

SUMMARY OF DISSERTATION RECITALS

by

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of the requirements for the degree of
Doctor of Musical Arts
(Music: Performance)
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DEDICATION

To my teacher, Christopher Harding
For leading me to the truth and beauty in music

To my husband, Yu-Hui Chen
For your love and everything

ACKNOWLEDGMENTS

I would like to thank my teacher Prof. Harding, who has always been very helpful in my music journey. I also would like to thank my dissertation committee for giving me musical knowledge and inspirations. Finally, I would like to thank my family for endless love and support.

TABLE OF CONTENTS

DEDICATION	ii
ACKNOWLEDGMENTS	iii
LIST OF EXAMPLES	v
ABSTRACT	vi
RECITAL 1	1
Recital 1 Program	1
Recital 1 Program Notes	2
RECITAL 2	8
Recital 2 Program	8
Recital 2 Lecture Script	9
RECITAL 3	17
Recital 3 Program	17
Recital 3 Program Notes	18
BIBLIOGRAPHY	24

LIST OF EXAMPLES

EXAMPLE	PAGE
[Example 1: From Foreign Lands]	13
[Example 2: Curious Story]	14
[Example 3: Pleading Child]	14
[Example 4: An Important Event]	14
[Example 5: Kreisleriana, No.1]	14
[Example 6: Tristan chord]	15
[Example 7: Debussy's version]	15

ABSTRACT

The repertoire for these three recitals was to explore various piano genres from different periods. Each recital features a theme or a general idea. The first recital represented a key of “E” as the main theme, including two Beethoven sonatas (Op. 90 and Op. 109) and Ravel’s “Le Tombeau de Couperin”. The lecture recital was a discussion and performance on Schumann’s “Kinderszenen” and Debussy’s “Children’s Corner”, exploring meanings of childhood to these two composers, and discussing how Schumann and Debussy infused the idea of childhood in their music. The final recital highlighted the wonderful variety of lyrical idioms favored from Romantic period. The program includes standard pieces from Schumann and Chopin, and two small etudes by Earl Wild that based on Gershwin’s songs.

Wednesday, November 21, 2018, 7:00 p.m., Walgreen Drama Center, Stamps Auditorium, The University of Michigan. Ludwig van Beethoven *Sonata Op. 90 in E minor, Sonata Op. 109 in E major*; Maurice Ravel *Le Tombeau de Couperin*.

Sunday, January 27, 2019, 7:00 p.m., School of Music, Theatre & Dance, Britton Recital Hall, The University of Michigan. The Theme of Childhood: Robert Schumann *Kinderszenen*; Claude Debussy *Children’s Corner*.

Sunday, April 21, 2019, 2:00 p.m., School of Music, Theatre & Dance, Britton Recital Hall, The University of Michigan. Robert Schumann *Fantasie in C major, Op. 17*; Frédéric Chopin *Nocturne in D-flat major Op. 27, No. 2*; Frédéric Chopin *Nocturne in B major Op. 62, No. 1*; Frédéric Chopin *Ballade in F minor Op. 52, No. 4*; Earl Wild *Virtuoso Etudes on Gershwin Songs, “Embraceable you”*; Earl Wild *Virtuoso Etudes on Gershwin Songs, “I got rhythm”*.

RECITAL 1 PROGRAM



FIRST DISSERTATION RECITAL

HSIUJUNG HOU, PIANO

*Wednesday, November 21, 2018
Walgreen Drama Center, Stamps Auditorium
7:00 PM*

Sonata no. 27 in E Minor, op. 90 (1814) Ludwig van Beethoven
Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck (1770-1827)
Nicht zu geschwind und sehr singbar vorgetragen

Sonata no. 30 in E Major, op. 109 (1820) Ludwig van Beethoven
Vivace, ma non troppo
Prestissimo
Gesangvoll, mit innigster Empfindung

Intermission

Le tombeau de Couperin (1914-1917) Maurice Ravel
Prélude (1875-1937)
Fugue
Forlane
Rigaudon
Menuet
Toccata

