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GRADUATE PIANO RECITAL

A Thesis Submitted to the Graduate School
In Partial Fulfillment of the Requirements
For the Degree of
Master of Music

Zhengyuan Tao

Pittsburg State University

Pittsburg, Kansas

May, 2017

GRADUATE PIANO RECITAL

Zhengyuan Tao

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GRADUATE PIANO RECITAL

An Abstract of the Thesis by
Zhengyuan Tao

This thesis will include program notes for advanced piano repertoire representative of the Baroque, Classical, and Romantic music style periods. For each work, there will be biographical information about the composer, a thorough analysis and a presentation of performance suggestions. The works to be discussed include the French Suite No. 5 in G Major, BWV 816 by Johann Sebastian Bach; the Sonata in C Major, Hob. XVI: 50 by Franz Joseph Haydn; Vier Klavierstücke, Op.119 by Johannes Brahms; and Berceuse Op. 57 in D Flat Major by Frédéric Chopin.

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Pittsburg State University
Pittsburg, Kansas

DEPARTMENT OF MUSIC
Graduate Recital

Zhengyuan Tao, Piano

Monday, May 8, 2017
Sharon K. Dean Recital Hall, McCray Hall
4:30 p.m.

Program

- French Suite No. 5 in G Major, BWV 816.....Johann Sebastian Bach
 Allemande (1685-1750)
 Courante
 Sarabande
 Gavotte
 Bourée
 Loure
 Gigue
- Sonata in C Major, Hob XVI: 50.....Joseph Haydn
 I. *Allegro* (1732-1809)
 II. *Adagio*
 III. *Allegro Molto*

Intermission

- Vier Klavierstücke, Op. 119.....Johannes Brahms
 1. Intermezzo (1833-1897)
 2. Intermezzo
 3. Intermezzo
- Berceuse in D-Flat Major, Op. 57.....Frederic Chopin
 (1810-1849)

This recital is in partial fulfillment of the requirements for the Master of Music degree for Ms. Ernst.

The Department of Music is a constituent of the College of Arts and Sciences.

CHAPTER I

JOHANN SEBASTIAN BACH (1685-1750)

Biography

Johann Sebastian Bach, great composer and organist, was born on March 21, 1685, in Leipzig, Germany. His extraordinary talent combined outstanding performing skills with superb creative powers in which technical mastery and intellectual control were perfectly balanced.

J.S. Bach was born into and grew up in a family of musicians. His parents were Johann Ambrosius Bach and Maria Elisabeth Lammerhirt, who was the daughter of a town councilor in Erfurt. Ambrosius and Elisabeth had worked in Eisenach since 1671 where they were also employed as musicians in the ducal court of Saxe-Eisenach.¹ They were married on April 8, 1668, and had eight children. Sadly, only five of them survived.² The date of Johann Sebastian's birth, March 21, 1685, "was carefully recorded by Walther in his *Lexicon*, by Sebastian

1. Peter Williams, *The Life of Bach* (Cambridge, United Kingdom: Cambridge Press, 2004), 11-13.

2. Christoph Wolff, et al. "Bach." *Grove Music Online*. Oxford Music Online. Oxford University Press accessed March 29, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40023pg10>.

himself in the family genealogy, and by his son as the co-author of the obituary. It is supported by date of baptism in the register of St Georg.”³

By the time of Bach’s birth, Johann Ambrosius had served as a music director for fourteen years. He was a gifted musician, “officially praised as a versatile and effective music director.”⁴ Sebastian’s father, Johann Ambrosius, certainly served as a profound influence in Sebastian’s musical life.

Because Bach was an organist, his first years as a young composer were spent entirely in the field of keyboard music. He was not only trained as a clavier player but on many other instruments as well. Sebastian’s eldest brother, Johann Rudolphus, was an organist in Ohrdruf. In 1700, Sebastian moved to Lüneberg where due to his unique voice he obtained a position in the Mattins Choir of St. Michael’s Monastery.⁵ In many respects Lüneberg was a significant station for Sebastian. For one thing, it was there that he first came into active contact with the highly developed choir school tradition of a long-famous institution like St. Michael’s Monastery. Simultaneously, it was there that he became familiar with the choral repertoire of the sixteenth and seventeenth centuries.⁵ In August of 1703, Bach obtained a position as an organist at the New Church in Arnstadt.

3. Christoph Wolff, et al. “Bach.” *Grove Music Online*. Oxford Music Online. Oxford University Press accessed March 29, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40023pg10>.

4. Peter Williams, *The Life of Bach* (Cambridge, United Kingdom: Cambridge Press, 2004), 11-13.

5. Christoph Wolff, *Bach: Essays on His Life and Music* (Cambridge, Massachusetts: Harvard University Press, 1991), 25-27.

By that time, he was already esteemed as a famous organist. In July of 1708, Bach became an organist in Weimar. Meanwhile, he also served as a harpsichordist. During that time, Bach's compositions were influenced by the modern Italian style.

