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GRADUATE RECITAL

by

Saralyn M. Gibson

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

of

MASTER OF MUSIC

in

Music

UTAH STATE UNIVERSITY
Logan, Utah

1972

ACKNOWLEDGEMENTS

The author would like to acknowledge the guidance and understanding from the members of her graduate committee: Professor Irving Wassermann, Dr. Max Dalby, and Dr. Alma Dittmer. The utmost patience and consideration was given by these people despite the many problems which came up for the author, creating enormous time lapses in preparation for this degree.

Saralyn M. Gibson

UTAH STATE UNIVERSITY

Logan, Utah

DEPARTMENT OF MUSIC

1972 - 73

Graduate RecitalSARALYN GIBSON, PIANO

Sonata in F Sharp Major, Op. 78 Beethoven
 Adagio cantabile -- Allegro ma non troppo
 Allegro vivace

Italian Concerto Bach
 Allegro
 Adagio
 Presto

Sonata No. 3 Hindemith
 Ruhig bewegt

Polonaise-Fantaisie in A Flat Major Chopin

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

Chase Fine Arts Center
 Concert Hall
 Sunday Afternoon
 July Second
 Three O'Clock

BRIEF PROGRAM NOTES

Italian Concerto by Johann Sebastian Bach

J. S. Bach, in his Italian Concerto, has the solo keyboard carry on a dialogue with itself. The work appeared in 1735 in Bach's Clavierübung, Volume II, which had to excuse its printed existence by explaining that it had instructional value. And so, along with this Concerto Nach Italiaennischen Gusto, or concerto "following the Italian taste," it also included an Overture (or Partita) "in the French manner."

In the Italian Concerto, Bach takes up the concerto concept in its most general or idealized form. The contrasts are between the "tutti" style, with its emphatic assertion of motif and harmony, and the solo or concertante style with its feeling of free and improvisational feeling. In the first movement, Allegro, and the last movement, Presto, Bach carries out this "dialogue" with the most engaging vitality and musical compression. The middle movement, Andante, is a "dialogue" of a different kind. It is one of those great Bach concerto slow movements in which a touching melodic line is played over a bass given to its own independent expressiveness.

Sonata in F-sharp Major, Opus 78 by Ludwig van Beethoven

Beethoven enjoyed the pianoforte's intimate charm in a small drawing room. His conception of the instrument encouraged him to write Opus 78, one

of three two-movement sonatas written during the second period of his life.

In Opus 78, Beethoven discards tone-combinations suggestive of the orchestra. He employs striking delicacy of touch suitable for a small keyboard instrument. The tender contrasts demand an almost hypercritical weighing, not only of degrees of strength, but of tone characters. Miniature work of extreme precision replaces a broader technique which Beethoven often uses. A delicate sensitivity of mood succeeds the great emotional sections, and the unified sonata gives the impression of an earlier time when the clavier was still a quiet instrument.

An atmosphere of quietness predominates the exposition of Opus 78. Beethoven wrote a very slow, expressive introduction; a device he had not used for a long time. It is a prelude-type introduction which does not reappear again throughout the whole composition. Its only purpose is to indicate the mood of the subsequent allegro, a mood of intensity, yet subtle emotion. Not until the beginning of the short development is there a modulation to the minor key. After this the recapitulation occurs and goes on to the short epilogue which ends the movement.

The second movement is a combination of a rondo and scherzo in two-four meter. The rondo has a rhythmic character of the scherzo which makes it more pointed and presents a more rapidly changing series of ideas. The scherzo, on the other hand, through the mixture of the rondo, becomes capable of more expansion of the subject, than had been possible in the minuet pattern from which it had been developed.

Polonaise-Fantaisie, Opus 61 by Frederic Chopin

The magnificent Polonaise-Fantaisie in A-flat major is a long masterpiece and very difficult to understand as it avoids all form. Composed in 1846, it went without a title for a long time. Chopin dedicated the work to Mme. Veyret. Many people find fault with its form and find it difficult to realize pianistically. Many sections seem very orchestral, and may be analyzed so.

This work borders between a work of hope and bravado and a work of sorrow. It escapes all classification; even the famous Polonaise rhythm is lost by the third page. There is a long, slow interlude in B major, and then the pace quickens with passages of heroic vigor to the finale. It cannot be said to have any "development" per se.

Sonata Number 3 by Paul Hindemith

(Movement No. 1: Ruhig bewegt)

One of three piano sonatas composed in 1936, Sonata # 3 is the most difficult to perform. Hindemith has employed a variety of contemporary devices in the first movement of this sonata, which expose his extreme contrapuntal genius. Among these devices one may find are parallel fourths, fifths and octaves, relatively non-chordal lines, many meter changes, use of inversion, augmentation, diminution, etc. The mood reflects the use of a pentatonic scale is introduced in the main theme, and is used throughout the whole movement. Many ideas are born from the main theme. There is a stark change

of mood when the development begins. A boistrous, articulate run takes the listener to the climax and then the recapitulation of the second theme. The finale occurs with a small coda. The whole movement is very linear.

