Graduate Recital

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GRADUATE RECITAL

by

Marilyn J. Williams

Report of a recital performed in partial fulfillment of the requirements for the degree of

MASTER OF MUSIC

in

Applied Music

UTAH STATE UNIVERSITY
Logan, Utah

1969
ACKNOWLEDGMENTS

I wish to express my deep appreciation to the members of my committee: Professor Irving Wassermann, Dr. Max F. Dalby, and Dr. Alma Dittmer. I am especially indebted to Professor Wassermann for his excellent instruction and kind encouragement. I also wish to thank my husband and children for their assistance and understanding during the preparation of this recital.
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INTRODUCTION

The master's recital in piano customarily includes works from the Baroque, Classic, Romantic, and Twentieth Century Periods. The recital presented has conformed to these requirements with works by Bach, Beethoven, Chopin, and Debussy.

The partita, sonata, and nocturne represent musical forms which reached their ultimate development in the works of Bach, Beethoven, and Chopin, respectively, during the periods in which they were composed. So great was the genius of these composers that their names will always be intimately associated with these musical forms. Whereas the preceding forms were climaxed by the compositions of Bach, Beethoven, and Chopin, Debussy originated Impressionism in music.

The evolution of the partita, sonata, nocturne, and Impressionism comprises a significant and interesting milestone in musical history. The following discussion describes the historical development of these forms with particular emphasis on the specific contribution through which the composer brought everlasting greatness to the form.
Partita in B Flat Major .............. Bach
Praeludium
Allemande
Corrente
Sarabande

Menuet I
Menuet II
Gigue

Sonata, Op. 31, No. 1 in G Major ........ Beethoven
Allegro vivace
Adagio grazioso
Rondo

INTERMISSION

Nocturne, Op. 55, No. 1 in f minor ........ Chopin

Children's Corner ...................... Debussy

Doctor Gradus ad Parnassum
Jimbo's Lullaby
Serenade for the Doll

The Snow is Dancing
The Little Shepherd
Golliwogg's Cake-walk

In partial fulfillment of the graduation requirements for the Master of Music Degree in Applied Music.

Chase Fine Arts Center
Concert Hall
Friday Evening
April Eighteenth
Eight O'Clock
PROGRAM NOTES

Partita in B Flat Major Johann Sebastian Bach (1685-1750)

The Baroque suite or partita is composed of a series of dance pieces which change in tempo or meter yet preserve unity throughout. Each composed three sets of six suites each: the French and English Suites, and the six Partitas. The six Partitas were composed separately between 1726 and 1730 and published by Bach himself in 1731 as Part I of the Clavierübung. The Partitas were more adventurous than anything he ever wrote. In the first Partita Bach utilizes the free Praeludium before the Allemande, then inserts two Menuets before the Gigue. This partita displays the ingenuity and imagination of Bach and is an excellent example of the heights to which the composer developed the Baroque suite.

Sonata, Op. 31, No. 1, in G Major Ludwig van Beethoven (1770-1827)

Ludwig van Beethoven composed 32 sonatas for the keyboard. Considered to be the most superb examples of this musical form ever composed, the sonatas uncover heroic, joyous, reflective, and tragic emotions for the listener. The Sonata, Op. 31, No. 1, in G Major, published in 1803, was one of his major works during the "period of realization." It was during this period (1802-1816) that many of his sonatas, including some of his masterworks, were composed.
Nocturne, Op. 55, No. 1, in f minor

Frederic Chopin (1810-1849)

The nocturnes or "night music" of Frederic Chopin capture an endless number of moods—sadness, melancholy, nostalgia, reflection—all poetically constructed to mirror the innermost emotions of the composer. The term "nocturne" was first employed for keyboard compositions by the Irish composer John Field (1782-1837), and it was the atmosphere and nostalgia of his works that inspired Chopin, at 17, to compose the first of his 19 nocturnes. The Nocturne, Op. 55, No. 1, in f minor is one of his most beautiful and expressive works in this form.