A thoroughly worked out setting for the outer voices with concise and unified thematic material and a clearly articulated plan of modulation, which is typical of Vivaldi, from then on remained an essential element in Bach's style of composition. This adoption was indeed coupled with complex counterpoint, distinct and lively texture of middle voices, and harmonic finesse, and thus it was elevated to a highly characteristic and idiosyncratic level.⁶

From mid-December of 1717, Bach engaged in a new sphere of work as a Kapellmeister for the prince's court, which was under an intelligent ruler and music enthusiast. During that time, the emphasis of his work was in the instrumental field. In 1719, the Fifth Brandenburg Concerto was presented at the court. In addition, Bach composed two major keyboard works, the *Inventions und Sinfonien*, and the first part of the Well-Tempered Clavier. In May of 1723, Bach moved to Leipzig. "Bach began an artistic undertaking on the largest scale: in the ensuing years he wrote a cantata for almost every Sunday and church holiday until he had altogether five completed yearly runs."⁶ There were two great Passions including *St. John* (1724) and *St. Matthew* (1727) during that period. In 1731, the *Clavier-Übung* with his "opus I" (six partitas) was published. Around 1740, the second part of the *Well-Tempered Clavier* was published. In 1742, the

6. Christoph Wolff, *Bach: Essays on His Life and Music* (Cambridge, Massachusetts: Harvard University Press, 1991), 30-31.

Goldberg Variations were published.

In his last few years, Bach became very weakened and struggled with eye problems. Probably from the summer of 1749 on, he was no longer active in publishing his music. In the evening of July 28, Bach died as a result of a stroke. "The press contained brief obituary notices on the deceased famous musician."⁷ Bach's great music provided younger generations of musicians with an abundant treasure.

The Keyboard Suites

Bach wrote three different sets of suites, each of which contains six multi-movement suites. They are the *English Suites* (BWV 806-811), the *French Suites* (BWV 812-817), and the *Partitas* which are also called the "German Suites" (BWV 825-830). He finished the English and French Suites in 1722-1726. He finished the Partitas a little later, between the years 1726-1730. In the keyboard suites, the required order of dance movements is allemande-courante-sarabande-gigue. Bach kept this order and took some liberties to insert optional dance or song movements, generally between the sarabande and the gigue. These optional movements include the bourée, gavotte, musette, minuet, passepied, air, loure, rondeau, and scherzo.⁸

To keep the essential nature of the form, the character of the dances must

7. Christoph Wolff, *Bach: Essays on His Life and Music* (Cambridge, Massachusetts: Harvard University Press, 1991), 30-31.

8. Martin Geck, *Johann Sebastian Bach: Life and Work* (New York: Harcourt Inc., 2006), 597.

be recognizable. For instance, an allemande needs to be recognizable as an allemande, a courante as a courante, etc. "Bach observed this requirement for the most part; he adopted without question the opening figure of any specific dance type to make it immediately identifiable as such."⁹

The French Suites

The title "French" Suites was applied by later generations in part because some of the movements were thought to be written in a French manner, that is, on a smaller scale than the movements in the other keyboard suites.⁸ Another reason for their French title is the existence of some manuscripts of the Suites that were designated the French title "*Suites Pour le Clavicin*."¹⁰

In the *French Suites*, Bach focuses on using a singing melody instead of a technically complex figuration and thick texture. This can be seen in the sarabandes, traditionally a homophonic movement. Also, it can be seen in the allemandes, which employ reduced usage of contrapuntal writing. Another most prominent feature of the *French Suites* is the way Bach explores the *gallant* style.

The French Suite No. 5, BWV 616

In the Allemande, which is of German origin, Bach uses the moderate tempo and duple meter of the original dance. It is in binary form. In addition, it has broken chords. It also has highly melodic material in the soprano line. The

9. Martin Geck, *Johann Sebastian Bach: Life and Work* (New York: Harcourt Inc., 2006), 597.

10. "French Suites (Bach)," *Wikipedia*, Wikimedia Foundation, October 26, 2016, accessed November 13, 2016.

Courante is a dance of French origin. The definition of courante is “to run.”¹¹

Bach uses a quick triple time to enhance the dance atmosphere and uses imitative counterpoint. In the Sarabande, which is of Spanish origin, Bach writes in a slow triple time and retains the rhythmic patterns characteristic of the dance, such as gravitation towards the second beat. Furthermore, the melodic lines are highly ornamented.¹¹ The Gavotte is in duple meter with a light-hearted dance style. The top voice’s melodic lines are supported by quarter notes and scale-like passages in the bass. The Bourée is in a duple meter with a joyful character. In the B section the voices move in contrary motion. It also has highly ornamented melodic lines in the right hand and often, a broken chord-like accompaniment in the left hand. The Loure is in a 6/4 meter. The gesture of this piece is very unique because Bach used an eighth note that has a weighted or accented gesture followed by a quarter note and then a long note (with a grace note attached), to illustrate a dance-like character.¹¹ The right hand melody has many embellishments. There are a few scale-like passages in the left hand. In the Gigue, which is of English origin, Bach uses a fast tempo in 12/16 which is a compound quadruple meter. The B section’s voices are set in contrary motion to that of the A section. This dance is composed in three voices with imitative counterpoint and is primarily made up of sixteenth note triplets.¹²

