ABSTRACT

Title of Dissertation: MUSICAL EXOTICISM EXPLORED IN PIANO WORKS FROM THE EIGHTEENTH CENTURY THROUGH THE EARLY TWENTIETH CENTURY

Alice Eunmi Lee, Doctor of Musical Arts, 2008

Dissertation directed by: Associate Professor Bradford Gowen
School of Music, Piano Division

Musical exoticism is the evocation of a culture different from that of the composer. It occurs anytime a composer tries to conjure up the music of a country not his own. Although there have been studies of exoticism in the piano works of an individual composer, namely Debussy, there has not been a comprehensive study of musical exoticism in the piano literature as a whole. Upon chronological examination of the piano repertoire, general trends exhibiting exoticism become evident. The first general trend is the emergence of the Turkish style (alla turca) in the eighteenth century. Turkish style soon transmuted to the Hungarian-Gypsy style (all’ongarese or style hongrois). [In Beethoven’s Op. 129, it is alla ingharese.] Composers often alternated between the two
styles even in the same composition. By the late nineteenth century, *style hongrois* was firmly entrenched in the musical language of Austro-German composers, as seen in the works of Brahms. In the nineteenth century, composers turned to the Middle East, North Africa and Spain for inspiration. In particular are several compositions emulating Spanish dance music, culminating in the Spanish works of Debussy and Ravel. The gamelans from Indonesia and objects from the Far East of Japan and China, brought by advances in trade and transportation, captivated the imagination of composers at the turn of the twentieth century. Also in the early twentieth century, composers tried emulating dance and jazz music coming from the Americas, such as the cakewalk, minstrelsy, and the blues. One sees the ever widening sphere of exotic inspiration for western music composers: from the Turkish invasions to the traveling Gypsies of Hungary; to the captivating dance rhythms, soulful *cante jondo* sections, and guitar flourishes of Spain; expanding further to the far reaches of Asia and the jazzy rhythms of the Americas.

This performance dissertation consists of three recitals presented at the University of Maryland, and is documented on compact disc recordings which are housed within the University of Maryland Library System. The recordings present the music of Balakirev, Beethoven, Brahms, Chopin, Debussy, Haydn, Hummel, Milhaud, Moszkowski, Mozart, Ravel, and Schubert.
MUSICAL EXOTICISM EXPLORED IN PIANO WORKS 
FROM THE EIGHTEENTH CENTURY 
THROUGH THE EARLY TWENTIETH CENTURY

by

Alice Eunmi Lee

Dissertation submitted to the Faculty of the Graduate School of the 
University of Maryland, College Park in partial fulfillment 
of the requirements for the degree of
Doctor of Musical Arts
2008

Advisory Committee:
Associate Professor Bradford Gowen, chair
Professor Larissa Dedova
Professor Rita Sloan
Dr. Suzanne Beicken
Professor Denny Gulick
Table of Contents

Recital Program I—Chamber Music

CD Recording #1: Track

Franz Joseph Haydn (1732-1809)

• *Trio in G Major for Piano, Violin and Cello, Hoboken XV: 25*
  Andante.................................................................1
  Poco Adagio............................................................2
  Finale: Rondo, in the Gipsies’ style, Presto..........................3

Maurice Ravel (1875-1937)

• *Sonata for Violin and Piano*
  Allegretto..............................................................4
  Blues: Moderato........................................................5
  Perpetuum Mobile: Allegro...........................................6

Franz Schubert (1797-1828)

• *Divertissement à la hongroise, Op. 54 (D. 818) (1824)*
  Andante—Un poco più mosso.........................................7
  Marcia: Andante con moto...........................................8
  Allegretto...............................................................9

Johannes Brahms (1833-1897)

• *Hungarian Dances* (1869)
  No. 5, F-sharp Minor................................................10
  No. 6, D-flat Major....................................................11
  No. 7, A Major........................................................12
Wolfgang Amadeus Mozart (1756-1791)
- *Sonata in A Major, K. 331 (1778)*
  
  Andante grazioso ......................................................... 1
  Menuetto ........................................................................... 2
  Alla Turca: Allegretto ..................................................... 3

Claude Debussy (1862-1918)
- *Estampes (1903)*
  
  Pagodes ............................................................................ 4
  La Soirée dans Grenade ...................................................... 5
  Jardins sous la pluie .......................................................... 6

Maurice Ravel (1875-1937)
- *Miroirs (1905)*
  
  Noctuelles ........................................................................... 7
  Oiseaux tristes .................................................................... 8
  Une barque sur l’océan ....................................................... 9
  Alborada del gracioso ..................................................... 10
  La vallée des cloches ....................................................... 11

Moritz Moszkowski (1854-1925)
- *Caprice espagnol, Op. 37 (1899)* ...................................... 12
Recital Program III — Solo Piano
Johann Nepomuk Hummel (1778-1837)
• Bagatelle Op. 107, No. 6: Rondo all’Ungherese (1825) .................................................. 1

Frédéric Chopin (1810-1849)
• Boléro, Op. 19 (1833) ........................................................................................................ 2

Claude Debussy (1862-1918)
• Préludes, Book I:
  La sérénade interrompue ................................................................................................... 3
  Minstrels .............................................................................................................................. 4

• Préludes, Book II:
  La Puerta del Vino .......................................................................................................... 5
  General Lavine — excentric ........................................................................................... 6

Mily Balakirev (1837-1910)
• Mélodie espagnole ........................................................................................................... 7
• Sérénade espagnole ........................................................................................................... 8

Claude Debussy (1862-1918)
• Images II (1908)
  Cloches à travers les feuilles .......................................................................................... 9
  Et la lune descend sur le temple qui fut ................................................................. 10
  Poissons d’or ................................................................................................................. 11

Darius Milhaud (1892-1974)
• Saudades do Brazil (1921)
  Sorocaba ......................................................................................................................... 12
  Leme ................................................................................................................................. 13
  Gavea ............................................................................................................................... 14
  Corcovado ....................................................................................................................... 15
  Tijuca ............................................................................................................................... 16
  Paysandu ......................................................................................................................... 17

Ludwig van Beethoven (1770-1827)
• Alla ingharese quasi un Capriccio, Op. 129 (1795-1798) ............................................... 18