Children's Corner

Claude Debussy (1862-1918)

Claude Debussy was the father of musical Impressionism. He derived inspiration from Impressionistic paintings and Symbolist literature, and from these arts adapted color, shadow, subtle contrast, and half-tones to his music. Debussy painted striking musical portraits ranging from landscapes to cathedrals; from quiet pools to the heavens; from the moon to toys in a nursery. The delightful Children's Corner, composed 1906-1908, found inspiration in the world of a small child. Three of the pieces, Jimbo's Lullaby, Serenade for the Doll, and Golliwogg's Cake-Walk, were composed in honor of three inhabitants in the nursery of his young daughter. The composition was dedicated "to my dear Chou-Chou, with the tender apologies of her father for what is to follow."
ANALYTICAL PROGRAM NOTES

Development of the Partita and Suite During the
Seventeenth and Eighteenth Centuries

The suite describes a cycle or series of dance pieces which change in tempo or meter yet preserve unity throughout.¹ The beginnings of this form can be traced to the paired dances written for the lute beginning about the 14th century in France, Germany, and Italy. Instrumental music of the day reflected the existent forms, namely, the music of the dance. Hence, the dance was used more and more, stylized, connected into suites, thus resulting in one of the first forms of absolute music. By the 16th century the suite was one of the most widely used forms of instrumental music.

The Italians' special contribution to the early suite lay in their chamber music, especially the sonata da camera.² These were primarily suites for chamber groups. Nevertheless, a few Italian masters, notably Girolamo Frescobaldi (1583-1643), cultivated the keyboard suite. Frescobaldi's particular contribution to the suite consisted of combining the ballo with the corrente, and occasionally adding a passacaglia as a third movement.

The later suite employed many movements including both the current dances and other free forms such as toccatas, fantasias, preludes, and...


variations. Construction was (excluding the overture or prelude) in bipartite form involving a musical structure separated into two general sections, with each section marked for repetition if desired. The first section had one theme, and toward the end of the first section there occurred a modulation to the dominant or relative major key. In the second section the theme was further developed or varied, then modulated back to the original key.

The golden age of the suite extended from about 1600 to the death of J. S. Bach in 1750. During this time instrumental music gained a predominance over vocal music which it has never relinquished.\(^3\) The suite now tended toward development for solo instruments, chiefly the harpsichord, clavichord, or organ.

The suite consisted, for the most part, of four standard movements: allemande, courante, sarabande, and gigue.\(^4\) The allemande originated in France or the Netherlands and appeared in the suite as a solemn movement, usually in double time but often in quadruple time. It consisted of two sections, each usually played twice. The courante of French origin was a dance of rather fast tempo in ternary meter. The Italian corrente utilized a running melodic line supported by chords. The sarabande was a popular dance of Spain which soon spread throughout the continent. It was slow and written in ternary meter. The gigue, a gay, sparkling dance of English origin, is almost always in triple meter.

The French keyboard suites tended toward greater individual freedom in that dance types differed from those currently in vogue. Personal fancy was used in developing the succession of movements.

\(^3\)Ibid., p. 26.

\(^4\)Gillespie, pp. 40-41.
Jacques Champion de Chambonnières (1601-1672) was one of the great French masters of the clavecin. Although his suites tended to follow the standard classical order already described, he did not limit himself to these particular forms. Other French composers included preludes, gavottes, menuets, and variations. Suites were even composed of several pieces with illustrated titles.

François Couperin (1668-1733), also called "Couperin le Grand," brought freedom of expression in the suite to new heights. His movements were not arranged in any particular order, in contrast with preceding works. He combined French elegance and clarity with Italian expressive power and richness.

