

GRADUATE PIANO RECITAL

SORNSUANG TANGSINMONKONG

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PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF ARTS (MUSIC)
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Graduate Recital Document
entitled
GRADUATE PIANO RECITAL
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GRADUATE PIANO RECITAL

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M.A. (MASTER OF ARTS IN MUSIC PERFORMANCE)

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ABSTRACT

The main objective of the graduate piano recital by Sornsuang Tangsinmonkong is to give a successful recital and research associated literature. The repertoire selected in this recital contains various styles and techniques of well-known composers from Baroque, Classic, and Romantic periods.

The piano recital was presented at the Music Auditorium, College of Music, Mahidol University, on Wednesday, March 2, 2011 at 1:15 p.m. The program consisted of 5 pieces:

1. *Italian Concerto* in F Major, BWV 971 by Johann Sebastian Bach
2. Sonata in C Major, K. 330 by Wolfgang Amadeus Mozart
3. *Intermezzo* in A Major, Op. 118, No.2 Johannes Brahms
4. *Ballade* in G minor, Op. 118 No. 3 by Johannes Brahms
5. Six Polish Songs, S.480 by Frederic Chopin and Franz Liszt

The total time was approximately 64 minutes with an intermission.

KEY WORDS: GRADUATE PIANO RECITAL / SORNSUANG
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82 pages

การแสดงเดี่ยวเปียโนระดับมหาบัณฑิตศึกษา

GRADUATE PIANO RECITAL

ศรสรวง ตั้งสินมั่นคง 5037936 MSMS/M

ศศ.ม. (ดนตรี)

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บทคัดย่อ

วัตถุประสงค์ของการแสดงเดี่ยวเปียโนของศรสรวง ตั้งสินมั่นคง คือ การแสดงเดี่ยวเปียโนต่อสาธารณชน และการทำวิจัย ในการแสดงเดี่ยวเปียโนครั้งนี้ ผู้จัดทำได้คัดเลือกบทเพลงจากนักประพันธ์เพลงที่มีชื่อเสียงจากยุคบาโรค คลาสสิก และโรแมนติก ซึ่งมีรูปแบบและเทคนิคการเล่นที่หลากหลาย

การแสดงดนตรีจัดแสดง ณ หอแสดงดนตรี วิทยาลัยดุริยางค์ศิลป์ มหาวิทยาลัยมหิดล วันศุกร์ที่ 18 มีนาคม พ.ศ. 2554 เวลา 13:15 น. รายการแสดงประกอบด้วยบทเพลง 5 เพลง ดังนี้

1. *Italian Concerto* in F Major, BWV 971 ประพันธ์โดย Johann Sebastian Bach
2. *Sonata* in C Major, K. 330 ประพันธ์โดย Wolfgang Amadeus Mozart
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4. *Six Polish Songs*, S.480 ประพันธ์โดย Frederic Chopin และ Franz Liszt

รวมเวลาแสดงทั้งหมด 64 นาทีโดยประมาณ

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CHAPTER I

INTRODUCTION

1.1 Importance and Background of the Graduate Piano Recital

One of the most important tasks for every musician is to perform in public, especially for the student majoring in music performance. Moreover, the graduate recital is the chance for the student to learn all recital process. The process can be divided into two parts; practicing for performance and finding information for research. Many students of music performance know how to practice well, but not how to research; the history, literature, and background information related to the repertoire must be studied well to write the recital document. Not only performing skill but also writing and managing skills need to be developed.

For this recital program, works from three different periods have been selected. The first one is *Italian Concerto* in F Major, BWV 971 by Johann Sebastian Bach. The second is Sonata in C Major, K. 330 by Wolfgang Amadeus Mozart. The third and fourth ones are *Intermezzo* in A Major, Op. 118, No. 2 and *Ballade* in G minor, Op. 118, No. 3 by Johannes Brahms. The last selection is Six Polish Songs, S.480 by Franz Liszt, a piano transcription from Chopin's Seventeen Songs.

1.2 Objectives

- 1.2.1 To study compositions in different periods from Baroque, Classical and Romantic.
- 1.2.2 To develop technical and musical skills suitable for each style of music.
- 1.2.3 To know all how to organize works involved in the recital process.
- 1.2.4 To perform in the public at a high standard.
- 1.2.5 To study how to write recital document.

1.3 Scope

1.3.1 The study of the compositions includes composers' biographical information, the background information and analysis of the following pieces:

- *Italian Concerto* in F Major, BWV 971 by Johann Sebastian Bach
- *Sonata* in C Major, K. 330 by Wolfgang Amadeus Mozart
- *Intermezzo* in A Major, Op. 118, No. 2 and *Ballade* in G minor, Op. 118, No. 3 by Johannes Brahms
- *Six Polish Pieces*, S.480 by Frederic Chopin and Franz Liszt

1.3.2 Repertoire will be chosen from Baroque to Romantic period and presented in literature review.

1.4 Expectations

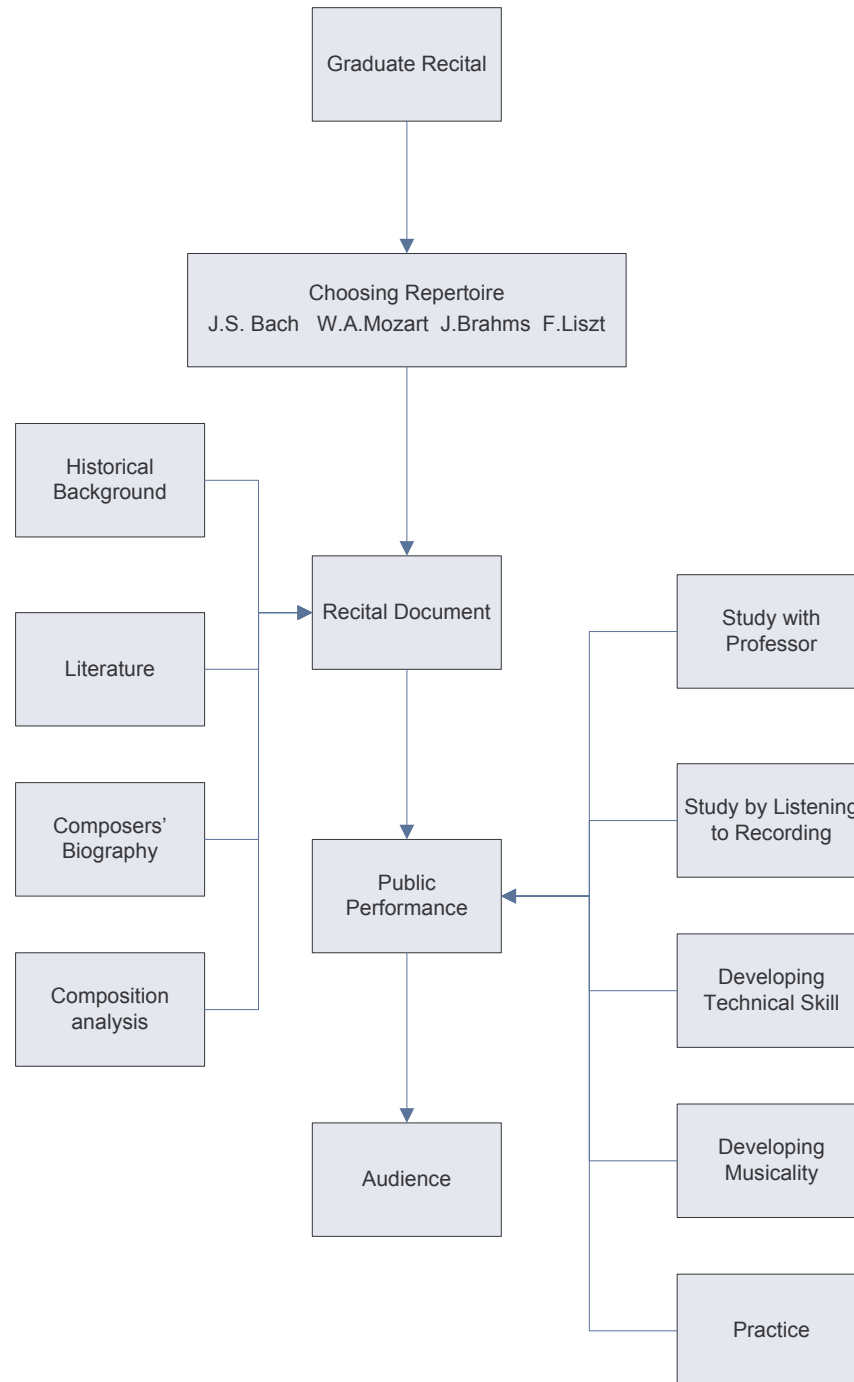
1.4.1 Know and be able to organize tasks for the graduate recital: planning, choosing recital pieces, finding information on the pieces and composers, practicing, and writing document.

1.4.2 Improve how to research and write academic paper.

1.4.3 Be able to write and present quality program notes to the public.

1.4.4 Gain various techniques and ideas of music necessary for the selected repertoire of different periods.

1.5 Conceptual Framework of the Graduate Piano Recital



CHAPTER II

LITERATURE REVIEW

Italian Concerto in F major, BWV 971 by Johann Sebastian Bach

Johann Sebastian Bach was born in Eisenach, Germany, on March 21, 1685. He was the son of Johann Ambrosius and Maria Elisabeth. His father was a trumpeter and director of town music the Eisenach. His mother died in 1694 and also his father in 1695. Because of this, young ten-year-old Bach had to live with his older brother Johann Christoph, an organist in the town of Ohrdruf. Bach studied keyboard playing with his brother and taught composition himself by copying others' works. When he was 25 years old (1700), he studied at Michaelkirche's school in Luneberg and got a scholarship for singing and accompanying. Musicians influenced Bach in this period were Georg Böhm and Jan Adam Reincken. In 1702, Bach found a job as an understudy musician in the court orchestra in Weimar. Two years later, he was an organist at Arnstadt's Bonifaciuskirche. In October 1705, he took a walk to Lübeck to hear Dieterich Buxtehude, who had great influence in his music. In 1707, he became a town composer of Muhlhausen and organist of St. Blasius. There he married Maria Barbara, his cousin. In 1708, he returned to Weimar to become a court organist and conductor for nine years. In 1716, Prince Leopold's court offered him a position as Kapellmeister. After his wife died in 1720, Bach married again eight months later with Anna Magdalena. Bach was not happy with his children's school and the Prince's new wife, who was against arts. So in 1722 he decided to become a cantor at the Thomasschule in Leipzig, where he lived for the rest of his life. In 1749, his eye sight was getting worse and became totally blind. Bach died on July 28, 1750 because of a stroke.

The term concerto is from both Latin and Italian verb "Concertare", which means "to contend, dispute, debate" in Latin and "to get together, to arrange" in Italian. Bach's *Italian Concerto* was influenced by Antonio Vivaldi, who developed the concerto form and style based the Torellian and Corellian model. The concertos

before this development were concerto grosso. The specific characters of Baroque concerto are as follows:

- Three-movement form.
- Memorable themes.
- Empassioned and brilliant soloistic writing.
- Slow movement based on the Doctrine of Affections.
- Ritornello form: tutti (tonic) – solo (tonic to dominant and relative major) – tutti (dominant and relative major) – alternating solo and tutti sections (subdominant, relative minor) – tutti (tonic).