11. F.E. Kirby, *Music For Piano: A Short History* (Pompton Plains, New Jersey: Amadeus Press, LLC, 1995), 45-50.

12. Martin Geck, *Johann Sebastian Bach: Life and Work* (New York: Harcourt Inc., 2006), 598.

In the Fifth French Suite, the dance movements are contrapuntal and elaborative. The form of each dance is tonic-dominant-harmonic excursions-tonic. A new standard appears, as Bach uses the technique of “Rhyming termination” much more frequent than before: “linking the two halves of each movement formally and thematically by giving them the same final groups or endings.”¹³

Performance Suggestions

In the *French Suite No.5*, there are many melodies set in the right hand or predominantly in the right hand. The performer should balance the melody against the other voices. In the Allemande, the performer should bring out the melodic material and keep the melodic lines very legato. In the Courante, the performer should bring out the melodic line in both hands to show the independence of voices. In the Sarabande, there is much ornamentation that needs to be placed very carefully within the metrical structure. In the Gavotte, the performer should play the eighth note passages very clearly and with good shaping in support of surrounding material. Bourée I, is a sturdy dance in duple time. It starts with an upbeat. The performer should play the downbeat with more weight than the upbeat to emphasize the duple meter dance. In the Loure, there is a thematic dialogue between the right hand and left hand. The performer should bring out these thematic statements to emphasize the call and response style. In the Gigue, there are many triplets in the melody. Therefore, the

13. Martin Geck, *Johann Sebastian Bach: Life and Work* (New York: Harcourt Inc., 2006), 598.

performer should articulate them clearly yet still have them maintain a singing line and shape.

CHAPTER II

JOSEPH HAYDN (1732-1809)

Biography

Franz Joseph Haydn was born in March, 1732, in Rohrau, Austria. Haydn was the second of five children who survived in infancy. Haydn's father, Mathias Haydn, was a wheelwright and an amateur musician. Haydn's mother, Maria Koller, was a cook for the Harrach family in Rohrau. The young Haydn showed his musical talent quite early. As a five-year-old boy, he could sing all of his father's simple pieces correctly. In 1737, a cousin of Haydn's mother, Mathias Franck, took Haydn to Hainburg where he received his first formal training because he thought Haydn's musical abilities could not be developed in Rohrau. Franck was not only a school principal but also a music director of Hainburg Church. Doubtlessly, that was a great help for Haydn in his musical education and life career.

In 1738, George Reutter, a Kapellmeister at St. Stephens was seeking new talent. During that time, Haydn did not yet know how to vocally trill. However, Haydn got the trill right on his third attempt while auditioning for George Reutter. Subsequently, Reutter recruited Haydn and Haydn became a

choir boy for ten years.¹⁴ In 1751, Haydn wrote his first stage music: *Der neue krümmel Teufel*. In 1758, Haydn got his first job with Count Morzin, “who lived in Vienna during the winter, and in Lukavec, Bohemia, in the summer; Haydn’s earliest symphonies were written for the Morzin court.”¹⁴

From 1761, Haydn worked for the Esterhazy family where he remained for most of his career.¹⁴ The Esterhazy family was the richest and most influential among Hungarian nobility. In addition, they were very important patrons of culture and the arts. In 1762, Prince Paul Anton Esterhazy died and was succeeded by Prince Nicolaus who became Haydn’s new boss and was even more enthusiastic about music.¹⁵

In 1766, Haydn was promoted from Vice-Kapellmeister to Kapellmeister and purchased a house in Eisenstadt. In 1772, Haydn composed the “Farewell” *Symphony No. 45*. There is an interesting effect in the performance of this symphony where musicians leave the stage during the last movement to symbolize “Farewell.” In 1774, Haydn’s produced his first authorized publication in music, the keyboard sonatas Hob. XVI: 21-26, which were dedicated to Prince Nicolaus. During these years, Haydn integrated the *Sturm und Drang* style, which was emotionally heavier.

14. Caryl Clark, ed., *Haydn* (Cambridge: Cambridge University Press, 2005) xiii-xiv.

15. James Webster and Georg Feder. "Haydn, Joseph." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed January 23, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/44593pg3>.

