor third and major second on the notes A♭ to C♭, and C♭ to D♭ (See Figure 2).
Figure 2: “Reflets dans l'eau” mm. 1-3 and 8-11, minor third and major second motive.

Also, this motive is transformed, pairing the major second with the major third in measure 25, and alternately the minor second with the minor third in measure 35 (See Figure 3). At the end of the first movement, the interval of a major second (F-E\textsuperscript{b}) and a minor third (A\textsuperscript{b}-F), reappear at the repetition of the initial motive.
In the second movement, Debussy uses figures in parallel octaves. The interval of a major second and a minor third appears at the beginning of the movement, in unison parallel motion (See Figure 4), and repeats in transposition, at a perfect fourth lower, in measures 10 to 11.

Figure 4: "Hommage à Rameau" mm. 1-3, major second and minor third interval.
In the third movement, the major second and minor third motive is used to express a variety of motions. The motive is represented in the bass line in measures 42 to 50, in octaves (See Figure 5).

Figure 5: “Mouvement” mm. 44-46 major second and minor third interval.

When both hands are moving together in sequential progression, the interval appears in the melody beginning in measure 67 (See Figure 6).
Throughout all three movements, Debussy’s *Images I* represent the idea of motion or “movement” by connecting dynamic increase to tempo increase. In addition, Debussy uses the same musical intervals of a major second and a minor third throughout all three movements. Performers could approach *Images I* based on this information, and better think about how similar musical ideas can be applied differently in each movement, making this work more gratifying to play.
CHAPTER 2

A STUDY OF PIANO SONATA

IN A-FLAT MAJOR, OPUS 110, BY L.V. BEETHOVEN

Ludwig van Beethoven’s (1770-1827) piano sonatas were composed throughout his life, and are good examples through which to trace the developments and changes in Beethoven’s compositional style. Beethoven’s compositions are divided into three major periods: early, middle and late. His last five piano sonatas, Opp. 101, 106, 109, 110, and 111, represent his experimental style transforming from Classical to Romantic period musical style. Beethoven’s emotional problems also factor into changes in his musical style. During his late period, because he was becoming completely deaf, Beethoven felt shut off from the outside world, which caused his musical style to change. Beethoven’s late period sonatas begin to present a more introverted style, such as his Sonata in A-flat Major, Op.110. This sonata utilizes counterpoint, fugue and variation form, and increased experimentation with formal structures, harmonies, and keys.

The A-flat Major Sonata, Op. 110, composed in 1822 departs from the standard sonata form: a slow movement and finale, a dramatic recitative and fugue combined in a single movement. Op. 110 tends toward more Romantic ideas, being freer than a typical, Classical sonata, and each movement shows a Romantic musical idea.


Typically, a Classical sonata has three movements, which follow the fast-slow-fast formula, but in Op. 110, the second movement is fast, and the third movement is a fugue which includes a slow introduction. The first movement is far removed from the typical Classical sonata form, in that it is cast in a relatively free formal structure, and the second subject of the exposition is not in a contrasting character (See Figure 7), and the exposition is not repeated.

Figure 7: 1st mvmt, mm. 5-8 and 20-22, the first and second subject.

The second movement is in the character of a scherzo utilizing sets of two beats, instead of expected sets of three beats. An alternately changing dynamic from piano to forte emphasizes the different keys of f minor and D\textsuperscript{b} major.

The third movement represents the greatest break from a traditional sonata form. The Classical third movement is a finale or a scherzo, but this sonata consists of four parts after a slow introduction: arioso, fugue, and then again arioso, and fugue. Even though the slow arioso and fugue section repeats twice, Beethoven employs technical and rhythmic changes. Both the
first and second fugue themes are derived from the first movement’s introduction. In the second arioso, the slow introduction is omitted, and the melody is rhythmically more subdivided. In the first arioso, the rhythm on the strong beat is tied, creating a syncopated effect. However, in the second arioso, the thirty second notes and sixteenth rest markings rhythmically subdivide the figure, while rests on the strong beats act to create syncopation, giving the moment (See Figure 8).

Figure 8: 3rd mvmt mm. 125-130, the second arioso rest on the strong beat.

The first fugue exhibits a traditional form in which a real answer appears in the dominant key of E♭ major, and when the subject reappears in the original key of A♭ major, the rhythm moves steadily, suddenly changed by a dynamic shift from piano to fortissimo. The second fugue is rhythmically and musically freer than the first fugue and is consisted of an inverted form of the first subject, and the reduced subject and continuously moving sixteenth notes from measures 184 to the end of the work push the music forward until the very last measure. From the coda, beginning in measure 200, the continuing A♭ pedal point emphasizes the tonality of the
sonata. As the last movement is finished with an authentic cadence on an A\textsuperscript{b} major chord, it harmonically closes Op. 110, unifying the work.