The creation of the classical suite must be credited to Johann Froberger (1616-1667). A student of Frescobaldi, he profoundly influenced the development of the suite in Germany. He omitted the gigue in his early works, but later added it, though placing it between the allemande and courante. After Froberger's death the gigue was moved by succeeding composers to its familiar place in concluding the suite.

By Bach's time, Johann Kuhnau (1660-1722) had added the classical or "French" touch by including the aria, menuet, or bourree in the middle, thus giving a lighter touch to the suite.

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5 Beck, p. 33.
6 Ibid., p. 36.
Contribution of Johann Sebastian Bach to the Development of the Baroque Partita and Suite

For each particular musical form, one great master usually appears who summarizes all that has preceded and adds true greatness to the form. Johann Sebastian Bach (1685-1750) developed the suite to exciting heights and composed the greatest examples of this musical form ever written. Bach deliberately composed a suite in its entirety. To a point he retained the four standard movements, but he, like others before him, freely added extra movements and greatly expanded their use.

In the "French Suites" for harpsichord Bach inserted, between the sarabande and gigue, richly contrasting movements of two menuets, air and menuet, menuet, trio and anglaise, gavotte, menuet and air, gavotte, bourree and loure, gavotte, polonaise, and bourree and menuet. The "English Suites" all start with preludes, and some have two instead of one courante or sarabande. The giques always come in pairs.

The six Partitas of Part I of the Clavierübung (printed 1726-1731) are classic examples of the genius of Bach and of his particular contribution to the culmination of the development of the suite. These were more adventurous than anything else he ever wrote. Each Partita is headed by a different introductory movement—praeludium, sinfonia, fantasia, (French) ouverture, praeambulum, and toccata, respectively. The structure and arrangement of the movements demonstrate Bach's complete independence of expression. The first Partita has two menuets between the sarabande and gigue; the second does not have a

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8 Beck, p. 52.

gigue at all but ends in a capriccio preceded by a rondeaux. In the other Partitas the movements inserted between the sarabande and gigue include the burlesca, scherzo, menuet, tempo di minuetto, and tempo di gavotta. The fourth and sixth Partitas also include an aria and an air between the courante (4) or corrente (6) and the sarabande.

Bach’s dance movements are of endless variety. He freely used French, English, and Italian styles. His quiet movement was always the sarabande while his giques were of the fugato style.

Partita in E Flat Major

Johann Sebastian Bach (1685-1750)

Partita No. 1 in E Flat Major consists of seven movements: praeludium, allemande, corrente, sarabande, menuet I, menuet II, and gigue. The number and arrangement of movements demonstrate Bach’s freedom in experimentation and development of the suite. The individual movements conform to previously established concepts in that each movement (except the praeludium) consists of two sections, each marked for repetition.

The praeludium is played andante. The theme is stated in the treble with a sustained and legato moving bass. The theme is then restated in the bass, gradually working back into the treble where the right hand again has the melody in the tenth measure. The theme is restated from measures 10 to 16, then returns briefly to the bass before closing in forte to a brilliant climax. The praeludium is embellished with frequent trills.

The allemande is a florid allegro with the theme in the treble. This piece typifies the dance. The bass is mostly sustained by eighth notes but joins in the tempo of the treble in measures 12 to 15 and 27 to 30.
The corrente is a rhythmic dance. The triple meter is sustained throughout, carried forth primarily in the treble but alternating to the bass on occasion so that the meter is never lost.

The short sarabande is Bach's repose among the parts of this partita. Even the thirty-second and sixty-fourth notes are relatively slow. The piece is embellished with mordants and trills. The bass is simple and only becomes moving in measures 21 and 22.

The menuet I follows in flowing \( \frac{2}{4} \) time. The graceful melody is accompanied in the bass by quarter notes played non troppo legato.

Menuet II is only two lines, each repeated, giving a restful pause before the gigue.

The gigue portrays a gay, sparkling dance with rapid interplay between the right and left hands. The first section begins and ends softly; the second is played in brilliant forte.