Italian Concerto was composed in 1735, which was in the first half of Clavier-Übung II. The second half was French Overture in B minor. Both of them were published in Leipzig. Written for a harpsichord, *Italian Concerto* was Bach's only work in concerto form for a single instrument. The compositional techniques used in this piece were a full chord opening, virtuosic figuration for soloist, jumping from one register to another, a semi-ostinato a cello-like bass in the slow movement, and the breathless finale, etc. The solo and tutti parts are indicated by *piano* and *forte*, which have the effects of orchestral concerti. There are three movements as follows:

- I.
- II. *Andante*
- III. *Presto*

In the first movement, the tempo is not indicated. It is in ritornello form (Table 1). Dynamics (*piano* and *forte*) can differentiate ritornello (R) and solo (S) parts.

Table 1: *Italian Concerto*, the 1st movement structure

<i>Movement</i>	<i>R1</i>	<i>S1</i>	<i>R2</i>	<i>S2</i>	<i>R3</i>	<i>S3</i>	<i>R4</i>	<i>S4</i>	<i>R1</i>
1 st	1-30	31-52	53-90	91-103	104-128	129-138	139-146	147-163	164-192

The first theme of the opening ritornello (R1) starts with a full F major chord, and the first four bars are repeated in the dominant key (C major) in bars 5-8, and followed by the bridge in bars 9-14 (Example 1).

Example 1: R1, the first theme and bridge¹

The beginning of the first theme (bars 1-4)



The bridge to the second theme (bars 9-10)



The second theme appears in bars 15-20, the motive and its variation in the left hand are used many times in this theme, followed by the bridge to S1 in bars 21-30 (Example 2).

Example 2: R1, the second theme and bridge²

The second theme (bars 15-16)



The bridge to S1 (bars 21-22)

¹ Johann Sebastian Bach, *Bach-Gesellschaft Ausgabe (1851–1900)*, Band 3 edited by Carl Ferdinand Becker (Leipzig: Breitkopf & Härtel, 1853), 139.

² Ibid.



The solo first theme of solo section (S1) is in bars 30-42. The melody is played in *forte* in the right hand together with the eighth-note accompaniment in the left hand. In bars 43-52, the bridge links to R2 (Example 3).

Example 3: S1, the first theme (bars 30-31)³



The Bridge to R2 (bars 43-44)



The R2 uses the first theme of R1, but it starts in the dominant (C major) and then is repeated in F major (Example 4).

Example 4: R2 in C major (bars 53-56)⁴



³ Ibid.

⁴ Ibid., 140.

The bridge in bars 61-74 uses the motive from the bridge in R1 (Example 5).

Example 5: Motive from R1 (bars 61-64)⁵



The second theme of R2 comes again in bars 75-81 (Example 6) and is followed by the bridge in bars 81-90 (Example 7), which ends R2 with a perfect cadence in D minor.

Example 6: R2 in D minor, the second theme of R1 (bars 75-76)⁶



Example 7: Bridge to S2 (bars 81-82)⁷



Next section S2 begins with the dominant chord in D minor in bars 91-103 (Example 8).

Example 8: The beginning of S2 (bars 91-92)⁸

⁵ Ibid.

⁶ Ibid.

⁷ Ibid., 141.



The bridge in bars 97-103 connecting to R3 modulates to the subdominant (B-flat major) (Example 9).

Example 9: Bridge in S2 to R3 (bars 97-103)⁹



R3 is in bars 104-128 (Example 10), moving to S3 through the bridge in bars 123-128 (Example 11).

Example 10: The beginning of R3 in B-flat major (bars 104-107)¹⁰



Example 11: The bridge to S3 in bars 123-125¹¹

⁸ Ibid., 141.

⁹ Ibid.

¹⁰ Ibid.



R4 has only eight bars (bars 139-146), in which the theme and motives from the first theme of R1 are modified (Example 12).

Example 12: R4, modification of R1 (bars 139-142)¹²



In S4, there is a recurrence of S2 in C major (Example 13), which is followed by a 12-bar bridge to the repetition of R1 (Example 14).

Example 13: S4, Recurrence of S2 (bars 147-148)¹³



Example 14: The bridge to R1 (bars 157-163)¹⁴



¹¹ Ibid., 142

¹² Ibid.

¹³ Ibid.

¹⁴ Ibid., 143.

The second movement, *Andante*, is in ternary form (ABA) in D minor (Table 2).

Table 2: Italian Concerto, the 2nd movement structure

<i>Movement</i>	<i>A</i>	<i>B</i>	<i>A</i>	<i>Codetta</i>
2 nd	1-12	13-27	28-45	45-49

Through this movement, Bach composed the right-hand singing melodic line with the left-hand basso continuo accompaniment. In A section in bars 1-12, the left hand plays a three-bar introduction before the theme in D minor enters (Example 15).

Example 15: The beginning of 2nd movement (bars 1-4)¹⁵



The section ends with a perfect cadence in bar 12 (Example 16).

Example 16: The end of A section (bars 11-12)¹⁶



B section modulates to F major, the relative key, and finishes with a perfect cadence in bars 26-27 (Example 17, 18).

¹⁵ Ibid., 144.

¹⁶ Ibid.

Example 17: The beginning of B section in F major (bar 13)¹⁷**Example 18: The end of B section (bars 25-26)¹⁸**

A section comes again in D minor but the right-hand melody starts on F (Example 19). Motives and sequences are used to create a long-phrased melody like an improvisation.

Example 19: A section (bars 28-31)¹⁹

Finally, this section ends with a Picardy third (Example 20), followed by a codetta to the end in D minor (Example 21).

¹⁷ Ibid.

¹⁸ Ibid., 145.

¹⁹ Ibid.

Example 20: The ends of A section in a Picardy third (bars 44-45)²⁰



Example 21: The beginning of Codetta (bars 45-46)²¹



The last movement, *Presto*, is in cut time. This movement is in ritornello form. There are many sections as in Table 3 below.

Table 3: *Italian Concerto*, the 3rd movement structure

<i>Movement</i>	<i>R1</i>	<i>S1</i>	<i>R2</i>	<i>S2</i>	<i>R3</i>	<i>S3</i>	<i>R1</i>
3 rd	1-24	25-64	65-76	77-112	113-126	127-186	187-210

Playing running passages, voicing between lines, shaping motives and sequences are important things to concern in performing this movement. The first theme of R1 is introduced in bars 1-12, and repeated again with some changes in bars 13-24 (Example 22). This section ends with a perfect cadence in bars 23-24 (Example 23).

²⁰ Ibid., 146.

²¹ Ibid.

Example 22: The beginning of R1 (bars 1-4)²²**Example 23: The end of R1 (bars 23-24)²³**

In S1, there are motive repetitions, which Bach made more interesting by alternating material in two hands (Example 24).

Example 24: S1, motive repetition (bars 25-26 and 28-29)²⁴

The bridge between S1 and R2 modulates to the dominant (C major) in bars 53-64. R2 section starting in bar 65 in C major is similar to the second part of R1 (Example 25). The next S2 section is in F major and modulates to the relative minor (D minor) in bar 92 (Example 26).

²² Ibid., 147.

²³ Ibid.

²⁴ Ibid., 148.

Example 25: R2 in C major (bars 65-68)²⁵



Example 26: The beginning of S2 (bars 77-78)²⁶



In the D-minor section, the first theme is played by the left hand (Example 27).

Example 27: First theme motive in D minor in S2 (bars 93-94)²⁷



R3 modulates to B-flat major, which is the subdominant key of the original key. This section has four parts. Written in four voices, this section is the most complicated in this movement (Example 28).

Example 28: R3 in B-flat major (bars 113-116)²⁸



²⁵ Ibid., 149.

²⁶ Ibid.

²⁷ Ibid., 150.

²⁸ Ibid.

S3 section starts in bar 127 in D minor and modulates to E major and then F major (Example 29). This section includes motives from S2 and S1 (Example 30).

Example 29: The beginning of S3 (bars 127-128)²⁹



Example 30: Motives in S3³⁰

The second motive from S2 (bar 155)



The first motive from S1 (bars 171-172)



Finally, R1 returns and ends the movement with a perfect cadence in bars 187-210.

Sonata in C major, K. 330 by Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart was born in Salzburg, Austria on January 27, 1756. He died in Vienna on December 5, 1791 at the age of 35. His father, Leopold

²⁹ Ibid., 151.

³⁰ Ibid., 152.

was a violinist and composer. His mother, Anna Maria Pertl was also Austrian. His sister Anna Maria (Nannerl) and Wolfgang were the only two survived infancy.

Mozart performed for the public at the age of five. In 1762, he and his sister Nannerl played for Maria Theresia. In Paris, Mozart played for Louis XV. They gave concert tours around Europe, London, Vienna (1767-68) and Italy, which were highly successful. The experience from these concert tours developed him to be an international composer. His compositions were written in many genres: symphonies, concertos, piano music, chamber music, sacred music, operas, etc.

Mozart composed 18 piano sonatas. His piano sonatas can be divided into 5 periods.³¹

- Six piano sonatas, K. 279-284 were written in Salzburg in late 1774 or in Munich in 1775. The only one of this set, “Dürnitz” Sonata in D Major, K. 284, was published in Mozart’s lifetime.
- Three piano sonatas, K. 309, K. 310 and K. 311 were composed in 1777-78 during his stay in Mannheim and Paris. As “Paris” sonata, K. 310 was the first sonata in a minor mode, which expressed sadness of his mother’s death.
- Four piano sonatas, K. 330-33, were believed to be composed in Vienna in 1781, although his autograph score used the standard format of Salzburg paper. This set was published together by Artaria in 1784.
- Fantasia in C minor, K. 475 and Sonata in C minor, K. 457 were composed in late 1785.
- The last four sonatas K.533, K. 545, K. 570, K. 576 were written in 1788-89. In this period, Mozart was interested in two-voice contrapuntal texture.

Mozart composed sonata in C Major, K. 330, while he was staying in Vienna in 1781. In this year, he was dismissed from his employer, Archbishop Colloredo and became a freelance performer and composer. This sonata’s character is

³¹ William Kinderman, *Mozart’s Piano Music* (New York: Oxford University Press, 2006), 28

lovely and completely at peace with the world, which is different from the previous work the “Paris” sonata in A minor, K. 310. There are three movements as follows:

I. Allegro Moderato

II. Andante Cantabile

III. Allegretto

The first and third movements are in sonata form. The second movement is in ternary form. The first movement can be divided into four sections as follows (Table 4).

Table 4: Sonata, K.330, the 1st movement structure

<i>Movement</i>	<i>Exposition</i>	<i>Development</i>	<i>Recapitulation</i>	<i>Coda</i>
1 st	Bars 1-58	Bars 59-87	Bars 88-145	Bars 146-150

The first movement, *Allegro Moderato*, has bright and cheerful character. Trills, arpeggios, running ascending and descending passages are the basic elements bringing out its character.

In the exposition, the principal theme is presented from bar 1 to 22 (Example 31). The second theme is in bars 23-33 in the dominant key (G major) (Example 32). There are two closing themes. The closing theme 1 is in bars 34-42 and the closing theme 2 in bars 42-58 (Example 33).

Example 31: The beginning of the principal theme (bars 1-2)³²



³² Wolfgang Amadeus Mozart, *Sonaten für Klavier zu zwei Händen (Urtext)* Prepared sources by Carl Adolf Martienssen, and Wilhelm Weismann, (Leipzig: C.F. Peters, 1938), 149-165.

Example 32: The beginning of the second theme (bars 23- 24)³³



Example 33: The beginning of closing themes 1 and 2

Closing theme 1 (bars 34-35)³⁴



Closing theme 2 (bar 48)³⁵



The development section is still in the dominant (G major) in bars 59-63. The left hand plays broken chords in bars 59-63 (Example 34).

