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# Piano Recital (60 minutes): Extended Program Notes

Jelena Djukic

*Florida International University, lenayu87@gmail.com*

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FLORIDA INTERNATIONAL UNIVERSITY

Miami, Florida

PIANO RECITAL (60 MINUTES): EXTENDED PROGRAM NOTES

A thesis submitted in partial fulfillment of

the requirements for the degree of

MASTER OF MUSIC

by

Jelena Djukic

2011

To: Dean Brian Schriner  
College of Architecture and Arts

This thesis, written by Jelena Djukic, and entitled Piano Recital (60 minutes): Extended Program Notes, having been approved in respect to style and intellectual content, is referred to you for judgment.

We have read this dissertation and recommend that it be approved.

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Robert Dundas

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Joel Galand

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Jose R. Lopez, Major Professor

Date of Defense: July 19, 2011

The dissertation of Jelena Djukic is approved.

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Dean Brian Schriner  
College of Architecture and Arts

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Dean Lakshmi N. Reddi  
University Graduate School

Florida International University, 2011

ABSTRACT OF THESIS

EXTENDED PROGRAM NOTES FOR THESIS PIANO RECITAL

by

Jelena Djukic

Florida International University, 2011

Miami, Florida

Professor Jose R. Lopez, Major Professor

This Master's Thesis Recital, recorded on the accompanying compact disc, contains music written by composers from five different stylistic epochs: Baroque, Classical, Romantic, Impressionist, and Modern (twentieth century). The diversity of pieces allowed me to present different compositional methods, structural forms, and individual composers' styles. These program notes provide historical and biographical background, analyses, and musical examples for each piece.

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## **I. J. S. Bach: Chorale from the Cantata No.147 (Jesu, Joy of Man's Desiring)**

Johann Sebastian Bach composed over 200 cantatas, most of which fall under two main types: church (sacred) and secular. "Bach's cantatas were written for occasions."<sup>1</sup> The cantatas were written to provide music for specific religious and local events, mainly Lutheran Sunday and Feast Day services. Several national styles influenced them. We notice the German influence in Bach's contrapuntal technique and his harmonic and motivic organization. The influence of Italy and France emerges in rhythm, form and texture. The texts that Bach set in his cantatas were Biblical passages or contemporary poetry, mostly allegorical. The final movement in most of Bach's cantatas comprises a setting of a traditional chorale melody. These settings can range from simple mostly note-against-note four-part textures to elaborate arrangements, as in the present case. The same melody often provides motivic material for other portions of the cantata.

The chorale "Jesu, Joy of Man's Desiring" is the tenth and final movement from the cantata *Herz und Mund und Tat und Leben*, BWV 147. Bach started composing the cantata while he was in Weimar in 1716, but he finished it in Leipzig in 1723. There are several modern transcriptions of the final movement. The present one is by the English pianist, Myra Hess. Her transcription of this piece was published in 1926 for piano solo and in 1934 for piano duet.

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<sup>1</sup> Eric Chafe, *Analyzing Bach Cantatas* (New York: Oxford University Press, 2000), 9.



The Chorale, written in G major in 4 voices, is set in a triple (9/8) meter and contains several sections, which are charted in the following table:

m. 1	m. 9	m.17	m.24	m.32	
<b>Rit. I</b>	<b>Chorale I</b>	<b>Rit. II</b>	<b>Chorale II</b>	<b>Rit. III</b>	
<b>I</b>	<b>I</b>	<b>I</b>	<b>I</b>	<b>I→</b>	
m. 40	m. 43	m. 46	m. 49	m.52	m.60
<b>Chorale III</b>	<b>Rit. IV</b>	<b>Chorale IV</b>	<b>Rit. V</b>	<b>Chorale V</b>	<b>Coda/Ritornello VI</b>
<b>V→ii</b>	<b>ii</b>	<b>ii →IV</b>	<b>IV → (V) I</b>		

In the chorale sections, the theme is usually presented in just one solo, or at most, two solo voices. Thus, the alternation between ritornello passages and chorale passages resembles concerto form, with its juxtaposed tutti and solo sections.

The first eight measures of this chorale setting recur throughout as a ritornello. This ritornello presents an embellished version of the chorale theme. For example, The first three pitches of the melody, B–C–D, become (G–A–)B–(D)–C–C–(E)–D–D. The formal structure of the ritornello is that of a parallel period (4 + 4). The antecedent phrase ends on the dominant of G major and the consequent ends with a perfect authentic tonic cadence. The first statement of the chorale theme (mm. 9–16) is placed in the tenor voice. The other voices accompany the theme in a note-against-note rhythmic relation, except for the soprano voice, which frequently incorporates eighth-note figuration based on the ritornello. Figure 1 shows this initial entrance:



Figure 1. Bach: Chorale from the Cantata No.147: Chorale theme, tenor (mm. 9–13)

The second ritornello (mm. 17–23) is an exact repetition of the first. The second chorale entrance (mm. 24–31) is divided between the soprano voice (see Figure 2) and the tenor voice (mm. 29–32).

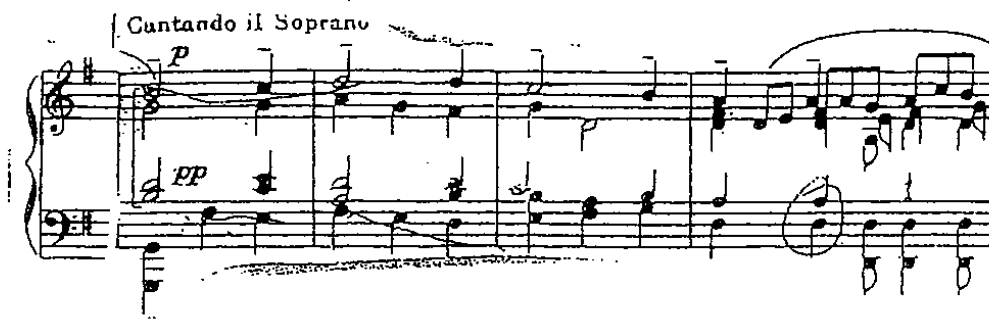


Figure 2. Bach: Chorale from the Cantata No.147: Chorale theme, soprano (mm. 24–27)

The third ritornello (mm. 32–39) deviates from the original model by tonicizing V at the last minute (m. 39–40). The third, partial entrance of the chorale theme (mm. 40–43) modulates to A minor. A fourth, partial ritornello (mm. 43–45) confirms this, reaching a

perfect authentic cadence in A. A fourth, partial chorale entrance (mm. 46–49) modulates to C major, from which key the fifth ritornello effects a retransition to the tonic (mm. 49–51). In mm. 46–48, both the soprano and tenor voices present the theme *forte*. This is very challenging pianistically; it is difficult to play both themes clearly, without their being obscured by the other accompanying voices.

