

A MASTER'S RECITAL IN PIANO

A Recital Abstract
Submitted
in Partial Fulfillment
of the Requirements for the Degree
Master of Music in Piano Performance

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This Recital Abstract by: Elena Lyalina

Entitled: A MASTER'S RECITAL IN PIANO

has been approved as meeting the thesis requirement for the

Degree of Master of Music in Piano Performance

Date

Dmitri Vorobiev, Chair, Thesis Committee

Date

Sean Botkin, Thesis Committee Member

Date

Theresa C. Camilli, Thesis Committee Member

Date

Dr. Michael J. Licari, Dean, Graduate College

This Recital by: Elena Lyalina

Entitled: A MASTER'S RECITAL IN PIANO

Date of Recital: October 2, 2013

has been approved as meeting the recital requirements for the
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ABSTRACT

On the October 2nd of 2013, Elena Lyalina presented a recital in completion of her Master's degree in Piano Performance. The recital was held at 8 p.m. in Davis Hall at the University of Northern Iowa School Of Music. Pieces on the program included: Sonatas in D Minor, K. 1 and D Major, K. 214 by Domenico Scarlatti, Sonata in E-flat Major Hob. XVI: 52 by Joseph Haydn, *Estampes* by Claude Debussy and *Kreisleriana*, op. 16 by Robert Schumann.

Two Sonatas in D minor, K. 1, L. 366 and D-major, K. 214, L. 16

by Domenico Scarlatti (1685-1757)

Domenico Scarlatti is a contemporary of G. F. Handel and J.S. Bach and represents the keyboard sonata in *style galant*. He belongs to the group of composers, such as Bach, Chopin, and Liszt, who regularly advanced the technique of their instrument. His keyboard compositions are distinguished by utilizing the entire register of the instrument, and they require not only advanced finger technique, but also the use of active movement from the arm. The obvious evidence of this arm movement technique is constant use of hands-crossing, wide leaps, consecutive moving thirds, sixths and octaves. These elements are employed more often by Scarlatti in comparison with his contemporaries.¹

¹ Philip G. Downs, "Music for Private Performance," in *Classical Music: The Era of Haydn, Mozart, and Beethoven* (New York: W.W. Norton & Company, 1992), 49, 51.

Scarlatti's sonatas for harpsichord number around five hundred and fifty-five. The first publication of these compositions appeared in 1738 as a collection of thirty sonatas named *Essercizi*. In the preface the composer emphasized the goal of his works: "Whether you are an amateur or a professional, do not expect to find profound learning in these compositions, but rather, ingenious jesting with the art in order to train you towards your freedom of the harpsichord."² As a result, this approach to his keyboard compositions represented *style galant* and required from the performer not only virtuoso velocity and facility, but also good taste. Moreover, Canadian researcher, Philip G. Downs, emphasizes the fact that Scarlatti did not compose for the amateur audience and for a wide publication, resulting in producing music unmatched in its individuality. Thus, the performer needs to show the sophisticated and refined approach to the texture of the sonatas. All of Scarlatti's sonatas were catalogued by two authoritative researchers – Italian musicologist, Alessandro Longo, and American musician, Ralph Kirkpatrick. Longo organized them into suites and Kirkpatrick, on the other hand, organized the numbering of Scarlatti's output in chronological order.³

The two Sonatas in D minor, K. 1 and D major, K. 214 were composed in different periods of his life. However, both of them are single movement compositions written in binary form. This binary form design was the most preferred by Scarlatti for his sonatas and consists of two sections. The first section typically introduces thematic material and modulates into a dominant key (if a sonata is in a major key) or a relative

² Downs P.G., 51.

³ Ibid., 49; Dean W. Sutcliffe, *The Keyboard Sonatas of Domenico Scarlatti and Eighteenth-Century Musical Style* (Cambridge, UK: Cambridge University Press, 2003), 43.

major (if sonata is in a minor key). The second half modulates into various keys often using sequences. The return of the tonic appears in the latter half of the second section through a reprise of the thematic material heard in the beginning of the opening section.⁴

Sonata in D minor is the first sonata in a set of *Essercizi*. It represents a light, two voice texture for most of the work. Running sixteenth notes, alternating small and large intervals and a hint of a polyphonic writing create quite a breathtaking atmosphere. The D major sonata, composed in the middle period, is more expanded in size. It is heavily ornamented, has repeated phrases and arpeggio leaps. The use of echo effect in repeated phrases helps to establish contrasts which cause the sense of unity in multiplicity. The D major sonata is the example of Scarlatti's mature style. When comparing the two sonatas it is obvious to see the change from a relatively static and contemplative atmosphere of D minor Sonata to an increasingly dynamic conception of his D major composition.

