

ABSTRACT

Title of Dissertation: PAIRINGS: QUINTETS AND DUOS FROM
THE COLLABORATIVE PIANO REPERTOIRE

Nadezhda Petrova Christova, Doctor of Musical
Arts, 2016

Dissertation Directed by: Professor Rita Sloan
School of Music, Piano Division

Chamber music with piano comprises some of the greatest masterpieces in the Western canon. The works range from duo sonatas with various instruments through septets. In regard to duo sonatas, the violin is the instrument most frequently paired with the piano. Of all the chamber works for larger ensembles, the most popular is the quintet. In this dissertation, I will be exploring the similarities and differences between the duo sonatas and quintets of a given composer. I will be surveying Robert Schumann's Piano Quintet in E-flat Major, Op. 44 along with his Violin and Piano Sonata in A Minor, Op. 105. The next pairing will be Johannes Brahms' Piano Quintet in F Minor, Op. 34 and his Piano and Violin Sonata in D Minor, Op. 108. Dmitri Shostakovich's Piano Quintet in

G Minor, Op. 57 and his Cello and Piano Sonata in D Minor, Op. 40 will be the last two works examined in this dissertation.

This dissertation project consisted of three recitals, presented in the Gildenhorn Recital Hall at the Clarice Smith Performing Arts Center of the University of Maryland. The recitals featured works by Johannes Brahms, Robert Schumann and Dmitri Shostakovich and took place on March 14, 2014, February 13, 2015 and November 22, 2015. All three recitals were recorded on compact discs, which can be accessed at the Digital Repository at the University of Maryland (DRUM) and at the University of Maryland Hornbake Library.

**PAIRINGS: QUINTETS AND DUOS FROM THE COLLABORATIVE
PIANO REPERTOIRE**

by
Nadezhda Petrova Christova

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
2016

Advisory Committee:
Professor Rita Sloan, Chair
Professor Denny Gulick, Dean's Representative
Professor Bradford Gowen
Professor Edward Maclary
Professor Timothy McReynolds

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FIRST DISSERTATION RECITAL PROGRAM

March 14, 2014. 5:00 PM
Joseph & Alma Gildenhorn Recital Hall, Clarice Smith Performing Arts Center
College Park, University of Maryland

Nadezhda Christova, piano
Nicholas Montopoli, violin
Zachariah Matteson, violin
Karl Mitze, viola
Geoffrey Manyin, cello

Johannes Brahms (1833 – 1897)

Sonata for Piano and Violin in D Minor, Op. 108

- *Allegro*
- *Adagio*
- *Un poco presto e con sentimento*
- *Presto agitato*

Nicholas Montopoli, violin

INTERMISSION

Johannes Brahms (1833 – 1897)

Piano Quintet in F Minor, Op. 34

- *Allegro non troppo*
- *Andante, un poco Adagio*
- *Scherzo*
- *Finale: Poco sostenuto – Allegro non troppo – Presto non troppo*

SECOND DISSERTATION RECITAL PROGRAM

February 13, 2015. 8:00 PM
Joseph & Alma Gildenhorn Recital Hall, Clarice Smith Performing Arts Center,
College Park, University of Maryland

Nadezhda Christova, piano
Nicholas Montopoli, violin
Zachariah Matteson, violin
Karl Mitze, viola
Geoffrey Manyin, cello

Robert Schumann (1810 – 1856)

Sonata for Violin and Piano in A Minor, Op. 105

- *Mit leidenschaftlichem Ausdruck*
- *Allegretto*
- *Lebhaft*

Nicholas Montopoli, violin

INTERMISSION

Robert Schumann (1810 – 1856)

Piano Quintet in E-flat Major, Op. 44

- *Allegro brillante*
- *In modo d'una Marcia*
- *Scherzo*
- *Allegro ma non troppo*

THIRD DISSERTATION RECITAL PROGRAM (A LECTURE RECITAL)

November 22, 2015. 8:00 PM
Joseph & Alma Gildenhorn Recital Hall, Clarice Smith Performing Arts Center,
College Park, University of Maryland

Nadezhda Christova, piano
Geoffrey Manyin, cello
Nicholas Montopoli, violin
Zachariah Matteson, violin
Karl Mitze, viola

Short Presentation on Dmitri Shostakovich's Life and Selected Works

Brief Pause

Dmitri Shostakovich (1906 – 1975)

Sonata for Cello and Piano in D Minor, Op. 40

- *Allegro non troppo*
- *Allegro*

INTERMISSION

Dmitri Shostakovich (1906 – 1975)

Piano Quintet in G Minor, Op. 57

- *Prelude*
- *Fugue*
- *Scherzo*
- *Intermezzo*
- *Finale*

RECORDING TRACK LISTING

FIRST DISSERTATION RECITAL - CD 1

Johannes Brahms (1833 – 1897)

Sonata for Piano and Violin in D Minor, Op. 108

[CD 1, Track 1] – *Allegro*

[CD 1, Track 2] – *Adagio*

[CD 1, Track 3] – *Un poco presto e con sentimento*

[CD 1, Track 4] – *Presto agitato*

Johannes Brahms (1833 – 1897)

Piano Quintet in F Minor, Op. 34

[CD 1, Track 5] – *Allegro non troppo*

[CD 1, Track 6] – *Andante, un poco Adagio*

[CD 1, Track 7] – *Scherzo*

[CD 1, Track 8] – *Finale: Poco sostenuto – Allegro non troppo – Presto non troppo*