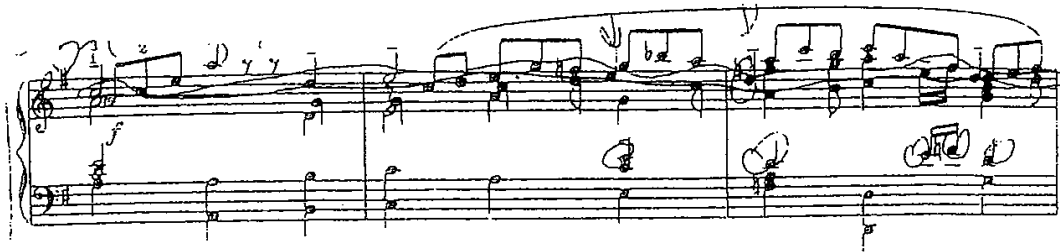


Figure 3. Bach: Chorale from the Cantata No. 147: The main theme in C major (mm. 46–48)

With the fifth chorale entrance (mm. 52–60, tenor voice), This is the only time when Bach combines a complete statement of the chorale tune with a full restatement of the initial ritornello. A coda (mm. 60–71) follows. Here, a passage over tonic pedal point introduces a final complete ritornello statement.

Measures 40–52 have ritornello and chorale statements with large-scale V–ii–IV plan (for a central developmental passage) that stays between stable tonic blocks. If we take mm.

17–32 as a written-out, slightly varied repeat of mm. 1–17, then we have something akin to a binary scheme:

$$\begin{array}{l} A \quad :|| \quad B \\ I \quad \rightarrow V \rightarrow ii \rightarrow IV \rightarrow (V) \quad I \end{array}$$

## II. Ludwig van Beethoven: Piano Sonata No. 21 in C major, Op.53 (Waldstein)

I-Allegro con brio

II-Introduzione (Adagio molto)

III-Rondo: Allegretto moderato

The second (middle) period of Beethoven's compositional career (1803–1812), is when he wrote the bulk of his most famous orchestral works and extended this symphonic ideal to other instrumental genres. The middle period also presents Beethoven in his individual, “heroic” style. Beethoven used a newly acquired piano for composing. He received the piano on 6 August 1803 from the manufacturer Erard. This mark of pianos had keyboards extending up to  $c^4$ . Earlier examples extended only to  $f^3$ . Characteristic Beethoven's keyboard compositions from this period are heightened registral and dynamic contrasts, bold harmonic progressions, and innovations in sonata form. Of the latter, three are especially pertinent to the “Waldstein”:

1) Composing the second theme in a key other than the expected dominant or (in the case of minor-mode pieces) the relative major. In the “Waldstein,” the second theme appears in E major in the exposition and in A major in the recapitulation, rather than the more conventional G major dominant and C major tonic. E major and A major are in mediant relationships with the tonic. Beethoven had already exploited mediant relationships in some earlier works: the second theme is the Piano Sonata in G major, Op. 31, no. 1, is in B major (III#), while that of the Quintet Op. 29 in C major is in A

major (VI#). The Variations Op.34 also are largely organized around third-relations: F major–{D major–Bb major–G major–Eb major–C minor/C major}–F major).

2) Beethoven continued to enlarge the development as Haydn and Mozart had before him. Whereas development sections had typically occupied Beethoven's twenty to fifty percent of the exposition, Beethoven's often equalled the exposition in length.

3) Beethoven also enlarges the codas, which can sometimes amount to an entire developmental rotation through the expositional materials.

Beethoven composed his Piano Sonata in C major, Op.53 ("Waldstein") in 1803–1804. It was published in 1805, and was dedicated to his patron and good friend, Count Ferdinand von Waldstein as an expression of thanks for his financial help. In the same year, when Beethoven composed Sonata Op.53 (1803), he also composed the Symphony No.3 Eroica.

**First movement.** The first theme (mm.1-13) is in sentence form and ends with a half cadence on at m. 13. The figure presents the first theme group.

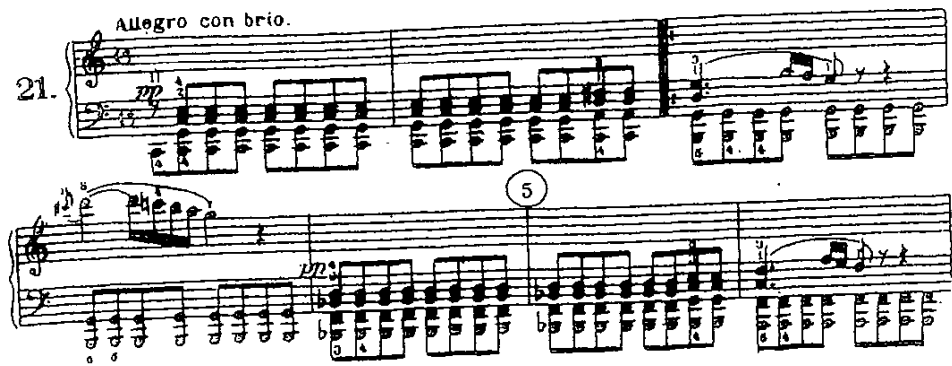


Figure 4. Beethoven: Sonata Op.53. First theme group (mm.1–7)

The transition is of the dissolving consequent type. That is, its opening parallels that of the first theme, but instead of leading to a perfect authentic cadence in C major, to answer the half cadence in m. 13, it transforms the tonic into an Italian augmented-sixth chord (C–E–A# ) that leads to the dominant of E major, several measures before the second theme.



Figure 5. Beethoven: Sonata Op.53. (m.22)

The second theme group (mm. 35–74) starts in E major (III#) instead of the traditional dominant key. The theme has two parts (S1 and S2). The formal structure of the first part (S1 mm. 35–50) is that of a repeated, eight-bar chorale-like theme; the repetition introduces triplet, accompanimental figuration in the right hand that becomes thematic in

S2 (mm. 50–74). Both S1 and S2 end with perfect authentic cadences, the second a concerto-like “thrill cadence.”



