

GRADUATE PIANO RECITAL DOCUMENT

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Graduate Recital Document
entitled
GRADUATE PIANO RECITAL

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ABSTRACT

The objective of this Graduate Piano Recital was to gain a higher level of efficiency of piano performance abilities, and to learn the process of organizing a recital.

The Graduate Piano Recital was held at the Music Auditorium College of Music, Mahidol University on 21 June 2010. The program consisted of 3 pieces.

1. *Piano Sonata in E-major, Hob. XVI/31* by Joseph Haydn
2. *“Three Movements from Petrushka”* by Igor Stravinsky
3. *Piano Sonata in b-minor, S.178* by Franz Liszt

The concert lasted approximately 60 minutes, with an intermission.

KEY WORDS: MASTER’S DEGREE RECITAL / HAN NAH SON /
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36 pages

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CHAPTER I INTRODUCTION

1.1 Important Background of the Graduate Recital

Graduate students at the College of Music, Mahidol University, are required to present a graduate recital for their Master's degree in music performance. The students are expected to be academically and artistically prepared for the graduate recital. The recital document helps the performer to obtain specific skills and an understanding of the background literature of the pieces performed, and to carefully research for a deeper knowledge in the major.

The graduate recital should be around 60 minutes in length. The program was intentionally selected for the performer to present different styles in consideration of historical period, technique, artistic styles, as well as to captivate the audience with an interest in the chosen program.

The graduate recital is to be performed as a public performance. The recital contains the following pieces from three different stylistic periods: Classical, Romantic, and the 20th century.

- Joseph Haydn: Sonata in E-major, Hob. XVI/31
- Franz Liszt: Sonata in b-minor S. 173
- Igor Stravinsky: “*Three Movements from Petrushka*”

1.2 Objectives

1.2.1 To perform the repertoire with the proper interpretation and style, using background knowledge.

1.2.2 To develop and accomplish the researcher's performance skills of the selected pieces for a higher technical and artistic level.

1.2.3 To share the prepared music with the audience and effectively perform on stage.

1.3 Scope

The scope of this document will focus on musical interpretation, analysis, practical technique, and background information of the following repertoire:

1.3.1 Joseph Haydn's Sonata in E-major, XVI/31

1.3.2 Franz Liszt's Sonata in b-minor S.178

1.3.3. Igor Stravinsky's *Three Movements from Petrushka*

The recital document will contain a discussion of each piece, which will consist of a biographical sketch of the composer, followed by detailed, examined research about the unique characteristics appearing in each composition. It will also include the historical and philosophical background of the pieces and a theoretical analysis.

1.4 Expectations

1.4.1 To achieve a deeper musical interpretation of each piece.

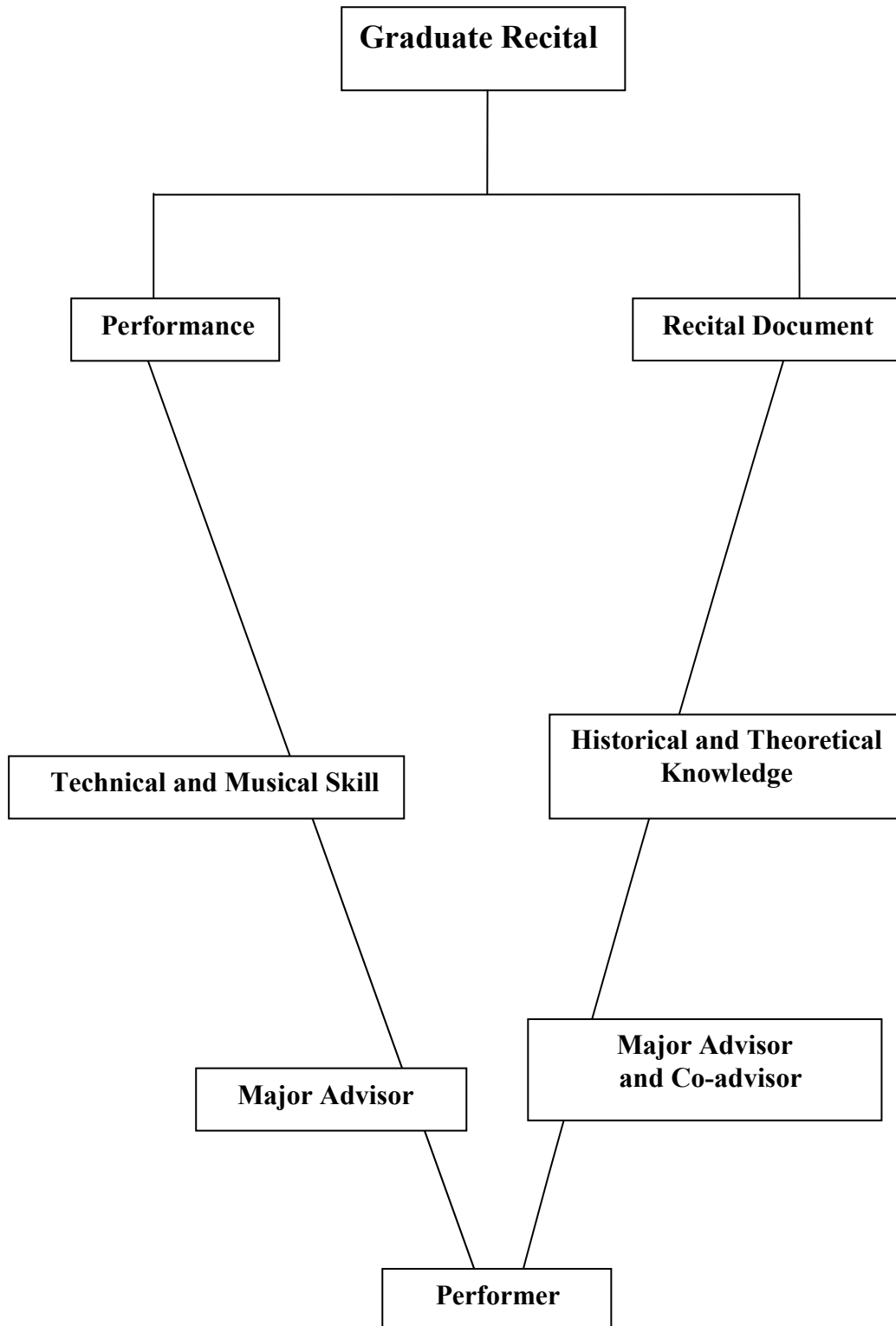
1.4.2 To develop and achieve advance skills of the technical difficulties in the presented pieces.