Another feature of Op. 110 is that each movement is musically interconnected. The descending third and ascending fourth motives are used throughout the sonata (See Figure 9) and (See Figure 10).

Figure 9: 1st mvmt, mm. 1-3 and 4-6, descending third and ascending fourth motive.
Figure 10: 2nd mvmt, mm. 49-64, descending third and ascending fourth motive

In the first fugue, the ascending fourth and descending third are used in the soprano, alto, and bass voices. First stated in the main subject: $A^b$-$D^b$-$B^b$-$E^b$-$C$-$F$-$E^b$-$D^b$-$C$, then answered, transposed to the dominant in the soprano part: $E^b$-$A^b$-$F$-$B^b$-$G$-$C$-$B^b$-$A^b$-$G$ (See Figure 11).

Figure 11: 3rd mvmt, mm. 27-32, descending third and ascending fourth in the third movement in fugue.
This motive is expanded to octave figures in the left hand, at the level of *forte*, in measures 45 to 51, and appears in an inner voice at the dynamic level of *piano* in measures 53 to 56. Finally, the ascending fourth and descending third motives appear together in both hands from measures 107 to 109, leading to the second arioso. The ascending fourth and descending third motives are also represented in the second fugue, in inversion of their appearance in the first fugue. In the second fugue, the tempo and rhythms grow increasingly faster.

At the end of the first *arioso*, in the third movement an Aᵇ in octaves connects back to the first note of the first fugue. Also, the rhythm at the end of the *arioso* indicates the beginning of the first fugue, starting with the same rhythmic pattern, which divides the sections of this slow *arioso* and fugue (See Figure 12).

Figure 12: at the end of the arioso indicates the beginning of the first fugue.

Beethoven’s Piano Sonata in Aᵇ Major, Op.110 is not a typical Classical sonata style, not only because of its varied form, but also because of its musical ideas. In the traditional sonata, the development section is longer than the exposition and recapitulation. However, Op. 110 has a rather short development, which sounds simply like a bridge between the exposition and
recapitulation. Usually in Classical sonata, the recapitulation shows almost same figures as the exposition, but the recapitulation of Op. 110 is more changed and further developed than that of a typical Classical sonata. The second movement is fast, and it is set in two, instead of a triple meter. The third movement presents a combination of a slow introduction and fugue.

Beethoven exemplifies Romantic period musical ideas, by applying various dynamic levels and articulations throughout this sonata. Compared to the lyrical first movement, the second movement represents a sudden dynamic shift, and uses an unexpected *sforzando*. The third movement consists of a dramatic recitative and fugue which is characteristically Romantic, as shown by its frequent changes of tempo and rhythm, and irregular phrasing. And, the motives in the second and third movements are derived from the first movement, showing a relationship between the first movement and the rest of the movements. Even though Op. 110 was composed as a three movement work, this motive relationship makes the sonata as a unified work.
CHAPTER 3
A STUDY OF FANTASIESTÜCKE OPUS 12, BY R. SCHUMANN

Robert Schumann (1810-1856) was a German composer who wrote many solo works for piano, and is especially well known for his character pieces. Many of his piano works are influenced by literature, such as this one inspired by a collection of novellas called Fantasiestücke, written by E. T. A. Hoffmann. Schumann composed these pieces in a way that portrayed the duality of his personality. His Eusebius character depicts the dreamer in him, while his Florestan character represents his impetuous, passionate side. The eight movements in this work show a contrast between the world of dreams and reality.

Fantasiestücke can be divided into two halves: the first set includes the first through fourth movements, and the second set the fifth through eighth movements. During the first set (from the first through fourth movements), the characteristics of Eusebius and Florestan alternate by movement. However, both characteristics coexist within each movement from the fifth movement until the end. If Schumann composed Fantasiestücke based on two characteristics, how are they described in each movement?

As the titles of the movements of Fantasiestücke imply, each movement has a different character, however there are common musical ideas which occur within each of the eight movements. In Fantasiestücke, each movement has a short motive, which usually shows an ascending and descending figure, and is imitated or repeated, rather than expanded or developed. In the first movement, the ascending and descending figures are dominant (See Figure 13).

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4 Ibid, p.260
Short ascending and descending figures are also used in the second movement. The left hand ascending notes ($B_b$-$C$-$D_b$) at the beginning are an inversion of the first movement’s main theme, which is in the descending line of the soprano melody ($G_b$-$F$-$E_b$-$D_b$-$C$-$B_b$) (See Figure 14). A short ascending and descending motive is repeated several times in this movement.