Figure 6. Beethoven: Sonata Op.53. The second theme group (mm.34–42)



Figure 7. Beethoven: Sonata Op.53. Quick rhythmical changing (mm. 56–59)

The retransitional closing group (mm. 74–85) of the exposition starts in E major, but via e minor it leads back to the home key of the Sonata, C major, for the repeat of the exposition. The material of the closing group is derived from the second theme and transition (as seen in the Figure 8, mm. 74–76)



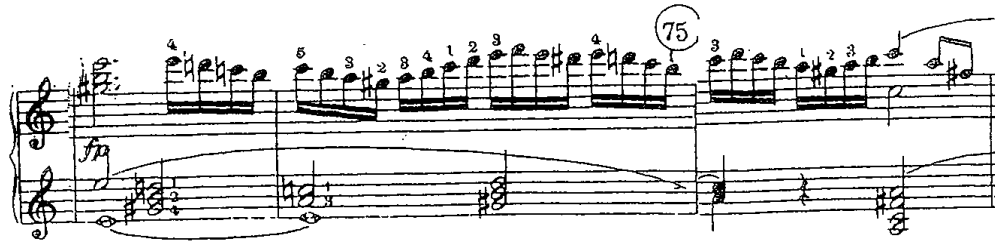


Figure 8. Beethoven: Sonata Op.53. Transition (mm. 74–76)

The development section (mm. 86–155) starts in F major (prepared by the turn back to C major at the end of the closing group). Beethoven used several elements from the exposition to build this section of the Sonata. The closing-group material continues past the double bar for four measures, leading to the primary theme in F major at m. 90. In effect, we hear the closing group how prepares material of the primary theme twice. The first time, it is in C major (the main key of exposition of the sonata) and the second time, the preparation is in F major (the main key of the development section). Measures 90–111 develop the primary theme:

m. 90	94	96	100	104	112
F:I	V/ii	ii	v—V	i [descending bass sequence] Ger.6th <sup>Å</sup>	V

Measures 112–141 develop S2, reaching the dominant at m. 136. Measures 141–155 continue to prolong V over a pedal point; this passage typifies Beethoven’s middle-period retransitions.

There is a major difference between Beethoven’s autograph and other editions. Measure 105 in the facsimile( autograph) has F<sub>b</sub> in the figuration in the left hand, but the first and subsequent editions have F for the first two beats: compare Figures 9 and 10. However, it

should be noted that in a similar procedure in m.108, Beethoven did not write a Cb in the bass line, but rather a C as it appeared in the first edition and subsequent ones. It is difficult to ascertain Beethoven's original intent or his reaction to possible engraving errors in the first edition since the surviving letters to Breitkopf and Härtel do not give an indication other than frustration at one of his copyists whom he refers as "a very indifferent worker"<sup>2</sup>



Figure 9. Beethoven: Sonata Op.53 .Facsimile of Beethoven's autograph (mm. 105-108)

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<sup>2</sup> Emily Anderson, *The Letters of Beethoven* (New York: W.W. Norton & Company, 1961), p.129.



Figure 10. Beethoven: Sonata Op.53. Example of the first edition, mm.95–120.

In the recapitulation (mm. 156–173), Beethoven takes advantage of the two-fold statement of S1 to satisfy two major-mode sonata conventions the transposition of the second theme down a fifth and the recapitulation of the second theme in the tonic. The first statement of S1 appears in A major but modulates, via A minor, to C major for the repetition of S1 (Figure 11).



Figure 11. Beethoven: Sonata Op.53- The second theme group (mm. 196–203)

In the coda (mm. 250–302), we notice elements from the first theme, transition, and the second theme are recapitulated. The movement ends with the reminiscence of the beginning of the sonata.

### **Second movement. Introduzione (Adagio molto):**

Beethoven initially composed an Andante in F major to use as the second movement of Op. 53, but concluded that the duration of the andante was too long and therefore decided to publish it separately as the *Andante Favori* WoO 57 (1806). “It is hard to believe the tale that Beethoven was persuaded by “a friend” to substitute for the long Andante for the “Waldstein” Sonata, the short Adagio, which now introduces the Finale”.<sup>3</sup>“Another movement perhaps intended for the “Waldstein” is the Bagatelle in C, WoO 56, whose opening theme has similar contours to that of the “Waldstein.”<sup>4</sup>

The newly-composed “Introduzione” is linked to the third, a procedure Beethoven used in several of his piano sonatas, notably Op. 57 and Op. 81a. The impression of the short movement is that of a lower neighbor (F) prolongation to the establishment of note G as the point of arrival at m. 28. The formal structure of the movement is A B A. In Felix Salzer’s *Structural Hearing* (p. 193), the author includes a graph that illustrates the chromatic bass descent and register transfer that characterizes the initial elaboration of a basic I II6 V I cadence in section A, as shown in Figure 12.

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<sup>3</sup> John N. Burk, *The Life and Works of Beethoven* (New York: The Modern Library), 431.

<sup>4</sup> Barry Cooper, *Beethoven* (Oxford University Press), 136.



Figure 12. Beethoven: Sonata Op.53, 2<sup>nd</sup> movt.: Opening theme (mm.1-4)

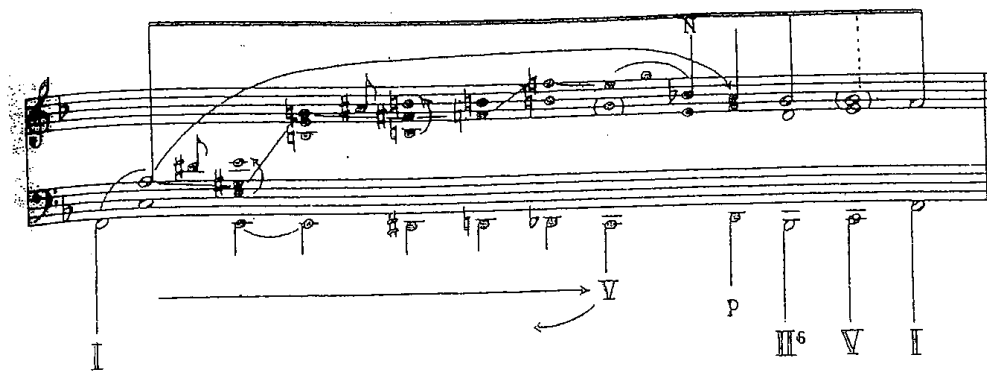


Figure 13. Felix Salzer: *Structural Hearing* .Graph of mm. 1-9 of the “Introduzione.”

Section B (mm. 10-16) has a chorale-like character with the melody and accompaniment in F major. It also includes chromaticism in its imitative melodic lines, but the underlying harmonic scheme is basic. Section A1 (mm. 16-27) is a variation of the main theme with a similar harmonic progression for the initial five measures, only to prepare the third movement upon the establishment of the dominant.