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INTRODUCTION

A research analysis of the compositions to be performed in the Master's recital is necessary for several reasons. A great deal of thought and analysis must be given to each part of each composition for it to be played as the composer would wish it to be played. A report of this nature also helps the author organize the knowledge acquired through the years, and enables her to apply it effectively. Working on this paper will increase the author's knowledge of music research materials, and enable her to become a more proficient and capable musician and educator.

ANALYTICAL NOTES

The Concerto Grosso

The concerto grosso is considered the classical type of the Baroque concerto, and is characterized by the use of a small group of solo players (concertino) in contrast to the full orchestra (concerto), (tutti, or ripieni). The concertino usually consists of two violins and a thorough-bass (violincello plus harpsichord). The ripieni are a small string orchestra, later occasionally with the addition of wind instruments.

The earliest known examples of concerto grosso principle occur in two compositions by Alessandro Stradella. Some compositions by Corelli show patchwork structure of the earlier concerti grossi with quick changes of a considerable number of short "movements." The concerti grossi by Georg Muffat contain suitelike movements (e.g., Sonata-Corrente-Grave-Gavotta-Rondeau) and show relatively little contrast between the concertino and the concerto. By 1709, Torelli's concerti grossi for two violins approaches the style of that for two solo violins. Francesco Geminiani in 1733, carried on the tradition of Corelli, adopting the four-movement scheme of the sonata da chiesa as the standard form (Corelli's concerti usually have five or more movements.)

A new trend in concerto grosso style was brought about by the Venetian Antonio Vivaldi who established the three-movement scheme Allegro-Adagio-Allegro and who largely discarded the contrapuntal treatment of the

earlier masters in favor of a novel style of rhythmic animation and precision, using stereotyped figures as the basis for a more dynamic manner of writing.¹

Vivaldi also created the classical form of the quick movements, i.e., a rondo-like alternation of a tutti-ritornello with varying episodes for the concertino.

The neo-classical movement of the twentieth century, brought about by Hindemith, Harris, William Schuman, Piston, Benjamin Britten, etc., has brought about a revival of the concerto grosso.

Johann Sebastian Bach's Italian Concerto

At Easter, 1735, Johann Sebastian Bach published, in the second part of the "Clavierübung," a concerto for the clavier alone. It is done in the Italian taste (nach italieneschem Gusto). The actual title of the second installment of the Clavierübung throws light on the works contained in it. It runs as follows:

"Zweyter Theil der Clavier Übung, bestehend in einem Concerto nach Italiaenischen Gusto, und einer Overture nach Französischer Art, vor ein Clavicymbel mit zweyen Monualen." The works are commonly known as the "Italian Concerto," and the Partita in B minor or "Ouverture á la manière francaise." But the terms of the title referring to form and style and the information which it supplies as to both works having been written for a harpsichord with two rows of keys are much of service in helping to understand fully

¹Willi Apel, Harvard Dictionary of Music (Cambridge, Massachusetts: Harvard University Press, 1968), p. 175.

Bach's purpose.² The concerto is the only work of the kind which Bach wrote for the clavier alone, and is obviously an experiment, like many another, in transference of an orchestral form to a solo instrument.³

The concerto was a form of violin music invented by the Italians. It can also be seen in chief choruses of several chorale cantatas. In Bach's first period of full maturity, he wrote Toccatas for clavier and organ which exhibit the concerto form. When he wrote real concerti, he brought out the idea they should be for a single instrument only. In his clavier concerti with accompaniment, the clavier gradually gains prominence. The Italian Concerto carries this trait to the furthest. It is actually for clavier, but has the form for a violin and a band of instruments. The violin influence is most easily seen in the second movement, the "Andante" section. This violin singing quality can also be labeled "the Italian taste."

The concerto grosso form is developed on the principle of subjects of different kinds relieving one another in succession, involving the homophonic style. In this way the concerto style resembles that of the modern pianoforte sonata, and Bach's Italian Concerto was undoubtedly the classical predecessor of this later form, and may even be regarded as in many respects its prototype. The modern sonata not only took from the concerto the division into three parts, but it found there the Adagio and the lost movement fully developed. The

²C. Hubert H. Parry, Johann Sebastian Bach (New York: G. P. Putnam's Sons, 1909), p. 464.

⁴Ibid., p. 465.

first movement is, however, quite different in the two forms. The sonata movement being the result of a combination of the dance-form with that of the aria in three sections, it could derive nothing from the concerto but the episodic development, and even this had reached its full growth in the aria. The last steps towards the attainment of the modern sonata form was not destined to be made by Johann Sebastian Bach, although he was well-acquainted with that combined form in two sections and employed it himself in isolated cases; for this step led downwards from freedom to limitation.

The salient feature of his Italian Concerto was the alternation of passages for solo instruments and passages for the mass of the tutti. It is likely that the foremost incitement to the experiment may have been the earlier arrangements of the Vivaldi concerti for clavier; but it is also likely that one of the incitements was the opportunity which a harpsichord with two keyboards afforded to represent the alternation of soli and tutti. Bach indicates this intention by the use of the dynamic terms "forte" and "piano," which are proved to refer to the respective keyboards, because one hand is sometimes marked "forte" when the other is marked "piano" and that would be impossible on the harpsichord except by the use of different keyboards.

