Fall 5-5-2021

GRADUATE PIANO RECITAL

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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

Young Eun Jeong

Pittsburg State University

Pittsburg, Kansas

May, 2021

GRADUATE PIANO RECITAL

Young Eun Jeong

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Acknowledgement

First and foremost, I want to glorify the Lord who comforts me and guides me in experiencing irreplaceable opportunities to study in the blessed land, United States of America. I could experience His vision and follow His path without fear. All experiences I have gone through for two years were led by a mature leader and I feel His righteousness.

I am grateful to Dr. Reena Natenberg who allowed me to study Piano Performance at Pittsburg State as a graduate teaching assistant. Her support has aided me to become a good lecturer, performer, and ambitious artist. Also, I am deeply grateful to Dr. Susan Marchant, the chairman of the music department. Her insightful comments and suggestions helped me to complete my master's degree.

Furthermore, I would like to extend my sincere thanks to Dr. John Ross who has generously given of his time for office hours for students. His analytical techniques have greatly helped me in my thesis. I was able to get great conducting guidance from Dr. Andrew Chybowski and Dr. Raul Mungia, I learned how to interpret music in creative ways. My Western History of Music class lectured by Dr. Lydia Bechtel helped me to develop my critical thinking and increase my knowledge of female musicians. Moreover, I appreciate the committee members Dr. Don Viney and Dr. Matthew Montague who have been working with me on my thesis. I would also like to thank all members of Pittsburg State University who supported me during my master's degree and made special memories. Lastly, I want to thank my family and friends who love me just as I am. Without their great support and encouragement, it would have been impossible to earn a master’s degree.

GRADUATE PIANO RECITAL

An Abstract of the Thesis by
Young Eun Jeong

My thesis consists of a master's piano recital and the written document of extended program notes. The recital program features the Prelude and Fugue in B major, BWV 868, from The *Well-Tempered Clavier* by Johann Sebastian Bach; Piano Sonata in C Major, Hob. XVI:50 by Franz Joseph Haydn; Fantasy in F Minor, Op. 49 by Frédéric François Chopin; Arirang by Yook Gi Sul; and Piano Sonata, Sz. 80 by Béla Viktor János Bartók. This thesis will provide discussions on the respective composers, their musical style and an in-depth analysis of each composition.

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Pittsburg State University

Pittsburg, Kansas

DEPARTMENT OF MUSIC

Graduate Recital

Young Eun Jeong, Piano

May 3, 2021
Sharon K. Dean Recital Hall, McCray Hall
12:00 p.m.

Program

Prelude and Fugue No. 23 in B Major, BWV 868.....Johann Sebastian Bach
(1685-1750)

Sonata in C Major, Hob. XVI:50..... .Franz Joseph Haydn
(1732-1809)

I. *Allegro*
II. *Adagio*
III. *Allegro molto*

Fantasy in F Minor, Op. 49 .....Frédéric François Chopin
(1810-1849)

Intermission

Arirang ....Yook Gi Sul
(Unknown)

Piano Sonata, Sz. 80.....Béla Viktor János Bartók
(1881-1945)

I. *Allegro Moderato*
II. *Sostenuto e pesante*
III. *Allegro molto*

This recital is in partial fulfillment of the requirements for the Master of Music degree for Ms. Jeong.
The Department of Music is a constituent of the College of Arts and Science.

CHAPTER I

JOHANN SEBASTIAN BACH

Biography

History often recognizes the Baroque period to extend from 1600 to 1750. These dates frame the time of the earliest operas to the death of Johann Sebastian Bach, who worked in Eisenach as a musician. Johann Sebastian Bach, a German composer, was born in 1685 and passed away in 1750. Bach did not publish many of his pieces during his lifetime. However, after his death his compositions were gradually published with guidance from later musicians. [1]

Bach was well educated from his parents and he had an accomplished father, Johann Ambrosius Bach, who was a very talented musician. Sebastian was the youngest member of his family and he was very skilled in performing on keyboard instruments, such as the harpsichord and the organ. At the age of ten, Bach lost his mother in 1694 and his father in 1695. As a result, he moved to Ohrduf where he was taken care of by his older brother Johann Christoph (1671-1721). This was a difficult time for Bach however while in Ohrduf (1695-1700), Bach worked with the great composer, Johann Pachelbel, and started to appreciate music once again and was composing keyboard music as well. In Mühlhausen (1707-8), Bach worked on composing cantatas and through this form he reflected on his operatic style. As he entered the Weimar period (1708-17), he was more concentrated on Italian opera and the cantata. Bach was able to earn money and present his church music and organ pieces when he was living in Cöthen (1717-1723). "This present Cöthen stage is to be expressed by the term instrumental music, used with the signification we of later times convey by the words 'orchestral', 'chamber' and 'solo'." [2] St. John's Passion, which contains a story about Jesus crucified, was composed while Bach was living in Cöthen. During Bach's final

[1] Peter Williams, *J. S. Bach: A Life in Music*. Cambridge: Cambridge University Press, 2007. ProQuest Ebook Central. 349.

[2] Eva and Sydney Grew, *Bach* (McGraw-Hill Book Company, 1972), 85.

period (1723-50) in Leipzig, he mainly worked on sacred music such as hymns and chorales for the Lutheran service. He performed as an organist in church and was teaching some of the subjects in the town school as well. During this period, after writing cantatas, Bach also devoted himself to writing organ music. The last year of his life, Bach had a fatal illness while he was working on the 'Eighteen Chorales in Various Forms for an Organ with Two Manuals and Pedal." [3] On July 28, 1750, Bach passed away.

Bach's career was influenced by his ancestry. From generation to generation, Bach's family were members of the secular guilds of musicians. Much of his music was sacred and served God.

Bach influenced many famous composers and keyboardists after his death in 1750. Several composers revered his music, such as Franz Liszt, Mendelssohn and Brahms. Due to protection policies and the sacred value of Bach's musical scores, many of these scores could not be shared with the public. That is why many of his works only became accessible during the late eighteenth century in Leipzig. The notebooks (which also were under the protection policy) are handwritten transcriptions of music written by J.S. Bach and other composers of the time. Many of the transcriptions are in the handwriting of J.S. Bach himself, but other entries were made by Anna Magdalena, family friends and Bach's sons. [4]

The Well-Tempered Clavier

The *Well-Tempered Clavier* is a famous collection still today. The *Well-Tempered Clavier* contains forty-eight preludes and fugues separated into two books. The first book was published in 1722 and the second book was published twenty years later in 1742. The *Well-Tempered Clavier*, Books I and Book II, each contain preludes and fugues in all twenty-four keys.

The *Well-Tempered Clavier* was a landmark in the innovation of harmony as it represented the establishment of a new tuning system. This new tuning system, labeled "equal-temperament," divided the musical scale into twelve equal semitones and therefore was able to produce twelve major and twelve minor keys (scales). Previously, composers were writing music in the "mean-tone' system with few accidentals, not more than three sharps or three flats, and limited possibilities. The more progressive

[3] Charles Sanford Terry, *The Music of Bach: An Introduction* (United Kingdom: Oxford University Press, 1933), 20.

[4] Williams, *J. S. Bach*, 172.

"equal-temperament" system replaced the limitations of the "mean-tone" system, which rendered modulation outside the preferred scales impossible. [5]

Bach intended the *Well-Tempered Clavier* to be a pedagogical work for both students and advanced pianists. He added the following phrases to the title, which reflected his desire for the music to be instructional:

> "The Well-Tempered Clavier or Preludes and Fugues on every Tone and semitones, with the major third Ut, Re, Mi, and minor third Re, Mi, Fa. For the use and profit of young musicians anxious to learn, and as a Pastime for others already expert in the Art. Composed and put forth by Johann Sebastian Bach, present Capellmeister and Director of Chamber-Music at the princely Court of Anhalt- Cöthen. Anno 1722." [6]

The *Well-Tempered Clavier* provides the keyboardist opportunities for developing their skills at performing contrapuntal works of the highest quality. It also provides the keyboardist experiences for enhancing their finger agility and strength. For example, when working on a fugue of four or five voices, the keyboardist would need to practice the intricate fingering for each voice, while possibly sustaining notes in other voices. As a great collection both for advanced students or great artists, the *Well-Tempered Clavier* provides the keyboardist great experiences for interpretation as each prelude and fugue possesses their own individual character based on rhythmic patterns. Bach left no specific performance directions in these pieces.