1.4.3 To obtain a broad knowledge of the pieces.

1.4.4 To provide a source of reference information for future study of the selected pieces.

1.4.5 To give a helpful guide for performing the repertoire.

1.5 Conceptual Framework



CHAPTER II

LITERATURE REVIEW

2.1 Instrument – Piano

The first piano was built around 1704 and introduced around 1709 by Bartolomeo Cristofori, a harpsichord maker from Padua. Extensively developed during the 18th century, it became popular among many composers. It was first called *Gravicembalo col piano e forte*.

The instrument evolved through many inventions by various piano makers. The piano with leather hammers, also called the Viennese pianoforte, by Andreas Stein (1728-1792), was a favorite instrument of W. A. Mozart. It had a lighter action suitable for brilliant and cantabile playing. The English piano, *Broadwood*, was favored by Ludwig van Beethoven and was generally characterized by its heavy keys and slow action. The *Erard* Piano, manufactured by Sebastian Erard (1752-1831), was known for “double-escapement” or “double repetition” action, and was perfected in 1822. It was the favorite instrument of Franz Liszt. Today’s modern pianos are similar to the *Erard* action.

The modern piano has 88 keys which span the frequency range 27.5 Hz (A0) to 4186 Hz (C8). The grand piano has about 230 strings for the 88 keys, depending on the brand and time it was made. It uses a clever mechanism to make the piano keys touch-sensitive. Held in a heavy cast iron frame, the strings pass over a bridge to a pin block by which the strings are tuned. In a concert grand piano there is close to 30 tons of pressure and the average string has about 160 pounds of tension.

2.2 Sonata in E Major Hob. XVI/31 by Franz Joseph Haydn

Franz Joseph Haydn was an Austrian composer who lived during 1732-1809. He was one of the most important figures in the development of the classical

period. Joseph Haydn's father, Mathias Haydn had a great love for music, and developed a small talent for singing and playing the harp. Joseph's musical abilities developed early. The turning point in Haydn's fortunes came in 1761, when he was appointed as an assistant music director to Prince Pal Antál Esterházy; he became full director, or *Kapellmeister*. Haydn is often described as the "father of the symphony and string quartet" and also as a member of the "first Viennese school." He had become, most importantly, an inspiration to younger generations.

Haydn composed 106 classical symphonies, around 15 collections of string quartets, and also wrote many piano sonatas, piano trios, divertimenti and masses, which became the foundation for the Classical style in these compositional genres. He also wrote other types of chamber music as well as operas and concerti, although such compositions are now less known. The oratorios *The Creation* (1798) and *The Seasons* (1801) crown his achievement as a composer.

Haydn's Piano Sonatas

Haydn's 52 piano sonatas can be categorized in three periods. Haydn wrote 14 sonatas during the first period, 1750 -1760 during Haydn's stay in Vienna.

The second period was in 1761-1771, during Haydn's work with the Esterhazy family, when he wrote 30 sonatas. The third period was in 1784-1794, in which he wrote eight sonatas.

Haydn's sonatas span approximately 40 years of the multi-faceted transition between the Baroque and Classical eras. He composed 55 extant sonatas (seven were lost). The three-movement format appears in 42 of the sonatas; another 11 of the 55 are in two movements. Only 6 of the sonatas were written in a minor key. Anthony van Hoboken's catalogues were the most widely accepted catalog of Haydn's music.

The most common layout of Haydn's sonata movements is *Allegro* for the first movement, an opening movement of fast tempo. The second movement is *Andante*, an *Adagio*, or a *Largo*, a middle movement which is most frequently a slow movement, or less frequently a *Minuet* or Theme and Variations form. A closing movement, early in the period sometimes a minuet, as in Haydn's first three piano

sonatas, but afterwards, generally an *Allegro* or a *Presto*, often labeled *Finale*. The form is often a *Rondo*.

Joseph Haydn composed for solo keyboard throughout his career. He generally wrote his sonatas for students or, in the case of his final works, for virtuoso performers. Haydn, in contrast to Mozart, frequently wrote for the piano in a percussive style. Haydn makes use of strong syncopated rhythms, and frequent counterpoint. His themes tend to be short and brusque and are developed and expanded with repetition and with great use of variation.

His style and compositional skill developed with the years, just as it did with the symphony. Many of Haydn's compositional works reflect his personality characteristics: elegance, humor, finesse, sensitivity, style, virtuosity, sense of humor, and evident in his love of practical jokes. For much of his life he benefited from "a happy and naturally cheerful temperament."¹

Piano Sonata in E Major Hob. XVI/31

The E-major Sonata Hob. XVI/31 of Joseph Haydn is dated around 1776. Most of the first movement has a two-part texture. The descending motive in the opening measures is immediately repeated an octave lower. The development derives from the motives of the exposition, and features triplet scale figures.

The first movement of Haydn's piano sonata Hob. XVI/31 starts with the tempo *Moderato*. It is a sensitive work that has a graceful contrapuntal opening. The exposition starts in the main key of E-major, in 4/4 time, which develops into neighboring keys including c-sharp minor, and key of the dominant, B major. The thematic material is led through a rapidly-shifting sequence of keys, transformations, fragmentations, or in combination with new material. The sixteenth notes of the sextet passages are an essential part of the first movement and illustrate the cheerful and playful characteristics of the piece. Sudden changes of the dynamics and articulations characterize the typical musical style of Haydn.

¹Dies, Albert Christoph, *Haydn: Two Contemporary Portraits* (Wisconsin: University of Wisconsin Press, 1963), 80-81.

The second movement, *Allegretto*, is in 3/4 meter in the key of e-minor with a final section in B-major that leads directly to the concluding third movement. It is in binary form of e minor with a long languorous melody in the right hand accompanied by a walking figure in the bass. It is beautiful and harmonically intriguing. Simple structure and melody are present in this movement. A sequence of phrases and imitation of the theme are well heard in this short movement. There are no dramatic changes of dynamics or texture. The movement is more like an interlude to the following movement.

The finale, *Presto*, is in 2/4 meter. It opens with a happy, playful theme with trills on the first beat of each measure. Each phrase is often repeated and the repeated phrase could be played with varied dynamics and articulations. The tonality of E-major changes into e-minor in the middle section of the movement, creating a wide contrast of the mood. The movement's harmonic exploration is unusually broad for Haydn's solo piano writing. It has a joyous rhythmic character which ends with full, confident major chords. It is notable for its exciting and brilliant character.

2.3 Sonata in b-minor, S. 178, by Franz Liszt

The Piano Sonata in b-minor, S. 178, was written by Franz Liszt in 1853. The sonata is often considered to be Liszt's greatest composition for solo piano. The sonata was composed in Liszt's Weimar years (1848-1861), during which time he completed many of his most impressive large-scale works: two piano concertos, both the *Faust* and *Dante Symphonies*, *Totentanz* for piano and orchestra, and his series of 13 symphonic poems, including *Prometheus*, *Mazeppa*, and *Hamlet*, among others. The sonata was dedicated to Robert Schumann, in return for Schumann's dedication of his *Fantasie in C, Op. 17* (1836) to Liszt. The sonata was first performed on January 27, 1857 in Berlin by Hans von Buelow, Liszt's pupil and son-in-law.