**The third movement. Finale.** The third movement of the Sonata is in the form of a rondo (A B A C A B A + Coda). The last note “G” in the previous slow movement is the crucial tone, for it appears in the main theme of the rondo (A section). The melody is notated to be played by the left hand across the right one in the treble clef, and the accompaniment— in sixteenth notes— is in the right hand in the bass clef. One of the most interesting aspects of the rondo’s main theme is the use of extended pedal marks that often unite tonic and dominant harmonies under a single pedal, creating a veiled texture. Similar use of extended pedal markings abounds in other piano works by Beethoven. While these markings can be fully realized on the instruments of Beethoven’s day, great care must be taken by modern performers in order to approximate the effect on modern instruments. This is often approximated by using  $\frac{1}{4}$  pedaling. One of the most difficult technical parts of the A section is a sequence of continuous trills that accompany the main theme, all to be played by the right hand. So demanding was this procedure that, in the autograph, Beethoven included a simplified manner of execution for those who may not be technically proficient to play the trills as written.

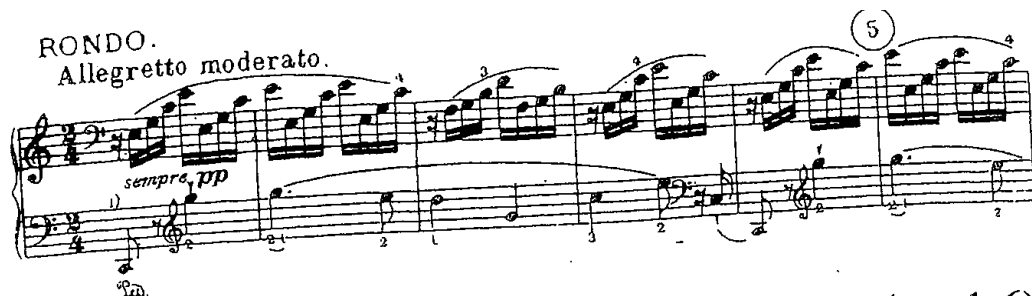


Figure 14. Beethoven: Sonata Op.53. Finale: Opening theme (mm.1–6)

Section B, cast in the relative minor, presents different technical demands, such as broken octaves and synchronization problems—sextuplets in the right hand versus sixteenths in the left hand. After the reprise of the A section, section C (mm. 175–220) is introduced in the parallel minor. Its main melodic contour is provided by octaves accompanied by scalar figuration written as sextuplets, exchanged between the hands. This is followed by an extended development section (mm. 221–312) largely based on the rondo’s leading rhythmical and melodic motif, which traverses several tonalities, including Db major, Eb minor, F minor, B major, C minor and finally prepares for the tonic’s return. Section A is partly recapitulated and is followed by a transitional section (mm. 344–402) that eventually prolongs the dominant harmony—even tonicizing V in mm. 367–77—until the appearance of the Coda.

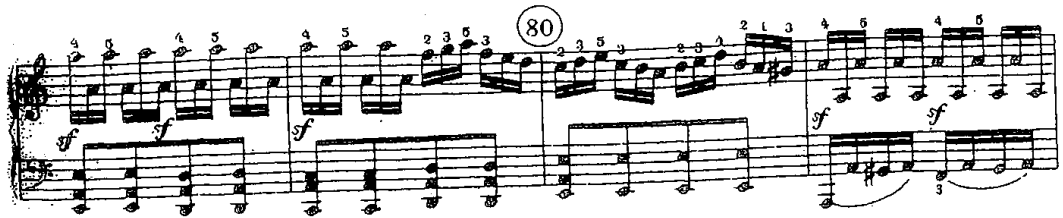


Figure 15. Beethoven: Sonata Op.53. Finale: B section (mm.79–82)

In the Coda, Beethoven used a series of glissando octaves in both hands. In eighteenth century, pianos typically possessed a light action, so the octaves responded quickly. As the piano developed through the early and mid 1800's, it became more difficult to render octave glissandi as written in Op. 53. Today these glissandi are not always possible to execute comfortably and alternative renderings are sometimes adopted. These may include the redistribution of the octaves as scales. Additional technical demands in the Coda include passages in contrary motion—including legato octaves in contrary motion—as well as a section featuring extended trills in combination with the main theme, a procedure already exploited in the initial A section. The Coda reaffirms the C major tonality, and the work ends in a brilliant display of pianistic bravura.



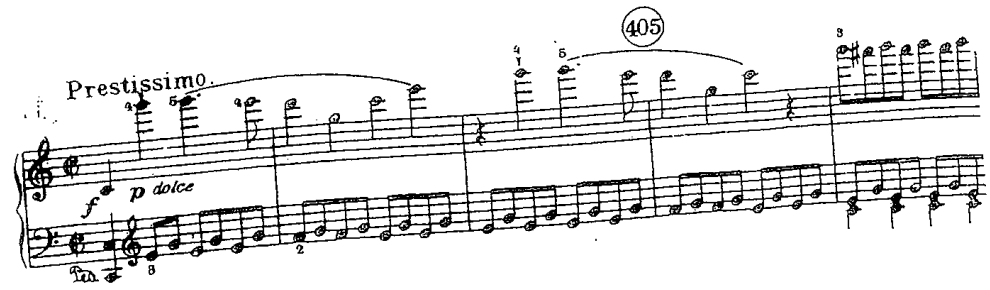


Figure 16. Beethoven: Sonata Op.53. Finale: Excerpt from Coda (mm 402–406)

### **III. Frederic Chopin: Etude in A minor, Op.25, No.11 (Winter Wind)**

Frederic Chopin wrote three sets of etudes: two sets of a dozen each (Op. 10 and Op. 25) and one set of three that was published without an opus number under the title “Trois Nouvelles Etudes” as part of the piano method book *Méthode des Méthodes* published by the theorist Fétis and the pianist Moscheles. The Opus 25 etudes were composed between 1830 and 1834 and published in 1837. Chopin dedicated Op.25 to Liszt’s mistress, the Comtesse d’Agoult. The etudes were written to help a performer resolve specific technical problems, but Chopin transcended technique and created works of the highest artistic expression, in contrast with many of his contemporaries whose etudes consisted merely of repeated passage work.

This particular etude, “a bravura study of the highest order,”<sup>5</sup> is one of the longest and the most important in the set. The Etude starts with four measures of introduction, shown in Figure 17, which were not part of Chopin’s initial conception; he added them later.

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<sup>5</sup> George C. Ashton Jonson, *A Handbook to Chopin’s Works* (New York: Books for Library Press), 89.