Bach is very unsystematic in the use of his dynamic terms; he leaves them out when they would be obvious, such as at the beginning of the first movement, which clearly represents a tutti section, but he puts them in sufficiently often to show what he means. In the fast movement it is obvious that "forte" generally indicates a keyboard which represents tutti, and "piano," a keyboard which represents soli. At the same time he by no means restricts himself to

such mechanical consistency, but frequently puts "forte" to a melodic passage which he wishes to stand out strongly. For instance, the melodious passage for the right hand which follows the tutti passage at the beginning of the first movement in measure 30. Such strengthening of the melody is particularly notable in the beautiful second movement in which the right hand is "forte" and the left hand is "piano." This movement is one of those outpourings of free rhapsodical melody which Bach alone could carry out on such a grand scale and yet give the impression of perfect artistic organization. The type is the rhapsodical melody for violin which was occasionally attempted by Italian violin composers. The immediate forerunner may indeed have been a beautiful slow movement in a concerto in D by Vivaldi which stands third in those arranged by Bach.⁴ Bach's melody is far more emotional than Vivaldi's, and he treated his accompaniment much differently. Bach makes the whole accompaniment consistent and full of vitality by basing it on a short figure, which continues to be reiterated with constant variation throughout the whole movement, and supplies a principle of unity which allows the violin solo in the right hand to soar into a greater freedom of range. The second movement provides a good contrast to the quick movements of each side of it. They manifest fun, while the second movement provides a feeling of romantic sorrow.

⁴Ibid., p. 466.

The Character of Ludwig Van Beethoven's Music and
Various Aspects of His Life

Music in the eighteenth century was affected somewhat by the composer's temperament, but intimate feelings were supposed to be suppressed and were to appear discreetly or not at all. Music was to please an audience; something not too difficult to understand. Beethoven changed this whole approach to music. His composing was highly personal, and became even more as he progressed. His audiences were aware of his intense emotions.

Beethoven's rhythms reflect his magnificent genius. He gives his theme unique rhythms which unify his compositions through their reoccurrence. His unique concepts of rhythm is partially responsible for his success in being able to develop a theme. Beethoven's music portrays, along with the unifying rhythms, great contrasts in mood. For instance, his piano sonata Opus 57 (Appassionata) opens with an ominous theme, builds up suspense, hesitates, pauses tentatively, then bursts out in sudden fury, recedes, sighs, and finally soars into a beautiful singing melody in A-flat, which is subtly akin to the first theme.⁵

Beethoven's music shows he had a great talent for inventing or innovating in matters of musical aesthetics and style. A high point in music history occurs in his piano music in his contribution to the sonata. He appeared to be excited with experimenting with musical form.

⁵ Donald Jay Grout, A History of Western Music (New York: W. W. Norton & Co., Inc.), 1960, p. 475.

It is customary to divide Beethoven's life into three periods. The periods are: the period of imitation and assimilation, youthful works up to 1802; the period of realization, from 1802 to about 1816; the period of contemplation from 1816 to 1827. He seemed to branch out into other areas of composition during his last period. He only wrote five piano sonatas during his third period, twelve in the second period, and fifteen in his first period.

To really understand Beethoven's character, one has only to study his music. To really understand his music, one has only to know something about the man himself. Sir Julius Benedict described his first sight of Beethoven (1823) in these words:

. . . a short, stout man with a very red face, small, piercing eyes, and bushy eyebrows, dressed in a very long overcoat which reached nearly to his ankles. . . . notwithstanding the high color of his cheeks and his general untidiness, there was in those small piercing eyes an expression which no painter could render. It was a feeling of sublimity and melancholy combined. . . . The wonderful impression in his first appearance made on me was heightened every time I met him. When I first saw him at Baden, his white hair flowing over his mighty shoulders, with that wonderful look--sometimes contracting his brows when anything afflicted him, sometimes bursting out into a forced laughter, indescribably painful to his listeners--I was touched as if King Lear or one of the old Gaelic bards stood before me.⁶

The "indescribably painful" sound of Beethoven's laughter was undoubtedly due to his deafness, which began to manifest itself in about 1798, and grew progressively worse until he was totally deaf, about 1820. He had so much pride and dignity, he did not want to admit his chronic handicap to anybody. He wrote a famous letter known as the "Heiligenstadt testament," intended for

⁶ Ibid., p. 472.

his brothers after he died. It read:

I must live like an exile; if I approach near to people a hot terror seizes me, a fear that I may be subjected to the danger of letting my condition be observed. Thus it has been during the last half year which I spent in the country. . . . what a humiliation when one stood beside me and heard a flute in the distance and I heard nothing, or someone heard the shepherd singing and again I heard nothing--such incidents brought me to the verge of despair, but little more and I would have put an end to my life. Only art it was that withheld me, it seemed impossible to leave the world until I had produced all that I felt called upon to produce. . . . O Providence, grant me at last but one day of pure joy--it is so long since real joy echoed in my heart. . . .⁷

It was at this point, at the age of thirty-two, the decision of the extraordinarily talented man decided to fight back with determination. He knew he was doomed to a world of silence, but was able to rise up and conquer the challenge. He was so upset, however, by the prospect of deafness, that his personality and style of composing underwent changes. There has been speculation that his deafness may have been an indirect cause of the Romantic movement in music; his works became more intensely emotional as well as tragic in expression. The catastrophe drove him to find peace and solace in expressing his innermost feelings in music in a manner more personal and emotional than had ever before been attempted by any composer. Perhaps the most outstanding characteristic of his music is a quality of daemonic energy. His works have been considered to be symbols of the eternal ideals of humanity.