Most of Liszt's compositions did not follow traditional forms strictly and were based generally on a literary or pictorial idea. Many have theorized that Liszt had some programmatic idea(s) in mind when he wrote the sonata.

Background

Franz Liszt (October 22, 1811 – July 31, 1886) was a Hungarian composer, virtuoso pianist and teacher. During the 19th century, Liszt became renowned throughout Europe and became one of the most influential composers and virtuoso pianists. He was also a notable piano teacher and a supporter to other composers and performers, notably Richard Wagner, Hector Berlioz, Camille Saint-Saens, Edvard Grieg and Alexander Borodin. Franz Liszt made extremely important contributions to the piano literature of the Romantic era.

Franz Liszt was born in Raiding, Hungary (now part of Austria), about thirty miles from Vienna, Austria. His Father, Adam Liszt was a good amateur musician, and consequently, he was also Liszt's first piano teacher. He studied and played in Vienna and Paris and for most of his early adulthood toured throughout Europe giving concerts.

Since childhood, Liszt was nurtured by his devout family and he remained a pious Catholic throughout his life. He went as far as to withdraw himself into extreme solitude, relying on incessant prayer, fasting, and pouring over religious works. Young Liszt's extraordinary abilities were recognized from an early age, and he was soon taken to Vienna to study piano under Czerny. In 1823, Liszt went to Paris, where he studied music theory and composition.

Musical Influences

Liszt inherited the musical influences from Paganini, Chopin, Berlioz, and Wagner. Beckett states: "There now enter into his life the decisive forces that finally mould his character as a musician; the first and most important of these is Paganini, well known as the virtuoso of the violin who acquired his great mastery."²

In 1831, Liszt first heard Paganini at the Paris Opera House. He was completely inspired by this spirit, who appeared as though possessed by the devil. This was the historical moment that the "Paganini of the piano" was born. Liszt practiced with great intensity, transferring Paganini's technique, such as tremolos, leaps, glissandos, *spiccato* effects, and bell-like harmonies, to the piano. Qualities

² Walter Becket, *Liszt* (London: J.M. Dent and Sons Ltd., 1956), 10.

deeply adapted from Paganini's inspiration were instrumental in developing Liszt's own personality and his compositional style.

Historical Background of the Composition: Liszt in Weimar years (1852-1853)

The Weimar Years (1848-1860) which followed his touring years produced some of his best known works. There he remained for ten years and enjoyed fame, as well as a great abundance of money. Many of his most frequently performed large compositions were written during this period. His piano works of this period include "*Consolations*," "*Harmonies Poétiques et Religieuses*," "*Funerailles*," and most importantly his b-minor Piano sonata.

Liszt's Teaching Approach

Liszt was a great teacher who taught over 400 students, and he developed a school of piano playing that was followed by Hans von Bülow, William Mason, Carl Tausig, Rafael Joseffy, and, later, Arthur Friedheim, Alexander Siloti, Eugen d'Albert, and Moritz Rosenthal. Although his financial status was not always stable, he never charged fees for his students' lessons.

Compositional Characteristics and Style of F. Liszt

When reading any of the books written about life of Franz Liszt, one realizes that his music was a reflection: very passionate with innumerable affairs and on the other hand full of mysticism. According to this duality, it is obviously recognized that different character changes appear in his music, particularly in his Piano Sonata in b minor.

Composition- Liszt Sonata

The sonata in b-minor is possibly the best example of Liszt's mastery of piano and composition skills. It does not follow traditional forms strictly and were based generally on a literary or pictorial idea. The themes in the b-minor Sonata are distinct and outstanding. There are basically four motives which emerge early in the

piece and they permeate the entire sonata, and all go through many transformations-variations in tempi, trills, runs, marches, recitatives, lyrical songs, octaves, perpetual motion, and others. The sonata has traditional Classical movements such as allegro, slow movement, scherzo-fugue, and finale, but all movements are combined together in one. In harmony he ventured the use of augmented and diminished chords and the whole-tone scale and a strikingly advanced chromatic. Most of Liszt's compositions did not follow traditional forms strictly and were based generally on a literary or pictorial idea.

Analysis – Liszt Sonata

In broadly analyzing the piece, the sonata has four movements, although there is no break between them. Liszt drastically declined the formal rules of the classical sonata principle and renewed them with an interesting and exciting interpretation, creating a new form of a sonata in the Romantic period.³ There are various interpretations and symbolic analyses concerning the form of the Liszt's b-minor sonata, some of which deal with extra musical meanings of the work.

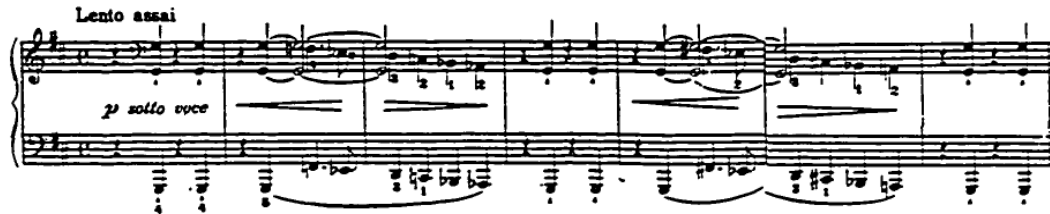
Three themes in the beginning of the sonata are presented on the first page of music. These themes demonstrate a dark mood and constantly repeat and develop throughout the entire sonata of over 30 minutes.

Theme A (Example 1): the first theme is slow with a tempo marking of *Lento assai*, creating an ominous feeling, starting with the note G. It sounds as if one is awaiting death or some other inevitable fate.⁴

³ Detlef Altenburg, *Franz Liszt and the Legacy of the Classical Era* (California: University of California Press, 1994), 46.