Example 34: The development in the dominant key (G major) (bars 59-62)³⁶



Motives, sequences and motive variations are used in bars 67-85. The bridge passage in bars 86-87 modulates from G major to C major, preparing for the recapitulation (Example 35).

³³ Ibid., 149.

³⁴ Ibid., 150.

³⁵ Ibid., 151.

³⁶ Ibid., 152.

Example 35: The bridge to recapitulation (bars 86-87)³⁷

In the recapitulation, the principal theme starts in bar 88 in C major and stays in the same key until the end. A four-bar coda concludes this movement (Example 36).

Example 36: The coda in bars 145-148³⁸

Mozart wrote the second movement, *Andante Cantabile*, in singing style in ABA form (Table 5).

Table 5: Sonata, K. 330, the 2nd movement structure

<i>Movement</i>	<i>A section</i>	<i>B section</i>	<i>Codetta</i>	<i>A section</i>	<i>Codetta</i>
2 nd	Bars 1-20	Bars 21- 36	Bars 37-40	Bars 41-60	Bars 61-64

A section begins in F major with three eighth notes in a two-bar phrase (Example 37).

³⁷ Ibid., 153.

³⁸ Ibid., 155,

Example 37: Opening theme (bars 1-4)³⁹

In B section starting in bar 21, an F-minor theme creates a mysterious atmosphere with a pedal tone in pianissimo (Example 38).

Example 38: The beginning of B section with 16th notes as pedal tone (bars 21-24)⁴⁰

Mozart added a codetta before it was published in bars 37-40, the last four bars to the minor section, which was not included in the original version (Example 39).

Example 39: Codetta at the end of B section (bars 37-40)⁴¹

Another codetta in bars 61-64 ends this movement. Using the theme from B section in the major key (F major), it brightens up the atmosphere (Example 40).

³⁹ Ibid., 156.

⁴⁰ Ibid., 157.

⁴¹ Ibid., 157.

Example 40: Codetta in F Major (bars 61-64)⁴²

The last movement, *Allegretto*, is also in sonata form in concerto style, which imitates solo and tutti sections⁴³ (Table 6).

Table 6: Sonata, K. 330, the 3rd movement structure

<i>Movement</i>	<i>Exposition</i>	<i>Development</i>	<i>Recapitulation</i>	<i>Coda</i>
3 rd	Bars 1- 68	Bars 69-95	Bars 96-164	Bars 165-171

The movement's light-hearted and joyful character is shown in the opening two-bar phrases (Example 41).

Example 41: The beginning of the principal theme (bars 1-2)⁴⁴

This movement is written with many trills, grace notes and running triplet passages. The principal theme is repeated in bars 9-14 but the accompaniment in the left hand is changed from eighth notes to sixteenth notes (Example 42), which becomes more orchestral.

⁴² Ibid., 158.

⁴³ "Piano Sonata No. 10 in C major, K. 330 (K. 300h)", *Reference Answers*. AMG All Music Guide to Classical Music, <http://www.answers.com/topic/piano-sonata-no-10-in-c-major-k-330-k-300h#ixzz1GS4ZG8g8>. Accessed August 8, 2010.

⁴⁴ Ibid., 159.

Example 42: Altered accompaniment in the repeated principal theme (bars 9-10)⁴⁵



An eight-bar episode follows in bars 21-28 (Example 43).

Example 43: The beginning of episode (bars 21-24)⁴⁶



Then, a bridge in bars 29-32 leads to the secondary theme in G major (Example 44).

Example 44: The bridge to the secondary theme (bars 29-32)⁴⁷



Broken chords are frequently used in the left-hand accompaniment in the episode (bars 21-28) and the secondary theme (bars 33-61) (Example 45).

Example 45: The beginning of the second theme (bars 33-35)⁴⁸



⁴⁵ Ibid.

⁴⁶ Ibid.

⁴⁷ Ibid., 160.

⁴⁸ Ibid.

A closing theme in the exposition is in bars 62-68 (Example 46).

Example 46: Closing theme (bars 62-63)⁴⁹



A new theme begins the development section in the dominant key (G major) and is repeated again with broken chords in the left hand (Example 47)

Example 47: The beginning of the development (bars 69-72)⁵⁰



In bars 79-84, a sequence with the motive of bars 71-72 appears, followed by a new motive in bars 87-88 and its variations in bar 89-95 (Examples 48 and 49).

Example 48: Motive and its sequences (bars 79-82)⁵¹



Example 49: Motive and its variation (bars 86-90)⁵²



⁴⁹ Ibid., 161.

⁵⁰ Ibid., 162.

⁵¹ Ibid.

⁵² Ibid.

In the recapitulation, the bridge connects to the second theme in the tonic (bars 124-131). Finally, the last three chords of the sonata give a decisive ending (Example 50).

Example 50: The last three chords (bars 170-171)⁵³



***Intermezzo in A Major, Op. 118 No. 2 and Ballade in G Minor, Op. 118 No. 3* by Johannes Brahms (1833-1897)**

Johannes Brahms, a German composer, conductor and pianist, was born in Hamburg, Germany on May 7, 1833. He was the son of Johann Jakob Brahms, a double-bass player. He started music lessons at the age of five with his father and started piano lessons at the age of seven with Otto Friedrich Willibald Cossel. After three years, he took theory and composition classes with Eduard Marxen, Cossel's teacher. His first recital was in 1848. Brahms met Robert Schumann by the recommendation of Joseph Joachim in 1853. Brahms and Clara Schumann became close friends. He composed many pieces written for Clara Schumann, including Six Pieces, Op. 118. He took a position as conductor in his hometown until 1862. In the following year, he moved to Vienna as a director of Vienna Singakademic. From 1862 to 1868, he gave concert tours in Europe. Brahms focused on composing only until 1872. Many universities offered him honorary doctorate degrees but he refused to receive it except for one from the University of Breslau in 1879. He died in Vienna on April 3, 1897 due to liver cancer.

⁵³ Ibid., 165.

As for his musical style, he preferred using traditional forms. He favored harmonic progression moving to fourths and fifths.⁵⁴ In his late life, he changed composing from large forms to short character pieces.

The last four sets of character pieces Opp. 116, 117, 118 and 119 show Brahms's mature style: deeply serious and personal. The Six Fantasy Pieces, Op. 118 was completed in 1893 at the age of sixty, dedicated to Clara Schumann.

There are 6 pieces in Op. 118:

- No. 1, *Intermezzo* in A Minor
- No. 2, *Intermezzo* in A Major
- No. 3, *Ballade* in G Minor
- No. 4, *Intermezzo* in F Minor
- No. 5, *Romanze* in F Major
- No. 6, *Intermezzo* in E flat Minor

Intermezzo in A Major, Op. 118, No. 2, *Andante teneramente*, is written in ternary form with deep tragic feeling and beautiful melodic lines.

Intermezzo in general meaning is a short concert piece in a single movement or an operatic intermezzo to connect between acts of musical or opera. This term was used first time in Renaissance. It was performed between the acts of a play at Italian court. In the 19th century, instrumental intermezzo was developed, which was either a character piece, or a movement between two others in a larger work. Brahms wrote intermezzi with deeply emotional fulfillment, and frequently used in his character pieces.

This piece was composed with four-bar phrases in ternary form (ABA). A section from the beginning to bar 48 can be divided into two parts. In the first part in bars 1-16, there are four phrases. The first phrase ends on a half cadence in A major and the next phrase ends on an imperfect authentic cadence in E major (Examples 51 and 52). The next two phrases are also the same.

⁵⁴ Stewart Gordon, *A History of Keyboard Literature: Music for the Piano and Its Forerunners* (New York: Wadsworth Group/Thomson Learning, 1996), 332.

Example 51: The beginning of the first part in A section (bars 1-4)⁵⁵

Andante teneramente

Example 52: Imperfect cadence in the second phrase (bars 5-8)⁵⁶

The second part in bars 17-34 is tonally unstable (Example 53). In bar 35, the inversion of original motive is used. The first perfect authentic cadence in A major appears at bar 38 (Example 54). An extension part (coda) continues from bar 39 to bar 48. The motive in the coda in bars 39-42 is similar to the second part in bars 17-20 (Example 55).

Example 53: The beginning of the second part in A section (bars 17-20)⁵⁷

⁵⁵ Johannes Brahms, *Sämtliche Werke. Band 14: Kleinere Klavierwerke* Prepared sources by Eusebius Mandyczewski (Leipzig: Breitkopf & Härtel, 1926-27), 86.

⁵⁶ Ibid.

⁵⁷ Ibid.

Example 54: Inversion of the original motive in bars 35-38 and the first perfect authentic cadence⁵⁸



Example 55: Coda in A section (bar 39-48)⁵⁹

B section starts from bar 49 and ends at bar 76. This section can be divided into three parts. The first part is a phrase in eight bars beginning in F-sharp minor and ending on half cadence in bar 56. The accompaniment in the left hand is broken chords in triplets with the imitation of the right hand in the inner voice. (Example 56).

Example 56: The beginning of B section (bars 49-52)⁶⁰

⁵⁸ Ibid., 87.

⁵⁹ Ibid.

⁶⁰ Ibid.

The second part starts in F-sharp major from bar 57 and finishes the phrase with half cadence in bar 64. This texture is changed to block chords. The melody is in the upper notes of the right hand, followed by the left-hand melody imitation (Example 57).

Example 57: The second part of B section in block chords (bars 57-64)⁶¹

The image shows a musical score for Example 57, consisting of two systems of piano and bass staves. The first system covers bars 57 to 64. The piano staff is marked with *pp* and *legato*, and the bass staff is marked with *una corda*. The tempo is marked *più lento*. Red boxes highlight specific block chords in both hands. The second system shows bars 65 to 72, with a *rit.* marking.

The third part of B section in bars 65-72 is similar to the first part but starts one octave lower. The inner voice begins the theme of the right hand of bar 49. The imitative inner voice of bar 49 appears in the top voice of the right hand (Example 58). The phrase in bars 73-76 is a transition to recurring A section (Example 59).

Example 58: The third part⁶²

The image shows a musical score for Example 58, consisting of two systems of piano and bass staves. The tempo is marked *Tempo I*. The piano staff is marked with *p* and *espress.*, and the bass staff is marked with *cresc.*. Red boxes highlight specific melodic lines in both hands.

⁶¹ Ibid., 88.

⁶² Ibid.

Example 59: Transition to A section (bars 73-76)⁶³

A section returns in bar 77. There are a few changes in the right-hand melody. The melody in the first phrase goes up to an A in the second bars (bar 78) followed by a new descending line while the second phrase goes up to a high B in bar 82, followed by another modified descending line (Example 60). The remaining section from bar 85 is the same as the beginning A section.

Example 60: The return of A section (bars 77-84)⁶⁴
***Ballade* in G Minor, Op. 118 No. 3**

Ballade, as instrumental music in the 19th century, is a single-movement piece, written in narrative style, involving mystery, tragedy or dramatic entity. Ballade usually includes contrasting sections.

The *Ballade* in G Minor, Op. 118 No. 3, *Allegro energico* – “Die herrliche Ballade” was the name of this Ballade, according to Heinrich von Herzogenberg,

⁶³ Ibid.

⁶⁴ Ibid.

