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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

Isaac E. Hernandez Vazquez

Pittsburg State University

Pittsburg, Kansas

May 2023

GRADUATE PIANO RECITAL

Isaac Hernandez

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I am looking forward to keep growing as an artist and as a person, and from now on, in all I do I will proudly say: “Once a gorilla, always a gorilla.”

GRADUATE PIANO RECITAL

An Abstract of the Thesis by
Isaac Hernandez

The thesis serves as extended program notes supporting my master's level graduation recital in piano performance at Pittsburg State University. The repertoire to be presented consists of the Prelude and Fugue BWV 849, in C sharp minor by Johann Sebastian Bach; Piano Sonata Op. 81a "Les Adieux" by Ludwig van Beethoven; Pour le Piano by Claude Debussy and Variations on a Theme of Bach "Weinen, Klagen, Sorgen, Zagen" by Franz Liszt. This document includes writings on the historical context of each of these works, a musical analysis, as well as interpretative suggestions based on the different aesthetic characteristics of the previously mentioned composers.

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Pittsburg State University
Pittsburg, Kansas

DEPARTMENT OF MUSIC

Graduate Recital

Isaac Hernandez, Piano

Saturday, April 29, 2023
McCray Recital Hall
3:00 p.m.

Program

Prelude and Fugue in C# Minor (WTC: Book I), BWV 849 Johann Sebastian Bach
(1685 – 1750)

Sonata in Eb major Op. 81a “Les Adieux” Ludwig Van Beethoven
I. *Das Lebewohl* (1770 – 1827)
II. *Abwesenheit*
III. *Das Wiedersehen*

Intermission

Pour le piano L. 95 Claude Debussy
I. *Prelude* (1862 – 1918)
II. *Sarabande*
III. *Toccata*

Variations on a Theme of J. S. Bach: “Weinen, klagen, sorgen, zagen” Franz Liszt
(1811 – 1886)

CHAPTER I

JOHANN SEBASTIAN BACH

March 21st, 1685 - July 28th, 1750

Biography

Johann Sebastian Bach was a German composer who was considered to be one of the greatest composers of Western music. He was born in Eisenach, Germany and was the son of Johann Ambrosius, a court trumpeter for the Duke of Eisenach. Johann Sebastian started violin and harpsichord lessons with his father, and later he studied organ with his uncle Johann Christoph.

Around 1695, Johann Sebastian lost one sister and one brother and just ten months later he lost his parents. Because of this loss, Johann Sebastian moved with his older brother, Johann Christoph, to Ohrdruf. In Ohrdruf, Johann Christoph was a distinguished pupil of Johann Pachelbel, and apparently, Johann Christoph gave Johann Sebastian his first formal keyboard lessons.

Johann Sebastian was motivated by his older brother to develop his compositional skills, and during his musical training he had the task of hand copying some of the older German music by Froberger and Pachelbel. Johann Sebastian went to Gymnasium

(Grammar school) to keep developing his knowledge of grammar in German, Latin, and Greek along with his theological knowledge. Thanks to his very advanced musical skills, Johann Sebastian was chosen to become part of the boys-choir at the school of Michaelskirche, Lüneburg, in 1700. This school gave scholarships and housing to poor children with musical abilities.

While Johann Sebastian was in Lüneburg he met Georg Böhm, who introduced him to the great organ traditions of Hamburg. When Johann Sebastian was eighteen, he started looking for a job and became very interested in an organ that was being built in the new church of Arnstadt. While he was waiting for that organ to be completed, he accepted a position as violinist in a small chamber orchestra of Duke Johann Ernst, the younger brother of the Duke of Weimar.

In 1703, the organ at the new church was completed and Johann Sebastian impressed the people of Arnstadt and was offered the position of organist. He worked as an organist from 1703 to 1707. During this period, Johann Sebastian started to explore new ways of playing the organ. These ways were not always favorably received by the congregants. As a result, Bach decided to audition for a new organist position at Mülhausen. He was accepted and thus started a new period of his life.

Johann Sebastian arrived in Mülhausen during a complicated period: a quarter of the town was devastated by fire, and there was also a great conflict between the orthodox Lutherans who loved Bach's music and its innovations and the Pietists who were strict puritans. Nevertheless, Johann Sebastian gave his best musical effort for this town. One result of these efforts was his composition the Cantata BWV 71 "Gott ist mein König." During these years, Johann Sebastian married his cousin, Maria Barbara.

As the influence of the Pietists continued to grow, Johann Sebastian had to look to other places and opportunities for work. At this time, Johann Sebastian wrote important works, such as the famous Toccata and Fugue in D minor (BWV 565), and the Prelude and Fugue in D major (BWV 532).

In 1708, the Duke of Weimer offered Bach a position in his court chamber orchestra. Bach also focused his efforts on the organ. At this time, Bach had the opportunity to become the concertmaster at the Liebfrauenkirche Halle, however, the Duke of Weimer increased his salary, so Johann Sebastian decided to stay with his previous orchestral position. On March 2nd, 1714, Bach became concertmaster, with the responsibility of writing one cantata monthly. The works of these years, 1714-1716, were strongly influenced by the Italian Opera and Italian Concertos.

Among other works almost certainly composed at Weimar, are most of the *Orgelbüchlein* (*Little Organ Book*), all but the last of the so-called eighteen “Great” Chorale Preludes, the earliest Organ Trios, and most of the Organ Preludes and Fugues. The “Great” *Prelude and Fugue in G Major* for organ (BWV 541) was finally revised around 1715, and the *Toccata and Fugue in F Major* (BWV 540) may have been played at Weissenfels¹.

At the end of 1717, Johann Sebastian moved to Köthen to assume the position of musical director. During this period he wrote sonatas for violin and clavier, viola da gamba and clavier, works for violin and cello solo, and the Brandenburg Concertos. Later he wrote some of his most important keyboard works, such as the French Suites (1720)

¹ Marshall, Walter Emery, Robert L. "Johann Sebastian Bach | Biography, Music, Death, & Facts". Encyclopedia Britannica, July 26th, 1999. <https://www.britannica.com/biography/Johann-Sebastian-Bach>.

and the first book of the Well-Tempered Clavier (1722). On December 3rd, 1723, Bach married Anna Magdalena Wilcken, after his first wife died.

In 1723, Johann Sebastian moved to Leipzig to pursue a new stage in his life. He worked as the Church Director substitute for four churches. In 1724, he wrote the Cantata BWV 245, St. John Passion. During his first two years in Leipzig, Johann Sebastian wrote over fifty-two Cantatas. In 1729, he wrote St. Matthew Passion, St. Mark Passion (1731), The Christmas Oratorio BWV 248 (1734), and the Ascension Oratorio (1735). Along with the Cantatas, he published some of his instrumental works such as the keyboard and violin Partitas (1731), the second part of the Clavierübung containing the Concerto in Italian Style, and the French Overture in it (1735).

