ABSTRACT

Title of Document: PIANIST-COMPOSERS WHOSE WORKS INCLUDE PIANISTIC INNOVATIONS

Hanna Yoo, Doctor of Musical Arts, 2010

Directed By: Professor Bradford Gowen
Piano Division, School of Music

Throughout the piano’s history, certain composers have created innovations in the areas of virtuosity and sonority. These innovations came not only from the composers’ imagination, but also from the development of instruments and changes in musical style from one period to another.

To investigate what kinds of innovations these pianist composers made, I divided them into technique and sound from Mozart to Cowell. I chose two-piano music (Sonata in D major, K.448 by Mozart and Rachmaninoff’s Second Suite) to demonstrate their experiments with varieties of textures and sonorities, using different registers of the two pianos orchestrally. *En Blanc et noir* by Debussy shows this composer’s deep interest and originality in piano sonorities.

For solo piano music, Beethoven’s Piano Sonata Op.53 shows extensive technical invention. His use of long pedal effects shows a pianistic possibility not explored by Mozart. Hummel’s Piano Sonata in D major represents orchestral devices as well as pianistic techniques showing recent developments in the
instrument. Chopin’s Ballade No.3 and Scherzo No.3 show virtuosic moments and also the expanded range of the keyboard. His Nocturne Op.27, no.2, with its sonorities resulting from the combination of pedal, and widespread accompaniments derived from Alberti bass figures, is a perfect example of Chopin’s characteristic sound-world. “Vallée d’Obermann” by Liszt uses many virtuosic techniques as well as the extreme wide ranges of keyboard in both hands to create dramatic contrasts of texture. Debussy’s etude, “Pour les Sonorités opposés” is probably the first etude designed for sonority rather than for keyboard virtuosity. Albeniz’s “Evocación” and “Triana” show Spanish atmosphere. Prokofiev’s Sonata no.3 shows frequent motoric driving elements that demand percussive virtuosity. Cowell’s piano music is some of the earliest to explore the sonorities of tone clusters and playing on the strings.

This performance dissertation consists of three recitals performed in the Orchestra Room, Leah Smith Hall, and Gildenhorn Recital Hall at the University of Maryland, College Park. These recitals are documented on compact disc recordings that are housed within the University of Maryland Library System.
PIANIST-COMPOSERS WHOSE WORKS INCLUDE PIANISTIC INNOVATIONS

By

Hanna Yoo

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 2010

Advisory Committee:
Professor Bradford Gowen, Chair
Professor Rita Sloan
Professor Mikhail Volchok
Professor Donald Manildi
Professor Sung Won Lee
TABLE OF CONTENTS

Recital Program I ........................................................................................................... December 6, 2008
Orchestra Room, Clarice Smith Performing Arts Center

Claude Debussy (1862-1918)

*En Blanc Et Noir*

Avec emportement............................................................................................................ 1

Lent. Sombre ..................................................................................................................... 2

Scherzando ........................................................................................................................ 3

W.A. Mozart (1756-1791)

*Sonata in D major, K.448*

Allegro con spirito ............................................................................................................ 4

Andante ............................................................................................................................. 5

Allegro molto ................................................................................................................... 6

Sergei Rachmaninoff (1873-1943)

*Suite No.2, Op. 17*

Introduction (Alla Marcia) ............................................................................................... 7

Waltz (Presto) ................................................................................................................... 8

Romance (Andantino) ..................................................................................................... 9

Tarantella (Presto) ......................................................................................................... 10
Issac Albeniz (1860-1909)

*Iberia Book 1*

Evocación .................................................................1
Triana .................................................................2

Henry Cowell (1897-1965)

*The Tides of Manaunaun* ................................................3
Aeloian Harp ..........................................................4
*The Banshee* ..........................................................5

Franz Liszt (1811-1886)

*Vallée d’Obermann* .....................................................6

L.v. Beethoven (1770-1827)

*Sonata in C Major, Op.53*

Allegro con brio .......................................................7
*Introduzione: Adagio molto* ..........................................8
*Rondo: Allegretto moderato* ........................................9
Recital Program III .....................................................March 27, 2010
Gildenhorn Recital Hall, Clarice Smith Performing Arts Center

J.N. Hummel (1778-1837)

Sonata in D major, Op.106

Allegro moderato .................................................................1
Scherzo all’antico .................................................................2
Larghetto a capriccio .............................................................3
Finale: Allegro vivace ...........................................................4

Sergei Prokofiev (1891-1953)

Sonata Op.28, No.3 in A minor ..............................................5

Frederic Chopin (1810-1849)

Ballade No.3, Op. 47 ..............................................................6

Claude Debussy (1862-1918)

Etudes for piano

Pour les Sonorités opposés .....................................................7

Frederic Chopin (1810-1849)

Nocturne in D-flat, Op.27 no.2 ..............................................8

Scherzo No.3, Op. 39 .............................................................9