

Abstract

Title of Dissertation: INFLUENCES AND TRANSFORMATIONS: 19TH-
CENTURY SOLO AND COLLABORATIVE PIANO
REPERTOIRE

Miori Sugiyama, Doctor of Musical Arts, 2012

Dissertation Directed by: Professor Rita Sloan
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This dissertation is an exploration of the inter-relationships of genres in the collaborative piano repertoire, particularly in music of the 19th century, an especially important period for collaborative piano repertoire. During this time, much of the repertoire gave equal importance to the piano in duo and ensemble repertoire. Starting with Schubert, and becoming more apparent with the development of the German *lied*, the piano became a more integral part of any composition, the piano part being no longer simplistic but rather a collaborative partner with its own voice. Mendelssohn transformed the genre of *lieder* by writing them, without their words, for solo piano. In addition to creating some of the greatest and most representative *lieder* in the Romantic period, composers such as Schumann, Brahms, and Strauss continued the evolution of the sonata by writing works that were more technically demanding on the performer, musically innovative, and structurally still evolving. In the case of Chopin who wrote mostly piano works, a major influence came from the world of opera, particularly the *Bel Canto* style. In exploring two specific genres, vocal and instrumental piano works by these composers; it is fascinating to see how one genre translates to another genre. This was especially true in the vocal and instrumental works by Schubert, Schumann, Brahms, Chopin, and Strauss.

All of these composers, with the exception of Chopin, contributed equally to both the song and sonata genres. In the case of Chopin, the influences and inspirations, which came from the era's opera style strongly affected his piano works. All these composers were successful in writing for various mediums while maintaining the uniqueness of their voice, one that adapted to each medium but never lost its owner's unique stylistic characteristics.

The repertoire for this dissertation project, selected instrumental and vocal works by Schubert, Schumann, Brahms, Mendelssohn, Chopin, and Strauss, were presented over the course of three recitals on February 20, 2011, December 8, 2011, and February 19, 2012 at the University of Maryland's Gildenhorn Recital Hall. The recitals were recorded on compact discs and are archived within the Digital Repository at the University of Maryland (DRUM).

INFLUENCES AND TRANSFORMATIONS: 19TH-CENTURY SOLO AND
COLLABORATIVE PIANO REPERTOIRE

By

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Dissertation submitted to the Faculty of the Graduate School of the University of
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Doctor of Musical Arts
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Dissertation Recital 1
February 20, 2012
Gildenhorn Recital Hall, Clarice Smith Performing Arts Center

Miori Sugiyama, Piano
Emily Riggs, Soprano
Jennifer Kim, Violin
Jihoon Chang, Clarinet

Program

Selections from *Lieder und Gesänge aus 'Wilhelm Meister,'* Op. 98a Robert Schumann
Kennst du das land (1810-1856)
Nur wer die Sehnsucht kennt
Heiss mich nicht redder
So lasst mich scheinen, bis ich werde

Sonata in A minor for Violin and Piano, Op. 105 Robert Schumann
I. Mit leidenschaftlichem Ausdruck
II. Allegretto
III. Lebhaft

Intermission

Meine Liebe ist grün, Op. 63 No. 5 Johannes Brahms
Wie bist du, meine Königin, Op. 32 No. 9 (1833-1897)

Sonata in F minor for Clarinet and Piano, Op. 120 No. 1 Johannes Brahms
I. Allegro appassionato
II. Andante un poco Adagio
III. Allegretto grazioso
IV. Vivace

Translations

Robert Schumann

Kennst du das Land?

*Kennst du das Land, wo die Zitronen
blühen,
Im dunkeln Laub die Gold-Orangen
glühen,
Ein sanfter Wind vom blauen Himmel
weht,
Die Myrte still und hoch der Lorbeer
steht?
Kennst du es wohl?
Dahin! dahin
Möcht ich mit dir, o mein Geliebter,
zieh.*

*Kennst du das Haus? Auf Säulen ruht
sein Dach.
Es glänzt der Saal, es schimmert das
Gemach,
Und Marmorbilder stehn und sehn mich
an:
Was hat man dir, du armes Kind, getan?
Kennst du es wohl?
Dahin! dahin
Möcht ich mit dir, o mein Beschützer,
zieh.*

*Kennst du den Berg und seinen
Wolkensteg?
Das Maultier sucht im Nebel seinen
Weg;
In Höhlen wohnt der Drachen alte Brut;
Es stürzt der Fels und über ihn die Flut!
Kennst du ihn wohl?
Dahin! dahin
Geht unser Weg! O Vater, laß uns ziehn!*

Knowest thou where?

Knowest thou where the lemon blossom
grows,
In foliage dark the orange golden glows,

A gentle breeze blows from the azure
sky,
Still stands the myrtle, and the laurel,
high?
Dost know it well?
'Tis there! 'Tis there
Would I with thee, oh my beloved, fare.

Knowest the house, its roof on columns
fine?
Its hall glows brightly and its chambers
shine,

And marble figures stand and gaze at
me:
What have they done, oh wretched
child, to thee?
Dost know it well?
'Tis there! 'Tis there
Would I with thee, oh my protector,
fare.

Knowest the mountain with the misty
shrouds?
The mule is seeking passage through the
clouds;
In caverns dwells the dragons' ancient
brood;
The cliff rocks plunge under the rushing
flood!
Dost know it well?
'Tis there! 'Tis there
Leads our path! Oh father, let us fare.

Nur wer die Sehnsucht kennt

*Nur wer die Sehnsucht kennt
Weiß, was ich leide!
Allein und abgetrennt
Von aller Freude,
Seh ich ans Firmament
Nach jener Seite.*

*Ach! der mich liebt und kennt,
Ist in der Weite.
Es schwindelt mir, es brennt
Mein Eingeweide.
Nur wer die Sehnsucht kennt
Weiß, was ich leide!*

Only one who knows longing

Only one who knows longing
Knows what I suffer!
Alone and cut off
From all joy,
I look into the firmament
In that direction.

Ach! he who loves and knows me
Is far away.
I am reeling,
My entrails are burning.
Only one who knows longing
Knows what I suffer!