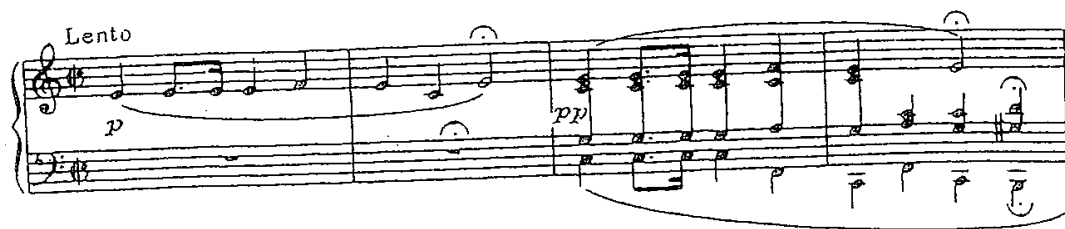


Figure 17. Chopin: Etude in A minor, Op.25 No.11. Introduction (mm. 1–4)

After these four bars, the piece becomes more challenging. The formal structure of the piece is that of a large ternary form (A B A<sup>1</sup> + CODA). The A section itself consists of four rotations through an eight-bar phrase, each time harmonically varied:

m. 5	13	23	31
a	a <sup>1</sup>	a <sup>2</sup>	a <sup>3</sup>
iÅV	iÅIII	vÅV/v	vÅIII

Figure 18. Chopin: Etude Op. 25, No. 11. Plan of A section.

Throughout the A section, the principal melody (from which the introduction is derived) is stated in the left hand, while the right-hand has an accompanimental figure in sixteenth-notes. This sixteenth-note figuration in turn implies two voices: a descant consisting of a descending chromatic scale supported by inner-voice arpeggiations.

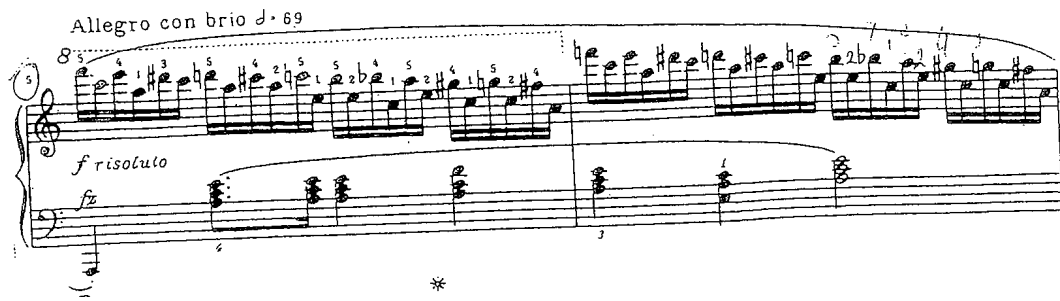


Figure 19. Chopin: Etude in A minor, Op.25, No.11. The beginning of the A section (mm. 5–6)

The material in the left hand is not as technically difficult as the right-hand part, but it is important to voice it well, maintain a strictly steady rhythm, and distinguish accurately between dotted notes and triplets.

The middle section (B, mm. 41–68) is actually a development of the A material. The right and left hands exchange parts, the principal melody now appearing in the right. The following chart shows that much of this section is based on equal subdivision of the octave by four semitones:

m. 40	46	48	50	51	52	57	69
CM	AbM	EM	Cm	AbM	Em [sequence]	EM [retransition]	Am
III				v		V	i

The recapitulation (A<sup>1</sup>) section begins at m. 69 and is extended by means of a coda, featuring parallel sixteenth notes in both hands (mm. 85–93) and a four-bar epilogue over tonic pedal based on the incipit to the principal melody.

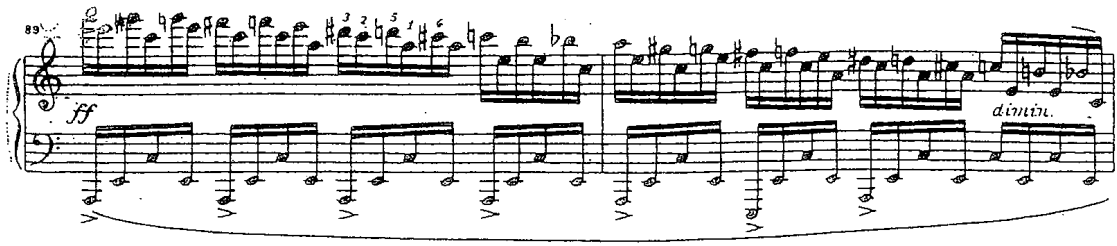


Figure 20. Chopin: Etude Op. 25, No. 11. Excerpt from Coda (mm. 89–90)

The contrary motion in both hands, accents, scale passages, emphasizing the note “a” in the left hand, strong chords, dynamic from *f* to *fff* are the elements that bring this piece to the brilliant and powerful ending. “Chopin’s studies and preludes are the most permanently significant of all his works”<sup>6</sup>

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<sup>6</sup> Alan Walker, *Frederic Chopin* (New York: Taplinger Publishing Company), 114.

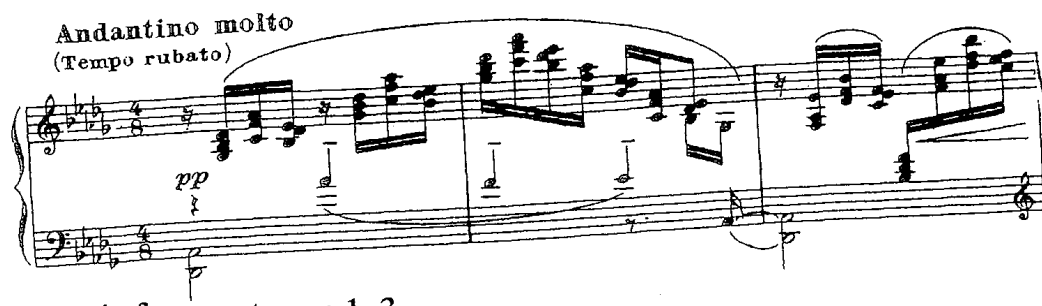
#### **IV. Claude Debussy: *Images*, Book 1 – I, “Reflets dans l’Eau”**

Claude Debussy composed two volumes of *Images*. The first volume has three pieces: “Reflets dans l’Eau”, “Hommage a Rameau” and “Mouvement”. Debussy was one of the founders of the Impressionist movement during the late nineteenth century. The main focus of the movement is on suggesting a mood and creating an atmosphere and it was a reaction to the excesses of the Romantic era. Debussy was influenced by the Symbolist poets (Baudelaire, Verlaine and Mallarmé). He had a very unique and original musical style of composition. Some of the general characteristics of Debussy’s compositional style are: 1) an advanced harmonic vocabulary that creates particular sound effects through the addition of 7<sup>ths</sup>, 9<sup>ths</sup>, 11<sup>ths</sup> and 12<sup>ths</sup>; 2) quartal harmony; 3) different modes (modal scales) are used more often than regular major/minor scales, including the whole-tone and pentatonic scale; 4) parallel chord movement (planning) and 5) use of descriptive titles that often evoke those of French Baroque masters. Debussy’s melodies are often derived from a mixture of chords and figurations and sometimes, the melody “disappears” in the mixture of sound that those chords produce. His music is a transition from late Romanticism to early twentieth-century modernism.

