

University of Richmond

UR Scholarship Repository

Honors Theses

Student Research

5-27-1968

A senior honors recital

Lynn Hoffman

University of Richmond

Follow this and additional works at: <https://scholarship.richmond.edu/honors-theses>



Part of the [Music Commons](#)

Recommended Citation

Hoffman, Lynn, "A senior honors recital" (1968). *Honors Theses*. 530.

<https://scholarship.richmond.edu/honors-theses/530>

This Thesis is brought to you for free and open access by the Student Research at UR Scholarship Repository. It has been accepted for inclusion in Honors Theses by an authorized administrator of UR Scholarship Repository. For more information, please contact scholarshiprepository@richmond.edu.

UNIVERSITY OF RICHMOND LIBRARIES



3 3082 01028 1912

A SENIOR HONORS RECITAL

MUSIC LIBRARY
UNIVERSITY OF RICHMOND

Music H392

Lynn Hoffman

May 27, 1968

INTRODUCTION

This paper is an examination of the pieces performed in a senior recital. A good performance cannot be given without a thorough understanding of the works being performed. Behind a finished recital lies not only hours of practice, but also hours of research and analyzation^{-sis}.

In analyzing the Scarlatti sonata, I have used Kirkpatrick's terminology in referring to the form of the pieces. William S. Newman, author of The Sonata in the Baroque Era and The Sonata in the Classic Era also refers to Kirkpatrick's terminology.

In referring to specific measures and beats in a piece, I have used two numbers, the first of which designates the measure number and the second, the beat in that measure. For example, 4/2 refers to the second beat of the fourth measure.

The footnotes are found in parentheses following the section footnoted. The number refers to the page, and the abbreviation to a reference in the bibliography. Explanation of the abbreviations are found in the bibliography.

Performance is usually the ultimate purpose a pianist has in mind when he undertakes the study of a piece. Without such a goal, the study may become pointless, for even though a sense of personal satisfaction may result, the effort and reward involved in public performance are much greater, and require a higher degree of preparation and competence than that needed without this stimulus.

The success of a recital depends as much upon the program itself as on the technical and interpretive abilities of the pianist. The program should be balanced, not necessarily in the historical sense, although this is common, but in the sense of a presentation of contrasts, primarily to maintain the excitement and interest of both the audience and the pianist.

I chose to orient~~e~~ my senior recital historically, except for the opening works, taking the D minor Brahms work, Op. 116, No. 1, as my point of departure. To this I added two other Brahms pieces, Op. 76, No. 1, and Op. 76, No. 7, and the Beethoven Sonata in D major, Op. 10, No. 3. To provide the necessary contrast in style and era, the Bach Prelude and Fugue in A minor (W.T.C. II), and two Scarlatti sonatas, L. 268 and L. 270, completed the program.

The order of performance is important. Chronological order is usual, with the work most demanding of the performer

being placed at the end of the program. Had I done this there would have been a conflict between chronology and the placing of the large work to conclude the recital. After consideration, the Beethoven sonata was placed in the middle of the program, rather than at the end, for two reasons: first, that one's concentration and alertness begins to falter by the end of a program, and the Beethoven requires complete concentration; and second, the Beethoven ends calmly, while the final Brahms piece, Op. 116, No. 1, is quite dynamic and impressive, and is really a more effective work with which to conclude a recital.

The program, excluding the Scarlatti and the Bach, was arranged chronologically by composers. Though the Bach Prelude and Fugue (1744) is an earlier work, the Scarlatti sonata, L. 268, is a more brilliant piece and better suited to opening a program. The Beethoven sonata and the three Brahms pieces follow. Within this overall outline, the order of the separate works had to be established. The Sonata in D major, L. 268, by Domenico Scarlatti, opened the program. This is a flamboyant work characterized by strong rhythms and rapid scale passages. The more restrained D minor Sonata, L. 270, followed. Of the Brahms piano pieces, the F sharp minor Capriccio, Op. 76, No. 1, was placed first and the D minor Capriccio was selected to end the program. The A minor Intermezzo, Op. 76, No. 7, is a short lyrical piece, well suited to serve as a link and contrast between the two

Capriccii. The F sharp minor Capriccio creates a mysterious, turbulent mood, followed by the lyric Intermezzo, followed by the strongly rhythmic, domineering D major Capriccio.

To play well, the pianist must conquer not only technical problems but also interpretive ones. Both problems must be accompanied by a thorough understanding of the music both at and away from the piano, and by research into the historical context of the music. An awareness of the media, for this recital one of three keyboard instruments, for which the music was composed, and the stage of development which those media had reached at the point of composition, is necessary to do justice to the particular style dictated by the possibilities and limitations of the instrument. Stylistic peculiarities of each composer also require attention.

Domenico Scarlatti, 1685-1757, was a native of Naples and son of the composer Alessandro Scarlatti.(K.,4,29). According to Kirkpatrick, the major portion of Scarlatti's music of importance was not written until after the composer was fifty-three years of age, and most of the sonatas were written after he was sixty-five.(K., 103,145). Scarlatti moved from Naples to serve at the Spanish court under the patronage of Princess (later Queen) Marie Barbara of Braganza.(K., 82). It was Maria Barbara, evidently a talented musician, who served as the "inspiration and the instigator" of the sonatas, and for whom Scarlatti composed

most of them.(K., 109, 137). During the last five years of his life, Scarlatti composed more sonatas, and more diligently than he had at any time earlier.(K., 115).

The thirteen volumes of sonatas were published from 1752-1757, when Scarlatti was between the ages of sixty-seven and seventy-two.(K., 137). The term "sonata" for the keyboard works in binary form was evidently Scarlatti's own designation.(K., 141). Kirkpatrick states that in the earliest manuscripts, the Venice and Parma manuscripts, the sonatas were arranged in pairs, and that Scarlatti, like his contemporaries, indicated this arrangement of his compositions. Longo, who edited the most authentic of the complete Scarlatti editions to date, took many liberties with the manuscript texts. I used the Longo edition since is the only complete edition, and therefore offers a wider variety of sonatas. Longo does not keep the pairwise arrangement indicated by Scarlatti, but instead arranges the sonatas in suites according to a tonal center.(K., 143). The sonatas in my program are designated Longo numbers 268 and 270, both being parts of a suite with the tonal center of D. Evidently Scarlatti intended the two sonatas in the pair either to contrast or complement each other.(K., 143). Kirkpatrick, in tables in the index of his book, shows the composer's arrangement of the sonatas as they appeared in the manuscripts. Examination of the tables suggest that Scarlatti composed each pair around a single tonal center.

(K., 442-456).