Furthermore, it is important to mention the influence of Spain in Scarlatti's output. It is especially recognizable in the second composition. For example, the sound of dissonances in chords resembles the castanets and Spanish guitar or lute. Moreover, consistently repeated mordents in both hands and opening of *staccato* arpeggio evokes the Spanish music.⁵

⁴ Ralph Kirkpatrick, *Domenico Scarlatti* (Princeton: Princeton University Press, 1983), 141.

⁵ *Ibid.*, 205-6.

Sonata E-flat major, Hob. XVI: 52

by Joseph Haydn (1732-1809)

Sonata in E-flat major, Hob. XVI: 52 was composed during Haydn's second London journey in 1794-95. This period was characterized by intensive compositional activity: Haydn composed three solo keyboard sonatas Hob. XVI: 50-52, about fifteen keyboard trios Hob. XV: 18-29, 31 & 32 and vocal compositions with obbligato keyboard parts. Moreover, the composer had an opportunity to become familiar with many virtuoso keyboardists in England such as Muzio Clementi, Johann Ladislaus Dussek, Adalbert Gyrowetz, Johann Nepomuk Hummel, and Therese Jansen Bartolozzi.⁶

Sonata in E-flat, Hob. XVI: 52 or *Grande Sonata* was written and dedicated to Therese Jansen Bartolozzi, London pianist and outstanding pupil of Muzio Clementi. Haydn composed many keyboard works for her such as solo keyboard sonatas Hob. XVI: 50 and 52, trios Hob. XV: 27-29, and the "Dream Sonata" Hob. XV: 31/2. Therese Jansen was a successful pianist in a row of such distinguished pianists as John Field and Johann Cramer. Among the compositions, which were dedicated to her, there were Clementi's Piano Trios, op. 33 and Dussek's *opere* 13 and 43.⁷

However, there is a fact that another publication of this sonata in 1798 in Artaria edition in Vienna has a different dedication on the title. It was dedicated to Viennese pianist Magdalene von Kurzbock, who was also a virtuoso of her time with a powerful manner of playing that represented the full orchestra sound and reflected the idea of the title,

⁶ Peter A. Brown, *Joseph Haydn's Keyboard Music: Sources and Style* (Bloomington: Indiana University Press, 1986), 7, 8, 50.

⁷ *Ibid.*, 50.

Grande Sonata. The controversy is that the sonata with dedication to Therese Jansen Bartolozzi was published in London approximately in 1800.⁸ Perhaps the use of two different dedications in different publications in different countries was a part of commercial solution for Haydn.

The appearance of the new generation of keyboard instruments such as *fortepiano* influenced Haydn's sonatas composed during this period. During the London tour, he paid active attention to English developments and experiments in keyboard construction. Besides, in England there were two types of fortepiano – *grand fortepiano* and *square fortepiano*. The *grand fortepiano* was usually owned by wealthy individuals or used by professional musicians, virtuosos, and serious students. The *square fortepiano*, on the other hand, was used by amateurs and owned by the lower class of people who lived in living quarters. In comparison of these two types of instruments, *grand fortepiano* had a fuller sound and a wider dynamic range, especially louder at the end of the diapason than a *square fortepiano*, which was characterized by restricted strength and a more delicate touch. Thus, the Sonata in E-flat major was composed for the instrument of grand design and represents the title *Grande Sonata*.⁹

The American musicologist A. Peter Brown explains the successful compositional nature of this piece by the use of contrasting characters in different movements: “A big sonata in every sense, it requires power, dexterity, and expression. Each movement has its own personality: the first is extroverted, the second supersensitive, and the third witty.

⁸ Brown P.A., 52-3.

⁹ Ibid., 165-9; Sandra P. Rosenblum, *Performance Practices in Classic Piano Music* (Bloomington: Indiana University Press, 1991), 50.

It is the combination of requisites and character that has retained for Hob. XVI: 52 a secure place in the piano repertoire.”¹⁰ In his point of view, this contrasting strategy in compositional technique helps lift the sonata above the amateur performance to the level of professional practice.