In the last years of his life, Johann Sebastian played for Frederick II the Great of Prussia (in 1747). He also worked diligently to finish The Art of the Fugue. Unfortunately, it was left uncompleted due to his death on July 28, 1750.

The Well-Tempered Clavier

The Well-Tempered Clavier is a collection of forty-eight preludes and fugues divided into two different books (1722, 1742). Each prelude and fugue is composed in a different key representing all the major and minor keys. The Preludes and Fugues follow the chromatic order, starting with C major. One of the main goals that Bach was possibly trying to achieve with this collection was to celebrate the new tuning system that came to replace the older Meantone system. The Meantone system was used during the Renaissance and early Baroque periods. In this temperament (and following a condensed explanation), the tuning was obtained by slightly narrowing the fifths. Various combinations of these

meantone fifths were used to determine all twelve notes of the octave. The results included a very pleasing major third and sonority for triads².

In the cover of the Well-Tempered Clavier (Book I) manuscript, it is written:

*The Well-Tempered Clavier or Preludes and Fugues through all tones and semitones concerning both major and minor modes. Composed and finished by J. S. Bach for the benefit and use of young music students as well as for special entertainment for those already skilled in this art*³.

The two books of the Well-Tempered Clavier have been used as didactic material for young pianists. Among the pedagogical benefits, these compositions develop the independence of the five fingers, challenge the pianist in voicing and shaping independent musical lines, and provide a complex musical structure for study and comprehension.

The prelude was thought to have an introductory purpose as it precedes the fugue. The prelude first establishes the key of the piece, setting the tonal colors for the performer and audience before the onset of the fugue. Additionally, each prelude has its own themes, shape, and texture.

The fugues are masterpieces in the study of counterpoint and Johann Sebastian Bach brings contrapuntal writing to the highest level in these works. Each fugue has its own individual character based upon a specific subject, countersubject and the development of these features. Most of the fugues in the Well-Tempered Clavier are in three or four voices, although, one is in two voices and two are in five voices.

² The Editors of Encyclopaedia Britannica. (1998a, 20 July). *Meantone temperament / music*. Encyclopedia Britannica. <https://www.britannica.com/art/meantone-temperament>

³ "Well-tempered Clavier". Federación de Enseñanza de Comisiones Obreras de Andalucía. <https://www.feandalucia.ccoo.es/docu/p5sd8645.pdf>.

Prelude and Fugue in C# minor BWV 849

Prelude

This prelude is in a moderate tempo and in binary form. The time signature is 6/4. The character of this prelude is peaceful and cantabile. The mood is very intimate and calm. By using a minor key, Bach generates the sensation of calm and sadness. This prelude is composed in a four-voiced texture with two lengthy periods. The first period extends from mm. 1-14 and ends with a perfect authentic cadence in G-sharp minor. The second period extends from mm. 14-39. These periods can be further divided up into shorter phrases.

The first theme (1a) is presented in the soprano in m.1. It is imitated in the tenor in m. 2. This pattern of dialogue repeats in mm. 3-4.



Figure 1

The second theme (1b) is presented in the soprano at m. 5:



Figure 2

This theme is heard in mm. 6 and 7, descending by sequence. At m. 8 the tenor presents theme 1a and then it is partially imitated by the soprano in mm. 9-10, and by the bass in m. 11, with a slight difference as only the first part of theme 1a is employed. At m.

13, the music leads through a perfect authentic cadence, and we arrive on the dominant minor (G#-) right on the downbeat of m. 14.

In the second period, Bach continues to employ themes 1a and 1b. He does so, by use of imitation, elaboration, and at times by just using fragments of these themes:



Figure 3



Figure 4

At m. 38, Bach presents the last cadence in the tonic key with a suspension in the alto. The last chord is resolved with a Picardy third.

Fugue

This fugue, in C-sharp minor, is five-voiced. Due to this very thick texture of five voices, the fugue is best performed at a moderately slow tempo. The subject of the fugue is built on a mere five notes, C#, B#, E, D#, C#:



Figure 5

The first four notes have an intervallic relationship with the notes spelling the name of BACH, usually presented as B-flat, A, C, and B natural. The character of the subject, which extends through the fugue, is one of darkness and pain. This connects to and further develops the prelude's character. The answer to the fugue's subject is "real."

Countersubject I has an unusually late appearance at m. 35:



Figure 6

It is made up entirely of lyrical eight notes. Unusually, there is also a Countersubject II. It appears at m. 49:



Figure 7

It has a bold personality starting with a melodic interval of a fourth interval followed by repetitions of the second note and a resolution.

The table (**table 1**) below shows an analysis of the Fugue:

Music Material	Voices	Measures	Key	
Subject	Bass	1-4	C# minor.	
Real Answer	Tenor	4-7	G# minor.	
Subject	Alto	7-10	C# minor.	
Codetta		10-12		

Answer	Mezzo	12-14	F# minor.	
Subject	Soprano	14-17	C# minor.	
Codetta		17-19		
Answer	Tenor	19-22	G# minor.	
Subject	Tenor	22-25	F# minor.	
Answer	Alto	25-29	C# minor.	
Answer	Bass	29-32	B major.	
Subject	Alto	32-35	E major.	
Subject	Tenor	35-38	C# minor.	
Countersubject I	Soprano	35-38		
Answer	Mezzo	38-41	G# minor.	
Episode I	Tutti	41-44		
Countersubject I	Tenor	41-44		Inverted
Countersubject I	Bass	46-48		
Subject	Mezzo	44-47	C# minor.	
Countersubject I	Soprano	46-48		
Subject	Soprano	49-51	F# minor.	
Countersubject II	Tenor	49-51		
Countersubject I	Mezzo	49-51		
Subject	Tenor	51-54	F# minor.	
Countersubject I	Alto	51-54		
Countersubject II	Soprano	52-54		
Answer	Mezzo	54-57	A major.	

Countersubject II	Bass	55-57		
Countersubject I	Soprano	57-59		
Countersubject II	Mezzo	57-59		
Subject	Soprano	59-62	C# minor.	
Countersubject I	Mezzo	59-62		
Countersubject II	Tenor	60-62		
Episode II	Tutti	62-65		
Countersubject II	Soprano	62-63		
Countersubject I	Mezzo	62-65		
Countersubject II	Alto	64-65		
Countersubject II	Bass	65-66		
Subject	Soprano	66-68	D# minor.	
Countersubject I	Bass	66-68		
Countersubject II	Mezzo	67-69		
Countersubject II	Alto	69-71		
Countersubject I	Soprano	69-71		
Subject	Bass	73-76	C# minor	
Countersubject I	Alto	73-76		
Countersubject II	Tenor	74-75		
Subject	Soprano	76-79	C# minor	
Countersubject I	Bass	76-79		
Countersubject II	Mezzo	77-78		
Countersubject II	Bass	79-81		