**Development of the Sonata**

The term "sonata" appears to have been first used as a contradistinction to "cantata". "Sonata" was derived from the Italian, suonare, to play, in contrast with the cantata, which was sung.\(^\text{10}\) The basic form of the early sonata was harmonic rather than contrapuntal.

The keyboard sonata is said to have had its origin in the Sonata in E Flat by Kuhnau, published in 1695.\(^\text{11}\) Kuhnau was cantor at St. Thomas' Church in Leipzig just before J. S. Bach held that position. Kuhnau was one of the first composers to adapt the form of the church


sonata to the harpsichord. The most interesting sonatas by Kuhnau were a set of six *Biblischer Historien* (Biblical Sonatas, 1700) composed for the harpsichord and organ. These were programmatic works adapted from dramatic scenes from the Old Testament: *The Fight Between David and Goliath, Saul Cured through Music by David, Jacob's Wedding, The Mortally Ill and then Restored Hezekiah, The Savior of Israel/Gideon,* and *Jacob's Death and Burial.* Each sonata was prefaced with an explanatory text. Of the sonatas, *The Fight Between David and Goliath* is still occasionally performed.

A contemporary of Kuhnau, the Italian, Domenico Scarlatti (1685-1757), composed hundreds of keyboard miniatures for the harpsichord. His sonatas are primarily in one movement with two sections, each marked for repetition if desired. The sonatas were short and concise, somewhat like the études of Chopin in that one particular technical device or figuration was exploited. The sonatas were usually based on one theme, although two or even three themes were sometimes involved. Scarlatti's artistic inventions were the beginnings of the *sonata-allegro* form which was to see fulfillment in C. P. E. Bach, Haydn, and Mozart.

Johann Sebastian Bach's three most gifted sons survived him by more than 30 years. Each was an excellent musician who contributed markedly to the development of the sonata.

Carl Phillip Emmanuel Bach (1714-1788) is chiefly known for his six *Prussian Sonatas,* six *Württemberg Sonatas,* six *Sonatas with Varied Reprises,* six *Sonatas "a l'usage des Dames,“* and *Clavier-Sonaten fur Kenner und Liebhaber.* Emmanuel played an important role in the creation

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12 Gillespie, p. 69.

13 Shedlock, pp. 82-102.
of the keyboard sonata. Most of his works were composed in three movements—fast, slow, fast. Some were in binary form like those of his predecessors. Others, more forward looking, developed two themes and then a recapitulation of these themes. The sonatas were constructed to place more emphasis on expressive detail. Emanuel continuously innovated, creating fantasy-like movements unlike the existing conventional sonata movement forms. His tonal relationships were unorthodox. Only the first movement was in a minor key. He used long cadenzas or other passages with no bar lines. His sonatas sometimes utilized unusual modulations and changes of key.

Wilhelm Friedmann Bach (1710-1734) wrote more like his father. Yet he, too, was open to new ideas and exploited contrasting themes, new figurations, and contrasts in tempo within a single movement. His brother, Johann Christian Bach (1735-1782) wrote 70 sonatas for the keyboard. He was the first person in England to play a concert on the newly developed piano. Johann Christian stands nearer to the Classic Period of the sonata than either of his two brothers.

Joseph Haydn (1732-1809) continued the development of the keyboard sonata. Although Haydn was not a pianist, he nevertheless composed more than 50 piano sonatas. He composed only three piano sonatas during the last 20 years of his life.

Haydn, a contemporary of Mozart, experimented more than the latter with the sonata. Whereas Mozart, with three exceptions, composed strictly three movement sonatas, Haydn had nine sonatas with two movements and two with four movements. Only five of his sonatas are in a minor key.

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14 Gillespie, pp. 149-150.
In the first movement of his more mature sonatas, Haydn frequently used two themes.\textsuperscript{15} The middle movements varied from two-part song form to \textit{sonata-allegro} form. He was the first to introduce the variation in the slow movement. The Haydn sonata had a clear thematic structure. He emphasized lyricism and ornamentation and favored the theme and variation. His final five sonatas had expressive freedom unusual for their time. Haydn employed every sonata form which he had ever encountered.