Prelude and Fugue in B Major, BWV 868

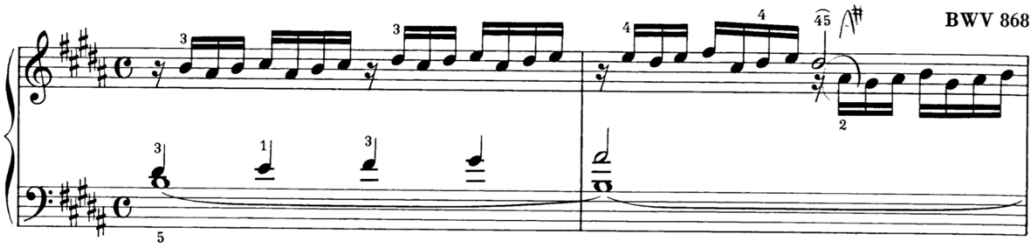
Prelude

The prelude is in common time and in B Major. It starts in three voices and continuously builds up to four voices. The character of the prelude is flowing and delightful. The main motive, which is a basic pattern of sixteenth notes (seen below in m. 1 in the soprano), changes frequently between major and minor keys (Example 1.1).

[5] 116-117. David Ledbetter, *Bach's Well-tempered Clavier: The 48 Preludes and Fugues*. New Haven; London: Yale University Press, 2002. ProQuest Ebook Central.

[6] Terry, *The Music of Bach*, 30.

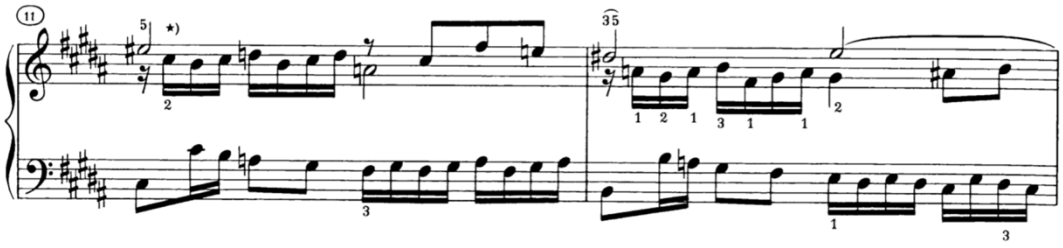
Example 1.1: The Use of the Main Motive in mm. 1-2



Long pedal tones appear as whole notes, mostly in the bass voice. The first phrase starts in B Major at m.1 and ends in a half cadence at m. 6.

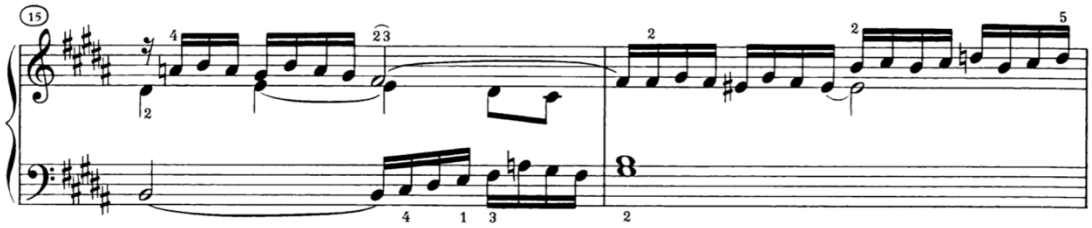
A new phrase commences at m. 7 and the main rhythmic pattern is continued. In m. 8, the syncopated rhythm in the lower voices enhance the motivic imitation in the upper voices. In mm. 11-12, the half notes in the upper voices sustain and allow for highlighting of the bass line (Example 1.2). At mm. 14-15, the second phrase concludes with an authentic cadence in B major.

Example 1.2: The Use of Half Notes in the Upper Voices in mm. 11-12



At m. 15, the start of the third phrase, a tonic pedal prepares us for the finale at m.19. At mm. 15-19, the main motif at times appears in the inverted form (Example 1.3). The piece concludes in B major with a perfect authentic cadence.

Example 1.3: The Main Motive in Inverted Form in mm. 15-16



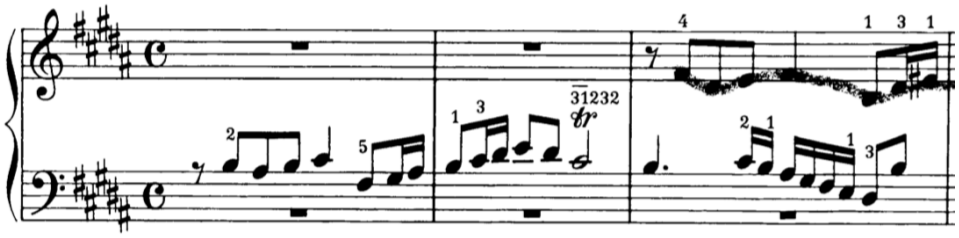
Performance Suggestions

One needs to create long flowing lines while performing this prelude. The main motive should be played without accent and shaped carefully. At mm. 9-10, it is highly recommended to play the eighth notes in the bass line legato which outline a perfect cadence. In mm. 11-12, it is recommended to detach the eight notes on the second beats.

Fugue

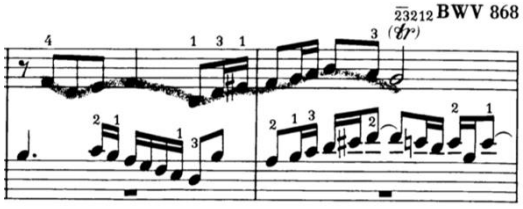
This fugue is in four voices. Its character is lively and sweet. It is melodic and flowing, as is its subject. The subject of the fugue starts with a rest, contains part of an ascending scale and concludes with an ornament on a half note to help sustain that note. The subject first appears in the tenor voice in mm. 1-3 (Example 1.4).

Example 1.4: The Subject of the Fugue in mm. 1-3



Bach writes a tonal answer in this fugue. The first tonal answer appears in the alto in mm. 3-4. The countersubject first appears in mm. 3-4 and accompanies the answer (Example 1.5). It contains a partial scale passage and an ascending rhythmic pattern similar to the subject. The countersubject does not appear consistently throughout this fugue, and the episodes contain dialogues between the voices and are made up of some material from the countersubject.

Example 1.5: The First Countersubject in mm. 3-4



This fugue uses the inverted form of the subject in the soprano voice at mm. 18-19 (Example 1.6) and the inverted form of the answer in the alto voice at mm. 20-21.

Example 1.6: The Inverted Form of the Subject at mm. 18-19

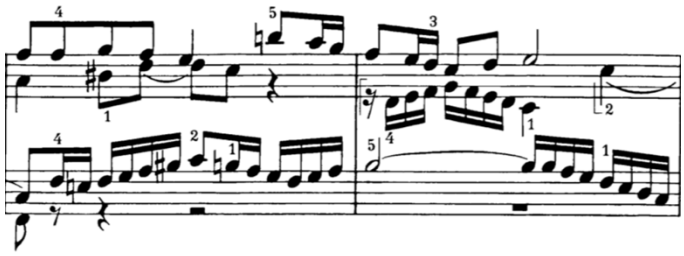


Table I. The Analysis of the Fugue BWV 868

Measure	Description Function	Voice	Structure	Tonality
1-3	Subject	Tenor	Entry Group I (exposition)	B
3-5	Answer (tonal)	Alto		F#
3-4	Counter Subject	Tenor		
5-7	Subject	Soprano	Entry Group II (exposition)	B
5-7	Counter Subject	Alto		
7-9	Answer (tonal)	Bass		F#
7-9	Counter Subject	Soprano		
9-11(3rd beat)	Codetta		Bridge	
11-13	Subject	Tenor		B
13-16	Episode I			B - F#
16-17	Subject (real - dominant)	Alto		F#
18-20	Subject (inversion)	Soprano	Entry Group III	B
20-21	Answer (inversion)	Alto		F#
21-23	Subject	Bass	Entry Group IV	B
24-26	Answer	Tenor		C# minor
26-29	Episode II			C# minor - B
29-31	Subject	Alto	Entry Group V	B
31-33	Answer (tonal)	Soprano		F#
31-33	Counter Subject	Alto		F#
33-34	Coda (Remnant of Counter Subject)			F# to B

Performance Suggestions

The fugue should be performed legato for the subject and throughout. Slight pedaling may be needed for connecting the double notes. The trills need to be properly resolved at their completion. The subjects

and answers need to be projected clearly. Sometimes light pedaling may be used to help connect the melody notes and achieve a greater legato. This will also provide the main thematic line with more emphasis.