Brahms's friend in his letter to Brahms of February 14, 1894.⁶⁵ The real story of this ballade is unknown, but it is assumed that its character is courtly and related to noble acts. This ballade has two contrasting themes, masculine and feminine, shown by rhythmic and harmonic changes. The form of this piece is also ternary (ABA).

A section has a masculine character with five-bar phrases, which can be divided into three subsections: a b a'. This section is fast with energy. For the texture, the melody is on the top line with both hands playing chords and the left hand playing octaves.

The first part on 'a' subsection is in G minor from bar 1 to 10 (Example 61). The repeated motive in the second phrase is modified; the first motive: E-F#-G goes to F-E-F instead of F-Eb-D and ends differently.

Example 61: The beginning of A section (bars 1-2)⁶⁶



Contrasting 'b' subsection modulates to E-flat major with soft *portato* touch in bars 11-22 (Example 62).

Example 62: The beginning of 'b' subsection (bars 11-13)⁶⁷



⁶⁵ Edwin Evans, *Handbook to the Pianoforte Works of Johannes Brahms over 100 music Examples and tables* (London: William Reeves Bookseller Limited, 1970), 17.

⁶⁶ *Ibid.*, 89.

⁶⁷ *Ibid.*

There are two six-bar phrases in this part. The ascending sequences in the second phrase lead to a' subsection again (bars 23-32). The a' subsection returns in bar 23, which is more dramatic than the first time. The melody starting in bar 27 is different from the beginning. It reaches a surprising G₇ chord in bar 32 with perfect cadence (Example 63). The G₇ chord is the dominant chord of the subdominant and major tonic of g minor.

Example 63: The end of a' subsection (bars 27-32)⁶⁸

A transition to B starting in bars 32. The harmony finally stays in G₇ chord in bars 36-40. In bars 38-40, Brahms used a B in the bass as the common tone of the end of A section and the beginning of B section, which prepares for a modulation to B major (Example 64).

Example 64: Transition to B section (bars 32-40)⁶⁹

⁶⁸ Ibid., 90.

⁶⁹ Ibid.

B section starts from bar 41. The character is feminine and gentle with long legato lines. The key modulates to B major, which is a remote key but has the third relationship with the original key. This section has four eight-bar phrases. The right hand plays a rhythmic pattern of a dotted quarter note and eighth notes together with broken-chord accompaniment in the left hand (Example 65).

Example 65: The beginning of expressive B section (bars 41-44)⁷⁰



In bars 52-56, the section temporarily modulates to D-sharp minor, which is the mediant key of B major. The theme and rhythmic pattern of A section returns in bars 53-56 (Example 66).

Example 66: D-sharp minor section (bars 52-56)⁷¹



A transition from bars 73-76 gradually prepares the return of A section with a *crescendo* from *piano* to *forte* (Example 67).

Example 67: Transition to A section (bars 73-76)⁷²



⁷⁰ Ibid.

⁷¹ Ibid.

⁷² Ibid., 92.

After repeating A section, a codetta is in bars 108-117. The motive from B section appears again in G minor in bars 113-117 (Example 68).

Example 68: Codetta (bars 108-117)⁷³

Six Polish Songs, S.480 by Frederic Chopin and Franz Liszt

Franz Liszt was born in Raiding, Hungary on October 22, 1811. He was a virtuoso pianist, conductor and composer. He was a son of Adam Liszt, who was also a musician under patronage of Prince Nikolaus Esterházy. Liszt started his piano lessons at the age of six and gave his debut concert at the age of nine. In 1821, Liszt moved to Vienna, where he took piano lessons with Carl Czerny and composition lessons with Antonio Salieri. There Liszt met Beethoven, who became his favorite composer. At the age of 12, he moved to Paris and applied for the Paris Conservatory, but Luigi Cherubini, the director of the conservatory rejected him because he was a foreigner. Then, he studied composition with Antoine Reicha and gave a concert tour. Liszt's close friends were Frederic Chopin, Hector Berlioz, Niccolò Paganini, Gioachino Rossini, Victor Hugo and Alphonse de Lamartine.⁷⁴ Liszt introduced George Sand to Chopin. The relationship with Countess d'Agoult lasted about ten

⁷³ Ibid., 93.

⁷⁴ Stewart Gordon, *A History of Keyboard Literature: Music for the Piano and Its Forerunners*. (New York: Wadsworth Group/ Thomson Learning, 1996), 305.

years and they had three children. In 1840, Liszt was in Weimar and started a new relationship with Princess Carolyne von Sayn-Wittengenstein. There he devoted himself to composing. Many of his works were produced at this time, such as keyboard and orchestral works, with full of musical expressiveness and values. In 1859, he moved to Rome. Seven years later, Pope Pius gave him orders. He returned to Weimar in 1870 and became President of the New Hungarian Academy of Music in Budapest in 1875. He died in Bayreuth on July 31, 1886 at the age of 74.

Chopin composed 17 Songs, Op.posth. 74 from 1829 to 1847. Actually, Chopin composed more than 17 songs and played these songs for his friends, but some of them were not notated. His friends: Stephen Witwicki, Adam Mickiewicz, Bogdan Zaleski and Sigismond Krasinski wrote the lyrics.⁷⁵ The titles of the 17 songs are listed as follows:

1. *Mädchens Wunsch (The Maiden's Wish)*
2. *Der Frühling (Spring)*
3. *Trübe Wellen (Troubled Waters)*
4. *Bacchanal (Drinking Song)*
5. *Was ein junges Mädchen liebt (A maiden's love)*
6. *Mir aus den Blicken (Remembrance)*
7. *Der Bote (The Messenger)*
8. *Mein Geliebter (My beloved)*
9. *Eine Melodie (Onward)*
10. *Der Reitersmann vor der Schlacht (Before the Battle)*
11. *Zwei Leichen (United in Death)*
12. *Meine Freuden (My Delight)*
13. *Melancholie (Melancholy)*
14. *Das Ringlein (The Ring)*
15. *Die Heimkehr (The Return Home)*
16. *Lithauisches Lied (Lithunian Song)*
17. *Polens Grabgesang (Poland's Dirge)*

⁷⁵James Huneker, *Chopin: The Man and His Music* (New York: Dover Publications, Inc., 1996), 178.

In *Six Polish Songs*, S.480, Liszt selected and transcribed the following six songs from Chopin's 17 Songs, Op.posth. 74:

1. *Mädchens Wunsch*
2. *Der Frühling*
3. *Das Ringlein*
4. *Bacchanal*
5. *Meine Freuden*
6. *Die Heimkehr*

They were composed from 1847 to 1860, dedicated to Princess Carolyne von Sayn-Wittengenstein. These pieces were published after his death. The length of each of *Six Polish Songs* is between one to five minutes. The total time is about fifteen minutes. The first four songs' lyrics were written by Stephen Witwicki, the others by Adam Mickiewicz.⁷⁶

Mädchens Wunsch (The Maiden's Wish)

Lyrics by S. Witwicki from Op. 74, No. 1

The first piece is *Mädchens Wunsch*, one of the most popular songs of Chopin. The theme is tuneful with waltz-like accompaniment. The text deals with beautiful things surround the maiden. Chopin composed it for voice and piano accompaniment in A major but Liszt transcribed it to make it suitable for solo piano in G major in the form of theme and variations.

In the Chopin's original song, it is in strophic form with two stanzas. It starts with an eight-bar introduction. Each stanza is divided by an interlude and ends with a postlude. The transcription by Liszt includes a theme and three variations. There is a 26-bar introduction, which is divided into two parts. The first part is in bars 1-10, starting with Motive 1 (Example 69).

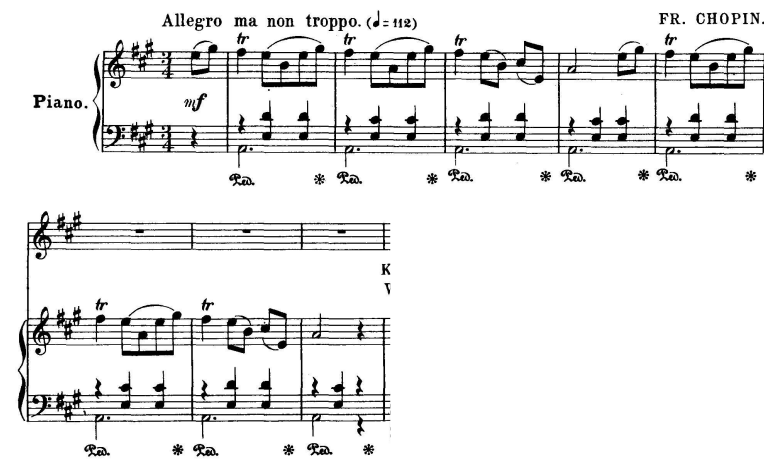
⁷⁶ The Fryderyk Chopin Institute, "First Edition," *Songs [Op. 74]*. http://en.chopin.nifc.pl/chopin/first_editions/detail/id/56. Accessed February 25, 2010.

Example 69: Motive 1 (bar 1)⁷⁷



The second part of the Liszt's introduction in bars 11-26 is similar to the introduction of the original song by Chopin but the phrase with Motive 1 is repeated with different registers (Example 70). Trills are like the maiden singing with love and happiness.

Example 70: Introduction in Chopin's song in A major and Liszt's transcription in G major
Chopin⁷⁸



⁷⁷ Franz Liszt, *Lieder-Bearbeitungen für Klavier zu zwei Händen* Edited by Emil Von Sauer (Leipzig: C.F. Peters), 164.

⁷⁸ Frederic Chopin, *Seventeenth Songs, Op. 74 with German and English Texts, English Version by Dr. Theodore Baker* (New York: G. Schirmer, Inc., New York, 1925), 2-5.

Liszt⁷⁹

25. *Allegro vivace*

f *accelerando*

dim.

sempre Ped.

The accompaniment of the theme in bars 27-47 and the first variation in bars 56-77 is in waltz style (Example 71).

Example 71: Theme (bars 27-30) and the first variation (bars 56-59)⁸⁰

Un poco meno Allegro
Könnst ich als Son - ne mich gen Him - mel he - ben,

dolce espress.

senza Ped.

Variante I
Un poco meno Allegro

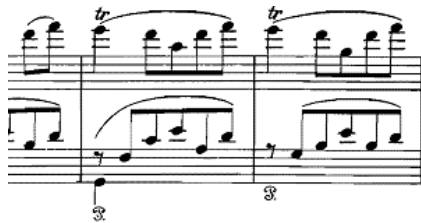
p dolce con grazia

⁷⁹ Liszt, 164.

⁸⁰ *Ibid.*, 165-166.

The two interludes in bars 48-55 and bars 78-89 are the same as the second part of the introduction in bars 11-26. In the second interlude, the accompaniment is in broken chords instead of waltz bass (Example 72). Liszt extended the interlude freely in bars 84-89 (Example 73).

Example 72: The end of the first variation (bars 78-79)⁸¹



Example 73: Extended part (bars 84-89)⁸²



In the second variation, the right hand is written in a flowing chromatic line with triplets (Example 74).

Example 74: The beginning of second variation (bars 90-91)⁸³



By using octaves in the last variation (bars 127-169), the texture becomes richer and thicker (Example 75).

⁸¹ Ibid., 166.

⁸² Ibid., 167.

⁸³ Ibid.

Example 75: The beginning of the last variation (bars 127-130)⁸⁴

Variante III
Piu animato

p non legato

After the climax, a postlude, marked *Vivace*, ends the piece in bars 129-169. The rhythm in the right hand changes to triplets while the left hand plays waltz-style accompaniment in bars 149-159 and changes to broken chords in bars 161-167 (Example 76).