⁷ Ibid., p. 472.

Sonata in F-Sharp Major, Opus 78 by Ludwig Van Beethoven

The Sonata in F-sharp major, Opus 78 was composed in October, 1809, during Beethoven's second period. He dedicated the work to Therese von Brunswick, one of the many contenders to the title of Beethoven's Immortal Beloved. The sonata has only two movements. The first movement begins with a slow (*Adagio cantabile*) introduction, a very seldom seen phenomenon in Beethoven's sonatas. The main movement is Allegro ma non troppo in $\frac{4}{4}$ meter. The main theme is a very singing line, leading to sixteenth passages alternating between the treble and bass. The key modulates to C-sharp major in measure 20 and remains there throughout the exposition. The climax of the exposition is in measure 27 where there is a booming dominant trill resolving to the tonic, leading to an anticlimatic section going back to F-sharp major. Beethoven placed a first and second ending at the end of the exposition, indicating a mandatory repeat. Here Beethoven uses his original singing theme in the tonic minor (F-sharp minor). By measure 45 it has modulated to G-sharp minor and a series of sixteenth-note sequences, through various related keys, bring the development to a climatic close. The recapitulation begins in measure 59. The climax of the recapitulation occurs loudly in measure 87 leading to a long, taxing left hand sixteenth-note passage ending the movement. Once again, Beethoven indicates a mandatory repeat by placing a first and second ending.

The second movement of Opus 78 in F-sharp major, is a rondo and scherzo combined. Both the rondo and scherzo have the character of playfulness and joy, which Beethoven has incorporated in his Allegro vivace. Beethoven

was responsible for introducing the Scherzo to replace the Minuet, and made good use of it in this composition. The main theme, or Section A is begun with an Italian sixth chord. After its proper resolution to V, it promptly modulates to B major where he writes a series of rippling sixteenth notes which race up and down the keyboard with tingling delicacy. Section A returns in measure 32 in F-sharp major and modulates to D-sharp minor for the next episode or couplet. Another series of scintillating runs ripple up and down the keyboard, and Section A returns once more in Measure 89, this time in B major. Similar games are played in the next couplet as in the previous ones, and the key of F-sharp is adhered to. Section A returns for the final time in measure 150. A flourish of dominant-seventh arpeggios lead into the brisk final closing line.

The Life of Frederic Chopin

Frederic Chopin, the greatest of all Polish composers, and the most Polish of all great composers, came from mixed ancestry. His father was a French school teacher who settled in Poland and became a French tutor for the family of Countess Skarbek at Zelazowa Wola. There he fell in love with and married the Countess's lady in waiting, Justina Krzyzanowska. Frederic Chopin was their second child and first son, born on February 22, 1810. The Chopin household was both harmonious and cultured; thus Chopin's childhood was spent in a felicitous setting. He was sensitive, imaginative, and happy, with an infectious sense of humor. He was continually found at the piano, trying to produce melodies and harmonies. He began piano lessons at the age of six.

In his ninth year he made a public appearance at a charity concert in which he scored to such a great success with the Gyrowetz concerto that immediately he became the pet of Warsaw society and a frequent visitor to the palaces and estates of nobility. When he was fifteen he entered his father's school for academic studies. He now became a piano student of Joseph Elsner. He allowed Chopin to grow freely, giving him the opportunity to evolve a personal style of writing and playing.

Chopin had a love for travel, and in 1829 he left for Vienna. There he gave two highly successful concerts and found a publisher for one of his works: the Variations on Mozart's "La ci darem," for piano and orchestra. While in Vienna, the news reached Chopin that Poland had risen in revolt against the Russian rule. He went back to Warsaw to fight, but then decided, through the help of his mother, that he was too frail to be a soldier. He remained in Vienna for six months, and then went on to Germany. In Stuttgart, in July of 1831, he heard that Warsaw had been recaptured by the Russians. Inflamed by the news he expressed his loyalty and patriotic ardor by writing the etude now known as the Revolutionary.