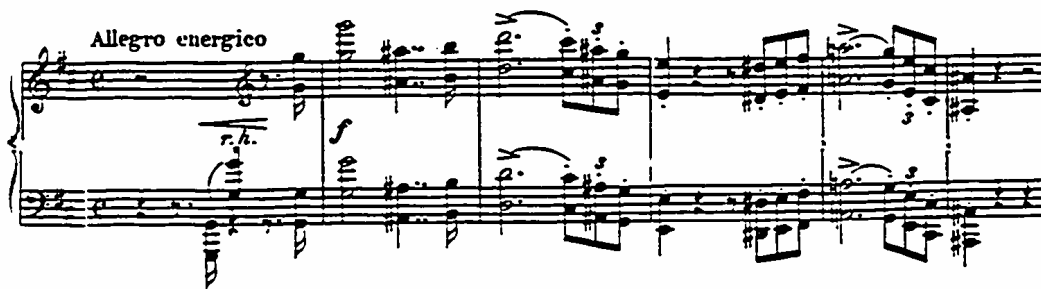
⁴ Young Ran Oh, "Oh the Eternal Paradox in Franz Liszt's Persona: Good and Evil as Illustrated in His Piano Sonatas" (D.M.A. diss., University of Washington, 1996), 42.

Example 1, F. Liszt Piano Sonata S.178, *Lento assai*



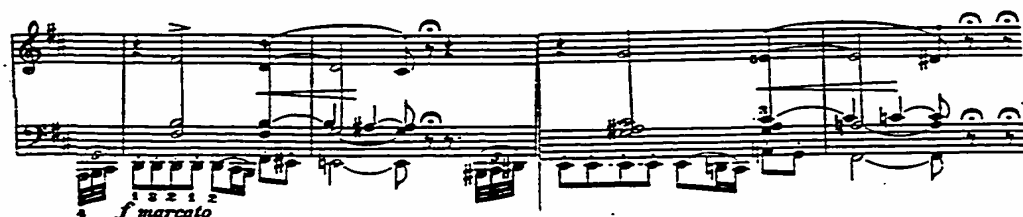
Theme B: the second theme after the *Lento assai* is written in the tempo *Allegro energico*. An explosion of fury and passion with the falling diminished seventh is portrayed (see example 2).

Example 2, F. Liszt Piano Sonata S.178, *Allegro energico*



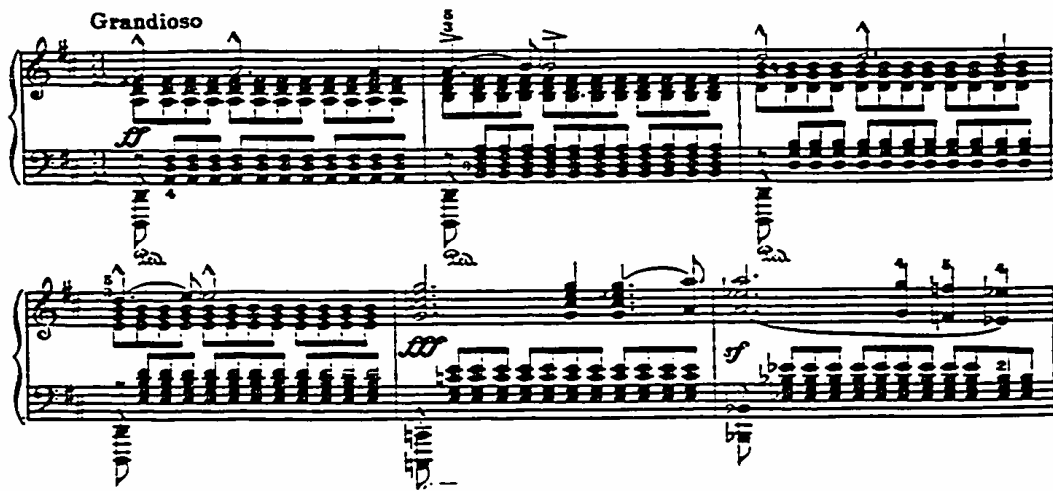
Theme C: with the repeated notes of D, *staccato* and *marcato*, it is indicative of a furious character. The intervals of the *tritone* (augmented fourth and diminished fifth) emphasize the character. Liszt draws freely upon these intervals to create moods in his compositions (see example 3).

Example 3, F. Liszt Piano Sonata S.178



After the 3 themes, a new theme appears (Example 4). With the theme D, *Grandioso*, shows the first appearance of any truly significant positive and uplifting emotion in the piece. The harmony of this theme is related to the *plagal cadence* of the Gregorian chant.⁵

Example 4, F. Liszt Piano Sonata S.178, *Grandioso*

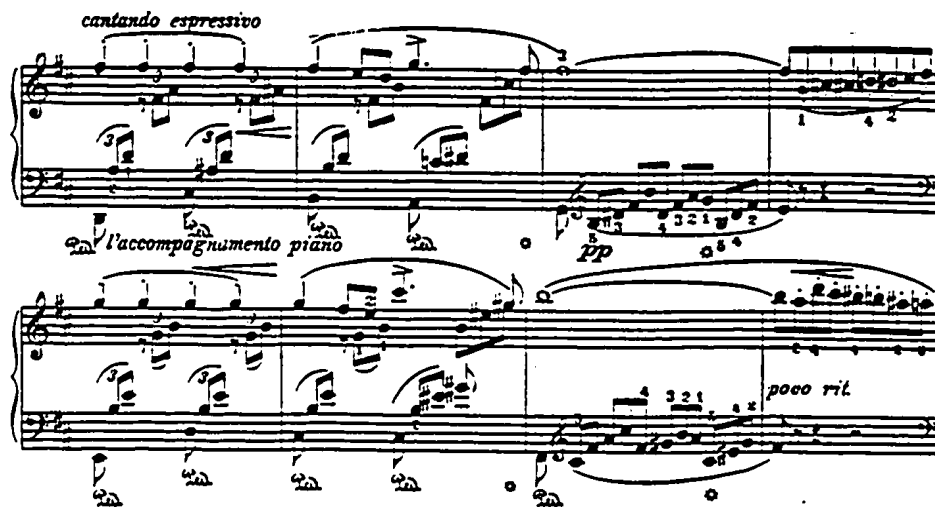


The image displays a musical score for the 'Grandioso' section of Franz Liszt's Piano Sonata S.178. The score is presented in two systems of staves. The top system is marked 'Grandioso' and includes a 'Voca' section. The music is characterized by dense, rhythmic patterns and a grandiose, uplifting quality. The notation includes various musical symbols such as notes, rests, and dynamic markings.

⁵ Young Ran Oh, "Oh the Eternal Paradox in Franz Liszt's Persona: Good and Evil as Illustrated in His Piano Sonatas" (D.M.A. diss., University of Washington, 1996), 49.

It continues until *cantando espressivo* is presented: a beautiful melody and accompaniment in triplets in which the inner voices are combined together for a fantastic line and harmony. The theme A, presented in one context sounds menacing and frightening, but is then transformed into a beautiful melody (see example 5).

Example 5, F. Liszt Piano Sonata S.178, *cantando espressivo*



The Themes B and C constantly appear after one another, being developed with variations.