Heiss mich nicht reden

*Heiß mich nicht reden, heiß mich
schweigen,
Denn mein Geheimnis ist mir Pflicht,
Ich möchte dir mein ganzes Innre zeigen,
Allein das Schicksal will es nicht.*

*Zur rechten Zeit vertreibt der Sonne
Lauf
Die finstre Nacht, und sie muß sich
erhellen,
Der harte Fels schließt seinen Busen
auf,
Mißgönnt der Erde nicht die
tiefverborgnen Quellen.*

*Ein jeder sucht im Arm des Freundes
Ruh,
Dort kann die Brust in Klagen sich
ergießen,*

*Allein ein Schwur drückt mir die Lippen
zu,
Und nur ein Gott vermag sie
aufzuschließen*

Don't ask me to speak

Don't ask me to speak - ask me to be
silent,
for my secret is a [solemn] duty to me.
I wish I could bare my soul to you,
but Fate does not will it.

At the right time, the sun's course will
dispel
the dark night, and it must be
illuminated.
The hard rock will open its bosom; and
ungrudgingly, the earth will release deep
hidden springs.

Others may seek calm in the arms of a
friend;
there one can pour out one's heart in
lament.
But for me alone, a vow locks my lips,
And only a god has the power to open
them.

So laßt mich scheinen, bis ich werde

So laßt mich scheinen, bis ich werde,
Zieht mir das weiße Kleid nicht aus!
Ich eile von der schönen Erde
Hinab in jenes [feste]¹ Haus.

Dort ruh' ich eine kleine Stille,
Dann öffnet sich der frische Blick;
Ich laße dann die reine Hülle,
Den Gürtel und den Kranz zurück.

Und jene himmlischen Gestalten
Sie fragen nicht nach Mann und Weib,
Und keine Kleider, keine Falten

Umgeben den verklärten Leib.

Zwar lebt' ich ohne Sorg' und Mühe,
Doch fühlt' ich tiefen Schmerz genug.
Vor Kummer altert' ich zu frühe;
Macht mich auf ewig wieder jung!

So let me seem

So let me seem, until I become so;
don't take the white dress away from me!
From the beautiful earth I hasten
down into that solid house.

There I will repose a moment in peace,
until I open my eyes afresh;
then I will leave behind the spotless
garment,
the girdle and the wreath.

And those spirits of heaven
do not ask whether one is 'man' or
'woman',
and no clothes, no robes
will cover my transfigured body.

Although I have lived without trouble
and toil,
I have still felt deep pain.
Through sorrow I have aged too soon;
Make me forever young again!

Johannes Brahms ***Meine Liebe ist grün***

*Meine Liebe ist grün wie der
Fliederbusch,
und mein Lieb ist schön wie die Sonne,
die glänzt wohl herab auf den
Fliederbusch
und füllt ihn mit Duft und mit Wonne.*

*Meine Seele hat Schwingen der
Nachtigall,*

*und wiegt sich in blühendem Flieder,
und jauchzet und singet vom Duft
berauscht
viel liebestrunkene Lieder.*

My love is green

My love is as green as the lilac bush,
And my love is as fair as the sun,
which gleams down on the lilac bush
and fills it with fragrance and bliss.

My soul has the wings of a nightingale
and rocks itself in blooming lilac,
and, intoxicated by the fragrance, cheers
and sings
a good many love-drunk songs.

Wie bist du, meine Königin

*Wie bist du, meine Königin,
Durch sanfte Güte wonnevoll!
Du lächle nur, Lenzdüfte wehn
Durch mein Gemüte, wonnevoll!*

*Frisch aufgeblühter Rosen Glanz,
Vergleich ich ihn dem deinigen?
Ach, über alles, was da blüht,
Ist deine Blüte wonnevoll!*

*Durch tote Wüsten wandle hin,
Und grüne Schatten breiten sich,
Ob fürchterliche Schwüle dort
Ohn Ende brüte, wonnevoll!*

*Laß mich vergehn in deinem Arm!
Es ist ihm ja selbst der Tod,
Ob auch die herbste Todesqual
Die Brust durchwüte, wonnevoll!*

How blissful you are, my queen

How blissful you are, my queen,
When you are gentle and good!
Merely smile, and spring fragrance wafts
Through my spirit blissfully!

The brightness of freshly blooming
roses,
Shall I compare it to yours?
Ah, soaring over all that blooms
Is your bloom, blissful!

Wander through dead wastelands,
And green shadows will be spreading,
Even if fearful sultriness
Broods there without end... blissfully!

Let me die in your arms!
It is in them that Death itself,
Even if the sharpest pain
Rages in my breast... is blissful!

Dissertation Recital 2
December 8, 2011
Gildenhorn Recital Hall, Clarice Smith Performing Arts Center

Miori Sugiyama, Piano
Emily Riggs, Soprano

Program

Sonata No. 3 in B minor, Op. 58	Frédéric Chopin (1810-1849)
I. Allegro maestoso	
II. Scherzo: Molto vivace	
III. Largo	
IV. Finale: Presto non tanto; Agitato	
<i>Malinconia, Ninfa gentile</i> <i>Per pietà, bell'idol mio</i> <i>Ma rendi pur contento</i>	Vincenzo Bellini (1801-1835)
<i>Hexameron, Variation VI</i> Nocturne in C-Sharp Minor, Op. Posth <i>Casta Diva</i>	Bellini/Chopin Frédéric Chopin Bellini/Chopin
<i>Le petite cheverière</i> <i>Solitude</i> Mazurkas transcribed for Voice and Piano (Original compositions by Chopin) <i>Seize ans</i> (Mazurka in A-flat Major, Op. 50 No. 2) <i>Berceuse</i> (Mazurka in C Major, Op. 24 No. 2) <i>La jeune fille</i> (Mazurka in C Major, Op. 33 No. 3)	Pauline Viardot (1821-1910) Chopin/Viardot
Polish Songs Transcribed for Piano <i>Wiosna</i> (Spring) <i>Pierścień</i> (Merrymaking) <i>Hulanka</i> (My Darling)	Chopin/Franz Liszt (1811-1886)

Translations

Vincenzo Bellini
Malinconia, Ninfa gentile

*Malinconia, Ninfa gentile,
la vita mia consacro a te;
i tuoi piaceri chi tiene a vile,
ai piacer veri nato non è.*

*Fonti e colline chiesi agli Dei;
m'udiro alfine, pago io vivrò,
né mai quel fonte co' desir miei,
né mai quel monte trapasserò.*

Melancholy, gentle nymph

Melancholy, gentle nymph,
I devote my life to you.
One who despises your pleasures
Is not born to true pleasures.

I asked the gods for fountains and hills;
They heard me at last; I will live
satisfied
Even though, with my desires, I never
Go beyond that fountain and that
mountain.