On January 1, 1779, Haydn signed a new contract with the Esterhazys, which allowed “Haydn to publish and sell his music and accept outside commissions without the consent of his patron.”¹⁶ In the same year, the opera house at Esterhaza was destroyed by fire and many scores of Haydn’s were lost. In 1782, Haydn composed the *Mariazell Mass*, and his six string quartets, Op. 33, were published. Furthermore, Haydn began a “professional relationship with publisher John Bland in London.”¹⁶

In 1784, Haydn first met Mozart at a quartet party in Vienna where Haydn played the first violin and Mozart played the viola. Haydn credited Wolfgang Mozart as the greatest composer he knew. In 1786, Haydn completed the “Paris” Symphonies No. 82-87, which were commissioned for the orchestra of the Concert de la Loge Olympique in Paris.

In September 1790, Prince Nicolaus Esterhazy died; “his successor, Prince Anton, disbanded the orchestra and opera troupe, leaving Haydn free to seek employment elsewhere; in December he accepted an offer from the German violinist Johann Peter Salomon to go to London.”¹⁷ In the same year, Haydn met with Ludwig van Beethoven for the very first time at the electoral court in Bonn. In July of 1791, Haydn’s *Symphony No. 92*, “Oxford,” was performed in

16. Caryl Clark, ed., *Haydn* (Cambridge: Cambridge University Press, 2005) xiii-xiv.

17. James Webster and Georg Feder. "Haydn, Joseph." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed January 23, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/44593pg3>.

England where he received his honorary Doctor of Music degree from Oxford University. One year later, Haydn returned to Vienna where he taught composition to Beethoven. In 1795, Haydn composed two of his most well-known piano sonatas, which were the C major sonata (Hob. XVI/50) and the E^b major sonata (Hob. XVI/52). The two sonatas that he wrote within the period of his London trips are considered to be the most grand and virtuosic of his piano sonatas. *Sonata Hob. XVI/50 in C Major* was one of these two sonatas and has become one of his most recognizable piano works.¹⁸

Piano Sonata Hob. XVI/50 in C Major

As mentioned above, *Sonata Hob. XVI/50 in C Major* was written by Joseph Haydn during his London trip. It is one out of a total of three London piano sonatas, which were dedicated to Miss Therese Jansen around 1795. With these sonatas, Haydn attempted to elevate the piano sonata to a comparable level of expression and artistry seen in his string quartets and symphonies. Hob. XVI/50 features a remarkable first movement based on a continual variation of a simple but thoughtful and witty motif.¹⁸ The second movement is an *Adagio*, which features a brilliant and enchanting melody with many improvised elements. The third movement is an *Allegro molto* in a rondo-like *galant* style.

Analysis

First Movement: Allegro

The first movement is in *Allegro*. It is in the key of C major and is in sonata

18. Caryl Clark, ed., *Haydn* (Cambridge: Cambridge University Press, 2005) xiii-xiv.

form. The opening of this movement has a quiet, witty motif consisting of several staccato and sometimes slurred eighth notes and rests in both the right and left hands.¹⁹ The exposition extends from ms. 1-53, and from ms. 1-6 is the first theme, (and then restated in a varied way from ms. 7-10). Haydn starts the theme with a broken C major chord, the tonic key of this movement. From ms. 11-29 is the transition. From ms. 15-18, Haydn sets the melody primarily in thirds for enhanced color. From ms. 20-23, the left hand contains the first theme in octaves in the key of G major, while the right hand has scalar sixteenth note passages. (In addition, throughout ms. 20-30, there is a preparation for the second theme.) From ms. 30-32, the right hand has the first thematic material and the left hand has scalar sixteenth notes. This second theme appears at m. 34 and is in the key of G major, the dominant of the tonic C major. This second theme contains many ascending thirds in the right hand accompanied by an ostinato in the left hand. The second theme's texture is thicker compared with the first theme. From ms. 47-53 is the closing theme using embellished eighth notes and scale-like passages that make up the melody in the right hand. There is a broken chord accompaniment in the left hand. The exposition ends brilliantly with three chords: G-D-G.

The development extends from ms. 54-101 and begins in the key of G minor. In the beginning of the development, the left hand plays parts from the first

19. James Webster and Georg Feder. "Haydn, Joseph." *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed October 22, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/44593pg2>

theme and right hand has scalar sixteenth notes. From ms. 56-59, the thematic material is heard in the right hand with some chromatic melodies. From the third beat of m. 60, the tonality changes to F major. At m. 72, we arrive at Eb major. Ms. 73-75 have an *open pedal* marking in a *pp* dynamic level that starts in the key of Ab major. Here both hands are playing the thematic material together. What an interesting figure it is!