From Germany, Chopin went on to Paris. There he stayed for the rest of his life. Through Luigi Cherubini, Chopin was introduced to the leading musicians of Paris. They became interested in him and arranged for his debut in the French capital on January 25, 1832. This debut was not successful. His style of piano playing was too intimate and refined for Parisian tastes. He became so discouraged that he decided to give up concert work and even thought

about coming to America. However, through Prince Radziwill, he was brought to the salon of Baron Jacques de Rothschild, where he played at intimate and exclusive social functions. He was now being honored not only as a performer but also as a composer. The waltzes, nocturnes, etudes, polonaises, and mazurkas that Chopin played were loved for their tenderness, romantic sentiment, and elegance of form.⁸

Early in 1837, at the salon of Liszt's mistress, Countess d'Augoult, Chopin met the celebrated French woman novelist who called herself George Sand. His fastidious nature recoiled at her manly attitudes and habits: she not only assumed a man's name, but even masculine clothing and, like a man she smoked cigars. In spite of all her unappealing characteristics, he was drawn to her, and she adored him. Before long they were always seen together and in the summer of 1838 she invited him to spend the summer with her at her place in Nohant. Chopin, then ill, felt the need for tenderness and maternal care, and accepted. They then left for Majorca in the winter because of her son's illness. The people there openly antagonized Chopin because he did not attend church, and accused him of having tuberculosis. They demanded that he leave town. He became a victim of hemorrhages, hallucinations and nightmares. As an invalid he was carried aboard a freighter for his return to France. They got him back to Nohant--a shadow of his former self. There he composed his Preludes. He recovered, and was at the height of his fame and powers. He

⁸ Milton Cross and David Ewen, Encyclopedia of the Great Composers and Their Music, Vol. I (New York: Doubleday and Co., Inc., 1953), p. 168.

wrote the Sonata in B-flat minor, two ballades, Fantasia in F minor, and F-sharp major Impromptu. The next few years were comparatively uneventful, but climaxed by a highly successful appearance in Paris as concert painist on February 16, 1848, the last time he was to play for a Paris audience. His life was ebbing. He instructed his sister to destroy his unpublished manuscripts and just before his death, neurotically afraid of being buried alive, he begged that his body be cut open after he died. He died on the morning of October 17, 1849. His funeral took place at the Madeleine Church where, as he had requested, Mozart's requiem was performed.

Chopin is the only one of the world's great composers who made a specialty of the piano. The bulk of his music, 169 works in all, is for that solo instrument. No other composer made such a bountiful contribution to piano literature. No other composer was so influential in developing modern piano technique and style. He obtained color effects, sonorities, and dynamics which no one before him had realized. George Sand described his working habits as follows:

He analyzed very much when writing down what was conceived as a whole, and his regret that he could not represent it perfectly made him desperate. For days, he locked himself up in his room, running up and down, breaking pens, repeating, changing one single measure a hundred times, writing, scratching it out, and the next morning starting over again with painstaking and desperate efforts. He would work six weeks on one single page . . .⁹

His strong national consciousness was not only a part of his emotional make-up. It also influenced his art. As a boy he had been fascinated by the

⁹ Ibid., p. 172.

songs and dances of the Polish peasants; he felt an intimate bond with his folk art. Later he became an intensely national composer, who produced a vital Polish musical art and who was the first to incorporate successfully Slav expression into the music of the Western world.

The Origin and Development of the Nationalistic Polonaise

The Polonaise is a march or dance in triple time. The only other form that meets the same definition is the Passacaglia. The Polonaise was conceived at Cracow in 1574. It is a courtly march that nobility used to parade through their palaces with. The story is that Henri de Valois (later to be Henri III of France), who was then elected to the Polish throne, wished his ladies to be presented to him to the strains of the Polonaise.

The Polonaise was a direct descendent of the Pavane, which had been the rage of the European courts in the sixteenth century. It was, however, in double time, while the Polonaise was always in triple time. The Polonaise was originally always scored for more than one instrument.

The history of the Polonaise shows some early forms of it in duple time. The dancers never had any routine steps to it. It was always vague. The evolution of the form shows it was a long time in crystallizing, and at first, did not have any nationalistic identification. With the passing of time, a characterized "Polonaise rhythm" became established.

Charles IX died, and Henri III and his courtiers returned to France and brought the Polonaise with them. Then, gradually, the Slavs and Western Europeans became more closely linked. The election of Auguste III to the Polish

throne in 1733 started a sudden craze for everything Polish, and the Polonaise became extremely popular in Europe. In Sweden, it became the dignified Polska, and in Italy, the Mediterranean temperament was to transform it into the Polacca, retaining the characteristic rhythm, but frequently transferring it to the realm of vocal music and enriching it with embellishments.

The spirit of the Polonaise inspired many composers. Johann Sebastian Bach wrote one in his Sixth French Suite, and in his First Brandenburg Concerto. Mozart wrote a rondo in Polonaise form with variations in his Sonata in D major. In 1765, Wilhelm Friedemann Bach wrote his Polonaise for harpsichord. Couperin and Handel, then Beethoven, Weber, and Schubert were all attracted by this old Slavonic dance or march in triple time.