CHAPTER II

FRANZ JOSEPH HAYDN

Biography

Joseph Haydn was born in Austria in 1732 and died in 1809. He was born into a financially secure family. In his youth, Haydn was a choir boy and during those years, he received the opportunity to learn various instruments and immerse himself in music. From the time he met George Reutter (a composer and Kapellmeister to the imperial court who also worked for St. Stephen's Cathedral in Vienna in 1742), Haydn learned from him extensively about music. This was because Reutter invited Haydn to become a choir boy in his ensemble in 1749. As Haydn started to study with Reutter, Haydn developed his composing abilities, and Reutter provided Haydn with a musical foundation at the same time. [7]

After moving to Vienna in 1740, Haydn continued to study music and theory with Carl Philipp Emanuel Bach. Later, Haydn's knowledge of chamber music was greatly enhanced while studying under Karl Joseph von Fürnberg, an Austrian nobleman who supported Haydn as musical director and chamber music composer. During his time in Vienna, Haydn was employed in 1758 by the Bohemian court of Ferdinand Maximilian von Morzin and was selected to be the director and chamber composer of this court. [8]

In 1760, Haydn first met Prince Pál Antal Esterházy, when he was invited to perform a musical piece for him. Subsequently, Esterházy employed Haydn, and Esterházy became a great musical sponsor for him. He encouraged Haydn to compose and express his music freely. In 1761, Haydn became a director and conductor of the orchestra that performed regularly at the Esterháza (a castle built for Prince Paul Anton

[7] Sir Frederic Hymen Cowen, *Haydn*. London: Murdoch, Murdoch & Company, 1909. HathiTrust Digital Library, 7.

[8] Karl Geiringer, and Irene Geiringer. *Haydn a Creative Life in Music* (Berkeley and Los Angeles: University of California Press, 1982), 35.

Esterházy in Eisenstadt.). In 1762, after Paul Anton died, Nicolaus (his brother), took charge of the Esterháza, and Haydn was able to work longer for this family. [9]

Haydn's time in Vienna was a great period for him as he was able to develop his composing styles. Haydn was able to receive recognition for his music, for such works as the Trauer (Mourning) Symphony No. 44 in 1772 and the oratorio composed in 1775, *Il ritorno di tobia*. Haydn also received great accolades for his Opus 33 string quartets of 1783. [10]

Haydn earned no salary after Prince Nicolas Esterházy's death and he had to try to find different ways to earn money. In 1790, Haydn decided to move to London and he received sponsorship from Johann Peter Salomon (1745-1815), a member of the Philharmonic Society. Salomon was a violinist who performed for the Elector of Cologne. Salomon hurried to Vienna at full speed, resolved to bring a satisfactory conclusion to the negotiations with Haydn vainly initiated some years before by the publisher Bland. [11] This was a time for Haydn to settle down and he started to compose the opera called *L'anima del filosofo* for the impresario Gallini. Additionally, Haydn composed sonatas for violin and bass continuo for Salomon. In 1794, during a trip with Salomon, Haydn had twelve performances. The trip ended in 1795 at which time Haydn further composed. In the years to follow, Haydn was sponsored by Griesinger. Griesinger was a secretary of legation at the Embassy of Saxe at Vienna. [12]

Haydn returned to Vienna in 1796 after he stopped traveling with Salomon. In 1795, people from his hometown were preparing for the Napoleonic wars and one of Haydn's friends, Pietro Polzelli, passed away. In his last years, Haydn started to compose his own national anthem after being duly impressed when hearing *God Save Franz the Kaiser* in London in 1797. [13] The year 1801 was a huge success for Haydn whereas he and his musical friends performed extensively in public. By 1803, Haydn's health was declining, and he struggled to complete his final works. He died peacefully in his home in May of 1809.

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[9] Cowen, *Haydn*. 11.

[10] Kirby F.E., *Music for Piano: A Short History*, ed. Reinhard G. Pauly (Amadeus Press, 1995), 98.

[11] Michel Brenet, *Haydn*, trans. C Leonard Leese with a commentary by sir W. H. Hadow (Oxford University Press, London Humphrey Milford, 1926), 45

[12] Barbaud Pierre, *Haydn*, trans. Kathrine Sorley Walker (Grove Press New York. 1959), 166.

[13] Elaine R. Sisman, and Sisman, Elaine R. R., eds. *Haydn and His World*. Princeton: Princeton U niversity Press, 1997. ix

Haydn made a great contribution to Western music through his various compositions both in instrumental and vocal music. His symphonies, string quartets, the mass and oratorios gave him great fame in the classical period. His compositions showed great development of thematic materials and frequently, had their own unique humorous style.

Piano Sonatas

During his lifetime, Haydn composed fifty-two solo piano sonatas. Throughout his life, Haydn was interested in writing piano sonatas due to the improvement of the various keyboard instruments. By doing so, Haydn considered different types of keyboards, such as the harpsichord, the clavichord and the fortepiano for his works. In this period, there was an abundance of experimentation due to these different types of manufactured keyboard instruments – double-manual fortepiano-harpsichords, grand and vertical pianos, harpsichords transformed into forte pianos, pedal pianos and many other types. [14] As a result, while composing for keyboard, Haydn considered a greater variety in the dynamics and further experimented with texture.

Haydn's piano sonatas could be divided into three different periods: the early, middle, and late periods. During the early period in Vienna (1750-1761), Haydn composed fourteen piano sonatas. Haydn did not have clear contrast within a sonata movement or between the various movements of the sonata. His style was simple and light (gallant). One of the movements was usually a minuet and trio; either the second or last movement. [15]

In the middle period (1761 to 1784), Esterházy provided Haydn with a high quality of life, and under this sponsorship Haydn composed thirty piano sonatas. Haydn continued to experiment and develop various textures and sonorities due to the different keyboard dynamics. However, in 1770, Haydn still experienced the dynamic limitations of the harpsichord compared with the flexible dynamics of stringed instruments, and this put a certain restriction on Haydn's fantasy. [16] While Haydn studied the works of C.P.E. Bach and the north German school of sonata composers, he became more knowledgeable in the keyboard sonata style and his sonata form advanced during the late 1760s and early 1770s. From studying

[14] László Somfai, *The Keyboard Sonatas of Joseph Haydn: Instruments and Performance Practice, Genres and Styles*, trans. Charlotte Greenspan (Chicago: University of Chicago Press, 1995), 4-5.
[15] Kirby, *Music for Pianom*, 96.
[16] Somfai, *The Keyboard Sonatas of Joseph Haydn*, 3.

Bach's compositions, Haydn also developed his own style and different techniques of keyboard playing. "With the exception of the *Bebung*, which can be played only on the clavichord, Bach's explanations have considerable importance and illuminative force for Haydn's music." [17] Haydn's harmonic language became more complex and the emotional expression became more intense after he studied the works of the above composers. Additionally, the well-constructed fortepiano in 1780, by Anton Walter, made a huge difference in keyboard capabilities and Haydn was able to experiment further with ornamentation and syncopated rhythms. The sonatas of this middle period also became larger in scope. Some of Haydn's sonatas maintained a gallant style while others intensified in emotion and expression. [18]

During the late period (1784-1794), Haydn's piano sonatas exemplified the mature sonata and mature classical style. Haydn composed eight piano sonatas that exhibited a more distinctive and serious structure. Moreover, steady innovations of the piano allowed Haydn to further experiment. More dynamic contrasts were available due to the continuous improvement of the keyboard and Haydn's musical pieces also reached a new level of intensity. Many classical ideas were well represented and combined through his compositions. Haydn moved to London from 1791 to 1795, and his last three sonatas were composed in London around 1794. London life brought a new perspective for Haydn and at this time he also encountered the advanced Broadwood pianos. As a result, Haydn was again able to compose with new sounds and textures in mind.

Piano Sonata in C Major, Hob. XVI:50

Sonata Hob. XVI:50 is one of the last three piano sonatas (known as the London Sonatas), which Haydn composed while he stayed in London. It is written in three movements and is also known as one of the concerto sonatas, stated by Therese Jansen Bartolozzi. [19] The sonata is in C major and has a very light and charming sound. Each movement has a different character and sometimes there are strict rules written in the score regarding articulations. The three movements are titled Allegro, Adagio and Allegro molto. There are many ornaments in the music, such as trills and short repeated appoggiaturas.

[17] Somfai, *The Keyboard Sonatas of Joseph Haydn*, 4.
[18] Kirby, *Music for Piano*, 96.
[19] Somfai, *The Keyboard Sonatas of Joseph Haydn*, 169.