Subject	Tenor	81-84	C# minor.	
Countersubject I	Soprano	81-84		
Countersubject II	Alto	82-84		
Episode III		84-86		
Countersubject I	Soprano	84-86		
Countersubject II	Tenor	84-86		
Countersubject II	Mezzo	85-87		
Countersubject I	Soprano	86-88		
Countersubject II	Bass	86-88		
Subject	Soprano	89-92	C# minor.	
Countersubject II	Bass	90-92		
Countersubject I	Tenor	92-94		
Countersubject II	Soprano	92-94		
Countersubject II	Mezzo	93-95		
Subject	Soprano	94-96	E major.	
Countersubject II	Tenor	94-96		
Answer	Mezzo	95-97	B major.	
Countersubject II	Alto	95-97		
Countersubject II	Tenor	96-98		
Subject	Soprano	96-98	F# minor	
Answer	Bass	97-100	C# minor.	
Countersubject II	Mezzo	97-100		
Countersubject II	Tenor	98-100		

Countersubject II	Soprano	98-100		
Subject	Tenor	100-102	C# minor.	
Countersubject II	Bass	100-102		
Countersubject II	Tenor	102-104		
Countersubject II	Alto	103-104		
Countersubject II	Mezzo	104-106		
Countersubject II	Tenor	105-106		V Pedal
G# pedal	Bass	105-109		
Subject	Soprano	107-108	C# minor.	
Countersubject II	Treble + Alto	107-108		
Countersubject II	Tenor	108-109 112-115		I Pedal
Subject (Imitation)	Mezzo	112-115	C# Major	
Countersubject II	Alto	113-115		
Picardy third	Final Chord	115	C# major.	

Performance Suggestions

When we approach this kind of repertoire it is very important to consider that this music was not written originally for piano. Therefore, it is important to keep the harpsichord's or organ's sound and essence in the performance. Even though we have many dynamic possibilities we can create on the piano, we must choose dynamics carefully and keep a conscious control of the sound and projection of each voice. Thinking back to the

older instruments, we must also make conscious choices for the articulation. Do we choose to create a detached, non-legato sound like that of the harpsichord or a deep legato sound like that of the organ? Although these pieces are full in counterpoint, each voice needs to be properly shaped and the phrasing and overall structure should be clearly demonstrated. The subject of the fugue needs to be clearly stated each time it is presented, and through a detailed fugal analysis, the performer must intelligently decide what other features to highlight as the piece unfolds. The use of the pedal is also very important and must be applied using a “flutter” technique, to enhance the sound or help with legato as needed. Of course, pedal usage also depends on the acoustics of the hall in which one is performing.

CHAPTER II

LUDWIG VAN BEETHOVEN

December 16th, 1770 - March 26th, 1827

Biography

Beethoven was a German composer born in Bonn, Germany. He is considered to be the predominant musical figure in the transitional period between the Classical and Romantic eras⁴. Beethoven started to study music from an early age with his father. Beethoven offered his very first recital when he was seven years old, in Cologne on March 26, 1778. When Beethoven was eight years old, he took lessons with F.G. Rovantini (violin), Franz Ries (Violin), and Willibald Koch (organ). Soon after, he started taking lessons with Christian Gottlob Neefe⁵. Under Neefe's instruction, Beethoven developed his skills in piano, organ, composition, and improvisation, and later, he published his very first work called *Nine variations (on a theme by Dressler) in C minor*.

⁴Budden, Raymond L. Knapp, Julian Medforth. "Ludwig van Beethoven | Biography, Music, & Facts". Encyclopedia Britannica, July 26th, 1999. <https://www.britannica.com/biography/Ludwig-van-Beethoven>.

⁵"Ludwig van Beethoven: Bridging Eras". Marquette University academic.mu.edu. <https://academic.mu.edu/meissnerd/beethoven.htm>.

In 1787, Beethoven traveled to Vienna where he met and performed for Wolfgang Amadeus Mozart. Unfortunately, Beethoven could not stay in Vienna for a long time because upon arrival he was notified that his mother was near death. Consequently, Beethoven stayed in Bonn for five years. He quickly became an excellent pianist, sponsored by Count Ferdinand Ernst Gabriel von Waldstein. In November 1792, the Count bid the composer farewell: *“Dear Beethoven. You go to realize a long-desired wish: the genius of Mozart is still in mourning and weeps for the death of its disciple... by incessant application, receive Mozart’s spirit from Haydn’s hands⁶”*.

Beethoven returned to Vienna at the end of 1792 and became a disciple of Joseph Haydn. He stayed in Vienna for thirty-five years and moved over sixty times while he lived there⁷.

Beethoven’s music started showing a classical style as time went on and his music became more and more unconventional. He explored new ideas and left behind the old and traditional classicism.

Around 1796, when Beethoven was twenty-five, his hearing started to deteriorate. This deterioration would eventually leave him completely deaf. A sadness came to Beethoven and, in 1802, he wrote a letter to his brothers, Carl and Johann, describing his situation. Beethoven even thought about committing suicide, and he asked his brothers to forgive him if he had done anything wrong in the past. Although Beethoven was completely depressed, he also showed his determination to continue composing despite this enormous

⁶"Ludwig van Beethoven, A universe of dedications III". <https://interlude.hk/>, March 30th, 2020. <https://interlude.hk/ludwig-van-b-a-universe-of-dedications-iii/>.

⁷"Following Beethoven's footsteps Through Vienna". Smithsonianmag.com, January 27th, 2020. <https://www.smithsonianmag.com/travel/following-beethovens-footsteps-through-vienna-180973951/>.

adversity. The famous Heiligenstadt Testament, considered one of the most important documents of Beethoven's life, outlines his desperate thoughts and feelings at that time.

In 1801, Beethoven composed his Second Symphony, and a year later he composed the revolutionary third symphony dedicated to Napoleon Bonaparte. Over the next ten years, Beethoven dedicated all his efforts to his compositions, and on December 22, 1808, he premiered the famous Fifth Symphony, adding new instruments to the orchestra as a major innovation.

Beethoven died of cirrhosis of the liver on March 26, 1827, when he was fifty-six years old. He wrote a total of nine symphonies, many chamber works, a violin concerto, an opera, a fantasia for piano, choir, and orchestra, many piano works, five piano concertos, and thirty-two piano sonatas, among other pieces.

Piano Sonatas

Along with his symphonic compositions, Beethoven wrote a large repertoire for piano solo, including his thirty-two piano sonatas. These piano sonatas are divided into three different periods of his life (and style periods). The first period (1793-1802) demonstrates Beethoven's use of the classical style. During the first period of composition, Beethoven still shows a clear influence of the style he inherited from Mozart and Haydn. Although Beethoven kept the classical influence during this period, different outlines of harmonic innovation began to appear in his works, innovations that he would develop later in his life. His main instrument for compositional experimentation was the piano. His inventiveness and musical discoveries there would then carry over to his orchestral and string quartet compositions.

The sonatas of this first period consist of three or four movements, whereas generally, the first movement is in Sonata-Allegro form, the second movement is a slow movement, the third movement is a Minuet or Scherzo and the final movement is a Rondo.