By the end of the eighteenth century, the Polonaise had found its characteristic rhythm: a bar of six quavers, the second of which is replaced by two semiquavers, with the accent on the first half-beat; phrase endings, beginning with four semiquavers, with the accent on the second beat. Stemming, moreover, from a keen nationalist feeling, it often evoked some memorable feat of arms of some Polish hero. The most outstanding writers in this new style were the pianist-prince Michel-Kleofas Oginski, the conductor Karol Kurpinski and the violinist Karol-Josef Lipinski. Under their influence, everybody in Poland composed or played a Polonaise.

It was at this moment that Frederic Chopin made his debut. The very first of his works that is known (written before the age of eight) is a little Polonaise, dedicated to his Godmother, the Countess Skarbek, in whose house

his father had been the family tutor. His Opus 2 (the famous Variations on a theme of Don Juan) ends with a Polacca; the Opus 3 is a brilliant Polonaise for cello and piano.

The Polonaise-Fantaisie, Opus 61 by Frederic Chopin

The Pononaise-Fantaisie in A-flat major, Opus 61, was composed in the year 1846, and was dedicated to Mme. Veyret. The work went without title for a long time. The polonaise was for Chopin, a form into which he could most easily pour his musical personality and instrumental virtuosity. Most critics from Liszt on, while admiring the glowing invention and harmonic audacity of this great masterpiece, have found fault with its form. It is also very difficult to realize pianistically. Its shape and structural sequence is, at first, very difficult to understand. The pianist is hard put to supply distinctive enough timbres in such orchestrally conceived passages as the thematic polyphony of bars 14-20 and 102-5, and in the final apotheosis of the main themes, where the writing is thick and very complicated.

The formal skeleton of the composition begins with an introduction which lasts 23 measures, and consists of various keys. Section A begins in measure 24 and introduces the main theme. It lasts for 42 measures. Section B begins in measure 66 and lasts for 26 bars. It is primarily in A-flat major, but does modulate. Section A then returns for 24 measures. Section C begins in measure 116 and lasts for 32 measures, and is in B-flat major, but modulates. Section D begins in measure 152 and lasts for 33 measures; it is primarily in B major. Section E starts in measure 182 and lasts 34 measures.

It is in G-sharp minor and B major. There is a brief resumption of Section D in measure 207, and two measures that are like the introduction, followed by ten measures which refer to Section E. There is a 16-bar transition leading to a recapitulation of Section A, which lasts 12 bars, and the final section is based on the theme of Section D, which begins in measure 255 and lasts 35 measures.

Chopin's themes in the *Polonaise-Fantaisie* have a late-romantic character arising from their preoccupation with the second and third degrees of the scale, and just about ignoring the tonic; a preoccupation that becomes almost stubborn and that goes right through from the beginning to the end of the composition.

Section A is really a suspension on the supertonic, maintained for three measures over a motif F-G-A-flat, moving upwards. Section B, entering after a development of a (bars 56-63) in which the descending form (C-B-flat-A-flat) predominates and turns to the ascending forms (F-G-A-flat, A-flat-B-flat-C). Here, another form-building motif, the *Polonaise* rhythm on repeated notes, which was first heard just prior to and as an accompaniment to A, is renewed with fine effect as in interjection in a wholly lyrical context. Section C is a relation of A, now in B-flat major, and so is Section E (in G-sharp minor), though a more distant one. The relation of Section E to C is that of variation to the theme particularly if one considers the rhythm in both two-bar groups. The close relationship between the themes of C and E, is found over the D-section (*Poco piu lento*), and is an important structural prop. The bridge is all the stronger, since the remainders of the C and E

sections follow a similar course (over climax building modulations) to a step into Section D and the brief resumption of D, respectively.

D-section itself, the central *Poco piu lento* of the work, in B major, is prefaced by a four-bar group of plain chords which present an abstract of the main motif. The melody of D itself is a combination of a quasi-ostinato treble interwoven with a quasi-ostinato bass-line in quavers both capable of motif and tonal development. This sort of combination bottom and top melody-writing is a distinctive achievement of Chopin. Chopin developed the device as a means of giving constant vertical expression to the pre-established horizontal unity of studies and preludes.

In the return of Section D in measure 255, the two strands roll along in thunderous triplet chains, and soon a wildly exciting, coda-forming sequential modulation, tending to a subdominant, is introduced (bars 260-8) as a link to the plain A-flat major unison statement of the lower strand that forms the beginning of the coda. This coda renounces the upper strand of D and contents itself with skippy V-1 movements to arrive breathlessly at the subjoined codetta. The original motif tends to the dominant instead of the tonic as it should for finality.

Chopin was 36 years of age when he published this "late" masterpiece, and if tuberculosis had not killed him after another three years of misery, the Polonaise-Fantaisie would be looked upon as the first work in a "middle-period" development.¹⁰

¹⁰ Alan Walker, Frederic Chopin (New York: Taplinger Publishing Company, 1967), p. 111.

Paul Hindemith: His Life, Concepts, and Position
in the Expressionistic Music Era

Paul Hindemith was born in Hanau, Germany, on November 16, 1895. His parents had been opposed to his making music a career. When he was eleven he ran away to find a musical life. He supported himself playing the violin in theatres, cafes, and dance halls. He was a student at Hoch's Conservatory in Frankfort, where he studied with Arnold Mendelssohn and Bernhard Sekles. He was concertmaster of the Frankfort Opera orchestra and a violinist in the Amar String Quartet. Hindemith was a practical musician. He played the violin and viola solo, in orchestras, and ensembles. He learned to play other instruments as well.