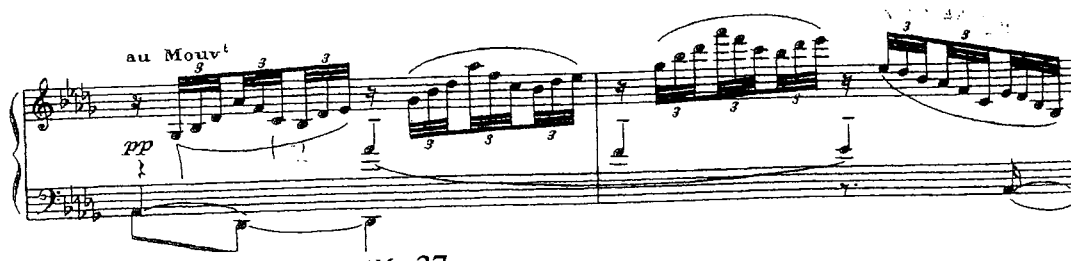
Debussy composed the first volume of *Images* in 1905. The title “Reflets dans l’ Eau” describes the mood and the atmosphere that Debussy wanted to evoke. The colors suggest pictures, images and moods that can be present if one has the image of “water” in own’s imagination.

The form of “Reflets dans l’eau” can be represented as A B A B A + Coda. It centers around two melodic fragments prominent in the individual sections: 1) a pentatonic one

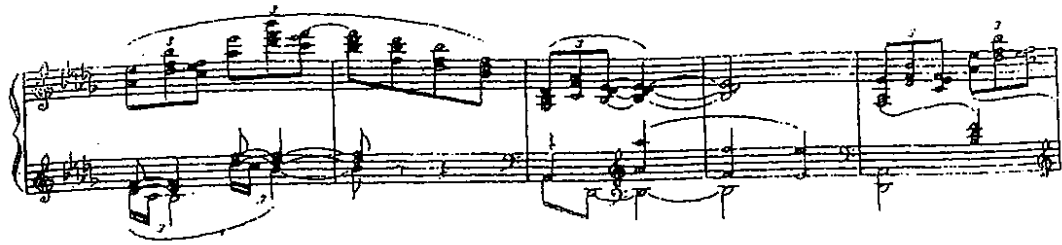
presented in the A sections (mm.1–6, 36–41 and the coda) and 2) one derived from the whole-tone scale in the B sections (mm.25–31, 44–70). The figuration accompanying the melodies is creatively varied and ranges from the initial chordal tranquil section (mm. 1–20) to the more turbulent one is the B section—mm.25–35 and 44–56—including the climactic statement at mm.57–65. The final abridged appearance of A in its slightly-varied chordal garb leads to the tranquil coda (mm.82–95) with its widely-spaced texture.



a) Pentatonic fragment, mm.1–3.

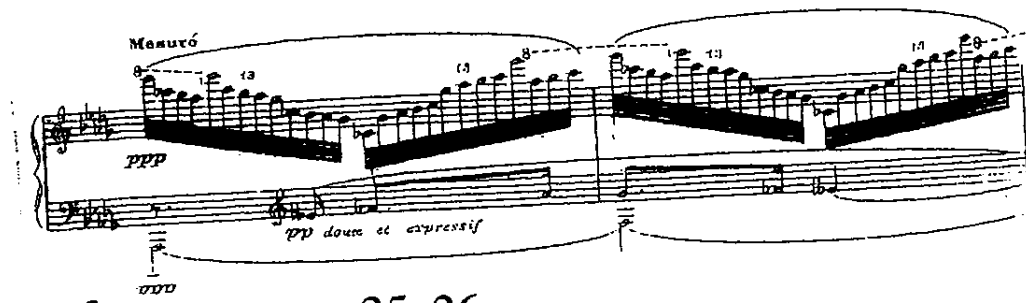


b) Pentatonic fragment, mm.36–37.

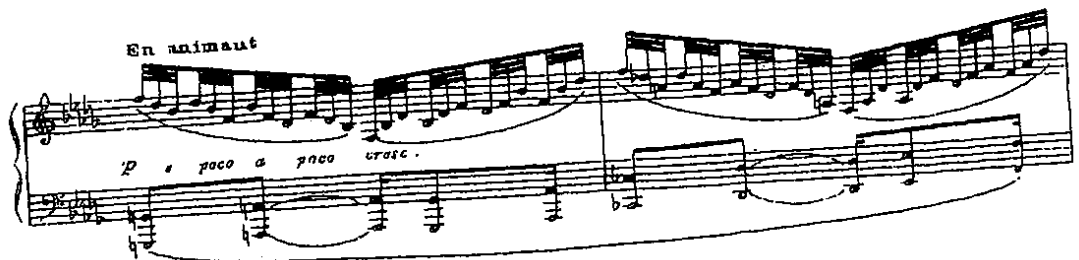


c) Pentatonic fragment, mm.74–78.

Figure 21: Debussy: “Reflets dans l’eau,” Pentatonic fragments



a) Whole-tone fragment, mm.25–26.





b) Whole-tone fragment, mm.44–45.

The image shows a musical score for two systems of piano music. The first system is marked *Molto rit.* and *pp*. It features a melodic line in the right hand with a slur over measures 44 and 45, and a corresponding accompaniment in the left hand. The second system is marked *au Mouvt (plus lent)* and *pp*. It continues the melodic line in the right hand, with a slur over measures 46 and 47, and the accompaniment in the left hand. The score includes various musical notations such as slurs, accents, and dynamic markings.

c) Whole-tone fragment, mm.65-69.

Figure 22: Debussy: “Reflets dans l’eau,” Whole-tone fragments.

## V. Manuel de Falla: “Ritual Fire dance”

Manuel de Falla’s musical language owes its personality to differing circumstances. During de Falla’s formative years in his native Spain, he studied with Felipe Pedrell, an influential figure devoted to the development of Spanish musical nationalism. During de Falla’s 7-year stay in Paris—which he described as pivotal—he was influenced by Debussy, Dukas and Ravel, among others. Upon his return to Spain, de Falla immersed himself in studying and incorporating the rich Andalusian folk idiom in original compositions. His music was rooted both in Andalusian folk music and the classical traditional music of Spain. He used flamenco music and *cante jondo* in his compositions and the Andalusian influence contains the evocation of the guitar sound in his treatment of both piano and orchestra. During this period, de Falla wrote several pieces including the ballet *El amor brujo (Love, the Magician)*, which was premiered on April 15<sup>th</sup>, 1915 in Madrid. It contains the well-known “Ritual Fire dance.” De Falla himself transcribed the dance for solo piano and there are versions for other instruments as well.