Example 76: Flowing triplets in the right hand with two styles of accompaniment: Waltz style (bars 149-152)⁸⁵

p

Broken chord (bars 161-162)

pp

English version of the lyrics in Chopin's song is quoted below from Schirmer's Library of Musical Classics.

“Were I a sun, so high in Heav’n out-beaming, Only on One should my radiance be streaming; Not upon forest, not upon meadow Would I dispel the shadow:

In to thy window youder brightly gleaming, Only for One all day I’d be beaming!

⁸⁴ Ibid., 168.

⁸⁵ Ibid., 169.

Were I a birding, blithe somely winging, Only for One would I ever be singing! Not for the forest, not for the meadow, Sporting in sun and shadow: Under thy window, thy window swinging, Only for One my song I'd be singing!”⁸⁶

Frühling (In Spring)

Lyrics by S. Witwicki from Op. 74, No. 2

Chopin composed the original song in G minor, sounding gloomy and dark-like autumn instead of spring. Robert Cummings describes the piece in All Music Guide as follows:

“The music actually depicts a lament over the death of a loved one by someone strolling through a valley, reminded by its beauties of the deceased. The repetitive nature of the piece and its gloomy atmosphere impart a touching loneliness to the mood.”⁸⁷

Both of Chopin’s and Liszt’s song structure are in strophic form with three stanzas. Each stanza has four phrases, except the last one which added another two phrases. The first two phrases in each stanza are in G minor and modulate to the relative major (B-flat major) in the next two phrases.

The Liszt transcription begins with a two-bar introduction in the left hand (Example 77).

Example 77: Comparison between Chopin’s song and Liszt’s transcription (bars 1-4)

⁸⁶ Frederic Chopin, *Chopin: Seventeenth Songs, Op. 74 with German and English Texts, English Version by Dr. Theodore Baker* (New York: G. Schirmer, Inc., New York, 1925), 2-5.

⁸⁷ “Chants Polonais (6), transcription for piano (after Chopin Op. 74), S. 480 (LWA193)”, *Reference Answers*. AMG AllMusic Guide to Classical Music, <http://www.answers.com/topic/chants-polonais-6-transcription-for-piano-after-chopin-op-74-s-480-lw-a193>. Accessed December 18, 2009

Chopin⁸⁸

Andantino. (♩. = 69.) FR. CHOPIN.

Voice. *p e semplice*
 Durch die thau - be - streu - ten Wie - sen Bä - che ir - ren,
 Thro' the dew - y val - ley Mur - mur brooks me - an - d'ring,

Piano. *sempre legato*

Liszt⁸⁹

Andantino malinconico Murmelsingt die Quel - le, tau - ig glänzt die

26. *una corda*
legato
un poco pesante *cantando*
Ped. simile

The melody is always the same and is repeated two times, but the texture is different, making this piece more interesting; bars 19-34, written in octaves, become richer (Example 78).

Example 78: The melody in octaves in its second time (bars 19-22)⁹⁰

Wei - de ru - hig, Her - de! Un - term Fel - sen - han - ge

Bars 35-50 are in four-part texture with more colorful harmony, showing gloomy atmosphere and loneliness (Example 79).

⁸⁸ Chopin, 5.

⁸⁹ Liszt, 170.

⁹⁰ Ibid.

Example 79: The melody in four parts in its third time (bars 35-38)⁹¹

und die Trä - nen fal - len, und es singt die Quel - le, u
espress. sempre legato

The most interesting part in this song is in bars 51-58. Liszt used broken chords in the right hand with chromatic harmony and a pedal point in the left hand (Example 80).

Example 80: Elaborate harmony (bars 51-56)⁹²

Sie verschwand in Wol - ken, mei - ne hei - ßen Kla - gen ü - berm Er - den - ta - le
poco a poco riten. e morendo

Finally, the piece ends with Picardy third (Example 81).

Example 81: Ending with Picardy third (bars 57-58)⁹³

bis zu Gott zu tra - gen.
pp

English translation of lyrics is as follows:

⁹¹ Ibid., 171.

⁹² Ibid.

⁹³ Ibid.

*“Thro’ the dewy valley Murmur brooks mean d’ring, Bells a tinkling gaily
Tell where herds are wond’ring; Bright the sun is glowing, Green are wood and
meadow, All around o’er flowing Life is sun and shadow!*

*I alone am lonely, Mourning heavy hearted For the days that only All too
soon departed. Songs of love and gladness To the winds I’m trolling, down my cheek
in sadness Bitter tears are rolling!*

*Cease thy merry singing, Little lark above me, With my song up winging
Bear it, if thou love me, Far beyond my vision, Bear it high and higher, Where, on
heights Elysian, Waits the angel choir! To the dear one bring it,
Who from me was taken; Tell her how I sing it, Weeping and for saken!”⁹⁴*

Das Ringlein (The Little Ring)

Lyrics by S. Witwicki from Op. 74, No. 14

This song is mazurka-like because there are frequent dotted rhythm and irregular accents on the weak beat.⁹⁵ Both of Chopin’s song and Liszt’s transcription are in strophic form with two stanzas in E-flat major. In Chopin’s song, there is an introduction with a four-bar phrase, which re-appears as an interlude and postlude.

The Liszt’s transcription has the same the four-bar introduction as in Chopin’s.

Chopin always used block chords for the accompaniment, but Liszt changed it to broken chords and four-part texture to give the piece more variety (Example 82).

⁹⁴ Chopin, 5-7.

⁹⁵ “Jan Gorbaty”, *Polish Folk Music and Chopin’s Mazurkas*. http://chopinfound.brinkster.net/Atimo_s/news/PolishFolkMusic.pdf. Accessed December 12, 2010.

Example 82: Accompaniment

Chopin (bars 6-9)⁹⁶

Liszt

Block Chords (bars 9-12)⁹⁷

Four-part texture (bars 13-16)⁹⁸

Four-part texture with broken chords (bars 37-38)⁹⁹

The melody in Liszt's transcription sounds wistful with block chords in bars 5-12. Rubato and other tempo indications are added. In bars 41 and 45, two cadenza-like descending passages portray the flashy light from the ring (Example 83).

⁹⁶ Chopin, 38.

⁹⁷ Liszt, 172.

⁹⁸ Ibid.

⁹⁹ Ibid., 173.

Example 83: Cadenza-like passage (bars 41 and 45)¹⁰⁰

The image shows two systems of musical notation. The first system features a vocal line with lyrics 'mit dem vivo Ring, den' and a piano accompaniment. The piano part includes markings 'legato' and 'poco rit. f'. The second system continues the vocal line with lyrics 'mit dem Ring, den' and the piano part with markings 'rall. sf', 'leggiero e veloce', and 'ppp'. Both systems conclude with a repeat sign (*).

In bars 49-52, the Liszt's transcription has additional two bars, different from Chopin's song (Example 84).

Example 84: Added two bars added before a repeat sign¹⁰¹

The image shows a piano accompaniment with a red box highlighting two bars added before a repeat sign. The first part of the score is marked 'pp'.

Liszt added five bars in bars 54-58 to continue to *Bacchanal* (Example 85).

Example 85: The extension before Bacchanal (bars 54-58)¹⁰²

The image shows a piano accompaniment with markings 'poco rall.' and 'a tempo'. The score consists of two staves, treble and bass clef.

¹⁰⁰ Ibid.

¹⁰¹ Ibid.

¹⁰² Ibid.

The lyrics tell the story of a man who noticed that the ring he had given to his past fiancé was still on her finger, despite the fact that she married another man. This story is related to Chopin's experience. When Chopin was 20 years old, he was engaged to his beloved Constantia Gladkowska, however, Chopin left Poland to broaden his view. Constantia left him and got married another; Chopin was sorrowful and disappointed.

English translation of the lyrics in Schirmer Edition is as follows:

1. *“Yet a child wert thou, O maiden, Were our faith we plighted, and my ring, thou little hoyden, Both our hearts united. Sweet thy promise, later spoken, When thy love leave with thee, ‘Twas to keep thy faith unbroken, And the ring I gave thee, ‘Twas to keey thy faith unbroken, And the ring I gave thee!*

2. *When I came to wed thee, darling, Wedding bells rang gaily, But another led thee, darling, To the altar holy. Why doth on thy hand yet linger Of my love the token? True the ring up on thy finger, Yet thy word was broken, True the ring up on thy finger, Yet thy word was broken!”*¹⁰³

Bacchanal (Drinking song, Merrymaking)

Lyrics by S. Witwicki from Op. 74, No. 4

Bacchanal is a joyful piece. The original song by Chopin is in E-flat major, starting with a four-bar introduction sounding like B-flat major. The song has five stanzas; the first stanza (bars 5-16) is followed by an interlude (bars 17-24). Before the second and fourth stanzas, the opening four-bar introduction is restated (Example 86).

¹⁰³ Chopin, 38-39.

Example 86: Form of Chopin's song in E flat major¹⁰⁴

Introduction (bars 1-4)

Vivace (♩. = 63.)

Voice.

Piano.

1. A
1. B♭

The beginning of the first stanza (bars 5-9)

risoluto

risoluto

Auf, ihr Ze - cher,
Boys, be jol - ly,

cresc. - *sf* *p*

füllt die Be - cher, trinkt sie fröh - lich leer! Komm, du Hol - de, schenk' vom Gol - de
Grief is fol - ly, Drink then while you can! Wine is wast - ed If but tast - ed,

cresc. *p*

The beginning of the interlude (bars 17-20)

tr

Liszt transposed the song into C major, starting the piece with the dominant (Example 87).

¹⁰⁴ Chopin, 12.

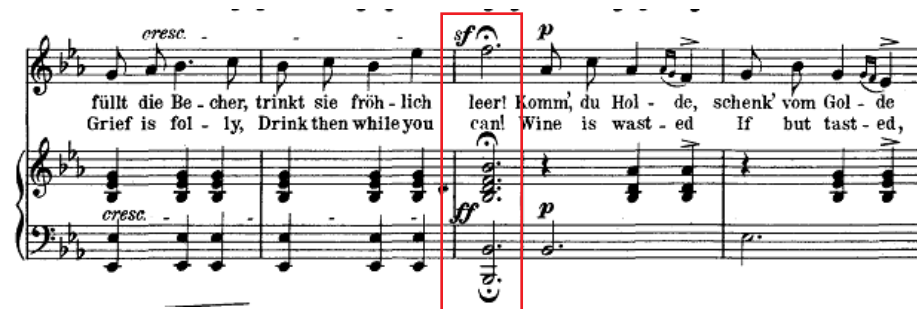
Example 87: Liszt's introduction (bars 1-4)¹⁰⁵



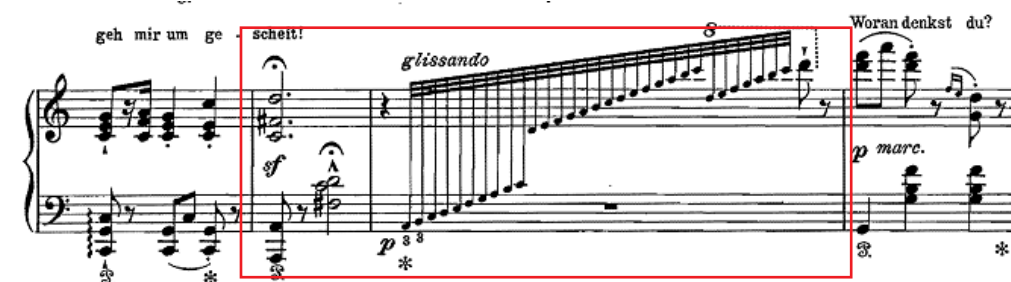
In the main sections, bar 9 and bar 30 are added with glissandi in the Liszt's transcription, bringing this piece more colorful and lively (Example 88).