In the late 1920's and early 1930's Hindemith undertook the works that caused his name to be linked with Gebrauchsmusik; a musical playlet for children, music for singing and playing for amateurs, etc.

In 1924 he married Gertrud Rottenberg, daughter of a conductor at the Frankfort Opera. They made their home in Berlin, where Hindemith was appointed professor of composition at Berlin High School of music. The Nazis didn't like him because he married a Jewess, refused to break relationships with Jewish musicians, and made records with Jews. They also thought his music was degenerate. He became a political center of controversy when his opera Mathis der Maler was planned to be presented. After this Hindemith left Germany and his music was banned from Germany concert programs.

Hindemith did extensive traveling to further musical education. The government of Turkey invited him there to reorganize its musical life and its educational methods in music. In 1940 he came to the United States and taught at Yale University. In 1946 he acquired his American citizenship.

Hindemith was well-known in his successful career. However, he had some problem with his name. He had about forty different spellings of his name, which frustrated him greatly.

In addition to his composing, he enjoyed several hobbies, one of which was his model electric trains. One could go to his apartment and be totally ignored due to his playing with his trains. He had them going from room to room, up steps, through tunnels, etc. They were one of his chief enjoyments.

Hindemith's travels took him back to Europe in 1953, where he re-established his home. He made his last public appearance November 12, 1963, in Berlin. He conducted the world premiere of his last composition, a Mass for a cappella choir. His death was caused by a circulatory ailment. He died in Frankfurt, Germany, on December 28, 1963.

Some of Hindemith's honors included the Sibelius Prize of \$32,000 in 1955, and the Balzan Prize in Rome in 1962.

Hindemith has been referred to as a "twentieth century Bach." The connection between the two composers is quite easy to understand. Bach's Well-Tempered Clavier can be closely compared to Ludus Tonalis. Ludus Tonalis (Game of Tonalities), was written in 1942 for piano. It is subtitled "Studies in Counterpoint, Tonal Organization, and Piano Playing." It consists of twelve three-voiced fugues (one in each key) with modulating interludes,

a Prelude (C--F-sharp), and a Postlude (F-sharp--C). The Postlude is the Prelude inverted and in retrograde. Counterpoint is the element which links Bach and Hindemith closely together--they both have polyphony in common.

Hindemith's music is basically linear; with relatively few harmonic relationships. It has intensity, concentration, energy--qualities that we associate with contemporary expression rather than with Bach. It is often dissonant, sometimes atonal. This is music characterized by "intense and almost impersonal objectivity," says Edwin Evans, "with a concentration on counterpoint, the effect of which was sometimes dry and mechanical, though even then not inexpressive."¹¹

Hindemith's music is very hard to comprehend at first hearing, and demands much intimate study to break through the intellectual processes which occur. The majority of his music demands a professional musician to appreciate the logic of his thinking.

It is believed that Hindemith expressed himself best through the concerto structure. Hindemith felt that the nineteenth century made a mistake in reducing the concerto to an exercise in virtuosity, and by disfiguring it with the introduction of symphonic tensions. He utilized all possibilities of solo playing in his concerto compositions.

He also wrote abundantly in every possible form and medium. He produced works for the mechanical organ, theatre, motion pictures, pianola,

¹¹David Ewen, The World of Twentieth Century Music (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1969), p. 354.

radio, and music for the home. He called it functional music or Gebrauchsmusik.

During his earlier years Hindemith experimented with various musical devices--polytonality, modality, atonality, chord systems of unusual intervals. Each contributes to his ultimate style. He uses the twelve tones freely and yet preserves the traditional tonality. He places his linear device in fine manner. A great deal of his music was written for particular players, or to add to the repertoire of certain instruments for which little literature existed.

Hindemith's musical philosophy is set forth in A Composer's World. Four elements are discussed in it which are important for an understanding of his music and his historical position in the twentieth century. The four elements are communication, craftsmanship, tonality, and symbolism. Each will be discussed here, some in the composer's own words.

Communication

"Music as we practice it, is, in spite of its trend toward abstraction, a form of communication between the author and the consumer of his music." The composer "can do nothing better than to reach a mutual understanding with the consumers on their inarticulate desires and his ability of wisely and honestly gratifying them." Thus he is obligated not only to organize his material perspicuously but also to consider the needs and capacities of the audience for whom he writes, as well as such factors as the place in which the music is to be heard and the technical ability of the performers. This all seems obvious, but it is

worth emphasizing in view of the too common tendency among some twentieth-century composers toward narcissism, writing in a vacuum of art for art's sake, composing esoteric messages comprehensible only to themselves and a clique.¹²

Craftsmanship

All musical theorizing must be done in connection with musical practice. Almost everyone has musical inspirations at one time or another, but only the composer knows how to bring his vision of a work into communicable form through labor controlled by broad and detailed knowledge of his technique and tools. The fundamental part of a composer's education is not training in composition but familiarity through constant practical experience with instruments and with the processes of making music, especially in groups.¹³

Tonality

For Hindemith, tonality in music is as inevitable as the law of gravity in the physical world, and he holds that attempts to ignore it not only are ineffective but result in chaos. The various possible combinations of intervals within the twelve tones of the scale have a naturally ordered relationship both to each other and to fundamental central tonalities, and such natural relationships must be observed in all musical composition. Hindemith's statement does not

¹²Donald Jay Grout, A History of Western Music (New York: W. W. Norton & Co., Inc., 1960), p. 643.