The structure of the piece is A B C A B C + Coda and the beginning is unusual, with twenty-three bars of trills and dynamic “swells” that change frequently from *piano* to *mezzo forte*. After the twenty-three bars of trills, the main melody (part A) is set in the right hand with an accompaniment in the left hand. The principal melody—imbued with a contour that employs a modal construction—is presented initially in single notes (mm.24–39), then in octaves as the register changes (mm.40– 58).

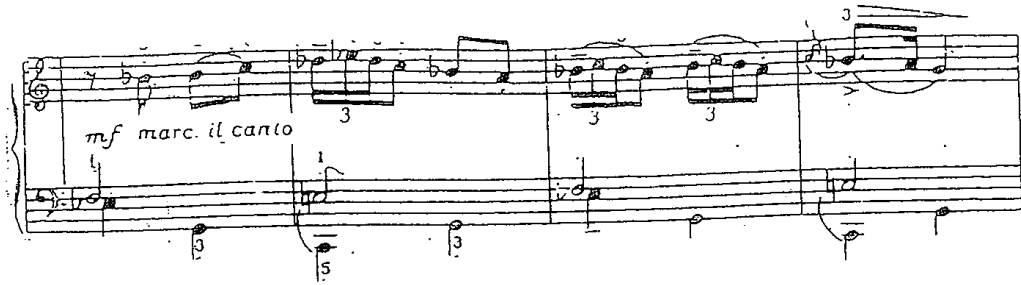


Figure 23. de Falla: Ritual Fire dance: The melody-entrance (mm.24–27)

Parts A and B are separated by an eight-measure transition which uses the initial trills.

Part B (mm.67–98) contains a question and answer dialogue: the first one is *pp* and the second one is *ff*. Part C (mm.99–135) exploits the melodic interval of a third —already highlighted during the initial melodic makeup of A—continuing the dynamic levels of *ff*–*p*. All three sections (A, B and C) are repeated until the appearance of the coda. The coda is marked by the tempo *piu mosso, ma giusto*. This tempo marking helps a pianist to illustrate the energetic and strong end of the composition. The coda contains scales that are accompanied by a dotted rhythm in the left hand, emphasizing the interval of a third.



Figure 24. de Falla: Ritual Fire Dance: Part of the Coda (mm.245–248)

The end of the piece is also unusual. De Falla composed fifteen bars of E major chords that are written with strong accents and in a dynamic level of *ff*. The last two measures are actually the strongest in the whole piece, with a marked dynamic *fff*. The music itself is tremendously effective, with an overwhelming dynamic range that continues to perpetuate the use of the work as a favorite encore.

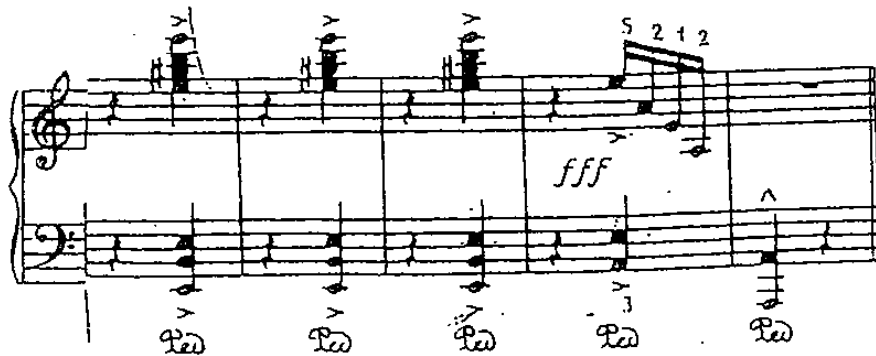


Figure 25. de Falla: Ritual Fire Dance: The last measures (mm. 269–273)

## VI. Mana-Zucca: Cuban Dance Op.136

Mana-Zucca (born Augusta Zuckerman), was an American composer (1894–1981) who studied the piano with Ferruccio Busoni, Leopold Godowsky and Alexander Lambert. Mana-Zucca performed to acclaim in both Europe and America. She wrote over 1000 compositions, including more than 300 pieces for solo piano. The Cuban Dance is one of these compositions.

This short piece is written in A minor and its form is A B A + Coda. The beginning of the composition presents an introduction of one measure— three intervals with fermatas on each— that gives the pianist the opportunity to play *ad libitum*.

The melody is written in the right hand and its staccato articulation is to sound very *leggiero*. The melody presents the character of the dance and a sense for Cuban music. The left-hand accompaniment uses the characteristic “*Habanera*” rhythm:



The first section (A) is in A minor, presenting the melody in sixteenth notes. The first eight measures present a sentence in A minor. The next eight measures present the other sentence in F minor/ C minor and modulate back to A minor, with a confirmation of the dominant of A minor—two strong chords are at the end of the sentence. Section A2 (m.18) is a variation of section A. In this section, the composer brings a new voice in the

part of the right hand —creating a duet—and the melody is now presented with a stronger dynamic marking.

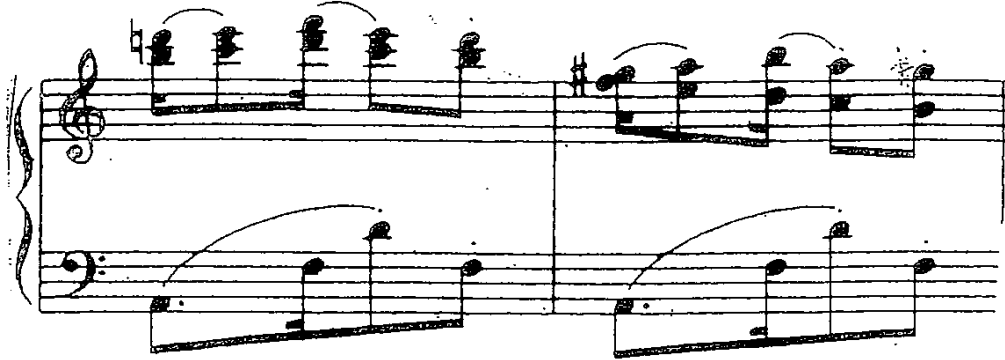


Figure 26: Mana-Zucca: Cuban dance: The melody with thirds (mm.22–23)

At the end of the section there is a transition—punctuated by changing bass line—with a large crescendo to the next main section (B) of the piece. Aurally, section B is cast in the most extreme dynamic level as it reinstates one of the phrases from the A section (originally mm.26–29) first in F minor, then in F major at the climactic moment only to return to the minor mode and, via an enharmonic modulation, to the recapitulation in the original key of A minor. The short coda reinstates the “Habanera” rhythm in a melodic garb, followed by an ascending scalar flourish cut off by the cadential iv<sup>7</sup>-V-i.