From m. 89 to the first beat of m. 91, the tonality changes to E major. From the second beat of m. 91, the tonality changes to the minor mode. From ms. 99-101, the tonality moves to G major and the development ends on three V⁷ (G⁷) chords. It is the dominant of the main key of C major.²⁰

Ms.102-150 is the recapitulation of the first movement. Ms.102-110, is the first theme which is in the key of C major. The first theme of the recapitulation is almost identical to the first theme of the exposition, yet contains some rhythmic variation. Ms. 111-119 is the transition, which has identical motivic material of the transition in the exposition. Haydn uses many appoggiaturas in the transition, and the left hand has a broken chord figure which serves as an accompaniment.²¹ Ms. 120-123, once again has an *open pedal* marking with a *pp* dynamic level. At m. 130, the second theme begins, this time played in the tonic key, true to the sonata form rules. From ms. 143-150 is the

20. James Webster and Georg Feder. "Haydn, Joseph." *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed October 22, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/44593pg2>

21. Joseph Haydn, *Sonata No. 60, Hob. XVI/50* (Austria: Wiener Urtext Edition A.G., Wien, 1964).

closing of the first movement. This time, however, in m. 144 and m. 146 there are some chromatic scales in the key of C major, as well as an additional melodic measure at 147. In m. 150, the first movement ends with three brilliant chords, which are C-G7-C.

Second Movement: Adagio

The second movement is an Adagio that is both technically and emotionally challenging. It is in ternary form. The A section is from ms. 1-23. Ms. 1-4 starts with an ornamented quarter note F in the right hand and an F major broken chord in the left hand, which also emphasizes the tonality of this movement, that is, the key of F major. Ms. 5-7, have similar musical material to ms. 1-4 but with extended ornamentation and a highlighted pause on a C sharp accidental, giving it an A major coloring before returning to F major. In m. 11, there is descending musical material in the left hand. On the first two beats of m. 12, there are three ascending thirds in the melody supported by a quarter note G, which is the dominant of C major to indicate the new key. In m. 13, the melody is played by arpeggiated thirty-second notes and sixteenth notes in the right hand accompanied by a G⁷ (V7) broken chord in the left hand. In m. 16, the tonic C occurs on beat 1 and beat 3. M. 17 starts with an F major chord and then moves to a G⁷ chord with a two-beat trill cadencing to C major in m.18. From m. 18 to the first beat of m. 21, there are two identical melodic lines. One is in the tonic, the other is in the dominant. The soprano starts with a scale-like staccato singing melodic line which is accompanied by a C major broken chord pattern. Then the same melodic material occurs in m. 19, but it is in the dominant of C major.

These two melodic lines are heard again from ms. 20-21 but this time are set in octaves.

The B section extends from ms. 24-33, it starts with an E^b half note in the bass. The right hand plays ascending C minor scale-like melodic material. From ms. 26-28, the texture is getting thicker and the main melodic material is in the right hand. From ms. 29-30, the right hand plays a repeated sixteenth note figure. In ms. 33 -34, there is an imperfect authentic cadence to F major.

The A' section is from ms. 34-62. M. 34 starts with an ornamented chord in the key of F major, which is also the tonic of this movement. From m. 36 to the first beat of m. 37, there is an utterance of descending melodic material in the right hand. On the last beat of m. 37, the left hand plays chromatic descending octaves that lead to the main musical material in m. 38. In m. 44, there is ascending melodic material in the right hand and there is an accompaniment of three thirds in the left hand. In ms. 46-47, the right hand plays descending slurred thirds and the left hand plays repetitive conjunct material for two measures. In m. 49, there is ascending sequential melodic material in the right hand and a second inversion F major chord. In m. 52, there is a two-beat trill that leads to a perfect authentic cadence in F major. In ms. 53-54, there are two identical melodic lines. One is in the tonic, and the other is in the dominant. In ms. 61-62, there is an expression mark: *piu adagio* which contributes to a very thoughtful ending to the movement.

Third Movement: Allegro Molto

The third movement, marked as Allegro Molto, is in rondo form. This short triple meter rondo finale displays an example of Haydn's humor. Its unexpected abrupt rests, irregular phrases, and witty motifs make an audience think that the pianist forgot the music and is anxiously starting over again! This movement returns to the key of C major, which is also the main key of this entire Sonata. It starts with a 6-measure theme in the key of C major, which is highlighted by a few grace notes and a chordal accompaniment. In the last two beats of m. 5, there are two quarter rests in both hands. Immediately, a part of this initial witty theme occurs again from ms. 8-10. In ms. 17-24, there is repetitive eighth note material in the right hand and slurred double note accompaniment in the left hand. There are many fermatas in this movement, especially fermatas on the first beat of a measure. This unique idea of Haydn shows his sense of humor. In the B section (ms. 49-68), part of the initial theme repeats for four measures at ms. 53-56. The A section returns in ms. 67-74 with some variation; for example, in ms. 74-86 there is a melodic line in the right hand, which has broken chords, some grace notes, and a broken chord accompaniment in the left hand. Ms. 98-111, uses identical motivic material to ms. 75-81. However, in ms. 98-104, the range is set an octave higher than ms. 75-81. The B section returns from ms. 117-136. The main theme from the A section returns at ms. 158-165. Surprisingly, the main material from the B section once again returns at ms. 166-184. Ms. 183-184 contain four C major chords and provide a brilliant ending to this movement.