Evidently Scarlatti intended L. 268 in D major to be paired with L. 214, also in D major. In Longo's edition L. 214 is placed in an entirely different suite. L. 214 is written alla breve with a tempo marking of "allegro". Its mate, L. 268, is in 3/8 time, marked "vivo". The other Scarlatti work on my program, L. 270, was meant to be paired with the Sonata in D minor, L. 67. L. 67 is in 3/4 time, marked "andante". Its mate, L. 270, is in 3/8 time and marked "allegro", therefore in this case Scarlatti probably intended a contrast of moods. The tempo markings are Scarlatti's, unless they have been changed by Longo. Scarlatti was evidently particular about his tempos for he gave a tempo marking for every sonata he composed.(K., 161).

The Longo edition is inaccurate in several respects. Some of Longo's most radical changes occurred in the harmonic structures of the sonatas. He corrected parallelisms, strange harmonies, and voice leadings.(K., 237-240). Unfortunately, Longo's corrections are likely to sound even more fallacious than the original Scarlatti passages, for they are illogical in the context of the surrounding measures, whereas the original Scarlatti are not.(K., 237). In Sonata K. 258, mm. 1-8, Longo corrected parallel octaves. Later in the sonata, another series of parallel octaves indicates that this was actually Scarlatti's intention.(K., 237). In the Sonata L. 19, Longo filled in Scarlatti's harmonies, making the piece too heavy.(K., 239). Kirkpatrick claims

that Longo's dynamic markings are not consistent with Scarlatti's intentions, and advises one who plays Scarlatti sonatas to work out his own dynamics.(K., 287). Kirkpatrick feels that the Longo edition is corrupted by nineteenth century music practices, although the editions of Von Bülow and Tausig were worse in this respect.(K., 125).

Spacing is an important characteristic of Scarlatti's sonatas. The term "spacing" is used here in the sense of leaps contrasted with steps and the interposition of rests for effect.(K., 156). Scarlatti also made use of the repeated phrase, sometimes for an echo effect, or for reinforcement of an idea.(K., 157). In the later sonatas, those beginning with the middle period (1752) modulations have a more important role and become more far-reaching.(K., 165). Scarlatti produces color by switching back and forth from major to minor. The ^{minor} key opened greater possibilities to the composer for modulation could occur both to the dominant and to the relative major in the harmonic pattern of the sonata form.(K., 243). For example, in the Sonata K. 116 in C major, Scarlatti uses E flat minor, the minor of the relative major.(K., 243).

The form of the Scarlatti sonata is not that of the later classical sonata. Kirkpatrick, after studying the Scarlatti sonatas, proposes a form more complicated than that of the classical sonata, consisting of four main parts and seven possible subsidiary sections.(K., 251-269). The first

half of the sonata presents the tonal center. Kirkpatrick calls this section the opening. Next Kirkpatrick designates the continuation, an ambivalent passage serving either as its title implies or as a preparation to the transition; this section occurs rarely in the sonatas. Kirkpatrick's definition of the transition is extremely vague; its only distinguishing feature seems to be that it is different from the opening. The pre crux approaches the final tonality of the first section through the dominant. The general title given to the continuation, transition, and pre crux is the central section. It is here, and at the same point in the second half of the sonata, that most of the modulation and thematic variation occur. The second part of the first half is the crux which is the tonal section (non-modulating), consisting of the post crux, with a cadence in the final tonality, the closing, also with a cadence, but only after the final key is definitely established, the further closing, often indistinguishable, and the final closing, an extension of the closing. The second half of the sonata, after the double bar, consists of the opening (not always present) and the excursion. Tonally speaking, the excursion is the most wide-ranging section of the sonata. After this follows a restatement of the second half of the first section.

Kirkpatrick differentiates between two types of sonata forms: closed and open. In the closed sonata, both halves open with same thematic material. In the open sonata, the

the beginning themes of each half differ, and the extension plays a more important part.(K., 266). Of the latter, there are two types, the free and the concentrated open sonata. In the free form, new material is presented in the excursion; in the concentrated form, the excursion material is the same as that of the first half.(K., 267). The open sonata is a later development in Scarlatti's style than the closed.(K., 267). The most common tonal structure for a Scarlatti sonata is, first half; tonic, modulation, dominant, and second half; dominant, more distant modulation, and return to the tonic.(K., 272).

Kirkpatrick is critical of performers who flippantly run through a Scarlatti sonata as an appetizer to the remainder of the program.(K., 280). He insists that the sonatas be understood in the sense Scarlatti intended in order to be played well. An understanding of the harpsichord, for which the pieces were written, is necessary. Dynamic expression as we know it was limited on this instrument. The Spanish harpsichords for which Scarlatti wrote probably had only one keyboard and two registers, giving a possibility of only three different colors.(K., 284). Changes of registration were possible only at rests. Changes in volume were achieved by variations in touch (staccato, legato) and variations in the texture of the writing; change from a thick full texture to a single voice constitutes the same thing as a diminuendo.(K., 285, 273). Kirkpatrick feels that the piano has the ability to produce too many small changes in

dynamics which contradict Scarlatti's straightforward style: one dynamic level, followed by great contrast.(K., 287).

The two striking themes of the Sonata L. 268, are a descending scale passage and a strongly rhythmical passage which, overall, ascends stepwise. This work, in an open sonata form, begins with a single voice in D major establishing the tonality (the opening). Kirkpatrick states that the concepts of principal and secondary themes are not valid for a Scarlatti sonata, for the only thematic material that is repeated is that of the crux. What appear to be the two principal themes may well appear only once, while the thematic material of the crux may be derived from a totally insignificant portion of the opening themes.(K., 253). The beginning of L. 268 is a typical Scarlatti beginning, a single voice joined measures later by another in imitation. This is the opening, and continues for nine measures. It is followed by what can possibly be termed the pre-crux. The Thematic material here closely follows that of the opening although in addition anticipates the rhythmic motive--♪ ♪ -- of the central section. The post-crux is a cadence moving from V (measure 10) to I. The central section is based on the previously stated rhythmic motive. This work, in 3/8 time, contrasts the triple meter of the first section with a duple meter in the central section imposed by dotted notes and syncopations. This sonata is similar in rhythm and thematic material to another, in G major, L. 408.(K., 296). The central section (mm. 17-36), is a modulatory passage

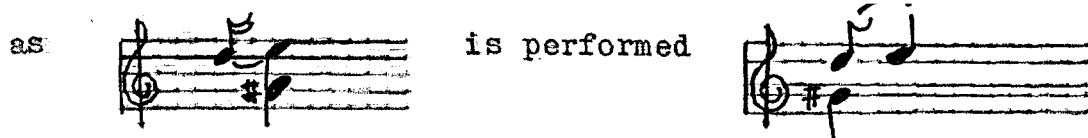
which progresses through the circle of fifths, D-A minor-E minor-B minor-F sharp minor, each measure having a new tonal center. This same pattern is repeated for the next five measures. Every second measure in this sequence has the topmost voices moving a step higher. The progression begins a third time, but instead moves to E major, and the central section closes in E major, V of V, at measure 30.