In the third movement, a short questioning motive evolves from the $D_b$-$E_b$-$F$ and exchanges between the soprano voice and alto voice (See Figure 15).
In the fourth movement, the melody of the soprano line in the first four measures ascends from C up to A$^b$ and includes dynamic level increase and a sforzando marking, and from measures 5 through 7, the melody descends over three measures (See Figure 16). Measures 9 through 16 repeat these figures an octave higher.

In the fifth movement, an ascending and descending motive (F-G-A$^b$-B$^b$-A$^b$-G) is present in measure 3 with the sixteenth-note arpegginated accompaniment and this motive continuously appears throughout this movement. In the sixth movement, the A section is divided into two sections: an A section from measures 1 to 4 and an A’ section from measures 5 to 48. The A
motive is gradually ascending and descending from measures 1 to 4, and it is repeated as a four-measure unit a few times later in this movement. In the seventh movement, the ascending and descending motive is present in rapid sixteenth notes at the beginning measures 1 to 7. The ascending and descending motive has shown at the beginning of the eighth movement from 1 to 4 reappear a major second higher, with sequential motion, in measure 5 to 8. The motive is used by both characters, Florestan and Eusebius, in this work. The character of each movement is different from alternates between reuses of odd and even.

The first movement, “Des Abends,” means “in the evening,” and the expression marking is “Sehr innig zu spielen,” meaning “to play very intimately.” Overall, the descending and ascending legato triplet melody dominates, and the quiet, lyrical melody stays within the dynamic level of piano. The second movement is entitled “Aufschwung,” meaning “soaring” and the tempo is marked Sehr rach, which means “very rapidly.” Compared to the gentle lyricism of the first movement, the second movement is a passionate movement, which contains difficult, large hand stretches with the melody and accompaniment figures in the same hand, and a repeating theme which leads the whole movement. The title of the third movement, “Warum,” means “why.” The expression marking, “langsam und zart,” means “slowly and tenderly.” A brief melodic fragment dominates, the syncopated rhythm is continuously imitated, and the melody is exchanged between all four voices. The title of the fourth movement, “Grillen,” means “whims.” Written in rondo form (A-B-A’-C-A”-B’-A”), Grillen is capricious, and uses contrasts in articulation, between staccato and legato.

When these first four movements are compared, there are contrasting ideas which represent the differences between the personalities of Florestan and Eusebius. The Eusebius character is represented in the first and third movements, which both begin and end at the
dynamic level of piano. The characteristics of the first movement center around Schumann’s use of a pedal point in the bass notes and his use of hemiola, in addition to a legato melody within the dynamic range of piano. However, in the second and fourth movements, dynamics and articulations represent Schumann’s more passionate side, Florestan. Both movements start with an incomplete measure, movement two at forte and movement four at mezzo forte. Each section in both movements, A, B, and C, has key signatures which contrast between major and minor in each section, and which also show contrasts between staccato and legato articulations between each section. The tempo is faster than the first and third movements, and sforzando, accent, octave patterns and larger intervals are used to represent Florestan.

From the fifth through eighth movements, both sides of Schumann’s character, Eusebius and Florestan, coexist in each movement. The fifth movement, “In der Nacht,” meaning “at night,” is marked Mit Leidenschaft, or “with passion.” The perpetual motion in this movement makes it one of the most technically difficult in the Fantasiestücke. An arpeggiated, diminished seventh chord gives a dark and unstable feeling to Florestan, such as in measures 1 through 4 (See Figure 17).

Figure 17: 5th mvmt. mm1-4, repeating diminished seventh chords.
In measure 69, however the tempo marking changes to *Etwas Langsamer*, meaning somewhat slower, and the key changes from F minor to F Major. The lyrical melody sings with legato, which shows a *Eusebius* characteristic. The sixth movement is entitled “*Fabel*” which means “fable.” The tempo markings change from *Langsam* to *Schnell* meaning from “slow” to “fast,” which shows the contrast between *Eusebius* and *Florestan*. Another notable idea present in this movement is the alteration between the lyrical and the capricious; between legato and staccato (See Figure 18).

Figure 18: 6th mvmt. mm 1-6, ascending and descending melody and sudden rhythmic change.

The seventh movement titled “*Traumes Wirren*” means “dream’s confusion” and has fast leaps, wide stretches, and hand crossing, which make it almost as difficult to play as the fifth movement. The *Florestan* character can be seen in the unexpected dynamic markings of *sforzando* in the soprano melody, after the accent occurs in the left hand, denoting the confusion of a dream (See Figure 19), while *Eusebius* is portrayed by longer rhythmic values and more chorale-like voicing in measures 63 through 94.
Figure 19: 7th mvmt, mm. 5-6 and 13-14, unexpected sforzando and accent.