The second period (1803-1814) corresponds to a more transitional style of composing. Beethoven started to further explore the sonata structure and broke many of its rules in terms of the outer structure of the sonata form and the weights and order of the movements. During this period, Beethoven writes music abundantly and it is considered the period where the technical level of the works increased as well as their duration. During this period Beethoven sought to evoke different emotions within his compositions. “Les Adieux” Sonata is a supreme example of Beethoven’s attempts to express emotions through his music that would otherwise be indescribable. This trend would be exploited more broadly and deeply in the Romantic era. Many of Beethoven’s most recognized sonatas, such as the *Waldstein* and *Appassionata*, also belong to this period of composition, as do several of his symphonies, including the famous Fifth Symphony.

The third period (1815-1827) is probably Beethoven’s most revolutionary period of composition, and in this time, Beethoven becomes completely deaf. Beethoven composes sonatas of longer duration, and greater difficulty, and used a more romantic musical style. Beethoven went even further by breaking the classical rules as he explored even more deeply different paths in his compositions. He primarily breaks down the structures known as the sonata form and uses the individual movements in innovative ways. For example, Beethoven, being a great admirer of Bach’s music, uses fugal sections in his compositions or has the fugue stand as an enormous movement. He also explores the extreme registers

of the piano for added expression and color and continues to explore harmony with the usage of keys very far apart from each other.

Sonata Op. 81a “Les Adieux”

Sonata Opus 81a belongs to Beethoven’s second style period and was written between 1809 and 1810. It is in E-flat Major and is dedicated to Archduke Rudolph, a close and intimate friend of Beethoven. In 1809, Napoleon Bonaparte invaded Vienna. This conquest left many people dead. As a result, the royal family, which included the Archduke, decided to depart for a safer place. Beethoven stayed in Vienna; however, the loss of his great friend led him to compose this sonata in which he titled each movement to portray his experience. According to The New Grove Dictionary, Beethoven’s

“Thoughts about his absent patron were expressed touchingly in the programmatic Les adieux Sonata, the three movements of which depict his sorrowful farewell to Rudolph on his departure from Vienna, his sadness at Rudolph’s absence, and his rejoicing at seeing him again⁸”.

Sonata Opus 81a belongs to Beethoven’s second period of composition. Around the same years, Beethoven wrote the Sonata Op. 78 “For Thérèse,” of only two movements and Sonata Op. 79 with the classic three movements. Both these pieces were written in 1809. Opus 81a contains moments of intimate meditation and others of explosive emotions. Beethoven labeled each of the movements of the work, with the intention of evoking the emotions that those words or situations would suggest, and not so much with the intention of painting a "musical picture," something that the Romantic composers would exploit widely.

The names of the sonata movements are:

⁸ *Beethoven solo piano literature*, Colorado: Maxwell Music Evaluation, 1992.

- Das Lebewohl (The Farewell)
- Abwesenheit (Absence)
- Das Wiedersehen (The Reunion)

The First movement has a slow introduction with the motive that Beethoven will use throughout the whole sonata:



Figure 8

At m. 17, the tempo turns to Allegro. The second movement although sad, has a hopeful character and is marked *Andante espressivo: In walking motion but with a lot of expression (In gehender Bewegung, doch mit viel Ausdruck)*. The third movement returns to a fast tempo *Vivacissimamente: In the liveliest measure of time (Im lebhaftesten Zeitmaße)*.

First Movement

Das Lebewohl

The first movement starts with an introduction of sixteen measures in E-flat major as the main key but with a shift to C-flat major, its chromatic mediant, at m. 8. This introduction is marked *Adagio* and is written in 2/4-time. Its character is presented with darkness and intense sorrow caused by the loss and farewell of Archduke Rudolf. From mm. 17-28, Beethoven presents the first theme (A) in the key of Eb major, the tonic, with a small dominant preparation between mm. 17-20. At m. 17 the tempo mark changes to *Allegro* and this section is in “cut-time.” From the sad and calm introduction, the character

of this new section is lyrical, yet intense, violent, and virtuosic in its way to express pain. Beethoven presents the second theme from mm. 50-57. It is marked *espressivo*, and its chief characteristic is its descending line. A repeat sign appears to replay the exposition: something very common in the Sonata Form.

The Development section occurs from mm. 70-102, Beethoven explores other keys. The music travels through C minor (m. 72), B-flat minor (m. 76), G minor (m. 80), and at m. 87 we temporarily reach the dominant of E-flat major. Part of Theme A is heard, before a lengthy bridge in C minor which then modulates to A-flat major in preparation of the recapitulation.

The recapitulation starts at m. 110. From mm. 110-121, Theme A is stated in the tonic E-flat major. At m. 142, the second theme is heard. From mm. 159-255, there is a lengthy Coda. Theme A is heard, and then there are incessant occurrences of the three-note motive in single notes, double notes, and in other formats and accompanied by running eighth note passages. This coda works in two different ways: it has a developmental function with the three-note motive and it also has a closing function.

Second Movement

Abwesenheit

The second movement of this sonata is in the key of C minor, the relative minor of E-flat Major. It is written in 2/4-time and the tempo mark is *Andante espressivo*. The character of this movement contrasts with the first one. The title appropriately represents the musical material, as the feeling of loneliness, sadness, and pain pervades due to the absence of Beethoven's friend, the Archduke. As always, an anguished and dissonant atmosphere is generated.

As in the first movement, this second movement develops the three-note motive but this time a different order is followed (and more similar to the dotted figures in mm. 2-3 of the first movement's introduction):



Figure 9

This motive first appears at m. 1. Instead of on the tonic of the movement, Beethoven creates tension by starting in C minor and resolving to an open diminished chord. The second appearance of this motive appears in m. 5 with a painful dissonance created by the harsh sounding seventh between the soprano and bass. The next appearance is at m. 11, this time in a lower register with the striking diminished 9th between the tenor and bass. Similar effects occur at m. 21 and especially at m. 27 and m. 37.

In terms of structure, this movement has two big parallel sections: the first from mm. 1-19 mostly situated in G minor, and the second from mm. 20-36, mostly situated in F minor. There is a short bridge from mm. 37-42 that concludes the movement and connects to the third movement.

It is very interesting the way Beethoven uses the dominant and subdominant keys of C minor as the most important tonal areas within the movement. Beethoven gives each of these tonal areas the same amount of importance.

Third Movement

Das Wiedersehen

The third movement has the indication *Vivacissimamente* (Im lebhaftesten Zeitmaße). It is titled *Das Wiedersehen* (The Return). With tremendous energy and

excitement, Beethoven starts this movement expressing the character of the title; with fervent enthusiasm, he is happy to see his dear friend once again. The movement starts with a loud V7 chord followed by running sixteenth notes of the same chord. The main key of the movement appears in m. 11, establishing E-flat major. At m. 11, Beethoven presents the first theme (Theme A) of the movement, firstly in the right-hand and later in the left hand at m. 17, and then at a lower range at m. 23:



Figure 10

Theme B of the movement starts at m. 53 and is built upon lyrical dotted quarter notes. At this point, the principal key is B-flat major, the dominant of E-flat major. This section concludes at m. 80 with a repeat sign.