The crux begins at measure 42. It is an example of Scarlatti's use of spacing, for it is composed of alternating patterns of stepwise scale passages, and passages rising stepwise, with each step separated by a leap. Also employed here are repetitive passages which Longo has designated, and which Scarlatti probably intended, by echo dynamics. The first half of this binary form cadences in A. The second half commences with different thematic material than the first half, and the material in the excursion is the same as that presented in the central section of the first half of the sonata. Therefore it is an open sonata in concentrated form. Reckoned by Kirkpatrick's format, the opening section of this half is quite long, while the excursion lasts only seven measures. The opening lasts twenty-seven measures, descending stepwise in a pattern employing wide leaps. Longo indicates rapid forte to piano dynamics in this which I doubt would have been desired by Scarlatti since there is no time provided between the indicated dynamics for the changing of registration in the harpsichord. The excursion again

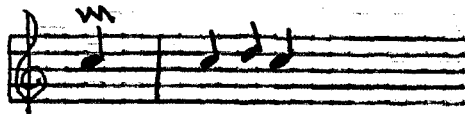
passes through the circle of fifths from A-E-B, and from C-G-D, and cadences in A to begin the crux, or recapitulation section. In the final closing Scarlatti utilizes a technique later employed by Beethoven; the postponement of the final chord. While Beethoven achieved this by delaying the cadence, Scarlatti produces the same effect by extending the thematic material. There is no doubt that the sonata is in the key of D major at this point; two measures of thematic material are added to provide suspense before the end is reached.

One additional comment about this sonata: Kirkpatrick claims that the tempo sounds faster to the listener than the player.(K., 294). I found this to be quite true with L. 268. After hearing a playback of a recording I made, I found it necessary to slow down in order for the sonata to be intelligible.

The Sonata in D minor L. 270, in closed sonata form, is in 3/8 time with a tempo designation of "allegro". Longo indicates this to mean ♩. = 112. I think Longo's tempo too fast for the sonata, for at this tempo the piece lacks clarity due to the many embellishments. I took the sonata much slower, at approximately ♩. = 84 to ♩. = 96. Performance of the embellishments is a primary problem. These are of several types; the appoggiatura, the mordent, and the acciaccatura. Longo suggests that the appoggiatura be played on the beat so that it coincides with the accompanying voice. For example, that which is written

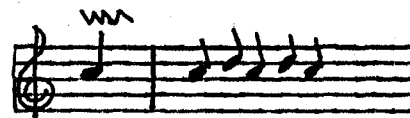


The mordents are designated with the sign , indicating that the written note, the note above, and the written note be played.




An additional

"squiggle" on the mordent sign indicates another return to the note above and back to the written note.



The acciaccatura should be played very slightly before and almost together with the note it preceeds. In the matter of the embellishments I followed Longo's directions. The Sonata in D minor is a closed sonata since the portion opening the section after the double bar line is thematically identical with that opening the sonata. The opening theme is an ascending-descending movement with a pattern employing a leap of a fourth, then a fifth. It seems to be a common Scarlatti device to superimpose two contrasting patterns, the smaller of which is accomplished by way of leaps and the larger by steps. The terms smaller and larger refer to the amount of time each pattern utilizes. The smaller pattern occurs each measure and the larger occurs in a more widespread scheme on the first beat of every measure. The opening is in D minor and cadences on the dominant. The theme of the central section gives a solo-tutti effect, opening with one voice contrasted five measures later by two moving voices over a tonic pedal. This section modulates through

G minor and A minor before cadencing on V of V. The crux begins at measure 55 and is distinguished by its phrase markings producing the rhythmic pattern of  . The dominant is reached at the double bar. The second half begins in A major. The second portion of this sonata is almost exactly like the first half except that the tonal center (A) is different and the central section theme is inverted. The closing firmly reestablishes the tonic (D minor) and again Scarlatti postpones the final chord by two additional measures of thematic material.

The peculiarities of the harpsichord in relation to the Scarlatti sonatas have been discussed. The pianist faces the problem of adapting these harpsichord pieces for the piano. The danger lies in two extremes; either attempting to make the piano sound exactly like a harpsichord or exploiting too much the capabilities of the piano. In the first case, the piano does not sound exactly like the harpsichord, and attempts in this direction make the music suffer and tend to divest the performance of interest. If the full possibilities of the piano are utilized, the result would be appropriate for the performance of a romantic piece of music but would not be in the late Baroque style of composition. The answer to the problem lies in the middle between the two extremes. The essential spirit of the music must be preserved, yet the characteristics of the piano should not be ignored. The crisp, clear sound

of the harpsichord must be remembered, but the wide dynamic range of the piano can be employed where it seems reasonable to the performer. A small amount of pedal can be used where necessary. The interpretation of the music should be adapted to the piano. The result will be a musical performance rather than one that seems false by attempting a too literal impersonation of the harpsichord.

There is much controversy surrounding Johann Sebastian Bach's keyboard works. The controversy is centered on the areas of interpretation and choice of instrument. Bach, like most pre-classical composers, seldom left any indication of tempo or expression. A particular problem with the Well-Tempered Clavier is the question of what instrument was intended to be used. The title "Clavier" was a general one that specified any keyboard instrument. The lack of a pedal part in the preludes and fugues of the W.T.C. probably eliminates the organ as a possible instrument of performance. However the harpsichord, the clavichord, and the "Hausorgel", a small organ for the home, may be considered likely instruments for the performance of the W.T.C..(Bod., 15).

Bodky presents two proposals explaining the interpretation of the music in Bach's time. He believes that there was a general understanding, communicated orally, of how certain interpretation problems, such as trills and phrasing, were to be handled.(Bod., 1,2). The second proposal is that

inherent in Bach's music are secret signs which indicate certain things about the performance of the works.(Bod., 2). Bodky finds both proposals difficult to prove absolutely, but offers strong proof in support of their validity. First, the musical amateur (Liebhaber) was quite likely far more skilled a player than the modern amateur. One skill which is today lost to most musicians is improvization, including the addition of embellishments and the realization of figured bass.(Bod., 19). Bach is quoted as advising that much be left to "oral instruction".(Bod., 19). Since this oral instruction is not now available, Bodky discusses some common tempo, ornamentation, and dynamic problems of the era, and their usual solutions.

