

Abstract

Title of Documents: PRELUDES AND SONATAS

 INSPIRED BY CHOPIN: A SURVEY

 OF PIANO SOLO AND CHAMBER

 MUSIC FROM CHOPIN, SCRIABIN

 AND RACHMANINOFF

Chi-Ming Shui, Doctor of Musical Arts, 2007

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 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.

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A SURVEY OF PIANO SOLO AND CHAMBER MUSIC FROM
CHOPIN, SCRIBIN AND RACHMANINOFF

By

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Dedication

To my parents and fiancé

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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.Schezo

III.Marche-Lento

IV.Finale-Presto

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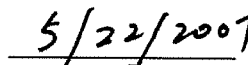
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