Example 88: Glissando added in Liszt's transcription (bar 9)

Chopin (bars 6-10)¹⁰⁶



Liszt (bars 7-10)¹⁰⁷



Liszt cut the interlude, four bars of the introduction, and continued to the second stanza (Example 89).

¹⁰⁵ Liszt, 174.

¹⁰⁶ Chopin, 12.

¹⁰⁷ Liszt, 174.

Example 89: Omission of interludeChopin (bars 22-28)¹⁰⁸

Liszt (bars 24-29)¹⁰⁹ 2nd stanza

The interlude after the 2nd stanza is extended freely in bars 39-54 (Example 90).

Example 90: Extension in Liszt's transcription (bars 45-49)¹¹⁰

The melody in the third time is not the same as earlier times. The introduction of bars 1-4 is played in the bass in C major together with the song part in the right hand in bars 55-57 and bars 60-62. In bars 58 and 65, the end of the melody in the phrase becomes E instead of D and the harmony changes from D major chord to F-sharp major seventh (Example 91), and is followed by the melody from *Das*

¹⁰⁸ Chopin, 12.

¹⁰⁹ Liszt, 174.

¹¹⁰ *Ibid.*, 175.

Ringlein with a sudden change of tempo to *Andante* and *Adagio* in bars 69-74 (Example 92).

Example 91: The third stanza (bars 55-59)¹¹¹



Example 92: Melody from *Das Ringlein* (bars 69-74)¹¹²



A coda begins in bar 75. The tempo changes back to *Vivace* to the end (Example 93).

Example 93: Coda in Vivace (bars 75-77)¹¹³



English version of the lyrics of Chopin’s original song is as follows:

1. “Boys, be jolly, Grief is folly, Drink then while you can! Wine is wasted
If but tasted, Drink it like a man! Wine is wasted but tasted, Drink it like a man!”

¹¹¹ Ibid., 176.

¹¹² Ibid.

¹¹³ Ibid.

2. *Pretty maiden, Wine-be-laden, Can you come a miss? For the lasses, Like our glasses, Were design'd to kiss! For the lasses, Like our glasses, Were design'd to kiss!*

3. *With the wine, you darling mine, you Set my blood a flame! With the bliss, love. You be fire must tame! With the bliss, love. You be fire must tame!*

4. *Banish sorrow, Let the morrow Bring as what it may, Small or greater, Soon or later, Cares will pass away; Small or greater, Soon or later, Cares will pass away.*

5. *Then be jolly, Nor in folly Waste of life the charms, Ever drinking Till we sinking In our sweethearts' arms! Ever drinking Till we sinking In our sweethearts' arms!*"¹¹⁴

Meine Freuden (My Delights)

Lyrics A. Mickiewicz from Op. 74, No. 12

Chopin wrote the song in mazurka style fulfilled with a deep feeling of love, which increases intensity through the piece. The meaning of the text is that a man expresses the beauty of his lover and his love to her. Finally, he ends up with kissing her.

Chopin's song starts with an eight-bar introduction while the Liszt's transcription has an extra bar at the end of the introduction (Example 94).

Example 94: The beginning of the introduction (bars 1-4)

Chopin (mazurka style)¹¹⁵



¹¹⁴ Chopin, 12-14.

¹¹⁵ Chopin, 31.

Liszt¹¹⁶



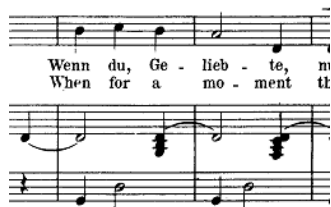
An extra bar in the Liszt's transcription (bar 9)



As subtitled as Nocturne, the Liszt's transcription is smoother and more flowing with the broken-chord accompaniment than the original (Example 95).

Example 95: Accompaniment

Chopin (bars 9-10)¹¹⁷



Liszt (bars 10-11)¹¹⁸



The Liszt's transcription of this song is elaborated with sixteenth and thirty-second notes, triplets, grace notes, trills and octaves, which are more difficult

¹¹⁶ Liszt, 177.

¹¹⁷ Ibid.

¹¹⁸ Ibid.

than the original. In bars 23 and 25, Liszt added *poco ritardando* and *fermatas*, giving phrases more freedom (Example 96).

Example 96: Freedom in the Liszt's transcription

Chopin (bars 21-24)¹¹⁹

wün-sche, du plau-der-test e-wig so hei-ter,
Harkning, and hop-ing that thou mayst per-sev-er, N

Liszt (bar 22-26)¹²⁰

Ich sit-ze müd-er-streit, lau-schend und
lau-schend.

poco rit. pp

pp

In bars 32-40, Liszt rewrote this section in F-sharp minor instead of keeping the same key signature with six flats. A counter melody is played in the tenor of the left hand while trills and grace notes are added to decorate the melody in the right hand. Materials are in wider register, which bring out much more different in intensity and expression (Example 97).

¹¹⁹ Chopin, 31.

¹²⁰ Liszt, 177.

Example 97: Difference in tonality and texture between Chopin and Liszt

Chopin (bars 29-34)¹²¹

als dich nur hö - ren, dich nur hö - ren, hö - ren, als dich nur hö - ren,
But so to hear thee, still to hear thee hear thee, but still to hear thee,

Liszt in F-sharp minor (bars 33-40)¹²²

ich will nur hören, im - mer hö - ren,

In bars 40-43 of the transcription, Chopin's melody of bars 35-36 is modified in two parts in the right hand, which proceeds with a cadenza-like descending passage in sixteenth notes (Example 98).

¹²¹ Chopin, 32.

¹²² Liszt, 178.

Example 98: Modified version in Liszt transcription compared with the original song

Chopin (bars 35-36)¹²³

dich nur hö - ren, hö - ren!
still to hear thee, hear thee!

Liszt (bars 41-44)¹²⁴

più appassionato
tr.
dim. *pp* *rit.*

Then, the passage is followed by the opening eight-bar melody in bars 46-52, same as bars 10-16, and the melody is repeated in octaves and thirds in bars 53-56 (Example 99).

Example 99: Liszt transcription in octaves and thirds

Chopin (bars 45- 50)¹²⁵

hen, wenn dir ent-zückt die Bli-cke fol-gen müs-sen, ach dann!
ing, With fond-er yearn-ing fol-low thee my gaz-es, Ah, then!

¹²³ Chopin, 32.

¹²⁴ Liszt, 178.

¹²⁵ Chopin, 32.

Liszt (bars 53-56)¹²⁶

len, durch ro - te Lip - pen ihr die Zähn - chen blit - zen, ach, wer

Liszt added an answering motive to the motive of Bb–A in Chopin’s bars 51-52 with a new alto line, and repeated the phrase one and two octaves higher in bars 57-62, which is followed by a trill and passage running down from the high F (Example 100) and connecting to another phrase with a sequence in triplets in bars 63-70 (Example 101).

Example 100: Chopin’s song and Liszt’s elaborate version

Chopin (bars 51-56)¹²⁷

ach dann! ach dann! Ge - lieb - - te, ah, then! ah, then! my dar - - ling,

Liszt (Bars 57-62)¹²⁸

wer blie - be, wer blie - - be, wer blie - be kühl dann, 179

¹²⁶ Liszt, 178-179.

¹²⁷ Chopin, 32-33.

¹²⁸ Liszt, 179.

Example 101: Triplets in Liszt's transcription**Chopin (bars 57-58)¹²⁹**

cresc. e sempre più accel.
ach dann, Ge - lieb - te, dann
ah, then, my dar - ling, I

cresc. e sempre più accel.

Liszt (bars 63-64)¹³⁰

accel.
wer ble - be kühl dann

p

Finally, the climactic part in bars 71-86 reaches to express the most passionate feeling of the man kissing his lover (Example 102).

Example 102: The beginning of the climax**Chopin (bars 65-71) with the lyrics in English: Will seal them with kisses¹³¹**

ff
will sie nur küs - sen, nur küs -
ll seal them with kiss - es, with kiss -

rall. poco a poco.

rall. poco a poco.

Liszt (bars 75-80)¹³²

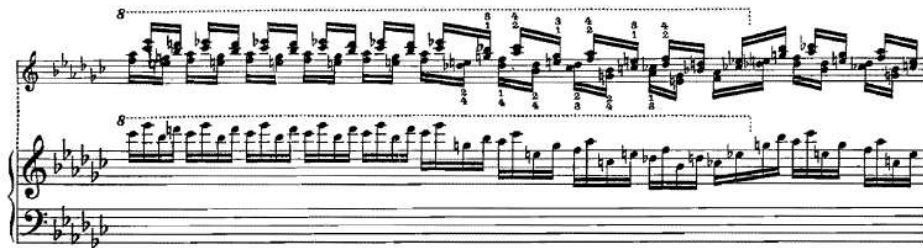
dann muß ich küs - sen u. s.w.

ff con somma passione
marcato

¹²⁹ Chopin, 33.¹³⁰ Liszt, 179.¹³¹ Chopin, 33.¹³² Liszt, 179.

The cadenza-like passage in bar 86 is similar to the end of Chopin's Nocturne in E-flat major, Op. 9 No.2 (Example 103).

Example 103: Cadenza-like passage in bar 86.¹³³



English version of the lyrics is as follows:

*“When for a moment thou dost speak, my darling, ’Tiss like the music of angel voices calling; Mute is my joy that I may be so near thee, Hark’ning, and hoping that thou mayst preserver, Naught else desiring, forever, forever, but so to hear thee, still to hear thee, hear thee, but still to hear thee, still to hear thee, hear thee! But when the love light in thine eye is glowing, And on thy cheek the roses red are blowing, With fonder yearning follow thee my gazes, Ah, then! ah, then! ah then! my darling, ah, then, my darling, I long to draw near thee, Sweet tho’thy lips, I no longer will hear thee, Will seal them with kisses, with kisses, with kisses, with kisses!”*¹³⁴

Die Heimkehr (Homeward)

Lyrics A. Mickiewicz from Op. 74, No. 15

The piece begins with a chromatic scale, expressing anxious feeling. The original text tells the story of a man riding on horseback through the storm expecting to see his lover. Unfortunately, his lover has been dead. The gloomy atmosphere is shown in the music. The original song is in E minor and in strophic form with five stanzas. Liszt transposed it down to C minor, bringing darker color. The eight-bar chromatic scale is used for the introduction and interludes (Example 104).

¹³³ Liszt, 180.

¹³⁴ Chopin. 31-33.

Example 104: The beginning of the introductionChopin's song in E minor (bars 1-2)¹³⁵Liszt's transcription in C minor (bars 1-2)¹³⁶

The main section in bars 9-18 and 33-56 of Liszt's transcription is totally different from Chopin's original melody (Examples 105 and 106).

Example 105: The beginning of the main partChopin (bars 5-8)¹³⁷

Agitato vivo. (♩ = 108)

1. Sturm saust durch des Wäl - des Blu - me, rei - te rasch, Ge - sel - le!

2. Hörst du nicht die Ra - ben kräch - zen, dei - nes Weg's Be - glei - ter?

3. End - lich, end - lich Licht - ter - schim - mer, doch wo bleibt die Dei - ne?

4. Magst du sie auch fest um - schlun - gen hal - ten in den Ar - men;

1. Stran - ger in the storm - swept for - est, Haste thee on, O Ri - der!

2. Hear'st thou not the sul - len ra - vens Fly - ing on be - fore thee?

3. Yon - der, yon - der lights are shin - ing, Why doth she not greet thee?

4. With an ar - dent lov - ers kiss - es Thou may'st seek to charm her,

¹³⁵ Chopin, 40.¹³⁶ Liszt, 181.¹³⁷ Chopin, 40.