Both the Prelude and Fugue in A minor, W.T.C. II, are in 4/4 time, and Bodky estimates that approximately forty-two per cent of Bach's works were written under this time signature.(Bod., 112). Of this forty-two per cent, Bodky considers the majority to be in a moderate tempo and suggests several metronome markings. Among those he designates ♩ = 180 is the Fugue in A minor, and the Prelude among those marked ♩ = 60. Czerny suggests ♩ = 66 and Bischoff ♩ = 60 for the fugue. Czerny disagrees, too, with Bodky in suggesting ♩ = 92 (♩ = 46), while Keller indicates ♩ = 66 and Bischoff ♩ = 60.(Bod., 347, 349). The Tovey edition I used does not specify metronome markings, but gives subjective romantic tempo indications: Prelude, "Andante con moto, dolce ma espressivo"; Fugue, "Maestoso ed energico". All these tempo indications should be taken only as guidelines. The

performer must experiment with tempos and choose that with which he feels most comfortable and best able to interpret the piece. The final tempo will probably be close to those suggested by the critics, but this does not necessarily have to be the case.

Both Bodky and Tovey positively advise that the ornament should normally begin on the beat and on the upper note.(Bod., 150.T., 16). Tovey further states that the first note of the trill should not duplicate that of the preceding note.(T., 17). The question of dynamics is both easier and more difficult to answer. The choice of instrument determines the type of dynamics to be used, but to determine the instrument is a harder task.

The harpsichord, of course, is not capable of dynamic variation by touch. Variety must be provided by the utilization of stops which produce a sudden change in dynamic level, the overall effect of which is termed "terrace dynamics". An important qualification is that in order to manipulate the stops, rests or pauses in at least one hand must be written in the music by the composer.(Bod., 7). The presence of such rests in places where dynamic change seems logical is a strong indication that the piece was composed specifically for the harpsichord. An investigation into the character of the piece is necessary before the final choice of instruments is made. The clavichord is capable of dynamic variation of a delicate and minute nature, encompassing a range of approximately ppp to mf.(Bod., 11). The clavichord can be

played expressively within this range. One of the expressive possibilities of the clavichord is the production of the Bebung, a term used in Bach's time. Bodky describes it as a vibrato which was effected by "increasing and decreasing the pressure of the finger on a key" without releasing the key.(bod., 10). Daniel G. Türk in his "Klavierschule" (Liepzig, 1789) states that "the Bebung should properly be applied only in pieces of mournful character".(Bod., 10). Tovey compares the Bebung to a string-player's *louré*-stroke, which is used to make a distinction between notes under a slur mark. (T., 160, H.D.M., 94). Clearly, it would seem that works for clavichord are more introspective, less bombastic than those for harpsichord.

Aside from these discoverable interpretive indications in Bach's works, Bodky proposes that there are musical figures which carried a secret significance for Bach, but do not affect the performance of the music,(Bod., 223). The recognition of symbolism does bring about the recognition of certain recurring themes in Bach's works. One tracable theme is the character of the pieces in A minor. Bodky has discovered musical material of a strong resemblance among the works in A minor.(Bod., 235). The A minor key has a proportionately large number of virtuostic works included in it; among these is the Fugue in A minor.(Bod., 236). The interval of the descending seventh is found in both the Fugues in A minor, W.T.C. I and II. The octave is another symbol which frequently appears in Bach's music.

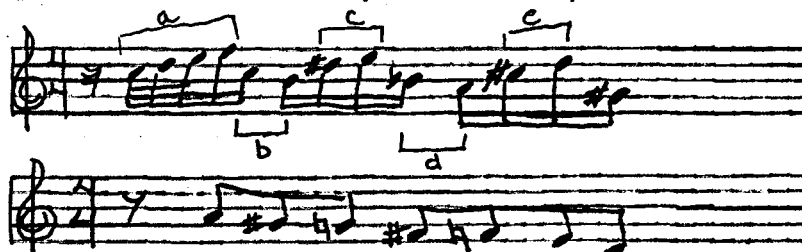
The falling octave has been interpreted to mean the word "holy". This octave motif is particularly noticable in the Prelude in A minor, occuring both in the treble and the bass in a descending-ascending pattern.



erroneous.(Sp., 162, D., 448). Another important theory advanced both by Spitta and Robert Schumann suggests that not all the preludes were specifically written to be paired with the fugues with which they are now connected in the W.T.C. (Sp., 163, 165).

It is quite conceivable that the prelude may have been composed for a different instrument than the fugue. Such a contrast in style would not be incompatible, but would present an interesting variety. Later when the two pieces were paired, they would most probably have been played on the same instrument. The second book of preludes and fugues was not composed until 1744, more than twenty years after the first book appeared in 1722.(H.D.M., 814). Bach did not publish the second volume under the title of the W.T.C.; rather, both volumes were later published under this title by editors of the complete works.(Sp., 165).

The Prelude in A minor, W.T.C. II, is based on two chromatic themes:



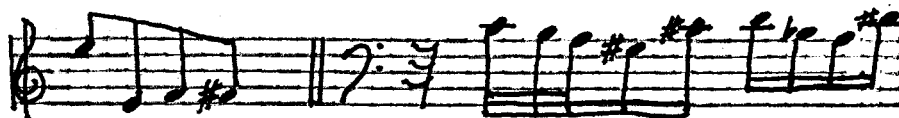
The piece is an interplay of the two themes given above. The eighth-note pattern of the second acts as accompaniment to the sixteenth-note pattern of the first. The danger for the performer lies in subordinating the eighth-note pattern too much, thus detracting from the contrapuntal nature of the line. A third, subsidiary theme is found in the right hand in

measure 3:



The prelude

proceeds in imitation; the primary theme being introduced in the right hand and imitated in the left. In the second half of this piece the themes are inverted:



The first half of the Prelude cadences in E major. A tonal center is evident, but it is blurred somewhat by the chromatic texture of the work. In contrast to the first half, in the second half the accompanying theme appears in the right hand while the left hand performs the primary theme which appears inverted; the original theme first ascends, then descends, and the inversion first descends, then ascends.

The primary theme is noteworthy in its construction. Internally it is a rounded form with the rising chromatic balanced by the descending chromatic. Each chromatic pattern leads into the next (a-b-c-d-e) resulting in a flowing line. The only break in the line occurs at the double bar between the two halves (m. 16). Even here, the bass E should be sustained until the first note, e'', of the second section is sounded. In this way the break is not as pronounced and the flow of the line is maintained. The interval of the descending seventh appears in the second half in a derivation of the primary theme.



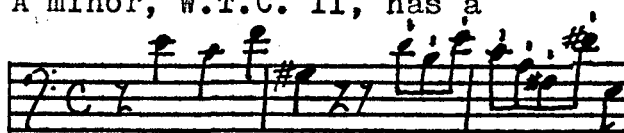
The

theme in its original, non-inverted form, reappears at m. 25.