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RECITAL 1 PROGRAM NOTES

Beethoven Sonata Op. 90 in E minor

Composed during the summer of 1814, this sonata is one of Beethoven's shorter sonatas with only two movements. Though it is brief, the sonata expressed huge emotional contrast and complexity. By 1814, Beethoven had started to include tempo indications in German instead of Italian. Perhaps this was because of a strong sense of patriotism that was sweeping Vienna after the defeat of Napoleon. However, Beethoven's actual intent in writing this sonata was unclear. According to one story provided by Anton Schindler, the sonata was dedicated to Count Moritz Lichnowsky to portray the love affair with his second wife. It is said that Beethoven had for a time considered titling this work "struggle between head and heart" and "Conversation with the beloved".

Marked with "*Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck*," the first movement calls for "vivacity and continuous sentiment and expressivity." In this piece, Beethoven shows his fascination of contrasting writing. Examples include powerful chords followed by subdued and introvert material in the beginning of the movement, conversations between high and low registers and alternations between pianissimo and fortissimo throughout the whole movement. Interestingly, these examples are connected with an important motivic idea (G-F#) that is brought out in the first two measures.

After a very definite close at the end of the first movement, the Rondo follows with the same motivic idea but upside down. Marked "*Nicht zu geschwind und sehr singbar vorgetragen*" (Not too fast, and highly songful), this movement shows naïve and tender submissiveness with its lyrical melody, often sounding more typical of Schubert rather than Beethoven. However, the music is not quite as simple as it seems. A warm theme and contrasting episodes alternate in this movement. Beethoven follows the Sonata-Rondo form, making the C section in e minor as a contrasting development. When the warm theme returns in the last time, the main melody appears in the left hand that is accompanied by the flowing right hand. After the last entrance of main theme, the coda frees from the limits of the form and ends peacefully.

Beethoven Sonata Op. 109 in E major

"I think what's fascinating about these pieces, is their extraordinary diversity of surface, and immense range, emotionally, musically, in every way, and also the fact that almost as a natural result of this, consequently, the formal ideas have to be that much more powerful."

- Richard Goode

The last three sonatas from Beethoven are perhaps the most remarkable masterpieces ever written. Sonata Op. 109, is the third of his late piano sonatas (Opus 101-111), composed between 1820–1822. These three sonatas show a totally different style of Beethoven from his early period. This different style included a wider range of emotions and registers, contemplative and meditative qualities, increased interest in

counterpoint, and the use of fugue. Beethoven's pace of composition slowed down by the time he composed this sonata, perhaps this is because of his deafness and frustrations in life.

The first two movements are short, in a sense they are preludes to the variations in the third movement, which is the main point of the piece. The first movement, though marked as "Vivace ma non troppo", alternates between two contrasting tempo. It starts with a serene, almost angelic quality for few measures, then is suddenly interrupted by the second theme with huge dynamic contrasts. This first movement contains a sense of improvisation with several arpeggios sweeping through octaves. Built with the main theme, the development contains a melody weaving through voices with inverted accompanying octaves, and accumulates all of the energy until a "temper outburst" that leads us back to the recapitulation. The rest of the movement remains the same as we heard in the exposition, ending with an angelic and intimate coda. The stormy second movement (E minor) follows immediately in extreme brevity. With its intricate texture, this movement produces tension and energy as it progresses. Following a brief development, the recapitulation leads to a short coda, and the movement ends with determined chords.

The last movement in E major consists of a theme and six variations. Beethoven opens with serene, introverted atmosphere with its meditative theme. Although simple, the melody is full of expression. It is warm but melancholy,

beautiful but resigned. Each of the variations has different emotions and structures: an angelic and sincere first variation, a tender second variation that alternates with two contrasting motives, a jumpy, energetic third variation that is full of unstopping sixteenth notes, a lyrical fourth variation evoking anxiety and pain with its endless flowing notes in the second half, and a determined, heavy fugue in the fifth variation. What is remarkable about this movement is the last variation, which leads by rhythmic acceleration in the middle voice, starting from quarter notes, eighth notes, triplets, sixteenth notes, and finally it ascending to the insane trills. As the progression goes, the variation suggests increasing struggle and conflicts in life. Finally, when the theme returns, a peaceful resolution reveals the feeling of resignation that is free from fear and despair.