Per pietà, bell'idol mio
*Per pietà, bell'idol mio,
non mi dir ch'io sono ingrato;
infelice e sventurato
abbastanza il Ciel mi fa.*

*Se fedele a te son io,
se mi struggo ai tuoi bei lumi,
sallo amor, lo sanno i Numi
il mio core, il tuo lo sa.*

For pity's sake

For pity's sake, my beautiful idol
do not tell me that I am ungrateful;
unhappy and unfortunate enough
has heaven made me.

That I am faithful to you,
that I languish under your bright gaze,
Love knows, the gods know,
my heart [knows], and yours knows.

Ma rendi pur contento
*Ma rendi pur contento
della mia bella il core,
e ti perdono, amore,
se lieto il mio non è.*

*Gli affanni suoi pavento
più degli affanni miei,
perché più vivo in lei
di quel ch'io vivo in me.*

Only make her happy

Only make happy
The heart of my beautiful [lady],
And I will pardon you, love
If my own [heart] is not glad.

Her troubles I fear
More than my own troubles,
Because I live more in her
Than I live in myself.

Chopin/Viardot
Seize ans

*Voici que j'ai seize ans,
On dit que je suis belle;
Adieu, adieu, jeux innocents,
Le monde à lui m'appelle,
Quelle ivresse dans tous mes sens!
Toujours fête nouvelle!
J'entends, la nuit dans mon sommeil,
Chanter la valse que j'adore,
Et le matin, à mon réveil,
La valse chante encore.
Plus d'un amoureux*

*M'a dit pour vous je soupire;
Mais l'oeil langoureux
Et l'air piteux
Me font rire. La la la la
Mais peut-être quelque jour;
Triste et pleurant sur moi-même,
Faudra-t-il dire à mon tour.
Vous qui m'aimez, je vous aime!
Mais non, c'en est fait point d'amour!
La danse est ce que j'aime!*

Sixteen years

See that I am sixteen years old.
They say I am pretty;
Goodbye, goodbye, innocent games,
The world calls me to itself.
What intoxication in all my senses!
Always a new celebration!
I hear, at night in my sleep,
The singing of the waltz that I adore,
And the morning at my awakening,
The waltz still sings.
More than one lover
Said to me, for you, for you I sigh
But the languorous eye and the pitiful air
Make me laugh. La la la.

But maybe someday,
Sad and crying over myself,
Will I have to say in my turn
You who love me, I love you!
But no...it's done, no love!
Dancing is what I love!

Berceuse

*Enfant, cède au sommeil qui ferme ta
paupière,
Je suis auprès de toi, priant Dieu pour
l'absent,
Goûte d'un doux repos le charme bien
faisant,
Et près de ton berceau, ne cherche pas
ton père.*

*Depuis qu'il est parti défendre sa patrie,
Au seuil désert je viens l'attendre dès
l'aurore.
Et debout sur le seuil, le soir me trouve
encore!
Hélas! l'espoir a fui mon âme endolorie!*

Lullaby

Child, give yourself to the sleep that
closes your eyelash,
I am near you, praying to God for the
one who is absent,
Taste of a sweet rest the charm that does
good,
And near your cradle, don't seek your
father.

Since he left to defend his country,
I come at dawn to await him at the
deserted threshold,
And, on the threshold, evening still finds
me!
Alas! Hope has fled my sorrowful soul!

La jeune fille

*Quand on est jeune et gentille,
Comment ne pas le savoir?
Tout d'abord, la jeune fille interroge son
miroir
Lui plaît-il de mieux s'instruire?
La plus simple n'a qu'à lire
Dans un oeil brillant d'espoir.
Un jour vient où l'innocente,
Sur ce sujet est savante:
Il suffit d'entendre ce que dit une voix
tendre.*

*Prends pitié, belle inhumaine, de ma
peine!
Ou termine mon martyre, ou j'expire!
Mais de ce délire, le mieux est de rire.
Oui, de ce délire il faut rire.
Beaux oiseaux, au riche plumage
On connaît votre ramage,*

*Et certes le plus sage est de fuir
tout servage.
Quand on est jeune et gentille,
Force est bien de la savoir,
Tout d'abord la jeune fille interroge son
miroir.
Lui plaît-il de mieux s'instruire?
La plus simple n'a qu'à lire
Dans un oeil brillant d'espoir.*

The young girl

When one is young and pretty,
How is it possible not to know it?
To start with, the young girl asks her
mirror
Would it like to teach her better?
The simplest only has to read
In an eye brilliant with hope.
A day comes when the innocent one,
On this subject is knowledgeable:
It's enough to hear what a tender voice
says.

Take pity, beautiful inhuman one, on my
pain!
Either my martyrdom must end, or I will
die!
But of this delirium, the best course is to
laugh.
Yes, one should laugh at this delirium.
Beautiful birds, with rich plumage
One knows your song,
And certainly the wisest course is
to flee all servitude.
When one is young and pretty,
There is no choice but to know it well,
To start with, the young girl asks her
mirror.
Would it like to teach her better?
The simplest has only to read
In an eye brilliant with hope.

Dissertation Recital 3
February 19, 2012
Gildenhorn Recital Hall, Clarice Smith Performing Arts Center

Miori Sugiyama, Piano
Emily Riggs, Soprano
Elizabeth Brown, Piano
Jennifer Kim, Violin

Program

An die Musik
Frühlingsglaube
Die Forelle
Du bist die Ruh

Franz Schubert
(1797-1828)

Fantasy in F minor, D. 940 for Four Hands

Franz Schubert

Neue Liebe
Auf Flügeln des Gesanges
Adagio from Sechs Lieder ohne Worte, Op. 102
Hexenlied

Felix Mendelssohn
(1809-1847)

Intermission

Kling!
Seitdem dein Aug'
Zueignung

Richard Strauss
(1864-1949)

Sonata for Piano and Violin, Op. 18
I. Allegro, ma non troppo
II. Improvisation: Andante cantabile
III. Finale: Andante – Allegro

Richard Strauss

Translations
Franz Schubert
An die Musik

*Du holde Kunst, in wieviel grauen
Stunden,
Wo mich des Lebens wilder Kreis
umstrickt,
Hast du mein Herz zu warmer Lieb
entzunden,
Hast mich in eine beßre Welt entrückt!*

*Oft hat ein Seufzer, deiner Harf
entflossen,
Ein süßer, heiliger Akkord von dir
Den Himmel beßrer Zeiten mir
erschlossen,
Du holde Kunst, ich danke dir dafür!*

To Music

O, wond'rous art, --- in countless gray
and darkened hours,
When life's most bitter taste - of
loneliness was mine --
Have you transported my heart -To
warm and happy meadows,
And so, you've offered me joy - and
fierce endurance,
Your magic beauty, --- your love, and
peace

Sometimes your harp - pours forth a sigh
of passion,
So sweet a blessed chord --- in melodies
of old,
Then heaven's doors --- with hours of
love does open.
Oh, gracious art, for these I thank you
so!
Oh, gracious music, I thank you so!