The development of this movement starts at m. 81, both melodic themes A and B are presented. In this section, Beethoven journeys through various keys.

The recapitulation commences at m. 110 in the original key, which now is presented in a thicker texture with octaves in the right hand. Theme B starts at m. 146 and this time it occurs on the tonic of the movement. From mm.175-196, Beethoven presents a coda by using thematic material from Theme A in a slower tempo (*Poco Andante*). From m. 191, the piece concludes with a fast arpeggio in E-flat major (tonic) with broken octaves in the right hand leading to a perfect authentic cadence in *forte*.

Performance Suggestions

It is very important to know and understand the significance of the first three notes that Beethoven presents to have a better and more accurate interpretation. The three-note

motive appears throughout the sonata and one of the most important tasks of the performer is to be aware and highlight them over whatever is happening at that time. Another important aspect of the sonata that the performer needs to be aware of are the many harmonic surprises. From the very start, Beethoven shifts suddenly from one key to another and that occurs from the very beginning when he is presenting the three-note motive. These sudden changes occur throughout the sonata. It is important for performers to emphasize them so that the audience can accurately absorb them. I would also like to add that it is important to conceive this sonata as a whole unit instead of a three-part piece, as Beethoven clearly uses material from the first movement in the second and third movements. As a performer, the presentation we craft with the melodic and harmonic material needs to be very clear and consistent throughout the work.

Regarding the physical technique, there are different places that the performer will need to practice slowly and very consciously absorbing all the details in his hands because of quick shifts in the hand positions. For instance, in the right hand's part from mm. 32-34, there are many changes, and the performer must be aware of how to approach them. It is also very important to keep the wrists flexible, otherwise the quality of the sound produced may not be desirable.

CHAPTER III

CLAUDE DEBUSSY

August 22nd, 1862 - March 25th, 1918

Biography

Claude Debussy was a French composer who was considered to be one of the most important exponents of Impressionism. He was born in Saint-Germain-en-Laye into a poor French family and was the oldest of five children. Debussy began taking piano lessons when he was seven with Madame Mauté de Fleurville, a disciple of Chopin. At the age of eleven, Debussy was accepted into the Conservatory of Paris.

In 1880, Claude Debussy was hired by Nadezhda von Meck, who had previously sponsored Tchaikovsky, to teach piano to her children. With her and her daughter, Debussy toured Europe and Russia. (These travels, made a great impression on Debussy and his composing, as Debussy's music was so influenced by Wagner, and the Russians, Mussorgsky, and Borodin.)

In 1884, Debussy participated in the Prix de Rome, a very important competition for composers. He entered his Cantata in one act "L'enfant prodigue" and won first place. The prize was to study for three years in the Italian Capital.

Upon returning from Italy, Debussy tried to establish himself in Paris. In 1887, he attended the World Exposition in Paris where he heard for the first time the Javanese gamelan, a musical ensemble of metallic percussion instruments. The sounds of the Javanese gamelan had a big influence on Debussy and he would integrate these new sounds into his compositions.

In the following years, Debussy wrote some of his greatest works, including *Ariettes oubliées* (1888), *Prélude à l'après-midi d'un faune* (1892), the Opera *Pelléas et Mélisande* (1895). Some years later, he wrote *La Mer* (1905), *Images* (1905), the Suite *Bergamasque* (1905), *Iberia* (1908), and *Children's Corner* (1908).

Sound, texture and atmosphere are of prime importance in Debussy's music. As well, creating memorable melodic content and exploring new and colorful harmonies are signature traits of his music.

Two of Debussy's most important piano works are the Suite *Bergamasque* and *Pour le piano*. Here Debussy revealed two important aspects of his compositions: the use of eighteenth-century dances, impressionistic harmonic elements, and textures⁹.

Debussy, like other composers, was a very passionate individual. He sometimes felt close to craziness and even attempted suicide at different times. Debussy passed away at the age of fifty-five from colon cancer, on March 25th, 1918, in Paris, France.

⁹ Kirby, F. E. *Music for Piano: A Short History*. Amadeus Press, 2003.

Pour le piano L. 95

Pour le piano is a suite written for piano solo and dedicated to Madame E. Rouart and N. G. Coronio, an amateur pianist that studied with him. The suite was premiered on January 11th, 1902, by the Spanish pianist Ricardo Viñes at the Salle Érard¹⁰.

Pour le piano has three movements: The first movement is titled “Prelude,” the second movement is titled “Sarabande,” and the third movement is titled “Toccata.” The movements were composed at two different times: the second movement was composed in the winter of 1894, a year before Debussy finished his opera *Pelléas and Mélisande*, while the others two movements were finished in 1901. The three movements are contrasting with one another, fast-slow-fast. They do not follow a symmetrical form and are independent movements with their own character. One main feature of this suite is that Debussy used his new musical language within the old Neoclassical structures.

“Debussy deliberately avoided the highly charged emotional aura of the Germanic Romantic tradition by seeking models and emotional temperature from the eighteenth century and by using harmonies that weakened the conventional props of the usual system of tonal harmonies.”¹¹

Prelude

Prelude is the first movement in the suite. Historically speaking, the prelude form is mainly used as an introductory movement. Its origins come from the early Baroque period where it was used for tuning and opening the performance itself. From Latin, Prae (means before) ludium (means act or performance). During the Romantic period, the

¹⁰ Viñes was a very distinguished pianist who studied first at the Municipal School of Music of Barcelona and later at the Paris Conservatoire. He also performed and premiered different piano works by Debussy, Ravel, Satie, Falla, and Albeniz.

¹¹ Kirby, F. E. *Music for Piano: A Short History*. Amadeus Press, 2003.

Prelude became a more independent and freer form. Chopin's Preludes are good examples of the independent form containing tremendous variety. In *Pour le piano*, the Prelude of the suite works as an independent movement, with a light character, fast tempo, and high level of difficulty for the performer.

The movement is written in the key of A minor with the tempo marking of *Assez animé et très rythmé* (Lively enough and very rhythmic). This prelude opens with a very rhythmic motive which is heard again throughout the movement. There are also many sections in impressionistic style, with watery sounds - clear, transparent, and light. The general structure consists of three large sections and a coda at the end. Section A extends from mm. 1-71 (and is in three parts). Section B extends from mm. 72-96. From mm. 75-96, the main characteristic is an A-flat pentatonic scale. Section A' extends from mm. 97-141. At m. 142 there is a bridge to the coda. The coda, from mm. 149-163, is in *Tempo di Cadenza*. It commences with two measures of recitative, and then there are long notes followed by ascending and descending scalar passages (including a pentatonic scale starting on B) that create waves of sound. The piece concludes with loud, resounding broken chords, with the final one in A minor. Below is a table (**table 2**) outlining the form of this movement:

Section	Measures	Key
A	Mm. 1-71	A minor.
B	Mm. 71-96	C major.
A'	Mm. 97-141	A minor.
Bridge to Coda	Mm. 142-147	A-flat pentatonic
Coda	Mm. 148-163	

Sarabande

According to the Pianist's Dictionary, "*Sarabande is a majestic slow Baroque dance in triple meter, often with a prolonged second beat. It originated in Spain and became a standard movement in the Baroque suite*¹²". Debussy utilizes this musical form as the second movement of the suite, although it was written earlier than the other two. The Sarabande has a contrasting character. It is slow and peaceful with colorful harmonic changes. Although the genre is a Baroque form, Debussy uses his own impressionistic and harmonic language to present the piece, generating a complete and unique experience for the Sarabande genre.