Ravel Le Tombeau de Couperin

Ravel's original intent in writing this piece was not to imitate the French Baroque composer François Couperin, but rather to pay tribute to the tradition of French Baroque music. In this remarkable piece, Ravel included elements of Baroque style without sacrificing his own unique style. On the other hand, the word "Tombeau" in the title not only suggests "Tomb" or "burial place", but also had a deeper personal significance for Ravel. This piece was written in 1914-1917, and each movement of the suite was dedicated to one of Ravel's friend who died in World War I. Thus, as a memorial to his friends, there are moments of lightness and humor in the music, but there are also moments of sadness and melancholy in this extraordinary work.

The prelude is dedicated to Lieutenant Jacques Charlot, who worked for Ravel's publisher Durand. It is based on continuous triplet figurations that create a whirlpool of sound with some crispy trills in the melody. This kind of triplet figuration also appears in the following Fugue, which is dedicated to Lieutenant Jean Cruppi. Unlike the prelude, the fugue is noble, memorial and serene. In this fugue, although it sounds simple, the movement is in strict polyphony structure and demands performer's high concentration on the piece. The loneliness and calmness that Ravel evokes in this fugue makes the music precious and unique. The third movement, Forlane, is dedicated to Lieutenant Gabriel Deluc, who was a Basque painter born in Saint-Jean-de-Luz in 1883. The Forlane is a traditional Italian folk dance and is often in Rondo form. Many luxury dissonances can be found in this movement, creating a sense of jarring but charming atmosphere in the music.

Unlike the previous three movements, the Rigoudon is rather energetic and exciting. It is dedicated to the brothers Pierre and Pascal Gaudin, who immediately joined the army in World War I and were killed on the first day of their arrival at the front. The movement is in ternary form (ABA), starting with a determined figuration which defines the character of the entire piece. The middle section is narrative, and soon leads us back to the main section. The Menuet, is perhaps the most beautiful but melancholy movement in the Suite. It is dedicated to Jean Dreyfus, whose stepmother (Madame Fernand Dreyfus) was very close to Ravel. This movement, despite its obviously peaceful simplicity, discovers a mournful and anguished feeling. The final

movement, Toccata, is exclusively challenging for the performer due to its unstopped repeated notes. It is dedicated to Captain Joseph de Marliave, an admirer of Faure and husband of Marguerite Long. The percussive, obsessively recurring figurations dominate most of the movement, and later develop into technical hammering chords, ending the piece heroically.

RECITAL 2 PROGRAM



[FIRST] DISSERTATION RECITAL

HSIUJUNG HOU, PIANO

*Sunday, January 27, 2019
Moore Building, Britton Recital Hall
7:30 PM*

Kinderszenen, op. 15 (1838)

Von fremden Ländern und Menschen
Kuriose Geschichte
Hasche-Mann
Bittendes Kind
Glückes genug
Wichtige Begebenheit
Träumerei
Am Kamin
Ritter vom Steckenpferd
Fast zu ernst
Fürchtenmachen
Kind im Einschlummern
Der Dichter spricht

Robert Schumann
(1810-1856)

Intermission

Children's Corner (1908)

Doctor Gradus ad Parnassum
Jimbo's Lullaby
Serenade of the Doll
The Snow is Dancing
The Little Shepherd
Golliwogg's Cakewalk

Claude Debussy
(1862-1918)

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RECITAL 2 LECTURE SCRIPT

THEME OF CHILDHOOD

This lecture recital presents the theme of childhood by talking about two pieces, Schumann's *Kinderszenen* and Debussy's *Children's Corner*, discussing why the idea of childhood is important to these two composers, and how they capture the idea of childhood in their music.