Frühlingsglaube

Die linden Lüfte sind erwacht,

*Sie säuseln und weben Tag und Nacht,
Sie schaffen an allen Enden.
O frischer Duft, o neuer Klang!
Nun, armes Herze, sei nicht bang!
Nun muß sich alles, alles wenden.*

*Die Welt wird schöner mit jedem Tag,
Man weiß nicht, was noch werden mag,
Das Blühen will nicht enden;
Es blüht das fernste, tiefste Tal:
Nun, armes Herz, vergiß der Qual!
Nun muß sich alles, alles wenden.*

Spring Faith

Balmy breezes are awakened,
They whisper and move day and night,
And everywhere creative.
O fresh scent, o new sound!
Now, poor heart, don't be afraid.
Now all, all must change.

With each day the world grows fairer,
One cannot know what is still to come,
The flowering refuses to cease.
Even the deepest, most distant valley is
in flower.
Now, poor heart, forget your torment.
Now all, all must change.

Die Forelle

*In einem Bächlein helle,
Da schoß in froher Eil
Die [launige]¹ Forelle
Vorüber wie ein Pfeil.
Ich stand an dem Gestade
Und sah in süßer Ruh
Des muntern Fisches Bade
Im klaren Bächlein zu.*

*Ein Fischer mit der Rute
Wohl an dem Ufer stand,
Und sah's mit kaltem Blute,
Wie sich das Fischlein wand.*

*So lang dem Wasser Helle,
So dacht ich, nicht gebricht,
So fängt er die Forelle
Mit seiner Angel nicht.*

*Doch plötzlich ward dem Diebe
Die Zeit zu lang. Er macht
Das Bächlein tückisch trübe,
Und eh ich es gedacht,
So zuckte seine Rute,
Das Fischlein zappelt dran,
Und ich mit regem Blute
Sah die Betrogene an.*

*Die ihr am goldenen Quelle
Der sicheren Jugend weilt,
Denkt doch an die Forelle,
Seht ihr Gefahr, so eilt!
Meist fehlt ihr nur aus Mangel
der Klugheit, Mädchen, seht
Verführer mit der Angel!
Sonst blutet ihr zu spät!*

The Trout

In a bright little brook
there shot in merry haste
a capricious trout:
past it shot like an arrow.
I stood upon the shore
and watched in sweet peace
the cheery [fish's]¹ bath
in the clear little brook.

A fisher with his rod
stood at the water-side,
and watched with cold blood
as the fish swam about.
So long as the clearness of the water
remained intact, I thought,
he would not be able to capture the trout
with his fishing rod.

But suddenly the thief grew weary
of waiting. He stirred up
the brook and made it muddy,
and before I realized it,

his fishing rod was twitching:
the fish was squirming there,
and with raging blood I
gazed at the deceived fish.

At the golden fountain
of youth, you linger so confidently;
But think of the trout,
and if you see danger, flee!
Mostly it is from lack
of cleverness that maidens
miss the angling seducers.
So beware! otherwise you may bleed too
late

Du Bist die Ruh

*Du bist die Ruh,
Der Friede mild,
Die Sehnsucht du
Und was sie stillt.*

*Ich weihe dir
Voll Lust und Schmerz
Zur Wohnung hier
Mein Aug und Herz.*

*Kehr ein bei mir,
Und schließe du
Still hinter dir
Die Pforten zu.*

*Treib andern Schmerz
Aus dieser Brust!
Voll sei dies Herz
Von deiner Lust.*

*Dies Augenzelt
Von deinem Glanz
Allein erhellt,
O füll es ganz!*

You are peace, the mild peace

You are peace,
The mild peace,

You are longing
And what stills it.

I consecrate to you
Full of pleasure and pain
As a dwelling here
My eyes and heart.

Come live with me,
And close
quietly behind you
the gates.

Drive other pain
Out of this breast
May my heart be full
With your pleasure.

The tabernacle of my eyes
by your radiance
alone is illumined,
O fill it completely!

Felix Mendelssohn
Neue Liebe

*Durch den Wald, im Mondenscheine,
Sah ich jüngst die Elfen reuten;
Ihre Hörner hört ich klingen,
Ihre Glöckchen hört ich läuten.*

*Ihre weißen Rößlein trugen
Güldnes Hirschgeweih und flogen
Rasch dahin, wie wilde Schwäne
Kam es durch die Luft gezogen.*

*Lächelnd nickte mir die Köngin,
Lächelnd, im Vorüberreiten.
Galt das meiner neuen Liebe,
Oder soll es Tod bedeuten?*

New Love

In the moonlit forest
I watched the elves a-riding,
I heard their horns sound
I heard their bells ring.

Their white horses, with
golden antlers, flew on
swiftly, like white swans
Travelling through the air.

The queen nodded at me and smiled,
smiled, as she rode overhead;
Was it because of my new love?
Or does it mean death?

Auf Flügeln des Gesanges

*Auf Flügeln des Gesanges,
Herzliebchen, trag ich dich fort,
Fort nach den Fluren des Ganges,
Dort weiß ich den schönsten Ort;*

*Dort liegt ein rotblühender Garten
Im stillen Mondenschein,
Die Lotosblumen erwarten
Ihr trautes Schwesterlein.*

*Die Veilchen kichern und kosen,
Und schaun nach den Sternen empor,
Heimlich erzählen die Rosen
Sich duftende Märchen ins Ohr.*

*Es hüpfen herbei und lauschen
Die frommen, klugen Gazellen,
Und in der Ferne rauschen
Des heiligen Stromes Well'n.*

*Dort wollen wir niedersinken
Unter dem Palmenbaum,
Und Liebe und Ruhe trinken,
Und träumen seligen Traum.*

On wings of song

On wings of song,
my love, I'll carry you away
to the fields of the Ganges
Where I know the most beautiful place.

There lies a red-flowering garden,
in the serene moonlight,
the lotus-flowers await
Their beloved sister.

The violets giggle and cherish,
and look up at the stars,
The roses tell each other secretly
Their fragrant fairy-tales.

The gentle, bright gazelles,
pass and listen;
and in the distance murmurs
The waves of the holy stream.