Tovey suggests that the bass line of m. 29 should be played with a Bebung touch, as much as it is possible to achieve on the piano. (T., 160). Bodky designates the harpsichord as the instrument on which both the Prelude and the Fugue are to be performed, but gives no reasons for his choice aside from those given in his general discussion of instruments. Perhaps it is because the Fugue was so obviously written for the harpsichord, with its varied textures and full brilliant closing, that Bodky also assigns the Prelude to the harpsichord.

Certainly the Prelude and Fugue could not be played on two different instruments and still be a unit. But an investigation of the Prelude and its style lead me to believe that it may have been composed for the clavichord, and not originally intended as a companion piece for the Fugue. The Prelude is a uniform two-voice texture throughout, so that no variation could be achieved by different textures. There are no rests where registration changes could be made, and the piece generally does not seem suited to terrace dynamics. The Bebung effect which Tovey mentioned and which comes off quite well on the piano can only be effected on the clavichord. The whole sense of the piece lies in the balance of the line, the rising and falling of the chromatics. The slight nuance of touch needed to create this balance is possible only on an instrument capable of dynamic variation and therefore would be most effective on the clavichord.

The three-voice Fugue in A minor, W.T.C. II, has a forthright, marcato subject.



The configuration of the first four notes was evidently a popular one, for example it appears in Handel's Messiah, "And with his stripes we are healed". (Bodley, 207). The second group in the subject, the eighth-notes, should be heavily detached. The subject enters first in the tenor. The second entrance is in the alto, and is a tonal answer. A tonal answer involves some alteration in the intervals of the original pattern. The countersubject accompanying the second entrance is built on a thirty-second-note pattern.



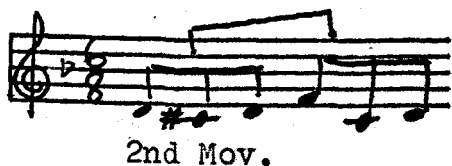
the impression of a four voice fugue, when actually it begins the development. In the development section particular attention is given the countersubject and second countersubject. The subject enters again in the key of D minor at m. 21. An extension of the second part of the subject carries the music to the full voiced ascending-descending scale which leads to the final cadence in A minor.

The three Op. 10 sonatas were dedicated to Countess Anna Margarete von Browne. Count von Browne became one of Beethoven's patrons after becoming acquainted with the composer through Prince Lichnowsky.(F., 99). The Sonata in D major, Op. 10, No. 3 was written in 1798, when the composer had begun to realize that he was going deaf.(R., 11). Though the sonata generally has a lively, and sometimes humorous, character, the second movement Largo is extremely intense and expresses a tragic mood. One author relates this movement to Beethoven's feeling about his approaching deafness.(R., 11). Certainly Beethoven was dismayed and saddened by this defect of hearing, but whether he specifically had it in mind when he composed the Largo cannot at this date be proven.

The question of pedaling frequently comes up, particularly in works of the pre-romantic era. Fischer states that Beethoven did make use of both the "loud" and "soft" pedals. He was interested in new developments in piano construction, and owned pianos which had as many as six pedals.(F., 83).

Beethoven himself gave pedal markings in his piano works. Contemporary critics accused him of corrupting the music he played by creating a blur with the pedal.(F., 33). The range of the piano keyboard varied in Beethoven's time.(F., 83). The range of the modern piano has been extended from what it was in Beethoven's time both in the treble and bass.(F., 83). Evidence of a restricted range can be seen in Op. 10, No.3, first movement mm. 270-275, where Beethoven drops the bottom note of the octave, and continues the descending octave pattern with the top note of the octave. On the modern piano, this curtailment would not be necessary.

Op. 10, No 3 is a closely unified work. Traces of inter-related thematic material, especially rhythmic motives, can be found in all four movements. The dominating rhythmical pattern is that of the upbeat/downbeat. Moreover the intervallic pattern of the principal theme of the fourth movement, the interval of an ascending second followed by a third in the same direction, is found not only in the fourth movement, but in the first (main subject), the beginning of the second, and in the Trio of the third movement.(F., 41).



Fischer seems to have overlooked a pattern further along in

the exposition, mm. 54-55, which more closely duplicates the fourth movement theme.



Even though the second interval is not a third, the rhythmic contour clearly anticipates the fourth movement.

The first movement is in sonata-allegro form. This movement is noteworthy for the many appearances of the sforzando marking. Fischer remarks that Beethoven's sforzando marks are intended to emphasize weak beats from which too much emphasis has been taken by the normal strong beat. (F., 31). The sforzandi in the first movement are for the purpose of accenting, though several times the sforzandi occur on a strong beat, such as at m. 5, probably for the purpose of emphasizing an arrival. Fischer also suggests that Beethoven may have used the accent-mark to make coordination of two moving parts simpler. The sforzando on the first beat of m. 13 may be for this purpose. That in m. 32 throws off the regular rhythmical accent and places the primary accent on the first of the descending thirds.



Against this the right hand maintains the normal accent with an ascending line of: beat 1, g sharp, beat 3, a', and beat 1, b'. This repeated and the section comes to close with a cadenza-like passage in the right hand cadencing on the dominant

of D major at m. 54/2.

The first theme of the first movement is a four note subject introducing the upbeat/downbeat rhythm.



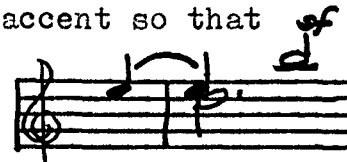
Tovey, Fischer, and the Schirmer Urtext edition I used, all indicate the phrasing shown with the first theme. (T., 56, F., 40). The second phrase (mm. 5-11) is a variation of the original theme, with two high a's in the treble in the manner of horn calls. This phrase is repeated harmonically with a descending broken sixth pattern in the treble. The primary theme returns at m. 17, but with the right and left hand staggered so that the right hand pattern occurs a half-beat later than the left. This phrase cadences on F sharp, the dominant of the relative minor, B. After a long fermata over this F sharp, the transition theme appears in B minor, a slow legato over a broken-chord bass. The theme then modulates to F sharp minor in m. 31.

After the previously mentioned cadence on V in D major at m. 54/2, the second theme, in the dominant key of A major, enters at m. 54/3. The appoggiatura to the first note causes some disagreement among critics. Fischer calls for a short appoggiatura, while Tovey suggests a long one which would take equal time with the first note:

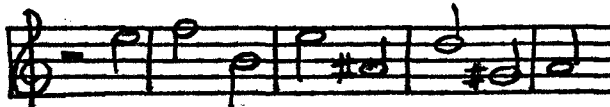


The accompaniment to this theme is a pattern (noted above, p. 25) which is so rhythmically reminiscent of the fourth movement.

The theme is repeated at m. 61 in A minor. The opening theme reappears at m. 67/4 as the accompaniment to another three note pattern. A sforzando displaces the accent so that m. 68/2 is the last note of the pattern.