Performance Suggestions

In the first movement of this piano sonata, the performer should always bring out the thematic musical material. For instance, in ms.1-6, ms. 30-33, and ms.102-107, the right hand needs to clearly project the main musical material and the left hand needs to not overpower. In ms. 20-23, ms. 54-55, and ms. 60-63, the left hand needs to clearly project the main musical material and the right hand needs to not overpower. There are also several rhythmic passages to be careful with. For instance, from ms. 42-46, the transition between duple and triplet rhythmic figures need to be played precisely. There are two *open pedal* passages in this movement: ms. 73-75 and ms. 120-124. The performer should depress both the *una corda* and the damper pedal to create the desired effect.

In the second movement, the performer should subdivide the notes of long duration to ensure they receive their full value; for instance, for the half notes in both hands in m. 6. There are several extensive runs throughout the movement (ms. 7, 32, 35). The performer should be careful to rhythmically and melodically divide them within the structure of the meter.

The third movement is very light-hearted. The performer should effectively communicate the lightness of the music. Furthermore, this movement is in a triple meter, the performer should play it with the right gesture. That said, the first beat is slightly heavier than the others. The length of the fermatas need to be carefully planned for full humoristic effect.

CHAPTER III

JOHANNES BRAHMS (1833-1897)

Biography

Johannes Brahms was a German composer who was born on May 7, 1833 in Hamburg, Germany. He was the second child and the first son of Johann Jakob Brahms and Johanna Henrika Christiane Nissen. His father, Johann Jakob Brahms, was a musician with modest talent who learned to play several instruments, including the flute, horn, violin, and double bass. Later, he played the double bass for the Hamburg *Philharmonie*. In 1864, he obtained a regular position as a bass player in the Hamburg *Philharmonie*. This became a great influence on Johannes Brahms's future compositions.

Johannes Brahms began his piano lessons at the age of seven with Eduard Marxsen. Within a few years, he was instructed in both piano and music theory, free of charge, by one of the leading teachers in Hamburg, Eduard Marxsen, a pianist and composer.²² Later, Brahms became an accompanist in

22. George S. Bozarth and Walter Frisch, "Brahms, Johannes," *Grove Music Online*, *Oxford Music Online*, Oxford University Press, accessed February 24, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/51879pg1>.

the theatre and a private piano lesson instructor. He also made arrangements for brass band and four-hand piano works.²³ “The enthusiasms of Brahms's formative years were the poetry of the German romantics, the novels of Jean Paul and E.T.A. Hoffmann, and the music of Bach and Beethoven.”²³ Brahms loved folk music, poetry and tales. By the late 1840s, he had started to compile manuscript collections of European folksongs. During this time, he also was exposed to the style “hongrois,” a blending of Hungarian and Gypsy performing styles. “His lifelong fascination with the irregular rhythms, triplet figures and use of rubato common to this style can perhaps be traced to his encounter at this time with the Hungarian expatriate violinist Ede Reményi.”²³

Brahms was a friend of German Romantic composers and pianists Robert and Clara Schumann. Robert Schumann remarked how with Brahms, the piano became “an orchestra of lamenting and loudly jubilant voices,” and that Brahms’s sonatas sounded like “veiled symphonies”.²³ Brahms fell in love with Clara Schumann, “while maintaining a reverential love and active concern for her husband.”²³ During this time, Brahms composed the *First Piano Concerto, Op. 15*, and two movements of the *Piano Quartet in C Minor, Op. 60*. The friendship between Brahms and Clara went through “many phases and endured many tensions.” This friendship “was lifelong and was for each the most important one of their lives.”²³

23. George S. Bozarth and Walter Frisch, "Brahms, Johannes," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed February 24, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/51879pg1>.

In 1863, Brahms went to Vienna where he achieved quick success. He conducted two concerts for the Vienna Singverein. During these years, Brahms also published his two most popular works: *The Lullaby* and *The Hungarian Dances*. Brahms was known as a dominant musician in Vienna. "When he died of cancer just before his 64th birthday, the city declared a day of mourning and buried him in an honorary grave between Beethoven and Schubert."²⁴

There is a story which describes both Brahms's music and character: Once, Brahms criticized a composition because the particular parts were unpleasant to play. He wrote: "You give people individual notes like the little pins in a musical box. But, a musician is not a musical box, he is a human being; he must always have something to say. If you give him the dissonance, you must also give him the resolution."²⁴

Vier Klavierstücke Op.119

In the final years of his life, Johannes Brahms published his canons and folk songs. Although he considered himself retired as a composer, he wrote many masterpieces: new chamber music, four groups of short piano pieces, and eleven chorale preludes for the organ.²⁵

The four *Klavierstücke*, *Op. 119* were composed in 1893 at the spa town

24. George S. Bozarth and Walter Frisch, "Brahms, Johannes," *Grove Music Online*, *Oxford Music Online*, Oxford University Press, accessed February 24, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/51879pg1>.