There we will lay down,
under the palm-tree,
and drink of love and peacefulness
And dream our blessed dream.

Hexenlied

*Die Schwalbe fliegt,
Der Frühling siegt,
Und spendet uns Blumen zum Kranze!
Bald huschen wir
Leis' aus der Tür,
Und fliegen zum prächtigen Tanze!*

*Ein schwarzer Bock,
Ein Besenstock,
Die Ofengabel, der Wocken,
Reißt uns geschwind,
Wie Blitz und Wind,
Durch sausende Lüfte zum Brocken!*

*Um Beelzebub
Tanzt unser Trupp
Und küßt ihm die kralligen Hände!
Ein Geisterschwarm
Faßt uns beim Arm
Und schwinget im Tanzen die Brände!*

*Und Beelzebub
Verheißt dem Trupp
Der Tanzenden Gaben auf Gaben:*

*Sie sollen schön
In Seide geh'n
Und Töpfe voll Goldes sich graben!*

*Ein Feuerdrach'
Umflieget das Dach,
Und bringet uns Butter und Eier.
Die Nachbarn seh'n
Die Funken weh'n,
Und schlagen ein Kreuz vor dem Feuer.*

*Die Schwalbe fliegt,
Der Frühling siegt,
Und Blumen entblühn um die Wette!
Bald huschen wir
Leis' aus der Tür,
Und lassen die Männer im Bette!*

Hexenlied

The swallow soars,
The spring outpours
Her flowers for garlands entrancing;
Soon shall we glide
Away and ride,
Hey-day, to the spirited dancing!

A buck that's black,
A broomstick o' back,
The prangs of a poker will pitch us;
We'll ride a steed
With light'ning speed
Direct to the mountain of witches.

The dancing bands
All kiss the hands
Like claws that belong to the devil,
While other swarms
Have grabbed our arms
And brandish their torches in revel!

Old Satan swears
To make repairs
With promise of marvelous pleasure;
All spirits glad
In silk are clad,

Unearthing great chestfuls of treasure.

A dragon flies
Now down from the skies
With presents of food for the table.
The neighbours sight
The sparks in flight
And cross themselves as fast as they're
able.

The swallow soars,
The spring outpours
Her flowers for garlands entrancing;
Soon shall we glide
Away and ride,
Hey-day, to the spirited dancing!

Richard Strauss
Kling!

*Meine Seele gibt reinen Ton.
Und ich währte die Arme
Von dem wütenden Harme
Wilder Zeiten zerrissen schon.*

*Sing!... Meine Seele, den Beichtgesang
Wiedergewonnener Fülle!
Hebe vom Herzen die Hülle!
Heil dir, geläuterter Innenklang!*

*Kling! Kling! [Kling dein Leben]¹,
Quellendes, frisches Gebild!
Blühendes hat sich begeben
Auf dem verdorrten Gefild.*

Ring!

My soul gives forth a pure sound.
And I imagined the poor thing
Already torn apart
By the furious outrages of frantic times.

Sing! my soul the confessional song
Of exuberance reclaimed;
Lift the pall from your heart.
Hail to thee, chiming note within.

Ring! Ring! Ring out your life,
Fresh, upwelling image.
Blossoming has taken place
Upon the withered field.

Seitdem dein Aug'

*Seitdem dein Aug' in meines schaute,
Und Liebe, wie vom Himmel her,
Aus ihm auf mich herniedertaute,
Was böte mir die Erde mehr?*

*Ihr Bestes hat sie mir gegeben,
Und von des Herzens stillem Glück
Ward übervoll mein ganzes Leben
Durch jenen einen Augenblick.*

Since your eyes looked

Since your eyes looked into mine,
and love, as if falling from Heaven,
fell from them onto me like dew,
what more could the earth offer me?

It has given me its best,
and from the heart's quiet happiness
My whole life was overflowing
only through on happy moment.

Zueignung

*Ja, du weißt es, teure Seele,
Daß ich fern von dir mich quäle,
Liebe macht die Herzen krank,
Habe Dank.*

*Hielt ich nicht, der Freiheit Zecher,
Hoch den Amethysten-Becher,
Und du segnetest den Trank,
Habe Dank.*

*Und beschworst darin die Bösen,
Bis ich, was ich nie gewesen,
Heilig an das Herz dir sank,
Habe Dank.*

Dedication

Yes, you know it, dearest soul,
How I suffer far from you,
Love makes the heart sick,
Have thanks.

Once I, drinker of freedom,
Held high the amethyst beaker,
And you blessed the drink,
Have thanks.

And you exorcised the evils in it,
Until I, as I had never been before,
Blessed, blessed sank upon your heart,
Have thanks.

Program Notes

Influences and Transformations: 19th-Century Solo and Collaborative Piano

Repertoire

Through my studies of the collaborative repertoire, I have become ever more fascinated by the inter-relationships of genres, particularly music of the 19th century. This century was an especially important period for collaborative piano repertoire because much its repertoire gave equal importance to the piano in duo and ensemble repertoire. Starting with Schubert, and becoming more apparent with the development of the German *lied*, the piano became a more integral part of any composition. In Schubert's works, the piano part was no longer simplistic but rather a collaborative partner, possessing its own voice. Mendelssohn transformed the genre of *lieder* by writing them, without words, for solo piano. In addition to creating some of the greatest *lieder* in the Romantic period, composers such as Schumann, Brahms, and Strauss continued the evolution of the sonata by writing works that were more technically demanding the performer, while musically and structurally innovative. These composers were versatile in writing masterworks in different genres and the inter-relationships and overlapping influences are evident in their music. In the case of Chopin who wrote mostly piano works, one of his major influences came from the operatic literature, particularly that of the *Bel Canto* style. In exploring two specific genres, vocal and instrumental works with piano by these composers, it is fascinating to see how one genre translates to another genre. This is especially true in the vocal and instrumental works by Schubert, Schumann, Brahms, Chopin, and Strauss.

Franz Schubert (1797-1828), in his short life, composed many important works including symphonies, chamber music, piano sonatas, and incredibly over 600 lieder.¹ In contrast to the songs prior to Schubert's time, the piano no longer just held the position of harmonic support but rather graduated to a prominent force emoting the text and also starting and ending musical ideas. While Beethoven is given credit for having written the first song cycle, *An die ferne Geliebte*, it is Schubert who arguably first wrote two of the greatest song cycles, *Die Schöne Müllerin* and *Die Winterreise*.