This movement is dedicated to Madame E. Rouart (Née Y. Lerolle) who was a French painter and wife of the more famous painter, Henri Rouart¹³.

This Sarabande follows the traditional structure of the baroque dance¹⁴. It is divided into three sections. Section A: mm. 1-22, Section B: mm. 23-41, and a recapitulation, Section A': mm. 42-72.

The tempo indication states: *Avec une elegance grave et lente*. (With a serious and slow elegance). The time signature is $\frac{3}{4}$, and the music often gravitates to the second beat of the measure, typical for the Sarabande. In terms of rhythm, Debussy uses half-notes, quarter-notes, eighth-notes, triplets, and sixteenth notes.

Debussy generally structures the phrasing of the movement by way of repeating an idea or motive. Often these motives appear in pairs. The ends of the individual phrases are usually marked by a fermata or longer note. The texture of the whole movement is thick.

¹² Hinson, Maurice. *Pianist's Dictionary*. Indiana University Press, 2009.

¹³ According to some letters, Debussy got the inspiration from her to compose the very famous prelude *la fille aux cheveux de lin*.

¹⁴ Hinson, Maurice. *Pianist's Dictionary*. Indiana University Press, 2009.

Debussy progresses from one chord to the next with great attention to color and pianistic sonority. Debussy provides many tempo indications within the movement to suggest the use of *rubato* and rhythmic expression.

Section A is mainly in C# minor; however, because Debussy was looking to creatively depart from the traditional use of harmony, we cannot simply assume that this section is in the C# minor key. It could be related to the C# modal form or to the C# melodic scale because of the use of the A# starting at m. 9. Something else to consider is the way Debussy spells the chords. For instance, when Debussy presents the melody in the right hand, the chords are in open position containing a fifth which goes up and down depending on the motion of the music. In the left hand, we can find the use of seventh chords, also in open position.

Section B is also within C# minor, and as happened before, the chromatic material makes the key unstable and creates the harmonic effect of being in a modal key. In this section, Debussy at times uses the very low register of the piano, simulating the sonority of the big bells and enhancing the deep texture.

Section A' returns to the initial musical material, however, the use of a D major chord right at the beginning is surprising. The C# tonality is heard at m. 46 and remains for the rest of the movement. Throughout Section A', Debussy uses many of the same motives and resources as previously.

Toccata

A "Touch" piece; is generally designed to display a performer's technique and dexterity¹⁵. This movement of the suite is dedicated to Nicolas Coronio, an amateur pianist

¹⁵ Hinson, Maurice. *Pianist's Dictionary*. Indiana University Press, 2009.

who studied with Debussy. This is the most technically challenging movement of the suite. It has a time signature of 2/4, and the tempo is Vif (Lively).

This movement opens in a modal C#, and often, the actual tonality is unclear as Debussy travels through many other keys while exploring aspects of non-tonality for the sake of color and effect and he also makes use of the five-tone scale. This piece is also very focused on rhythm and timbre.

The Toccata is divided into three sections ABA'. There is Section A: mm. 1-77, which is rhythmic and virtuosic. Section B: mm. 78-197, which has more lyrical and cantabile material including melodies placed in the inner voices with decorative arpeggios. At m. 114, the cantabile melody is written in octaves in the upper voices and the music intensifies. From mm. 154-196, there is a transitional section. Section A' starts at m. 198 and similar to Section A, it is mainly focused on rhythm and the energy of the fast notes. The piece concludes with the tempo indication "Le double plus lent," and triple forte.

Performance Suggestions

When studying *Pour le piano*, it is very important to understand the particular character of each movement. It is also highly suggested to have a list of elements to be conscious of for each movement, such as, type of sound, color, pedaling, fingering, and dynamics. By using such a list, the performer can target each of these elements while learning the piece. It is important to work slowly on the fast passages and to listen for the clarity and balance of every single note. For the second movement, it is crucial to work on the voicing of the chords, which will enhance the quality of the sound and more clearly project the harmonic colors that Debussy wanted. Due to the great technical demands of

this composition, one must think of relaxed and supple wrist and arm motions to avoid tension and injury.

CHAPTER IV

FRANZ LISZT

October 22nd, 1811 - July 31st, 1886

Biography

Franz Liszt was a Hungarian pianist and composer. He was born in the Doborjan Kingdom of Hungary on October 22nd, 1811. His first teacher was his father, Adam Liszt, an honorable official of the court and cellist in the Royal Court of Prince Nicolas Eszterhazy¹⁶. Franz Liszt started to learn piano when he was just five years old. After his first lesson, Adam noticed his great talent and identified him as a gifted child. Franz continued piano lessons with his father and when he was eight years old, he started to compose. At the age of nine, Franz started to perform and impressed audiences with his great musicianship. That same year, Adam quit his job to start touring Europe with Franz.

In 1821 Franz and Adam started their journey in Vienna where Franz was taught by one of the most important disciples of Beethoven: Carl Czerny. In fact, Czerny was considered to be his only formal piano teacher. Liszt was taught composition by Antonio Salieri. In 1832, following the stay in Vienna, father and son moved to France where Liszt

¹⁶ Honeycutt, M. (s.f.). *Franz Liszt Music & Biography*. study.com. <https://study.com/learn/lesson/franz-liszt-music-biography-composer.html>

wished to study at the Paris Conservatory. However, he was not accepted because he was not French. They stayed in France, and Liszt studied music theory privately with Anton Reicha, and composition with Ferdinando Paer. In October of that same year, Liszt gave a concert in France where he was acclaimed by the audiences. In March 1824, Liszt played again in France and in 1825 he started a tour in England. Liszt traveled afterward to Switzerland and France and come back to England in 1827, the year Adam passed away.

After this sudden loss and after being very occupied with concert tours, Liszt decided to take a break from music, during which time he focused on studying religion and art. In 1830, Liszt returned to music. During that year he met Berlioz and heard his *Symphonie Fantastique*, a work that had a huge impact on Liszt's musical style. (Franz even transcribed the whole symphony to piano solo.) In this period, Liszt also met Chopin and Paganini. Liszt was greatly impressed by the way Paganini played violin. Inspired by Paganini, Liszt returned to piano and composition studies where he explored beyond what had been explored in the field of piano technique. Consequently, Liszt added greater virtuosity, theatrical aspects and a more intensified Romantic language to his compositions.