Wolfgang Amadeus Mozart (1756-1791) explored the expressive qualities of the newly developed piano. He developed bridge passages which linked one theme to another. His \textit{Sonata in C minor}, K 451, was one of the finest of the Classic Period. In style, dynamics, and contrasts of themes, it bridges the gap to the sonatas of Beethoven.

\textbf{Development of the Sonata under Ludwig van Beethoven}

Ludwig van Beethoven (1770-1827) was perhaps the greatest musical genius of all time. His sonatas are divided by most authorities into three periods: period of imitation—up to 1802; period of realization, 1802-1816; and period of contemplation, 1816-1827.\textsuperscript{16} He composed 15, 12 and 5 sonatas during each period, respectively.

His early sonatas were usually written in the classic form. During this period he gradually replaced the \textit{menuet} with the \textit{scherzo}, a more lively, capricious movement. The \textit{Sonata Op. 26 in A Flat Major} (1801) was unusual in that no movements were written in \textit{sonata-allegro} form. Instead, the sonata utilized a theme and five variations. Beethoven innovated and rearranged the order of movements. Gradually the purpose

\textsuperscript{15}Ibid., p. 162.
\textsuperscript{16}Ibid., p. 179.
and spirit of the sonata began to change as Beethoven uncovered heroic, joyous, or tragic emotions for the listener. One of his masterpieces of the first period was the Sonata Op. 7 in E Flat Major.

Beethoven's specific contribution to the sonata during the first period was a more stately first movement. The development section was more thoughtfully constructed. The rondo was brought to near perfection.

During the second period, Beethoven gave complete liberty to his imaginative powers. It was during this period that he wrote many of his masterworks. Further mechanical improvement on the piano permitted Beethoven to exploit this instrument. He employed more staccatos and trills. He composed sonatas with two, three, and four movements. In one sonata the slow movement was eliminated. Two pieces, Sonata Op. 53 in C Major (Waldstein Sonata) and Sonata Op. 57 in f minor (Appassionata), were major sonatas of this period.¹⁷ The latter sonata was Beethoven's greatest to date and represented the climax of his keyboard writing in this form. For the first time he omitted repeat marks in the first movement exposition.

During the third period Beethoven composed only five keyboard sonatas, the last written five years before his death.¹⁸ In these he released the extraordinary fantasy of his mature musicianship. Fugues and dramatic recitatives appeared. Polyphonic writing became more frequent and complex. Harmonic concepts were more daring. Sonata Op. 110 in A Flat Major is one of his most expressive works and combines all of the ultimate features of his greatness: expressive development, development, and

¹⁸Gillespie, p. 188.
liberty in form, and the dramatic recitative and fugue. His genius lies in his sonatas, especially those from the second and third periods. He brought forth a new era and opened the door for Brahms, Liszt, Schumann, and others.

Sonata, Op. 31, No. 1, in G Major

Ludwig van Beethoven (1770-1827)

The sonata is composed of three sections: allegro vivace, adagio grazioso, and rondo.

Allegro vivace. The first group is played in G major with the theme boldly stated with a series of chords which lead to 13 measures of turbulent runs played in octaves. The theme is then restated followed by a passage leading to the second group in B major and b minor. The second group extends from measure 66 to 111, after which it returns again to the original theme. The second theme is then restated followed by a final return to the original theme.

Andante grazioso. This slow movement is the most diffuse and ornate ABA movement in all of Beethoven’s works. Written in G major in \( \frac{2}{8} \) time, the andante features several brilliant runs and arpeggios. A middle episode with a new melody arises at measure 35, then recapitulates to bars 1 to 34 with livelier accompaniment and enhanced ornamentation. The andante closes with a short coda extending from measures 99 to 119.

