Abstract

Title of Documents: PRELUDES AND SONATAS INSPIRED BY CHOPIN: A SURVEY OF PIANO SOLO AND CHAMBER MUSIC FROM CHOPIN, SRIABIN AND RACHMANINOFF

Chi-Ming Shui, Doctor of Musical Arts, 2007

Directed By: Professor Dr. Larissa Dedova

School of Music

In the history of keyboard music, Chopin, Scriabin and Rachmaninoff are regarded as remarkable composers and great pianists straddling the boundary between the romantic and late-romantic genre. These three composers shared some Slavic heritage, and Chopin was the first western classical composer to imbue Slavic elements into his music. The aim of my dissertation is to explore how the music of the French-Polish composer Chopin influenced the two Russian composers Scriabin and Rachmaninoff. My survey of sonatas and preludes by these three composers highlights many instances of musical ideas inspired by Chopin. The specific comparisons I make are between
Scriabin’s and Chopin’s 24 Preludes, the Chopin and Rachmaninoff Cello Sonatas, and Chopin’s and Rachmaninoff’s Piano Sonata No. 2. Clear connections and common elements include tonality, length, form, harmony, melody, accompaniment, texture, rhythm, demanding techniques, pedaling, balance and tone color.

Scriabin’s 24 Preludes, Op. 11 resemble Chopin's 24 Preludes overtly in number, length, and key. Both sets of preludes are distinguished by chromaticism, ambiguous chords, simple texture of accompanied melody, and wide-compass broken chords with wide arpeggios on the left hand. In addition, common features of the two sets of preludes include strict legato and fine, constant use of the sustaining pedals, a combination of highly expressive poetic cantabile melodies, including some in the inner voices, delicate pianissimo and improvisation-like dreaming. Likewise, in the second piano sonatas and cello sonatas, Rachmaninoff used the same key signatures as Chopin. The Rachmaninoff sonatas feature tremendous development sections and brilliant codas, characteristic of the corresponding Chopin works. In fact, Rachmaninoff even revised the second piano sonata in order to more closely match Chopin’s in length. Both the Sonatas for Cello and Piano by Chopin and Rachmaninoff contain wistful melodies supported by chromatic descent which mirror the melancholy of these two composers who never returned to their native homelands.

I believe the profound influences of Chopin can be traced colloquial in the music of both Scriabin and Rachmaninoff. These two Russian composers built upon Chopin to create their own personal styles in very
different ways in their later works.
PRELUDES AND SONATAS INSPIRED BY CHOPIN:  
A SURVEY OF PIANO SOLO AND CHAMBER MUSIC FROM  
CHOPIN, SCRIABIN AND RACHMANINOFF

By

Chi-Ming Shui

Dissertation submitted to the Faculty of the Graduate School  
of the University of Maryland, College Park, in a partial fulfillment  
of the requirements for the degree of  
Doctor of Musical Arts  
2007

Advisory Committee:  
Prof. Larissa Dedova, Chair  
Prof. Chris Gekker  
Prof. Santiago Rodriguez  
Prof. Mikhail Volchok  
Prof. Umberto Neri (Dean of Representative)
© 2007 Copyright by Chi-Ming Shui
Dedication

To my parents and fiancé
Table of Contents

Dedication.................................................................ii
Table of Contents......................................................iii
Recital I.................................................................1
Recital II.................................................................2
Recital III...............................................................3

Bibliography............................................................6
Recital I: (May 9th, 2006 at Urlich Hall)

Frederic Chopin  
Twenty-Four Preludes, Op.28

1. No 1 in C major: Agitato
2. No 2 in A minor: Lento
3. No 3 in G major: Vivace
4. No 4 in E minor: Largo
5. No 5 in D major: Molto allegro
6. No 6 in B minor: Lento assai
7. No 7 in A Major: Andantino
8. No 8 in F sharp minor: Molto agitato
9. No 9 in E major: Largo
10. No 10 in C sharp minor: Molto allegro
11. No 11 in B major: Vivace
12. No 12 in G sharp minor: Presto
13. No 13 in G flat major: Lento
14. No 14 in E flat minor: Allegro
15. No 15 in D flat major: Sostenuto
16. No 16 in B flat minor: Presto con fuoco
17. No 17 in A flat major: Allegretto
18. No 18 in F minor: Allegro allegro
19. No 19 in E flat major: Vivace
20. No 20 in C minor: Largo
21. No 21 in B flat major: Cantabile
22. No 22 in G minor: Molto agiato
23. No 23 in F major: Moderato
24. No 24 in D minor: Allegro appassionato

Sergei Rachmaninoff  Sonata No.2 in B-flat Minor, Op.36 (1931)

I. Allegro agitato

II. Non allegro-Lento

III. L’istesso tempo-Allegro molto-Presto

Recital II: (December 12th, 2006 at Gildenhorn Recital Hall)