Schumann's childhood was happy and quite comfortable. His father, who Schumann admired and loved throughout his life, was an industrious publisher and bookseller. His father received a good education and showed an interest in literature and poetry in his early years. Because of his father, Schumann got to know poetry and literature when he was young, and developed talent in literature as well as in music. During his childhood, his father played an important role by watching the development of Schumann with great care. On the other side, Schumann was brought up largely by two women because his father was occupied with business. His mother and Eleonore Ruppert, who was a good friend of the whole Schumann family, devoted themselves with passionate tenderness to the young Schumann. All of those things made Schumann's childhood loving and memorable. During his moments of suffering and sorrow, he seemed to always recall his happy childhood, and that might be one of the things that stimulated him to compose many pieces that relate to childhood and youth.

Kinderszenen was composed in 1838 and inspired by Clara Schumann. According to a letter from Robert to Clara, he mentioned that Clara often expressed that he seemed like a child to her. During that time, he had composed 30 little pieces, from which he selected twelve to bundle together into “*Kinderszenen*”. Although the title relates to childhood, it was not written for children to play but for adults to recollect their childhood. In addition, the title for each movement wasn’t added before Schumann composed them, but instead, he added these titles after composing them, as further guide to their interpretation. Although there was no dedicatee, Schumann, in his heart, wrote these pieces for Clara.

As for Debussy, the birth of his daughter really changed Debussy’s life. He wasn’t a really affectionate man before, but his daughter made him experience an unexpected love and warmth. Because of the joy and happiness from his daughter, he became inspired to compose *Children’s Corner* for Claude-Emma, whom he called “ChouChou”. This piece is to both entertain her and to explore Debussy’s love and tenderness in the music. There are six movements in this suite and each movement has an English title because ChouChou was raised with an English nanny.

We know that childhood means something to Schumann and Debussy, but how do these two composers represent childhood in their music? What aspects or characteristics of childhood are brought out in the music? In order to answer this question, it is important to look at structure first. The *Kinderszenen* was composed in

13 little pieces, in which each one has its own title. These titles don't really refer to a certain event or story, but they are imaginative suggestions that Schumann wants us to feel in the music. As for the Children's corner, there are six movements in this suite. Each one has its own English title.

What these two composers did similarly when depicting childhood is the simplicity they achieve in music. Each movement in these two suites is quite "simple" in terms of structure, the use of harmony and other elements. For example, in Schumann's *Kinderszenen*, almost every movement is Ternary form. This provides the music a clear contour that is easy enough to be understood. And this may relate to children because the way that a child sees the world is always simple and innocent. Also these short pieces can be regarded as small character pieces, which is usually in Ternary form as well, with the central B section contrasting to the outer two A sections. As for the *Children's Corner*, although there is no specific form that Debussy followed, the sections are always clear and you can immediately understand them when you listen to the music. In addition, the harmonic progress in *Kinderszenen* is mostly very basic, which is mostly based on Tonic, subdominant and dominant. Less modulation appears here compared to other, larger pieces by Schumann, where he likes to explore more interesting harmonies or keys when developing the music.

In *Children's Corner*, it is more difficult to define the harmonic progression because Debussy doesn't like to follow traditional, functional harmonies. However, the first

piece in the suite is a striking example of Debussy's ability to extend tonal harmony without abandoning it. The use of dominant-tonic relationships can be found in this piece. For example, near the end of the piece we have the opening motive underneath a G pedal thus initially creating a I 64 chord (see Figure 4). The I 64 suspension indicates a dominant harmony and suggests that the piece is perhaps based in tonal harmony at a deeper, structural level—the return, or recapitulation, of the opening material does not re-establish the tonic in the way we would expect, but is a richer, more emotionally powerful pull towards the tonic.

In addition, materials in each movement are quite simple and unvaried. *Doctor Gradus ad Parnassum* is based throughout on a continuous sixteenth note pattern introduced in the beginning. Even in the midway of the piece, Debussy uses same thematic motive for its seemingly endlessness. This motive occurs in both B-flat major and A-flat major in a rhythmic augmentation in which the values have been doubled in time.