¹³Ibid., p. 644.

imply a return to the particular method of tonal organization that prevailed in the eighteenth and nineteenth centuries, but is a much more inclusive synthesis. In Book I of his Craft of Musical Composition, which was published between 1937 and 1939, regarded by musicologists as one of the most significant contributions to musical theory since Rameau, Hindemith has made the most important attempt to establish a system of tonality for contemporary use.

Symbolism

Hindemith feels there is a connection between order in musical composition and a higher order within the spiritual universe. He began showing this idea in 1940. He shows symbolic relationships of tonalities very well in his Harmonie der Welt. In the new version of Marienleben, the principal key of E is associated with Christ, the dominant B, with His earthly nature, the subdominant A with His heavenly nature, and the other ideas in an order conforming to their degree of nearness to the central tonality of E.¹⁴

Hindemith has ideas on the relationship between the composer and consumer also. He wrote in 1927, "What is to be generally regretted today is the loose relation maintained by music between producer and consumer. A composer these days should never write unless he is acquainted with the demand for his work."¹⁵

¹⁴Ibid., p. 645.

¹⁵Cross and Ewen, p. 388.

What Hindemith achieved was vast and valuable. His work deserves to be studied apart from its history, for it includes many pieces that will long give delight to singers, players, and listeners, untroubled by historical considerations.

Analysis of the First Movement of the Sonata # 3

by Paul Hindemith

Paul Hindemith wrote three piano sonatas in 1936. Sonata # 1 was inspired by Friederich Hölderlin's poem Der Main. The second sonata is a smaller work, and not as dramatic or serious as # 1. Sonata # 3 is, in contrast to the previous one, extremely difficult to play. It is a good example of Hindemith's command of keyboard sonority and contrapuntal intricacies.

The third sonata has four movements: Ruhig bewegt, Sehr lebhaft, MäBid schnell, and Fuge (lebhaft).

The first movement, Ruhig bewegt, is in ABCBA for with a five measure coda. It is in triple meter, with several meter changes in the development, alternating between $\frac{6}{8}$ and $\frac{9}{8}$ meters. The main theme has a head and tail. The head section just about comprises the pentatonic scale. It is then developed by the use of a contrapuntal sequence until measure 10, where the main theme returns in octaves in different registers. This theme is the root of many sections throughout the sonata. There is definitely a tonality centered around B-flat major, although there is nothing in the key signature to indicate a key. In measure 17 there is a four note phrase to indicate a key. In measure 17 there is a four note phrase which is used later in measures 122, 124 and 126 to

indicate a feeling of quiet mystery. It must be treated with some thought so as not to be lost in Hindemith's many complicated ideas. Parallel octaves and third are then employed in measures 18-23. Remote tonal regions are explored. Relationships such as these were shunned by composers of the past. These measures show the composer weakening a sense of tonality by shifting from B-flat major, C-flat major, A-flat, D-flat, C, etc. all in first inversion. Measure 27 introduces a new theme against the original theme in the bass in ostinato raised an augmented unison from the original theme. Measure 43 shows the final entry of the theme in inversion against major sixths in the bass. The theme is in a very high register. The development begins in measure 49 with a rapid sixteenth note passage in the right hand, against a sequential motif which originated in the latter part of the original theme in measure 3. This particular motif moves up sequentially by augmented fourths. Measure 57 is measure 49 inverted. Measure 67 leads to the climax by augmenting the rhythm of the development theme. This occurs against broken octaves in the bass. Measures 68-74 gradually resolve the tension of the climax and uses the original theme in double octave passages.

Section B recapitulates in measure 75, but is down a major second or a whole step. The left hand plays a flowing melody counterpoint in measures 83-90, which is reminiscent of a cello part. Section A recapitulates in measure 99 in a high register. A two-voiced entry of the original theme occurs in measure 99, only the left hand enters after the right at a three beat lag. More remote tonal triadic relationships occur from measures 112-126, leading into a very

short coda which also uses the original theme and ending on a B-flat major chord. The ending is very tonal, indicating that Hindemith did not want to lose a sense of tonality.

CONCLUSION

A project of this type is necessary to culminate and utilize the educational, artistic, and musical ideals formulated over a period of many years. A great deal of important and informative information has been learned from writing this report. Many new concepts have been formed, and new ways of analyzing music have been learned. A total knowledge of every aspect of these compositions has been attained; knowledge which can now be successfully applied to other compositions by the same composers.

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