ABSTRACT

Title of Document: COMPOSITIONS FEATURING THE PIANO IN FANTASY FORM: 1820-1920
Kuei-I Wu, Doctor of Musical Arts, 2006

Directed By: Professor Santiago Rodriguez, School of Music

The Fantasy form offered a composer the freedom to create a work without concerns for fitting into the current stylistic and traditional structures. The flowering of the form seems to be concentrated from 1820-1920 since the composer started to use it as a way to convey a personal idea or to portray a special spirit. This dissertation is comprised of three recitals with fantasias in different genres and styles. Through performing these diverse fantasias, I have been inspired to connect with the imagery and spirit of the compositions in order to capture the unique sentiments of each piece. Also, in order to keep the audience absorbed in the music that is without structure, I have focused on expanding my technical abilities to vary color, sonority, and phrasing.

COMPOSITIONS FEATURING THE PIANO IN FANTASY FORM:
1820-1920

By

Kuei-I Wu

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
2006

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[2006]
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This dissertation is comprised of three live performances. All three programs are documented in a digital audio format available on compact disc.

Program I (recorded on April 26, 2004):

Fantasie, Op. 17

Piano Concerto, Op. 54 (assisted by Ya-Hsin Wu)

Program II (recorded on December 10, 2004):

Three Fantastic Dances, Op. 5

Fantasy "Sonata-ecossaise", Op. 28

Sonata No. 2 "Sonata-Fantasy", Op. 19

Fantasie for Piano and Violin, D 934

Violinist, Tao-Chang Yu

Program III (recorded on November 1, 2005):

Fantasia baetica

Morceaux de Fantaisie, Op. 3

Fantaisie, Op. 49

Impromptu No. 4 "Fantasy-Impromptu", Op. 66

Polonaise-Fantaisie, Op. 61

Robert Schumann

Dmitri Shostakovich

Felix Mendelssohn

Alexander Scriabin

Franz Schubert

Menuel de Falla

Sergei Rachmaninoff

Frederic Chopin

Frederic Chopin

Frederic Chopin