Rondo. The rondo returns to G major in sonata-rondo form, recapitulating its First Episode like a Second Group and containing considerable development in its Second Episode. In the final coda the brisk tempo is interrupted briefly by a three-measure adagio, a

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three-measure Tempo I, followed by another eight-measure adagio before closing with a presto. The piece closes in a playful dialogue ending in eight bars of tonic chords punctuated by gaps, with a silent last bar completing the period.

**Development of the Nocturne**

The term "nocturne" (Italian, notturno) may be translated as "a night piece" or "night music."\(^{20}\) Haydn and Mozart employed the nocturne solely as orchestral music utilizing woodwinds and other instruments capable of producing soft, dreamy music.

The Irishman, John Field (1782-1837), first composed and published nocturnes for the piano.\(^{21}\) It was he who first employed the term "nocturne" for keyboard compositions. Field, together with Frederic Chopin (1810-1849), perfected this musical form for the piano. Field is today remembered almost solely for his nocturnes.

Chopin was early entranced by the atmosphere and nostalgia of Field's nocturnes. He composed the first of his 19 nocturnes at 17, ten years before Field died. Today, Field's nocturnes are considered monotonous when compared to those of Chopin. Chopin's nocturnes utilize a number of moods—sadness, nostalgia, melancholy, reflection—all poetically constructed to mirror the innermost emotions of the composer.

The nocturne generally comprises an elaborate melody supported by undulating, broken figures in the bass. Although the basic ternary

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\(^{20}\) Leichtentritt, p. 62.

form ABA is used, the theme's restatement is often varied through Chopin's unique ornamentation. Many of the melodies have an initial downward sweep which provides a pensive and melancholy atmosphere.

The nocturnes are not noted for their dramatic effect with the exception of Opus 48, No. 1, in c minor in which the middle section contains a lavish climax and continues turbulent in the third section. The nocturnes are best described as being lyrical perfections.

Nocturne, Op. 55, No. 1, in f minor

Frederic Chopin (1810-1849)

The Nocturne, Op. 55, No. 1, in f minor was composed in 1843 and published in 1844.²² This lovely piece begins in ABA form in which the simply stated original A theme is embellished slightly at each recapitulation, first by triplets and by varying the ornamentation following the trills. The second restatement of A adds a measure containing septuplets, and the ornament after the final trill is again varied. The middle section is more agitated and builds to a climax over the impelling drive of a figure in alternated triplets and single notes. A four-measure bridge leads into a brief restatement of A before the quickening tempo which precedes the final four measures of chords.

Debussy's Influence on Impressionism in Music

Claude Achille Debussy (1862-1918) brought Impressionism to music. Like the other musical greats, he did not accept previous keyboard restrictions but devised different pianistic techniques and coloristic devices.²³ His compositions were influenced by other arts. His


²³Gillespie, pp. 330-337.
imagination was not bounded by the musical world, for he derived creative inspiration from Impressionistic paintings and Symbolist literature. From the painters he brought color, shadows, and subtle contrasts into musical expression. The Symbolists contributed the turn of phrase, half tones, and beauty for beauty's sake. Impressionism was not developed from a style already extant; it was new, and Debussy was its father.

Debussy's use of harmony challenged all accepted writing practices. He used dissonance freely. Sevenths, ninths, and elevenths appeared on the dominant or other degrees of the scale. He used various altered chords or else a sustained chord with superimposed, foreign harmonies to lend a flavor to polytonality.

Melodies were sometimes modal, sometimes pentatonic. Modulation was enhanced by many passing and nonharmonic tones. His musical form was considered strange by his contemporaries.

As Debussy grew older, his music became more intimately expressive, but his basic techniques of composition remained essentially as he had established then prior to 1900. His style was formulated toward the end of the 19th century. A typical example of his mature style was Pour le Piano. After this he published a new piano collection almost yearly.