The slow section, *Andante sostenuto*, is considered to be the second movement. The beauty and lyricism in the melody portrays the grace and dignity of the harmonic line and melody (see example 6).

Example 6, F. Liszt Piano Sonata S.178, *Andante sostenuto*



Allegro energico begins the third movement with a three-part fugue. This is the only fugue for piano composed by Liszt. The Themes B and C are constantly repeated in both hands. Again the falling seventh, *staccato*, repeated notes, are brought up in the fugue (see example 7).

Example 7, F. Liszt Piano Sonata S.178, *Allegro energico*



Berrand Ott, who connects the b-minor sonata with the Faust legend, mentions the following regarding this fugue: “Mephisto scoffs at Faust and cynically shows him a glimpse of his mistake. This jest expresses itself through burst of laughter and jolds of mockery.”⁶

Extremely difficult passages begin with the following section, *Prestissimo, fuocosso assai*, which has long been the nemesis of many pianists. The right hand outlines the shape of Theme B with the final demonical dance of this piece characterized by the falling seventh (see example 8).

⁶ Bertrand Ott, “Interpretation of Liszt’s Sonata in B minor,” *Journal of American Society* 10 (1981): 36.

Example 8, F. Liszt, Piano Sonata in b-minor, *Presto*

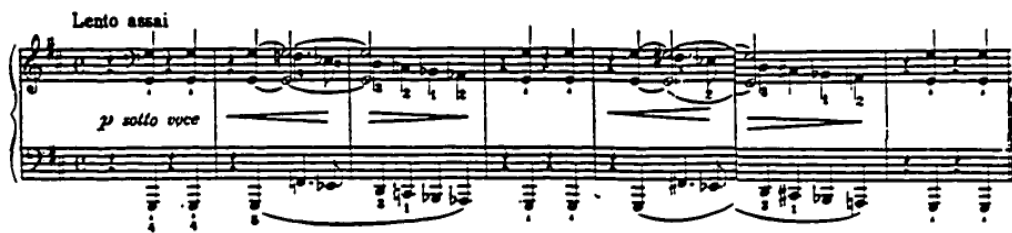
After the *Prestissimo* the grandioso theme asserts itself once again for the last time. The *Andante sostenuto* of the second movement then returns as a beautiful epilogue to be played one last time (see example 9).

Example 9, F. Liszt Piano Sonata S. 178, *Andante sostenuto*

After the violent and dramatic affairs, including the essence of calm and majesty in the middle section, Liszt concludes with the same theme as the beginning (see example 10).

Example 10, F. Liszt Piano Sonata S.178, *Lento assai*

Beginning:



Ending:

The themes in the b-minor Sonata are distinct and outstanding, and are frequently developed with variations of the motifs. The sonata has the traditional movements of allegro, a slow movement, a scherzo-fugue, and a finale, but with all movements combined together in one. It also includes variation and fugue effects. It contains well polished musical style and systematic relevance between each theme and variations. The changes of keys appear fifteen times. The main tempo changes occur 12 times and rhythmical variations appear 17 times. All the changes contain systematic features for the piece.

The duration of this sonata is just over 30 minutes. This one-movement sonata is performed without any pause between the movements. It is very challenging for the performer to play as well. The piece requires a high level of concentration technical control until the end. In preparation, the performer must consider the philosophy and composer's symbolic motivations that are hidden behind the work. To keep performance consistency and the attention of the audience are two additional challenges for the performer to accomplish on the stage throughout the long duration of the performance.

2.4 “Three Movements from *Petrushka*” by Igor Stravinsky

Biography of Igor Stravinsky

Igor Stravinsky 1882- 1971

The music of Igor Stravinsky represents the most significant musical development of the first half of the 20th century. He was very influential on other composers of following generations.

Igor Stravinsky was a Russian composer, pianist, and conductor. He was widely acknowledged as one of the most important and influential composers of 20th century music. Stravinsky's compositional career was notable for its stylistic diversity. In many respects, his musical style changed widely during his lifetime, from the Romantic music of *The Firebird*, to the "serialism" of his last works. In 1909 Stravinsky caught the attention of Sergei Diaghilev, who commissioned him to write new ballet scores for his Ballets Russes company. The three ballets, *Firebird* (1910), *Petrushka* (1911), and *The Rite of Spring* (1912–1913) of his early compositional period were his most outstanding compositions.

The son of a distinguished Russian singer, Stravinsky spent his earlier years in Russia. He studied music briefly with Rimsky-Korsakov. He gained fame for himself first in Paris with commissions from the impresario Sergei Diaghilev, for whom he wrote a series of ballet scores, including the *Firebird*, *Petrushka*, and *Rite of*

Spring. He spent the years after the Russian Revolution of 1917 in Western Europe and in 1939 moved to the United States of America.

His compositions can be divided into three periods: Russian Period (ca. 1908-1919), Neoclassical Period (ca. 1920-1954) and Serial Period (1954-1968). Stravinsky died in New York City on April 6, 1971 at the age of 89 and was buried in Venice on the cemetery island of San Michele. His grave is close to the tomb of his early collaborator Sergei Diaghilev. Stravinsky's life had encompassed most of the 20th Century. The complex rhythms and sounds, as well as sharp, fascinating harmonies and counterpoint characterize Stravinsky's compositional works.

Below is a list of Stravinsky's major works:

- Orchestral music, including *Symphonies of Wind Instruments* (1920), *Concerto for Piano and Winds* (1924), *Dumbarton Oaks Concerto* (1938), *Symphony in C* (1940), *Symphony in Three Movements* (1945) and *Ebony Concerto* (1945)
- Ballets, including *L'oiseau de feu* (*The Firebird*, 1910), *Petrushka* (1911), *Le sacre du printemps* (*The Rite of Spring*, 1913), *Les noces* (*The Wedding*, 1923) and *Agon* (1957)
- Operas, including *The Rake's Progress* (1951), opera-oratorio *Oedipus Rex* (1927), *The Soldier's Tale* (1918)
- Choral music, including *Symphony of Psalms* (1930), *Canticum sacrum* (1955), *Threni* (1958) and *Requiem Canticles* (1966)
- Chamber music, piano music (solo and for two pianos),

History: Ballet of Stravinsky and Diaghilev

In 1921, Stravinsky created a piano arrangement from the ballet *Petrushka* for Arthur Rubinstein, which was entitled *Trois mouvements de Petrouchka* or *Three Movements from Petrushka*.⁷ The three numbers that Stravinsky selected from the

⁷ Harvey Sachs, *Rubinstein: a life* (New York: Grove Press, 1995), 199.

ballet "*Petrushka*" to arrange are, the "*Russian Dance*" from the end of the first tableau, "*Petrushka's Cell*" from the second tableau, and "*The Shrove-tide Fair*" from the fourth tableau.