Allegro

The first movement is in common time. The character is joyful and brilliant. This movement of the sonata has a variation style because the first theme is repeated by variation motive or transposed motive. This movement also has a unique pedal marking for a mysterious effect. [20] The first theme appears from mm. 1-6. The first theme appears again (theme 1b), in broken chord format and with other decorations and figurations from mm. 7-19, at which point we arrive at a transition in m. 20. At the transition, the bass line states the first theme in octave form. At mm. 30-31, the first theme is then stated in fifths and brings us to the second theme in the dominant key of G major (m. 34), which is characterized by many slurs. A bridge or extension of theme 2 is introduced at mm. 37-42 with long sustained notes and a tremolo-like figure in the bass. The closing theme at m. 47 concludes the exposition and remains in the dominant key in m. 53.

At m. 54, the development starts in the parallel key of G minor and the mood is changed. The first theme sounds more unique and intense in the minor mode. After travelling through various tonalities and various motivic material (including from the exposition), the movement reaches the recapitulation at m. 102. An original idea that Haydn employs in the development (mm. 73-74) and then again in the recapitulation (mm. 120-124), is an extended "open pedal." For these passages, the performer must simply keep the *sostenuto* pedal down. Here, Haydn is clearly experimenting with the mechanics of the new pianos.

Table II. Analysis of the First Movement

Part	Measure	Function	Tonality
Exposition			
Primary Tonal Area	1-6	Theme 1a	C
	7-19	Theme 1b	C to G
	20-29	Transition	G

[20] Maxwell, Carolyn. *Haydn, Solo Piano Literature: A Comprehensive Guide, Annotated and Evaluated with Thematics*, ed. Charles Shadle (Boulder, Colo: Maxwell Music Evaluation, 1983), 78.

Second Tonal Area	34-36	Theme 2	G
	37-42	Bridge/Extension of Theme 2	G
	47-53	Closing theme	G
Development			
Theme	54-59	Thematic material from Theme 1a	G minor to C
	60-72	Thematic material from Theme 1b	F to F minor to E flat
	73-82	Thematic material from Theme 1a/ Transition	A flat to E
	83-89	Extension of Theme 2	Circling around E
	92-101	Closing section	E to G
Recapitulation			
Primary Tonal Area	102-107	Theme 1a	C
	108-119	Theme 1b	C
	120-129	Transition	C
	130-132	Theme 2	C
	133-142	Bridge/Extension of Theme 2	C
	143-150	Closing Theme	C

Performance Suggestions

Haydn's music is filled with ornaments and various articulations all of which must be articulated clearly and with the appropriate nuance. There are many slurs in this music where it is crucial that the second note resolves. Sometimes these slurs appear over the thirds which also must be executed clearly. The rhythmic

aspect is very important in this piece. The tempo must be held steady throughout. Slight pedal is needed in this movement, for example, in the chordal playing, to play the thirds smoothly at mm. 15-16 and to create long legato phrases at mm. 37-41, mm. 83-88, and mm. 133-137. The directions for playing with an open pedal at m. 73 and m. 120 must be strictly observed.

Adagio

The second movement of this sonata is an Adagio in F major, in ternary form, and it reminds one of a slow dance form. The melody is described as sensitive by accomplished pianists. [21] There are "turn" type ornaments used in this movement that help create its elegant character. The passages with sforzando accents give more prominence to this quiet movement. There is a continuous flow of sixteenth or thirty-second notes in this Adagio, which produce the singing lines. The main theme extends from mm. 1-8, with four measures ending on the dominant followed by four measures of a more decorative version ending on the tonic. A new melodic line starts at m. 9 (the transition). It has a more lyrical theme with sixteenth notes. From m. 13, the phrases become longer (including some arpeggiated figures), and distinctively arrive at theme 2 in C major at m. 18. Part 2 begins at m. 24. There are modulations that occur upon sustained notes and sixteenth notes then thirty-second note passages as the section concludes on a strong dominant chord in C major at m. 33. In Part 3, the tonality returns to its original key of F major. There is a restatement of the main theme with more rhythmic variation and long ornamented passages. The transitional material starting at m. 41, is in the parallel key of F minor. From m. 53, theme 2 is heard in F major. From mm. 59-63, there is a coda.

[21] Maxwell, *Haydn, Solo Piano Literature*, 78.

Table III. The Structure of the Second Movement

Part	Measure	Function	Tonality
Part I			
Primary Tonal Area	1-8	Theme 1	F
Second Tonal Area	9-17	Transition	Modulatory
	18-23	Theme 2	C
Part II			
	24-33	New Materials	Modulatory
Part III			
Primary Tonal Area	34-41	Theme 1	F
Second Tonal Area	41-52	Transition	Modulatory
	53-58	Theme 2	F
	59-63	Coda	F

Performance Suggestions

It is important to shape and feel the melodic lines with a consistent tension from the very first measure to the last measure of this movement. The second movement has a light and charming character with a soft dynamic, yet one must carefully and tastefully play the accents that Haydn wrote to highlight the different harmonic and rhythmic features. For example, Haydn wrote *forte* and more accents to differentiate mm. 5-8 from mm. 1-4. The pedals on the fortepianos during Haydn's time were not as well developed; therefore, the performer must be very careful with pedaling and make sure all sounds are clear (m. 7, m. 22, and m. 35). To help control the thickness of the bass line in m. 37, the use of *una corda* pedal is suggested. Since the recapitulation's transitional material is in F minor, it is important to distinguish the character of the melody from the transition of the exposition, which is in F major.

Allegro Molto

The third movement is very light and humorous. The main theme starts in C major from m. 1 and ends in B major in m. 10. The theme once again appears in m. 11 and ends in m. 24 in G major. The second section begins at m. 25 in G major (dominant). A motive from the first theme appears and is repeated several times. More passagework leads to D minor in m. 38. At m. 44, the first motive appears in G minor and then C major in m. 48. A new thematic motive is heard from mm. 51-58 in C major, and then there are allusions to the main theme from mm. 58-63. Mm. 74- 87 it is an imitation of the material from mm. 51-57. From mm. 81-92, there is the coda.

It is interesting to note that Beethoven's Piano Sonata No. 15, third movement: Rondo Allegro ma non troppo, is similar to this third movement because of the rondo form and syncopations in the left-hand. The downbeat's typical accent in the left hand sounds like a heartbeat.

Performance Suggestions

The third movement is very light, charming and fast. The quarter notes should have a detached articulation while the eighth notes are legato or slurred. There are many varieties to the main thematic line. The pauses and sudden dissonances provide humor. The pauses must be very carefully measured to create the dramatic and surprising effects.

CHAPTER III

FRÉDÉRIC FRANÇOIS CHOPIN

Biography

Frédéric François Chopin was born in Zelazowa Wola, Poland. A child prodigy, he was recognized for his talents early on. His parents invested in his talent and his mother may have provided him with early piano instruction. In 1816, Chopin took lessons from Wojciech **(**Adalbert) Żywny, a Bohemian who settled in Warsaw. Żywny's main instrument was the violin. He was also well versed in piano so that he could teach the rudiments of music and piano playing to students. [22] Chopin took lessons from Żywny for about six years. In 1818, Chopin performed in his first public concert playing a concerto by Gyrowetz. During that time, Chopin composed his first little polonaise, which is in G minor. In 1822, Chopin took private lessons in composition from Joseph Xaver Elsner who worked at the Warsaw High School for Music as a director. Chopin gained more knowledge in music theory and composition from Elsner rather than Żywny. [23] The following year, in 1823, Chopin enrolled in the Warsaw High School, which is the Warsaw Lyceum, and studied there until 1826. History, literature, and theatre particularly appealed to him, and he founded with his sister and friends, a "Society for Literary Diversion." [24] Chopin wrote almost exclusively for the piano. He was not interested in composing symphonic works, operas or choral works. Chopin gained his fame in Warsaw circles as a composer and pianist at the same time and had a nickname of the "Second Mozart." [25]

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[22] Stephen P. Mizwa, *Frederic Chopin 1810- 1849* (New York: The Macmillian Company, 1949), 5.

[23] Jim Samson, *Chopin* (New York: Schirmer Books, An Imprint of Simon & Schuster Macmillan, 1997), 13-14.

[24] Camille Bourniquel, *Chopin*, trans. Sinclair Road (Grove Press Inc., 1960), 35.

[25] Samson, *Chopin*, 14.