Schubert's instrumental works such as the '*Wanderer*' Fantasy and the Fantasy in F minor for four hands, D.940 are important in the history of the sonata. These pieces modified the sonata by connecting the movements.² Some of Schubert's later piano sonatas are cyclic, a concept incorporated in writing song cycles, so that melodic and harmonic materials link the beginning to the end of the work. These new structures were predecessors to the works of later Romantic composers such as Franz Liszt, whose monumental work the B minor Sonata, was based on the idea of connected movements.³

Furthermore, the Fantasy in F minor is interesting in that it is a combination of song cycle and sonata. It is one of the last major works that Schubert wrote and seems to be a culmination of the various compositional innovations he made in his short lifetime. The work starts with a song-like first theme accompanied simply in the second-piano part. This style is typical of Schubert's songs such as *Du Bist die Ruh*, *Frühlingsglaube*, *An die Musik* and *Die Forelle*. Despite the simplicity of the piano part, the understated

¹ Carol Kimball, *Song* (Redmond: PST...INC, 2000), 52

² Robert Winter: "Schubert, Franz: works" Oxford Music Online
<<http://www.oxfordmusiconline.com>>

³ Alan Walker, et al: "Liszt, Franz: B minor Piano Sonata" Oxford Music Online
<<http://www.oxfordmusiconline.com>>

beauty in the writing is a key element in introducing the text and in partnering with the quasi-Italianate vocal line. While the structure of the Fantasy is very much like a sonata with four continuous movements, it is also a song cycle reborn as an instrumental work in that the opening theme also closes the work. The minor and major contrasts throughout the work suggest a life of ruthlessness, hope and despair, reminiscent of the 'wandering' subject that was a constant theme in Schubert's repertoire such as *Die Winterreise* and the 'Wanderer' Fantasy.

Felix Mendelssohn (1809-1847) wrote numerous *lieder* including *Hexenlied*, *Neue Liebe*, and *Auf Flügeln des Gesanges*. *Hexenlied* is a dramatic work with an extremely virtuosic piano part, a trait carried over from Mendelssohn's piano and chamber works. In contrast, the beautiful song *Auf Flügeln des Gesanges* is rather sweet in nature and the piano part takes on the role of supporting/accompanying the voice. Mendelssohn truly transformed this genre when he removed words to compose *Lieder ohne Worte* or Songs Without Words for solo piano. He composed 8 volumes totaling 64 songs in the course of his lifetime, two volumes of which were published posthumously.⁴ Many of these pieces are short and lyrical while others are both melodic and virtuosic. In addition to the songs in these volumes, Mendelssohn composed more songs without words, which were published posthumously.

Robert Schumann (1810-1856) oftentimes concentrated on one genre at a time in his career as a composer. Many of his piano works were composed before 1840. The year of 1840, the year that he was finally able to marry Clara Wieck, is known as the *Liederjahr*, the year of songs which includes works such as the cycles *Frauenliebe und*

⁴ R. Larry Todd, "Mendelssohn, Felix: Keyboard Music" Oxford Music Online <<http://www.oxfordmusiconline.com>>

Leben, and *Dichterliebe*. He wrote a total of 138 songs that year.⁵ Chamber music works such as string quartets, a piano quintet, and a piano quartet were composed in 1842. The Violin Sonata in A minor, opus 105 was composed in 1851 along with the Violin Sonata in D minor, which was also written in the same year.

The Violin Sonata in A minor is characteristically turbulent, restless, obsessive, and yet tender. The first movement, *Mit leidenschaftlichem Ausdruck*, opens with a passionate melodic statement in the violin part, which is accompanied by a sweeping piano part. An interesting aspect of the first movement is Schumann's use of the lower register in the violin, which beautifully conveys a sense of frustration. It is harmonically intense, and that intensity is heightened by its chromaticism.⁶ The sudden outbursts and restless circling of the theme add to the drama of this emotionally charged first movement. In contrast, the *Allegretto* movement, which replaces the slow and scherzo movements of the standard classical sonata structure, is more affectionate in tone and is in F major. The movement is tied together by a tender recurring theme. The final movement, *Lebhaft*, is a tumultuous whirlwind where the violin eagerly chases the piano trailing one measure after. Though there is contrasting material, the movement feels like a race to the finish line. Interestingly, the theme of the first movement appears at the end of the movement possibly implying a cyclic intent.

Not written in the famous year of song, Schumann's *Lieder und Gesänge aus 'Wilhelm Meister'* opus 98A (also known as 'Requiem for *Mignon*') was based on Goethe's work *Wilhelm Meister Lehrjahre* and has been an inspiration for many composers. *Gesänge aus 'Wilhelm Meister'* was composed in 1850, a decade after his

⁵ Carol Kimball, *Song* (Redmond: PST...INC, 2000), 77

⁶ Linda Correll Roesner, *Schumann* (Cambridge: Cambridge University Press, 2007), 136

year of songs. These songs are unique compared to his earlier works both structurally and harmonically. In fact, the outbursts and somewhat asymmetrical form of the songs suggest influences from his other genres written around this time such as his opera and oratorio as well as the aforementioned violin sonata. From this set, four out of nine songs are about *Mignon*. They are narrative, sometimes abrupt, and the harmonic language is rather peculiar, hardly ever feeling stable until the end of each song. The music is expressive, filled with theatrical octave leaps, and diminished intervals. It is highly chromatic and does not follow the expected harmonic path. The *Mignon* songs in this set are *Kennst du das Land?*, *Nur wer der Sehnsucht kennt*, which Schubert also set, *Heiss mich nicht reden*, and *So lasst mich scheinen*.

By 1890, Johannes Brahms (1833-1897) had started to contemplate the idea of retiring from composition. His plans however took a different turn after hearing a performance by the clarinetist Richard Mühlfeld. He was inspired by the sound of the clarinet and the result was a series of chamber works for clarinet including the Clarinet Trio opus 114, the Clarinet Quintet opus 115, and the two Clarinet Sonatas, opus 120. The two Clarinet Sonatas are the last major chamber works that Brahms composed. Both sonatas were premiered in the home of the sister of the Duke of Meiningen at Berchtesgaden on September 19, 1894 with Richard Mühlfeld on clarinet, and Brahms himself as pianist.⁷

These works, considered by many to be Brahms' most significant and greatest chamber works, are also monumental for their place in the development of sonatas written for clarinet. The sonata as a genre was not developed for the instrument until

⁷ Michael Musgrave, *The Music of Brahms* (London: Routledge & Kegan Paul, 1985), Chapter 10: The Final Period

Brahms. They were composed shortly after his late piano works (opus 116 - opus 119) and the intimate qualities and stylistic traits of those piano works are also found in these sonatas. The Sonata in F minor is the first of the two sonatas. It is comprised of four movements and the entire work is a continuous dialog between the two instruments treated as equal partners. The first movement, *Allegro appassionato*, opens with a piano introduction, a theme that eventually becomes the motivic backbone of the movement. The dialogue begins as the clarinet answers with the statement of the first theme. Composed in sonata form, thematic material unfolds throughout the movement. The reflective second movement *Andante un poco adagio*, and the third movement *Allegro grazioso* are both good examples of pieces written in the style of Brahms' late piano works such as the *Intermezzi*. The highly spirited finale, *Vivace*, concludes the work.