Furthermore, the other reason which can reflect the idea of *Grande Sonata* is the use of novel musical language and compositional technique previously heard from Haydn. For example, Haydn introduces the opening measures of the sonata with expanding range and virtuoso nature. Exploration of the broader dynamic range and numerous dynamic indications, and use of the romantic relationships in harmonic language distinguishes this work from his previous sonatas. Thus, these features of the *Grande Sonata* have little in common with his earlier *style galant* sonatas.¹¹

From the side of harmonic language it is important to note the Neapolitan relationship between the first and second movements – E-flat major and E major. Also, this relationship of the flat second degree could be observed earlier in the first movement. For instance, the second theme appears in E major that relates to E-flat major in the first theme as the Neapolitan chord. In addition, the third movement opens with an isolated G natural that could be considered as minor third of E minor. However, E-flat in the base enters in the next measure and the listener can hear the established tonality of E-flat

¹⁰ Brown P.A., 361.

¹¹ Ibid., 361-2; Rosenblum, 50.

major. Thus, Haydn's use of unpredictable turns in his harmonic language creates the humorous effect of the final movement.¹²

***Estampes* by Claude Debussy**

(1862-1918)

- I. *Pagodes*
- II. *La soirée dans Grenade*
- III. *Jardins sous la pluie*

Estampes is a set of three programmatic miniature pieces composed in 1903 and represents the musical cultures of several different countries. Specifically, *Pagodes* reflects the music in Asian style, *La soirée dans Grenade* (Evening in Grenada) represents the Spanish character, and the last piece *Jardins sous la pluie* (Gardens in the Rain) is the French folk song. 'Estampe' from French means 'engraving' that is a

technique of intaglio printmaking in which an image is cut with tools into a plate from which multiple impressions may be made; the term is also applied to the resulting print, which has characteristic lines created by the tools and techniques of cutting. The incised image, which lies below the plate's surface, is filled with ink, and then pressure is used to force the paper into the inked lines, creating a slightly raised three-dimensional line and an embossed platemark.¹³

¹² Brown P.A., 361-2.

¹³ Amy Namowitz Worthen, "Engraving," *Grove Art Online. Oxford Art Online*. Oxford University Press, <http://www.oxfordartonline.com/subscriber/article/grove/art/T026291> (accessed August 19, 2013).

Thus, Debussy musically adapted different titles to characters. Moreover, the inspiration by French composers and conductors André Caplet and Büsser was induced to orchestrate the first two pieces of the set.

In 1889 the composer discovered music of East Asia at the Exposition where he listened to the Javanese gamelan orchestra. This inspiration of a gamelan orchestra influenced the first piece in this set - *Pagodes*. The famous French pianist Alfred Cortot, who personally knew Claude Debussy, gives the picturesque description of the first piece: "...there is not only that purely descriptive sensation imposed on our minds, but as in a dream, the delicious nostalgia of those lands of delicate light in which are harmonized the gentle rites and traditional dances, the feasts of fishermen, and the cunning, patient and premeditated chronicles of a distant civilization."¹⁴ This description gives the performer and listener the idea of an exotic Orient and impulse to explore one's imagination. Furthermore, Debussy achieves the effect of the 'magical atmosphere' by use of syncopated rhythms, vertical space in writing, exotic sonorities, modulations, and by marking *délicatement and presque sans nuances* in the beginning which translates as "délicatement almost without nuances". In addition, it has the extended pentatonic scales that emphasizes a meditative nature and the oriental flavor of the composition.¹⁵

La soirée dans Grenade has a remark *Mouvement de Habanera* that evokes the associations with Spanish nights and arrogant girls. Habanera is a Cuban dance that has African roots and became

¹⁴ Alfred Cortot, *The Piano Music of Claude Debussy*, translated by Violet Edgell (London: J. & W. Chester Ltd., 1922), 9-10.

¹⁵ *Ibid.*, 46-9.

popular in Spain. It has a slow tempo, duple meter, dotted first beat, and *ostinato* rhythm.¹⁶ Debussy achieves the effect of Spanish colors by the strong and distinctive Iberian rhythms, harmonies, and imitation of guitar and castanets. Moreover, sudden interruptions between the phrases and a montage of short contrasting episodes causes a kaleidoscopic aural effect. However, there is not one borrowed melody from Spanish folklore. Debussy wrote to the French poet Pierre Louÿs about this piece: "I've also written a piano piece which bears the title 'Uno soirée dans Grenade'. And I tell you, if this isn't exactly the music they play in Granada, so much worse for Granada."¹⁷ Thus, this is an exploitation of a Spanish image, spirit and character which done is completed in a Spanish manner and style, but not an arrangement.

The last piece of the set is *Jardins sous la pluie*, and is the most impressionistic work in this cycle. It draws the picture of summer heavy rain shower and gives the impression of a storm, winds blowing, sun rays piercing through the clouds and rain dropping. This composition is composed in an energetic toccata character and follows the French keyboardists' tradition with its' focusing on finger technique and clear sound producing. Moreover, this piece is based on two French songs *Nous n'irons plus aux bois* (We'll Not Return to the Woods) and *Dodo, l'enfant do* (Sleep, Child, Sleep).¹⁸

¹⁶ Frances Barulich and Jan Fairley, "Habanera," *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/12116> (accessed August 19, 2013).