From 1826 to 1829, Chopin had a first success as a virtuoso due to his sister Emilia. Chopin had to work harder to support his sister Emilia who had health issues. [26] Emilia Chopin passed away in 1827 and Chopin continued to perform in Warsaw and compose. In 1828, Chopin visited Berlin with his father's friend, Feliks Jarocki. There are songs (among them the astonishing "Hulanka," the Drinking Song, dated 1829), that constitute unprecedented attempts to transcribe Polish folk dances, oberki, mazurka, and waltzes, into art music. [27] Chopin met Johann Nepomuk Hummel and Niccolò Paganini in Warsaw in 1829. [28] In the same year, Chopin started to reflect upon Polish folk dances through his compositions and completed studying with Elsner. During that time, he composed the first etudes and a Concerto in F minor, and headed to Vienna. Chopin had two concerts in Vienna in 1829, and in 1830, he left Warsaw for Paris and never returned to his homeland. [29]

Chopin arrived in Paris at the end of September 1831. In Paris, Chopin met many artists and celebrities, such as Albert Grzymala, Franz Liszt, Hector Berlioz and the singer Nourrit, and others. [30] Chopin's first concert in Paris was at the Pleyel's room in 1832. Chopin had opportunities to have various concerts with Liszt and others in 1833. In December of 1836, Chopin met the French author George Sand. Starting from 1838, Chopin had a new inspiration in this liaison with George Sand until 1846. [31] In 1839, while Chopin was living at Majorca and Marseilles, his health seriously declined and he shared this news with his friends. [32] In 1842, Chopin moved to Square d'Orléans to live close to his friends. Chopin passed away during a concert tour in England in 1849.

As previously noted, Chopin had a true talent for integrating Polish folk elements and nationalistic Polish traits into his music. His compositions, such as, the polonaises, rondos and other concert pieces, especially for piano and orchestra, reflect these characteristics. [33] These folk elements were also revealed in his songs, such as his "Song from the Tomb" by Wincentry Pol, which is known as "Poland's Funeral

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[26] Charles Willeby, *Frederic François Chopin*. London: Sampson Low, Marston & Company, 1892. HathiTrust Digital Library, 32.

[27] Mizwa, *Frederic Chopin 1810- 1849*, 44.

[28] James Huneker, *Chopin: The Man and His Music*. Auckland: Floating Press, 2009. ProQuest Ebook Central, 17.

[29] Mizwa, *Frederic Chopin 1810- 1849*, 6.

[30] Camille Bourniquel, *Chopin*, trans. Sinclair Road (Grove Press Inc., 1960), 63.

[31] Mizwa, *Frederic Chopin 1810- 1849*, 11.

[32] Huneker, *Chopin: The Man and His Music*, 52.

[33] Kirby, *Music for Piano*, 181.

Song" and is a revolutionary poem dated for Poland's Independence Day, May 3rd, 1830. [34] (However, Chopin's compositions and "Song from the Tomb" were banned during the Nazi regime, 1939-1945, due to Hitler's regulations.)

Chopin's pieces were collected and revised by the Paderewski publication company. In 1937, Paderewski collected all the available editions and made an exhaustive survey of the original material. [35] With an interruption in this work due to World War I, the publication was later completed in Cracow and a second edition of Chopin's work was published in Poland in 1939.

After his death, Poland made a celebration for Chopin, and even today, there are still many festivals and piano competitions worldwide honoring Chopin. For all his talent in composition, Chopin wrote almost exclusively for the piano. He preferred to compose for piano in stylistic music that could be played in public or in a salon. Chopin gave standard titles to his works, such as Ballade, Scherzo, Etude and Prelude, rather than descriptive titles because he wanted the audiences to discover and project their own feelings and interpretations onto the music. [36] To this day, Chopin's compositions are still loved and popular with pianists and audiences.

The Fantasy

During the sixteenth and seventeenth centuries, the Fantasy was derived from the English "Fancy." At that time, composers used this term for a composition that was freely composed without limiting their piece to the rules of the sonata form or dance form. "In the late eighteenth and early nineteenth centuries, the term 'fantasy' was frequently used for works which had the character and form of a composed-out improvisation." [37]

Chopin composed four known works with the word "fantasy" in the title: The Fantasy on Polish Themes Op. 13, the Fantasy-Impromptu Op. 66, the Fantasy in F minor Op. 49 and the Polonaise- Fantaisie Op. 61. The Fantasy in F minor Op. 49 was dedicated to a student of Chopin known as Mme la Princesse Catherine de Souzzo. [38]

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[34] Mizwa, *Frederic Chopin 1810- 1849*, 45.
[35] Mizwa, *Frederic Chopin 1810- 1849*, 87.
[36] Huneker, *Chopin: The Man and His Music*, 95.
[37] Samson, *The Music of Chopin*, 195.
[38] Maurice John Edwin Brown, *Chopin*: *An Index of His Works in Chronological Order* (New York: Da Capo Press, 1972), 140.

Fantasy in F minor Op. 49

The Fantasy Op. 49 in F minor was written in a type of sonata form structure. The first section (mm. 1-42), serves as an introduction, and is in the character of a funeral march. The first strain comprises mm. 1-20. The second strain (mm. 21-36), modulates through several keys and introduces a new melody. Mm. 37-42 concludes this introductory section. At m. 43, section 2 (the exposition) starts with transitional passages. The music is rising by thirds with each uttering in the bass. At m. 64, we reach the highest F and at m. 68 the lowest C. At m. 68, is the first theme, stated in off beats with triplets in the bass. The texture thickens as the melody continues in thirds and then in double notes. A secondary tonal area starts at m. 93 in C minor. In these passages, a broad melody is heard in octaves and then answered in slurred eighth notes. Mm. 101-108, serves as another modulatory section of patterns of chromatic thirds ascending over time. At m. 109, the second theme is reached in E-flat major. It is comprised of contrary octaves followed by rhythmic chords. Mm. 127-142 state the closing theme where a legato melody with occasional accents is set over staccato accompaniment. At mm. 143-153, there is another transition in virtuoso triplets. At m. 155, section 3 (the development) of the piece starts with a restatement of the first theme. It begins in C minor and modulates through several different keys employing thematic material from the exposition. Mm. 180-198 consist of more modulatory passages which bring the piece to m. 199, a "Lento sostenuto" in B major and ¾ time signature. This section serves as a transitional one. The character is chorale-like and heartfelt. Section 4 (the recapitulation), starts from m. 223 with a return to cut time within the primary tonal area, however, F minor is only actually heard at m. 260. At m. 276, for our second theme, A flat major is reached and this is the key in which this piece concludes. The recapitulation sounds more active compared to the exposition. This is because there are some changes, for example, in the shape of the bass line's accompaniment, if one compares m. 260 to m. 97. At m. 320, there is an "Adagio sostenuto" with a cadenza-like passage in A flat major that ends on its dominant. This leads into the coda, the "Assai Allegro" at m. 321. A fast passage with crescendo and decrescendo ends this piece with a fortissimo plagal cadence.

Performance Suggestions

The pianist needs to pay attention to a variety of aspects including tempo, articulation, dynamics and voicing. To begin with, choosing the right tempos in this large work is very important. Choosing the right

tempos is crucial because it affects the character and mood of the music. Crafting the tempo changes and pacing is also vital. For example, the cadential extension at mm. 188-198 prepares for m. 199. The pianist needs to strategically slow the tempo to create the proper mood for the Lento sostenuto section. Careful articulation is also needed. This depends on the length of the notes as well as the specific legato or staccato markings. In mm. 127-143, only the soprano line is legato while all the other parts have staccato quarter notes. All the while, the pianist must observe the proper phrasing. In terms of dynamics, the performer must carefully observe all the dynamic markings. For example, at m. 64 there is a fortissimo sign, then, suddenly, on the third beat of m. 68, there is a piano sign. One may notice that the first beat of m. 68 is very important because it ends on C, which is the dominant of F minor. It also makes way for the presentation of the first theme in the primary tonal area. The pianist needs to clearly project the sforzando low C in the bass and then take a slight amount of time before starting the broken chordal accompaniment in the left hand, also at m. 68. On the topic of voicing, there are a lot of octave passages in mm. 109-127. The soprano voice needs to be appropriately balanced and projected. Additionally, the dynamics and voicing need to be shaped according to the placement of the cadences.

CHAPTER IV

YOOK GI SUL

Biography

"Arirang" is written by the composer Yook Gi Sul. There is no information about this musician except that he worked on composing Korean folk songs. He majored in classical piano during his university studies but later became a jazz pianist. Mr. Sul made various recordings of Korean folk songs.

Arirang

This piece was inspired by an "Arirang," which is a traditional Korean folk song. Most folk songs in South Korea were transmitted orally; therefore, its origins are unclear. There are various versions of the "Arirang" and they are distinguished by the Korean province from which they originated. Some of the "Arirangs" contain the province's name in front of the "Arirang," for example, "Gyeonggi Arirang." Gyeonggi-do is one of the provinces in South Korea. This piece's title does not include the name of the region in South Korea, but the melody is from Gyeonggi-do.