Three Movements of Petrushka are renowned for its notorious technical and musical difficulties. All three movements include wild and rapid jumps which span over two octaves, complex polyrhythm, extremely fast scales, multiple glissandos, and tremolos.

Before discussing the *Three Movements from Petrushka* arranged for piano, it is necessary to mention the original version for the ballet.

In 1910, after composing the ballet *Firebird*, Stravinsky wanted to "refresh himself," and decided to compose an orchestral piece with an emphasis on piano. This "refreshment" turned into two pieces: "*Petrushka's Cry*" and "*Russian Dance*." The pieces impressed him greatly, and "leapt for joy."⁸

Story of Petrushka for the Ballet

The ballet "*Petrushka*" is a tale of a puppet that comes to life for a time and discovers he has the capacity to love. He loves another puppet named *Ballerina*. The story portrays an impossible love triangle, featuring with other characters such as a brutish *Moor* who also loves the *Ballerina*, and ends with the violent and querulous collapse of the *Petrushka* clown.

The ballet score is very effective as a concert piece, but it is important to imagine the story as it goes by:

First Tableau. *Shrovetide*. The weather is cold. Topsy merrymakers lurch by. A magician-puppeteer enters and tries to attract the crowd; the revelers return. Three puppets lie on stage: *Petrushka*, the *Moor*, and the *Ballerina*. The puppeteer plays his flute to bring the dolls to life. The puppets dance a Russian Dance together. This "Russian Dance" was arranged as a piano solo piece.

⁸ Eric White, *Stravinsky: The Composer and His Works* (California: University of California Press, 1966), 194.

Second Tableau. *Petrushka's Room.* A door opens and Petrushka is kicked into the room, falling onto the floor. He comes to life and curses his fate. The Ballerina enters and for a moment they dance together. Then she abandons Petrushka to his miserable loneliness.

Third Tableau. *The Moor's Room.* The Moor, a comic villain, dances a characteristic solo. The Ballerina enters to dance and play a cornet; she waltzes with the Moor. The jealous Petrushka quarrels with the Moor, and the Ballerina faints. The Moor, much the stronger of the two, shoves Petrushka from the room. Darkness falls.

Fourth Tableau. *Shrovetide.* It is the time for a Russian traditional festival in the square. Petrushka rushes out, chased by the Moor, with the frightened Ballerina unable to separate them. The Moor strikes Petrushka with a Turkish sabre and he falls to the ground. The old magician-puppeteer stands there alone and begins to drag the limp puppet. Petrushka's ghost, standing on the roof of the theater, sneers at him and thumbs his nose. The terrified puppeteer drops the doll and flees. Snow begins to fall.

Structure of the piano arrangement

The first movement, *Danse Russe*, is drawn from the closing part of the first scene of the ballet, when the puppeteer plays his flute to bring the dolls to life. The puppets dance a Russian Dance together.

The next part, *Chez Pétarouchka* (Petrushka's Room) is the second scene of the ballet stage. The movement well illustrates the emotional state of Petrushka. The Petrushka is lonely and jealous of the Moor for he has gained the Ballerina's favor. His confusion and frustration appear in the movement.

The final movement, *La semaine grasse*, (Shrovetide) includes the whole of the fourth scene up to the end of the Masqueraders section, which Stravinsky added as an ending. *Three Movements of Petrushka* is renowned for its notorious technical and musical difficulties. All three movements include wild and rapid jumps which span over two octaves, complex polyrhythm, extremely fast scales, multiple glissandos,

and tremolos. *Petrushka* ranks among the most challenging and difficult pieces for the piano.

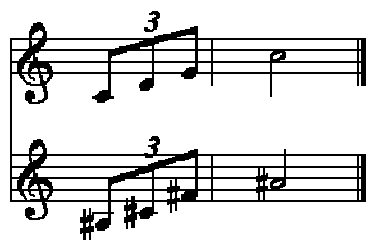
The music of *Petrushka* is rich in Russian traditional songs and polyphonic textures. The significant characteristics of Stravinsky's music are the rapid changes of rhythms and bright orchestral color. At the end of the third scene the meter changes from 4/8 to 5/8, 6/8 and 5/8.

Strong nationalism was incorporated into many composers' works in the early 20th century. These composers collected and augmented their native folk music and used these themes in their works. Stravinsky strips these themes to their most basic outline, melody alone, and often contorts them beyond recognition with additive notes, inversions, diminutions, and other techniques.⁹

Petrushka Chord

The *Petrushka* chord in the second movement is a polytonal device used in Stravinsky's ballet *Petrushka* and in later music. These two harmonies, C major and F# major, clash with each other, and together create a dissonant chord which is sometimes associated with the emotions of shock or horror (see example 11).

Example 11, I. Stravinsky, "Three Movements from *Petrushka*", II Movement



This technique was used for the idea that Stravinsky intended. *Petrushka*'s character had two sides to it: the human and the puppet. Both of these sides fight with each other throughout the ballet. *Petrushka* wants to be free from the Magician-puppeteer and he loves the Ballerina, but the fact that he is merely a puppet keeps him

⁹ Richard Taruskin, *Stravinsky and the Russian Traditions: A Biography of the Works Through Mavra* (Oxford University Press, 1996), 713-722.

from accomplishing anything. The polytonality of the "Petrushka chord" shows this by representing his two sides.¹⁰

Along with frequent meter and tempo changes, the bitonality effects of the "*Petrushka chord*" were new to the players. Stravinsky used the two chords, C Major and F# Major, as a basis from which to draw pitches.¹¹

¹⁰ Eric White, *Stravinsky: The Composer and His Works* (California: University of California Press, 1966), 199.

¹¹ Robert Morgan, *Twentieth Century Music: A History of Musical Style in Modern Europe and America* (New York: W. W. Norton and Company, 1991), 95.

CHAPTER III

METHODOLOGY

3.1 Program

The performer has selected three pieces, including:

3.1.1 Piano Sonata XVI/31 in E-major, XIV/31 by Joseph Haydn

3.1.2 Piano Sonata in b-minor S.178 by Franz Liszt

3.1.3 *Three Movements from Petrushka* by Igor Stravinsky

3.2 Objectives

3.2.1 To study and practice the selected repertoire for the Graduate Recital.

3.2.2 To give a helpful performance guide with a special focus on a brief theoretical analysis and research of the historical and philosophical background of the pieces.