Schumann and Debussy represent childhood in such a similar way that the structure in the music is clear, the materials and harmonic progression are simple. However, the two composers still possess their own personalities and characteristics when they composed their pieces, in which one can differentiate their composition right away. For instance, since Schumann is known for his cyclic organization in his larger pieces, he likes to use a motivic idea to unify the whole suite, in which small pieces are

organized as a unified whole compositional structure like the *Davidsbündler*, *Carnaval*, and *Kreisleriana*. Likewise, there is a motivic interconnection in the *Kinderszenen* that is a good example of Schumann's compositional process at this period. As for Debussy, he infuses lots of humor in this suite in order to express his love and tenderness for his daughter, and one can find a distinctive wittiness in the piece.

In *Kinderszenen*, the most important motivic interrelationship appears in the opening phrase of No. 1 (Ex.1), providing a recurring thematic link for nearly all the following pieces (Ex.2,3&4). What is more interesting is that these four descending notes also appear a lot in Schumann's music, as a symbol of Clara Schumann. The most obvious example of this appears in *Kreisleriana*, where Schumann indicates the piece is "thinking about Clara" (the half-step gesture, A-B flat-A), and the four descending notes representing Clara herself (Ex.5).

<Example 1> From Foreign Lands



<Example 2> Curious Story

Musical score for 'Curious Story' in 2/4 time, marked *mf* and tempo $\text{♩} = 112$. The score features a treble and bass staff with various fingerings and articulations. Fingerings are indicated by numbers 1-5 above notes. Some notes are circled. The bass staff includes a '3' under a triplet of notes.

<Example 3> Pleading Child

Musical score for 'Pleading Child' in 2/4 time, marked *p* and *pp*. The score features a treble and bass staff with various fingerings and articulations. Fingerings are indicated by numbers 1-5 above notes. Some notes are circled. The bass staff includes a '3' under a triplet of notes.

<Example 4> An Important Event

Musical score for 'An Important Event' in 2/4 time, marked *f* and *mf*. The score features a treble and bass staff with various fingerings and articulations. Fingerings are indicated by numbers 1-5 above notes. Some notes are circled. The bass staff includes a '4' under a note.

<Example 5> Kreisleriana No.1

Musical score for 'Kreisleriana No.1' in 2/4 time, marked *ff*. The score features a treble and bass staff with various fingerings and articulations. Fingerings are indicated by numbers 1-5 above notes. Some notes are circled. The bass staff includes a '4' under a note.

Children's Corner isn't for children to play either, nor is it exclusively about them: it incorporates both the experience of being young and of watching a child grow up. It is a gift of love and joy from Debussy. Because of his daughter, he experienced a tremendous joy and happiness that he had never encountered before, in which he also experienced the tenderness of love. Thus, the specific childhood here is the childhood of his daughter, which means joy and love to him. That's why Debussy imbues humorous and witty moments in the movement. It's a blessing to ChouChou that he hopes his daughter could grow up with this joy.

Compared to Debussy, what childhood means to Schumann might be a little more complicated. His compositions for and about children are examples of his inner reflections of his personal life. Since he had a loving childhood when he was a kid, among his moments of suffering and sorrow, he seemed to always recall his loving childhood. One of the reasons might be because of his overall fascination with childhood, which binds together many aspects of his life (his own youth, children, literature, education). But more importantly, he recognized himself after all as still a child at heart. Thus the *Kinderszenen* is not just about a suite that depicts a child's life from an adult's eyes, it is a piece that allows Schumann to look back to his early life, to speak about childhood, his memories, and his hopes as he thinks of Clara. And I believe that's why Schumann ends the cycle with the "Der Dichter spricht", because it's so introspective and so personal, a final reflection of the adult Schumann after reliving the experience of the child Schumann.