Another way to distinguish the various "Arirangs" is through their lyrics or melody. The lyric "Arirang" sounds similar to other versions, but it has various melodic lines from different provinces in South Korea. When one listens carefully, for example, to the lyrics of the "Milyang Arirang," they would hear different textures, rhythmic figurations and melodic lines in that "Arirang."

The character of this "Arirang" is very modern and lyrical. It is modern in that the rhythmic line has jazz-like effects and syncopated effects. At times, the texture sounds like that of a full orchestra. The piece starts with a syncopated rhythm from mm. 1-3. The first theme is heard from mm. 6-13. It is made up of a prolonged legato phrase whose character is calm and stable. Contrasting material (theme 2) appears at mm. 14-17 and is in D major. Following are four measures which duplicate the last four measures of theme 1. Unlike the first theme, the second theme starts in two measures of quarter notes.

Section II starts at m. 22. The introductory passages at mm. 22-29 seem related to theme 2. Following, the themes appear in varied forms. Theme 1 starts at m. 33. At times, it is written in sixteenth note - dotted eighth note patterns and contains humorous and charming sounds. At m. 41, theme 2 reappears with a rhythmic change.

Section III starts at m. 51. The introduction contains cadenza-like passages from mm. 51-54. At m. 55, themes 1 and 2 again are variations. Theme 1 appears in full orchestration realized with thick chords. Theme 2 is stated at m. 63 as it reaches its loudest dynamic in long phrases. At m. 72 there is a coda which is reminiscent of mm. 18-21.

Table IV. The Structure of Arirang

Part	Measure	Function	Tonality
Section I			
	1-5	Introduction	G diminish -> D9 to D7
	6-13	Theme 1	G
	14-21	Theme 2	D
Section II			
	22-32	Extended Introduction	G
	33-40	Theme 1	G
	41-50	Theme 2	D
Section III			
	51-54	Extended Introduction	D
	55-62	Theme 1	G
	63-71	Theme 2	D
	72-75	Coda	D to G

Performance Suggestions

This “Arirang’s” structure is in a variation-like form as the themes are repeated in different rhythms. Preceding each new variation there are extended introductory phrases containing remnants of the familiar themes. Themes 1 and 2 should be played as long, flowing phrases and with heartfelt emotion. In mm. 6-13

and mm.18-21, the performer needs to keep the pulse steady as the lower part contains a triplet-like accompaniment against the theme. In the extended version of the introduction (at m. 22), the performer needs to create harp-like effects that pass through a wide range of sounds. At the introduction of section III (mm. 51-54), the bass rhythm becomes more stretched out. The left hand needs to observe a steady tempo. The introduction to section II is in a freer tempo compared to that of section I. At section II, there is a return to the original tempo, and an additional counterpoint is evident. One needs to emphasize the long notes from theme 2 of section II. In the coda (m. 72), be sure to play from the keys (and on the keys), as the dynamic decreases.

CHAPTER V

BÉLA VIKTOR JÁNOS BARTÓK

Biography

Béla Viktor János Bartók (1881-1945) was a Hungarian pianist and composer. He took piano lessons from his mother Paula Voit when he was six. By the age of nine, he was composing and by the age of eleven, he performed a piano recital. After his father passed away in 1888, his family moved away and eventually settled in Pozsony. "His first compositions from the early 1890s were frequently dance pieces – waltzes, ländlers, mazurkas, and especially, polkas which he often named after friends or family members." [39] While Bartók was living in Pozsony, he became a chapel organist and studied music at the Hungarian Millennium school. He was able to perform and compose frequently at the same time. "In Pozsony he became increasingly involved in the playing and composing of chamber music, with a first attempt in 1895, at a sonata for violin and piano in C minor (BB6); a string quartet (now lost) in C minor in 1896; and a piano quintet in C (also lost) in 1897." [40]

Bartók had serious lung problems since childhood. Even so, he auditioned for the Budapest Academy of Music, and in 1899, he immersed himself in musical studies with various professors from that school. "Notwithstanding Vienna's illustrious musical reputation, an offered scholarship and Pozsony's proximity to the Austrian capital, Bartók decided to study in Budapest with the same professors who had taught Dohnányi: Thomán, a pupil of Liszt, for piano; Koessler, a pupil of Rheinberger, for composition." [41] In 1907, Bartók became a professor at the Budapest Academy and he held this post until 1934.

Bartók's expertise in using folk music in his compositions was unique and successful. This expertise led to his research in Romanian folk music from 1913. Following, was research conducted in North Africa with

[39] Malcolm Gillies, "Bartók, Béla." Grove Music Online. 2001; Accessed 19 Mar. 2021. https://doi.org/10.1093/gmo/9781561592630.article.40686

[40] Gillies. "Bartók, Béla."

[41] Gillies. "Bartók, Béla."

collections made in 1914. Bartók continuously worked on researching folk music from other countries, such as Czechoslovakia, and wrote vocal songs. "Also, in 1916, Bartók deviated from his established pattern of vocal settings of folksongs to compose his only mature Lieder: two sets of Öt dal ('Five Songs'), Op. 15 and 16." [42] In 1917, while he was a professor, Bartók composed the ballet piece: *The Wooden Prince*, which had successful performances and brought him popularity. Bartók had many concert tours starting in 1923. [43]

In 1940, as the European political situation worsened due to World War II, Bartók seriously considered leaving Hungary. Bartók arrived in New York on October 30, 1940, as he wrote in a letter to his son Béla. [44] After Bartók settled in the United States, he had various offers for teaching positions from different universities. Bartók refused these offers because he wanted to have more time to research rather than teach. In the end, Bartók decided to accept a post from Columbia University where he could focus on research with a grant from the Alice M. Diston Fund. [45] In 1944, Bartók was diagnosed with leukemia. Still, some very successful compositions were written during his last years. In 1945, Bartók passed away at the West Side Hospital in New York. [46]

Bartók was one of the great nationalistic composers of the twentieth century who wrote in diverse musical genres. "Bartók had a firsthand knowledge of many musical traditions - including those of Hungary, Romania, Bulgaria, and Turkey - and he was also acquainted with Serbian and Slovakian folk music." [47] Bartók wanted to write his music as a folklorist who specialized in native music. His piano pieces and other works were often based on Hungarian folk melodies (for example, the fourteen Bagatelles, Op. 6) or possessed a Hungarian folk flavor. He wrote many articles on folk music and ethnomusicology. ("Schweizerische Musikzeitung" was one of the articles he wrote in 1910.) "Bartók's musical language may be approached from two points of view – one, in which the concepts and terminology are derived from folk music sources, and the other, in which the concepts and analytical tools are derived from certain

[42] Gillies. "Bartók, Béla."

[43] József Ujfalussy, *Béla Bartók,* trans. Ruth Pataki, translation revised by Elisabeth West., and Binding by Edit Zián̈y (Crescendo Publishing Company, 1972), 205.

[44] Ujfalussy, *Béla Bartók,* 358.

[45] Halsey Stevens, *The Life and Music of Béla Bartók* (Oxford University Press, 1953), 89-90.

[46] Ujfalussy, *Béla Bartók,* 383.

[47] Alan Dundes, *International Folkloristics: Classic Contributions by the Founders of Folklore*. Blue Ridge Summit: Rowman & Littlefield Publishers, 1999. ProQuest Ebook Central. 66.

currents in contemporary music." [48] Many of Bartók's works did not achieve fame while he was alive. Later on, his compositions became widely known in East-European folk music as he published numerous articles and five books, which allowed people to research his compositions.

Piano Sonata, Sz. 80

Composers during the 1900s (excluding musicologists), thought that the concept of the sonata should be along the path of transformation. This concept dated from the Romantic predecessors, such as Liszt, Brahms and others. [49] However, Bartók, who had great success in mid-nineteenth century, returned to structuring the instrumental movements like the Viennese. [50]

Bartók's piano sonata was written in 1926. (This was known as the "piano year" for Bartók.) The movements are in classical forms and the melodies are often folk-like. The work is tonal but extremely dissonant, and similar to his many works, Bartók employed dissonance here for coloristic effects and to highlight percussive effects. The time signatures change frequently and the piano is often used as a percussive instrument. The piano sonata is in three movements. The first movement is highly rhythmic and percussive; the second movement has sustained melodies and a varied format; and the third movement is fast, energetic, and has several variations.

Allegro Moderato

In this movement, Bartók is mainly focused on writing various motives in a pitch-altered form. The harmony seems like it is atonal, but the piece is actually based on Hungarian tunes in pentatonic scales.