In 1834, Liszt met Marie d'Agoult, a married woman with whom he fell in love. After some years, she left her husband and had three children with Liszt. During this time, Liszt composed some of his most well-known works for piano, including the first two books of *Années de Pèlerinage* and some of his *Transcendental Etudes*. In 1839, after having some troubles in his relationship, Liszt decided to tour again, this time traveling to different cities across the European continent. In 1844, Liszt finally separated from d'Agoult and moved to France with his children. In 1847, Liszt returned to Hungary where he met Princess Carolyne Sayn-Wittgenstein. During this year Liszt stopped performing

public recitals in order to dedicate his entire life to composition. He then moved to Weimer with the Princess, although she was married, and started his most prolific era. From this era, the B minor Sonata and Piano Concerto n. 1 and n. 2 were composed.

In 1860, Liszt and Princess Carolyne moved to Rome. They asked for a divorce for Carolyne's previous marriage, however, the pope refused their petition, therefore, they could not get married and they ended up living separately. In 1862, Liszt's eldest daughter passed away. Sad and devastated, Liszt composed the Variations on a Theme of Bach: *Weinen Klagen, Sorgen, Zagen* and *Was Gott tut, das ist wohlgetan* (weeping, lamenting, worrying, trembling and What God does is well). Following these events, Franz Liszt devoted his life to religious studies, becoming more spiritual and religious. In 1865, he received the minor orders from the Catholic Church: porter, lector, exorcist, and acolyte¹⁷. From these years until his death, Liszt traveled between Weimer, Rome, and Budapest. He also attended some music festivals in these years. In 1886, when journeying to Luxembourg, Liszt got pneumonia. He died on July 31st, 1886, in Bayreuth, Germany.

Franz Liszt's Piano Works

Franz Liszt is one of the most important composers from the Romantic period, well known as a composer of different genres, but even more as a pianist. Being the great pianist that he was, Liszt wrote a significant amount of compositions for the piano to showcase his musical and technical gifts.

Franz Liszt dedicated a big part of his life to transcribing orchestral works to the piano solo. Liszt made many transcriptions for piano solo, including the nine symphonies of Beethoven, many opera overtures and arias, works by Paganini, and the Symphony

¹⁷ "Franz Liszt - New World Encyclopedia". Research Begins Here - New World Encyclopedia. https://www.newworldencyclopedia.org/entry/Franz_Liszt.

Fantastique by Berlioz, among others. Through these endeavors, Liszt brought piano technique and its sonority to new heights.

The collection of Liszt's piano works is very eclectic. While some were based on tunes from his homeland in Hungary, others were large and evolving pieces with an inner metamorphosis. Liszt also considered the development of the pianist as something very important, and he wrote three different sets of etudes as a result. The *Études d'exécution transcendente (Transcendental Etudes)* s. 139, were composed in 1837 but later revised and republished in 1851. This set has twelve pieces considered among the hardest and most virtuosic pieces of the piano repertoire. The next set of piano etudes is the *Grande Études de Paganini (Grand Paganini Etudes)* S. 141, composed in 1851. In this set, Liszt showed his great admiration for Paganini and his brilliant violin technique. The third set of the piano etudes is *Trois études de concert (Three concert Etudes)* S. 144, which was composed between 1849-1852.

As with other Romantic composers, Liszt tried to step away from the classical style and structure, and he composed just one piano sonata, the very famous B minor Sonata, a lengthy multi-sectional work in one movement. For piano, Liszt also composed the incredibly artistic program music, the three books of the *Années de Pèlerinage* where Liszt described his travels through Europe sonorously. Another important set was the Twelve Hungarian Rhapsodies, which was inspired by popular tunes from Hungary and were transformed into dazzling piano music for the concert hall.

Variations on a Theme of Bach “Weinen, Klagen, Sorgen, Zagen”

Franz Liszt's admiration for J.S. Bach was reflected in some of his music. Variations on a Theme of J.S. Bach come from this admiration where Liszt took the theme from Bach's

Mass in B minor and from the Cantata BWV 12 by Bach, a piece written for the third Sunday of Easter. This piano work reflects Liszt's grief over the loss of his daughter, Blandine, and Liszt is conveying a very sad and emotional message. The descending chromatic melodic line, the theme on which Liszt bases these variations, makes a deep connection with the character of the four-word title of the piece: Weinen (Weeping), Klagen (Lamenting), Sorgen (Worrying), and Zagen (Trembling). Towards the end of the piece, there is a big metamorphosis where the darkness and sadness of the piece turns to light and hope. This transports the audience to a grand and majestic ending, with the hope for a new and promised life and the resurrection of our souls after enduring such a tragic event, as losing one's own child.

This piano work was first conceived as a shorter prelude, but in 1862, when Franz Liszt's daughter passed away, he extended the piece to a set of twenty variations-choral-coda.

Liszt honored Bach's music by using this 8-note motive for the theme of the variation set:



Figure 11

It is composed in Passacaglia style, $\frac{3}{4}$ meter with the theme functioning as an ostinato. Unlike some earlier variation sets, this theme is through-composed, which means that all the variations connect to one another and there is no break in between them. The

variations challenge the performer both musically and technically. There are contrapuntal sections, octave passages, parallel scales, arpeggios, tremolos, double notes, etc.

The piece starts with a long introduction from mm. 1-18 in a thick texture and low register. Liszt presents the descending motive in the key of F minor. The descending line ends on a reinforced trill on G. A small cadenza passage is then heard to finish the phrase on the tonic. From mm. 18-50, Liszt almost literally transcribes Bach's cantata; this is the first time he presents the theme in a complete way. Below are the musical examples which show the relationship between the original score for choir and orchestra versus the version for piano solo:

5

8

Kla - gen, Wei - nen, Kla - gen,
Za - gen, Wei - nen,
Wei - nen,
gen, Sor - gen,

Figure 12

Lente

Violino I

Violino II

Viola I

Viola II

Fagotto

Soprano

Alto

Tenore

Basso

Continuo
Organo
Cont.

Wei - nen,

Kla - gen,

Sor - gen,

Za -

Figure 12a

8

11

Sor - gen, Za - gen,

Kla - gen, Sor -

Wei - nen, Kla -

Wei - nen, Kla - gen,

Sor - gen, Za -

Wei - nen, Kla - gen,

Sor - gen, Za -

Figure 12b

17

Wei - - - nen, Wei - nen, Kla - gen, Sor - gen, Za - - -
 nen, Kla - gen, Sor - gen, Za - - - gen,
 Wei - - - nen, Kla - gen, Wei - nen, Kla - - -

Figure 12c

23

9

tr gen, Angst und Not, Angst und Not
 tr Sor - gen, Za - - - gen, Angst und Not, Angst und Not
 gen, Sor - gen, Za - - - gen, Angst und Not, Angst und Not
 gen, Sor - gen, Za - - - gen, Angst und Not, Angst und Not
 gen, Sor - gen, Za - - - gen, Angst und Not, Angst und Not

Figure 12d



Figure 13



Figure 13a

From mm. 51-217 we hear a succession of nineteen variations, and this is variation writing at its finest as the piece continues to highlight the descending chromatic motive.