M. 71/4 begins a modulatory passage based on the same opening theme. (T., 56). This passage proceeds in two-measure groups descending a whole step until m. 79, where the symmetrical pattern of descent is broken off. The section passes from D through G, F, E flat, to a six measure drive to a cadence on A major (mm. 88-94/1). (T., 57). M. 94/4 begins a new melody with the same rhythmic pattern as the opening theme of the movement, appearing in soprano, tenor, and bass consecutively. Contrast to the rhythmic turbulence of the preceding measures is offered by the coda-like descending half notes with the upbeat/downbeat rhythmic pattern.



The exposition

closes with the original four note pattern in the tonic (A).

The introduction to the development section (mm. 125/4-133) moves through D minor to B flat major. The rhythm of the first theme of the movement is maintained in the melody which employs descending thirds. Three repetitions of this pattern in different positions lead back to E flat. The fifth repetition goes to A major, the dominant of D minor. This pattern continues to a cadence on V⁷ in D minor. The recapitulation begins here in the original key of D major.

The first several measures are an identical repetition of the opening of the movement. The broken sixth pattern is extended by five measures, and moves through F sharp to a cadence in B major. The transitional themes (mm 205/4-234/2) occur in the keys E minor, B minor and F sharp major. The second theme enters at m. 234/3 on the dominant of D (originally it was on E, V of V). The movement ends with a coda beginning at m. 287. This corresponds to the coda ending of the exposition, but in this recapitulation the coda is extended to end at m. 299 in G major (the subdominant). The coda continues, in G major, as in the exposition, but moves to G minor (m. 311). Beethoven moves to E flat by way of G minor. V₇ in E flat is used deceptively in mm. 318-321/3. It is then respelled as a German sixth (B flat-D-F-G sharp) of D major. Next the E flat becomes an E natural (mm. 318-321), thus supporting the key change. An ascending tonic-dominant pattern leads to the final two accented separated tonic chords.

There is another report than that noted above concerning the motivation for the D minor Largo of Op. 10, No. 3. Beethoven was supposed to have read Goethe's Egmont and been moved to compose the Largo by the narrative of Klärchen's death.(F., 40). Whatever the motivation, it projects a mood of deep and quiet tragedy. Tovey and Fischer describe the Largo as being basically in sonata form. It obviously has some elements of the sonata, but it does not strictly follow this form. The first theme is a nine measure subject

ending at m. 9/1.



This theme

is built on groups of three eighth notes. The movement is in 6/8 time, and the temptation is to feel it in two slow beats, but the tempo must be taken from the thirty-second notes in m. 36, and other similar measures, which must be felt in six. The tempo is quite slow, and each note must be clearly felt, and not passed over in haste. M. 1/2, 3, 4, is related to the primary theme of the last movement, the interval of second followed by a third. (see above, p. 24). The first two measures, a "piano", melody in the uppermost voice over sustained chords, set the mood of the movement.

A transitional theme appears at m. 9, in anticipation of the second theme. (T., 59).



The transitional theme is characterized by both indicated and written in embellishments, and gathers power, leading into the second subject at m. 17. In this subject the intense expression is not as subdued and strong fortissimos sound in contrast to the preceding introspection. The second theme is in the key of A minor, the minor dominant center. The characteristic rhythm of this theme is the dotted eighth and the dotted sixteenth. This section builds to a series of fortissimo-piano motives culminating in a pianissimo section in A minor. After a pause which acts as a deceptive close, the second major portion of the movement, which could be considered the development, begins at m. 30. (T., 59, R., 143).

This section begins in F major, and is melodic over a strong chordal accompaniment. The danger is that it may sound too much like a march. A new motive, by which the tempo of the entire Largo should be judged, occurs at m. 36:



This pattern gradually dies away until the dominant of D minor is reached, and a single voice of this pattern leads to D minor and the reprise of the opening nine-measure theme, introducing the third major section in the manner of a recapitulation. The return is reenforced by *rinforzando* indications and imitation in the bass (m. 46) of the preceding treble three note pattern. The key progressions are slightly altered. M. 49 is E flat major, moving through E flat minor to B flat major at m. 53. Measures 53/4-64/4 are thematically similar to mm. 13/4-25/4, but cadence in V of D minor, rather than in V of V as in the earlier section. M. 65 begins a terminal development in the bass of the first theme with broken-chord treble accompaniment of thirty-second notes. It climaxes at m. 71 when the five-note accompaniment intensifies to a seven-note pattern to be played in the same amount of time as the five-note pattern. The climax is followed by a quiet repetition of the thirty-second pattern of m. 36. The coda is built on the first theme, the three-note pattern, followed by a long hesitating dotted quarter, and ends in a progression of a quarter, eighth, quarter eighth rhythm. The rests evoke a tragic

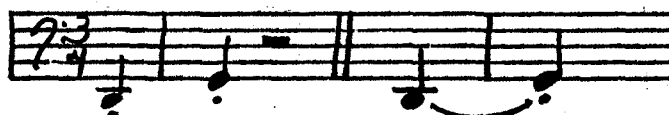
suspense.

The D major opening of the minuet provides graceful relief from the intensity of the Largo. To be most effective, the two movements should be played with no more pause between them than is indicated by the fermata over the eighth rest, and this should have the effect of a breath before the continuation into the Minuet. Rolland considers the Minuet actually to be a scherzo with the beat falling at the beginning of every other measure. (R., 143). If this advice is followed, the tempo may be too fast for the performance of the Trio. The main technical difficulty in this movement is the tempo. It must be such that it will permit a clear performance, at the same tempo, of the triplets in the Trio. (Fr., 85).

The opening consists of a sixteen-measure sequential antecedent-consequent section. The antecedent (mm. 1-9) cadences on the dominant, the consequent (mm. 9-17) on the tonic. This section, as is normal in such movements, is marked with a repeat sign. After the double bar line a new theme appears which is developed in imitation, in sequence in bass, tenor, alto and soprano along the circle of fifths, beginning in F sharp. M. 26 brings back the original theme in an inner voice with the melody somewhat ornamented. The consequent is expanded by sequential repetition of the opening two-bar motive (mm. 34/3-45). This expansion of the opening statement is followed by a short codetta (mm. 45/3-56) in which the opening measures

are repeated twice in the left hand in dialogue with the right. This section is also repeated.

Besides maintaining a steady triplet pattern in the Trio, care must be taken to distinguish between the staccato and the legato in the bass melody. The melodic motive appears as a separated staccato pattern in the first half of the Trio, and as a phrased legato pattern in the second half.



The second half is a melodic and harmonic repetition of the first. The Trio ends on the dominant seventh of D major.

The fourth movement is a rondo in D major with the overall form A B A C A B A. Here, the C denotes a new theme in the development section of the movement. The appearance of a new theme in the development is not uncommon in the sonata form, but in the rondo the divisions are more clearly marked.