3.2.3 To discover and develop the unique technique and interpretation necessary to give a good performance.

3.2.4 To study the composers' biography, the history of performed pieces, and to understand the music pieces.

3.2.5 To study the structure of musical pieces in different eras.

3.3 Instrument

A 9-foot *Fazioli* grand piano

3.4 Process of Preparing the Recital Document

3.4.1 Choose the repertoire that is challenging and interesting for the performer.

3.4.2 Discuss and ask for suggestions and advice from the major advisor.

3.4.3 Investigate the general perspective of the works through reading the score and listening to the music.

3.4.4 Search and collect the sources for the program notes and recital document. Collect broad and detailed information about the chosen repertoire: internet search, previously written graduate recital documents, theses from other universities abroad, online books, library books, journals and articles. The dissertations already written containing music analyses were the fundamental sources used for this project.

3.4.5 Read books related to the pieces, listen to music, take weekly lessons from the major advisor, and diligently practice daily.

3.5 Process of Preparing the Graduate Recital

3.5.1 Propose for hearing examination.

3.5.2 Contact and reserve places for the performance.

3.5.3 Prepare the program note using summarized information from the outline of the thematic paper.

3.5.4 Reserve the auditorium as well as the aural and visual recording services at the College of Music.

3.5.5 Prepare the program notes using summarized information from the outline of the Graduate Recital document.

3.6 Process of Practicing Repertoire for the Graduate Recital

3.6.1 Take weekly lessons with the major advisor.

3.6.2 Choose proper score editions for each piece.

3.6.3 Practice includes developing technique and evaluating the recordings of one's own performance.

3.6.4 Partial practice: pick specific technical difficult parts of the repertoire and practice separately with more intensive attention.

3.6.5 Study and practice the selected pieces with regular and diligent practice.

3.6.6 Practice performing in concerts. Attend concerts by other artists and write concert critique and reviews.

3.7 Recital Presentation (Event description)

The recital program is divided into two sections with a 10-minute intermission. It will be presented as a formal recital with program notes.

The program and approximated time:

3.7.1 Sonata in E-major, XVI/31 by Joseph Haydn approx. 10 min.

3.7.2 Sonata in b-minor S.178 by Franz Liszt approx. 33 min.

3.7.3 "*Three Movements from Petrushka*" by I.Stravinsky approx.15 min.

CHAPTER IV

PROGRAM NOTES

4.1 Performer's Biography

Han Nah Son is a South Korean born pianist who won many prizes in international piano competitions around the world. Han Nah Son started playing piano when she was 6 years old. At age 9, her family moved to St. Petersburg, Russia. From 1994 she started to take piano lessons with Russian teacher, Olga Terentyeva. She received the 1st prize at the Tchaikovsky Young Piano Competition in St. Petersburg. She studied at Rimsky-Korsakov Pre Conservatory, with Vladimir Souslov and continued to study at Rimsky Korsakov Conservatory with Galina Feodorova.

In 2003 Han Nah Son moved to Germany and studied at Freiburg Musikhochschule under Prof. Vitaly Berzon. In July 2005 she received the 1st prize of Ingrid Martin Foerder prize. In the same year she also won the 3rd prize at the International Franz Liszt Piano Competition in Italy. In 2006 she moved to Hannover and studied in Hannover Musikhochschule with Prof. V. Krajnew. In the summer of 2007 Han Nah Son successfully graduated with the best score.

She performs at the occasion of several municipal concerts such as in countries of Russia, Germany, Italy, France, and Thailand. In the year of 2008 Han Nah Son performed with Thailand Philharmonic Orchestra in Thailand. In the same year she won for the special prize of Rotary-Rotaract International Piano Competition in Spain and the 1st Gold Prize at the ASEAN International Chopin Piano competition in Malaysia. In October 2009, she won for the 1st prize at the Thailand Beethoven Piano Competition. As part of the prize, she has been invited to perform in Beethoven Festival 2010 in Germany.

Han Nah Son has been musically influenced by taking international master classes by V. Margulis, O. Yablonskaya, F. Gottlieb, S. Pochekin, V. Balzaani and others. In Thailand she has studied with pianist Sebastien Koch. Currently, Han Nah

Son is studying towards Master's Degree at the College of Music, Mahidol University under Prof. Eri Nakagawa.

4.2 Details of the Program

The E-major Sonata Hob. XVI/31 of Joseph Haydn is dated around 1776. Most of the first movement has a two-part texture. The descending motive in the opening measures is immediately repeated an octave lower. The development derives from the motives of the exposition, and features triplet scale figures. The *Allegretto* of the second movement is in binary form of e minor with a long languorous melody in the right hand accompanied by a walking figure in the bass. The Finale is a theme & variations based on a perky melody with increasingly complex figurations added throughout various transformations. It is notable for its exciting and brilliant character.

In 1921, Igor Stravinsky created a piano arrangement from the ballet *Petrushka* for pianist Arthur Rubinstein, which was entitled *Trois mouvements de Petrouchka* or *Three Movements from Petrushka*. The three numbers that Stravinsky selected from the ballet "*Petrushka*" to arrange are, the "*Russian Dance*" from the end of the first tableau, "*Petrushka's Cell*" from the second tableau, and "*The Shrove-tide Fair*" from the fourth tableau. *Three Movements of Petrushka* are renowned for its notorious technical and musical difficulties. All three movements include wild and rapid jumps which span over two octaves, complex polyrhythm, extremely fast scales, multiple glissandos, and tremolos.

The ballet "*Petrushka*" is a tale of a puppet that comes to life for a time and discovers he has the capacity to love. He loves another puppet named *Ballerina*. The story portrays an impossible love triangle, featuring with other characters such as a brutish *Moor* who also loves the *Ballerina*, and ends with the violent and querulous collapse of the *Petrushka* clown.

The famous "Petrushka chord" in the second movement is a polytonal device used in Stravinsky's *Petrushka* and in later music. These two harmonies, C major and F# major, clash, "horribly with each other," and together create a dissonant chord which is sometimes associated with the emotions of shock or horror. This

technique was used to idea that Stravinsky intended. Petrushka's character had two sides to it: the human and the puppet. Both of these sides fight with each other throughout the piece. Petrushka wants to be free from the Magician-puppeteer and loves the Ballerina, but the fact that he is merely a puppet keeps him from accomplishing anything. The polytonality of "Petrushka chord" shows this by representing his two sides.

The Piano Sonata in b minor S. 178 is written by Franz Liszt in 1853. The sonata is often considered Liszt's greatest composition for solo piano. Most of Liszt's compositions did not follow traditional forms strictly and were based generally on a literary or pictorial idea. Many have theorized that Liszt had some programmatic idea(s) in mind when he wrote the sonata. The piece was known by Liszt's circle of friends as having been inspired by Goethe's *Faust*.