Frederic Chopin  Sonata in G Minor for Cello and Piano, Op. 65

I. Allegro Moderato
II. Scherzo - Allegro con brio
III. Largo
IV. IV.Finale-Allegro

Sergei Rachmaninoff  Sonata for Cello and Piano in G minor, Op.19

I. Lento- Allegro moderato
II. Allegro scherzando
III. Andante

IV. Allegro mosso- Moderato- Vivace

Recital III: (May 9th, 2007 at Gildenhorn Recital Hall)

Alexander Scriabin Twenty-Four Preludes, Op 11

Part I (1888-1896)

No 1 in C major: Vivace (1893)

No 2 in A minor: Allegretto (1895)

No 3 in G major: Vivo (1895)

No 4 in E minor: Lento (1888)

No 5 in D major: Andante cantabile (1896)

No 6 in B minor: Allegro (1889)

Part II (1894-1896)

No 7 in A Major: Allegro assai (1895)

No 8 in F sharp minor: Allegro agitato (1896)

No 9 in E major: Andantino (1894)

No 10 in C sharp minor: Andante (1894)
No 11 in B major: Allegro assai (1895)

No 12 in G sharp minor: Andante (1895)

Part III (1895)

No 13 in G flat major: Lento

No 14 in E flat minor: Presto

No 15 in D flat major: Lento

No 16 in B flat minor: Misterioso

No 17 in A flat major: Allegretto

No 18 in F minor: Allegro agitato

Part IV (1895-1896)

No 19 in E flat major: Affettuoso (1895)

No 20 in C minor: Appassionato (1895)

No 21 in B flat major: Andante (1895)

No 22 in G minor: Lento (1896)

No 23 in F major: Vivo (1895)
No 24 in D minor: Presto (1895)

Frederic Chopin   Prelude in C-Sharp Minor, Op. 45

Prelude in A-flat Major

Sonata No.2 in B-flat Minor, Op. 35

I. Grave-Doppio movimento

II. Schezzo

III. Marche-Lento

IV. Finale-Presto
Bibliography


Proquest / University of Maryland Submission Agreement

By signing below, I agree to the following:

Through the University of Maryland Graduate School, I agree to supply the University of Maryland and ProQuest Information and Learning Company ("PQIL") my dissertation and an abstract of 350 words or less or my Masters thesis and an abstract of 150 words or less ("My Manuscript") along with the following information: personal and degree data, title and subject data and, if needed, written permission to use previously copyrighted materials within the body of the work including images, video, graphics, text, data and images of individuals and licenses for third party software which will be replicated, distributed and used with the document.

I hereby grant the University of Maryland, College Park, a non-exclusive, fully paid, irrevocable right and license to host, cache, route, transmit, archive, reproduce, distribute, perform, display, and reformat My Manuscript, in whole or in part, in and from an electronic format, as of the submission date stipulated in the submission of this document and approved by the University of Maryland.

I understand that the University of Maryland will submit My Manuscript to PQIL® Dissertations Publishing for inclusion in the publications Dissertation Abstracts International or Masters Abstracts International. I hereby grant PQIL a non-exclusive right to host, cache, route, transmit, archive, reproduce, distribute, perform, display, and reformat My Manuscript, in whole or in part, in any format whether in existence now or developed in the future, including but not limited to microfilm and any electronic formats. Other publication rights may be granted as I choose.

I represent and warrant that (a) My Manuscript is my original work; (b) any third party content included in My Manuscript is either in the public domain, constitutes a fair use under copyright law, or is included with the written permission from the owner of copyright in such third party content; (c) excluding third party content, I am the sole owner of My Manuscript and have the authority to grant these licenses, and (d) does not violate the copyright, privacy or publicity, or any other personal, proprietary or intellectual property rights of any third party and is free of scandalous, libelous, and/or unlawful matter. I agree to supply the University of Maryland with copies of the permissions I have obtained from third parties to use their copyrighted content and acknowledge that ProQuest and the University of Maryland have the right not to distribute My Manuscript if, in their reasonable judgment, either believes My Manuscript violates any of these representations and warranties.

I acknowledge that I retain copyright and ownership rights in My Manuscript and have the right to exercise any of my rights under copyright in My Manuscript, including for example, publishing a book and/or articles based on My Manuscript.

Subject to the preceding paragraphs, PQIL agrees to offer copies of My Manuscript and to publish an abstract of My Manuscript in Dissertation Abstracts International or Masters Abstracts International, as appropriate. In accordance with the Copyright Act of 1976, PQIL will deposit one copy of My Manuscript with the Library of Congress. This deposit will be in digital, microform, or other format as required by the Library of Congress and will be available for inspection. PQIL also agrees to pay me a royalty equal to ten percent (10%) on all income it receives from distribution of My Manuscript in any format provided that in order for me to receive a royalty payment in any calendar year, the royalty payment due me must exceed Ten Dollars ($10.00) and I must have advised PQIL of my current address.

Signature:

Date: 5/22/2007

Student Signature