Liszt (bars 9-12)¹³⁸

Example 106: The second phrase

Chopin's song (bars 9-12)¹³⁹

rall.

Sprich den Rap - pen, nim - mer säu - me, kommst zu spät zur Stel - le,
 Hörst du nicht im Sturm es äch - zen? Rei - te ra - scher, Rei - ter!
 Liegt und schläft, und schläft auf im - mer wohl im To - dten - schrei - nel
 wird, von dei - ner Gluth durch - drun - gen, nim - mer doch er - war - men!

Well it is thy steed thou spur - rest, Do not dare to loi - ter,
 See'st thou not the lowr - ing heav - ens Dark - ly brood - ing o'er thee?
 In her wind - ing sheet con - fin - ing Doth she wait to meet thee,
 Yet thy ten - der, fond em - brac - es Nev - er more shall warm her!

rall. *cresc.*

Liszt's transcription (bars 13-16)¹⁴⁰

Liszt's bars 19-24 are similar to Chopin's bars 19-23. From bars 37 of the Liszt's transcription, the music becomes different from the first page. The melody of bars 33-36 is played two octaves lower than its beginning (bars 9-12), appearing with chromatic accompaniment in the left hand (Example 107).

¹³⁸ Liszt, 181.

¹³⁹ Chopin, 40.

¹⁴⁰ Liszt, 181.

Example 107: The lower-registered melody in two octaves lower with chromatic accompaniment (bars 33-34)¹⁴¹



The postlude in the Chopin's song and that in the Liszt's transcription are also different; Chopin's postlude has five bars (bars 44-48), while Liszt's has 19 bars (bars 56-74) (Example 108). Both of them end with a Picardy third.

**Example 108: Postlude
Chopin (bars 44-48)¹⁴²**

Liszt (bars 56-74)¹⁴³

¹⁴¹ Ibid., 182.

¹⁴² Chopin, 42.

¹⁴³ Liszt, 183.

English version of lyrics is as follows:

1. *“Stranger in the storm swept forest, Haste thee on, O Rider! Well it is thy steed thou spurrest, Do not dare to loiter, Be thy charger ne’er so weary, Do not dare to*

2. *Hear’st thou not the sullen ravens Flying on before thee? See’st thou not the low’ring heavens Darkly brooding o’er thee? See’st thou not the low’ring heavens Darkly brooding o’er thee?*

3. *Yonder, Yonder lights are shining, Why doth she not greet thee? In her winding sheet confining Doth she wait to meet thee, In her winding sheet confining Doth she wait to meet thee!*

4. *With an ardent lover’s kisses Thou may’st seek to charm her, Yet thee tender, fond embraces Never more shall warm her! Yet thee tender, fond embraces Never more shall warm her!*

5. *And tho’e’en with eyes o’er flowing Thou dost weep for ever, Tears o’erflowing, kisses glowing, Can awake her never! Tears o’erflowing, kisses glowing, Can awake her never!”¹⁴⁴*

¹⁴⁴ Chopin, 40-42.

CHAPTER III

METHODOLOGY OF PRESENTING THE GRADUATE RECITAL

3.1 Performing information

The performer has selected five pieces in different styles in Baroque, Classic and Romantic periods as follows:

- 3.1.1 *Italian Concerto* in F Major, BWV 971 by Johann Sebastian Bach
- 3.1.2 Sonata in C Major, K. 330 by Wolfgang Amadeus Mozart
- 3.1.3 *Intermezzo* in A Major, Op. 118, No. 2 and *Ballade* in G minor, Op. 118, No. 3 by Johannes Brahms
- 3.1.4 Six Polish Songs, S. 480 by Franz Liszt, a transcription of Chopin's Seventeen Songs

3.2 Objectives

- 3.2.1 To study compositions in different periods from Baroque, Classical and Romantic
- 3.2.2 To develop technical skills and musical skills in each style of playing
- 3.2.3 To know all how to organize recital process
- 3.2.4 To perform in public at a high standard

3.3 Instrument

A 9-foot *Fazioli* concert grand piano

3.4 Process of Preparing the Recital Document

- 3.4.1 Choose the repertoire and discuss with the advisor for approval.
- 3.4.2 Find and choose music scores from the library, internet and book stores.
- 3.4.3 Find the thesis form and guideline from
 - Mahidol website (<http://www.grad.mahidol.ac.th>)
 - Master's degree Handbook 2009-2010
- 3.4.4 Prepare information for writing by searching on books, theses, abstracts, program notes, teachers' suggestions, audio recordings, internet, etc.
- 3.4.5 Write document.
- 3.4.6 Review and correct the document before sending it to the advisor and co-advisor.
- 3.4.7 Send document to advisors and edit the document.
- 3.4.8 Talk to the advisors to find suitable oral defense date.
- 3.4.9 Reserve the room for oral defense by contacting the manager for facility, College of Music, Mahidol University.
- 3.4.10 Pass the proposal defense.
- 3.4.11 Finish the document by adding conclusion after the graduate recital.

3.5 Process of Preparing the Graduate Recital

- 3.5.1 Choose the repertoire and discuss with the advisor for approval.
- 3.5.2 Find music scores from the library, internet and book stores.
- 3.5.3 Study the pieces by practicing, reading the related literature, and listening to recordings.
- 3.5.4 Take lessons with private teacher.

- 3.5.5 Contact the office to reserve a room for hearing examination and for the recital with the manager of Music Auditorium (MACM Hall), College of music, Mahidol University.
- 3.5.6 Make program notes.
- 3.5.7 Pass Hearing Exam.
- 3.5.8 Run through with the dress rehearsal.

3.6 Preparation Timeline

Process	2009-2011					
	Oct- Dec	Jan- Mar	Apr- Jun	Jul- Aug	Sep- Dec	Jan- Mar
<i>Italian Concerto</i> in F Major, BWV 971						
<i>I.</i>		→	→			→
<i>II. Andante</i>	→	→				→
<i>III. Presto</i>	→		→			→
Sonata in C Major, K. 330						
<i>Allegro</i>			→	→	→	→
<i>Andante Cantabile</i>			→	→	→	→
<i>Allegretto</i>			→	→	→	→
<i>Intermezzo</i> , Op. 118, No. 2	→		→			→
<i>Ballade</i> in G minor, Op. 118, No. 3			→	→	→	→
Six Polish Songs, S.480						
<i>Mädchens Wunsch</i>	→		→			→
<i>Der Frühling</i>	→		→			→
<i>Das Ringlein</i>	→		→			→
<i>Bacchanal</i>	→		→		→	→
<i>Meine Freuden</i>			→	→	→	→
<i>Die Heimkehr</i>				→	→	→

3.7 Recital Presentation

Program notes will be given to the audiences before the performance begins. The concert program will be divided into two sections with a 10-minute intermission.

The program with the approximated time is as follows.

3.7.1 *Italian Concerto* in F Major, BWV 971 by Johann Sebastian Bach

I.

II. Andante

III. Presto

approx. 13 minutes

3.7.2 *Sonata* in C Major, K. 330 by Wolfgang Amadeus Mozart

I. Allegro

II. Andante Cantabile

III. Allegretto

approx. 18 minutes

Intermission

3.7.3 *Intermezzo* in A Major, Op. 118 No. 2 and *Ballade* in G minor, Op. 118 No. 3 by Johannes Brahms

approx. 10 minutes

3.7.4 Six Polish Songs, S. 480 by Frederic Chopin and Franz Liszt

Mädchens Wunsch

Der Frühling

Das Ringlein

Bacchanal

Meine Freuden

Die Heimkehr

approx. 13 minutes

Total approximate performance duration is 54 minutes without an intermission.

CHAPTER IV

PROGRAM NOTES

4.1 Performer's Biography

Sornsuang Tangsinmonkong started her piano lessons at the age of five with Mrs. Setsuko Kojirapan. Before she became a student of Asst. Prof. Dr. Eri Nakagawa at College of Music, Mahidol University, she had studied piano with Mrs. Sommai Udomrachatawanich and Mrs. Kesorn Jittawait.

Sornsuang was selected to study at Satri Withaya School with her special skill in piano playing. She also successfully passed Performer's Certificate and ATCL in Piano Performance of Trinity College, London in June 2000 and 2001 respectively.

In July 2000, she was invited to participate in the Chopin Festival in Busko, Poland. She had the opportunity to attend the masterclasses conducted by Professor Barbara Hesse-Bukowska. In the following year, she gave her debut concert at the age of 17 at Thai-German Cultural Foundation Auditorium (Goethe Institute). In October 2002, she won the Nocturne Prize in the Sixth Bangkok Chopin Competition (second-age category of ages 15-18).

While studying at Chulalongkorn University, Faculty of Commerce and Accountancy, majoring in Statistics, she was a piano accompanist and the concert leader of the CU Chorus. She passed LTCL in Recital in Solo Piano with distinction of Trinity College, London in December 2004.

4.2 Program Notes

Italian Concerto in F Major, BWV 971

Johann Sebastian Bach

(1685-1750)

I.

II. Andante

III. Presto

Sonata in C Major, K. 330

Wolfgang Amadeus Mozart

(1756-1791)

I. Allegro Moderato

II. Andante Cantabile

III. Allegretto

— Intermission —

Intermezzo in A Major, Op. 118, No. 2

Johannes Brahms

Ballade in G minor, Op. 118, No. 3

(1833-1897)

Six Polish Songs, S. 480

Frederic Chopin-Franz Liszt

(1810-1849) (1811-1886)

Mädchens Wunsch

Der Frühling

Das Ringlein

Bacchanal

Meine Freuden

Die Heimkehr

Italian Concerto in F major, BWV 971 by J. S. Bach

Johann Sebastian Bach, an organist, composer and conductor, was born in Eisenach, Germany, on March 21, 1685, and died on July 28, 1750 due to a stroke. Bach studied keyboard playing with his brother, Johann Christoph and taught composition himself by copying others' works. He got a scholarship for singing and accompanying at Michaelkirche's School in Luneberg. Musicians influenced Bach were Georg Böhm, Jan Adam Reincken and Dieterich Buxtehude. He married Maria Barbara, his cousin in 1707. After his wife died in 1720, Bach married again eight months later with Anna Magdalena.

Bach's *Italian concerto* was influenced by Antonio Vivaldi, who

developed concerto form and style of the Torellian and Corellian model.

Italian Concerto was composed in 1735, which was in the first half of *Clavier-Übung II*, published in Leipzig. Written for a harpsichord, *Italian Concerto* was Bach's only work in concerto form for a single instrument.

The first and third movements are in ritornello form. The indication of *piano* and *forte* suggests the effect of solo and tutti in orchestral concerti. The first movement is in F major. It opens with full chords and has virtuosic figurations for jumping from one register to another. The second movement, *Andante*, in D minor has a singing melodic line in the right hand with basso continuo accompaniment in the left hand, which is based on the Doctrine of Affections. The breathless third movement indicated as *Presto* is written in F major. Playing running passage, voicing between lines, shaping motives and sequences are important things to concern in performing this movement.