The Rondo opens with the appearance of that rhythmic theme which unifies the entire sonata.



The whole fourth movement is built upon this recurring motive. The rests are as structurally important as the notes in this movement; they are part of the theme, and they serve particularly to heighten anticipation and to give the effect of holding one's breath. The mood of the Rondo is playful and exuberant. The theme is stated, a

breathless pause follows, and the theme is lightheartedly repeated. Another breathless pause, and an ascending pattern of successive fourths (mm. 4-5) reach a climax and return to the dominant. Fischer calls the Rondo a game of hide and seek between the repetitions of the theme.(F., 41). The sudden dynamic changes, from fortissimo to piano are noteworthy. In any piece where there is so much thematic repetition, variation must be achieved by other means such as changes in position or changes in dynamics. The second appearance of the theme occurs in a threefold repetition (mm. 5/4-7/1) culminating in a fortissimo repetition of the motive preceded and followed by two brief interjections marked "piano". The entire compass of the first theme reaches from mm. 1-9. A secondary theme, staccato yet melodic, appears in m. 10, and is repeated three times, the third being in an inner voice on I_6 at 16/2. This is the B section of the rondo form. An episode (mm. 16/3-26) leads back to the first repetition of the A, or first theme, section. At the end of this, an unprepared B flat major chord, instead of the expected cadential D major, leads to the C section. Two measures (mm. 35-36) in which the three-note first motive is echoed between the right and left hands, serve to introduce the C section. This section has as a theme a descending right-hand arpeggio, which turns at the bottom and ascends by staccato octaves to a position a third below the original starting point. The theme occurs three times, moving through B flat major, G minor,

and E flat major.(T., 61, 62). At the end of the last repetition, an ascending broken-chord pattern doubled at the octave in the bass, cadences on an incomplete V_7 in F. This is followed by a reappearance of the principal theme in the key of F, the dominant of B flat. Another ascending pattern of broken fourths and fifths doubled at the octave in the bass, which turns at midpoint and descends in broken sixths, cadences in A major, V of D major. This is an expanded version of mm. 3/4-5/1. It is actually a descending pattern of melodic half steps and whole steps.

The third appearance of the A section, in D major, begins at m. 57/4. There should be a feeling of beginning entirely over again after the thematically different C section. This A section is almost a literal repetition of the first A, except that the B episode (m. 66), incorporating the secondary theme, is extended to a length of twenty-one measures, ending on the dominant (m. 87), and the last entrance immediately follows. Here the theme is presented more sparsely, right and left hand answer, but do not accompany each other. The coda begins at m. 96. The three note pattern still predominates, appearing in a combined three and four note pattern:  accompanied

by a similar melody in the bass, created by the uppermost notes of the pattern.



This culminates in a fortissimo chord followed by a little cadenza of broken seconds and thirds to a dominant note. The final chord is postponed; the theme quietly appears in G minor. A striking pianissimo four measure episode follows. It is perhaps related to the episode in the first movement (mm. 107-114, 289-299), since both occur in the coda, both are rhythmically slow moving, after long rapid passages, and both lead to the final tonic after passing through several remotely related keys. The final eight measures present the three-note motive (mm. 110-112/2) in stepwise descending sequence in the bass, arriving finally on E. The bass in mm. 114-115 is a motivic interplay between the theme on F sharp and the theme on G. All this is accompanied by a four measure chromatic (although not purely chromatic) scale in the right hand. The accompaniment of the last four measures is a broken tonic chord figure descending to the single final note, D. The coda adds a serious thought to an otherwise generally light movement, and the sonata ends quietly.

Brahms has often been described as the classical composer of the Romantic era. This generalization has some truth, for a study of his last works for piano, Op. 79, 116, 117, 118, 119, reveals pieces which even though they are of an abstract and concentrated nature, exhibit some form, in the sense of thematic repetition and harmonic organization. They are in a free form and bear the names of Capriccio, Intermezzo,

Rhapsody, Ballade, and Romance. For the most part they are short, with little motivic development, except the Rhapsodies. (E., 41).

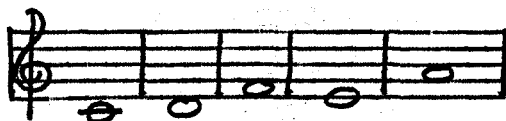
Brahms' Intermezzi are usually short, slow (with the general tempo marking of Andante), and express a serious, contemplative mood.(E., 41). The Capriccii have a more lively character and a quicker tempo. The one Romance falls in the same category as the Intermezzi, while the Ballades and Rhapsodies are grouped with the Capriccii.(E., 41). Brahms' piano compositions fall into three periods, the symphonic, the technical, and the contemplative periods.(E., 25, 33, 40). The works of the symphonic period give the impression of having been composed for an orchestra, then arranged for piano, two hands.(E., 28). The works of the technical period are variations, sometimes subtitled "studies", and culminate in the two books of the Paganini Variations.(E., 33. 150, 159). After the Paganini Variations, Brahms composed no piano works for thirteen years.(M., 207). In 1879, Op. 76, the first of his piano compositions of the contemplative period, were published.(M., 255). After the publication of Op. 79 again a long period, twelve years, passed before the publication in 1892 of the last works of this period, and the last piano works Brahms composed, the Op. 116-119.(E., 13). These last piano works were considered an innovation, a new style, remarkable for their completeness in such a concentrated form.(E., 42).

The Capriccio in F sharp minor, Op. 76, No. 1, creates

a mood built on only one theme, made of two parts.



The first part, which appears more often than the entire theme, is quite reminiscent of the beginning of the well-known Fux cantus: Certainly Brahms



would have known this theme, since he, like other composers, assiduously studied the works of the past. Although the theme of the Capriccio is short, Brahms expands it by sequence (mm. 64-72), augmentation (mm. 38-41), inversion (mm. 38-48), and dialogue between two voices (mm. 26-38). The beginning of the Capriccio is marked "Un poco agitato, Unruhig bewegt". The piece should seem to begin out of nowhere, rising from the low F sharp, moving restlessly to the first chord, on VI, m.2. The first thirteen measures are an anticipation of the theme; it appears in a fragmentary, inverted, and concealed form. These opening measures set the prevailing mood of the piece; a restless, mysterious, and searching mood until, at least, the appearance in the last twenty-two measures of the major key, and a sense of arrival. The rhythm should be felt in a slow two, the tempo being judged by the moving sixteenth notes. Brahms never gave a metronome marking for his works, stating that "Do you think I'm such a fool as to play them the same way every day?" (F., 93).