Brahms composed *lieder* throughout his career. In fact, his penultimate opus *Vier ernste Gesänge*, opus 121, was written after his two monumental Clarinet Sonatas, opus 120. Stylistically, his *lieder* are varied and range from simple songs such as *Wie bist du, meine Königin*, op. 32 no. 9, to those that are more complex and dense. Brahms was not afraid to fully utilize the capacity of piano, even when paired with voice, and a good example of this is *Meine Liebe ist grün*, op. 63 no. 5. The piano part's vast range, tumultuous offset rhythm, and texture help support the text of the song. The style of piano writing in this song is quite similar to his chamber music works where he masterfully uses the piano to the fullest and yet contrasts and supports a partner.

Frederic Chopin (1810-1849) is known for being one of the most representative and innovative composers of the Romantic period, primarily for his piano music. He composed numerous piano works including sonatas, nocturnes, mazurkas, and concerti.

Other composers in my research, Brahms and Schumann who were presented in my first recital as well as Schubert, Mendelssohn, and Strauss from my final recital, are representative of both the vocal and instrumental and their influences and transformations come from within. Chopin's case is unique because he wrote almost exclusively for the piano with exception of works such as the 19 Polish Songs, the Cello Sonata, and his Piano Trio. However, his approach in writing melodic lines was stylistically vocal in a sense that they resemble operas of his period, also known as the *Bel Canto*, represented by Rossini, Donizetti, and Bellini. In a way, he incorporated the *Bel Canto* style into his extensive piano repertoire. Chopin's early influences come from Bellini and for that reason, his 'singing approach' is apparent in all of his music. Chopin's fascination with *Bel Canto* opera dates back to when he was still living in Warsaw. He frequented operas at the Teatr Narodowy that often produced *Bel Canto* operas.⁸

Upon hearing Chopin for the first time when I was a teenager, I remember having two impressions. One was that his music was beautiful. The second was the freedom I felt that I could take because of the *rubato* that is naturally ingrained in his music. As a young student, I referred to his style as being 'jazzy.' Several years ago when I began working with singers and became more familiarized with the operatic repertoire, I noticed a similarity in the way singers took time in their *coloraturas* or the *rubato* they took in singing a phrase especially in the *Bel Canto* repertoire. I realized that their stylistic approach was similar to the way one might take in playing a Chopin Nocturne. Several good examples of this stylistic approach can be found in the second theme from the first

⁸ Jim Samson "Chopin, Fryderyk" Oxford Music Online
<<http://www.oxfordmusiconline.com>>

movement of Chopin's Piano Sonata No. 3 in B minor, opus 58, the third movement from the same sonata, and his Nocturne in C sharp minor, Opus Posthumous. These pieces display melodically fluid operatic lines and *coloratura* passages which could transform easily into his vocal works.

This concept of transformation and influences is supported by Pauline Viardot's transcriptions of some of Chopin's Mazurkas. Pauline Viardot was a famous mezzo-soprano in Chopin's time and a close friend to Chopin. She was born into a musical family and traveled around the world as a child. She was also an accomplished pianist and prolific composer whose works included numerous *mélodies*.⁹ Liszt regarded her compositions highly and once said that the musical world had finally found a true female composer. George Sand wrote a novel in 1843 that was based on Viardot. Viardot transcribed 12 Mazurkas by Chopin for voice and piano with Chopin's approval and assistance. These show how Chopin's works can be transformed into another genre. Viardot added quite a few *coloraturas* in a way that resembles Liszt's piano transcriptions.

Chopin had a close relationship with Bellini in Paris. Ferdinand Hiller, the German composer and friend of Chopin and Bellini writes, 'I shall never forget those evenings I spent with Chopin and Bellini in a small select circle at Mrs. Freppa's [...] We would talk about music, play and sing, then sing again, play and chat about music. Chopin and Mrs. Freppa took it in turns to sit at the piano- I also did what I could. Bellini

⁹ Barbara Kendall-Davies, *The Life and Work of Pauline Viardot Garcia, Vol. I: The Years of Fame. 1836-1863* (Bunkinghamshire: Cambridge Scholars Press, 2003) Chapter 1

made his comments and accompanied himself to one or other of his cantilenas [...]'¹⁰ Chopin, along with his colleagues such as Liszt and Czerny, composed a collaborative piece for solo piano dedicated to Bellini. The piece is known as *Hexaméron, Morceau de concert* and it is a set of six variations based on the theme *March of the Puritans* from Bellini's opera *I puritani*. In addition, Chopin transcribed Bellini's famous aria, *Casta Diva*, from his opera *Norma*. This aria is one of the most beautiful and recognized from Bellini's repertoire. When played on the piano, *Casta Diva* shares some characteristic traits as Chopin's *Nocturnes* without the harmonic complexity.

Finally, even though Chopin is known mainly for his piano works, he wrote a body of songs over the course of his lifetime known as his Polish Songs. Chopin is known to have started writing these songs at the age of 17. Most of the texts are original poems by Polish poets of his time whose works inspired Chopin to compose these songs. The texts are in Polish but have been translated into other languages. He composed a total of 19 songs. Franz Liszt transcribed six of the songs for solo piano, two of which are *Frühling* and *Bacchanal*.