RECITAL 3 PROGRAM



THIRD DISSERTATION RECITAL

HSIUJUNG HOU, PIANO

Sunday, April 21, 2019
Moore Building, Britton Recital Hall
2:00 PM

Fantasy in C Major, op. 17 (1836) Robert Schumann
Durchaus fantastisch und leidenschaftlich vorzutragen; Im Legenden-Ton (1810–1856)
Mäßig. Durchaus energisch
Langsam getragen. Durchweg leise zu halten.

Intermission

Nocturne in D-flat Major, op. 27, no. 2 (1836) Frédéric Chopin
Nocturne in B Major, op. 62, no. 1 (1845–1846) (1810–1849)

Ballade in F Minor, op. 52, no. 4 (1842) Frédéric Chopin

Virsuoto Etudes on Gershwin Songs (1929) Earl Wild
IV. Embraceable you (1915–2010)
I. I got rhythm

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RECITAL 3 PROGRAM NOTES

Schumann Fantasie in C major, Op. 17

Written in 1836, Schumann's great Fantasy was dedicated to Franz Liszt, who in turn dedicated his B minor Sonata to Schumann. Schumann originally intended this piece to be published as a "Sonata for Beethoven", entitled "Ruins, Trophies, Palms. Grand Sonata". However, he eventually abandoned this plan, and published it as *Fantasie* in 1839. The Fantasy is in three movements, and within this piece, one can see a combination of passion, love, delicacy, and virtuosity- producing a highly romantic and fascinating work. According to a letter written to Clara Wieck in 1838, Schumann himself called this piece "The most impassioned music I have ever written". Indeed, the whole piece symbolizes a reference to Clara Schumann.

The first movement is marked *Durchaus fantastisch und leidenschaftlich vorzutragen* (To perform fantastically and passionately). Although titled "Fantasy", it differs from the typical improvisational, single movement cast of fantasia form. The first movement is actually closer to a sonata, and in fact, it can be described as using a modified sonata-allegro form. The middle section, marked *Im Legendentone* (In the style of legend,) serves as a development section in C minor, creating a sense of melancholy and suffering. Since this piece is a reference to Schumann's fiancée Clara Wieck, the most famous "secret tone" referring to Clara is Schumann's quotation from Beethoven's song cycle *An die Ferne Geliebte* (To the distant beloved). The

words of Beethoven's setting "Accept, then, these melodies that I sang to you, my love", implies Schumann's ardent love for Clara. The shorten recapitulation begins in the "wrong key" of E-flat major and ends peacefully.

The second movement is a march, containing some of the most difficult technical passages that Schumann had composed. It is in rondo form and driven by relentless dotted rhythms throughout most of the movement. The *Finale*, marked *Langsam getragen. Durchweg leise zu halten* (Slowly solemn. Consistently quiet) is expressive and extraordinary. Schumann used sequences to modulate through C, F, D, G, A-flat, D-flat major, which sounds improvised throughout the movement. When the music finally gets back to the C major brilliantly, it brings the last fervent emotion before sinking to rest in a tranquil and peaceful ending.

Chopin Nocturne in D flat major, Op. 27, No. 2
Chopin Nocturne in B major, Op.62, No.1

When talking about "Nocturnes", Chopin's Nocturnes have always been the first thing that comes to our mind. Their uniquely delicate, seductive sonorities and lyrical style touched the listeners' heart and soul. Although today, Chopin nocturnes are the most well known, it was John Field, an Irish-born composer, who was the pioneer of the genre of the piano nocturne. In a preface to an 1859 edition of John Field's collected nocturnes, Franz Liszt compared Field's nocturnes with Chopin's, writing "[Chopin's] flight is loftier, though his wing be more wounded; and his very suaveness grows

heartrending, so thinly does it veil his despairing anguish... Their closer kinship of sorrow than those of Field renders them the more strongly marked; their poetry is more sombre and fascinating...”.