Although his Impressionistic compositions are primarily French, Debussy turned his considerable talent to other cultures with equal success. In Pagodes he looks to the Orient, and in Soiree dans Grenade he paints a portrait of Spain without utilizing even one bar of Spanish folk music. Typical of his musical portraits are (in English)

24 Gillespie, p. 333.
Reflections in the Water, Bells through the Leaves, And the Moon Descends on the Ruined Temple, Goldfish, and Children's Corner. 

The genius of Debussy rests primarily in two volumes of preludes—12 pieces in each. These paint striking musical portraits ranging from dances to landscapes and cathedrals. Most are devised to create atmosphere; all provide a profusion of new sounds calculated to paint a visible image in the mind of the listener.

Children's Corner

This delightful work, composed 1906-1908, was dedicated to his young daughter—"to my dear Chou-Chou, with the tender apologies of her father for what is to follow." Children's Corner was first performed in public in 1908 by Harold Bauer. Three of the pieces, Jimbo's Lullaby, Serenade for the Doll, and Collinog's Cake-walk, were named in honor of three inhabitants of Chou-Chou's nursery. The titles are all in English, reflecting, perhaps mischievously, the Anglomania current in France at that time. His wife insisted that their daughter be attended by an English nanny in surroundings as English as possible.

In Doctor Gradus ad Parnassum one imagines a child seated at the piano confronted by the difficult exercises of Clementi. This animated piece begins in C major, modulates to two brief slow movements in B flat major and D flat major, respectively, then returns to a recapitulation of the vigorous Tempo I in C major.

Jimbo's Lullaby suggests a cradle song for a toy elephant. The introduction begins in the bass, with typical low tones associated with

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large animals, and proceeds in slow plodding time, suggesting the movement of an elephant. The piece ends softly as though the little elephant had at last fallen asleep.

Serenade for the Doll is a tribute to the most cherished possession of any little girl. The allegretto movement in E major suggests a little girl playing with her doll. The second movement is more somber; perhaps the doll has become ill and is being nursed back to health. The return to E major signifies all is well. The piece ends softly in a rocking rhythm, which suggests the doll is being rocked to sleep in a cradle.

The Snow Is Dancing reflects a child's thoughts as she watches falling snowflakes through a window. The piece is animated throughout, suggesting the millions of snowflakes which touch the ground in rapid succession as she watches. The extensive use of staccato perhaps marks the touching of individual flakes on the window pane.

The Little Shepherd is another toy, perhaps one brought out at Christmas as part of the nativity scene. This delicate little piece alternates between what appears to be a little shepherd piping to his sheep and an animated movement suggesting lambs gamboling on the meadow.

Gollieogg's Cake-walk paints a portrait of a mechanical wind-up toy doing a grotesque dance. The six measures before the change to G flat and before the return to E flat suggest that the toy has run down and has had to be rewound.
CONCLUSIONS

The recital was most beneficial to the writer as a teacher. Four years of private study preceding the recital provided fresh insight on the student-teacher relationship which must exist for effective teaching. The concentrated practicing and memorizing required to prepare this recital will prove invaluable in training the writer’s own students in more meaningful practice techniques and effective methods of memorization. After preparing a graduate recital, one can more fully appreciate the problems of preparing young students for public performance.

Through this recital the writer feels she has attained more confidence and poise when performing. The writer more fully appreciates the mental and physical requirements necessary to prepare music for public performance. Much of this increased confidence was attained by performing individual pieces before friends for several weeks prior to the recital.

The recital and the private study which preceded it greatly enhanced her musical capabilities. The pieces chosen for the recital were particularly challenging because of their technical requirements such as fingering, technique, and interpretation. Such compositions provided the writer with a very broad musical spectrum which was most beneficial in improving overall musicianship.

The writer is grateful that the recital is part of the graduate program. She also wishes to thank the Fine Arts Department for providing facilities for this recital.