There are variations in chordal textures, repeated notes, octave textures, alternating chords between the hands, scalar passages and other patterns.

At m. 157, a succession of variations begin with an *animato* indication. Liszt heightens the intensity, showing his great skills in writing for the piano and transforming the piano into an orchestra. There are explosive runs, huge chordal jumps across the keyboard, and lengthy arpeggiated passages up and down the keyboard.

At m. 200 a climax is reached. At m. 201 (Variation 22), the intensity starts to diffuse, with long descending passages containing chords with slurs. Mm. 208-214 bellows out more painful utterances, until resignation is reached at m. 217 with the *lunga Pausa*. At m. 216, begins as a Lento Recitativo. *Lagrimoso* (tearful) is indicated as well. The incessant questioning and pain continues and then breaks into utterances of descending three note chromatic slurs alternating between the two hands at m. 229. At m. 246, a transformation is beginning with the Quasi Allegro moderato. Again, the intensity rises with each variation, until we break into another recitative at m. 317. Following are four measures, with quarter notes and long pauses, marked *ritenuto* and *perdendo*.

From this point, Liszt offers an unexpected ending to the piece: he uses the last choral of Bach's Cantata. A remarkable shift and metamorphosis has taken place. From F minor we reach F major (the parallel major key). Moreover, the entire mood, color and texture has changed to something brighter and hopeful. This last chorale is part of the Lutheran Hymns. It is titled: *Was Gott tut, das ist wohlgetan*. This can be translated as:

*What God does, that is done well, and His will is just and
holy;
As I remain in faith's embrace, I trust in Him completely.*

Musically, Liszt writes the chorale almost exactly as Bach did. Here is a comparison of the two:

7. Choral *)

The score is for a choral setting in G major, 4/4 time. It includes parts for Tromba, Violino I, Soprano, Oboe, Violino II, Alto, Viola I, Tenore, Viola II, Basso, Fagotto, Continuo, and Organo. The vocal parts have the following lyrics:

Soprano: Was es Gott tut, das ist wohl-ge-tan, da-bei will ich ver-blei-ben, tr
 Oboe: Was es Gott tut, das ist wohl-ge-tan, da-bei will ich ver-blei-ben, tr
 Alto: Was es Gott tut, das ist wohl-ge-tan, da-bei will ich ver-blei-ben, tr
 Tenore: Was es Gott tut, das ist wohl-ge-tan, da-bei will ich ver-blei-ben, tr
 Basso: Was es Gott tut, das ist wohl-ge-tan, da-bei will ich ver-blei-ben, tr
 Fagotto: Was es Gott tut, das ist wohl-ge-tan, da-bei will ich ver-blei-ben, tr
 Continuo: Was es Gott tut, das ist wohl-ge-tan, da-bei will ich ver-blei-ben, tr
 Organo: Was es Gott tut, das ist wohl-ge-tan, da-bei will ich ver-blei-ben, tr

Figure 14

The continuation of the score shows the vocal parts and instruments. The lyrics for the vocal parts are:

Soprano: so wird Gott mich ganz vä-ter-lich in sei-nen Ar-men hal-ten, drum laß ich ihn nur wal-ten.
 Oboe: so wird Gott mich ganz vä-ter-lich in sei-nen Ar-men hal-ten, drum laß ich ihn nur wal-ten.
 Alto: so wird Gott mich ganz vä-ter-lich in sei-nen Ar-men hal-ten, drum laß ich ihn nur wal-ten.
 Tenore: so wird Gott mich ganz vä-ter-lich in sei-nen Ar-men hal-ten, drum laß ich ihn nur wal-ten.
 Basso: so wird Gott mich ganz vä-ter-lich in sei-nen Ar-men hal-ten, drum laß ich ihn nur wal-ten.
 Fagotto: so wird Gott mich ganz vä-ter-lich in sei-nen Ar-men hal-ten, drum laß ich ihn nur wal-ten.
 Continuo: so wird Gott mich ganz vä-ter-lich in sei-nen Ar-men hal-ten, drum laß ich ihn nur wal-ten.
 Organo: so wird Gott mich ganz vä-ter-lich in sei-nen Ar-men hal-ten, drum laß ich ihn nur wal-ten.

*) Zur Besetzung siehe Vorwort und Krit. Bericht.

Figure 14a

oral.
Lento.

Was Gott tut das ist wohl - ge-tan, da - - bei will ich ver - blei - ben. Es

p dolce

dim. p ff

mag mich auf die rau - he Bahn Not, Tod und E - lend

maestoso

Figure 15

trei - - ben, es wird mich Gott ganz vä - ter - lich in sei - nen Armen

p dolce

dolciss.

sempre dolce

** una corda*

hal - - ten. *tre corda*

333

col Ped.

slargando

poco a poco più mosso

** col Ped.*

Figure 15a

Liszt writes this coda reinforcing the “new” tonic. Harmonically, this section mostly employs I, IV, V/V, and V. This piece concludes in a way that relates to Liszt’s thoughts,

ideology and faith in God and its eternal life. The piece ends grandiosely with a tonic pedal from m. 361- 365.

Performance Suggestions

When approaching this piece, it is very important to understand the technical difficulties within. This work can be dangerous for unadvanced students because the technical difficulties can bring on injury if not handled properly. One of the best ways to confront these challenges is by classifying into groups the type of difficulties in the specific variations. For instance, there are sections of many passages with fast octaves and arpeggios for both hands. By finding common difficulties, it will be easier to work on the technical challenges, practicing them slowly and then gradually increasing the speed.

Another consideration is to not always practice the piece from beginning to end. The piece is approximately eighteen minutes long and by practicing as mentioned, the focus and attention may be lost, and one may unnecessarily waste a lot of time and energy. It is very important to practice with specific goals in mind. The goals can be musical or technical. This way the process is efficient and solid.

While studying this piece I found two specific sections to be very hard: one in the technical field, the other in the interpretative field. The first one is in Variation 21, where there are a lot of parallel 32nd notes. To solve the technical challenges, I chose an accurate fingering and wrote it in the music. I then practiced hands separately and very slowly increased the speed. I then practiced it hands together with organized accentuation in order to strengthen the weaker beats. Finally, I played the music as written, slowly then gradually faster.

Musically, I found the Lento Recitativo (at m. 218) to be difficult in terms of the phrasing. This variation is not technically difficult; though the phrasing can be confusing. It is very important to always completely understand the phrasing. Where exactly a phrase starts and ends, and, as in the literature, how these phrases connect to the bigger paragraph. Sometimes in sections like these, we focus too much on the smaller structures and not their context within the bigger idea. As in literature, keeping the bigger idea in mind will help put the smaller structures into perspective and enhance the message and communication to the audience.

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