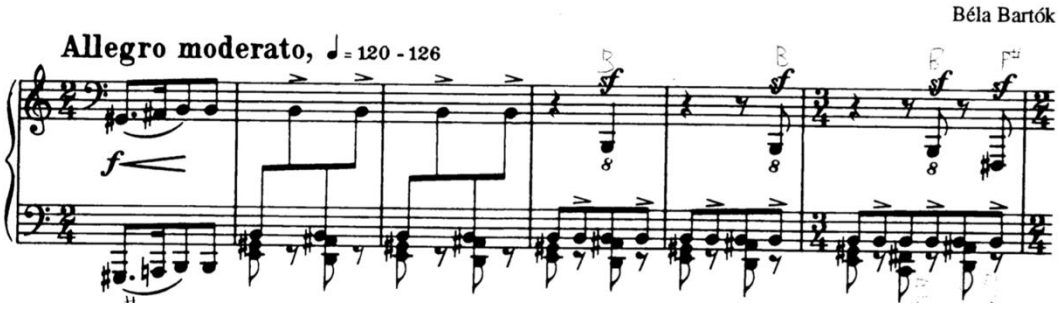
The movement is written in sonata form. The exposition extends from mm. 1-134. The first theme is in mm. 1-6 (Example 5.1), and motive A is in m. 1.

[48] Elliott Antokoletz, "The Musical Language of Bartók 's 14 Bagatelles for Piano." Tempo, no. 137 (1981): 8-16. Accessed September 1, 2020. http://www.jstor.org/stable/945644. 8.

[49] Arthur G Browne, "Bela Bartok." Music & Letters 12, no. 1 (1931): 35-45. Accessed November 20, 2020. http://www.jstor.org/stable/726891. 41.

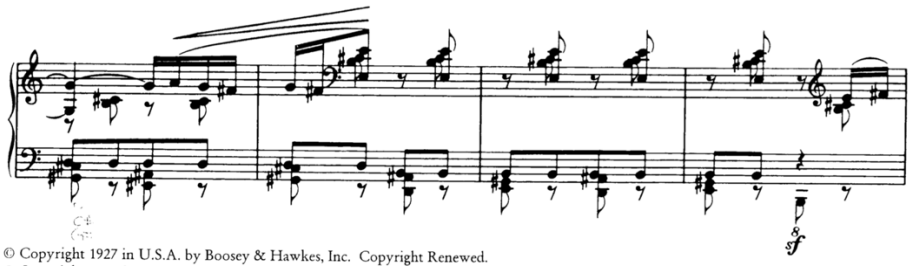
[50] Browne, "Bela Bartok.", 41-42.

Example 5.1: The First Theme in mm. 1-6



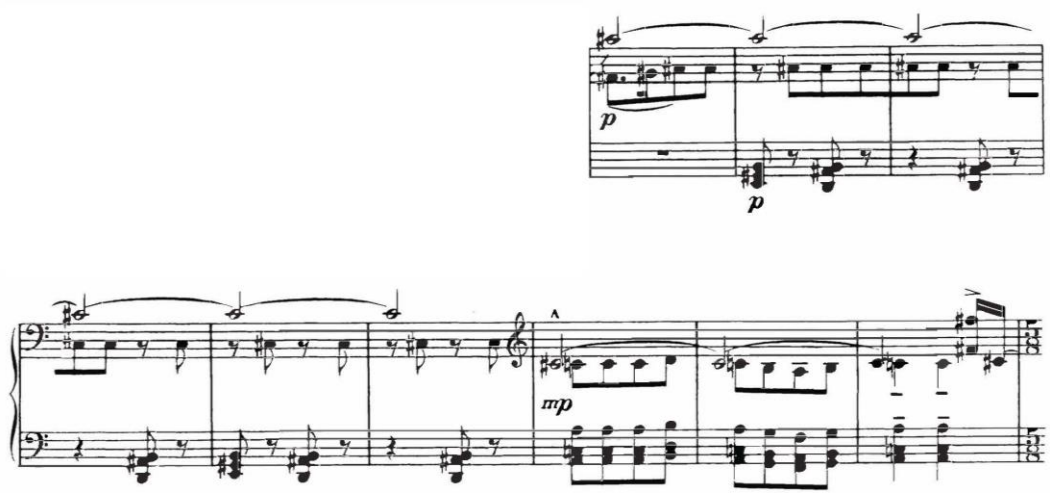
An extended version of the theme is heard from mm. 7-35. Sometimes it is repeated in octaves, such as in m. 7, or a fragment of it can be used, such as in m. 13. Motive B is first stated in m. 17.

Example 5.2: Motive B in mm. 17-18



In mm. 22-25, motive B is repeated, then in a fragmented form (of two notes), and then in an ascending form from m. 25. Some additional ancillary tones are added to motive B in m. 29, and then through fragmentation again, a conclusion is reached at m. 37. Motive A once again appears in m. 38 and brings us to the new motive C and second theme in m. 44.

Example 5.3: Imitated Theme in m. 38 and Motive C/Second Theme in m. 44



The second theme (Example 5.3) is characterized by a conjunct and parallel motion of chordal octaves. The second theme is repeated in various forms from mm. 47-54. From m. 57, a slurred passage is introduced in chords. This slurred passage is then developed starting at m. 78 in single notes in the right hand with charming grace notes. This slurred passage reappears at m. 97 and as an inverse variant at m. 116 in the alto voice surrounded by broken chords.

At m. 135 the development section begins. The first theme is heard in the bass and throughout. Parts of other themes are heard as well. From m. 155, there are many utterings of the second theme. It is approached each time with a four-note grace note series. At m. 186 the recapitulation begins after clear foreshadowing of the first part of the main theme in m. 182. Motive B appears in mm. 190-191 in octaves and then in fragments and two-note slurs. Another bridge section appears in m. 211. It contains memories of the section at m. 78, then motive A in mm. 217-222, and then it follows with the rhythm of the main theme in eighth notes. At m. 236, the tempo changes to Più mosso, and a hint of motive B (in augmented form) once again appears repeatedly with additional ancillary notes. At m. 247, Tempo I returns. At m. 255, the tempo changes to Più mosso once again. There are many off-beat chords and the movement concludes with an exciting glissando and chord.

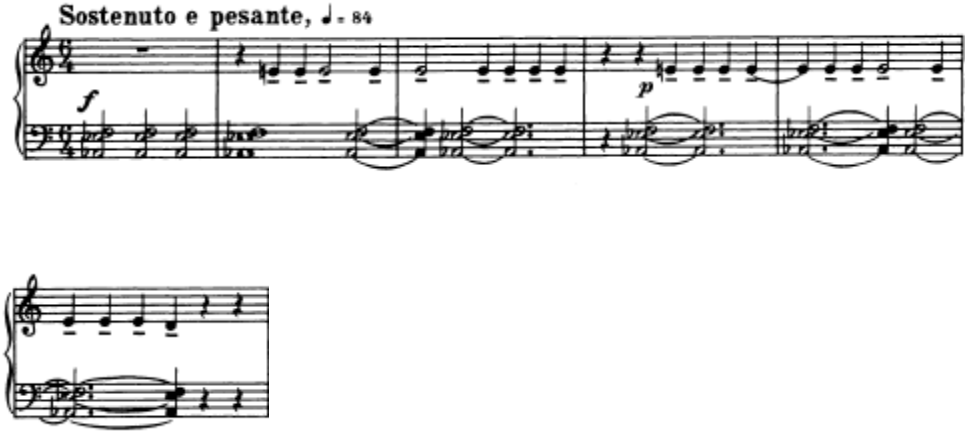
Performance Suggestions

The performer needs to be aware of the various themes, motives, and their forms, and articulate them clearly. Technically, the performer must work on jumps, the clear execution of four-note grace notes (written in both single note and octave format). The performer also must clearly articulate all the various accents and markings that Bartók specifically wrote. The primitive colors and textures need to project.

Sostenuto e pesante

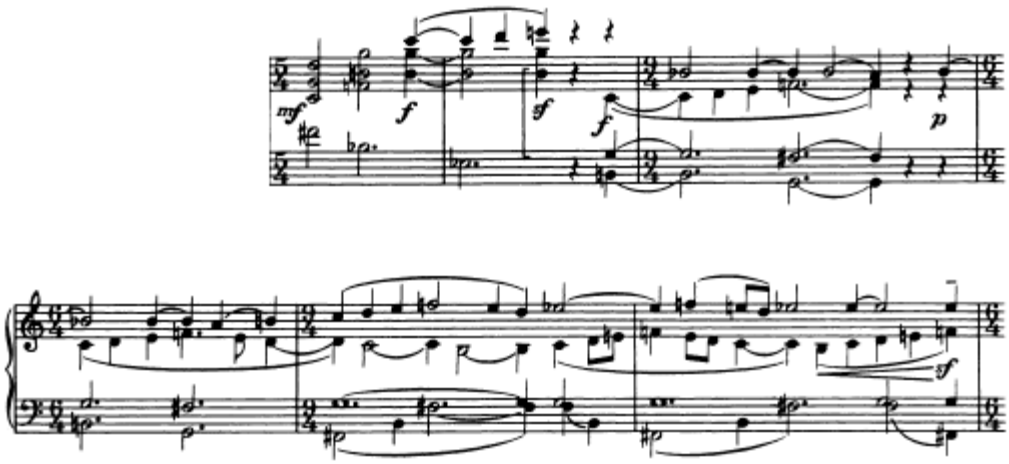
This second movement is in ternary form. The mood is static and heavy as the main themes are based on the same note repeated. Section I begins at measure 1. The main themes are introduced from mm. 1-6 (Example 5.4). Motive A appears in the bass clef from mm. 1-2. Motive B is heard in mm. 2-3 in the soprano.