Richard Strauss (1864-1849) is perhaps most known for his large-scale and colorfully orchestrated tone poems and operas. He approached his *lieder* in a similar fashion to his orchestral works and composed *lieder* throughout his life. In addition, he composed works for voice and orchestra, most notably, the *Vier letzte Lieder*. Strauss was married to Pauline de Ahna, a soprano, and for that reason it is speculated that he was inspired and often preferred to write for the high voice. Perhaps the most highly recognized trait in Strauss' *lieder* is the long phrasing found in the vocal part. These

¹⁰ Adam Czartkowski and Sofia Jezewska, *Frederic Chopin* (Panstwowy Instytut Whdawnuczy, 1975) 246-247

lengthy vocal lines are supported by complex harmony, at times dramatic and virtuosic, and an orchestral texture in the piano writing. The vocal and piano parts are quite interdependent. Good examples can be found in his *lieder* *Morgen*, *Kling!*, *Seitdem dein Aug' in meines schaute*, and *Zueignung* to name a few. One of his best-known songs about the celebration of love, *Morgen*, opens with a long piano introduction and sets the mood beautifully for the text. The vocal line enters as the piano introduction finishes its phrase. For the remainder of the song, the piano part creates a dialogue with the vocal part by repeating the introductory material. *Seitdem dein Aug' in meines schaute* is truly a collaborative partnership between the two instruments. In this work, one part finishes its partner's thought, or one line soars out of the other thereby creating long luscious phrases. Furthermore, the harmony is chromatic and woven throughout in that it never quite resolves completely, not even at the end. *Kling!* is virtuosic and celebratory in style for both parts. The piano part is ornamented constantly with arpeggiated lines while the vocal part showcases its wide range. In *Zueignung*, the lead is given to the voice, which is accompanied by a texturally rich piano part. It is a good example of Strauss' approach to writing the piano parts in these songs from an orchestral standpoint. In fact, Strauss orchestrated many of his *lieder*.

Strauss' Violin Sonata in E-flat, opus 18, foreshadows his later outpouring of tone poems such as *Don Juan* and *Macbeth* and operas such as *Der Rosenkavalier* in the sense that his compositional style was conceived with an orchestral sound in mind. The sonata was written in his 20s, around the time he fell in love with Pauline de Ahna, and the glorious lyricism and triumphant nature of the writing suggest his state of mind when it was composed. The sonata as a whole is a continuous dialogue between the violin and

piano parts. It is similar to many of his *lieder* and even operatic in its continuous conversation between the partners. In addition, his use of long phrases throughout the work is a trait carried over from his *lieder*. Many examples of this can be found throughout the work. The opening of the first movement, Allegro, is a good example. The piano part's heroic introduction is answered in a tender manner in the violin part. In addition to the opening theme that comes back throughout in various shapes and holds the movement together, it has several melodic themes introduced in the exposition that become the source of dialogue. The second movement, Improvisation, is not what the title suggests, but rather the improvisation is reflected in the abundant details that Strauss included. The first section of the movement is a song for violin and piano. Its carefully phrased long melodic line in the violin part is accompanied by the piano. The piano part interrupts the line at the end of this beautiful section with unruly octaves that lead into the next section. It is still a song, but of much different character. As this section comes to an end, the piano once again interrupts with a new idea thereby moving into the third section and basks in beauty. The texture is orchestral and one can almost hear the different instruments playing their parts such as flutes and violins. The movement concludes with the return of thematic material from the first section. The finale opens with a somber piano introduction, but the rest of the movement is triumphant and a virtuosic showcase for both instruments.

In conclusion, it was fascinating to realize that all of these composers, with the exception of Chopin, contributed equally in both the song and sonata genres. In the case of Chopin, the influences and inspirations, which came from the era's opera style strongly affected his piano works. All these composers, I feel, were successful in writing for

various mediums while maintaining an individual voice, one which adapted to each medium but never lost its owner's unique stylistic characteristics.

Recital 1 CD Track Listings

Robert Schumann

1. *Kennst du das land?*.....4:04
2. *Nur wer die Sehnsucht kennt*.....1:51
3. *Heiss mich nicht redder*.....3:04
4. *So lasst mich scheinen*.....2:35

5-7 Robert Schumann Sonata for Violin and Piano, Op. 105

5. Mit leidenschaftlichem Ausdruck.....8:12
6. Allegretto.....4:12
7. Lebhaft.....5:28

Johannes Brahms

8. Brahms Meine Liebe ist grün.....1:37
9. Brahms Wie bist du, meine Königin.....3:59

10-13 Johannes Brahms Sonata in F minor for Clarinet and Piano, Op. 120

10. Allegro Appassionato.....7:44
11. Andante un poco adagio.....4:36
12. Allegretto grazioso.....4:02
13. Vivace.....5:55

Recorded February 20, 2011 in Gildenhorn Recital Hall
University of Maryland School of Music, College Park
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Recital 2 CD Track Listings

1-4 Frédéric Chopin Sonata in B minor

1.	Allegro maestoso.....	9:13
2.	Scherzo: Molto vivace.....	2:49
3.	Largo.....	8:57
4.	Vivace.....	5:34
5.	Lecture.....	4:05

Vincenzo Bellini

6.	<i>Malinconia</i>	1:27
7.	<i>Per Pieta</i>	2:17
8.	<i>Ma rendi pur contento</i>	2:49

Frédéric Chopin

9.	<i>Hexameron</i>	2:09
10.	Nocturne in C-Sharp minor, Op. posth.....	4:17
11.	<i>Casta Diva</i>	4:01
12.	Lecture.....	1:23

Pauline Viardot

13.	<i>La Petite Cheveriere</i>	1:27
14.	<i>Solitude</i>	2:03

Chopin/Viardot

15.	<i>Seiz ans</i>	3:24
16.	<i>Berceuse</i>	3:08
17.	<i>La jeune fille</i>	3:04
18.	Lecture.....	0:34

Chopin/Liszt

19.	<i>Wiosna</i>	2:26
20.	<i>Pierścien</i>	2:56
21.	<i>Hulanka</i>	2:35

Recorded December 8, 2011 in Gildenhorn Recital Hall
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Recital 3 CD Track Listings

Franz Schubert

1. *An die Musik*.....2:43
2. *Frühlingsglaube*.....3:02
3. *Die Forelle*.....2:15
4. *Du bist die Ruh*.....4:08
5. *Fantasy in F minor, D. 940 for Four Hands*.....18:03

Felix Mendelssohn

6. *Neue Liebe*.....2:03
7. *Auf Flügeln des Gesanges*.....3:01
8. *Adagio from Sechs Lieder ohne Worte, Op.102*.....2:35
9. *Hexenlied*.....2:46

Richard Strauss

10. *Kling!*.....1:25
11. *Seitdem dein Aug'*.....1:42
12. *Zueignung*.....2:01
- 13-15 *Sonata for Piano and Violin, Op. 18*
13. *Allegro, ma nontropo*.....11:44
14. *Improvisation: Andante cantabile*.....8:46
15. *Finale: Andante – Allegro*.....8:56

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