## VII. Franz Liszt: “*Spanish Rhapsody*”

“Franz Liszt was the greatest pianist of his time, possibly of all time: certainly from the point of view of keyboard technique his achievements have hardly ever been rivaled.”<sup>7</sup>

This view is still unquestioned. Liszt’s development as a musician/pianist followed a revolutionary path that coincided with the rise of musical Romanticism, with the development of the piano as a concert instrument and with the gradual change in piano technique. Liszt aimed to exploit all the resources of the instrument through the introduction of a transcendental technique influenced by, among others, Paganini. The adoption of technical improvement in the piano’s design and construction—such as the introduction of the iron frame and the double-escape mechanism—led the way towards greater tonal resources and ease of execution. Liszt strived to make the piano sound like an orchestra and his many transcriptions of orchestral repertoire attest to this.

Liszt, along with fellow avant-garde composers Berlioz, Wagner and others, helped introduced a different approach to composition: freedom from a formal plan. He was also recognized for his use of monothematicism and transformation of themes. This approach presents one or more short ideas—motives—and develops them through variation techniques, characterization, ornamentation, accompanimental textures, etc. Liszt’s harmonic style was derived from the early Romantic chromatic harmony that was not too much complex. In the late Romantic period, Liszt used more complex harmony that became more experimental over the years and included such devices as augmented and

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<sup>7</sup> *The New Grove Dictionary of Music and Musicians*, 2nd ed., s.v. "Franz Liszt." 46.

diminished chords; the use of the tritone, whole-tone and gypsy scales, etc. He was influenced by the cantilenas from Italian operas as Chopin and his contemporaries were, yet Liszt anticipated some ideas of the twentieth century in many of his late works.

Works for the piano represent one of the most important part of Liszt's musical opus. The piano works are divided into two different groups: original works and transcriptions of orchestral, vocal and chamber works. The piano works that are composed in 1860's are often religious in tone but the *Spanish Rhapsody*—composed in 1863 and published in 1867—is a secular work.

Liszt received the inspiration for this piece during a tour to Spain and Portugal in 1845, during his years as a traveling virtuoso. The subtitle for this piece is “Follies d’Espagne et Jota Aragonesa” because it is based on two different themes as a set of continuous variations. The *folia* is a tune, sixteen bars long, introduced during the late 1500's in Spain and Portugal. The basic structure is a ground bass (passacaglia) with the melodic line in the manner of a *sarabande* in  $\frac{3}{4}$  meter and the basic harmonic progression I-V-I-V/III-III-I-V-I. Over three centuries, many composers have used this tune (or a version of it) in their works (J.S.Bach, Lully, Corelli, Scarlatti, Liszt, Rachmaninov, etc.).

The introduction of the Rhapsody has an element of fantasy. It is a slow passacaglia, interrupted by cadential passage work . Liszt presented material in different keys, from C# minor, Bb major, F# minor, until the end of the introduction in C # minor. The introduction contains a *Cadenza* that needs to be played *ad libitum* as shown in the figure 27.





Figure 27: Liszt: Spanish Rhapsody: The end of the Introduction (m.10)

The theme “Follies d’Espagne” is presented after the cadenza (mm.12–27) and it is subjected to a series of nine variations (mm.27–120). Liszt shows great creativity in each of the variations, ranging from 1) the use of a dotted rhythm (Nos.1 and 2), 2) the sequential juxtaposition of the theme and a lyrical countersubject — which imitates a 3–hand texture effect, 3) chordal variations (Nos.5 and 6), 4) a variant featuring *portato* triplets exchanged between the hands (No.7) to highly virtuosic ones (Nos.8 and 9) that catapult the musical line into the *bolero* rhythmic formula:



Liszt modulates to D major (No.6) and prepares the statement of the *Jota aragonesa* theme as seen in the Figure 29.



Figure 28: Liszt: Spanish Rhapsody: The theme-La Folia (mm.12–18)

The second major section of the *Rhapsody* (mm. 136–to the end) centers on the popular theme known as the *Jota aragonesa*, cast in D major in 3/8 meter. The rhythmic makeup could not be more basic (I-V-I) and the simplicity of the catchy tune is perfectly realized through variation technique.

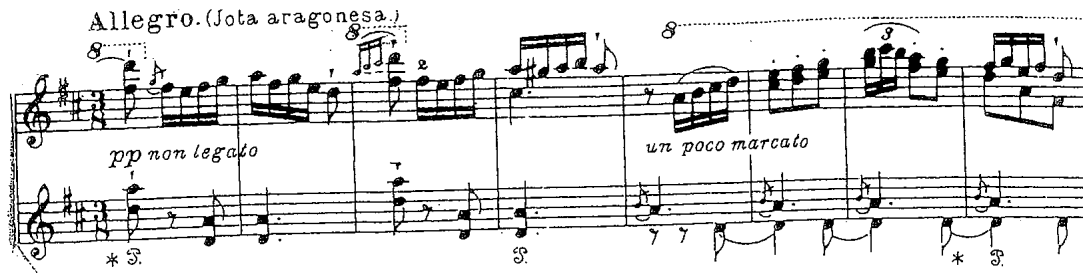


Figure 29: Liszt: Spanish Rhapsody: The theme-Jota aragonesa (mm.136–143)

After a series of *scherzando* variations, Liszt heralds the tonality of F major through a chromatic modulation, and the “Jota” theme is presented in an undulating, quasi-barcarolle character (mm.337-349). The harmonic plan can be shown as:

F major            Transition            Ab            Transition            E major  
(mm.337–347) (mm.348–349) (mm.350–360) (mm.361–366) (mm.367–379)

At measure 380, the sudden reappearance of the “Jota” theme in its initial meter (3/8) and *scherzando* character initiates a frenetic buildup of intensity that culminates in the “Jota” theme at m.508 characterized by incredible bravura in its leaps and interlocking octaves, a specialty of Liszt’s.

The ensuing pages help make this *Rhapsody* one of Liszt’s most technically spectacular works. Through bravura passage work—including chromatic runs in thirds, daring changes of register, extensions into tenths (a difficult proposition for small hands) and wide leaps—the *bolero* rhythmic pulse monumentality dwells on a melodic figure based on the *folia* and concludes the work in a martial tone with parallel octaves and chords. In time, Liszt’s style changes course, abandoning bravura display for the economical and visionary language used in the late works.

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