Example 5.4: The Main Themes in mm. 1-6



Motive C extends from mm. 7-8 (see Example 5.5 below) as an upward chordal melody. At m. 9, motive D is in the alto voice.

Example 5.5: Motive C and Motive D in mm. 7-12



A variation of the main theme is evident in mm. 13-14 and then again in mm. 15-17 with a varied motive A in the bass. Fragmentation of motive A is shown in m. 19 and continues on. In m. 19 there are also references to motive C in single notes. More writing of the motives occurs until the end of the section. Section II starts at m. 30. This section consists of thirteen measures that increase in dynamics until their climax at m. 42. There are patterns of dissonant chords in the treble register and ascending accented long notes in the tenor voice. The bass line consists of pedal D tones, mostly on off-beats. Section III (or A1)

commences in m. 43. The main theme consisting of motives A and B is varied, then again in m. 44, and again in m. 45. There is an extended and augmented version of motive C in mm. 47-48 and repeated in diminutive forms through m. 52. From m. 52, motive D is stretched out with added quarter notes that move in step wise motion in the bass line. A coda extends from mm. 59-62, made up of motives A and B.

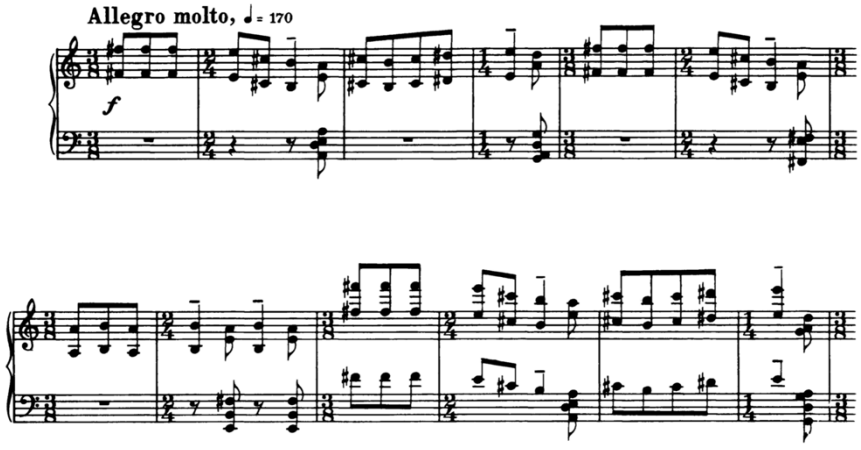
Performance Suggestions

The performer needs to carefully think about how they want to bring out the various motives. The first theme has a mysterious character. It does not have any sort of melodic content just repeated notes. Good pedaling will help color the various motives and promote their lyrical qualities. Sometimes motives A and B are combined, as in m. 16 or m. 43. Here, the pedal should just change very slightly with each repeated utterance to create the correct texture until the measure changes. Moreover, the pedal needs to be applied clearly to emphasize slurs, as in m. 39.

Allegro molto

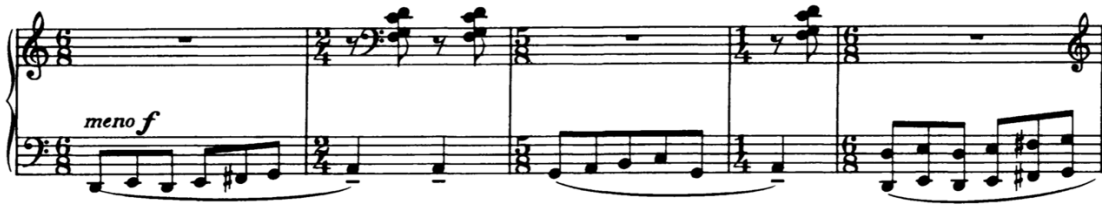
This last movement is in Rondo form and contains many creative variations of the main themes throughout. The main theme (which contains motive A), extends from mm. 1-8 (Example 5.6).

Example 5.6: The Third Movement, mm. 1-12



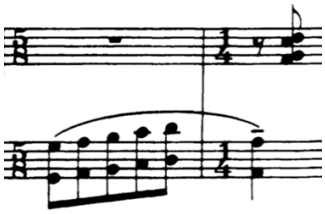
It has a lively and boisterous character. At m. 9, the theme is repeated an octave higher. At m. 20, a contrasting motive B (Example 5.7) is introduced in the bass. It moves in conjunct motion.

Example 5.7: Motive B in mm. 20-24

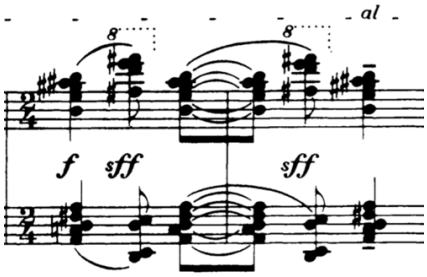


From m. 26, contrapuntal octave passages are written and then chordal passages, bringing this section to a close. These octave passages contain motive C. (See Example 5.8.) Motive D is introduced in m. 38 (Example 5.9).

Example 5.8: Motive C in mm. 26-27

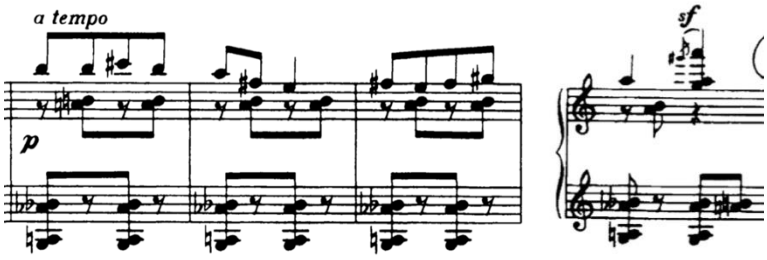


Example 5.9: Motive D in mm. 38-39



A bridge passage appears from mm. 45-52. At m. 53, the first variation of the theme is heard (Example 5.10). It is in an extended form with the note at the end of each segment sustaining for over three measures. At mm. 74-77, a high energy motive E is presented.

Example 5.10: Motive E from mm. 74-77



An extended version of motive D is heard from mm. 81-91. At m. 92, there is a refrain. The first theme is presented. It is then heard again an octave higher and is slightly altered. At m. 111, there is motive B, which is inverted. At first it is placed in the soprano voice: however, at m. 119, it transfers into the bass line. From m. 127, contrapuntal octave writing and then parallel octave writing takes over. Mm. 137-142 serve as a bridge. At m. 143, there is a second variation of the main theme (motive A). The theme is set in repeated slurs, decorative notes, and again sustains for over a measure at the end of each fragment. The refrain appears at m. 157, and octave passages follow. Motive B is heard at m. 175 in the soprano, then in octave format and contrapuntally. Motive D appears again and is extended from mm. 192-204 with the fast speed of piú mosso. At m. 205, there is the third variation of the main theme (motive A). It is set in slurs again and is decorated. At m. 227 a variant of the refrain appears in agitato. It is set in the high register and is accompanied by heavy broken chords in the bass. At m. 248, the refrain is heard for the last time in a varied form and primarily in octaves. Starting from m. 262, there is a coda. The passages are extremely fast and alternating with measures of chords played on-off beats and slurred measures. The piece comes to a fantastic close.

Performance Suggestions

The third movement of this sonata consists of various motives and variations. Each variation of the main theme has its own character which needs to be projected clearly with all the appropriate articulations. The movement is faster than the first movement and requires a virtuoso technique. There are many jumps which require considerable practice. Contrapuntal passages need to have their various lines shaped independently. The performer also needs to attend to the frequent change in meter sometimes from measure to measure, which is typical of folk melodies. The coda needs to be very fast and accurate making for a thrilling conclusion.

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