¹⁷ Claude Debussy, *Debussy Letters*, edited by François Lesure and Roger Nichols, translated by Roger Nichols (Cambridge, MA: Harvard University Press, 1987), 136.

¹⁸ Joseph DuBose, "Claude Debussy: Musician's or Publisher's Notes," *Classical Connect.Com*, http://www.classicalconnect.com/Piano_Music/Debussy/Pagodes/3278 (accessed August 19, 2013).

***Kreisleriana*, op. 16**

by Robert Schumann (1810-1856)

The name of this programmatic composition refers to E. T. A. Hoffman's character Kapellmeister Johannes Kreisler who was portrayed in *Fantasiestücke Callots Manier* and *Lebensansichten des Katers Murr: nebst fragmentarischer Biographie des Kapellmeisters Johannes Kreisler in zufälligen Makulaturblättern*. Robert Schumann's work represents a cycle of eight fantasies and was subtitled *Fantasien für das Pianoforte*. Each movement has contrasting sections which resembles the colorful and eccentric figure of Kreisler. A French critic Marcel Brion describes the romantic nature of Kreisler:

Kreisler too was a fictional character; indeed no living man was ever of such vivid intensity, was ever so compelling as this "mad musician *par excellence*." For he was no mere musician: he was the incarnation of music itself and of romantic music at that. He was at once the most fantastic and the most human of all Hoffman's creations because created in his one image. The whole romantic music has recognized its reflection in Kreisler.¹⁹

This romantic conception of the fictional character was close to the composer and reflects his personality with alternation between depressive phases and rapturous flights of imagination. Moreover, this dualism of a single character also resembles the figures of passionate Florestan and dreamlike Eusebius.²⁰

The musical structure of the composition resembles the narrative form of the novel: it is based on the idea of unexpected changing moods between the movements as

¹⁹ Marcel Brion, *Schumann and The Romantic Age*, translated by Geoffrey Sainsbury (New York: The Macmillan Company, 1956), 194.

²⁰ Thomas A. Brown, *The Aesthetics of Robert Schumann* (New York: Philosophical Library, 1968), 178-9; John Daverio, *Robert Schumann: Herald of a "New Poetic Age"* (New York: Oxford University Press, 1997), 167-8.

well as the use of sometimes violent transitions between sections within each movement. Furthermore, the structural unity is achieved by use of mediant tonality relationships: D minor, B-flat major, and G minor. From a rhythmic aspect, Schumann uses shifting and complicated rhythmic patterns and hemiola; sometimes he places many of the bass notes on the weak beats without the support of the top line, which results in the listener losing the sense of meter by this displacing strong beats.²¹

Furthermore, Schumann uses many contrapuntal devices that came with studying Bach's works. He uses two-part invention style in the first *Intramezzo* and invertible counterpoint at the end of the second movement, fugal technique in the middle of seventh movement, as well as various polyphonic textures throughout the work. In addition, Bach's influence is displayed in the prelude-like texture in the middle of the first movement, the *siciliano* rhythms in sixth movement, and chorale in conclusion of the seventh section.²²

²¹ Koji Attwood, "Kreisleriana, Op. 16," *Piano Society*, <http://pianosociety.com/cms/index.php?section=635> (accessed August 20, 2013).

²² Daverio, 167.

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Elena Lyalina

piano

Studio of Dr. Vorobiev

**Gallagher-Bluedorn Performing Arts Center
Wednesday, October 2, 2013 Davis Hall, 8:00 p.m.**

Program

Two SonatasDomenico Scarlatti
(1685-1757)

D minor, K. 1, L. 366

D major, K. 214, L. 165

Sonata E-flat major, Hob. XVI: 52.....Joseph Haydn
(1732-1809)

Allegro

Adagio

Presto

Estampes.....Claude Debussy
(1862-1918)

Pagodes

La soirée dans Grenade (The Evening in Granada)

Jardins sous la pluie (Gardens in the Rain)

~intermission~

Kreisleriana, op. 16.....Robert Schumann
(1810-1856)

1. *Äußerst bewegt*
2. *Sehr innig und nicht zu rasch*
3. *Sehr aufgeregt*
4. *Sehr langsam*
5. *Sehr lebhaft*
6. *Sehr langsam*
7. *Sehr rasch*
8. *Schnell und spielend*