25. John Henken, "Klavierstücke, Op. 119." Los Angeles Philharmonic, accessed March 2, 2017, <http://www.laphil.com/philpedia/music/klavierstucke-op-119-johannes-brahms>.

of Bad Ischl in Austria, which was also Brahms' summer home."²⁶ During these final years, Brahms suffered the loss of close friends and family. Not surprisingly, his music has a sense of mortality. Clara Schumann wrote in her diary after receiving the Op. 118 and 119 pieces from Brahms: "It really is marvelous how things pour from him; it is wonderful how he combines passion and tenderness in the smallest of spaces."²⁶ "Like Beethoven's Arietta Variations, these pieces seem to progress in animation, though they end in defiance rather than transcendence."²⁶

Analysis

1. Intermezzo

The first Intermezzo is a poignant Adagio in B minor, which is obsessed with descending thirds. For instance, in ms.1-5, both the right hand and left hand have a melodic line with descending thirds. The form of this intermezzo is ternary. The A section starts from ms. 1-16, which is in the key of B minor. Although there is no clear tonality in the first three measures, the entire A section is definitely in the key of B minor. The B section is from ms.17-42. The tonality is in the key of D major, which is the relative major of B minor. There are several passages wherein the left hand provides the rich accompaniments in the low registers of the keyboard, which fully expresses Brahms's character. The A' section is from ms. 43-67, which is in the tonic: B minor. "Every bar, every note,

26. John Henken, "Klavierstücke, Op. 119." Los Angeles Philharmonic, accessed March 2, 2017, <http://www.laphil.com/philpedia/music/klavierstucke-op-119-johannes-brahms>.

must sound as in a ritardando, as if one would like to imbibe melancholy from each single passage,” Brahms wrote to Clara.²⁷

2. Intermezzo

In the second Intermezzo, “Brahms transforms an agitated, rhythmically insistent E-minor theme into a lyrical E-major waltz in the middle section.”²⁷ The form of this piece is ABA': ternary. It is very interesting that Brahms used E major in the middle section and the coda of this piece, because it is the parallel major of E minor. For instance, in the A section (from ms. 1-5), the thematic material is stated clearly in the key of E minor, and in ms. 8-12 too. The B section (ms. 35-71) starts with a waltz style in the key of E major. The main melodic material is clearly stated in ms. 35-41, and then in a varied form in ms. 42-50. The A' section is found at m. 71.

3. Intermezzo

The third intermezzos is “a fleeting, cheerful scherzo in bright C major, playing games with meter and inner voices.”²⁷ It is in binary form. The A section is from ms. 1-48. The melodic material is stated in ms. 1-12, and placed in the middle voice of the right hand. From ms. 41-47, the melodic material is heard in a varied form. The B section is from ms. 49-70. Brahms wrote a beautiful melodic line that is accompanied by a rich bass.

Performance Suggestions

In the first intermezzo, the performer needs to bring out the melodic line

27. John Henken, "Klavierstücke, Op. 119." Los Angeles Philharmonic, accessed March 2, 2017, <http://www.laphil.com/philpedia/music/klavierstucke-op-119-johannes-brahms>.

carefully. For instance, in ms. 1-8, those top notes need to be projected suitably, and the left hand need to support the main melodic line. From ms. 37-39, the performer needs to pay attention to the rhythms because of the two against three rhythmic figures.

In the second intermezzo, the performer needs to bring out the interest of the repeated note figures throughout the entire piece. Also, the main musical material needs to be projected every time it occurs. For instance, from ms. 1-8, the right hand needs to play the melodic line clearly. In ms. 29-34, the main musical material returns in a varied form. Still, the melodic line in the right hand needs to be displayed clearly.

In the third intermezzo, the performer needs to project the melodic line which is set in the middle voice. The accompaniment in the left hand should not overpower the main melodic lines.

CHAPTER IV

FREDERIC CHOPIN

Biography

Chopin was a polish composer and pianist who was born on March 1, 1810 and died on October 10, 1849. Chopin spent his early life in Warsaw, Poland, where he studied with Adabelt Zywny and Jozef Elsner. "From an early age his talents were much in demand in the leading aristocratic households in Warsaw, and he continued to move freely in such circles when he moved to Paris in 1831."²⁸ Chopin made a decent living from private teaching and his published music. Furthermore, he truly enjoyed the friendship with some of the most eminent artists and composers in Europe.