Sonata in C Major, K. 330 by W. A. Mozart

Wolfgang Amadeus Mozart was born in Salzburg, Austria on January 27, 1756, and died in Vienna on December 5, 1791 at the age of 35. Mozart performed for the public at the age of five. In 1762, he and his sister Nannerl played for Empress Maria Theresia. In Paris, Mozart played for King Louis XV. Mozart and Nannerl gave concert tours around Europe, London, Vienna and Italy, which were highly successful. The experience from these concert tours developed him to be an international composer. His compositions were written in many genres: symphonies, concertos, piano music, chamber music, sacred music, operas, etc.

Mozart composed 18 piano sonatas. Sonata in C major, K. 330 was believed to be composed in Vienna in 1781. In this year, he was dismissed from his employer, Archbishop Colloredo and became a freelance performer and composer. Its character is lovely and completely at peace with the world, which is contrast to the previous works such as Sonata in A minor, K. 310, which reflected Mozart's sadness of mother's death.

The first movement, *Allegro Moderato*, is in sonata form in C major, which has a bright and cheerful character. Trills, scales and arpeggios are principal elements

to bring out the character of the movement.

The second movement, *Andante Cantabile*, is in ABA form in F major, written in singing style with beautiful melodic line. In the B section, an F-minor theme makes mysterious atmosphere with a pedal tone. The movement ends with a reminiscence of B section in F major.

The third movement, *Allegretto*, is in sonata form in concerto style. It has light-hearted and joyful character. This movement is written with many trills, broken chords and running triplet passages. Many sections imitate solo and orchestral parts. The last three chords of the sonata give a decisive ending.

Intermezzo in A Major, Op. 118 No. 2 and Ballade in G minor, Op. 118 No. 3 by Johannes Brahms

Johannes Brahms, a German composer, conductor and pianist, was born in Hamburg, Germany on May 7, 1833, and died in Vienna on April 3, 1897 due to liver cancer. He started music lessons at the age of five with his father, Johann Jakob Brahms, and started piano lessons at the age of seven with Otto Friedrich Willibald Cossel. After three years, he took theory and composition classes with Eduard Marxen, Cossel's teacher. His first recital was in 1848. Brahms met Robert Schumann by the recommendation of Joseph Joachim in 1853. Brahms and Clara Schumann became close friends. He took a position as conductor in his hometown until 1862. In 1863, he moved to Vienna as a director of Vienna Singakademic. From 1862 to 1868, he gave concert tours in Europe. Brahms focused on composing only until 1872. Many universities offered him honorary doctorate degrees but he declined to receive it except for one from the University of Breslau in 1879.

Brahms preferred using traditional forms. In his late life, he changed composing from large forms to short character pieces.

Intermezzo in A Major, Op. 118, No. 2 and Ballade in G minor, Op. 118, No. 3 are selected from Fantasy Pieces Op. 118, which was completed in 1893 at the age of sixty and dedicated to Clara Schumann. Other pieces in Op. 118 include three more Intermezzi and one Romanze.

Intermezzo, as instrumental music, was developed in the 19th century,

which was either a character piece, or a movement between two others in a larger work. Brahms wrote intermezzi as a character piece with deeply emotional fulfillment, and frequently used it in his late short pieces.

Intermezzo in A Major, Op. 118, No. 2, *Andante teneramente*, is written in ternary form with deep tragic feelings and beautiful melodic lines. In this piece, the three-note motive at the beginning is used through the piece. The A section can be divided into two parts. In the second part, there are inversions of the three-note motive in the right-hand melody. In B section, it modulates to F-sharp minor with three subdivisions. In the first and third parts, the accompaniment in the left hand is broken chords in triplets with the imitation of the right hand on the top voice. The texture is changed to block chords in the second part.

***Ballade* in G Minor, Op. 118, No. 3**

Ballade, as instrumental music in the 19th century, is a single-movement piece, written in narrative style, involving mystery, tragedy or dramatic entity. Ballades usually include contrasting sections.

The *Ballade* in G Minor, Op. 118 No. 3, *Allegro energico*, was named as “Die herrliche Ballade” by Heinrich von Herzogenberg, Brahms’s friend, in his letter of February 14, 1894 to Brahms. The real story of this ballade is unknown, but it is assumed that it related to noble acts. The character is courtly. This piece is written in ternary form with two contrasting themes: masculine A section and feminine B section, shown by rhythmic and harmonic changes.

Six Polish Songs, S. 480 by Frederic Chopin - Franz Liszt

Franz Liszt was born in Raiding, Hungary on October 22, 1811, and died in Bayreuth on July 31, 1886 at the age of 74. He was a virtuoso pianist, conductor and composer. Liszt started his piano lesson at the age of six and gave his debut concert at the age of nine. He took piano lesson with Carl Czerny and composition lessons with Antonio Salieri. Frederic Chopin was one of his close friends. Liszt had the relationship with Countess d’Agoult for about ten years and later with Princess

Carolyne von Sayn-Wittengenstein.

Six Polish Songs, S.480, were composed by Liszt from 1847 to 1860, dedicated to Princess Carolyne von Sayn-Wittengenstein. These pieces were published after his death. Liszt selected and transcribed the following six songs from Chopin's 17 Songs, Op.posth. 74.

1. *Mädchens Wunsch*

2. *Der Frühling*

3. *Das Ringlein*

4. *Bacchanal*

5. *Meine Freuden*

6. *Die Heimkehr*

The first four songs' lyrics were written by Stephen Witwicki, the last two by Adam Mickiewicz.

Mädchens Wunsch (The Maiden's Wish)

Mädchens Wunsch was one of the most popular songs of Chopin. The theme is tuneful with waltz-like accompaniment. The text deals with beautiful things surround the maiden. Trills reflect like the maiden's singing with love and happiness. Liszt transcribed the original song in A major to make it suitable for solo piano in G major in the form of theme and variations.

Der Frühling (In Spring)

This piece is in strophic form with three stanzas. In the Liszt's transcription uses octaves and chromatic harmony as well as a pedal point in the left hand, sounding gloomy and dark like autumn instead of spring. The text deals with a lament by someone strolling through a valley over the death of a loved one, reminding beauties of the deceased. The repetitive nature of the piece and its gloomy atmosphere impart a touching loneliness to the mood.

Das Ringlein (The Little Ring)

The lyrics tell the story of a man who noticed that the ring he had given to his past fiancé was still on her finger, despite the fact that she married another man.

This story is related to Chopin's experience. When Chopin was 20 years old, he was engaged to his beloved Constantia Gladkowska, however, Chopin left Poland to broaden his view. Constantia left him and got married another; Chopin was sorrowful and disappointed. In Liszt's transcription, the running passage imitates the flashy light from the ring. Liszt added five bars at the end to continue to *Bacchanal* without a pause.

Bacchanal (Drinking song, Merrymaking)

Bacchanal is a joyful piece. Chopin's original song is in E-flat major but Liszt's transcription is in C major. Glissandi are added to make this piece more colorful and lively. The melody from *Das Ringlein*, the previous piece, appears again before the end of this piece.

Meine Freuden (My Delights)

In the Liszt's transcription, subtitled as Nocturne, the left hand has broken chords in the accompaniment, which is smoother and more flowing than Chopin's original song's accompaniment in waltz.

This piece is fulfilled with deep feeling of love, increasing intensity through the piece. The meaning of the text is that a man expresses the beauty of his lover and his love to her. At the climax, it ends up with a man kissing his lover.

Die Heimkehr (Homeward)

The original song is in E minor in strophic form with five stanzas. Liszt transposed it down to C minor. The piece begins with a chromatic scale expressing furious feelings. The original text tells the story of a man riding on horseback through the storm expecting to see his lover. Unfortunately, his lover has been dead. The dark atmosphere is shown in the music.

4.3 Date, Time, and Venue of the Performance

Date: March 2, 2011

Time: 1:15 p.m.

Venue: Music Auditorium (MACM Hall), College of Music, Mahidol
University, Nakhon Pathom, Thailand

CHAPTER V

CONCLUSION AND RECOMMENDATIONS

5.1 Conclusion

The task of every musician is to perform with the high standard. In the graduate recital, the student has a chance to perform in public and to research together. Selection of suitable pieces and good preparation of them leads to a successful performance. For choosing repertoire, the various styles and techniques in the program must be concerned in order to make the program interesting. Not only good technique, but also fine musicality will make a professional musician. Knowledge earned from the information related to the pieces including composer's life, background of the piece, literature, and analysis makes the performer understand his/her repertoire well.

This recital was presented in 64 minutes with a 10-minute intermission, and it was open to public. The program was chosen from Baroque, Classic and Romantic periods. On the rehearsal day, there was only *Yamaha* concert grand piano on the stage to try. The other two, *Fazioli* and *Steinway & Sons*, were in the storage room. *Fazioli* was chosen because of its bright sound and its touching which was easy to control, but it was done without hearing the real acoustics on the stage. On the concert day, there was less than 30 minutes to try *Fazioli* on the stage.

The program started with Bach's *Italian Concerto* in F major, which was suitable as the opening piece but the performer felt that it was difficult to control the rhythm. The second piece was Mozart's Sonata in C major, K. 330. This piece could have been more enjoyable and relaxed. After the intermission, the second half started with Brahms' *Intermezzo* in A major, Op. 118, No. 2 and *Ballade* in G minor, Op. 118, No. 3. The performer believed that expressiveness and passion of the piece was brought out well in the *Intermezzo*, and the contrasting characters in different sections were shown clearly in the *Ballade*, but it would have been better if the melodies were brought out more and played with a bigger sound. The last piece was Chopin-Liszt's Six Polish Songs, S. 480. The performer was able to show different characters and

techniques, and the audience seemed to enjoy the piece. This was an interesting piece because it is rarely heard in concerts. It would have been more attractive if the performer used more gesture and projected more brilliant sound.

The overall performance was satisfying. This was the result from the researcher's hard work and good preparation. For higher standard of performance in the future, the comments from the committee were helpful to improve.

5.2 Recommendations

For the future research

- The student should choose the pieces and talk to their advisors to prepare for graduate recital in the first year of the graduate study.
- Regarding the selection of pieces, the variety of style must be considered in order to make the program interesting, and it is important to choose pieces that can be handled well by the student and avoid extremely difficult pieces.
- After the pieces have been approved by the advisors, it is very important that the student should plan to practice and find the information related to the pieces well in advance.

For the performance

- The student should try different pianos to get used to different sounds and touches in order to control the piano better during the actual performance.
- Attending interesting concerts will give the student inspirations and ideas from other pianists.
- If playing a transcription of a song, the performer should know the meaning of the lyrics of the song for better interpretation.
- Before the recital, performing the pieces many times in front of audience will help the student dealing with anxiety.
- To get used to unexpected difficulties during the performance, it is recommended to try to run through the program when just waking up in the morning and when feeling exhausted every day one month before the recital.

- To gain more confidence, it is recommended to try to run through the program at the same time as the concert day one week before the recital.
- The performer should prepare good conditions of the body for the recital by sleeping well, drinking a lot of water and eating healthy food.
- In choosing a concert grand piano for the recital, the style of pieces and the piano touching and tone quality must be taken into consideration.
- It is recommended to have someone to do the following tasks: sound-checking during the rehearsal, making the poster for the recital and taking photos.
- The performer should be at the concert hall to make sure that everything is ready, and solve problems if necessary at least two hours before the recital.
- Before the performance, taking a deep breath will help keeping the performer calm and having better control of oneself.
- It would be better to take more time between pieces and to enjoy one's playing more than usual when performing.

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