The last movement, “Ende von Lied,” means “the end of the song.” This movement provides a conclusion to Fantasiestücke. In measure 25, the expression marking is “etwas lebhafter,” meaning “somewhat lively.” In the coda, the main melody is imitated by different voices within a limited dynamic range (p to pp) as demonstrated examples, there are common characteristics within the fifth to eighth movements. While Florestan is alluded to by a forte dynamic level, fast tempo, sforzandos, accents on weak beats, and often crescendos, Eusebius is evoked by the piano dynamic range, long, legato melodic lines, and slow tempi.

In Fantasiestücke, Schumann uses enharmonic modulation to change key. Schumann also uses the ascending and descending short motives in all of the eight movements, repeating or imitating them, rather than developing them. When the motive is repeated, Schumann slightly changes the voices, rhythms and dynamics. Hence, even when the same motive is repeated within a movement, some changes occur. In Schumann’s Fantasiestücke, the two personalities which he nicknamed Florestan and Eusebius are represented by specific musical ideas. Whereas the character of the passionate Florestan is shown through strong dynamics, figures of more rhythmic intensity, and more changeable moods, the shy Eusebius mostly sings legato at a piano dynamic level over long, melodic phrases. Therefore, the real challenge of playing the
*Fantasiestücke* is in the ability of the performer to use his or her imagination, in order to play each character’s musical ideas in distinctly different moods to portray what the composer indicated the characters represented in the titles throughout the work.
CHAPTER 4
A STUDY OF ETUDE OPUS 8, NO. 12, BY A. SCRIBABIN

Alexander Nikolayevich Scriabin (1872-1915) was a Russian composer and pianist who worked at the end of Romantic period, and lived until the beginning of the early twentieth century. Scriabin composed twenty-six Etudes for piano in his lifetime, including the twelve in Opus 8, which were composed between 1894 and 1895. Opus 8’s Etude number twelve is one of the most famous among his Etudes, and is an energetic piece which requires skilled keyboard technique to play. One musical idea in this work is that of continual increase, in terms of dynamics and chords.

Written in A-B-A’ form, the key is in D# minor, instead of E♭ minor, which offers more suitable sounds to this vigorous Etude, because D# minor implies more sharp and strong sounds compared to E♭ minor. In the A section, the main theme appears in octave figures, while the left hand plays broken-chords (See Figure 20).

Figure 20: main melody mm.1-2.
The D♯ pedal point from measures 1 through 8 keeps the piece centered in the opening key. In the B section, measures 17 through 33, the ‘a’ motive’s rhythms change from dotted notes to equal eighth notes. Also, the dynamic level changes from fortissimo to piano in measure 18 (See Figure 21). In measures 16 and 17, the texture is thickened by the addition of an inner voice in the right hand, and broadened by an extended octave range in the left hand, adding richness to the sound.

Figure 21: sudden dynamic change mm. 16-18.

When the A section returns, the motive is unaltered, but both hands begin to play repeated chords, which enrich, prolong, and strengthen the sound (See Figure 22).
Beginning in measure 43, the right hand plays repeated chords continuously, while the octave bass moves in a chromatic progression (See Figure 23).

In measure 48, *fff* appears for the first time, which continues until the end of the work.

There are some musical elements which make this work strong and energetic, including an octave figure. Scriabin uses octave patterns throughout this work, giving it a sound of great
intensity. When the work moves forward towards the end, Scriabin frequently presents these same themes, meanwhile progressively increasing the number of notes both vertically and horizontally.

Opus 8, *Etude* No. 12 is technically challenging to performers, as Scriabin’s attempts to express intensity and passion with a continuous melody in octaves, containing extended and repeating seventh, tenth, and eleventh chords in the left hand, and an increasing dynamic level, from *p* to *fff*. Opus 8, *Etude* No. 12 is expansive in its dynamics and the usage of chords. Playing this *etude* requires quick jumps of an octave and repeated, extended chords which harmonize a lyrical melodic line. The big chords: the tenth chord in measures 2 and 11, and the eleventh chords in measures 4 and 12 (on the down beat in the left hand) are also difficult to play. If a pianists’ hands are not large enough to play those intervals without breaking the chords, much practice is required to ensure accurate playing, and the performer should work to make sure that the left hand reaches the tenth (D♯ to F♯) quickly. Because both hands play continuously repeating chords in the inner voices in the A’ section, performers may inadvertently play the inner voices louder than the lyrical melodic line. It is important to make well balanced sounds in order to allow the melody emerge from the thick harmonic texture.

Everything in this *Etude* increases as the work moves forward, as evidenced by the octaves, dynamics, and increasingly heavier chords described in this paper. Therefore, a performer must plan accordingly for a building up of musical intensity throughout the etude rather than playing consistently loud.
BIBLIOGRAPHY


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