In 1837, Chopin found himself increasingly involved with the novelist George Sand. Their relationship lasted for the next ten years, which were the most productive years for Chopin's compositions. "Chopin's legendary reputation as a performer, and above all improviser, was based almost exclusively on his

28. Jim Samson, "Chopin, Fryderyk [Frédéric] (Franciszek)," *The Oxford Companion to Music, Oxford Music Online*, Oxford University Press, accessed March 27, 2017, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e1358>.

frequent appearances in fashionable society drawing-rooms, for, unlike most composer-pianists of the day, he disliked the public concert.”²⁹ He composed exclusively for the world of the piano. Chopin’s music was inspired from the “exploration of its sonorities, translating into its idiomatic language, gestures culled from symphonic and operatic literature as well as from popular and folkloristic materials.”²⁹ In the summer of 1841, Chopin completed the *Prelude, Op. 45*, the *Nocturnes, Op. 48*, and two other major works, the *A^b Ballade, Op. 47* and the *F minor Fantasy, Op. 49*. These musical pieces were filled with richness of sound and complexity of texture. The major achievement for Chopin was the set of twelve *Etudes Op. 10, Op. 25*, which were composed during the Warsaw, Vienna and early Paris years. They are remarkable for their virtuosic and brilliant musical style.

In the year of 1849, Chopin was getting progressively weaker to the point that he only weighed for 45 kg. Chopin died of tuberculosis on October 10, 1849.

Berceuse in D-Flat Major, Op. 57

Berceuse “Lullaby,” *Op. 57*, is one of Chopin's most extraordinary works. It was completed in 1844 and published the following year. This piece is dedicated to Lady Elise Gavard. During that time, Chopin obtained his French citizenship. Also, he maintained his relationship with George Sand.

29. Jim Samson, "Chopin, Fryderyk [Frédéric] (Franciszek)," *The Oxford Companion to Music, Oxford Music Online*, Oxford University Press, accessed March 27, 2017, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e1358>.

The origins of the Berceuse are probably related to Chopin's friend's eighteen-month old daughter. "Chopin adores her and spends his time kissing her on the hands."³⁰

Chopin's moments spent playing with this charming infant may well have inspired him to write a lullaby-style piece. This piece not only "ideally fulfils the requirements of the genre, but is also composed in an exceptionally refined and masterful way."³⁰

Analysis

The Berceuse Op. 57 is based on a four-bar theme which is followed by a series of variations throughout the piece. "Chopin initially intended calling the work *Variantes*."³⁰ For instance, the first time the four-bar theme occurs is in ms. 3-6. The first variation follows from ms. 7-12. The right hand melody is accompanied by a fixed bass, which is almost identical throughout the entire piece. Yet the listener does not feel this fixed bass to be tedious, as with the right-hand part, "Chopin elaborates over the successive variations-with inexhaustible inventiveness-a succession of ornamental-figural transformations of the theme."³⁰ There are few complex ornamental figures throughout the piece, which create an unusual and colorful harmonic effect. For instance, from ms. 15-18, there are many grace notes in the right hand. From ms. 43-44, there are four trills punctuating the *leggierissimo* running notes.

30."Fryderyk Chopin Berceuse (Lullaby), in D Flat Major, Op. 57," *Fryderyk Chopin - Information Centre – Genres*, The Fryderyk Chopin Institute, accessed March 29, 2017, <http://en.chopin.nifc.pl/chopin/genre/detail/id/3>.

There are many chromatic scales passages throughout the piece. For instance, in m. 21 and m. 38 there is an ascending chromatic scale in the right hand. Additionally, from ms. 25-26, there is an ascending chromatic thirds passage in the right hand. From ms. 31-32, there is a descending chromatic thirds passage in the right hand.

“In keeping with the demands of a true lullaby, the Berceuse adheres to a piano and pianissimo dynamic. The harmony is just as simple as it can be: one modulation repeated every bar throughout the work.”³¹

The dream has gone far away before returning to reality. The last variations become less and less complicated, and finally revert back to the simplest melody from the beginning, and into sleep.

Performance Suggestions

From ms. 3-6, the theme is stated for the first time. The performer needs to play and shape the main melody in the right hand clearly to display the main musical material of this piece. From ms. 7-14, the main melody is joined by an alto voice. Here the performer needs to give even more attention and projection to the main melody, which is in the soprano. From ms. 15-18, the main melody is found throughout the grace notes, the performer needs to pay attention to the voicing to ensure the clarity of the theme. From ms. 31-34, there are many descending thirds highlighting the melodic material. From ms. 39-42, there are

31. "Fryderyk Chopin Berceuse (Lullaby), in D Flat Major, Op. 57," *Fryderyk Chopin - Information Centre – Genres*, The Fryderyk Chopin Institute, accessed March 29, 2017, <http://en.chopin.nifc.pl/chopin/genre/detail/id/3>.

many triplet descending and ascending thirds. The pianist must bring out the top voice in passages and the melodic material is set on the second note of each triplet. Again, the performer needs to project the melodic line clearly. From ms. 69-70, the performer must play the last chords carefully to project the simplicity and calmness.

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