The Nocturne Op.27 no.2 was composed in 1836, marked as *Lento Sostenuto*. The extraordinary *bel canto* elaborations of its melody in this piece show the influence from Italian opera at that time. By the end of 1837, Chopin experienced failed close relationship with the Polish singer Konstancja Gładkowska and unfulfilled love with Maria Wodzińska. Perhaps this nocturne is a kind of reverie about one of these relationships. The music expresses complicated emotions including passion, restraint, loneliness, homesickness, or yearning for a special someone or something.

Chopin's Nocturnes Op. 62 were published in 1846 and dedicated to Mdlle. R. de Konneritz. One of his last works, the Nocturne in B major opens with an arpeggio in a secondary dominant, which finally introduces to the main theme. The beautiful main theme in B major emerges gently and smoothly, but it soon turns into a more dramatic and expressive declamation. Chopin then leads us to the B section of this ternary-formed nocturne. The middle section is in A-flat major which is slightly more serious and disturbed with an unease triggered by the play of syncopation of the left hand chords. How Chopin brings back the main section of the Nocturne is very clever. He pivots through the note D#/E-flat, embellishes the melody by many trills, and secretly brings back the beautiful touching main theme.

Chopin Ballade No.4 in F minor

The origin of the ballade genre is quite complicated. Traditionally, a Ballade is a folk song that tells a story, which usually is set with music. It also means, “to dance” from the French “Ballada”. Although ballades have individual characteristics that differ from region to region, it is usually self-contained and has a narrative style that tells story. Chopin was the first person who used the “Ballade” as a title on piano music, which later on influenced composers like Brahms and Grieg. Although the ballade relates to certain tales, Chopin didn’t include any specific story in his music, keeping secret the exact inspiration of particular works.

Chopin composed four ballades in his life between 1831 and 1842. These ballades are all in single movement, considered to be some of the most challenging pieces in the standard piano repertoire. This F minor ballade, dedicated to Baroness Nathalie de Rothschild and composed in 1842, opens with a gentle melody, which provides a dominant harmony introduction of the main theme. The f minor theme reveals a quality of loneliness and isolation. Chopin repeats this theme several times but not exactly. The first time the theme reflects a simple but melancholy melody, and then Chopin alters the phrasing and the elaboration of the melody in subtle, expressive ways. The next appearance is more passionate and agitated. Chopin used an ornamental countermelody to make the theme sound troubled and complicated. As the music progresses, Chopin cleverly transforms theme and materials with subtle decoration and harmonic shifts, he also intermixes the theme with new elements.

Earl Wild Virtuoso Etudes on Gershwin Songs

Earl Wild was born in 1915-2010. He was an American concert pianist and composer, known for his transcriptions of jazz and classical music. Wild composed numerous virtuoso solo piano transcriptions such as 14 pieces by Rachmaninoff, and works on themes by Gershwin. The Seven Virtuoso Études on Popular Songs are based on Gershwin songs such as "The Man I Love", "Fascinating Rhythm" and "I Got Rhythm".

“Embraceable you” was published in 1930 and included in the Broadway musical *Girl Crazy*. The restless sixteenth notes underneath the beautiful melody keep the flowing atmosphere in this piece, which requires a good control of voicing from the performer.

*Embrace me, my sweet embraceable you
Embrace me, you irreplaceable you
Just one look at you
My heart grew tipsy in me
You and you alone
Bring out the gypsy in me
I love all the many charms about you
Above all, I want these arms about you
Don't be a naughty baby
Come to papa, come to papa do
My sweet embraceable you
I love all the many charms about you
Above all, I want my arms about you
So don't you be, a naughty baby
Come to papa do
My sweet embraceable you*

“I got rhythm” is even more virtuosic. Earl Wild interweaved the main melody with relentless running notes and juicy jazzy harmonies. This etude is to be played fast and precise.

*I got rhythm, I got music, I got my man
Who could ask for anything more
I've got daisies in green pastures
I've got my man
Who could ask for anything more
Old man trouble I don't mind him
You won't find him 'round my door
I've got starlight
I've got sweet dreams
I've got my man
Who could ask for anything more*

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