The themes in the b-minor Sonata are distinct and outstanding. There are basically four motives which emerge early in the piece and they permeate the entire sonata, and all go through many transformations-variations in tempi, trills, runs, marches, recitatives, lyrical songs, octaves, perpetual motion, and others. The sonata has the traditional movements such as allegro, slow movement, scherzo-fugue, and finale, but all movements are combined together in one. The duration of this sonata is over 30 minutes. The sonata is performed without any pause between the movements. Finally, the work ends calmly and peacefully, with final echoes of the opening motives softly.

4.3 Composers' Biographies

Franz Joseph Haydn (1732-1809) was an Austrian composer. He was one of the most important composers in the development of the Classical period. He served as a chorister at St. Stephen's Cathedral in Vienna, and in the year of 1761, he entered the service of music director at the palace of Esterhazy Princes. Haydn's duties as Kapellmeister to the Esterházy family involved the provision of church music, as well as music for entertainment. Haydn is often described as the "Father of the Symphony and String quartet." He composed over 106 classical symphonies, around

15 string quartets, and also wrote many piano sonatas, piano trios, divertimenti and masses, which became the foundation for the Classical style in these compositional genres. He also wrote other types of chamber music as well as operas and concerti, although such compositions are now less known.

Haydn composed nearly fifty keyboard sonatas, the earlier intended for harpsichord and the last for the newly developed hammer-action fortepiano. Many of Haydn's compositional works reflect his characteristics, a robust sense of humor, evident in his love of practical jokes.

Igor Stravinsky (1882-1971) was a Russian composer, pianist, and conductor. He was widely acknowledged as one of the most important and influential composers of 20th century music. Stravinsky's compositional career was notable for its stylistic diversity. In many respects, his musical style changed widely during his lifetime, from the Romantic music of *The Firebird*, to the "serialism" of his last works. In 1909 Stravinsky caught the attention of Sergei Diaghilev, who commissioned him to write new ballet scores for his Ballets Russes company. The three ballets, *Firebird* (1910), *Petrushka* (1911), and *The Rite of Spring* (1912–1913) of his early compositional period were his most outstanding compositions. The complex rhythms and sounds, as well as sharp, fascinating harmonies and counterpoint characterize Stravinsky's compositional works. *Petrushka* has been one of Stravinsky's most popular scores with authentic Russian folk melodies.

Franz Liszt (1811-1886) was a Hungarian composer, virtuoso pianist and teacher. He studied and played in Vienna and Paris and for most of his early adulthood toured throughout Europe giving concerts. His piano compositions include works such as his Piano Sonata in b-minor and two piano concertos, as well as piano transcriptions of operas, symphonies, Paganini Caprices, Schubert Lieder, among others. Many of his piano compositions are the most technically challenging in the repertoire.

4.4 Date, Time and Venue for the Performance

Monday, June 21, 2010.

1:00 P.M.

Music Auditorium (MACM Hall)

CHAPTER V

CONCLUSION AND RECOMMENDATIONS

5.1 Conclusion

The Graduate Recital Document helped the performer to play the selected repertoire with its background knowledge and become academically prepared for the graduate recital. After a careful study of literature and history, the program was intentionally selected by the performer to present different musical eras, taking into consideration the historical period, technique, and artistry of such. Furthermore, the choice of repertoire was selected to be interesting and exciting for the audience.

The recital was presented for 60 minutes in length with a 10-minute intermission open to the public. The program notes were prepared by the performer. The recital contained three different stylistic periods: Classical, Romantic, and the 20th century. The first half of the recital began with the Haydn Piano Sonata followed by Stravinsky's *Petrushka*. Following the intermission, it concluded with the Piano Sonata of F. Liszt.

It was sufficient to begin with the Haydn Piano Sonata, which was relatively light and easy to appreciate. The choice of a starting piece is important in a recital. By beginning the recital with a lighter piece, the performer was able to become comfortable with the instrument on stage and experience the acoustics of the hall with the audience. The following piece of *Petrushka* by Igor Stravinsky was exciting and captivating with a successful accomplishment of technical difficulties, yet it could have been presented with a more accurate rhythmical control and have portrayed better the various characteristics of *Petrushka*. The Piano Sonata of Franz Liszt was, in general, well performed. Being such a demanding piece, it could have used more work and have been more 'polished', featuring the harmonies and control of the dynamics further.

There was a dress rehearsal one week before the recital day, in which the performer could try the instrument on stage and listen to the acoustics of the hall. It

was planned to use Fazioli Concert Grand Piano for the actual recital day, but on the rehearsal day only Yamaha Concert Grand Piano was available. The acoustics of the hall were altered by moving the position of the instrument. Because of this, it was crucial to have the piano be set up properly on the center of the stage to ensure the best acoustics for the audience as well as the performer.

The Auditorium of Mahidol University College of Music has been mostly fully occupied with many projects and concerts. It was difficult to reserve the hall for the graduate recital. Regardless of the time of the recital that was during the class hour for students, many people have come and encouraged the performer by giving attention and warm applause.

The recital required high concentration for over 50 minutes and technical control until the end. Maintaining performance consistency, while at the same time keeping the attention of the audience, was another challenge for the performer to accomplish throughout the long duration of the recital. “*The Three Movements from Petrushka*” by Igor Stravinsky and the Liszt Piano Sonata in b minor contain many technical difficulties such as rapid jumps, polyrhythm, extremely fast scales, multiple glissandos, and tremolos. Both pieces are some of the most challenging and difficult repertoire for the piano. It was important to demonstrate the sound color and orchestral effects.

It was motivating and challenging to study virtuosic pieces and to present them on the graduate recital. It was also interesting to explore various musical interpretations by understanding the composer’s intentions and indications in their scores, as well as through the reading and writing. The repertoire in this program required diligent research and practice.

5.2 Recommendations

The actual performance of recital was huge different from researching and understanding the theoretical structure and philosophical interpretations of the Graduate Recital Document. It required much more energy for the deliverance of the music to the audience on stage. Sometimes a performer concentrates on too much of the technical presentation that one loses the actual essence of the interpretations of

composers' intentions. More performances and experiences on stage, parallel with the theoretical and historical background research, are recommended in order to be a mature performer in the future.

Several performances and run-throughs before the recital help the performer to be more confident on the stage with the repertoire. The performer would be more prepared in terms of mental preparation. This will reduce the number of mistakes caused by surrounding factors and improve the natural necessary for the concert.

Searching on the various interpretations of these well known piano pieces was challenging, and the performer feels it could be explored them more deeply in the future. They could be re-examined in various different aspects, such as their historical background or the composers' intentions, including the characteristics of the motifs as well as the spiritual and philosophical ideas of the composition.

For the future recitals, the author would like to continue to study the repertoire performed in the graduate recital in order to develop it to a more mature, advanced level. It is also important to try to learn repertoire of other stylistic periods. It is recommended that other genres be explored and performed for future recitals.

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BIOGRAPHY

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