The theme enters in its real form at m. 14, and at m. 18 in its first repetition a step higher. The second part of the

theme (mm. 16-17) is again reenforced by repetition, leading in a section of thematic dialogue between the two outer voices. The dialogue, m. 26, utilizes only the first four notes of the theme. A stringendo designation hurries the section back to the tonic, which is marked by four measures of the inverted theme in augmentation, m. 38-41, each thematic note being a dotted half note. There are no definite cadences in this piece; each different treatment of the theme flows into the next. At m. 42, the complete theme, inverted, appears in an inner voice leading into twelve measures, mm. 52-64, that repeat the first thirteen measures of the piece, only the distribution of the parts and the location of the fragmented theme are somewhat varied. Here the theme appears in an inner voice rather than in the upper voice. Measures 64-72 present the four note motive in sequence of three, the third being the complete theme, moving to F sharp major. In an inner voice in the final fourteen measures, the theme is also heard in sequence, accompanied by the arpeggios which opened the piece. Two calm F sharp major, melodically descending a third, close the piece.

The Intermezzo in A minor, Op. 76, No. 7, is probably one of the shortest Brahms piano works, being only forty-seven measures long, without repeats. This is the most purely lyrical of the three Brahms works on my program. The piece is in A B A form, the A being an eight measure introduction, which is repeated as a conclusion, and the B being the longer melodic central section. This Intermezzo was a favorite of Brahms' friend, Elizabeth von Herzogenberg.

After hearing the Intermezzo, she begged Brahms for a copy of it, and when he was lax in replying she sent him the following poem composed to the melody of the central section as she remembered hearing it. (E., 192).

"Ach! haben Sie Erbarmen
Einmal doch mit mir Armen
Und schicken Sie mir endlich
Die ersehnten Intermezzi"

After receiving the poem Brahms dedicated the Intermezzo as "Romanze für 2 zarte Frauenstimmen und 2 zarten Frauenzimmern gewidmet." (E., 190).

The Intermezzo should be performed simply and straightforwardly, with special attention to the indicated phrasing of the melody in the central section. The A theme appears three times in that section. The melody of the B section should have a floating quality, achieved by the phrasing, with each rest having the effect of a breath and an anticipation.



The melody eominates a seven-measure passage, marked with a repeat sign. Following are four measures which keep the rhythm, but not the melody, of the B section. Two measures of distorted rhythm prepare for a $3/2$ measure, leading back into the melodic theme. Here the theme reaches new heights, climaxing in an A minor chord (m. 29). Another $3/2$ bar prepares for the repetition of the entire section. Two measures of retard introduce the final A section.

The Capriccio in D minor, Op. 116, No. 1 is an energetic piece marked by displaced accents. This work has three principal themes; the first appearing in mm. 1-16, the second in mm. 21-36, and the third at mm. 37-53. Each of these ignores bar lines, introducing accents to throw off the normal beat. The second theme occurs both in the treble and the bass nearly simultaneously, with the treble only an eighth beat behind the bass. The eight measure pattern of the first theme is repeated, leading into another repeated eight measure pattern of theme II. Following is theme III, a four measure pattern which is repeated four times in sequential fashion (mm. 37-53) cadencing on the tonic, and leading back into theme I. The restatement of theme I is followed by thirty-six measures of melodic and harmonic variation on it, with the third beat accented to distort the normal accentuation. In the variation section, mm. 83-99 bring an enharmonic change from G sharp major to A flat minor, which leads to G flat minor and B flat minor. Theme III then returns in B flat minor (mm. 103-131), followed by theme II (mm. 132-148), and then again theme III (mm. 148-170) cadencing on V in D minor, signaling the return of theme I. The fifth measure of theme I is extended here so as to incorporate three apparent two-beat measures (ignoring the bar lines) in the rhythm of the three beat measures (mm. 185/3-187/2). A sixteen measure coda-like passage (mm. 192ff.) end the piece. (M., 261). The coda has two ascending passages in both hands (a third apart) using the rhythm of theme I and progressing upwards by a sixth with each

leap. The Capriccio ends triumphantly on a V-I cadence in the minor key. Even though the Capriccio contains three separate identifiable themes, it is a tightly unified piece, based throughout on the one three beat rhythmic germ.

The Capriccio in D minor concludes the program. An attempt was made to balance the program not only by choosing works from different historical periods, but also by choosing works of contrasting nature. Therefore the two Scarlatti works both contrast and complement each other, in mood and in key. The Bach and the Beethoven pieces stand alone, and possess their own individual characters. Finally, three different moods are represented by the Brahms^e pieces; intensity and searching, lyric simplicity, and dynamic exuberance.

BIBLIOGRAPHY

- Apel, Willi, Harvard Dictionary of Music, Cambridge, Mass. (H.D.M.)
- Bodky, Erwin, The Interpretation of Bach's Keyboard Works, (Bod.)
Cambridge, Mass., 1960.
- Donington, Robert, The Interpretation of Early Music, (D.)
London, 1963.
- Evans, Edwin, Handbook to the Pianoforte Works of Johannes (E.)
Brahms, London, (n.d.).
- Fischer, Edwin, Beethoven's Pianoforte Sonatas, London, 1959. (F.)
- Friskin, J., and Freundlich, I., Music for the Piano, New (Fr.)
York, 1960.
- Harding, H. A., Analysis of Form as Displayed in Beethoven's (H.)
32 Pianoforte Sonatas, New York, (n.d.).
- Hutcheson, E., and Ganz, R., The Literature of the Piano, (Hu.)
New York, 1949.
- Kirkpatrick, Ralph, Domenico Scarlatti, Princeton, N. J., (K.)
1953.
- Murdoch, William, Brahms, New York, (n.d.). (M.)
- Newman, William, The Sonata in the Baroque Era, Chapel (S.B.E.)
Hill, 1959.
- Newman, William, The Sonata in the Classic Era, Chapel (S.C.E.)
Hill, 1963.
- Rolland, Romain, Beethoven, London, 1930. (R.)
- Schauffer, R. H., The Unknown Brahms, New York, 1933. (Sch.)
- Shedlock, J. S., The Pianoforte Sonata, London, 1895. (Sh.)
- Spitta, Philip, Johann Sebastian Bach, Vol. II, trans. (Sp.)
Clara Bell and J. A. Fuller-Maitland, New York, 1951.
- Tovey, Donald Francis, A Companion to Beethoven's Pianoforte (T.)
Sonatas, London, 1931.

MUSIC

- Bach, Johann Sebastian, Forty-eight Preludes and Fugues, (B.)
Vol. II, ed., D. F. Tovey.
- Brahms, Johannes, Klavierwerke, Band II, Peters Edition, (Br.)
ed., Sauer.
- Beethoven, Ludwig, Sonatas, Vol. I, Schirmer Edition, Urtext (Be)
- Scarlatti, Domenico, Complete Works, Vol VI, Ricordi (Sc.)
Edition, ed., Longo.