RECORDING TRACK LISTING

SECOND DISSERTATION RECITAL – CD 2

Robert Schumann (1810 – 1856)

Sonata for Violin and Piano in A Minor, Op. 105

[CD 2, Track 1] – *Mit leidenschaftlichem Ausdruck*

[CD 2, Track 2] – *Allegretto*

[CD 2, Track 3] – *Lebhaft*

Robert Schumann (1810 – 1856)

Piano Quintet in E-flat Major, Op. 44

[CD 2, Track 4] – *Allegro brillante*

[CD 2, Track 5] – *In modo d'una Marcia*

[CD 2, Track 6] – *Scherzo*

[CD 2, Track 7] – *Allegro ma non troppo*

RECORDING TRACK LISTING

THIRD DISSERTATION RECITAL – CD 3

[CD 3, Track 1] – Short Lecture on Dmitri Shostakovich's Life and Selected Works

Dmitri Shostakovich (1906 – 1975)

Sonata for Cello and Piano in D Minor, Op. 40

[CD 3, Track 2] – *Allegro non troppo*

[CD 3, Track 3] – *Allegro*

Dmitri Shostakovich (1906 – 1975)

Piano Quintet in G Minor, Op. 57

[CD 3, Track 4] – *Prelude*

[CD 3, Track 5] – *Fugue*

[CD 3, Track 6] – *Scherzo*

[CD 3, Track 7] – *Intermezzo*

[CD 3, Track 8] – *Finale*

PROGRAM NOTES

The genre of piano quintet began its existence as a combination of strings and piano in which the strings originally served a largely accompanying role. Luigi Boccherini (1743-1805), Jan Ladislav Dussek (1760-1812), and Johann Hummel (1778-1837) were among the first composers to explore the capabilities of various combinations of strings with piano. A balance between the importance of the piano and the strings was achieved gradually. Undoubtedly, the most significant and often performed example of a large-ensemble chamber composition from the early romantic period is Franz Schubert's "Trout" Quintet from 1819, written for piano, violin, viola, cello, and double bass. The piano quintet, in its standard configuration, formed by joining two independent forces – string quartet and piano – was first introduced by Robert Schumann (1810-1856). His quintet is a milestone in chamber music history, being a culmination of all earlier endeavors in that genre. It also served as a model for future composers such as Brahms and Shostakovich.

Of course the history of the duo-sonata began a bit earlier than the piano quintet. Repertoire written specifically as violin-piano duos first appeared in the early-17th century. The music of the preceding generation was highly polyphonic, with several equally important lines intertwined together. In the late-16th and early-17th centuries, however, one single melodic line began to take precedence,

while the other voices assumed a more accompanying (continuo) role. This single melodic line was first written for the human voice with keyboard instruments serving as the accompaniment, but composers soon began to assign the melody to stringed instruments of the violin family – violin, viola and cello, thus signaling the emergence of the duo sonata in its most primitive form. Arcangelo Corelli (1653–1713) and Antonio Vivaldi (1678–1741) were two of the most prominent composers in this genre starting from the early-18th century. The stringed instrument was strictly assigned the melody, while the bass (*violone*) or harpsichord strictly supplied the accompaniment. As the genre expanded, the role of both the stringed instrument as well as the keyboard continuo evolved to form a more equal partnership, with neither truly dominating the other. As early as the mid- to late-18th century, such composers as Wolfgang Amadeus Mozart (1756–1791) and Ludwig van Beethoven (1770–1827) wrote piano-violin and piano-cello duo sonatas that demonstrate the growing nature of partnership between two instruments. The genre of the duo-sonata flourished in the 19th century, as improvements to the piano itself allowed composers to explore new levels of aural and textural creativity. Each of Johannes Brahms' seven duo sonatas, undoubtedly some of the best works in the genre, highlights the newfound sonorities and harmonic capabilities of the piano. The genre continued to develop in the 20th century, as composers started to experiment with form, departing from the traditional three- or four-movement sonata form that previously prevailed. All

major composers since the conception of the duo-sonata, including such contemporary composers as John Corigliano (b. 1938) and Jennifer Higdon (b. 1962) have contributed to the genre. The popularity of the genre is arguably due to the intimacy provided by the presence of just two performers coupled with its long and multi-faceted history.

Robert Schumann (1810-1856)

“...there was no such quintet as Schumann’s written by any of the great masters...”¹

Schumann’s Piano Quintet, Op. 44 in E-flat Major was composed in less than a month in 1842, during his so called “chamber music year.” This year was personally difficult for Schumann. During the spring, while his wife Clara toured Europe as a leading solo pianist, Robert found himself alone and depressed. In her absence, he took the time to study thoroughly the string quartets of Haydn and Mozart. Upon Clara’s return in late April, Robert immediately assumed a happier mood, and quickly completed the three vibrant String Quartets, Op. 41, thereby demonstrating his command of the four-part writing in the Classical string quartet style. He then embarked upon a wholly new genre by adding a fifth instrument, the piano, to the standard string quartet formation. The resulting piano quintet

¹ Cobbet, Walter Willson. *Cobbets’s Cyclopedic Survey of Chamber Music: Volume 2*. (London: Travis & Emery Music Bookshop, 2009), 370-371.

became his most frequently performed chamber music work. The sketches for the quintet were prepared in all of five days, and the complete score was finished within two weeks. The quintet is dedicated to Clara Schumann, who premiered the work with the *Gewandhaus* Quartet in October 1843 in Leipzig. It became “her signature piece”² and the premiere was a great success.

The first movement of the quintet is titled *Allegro brillante*, and assumes the typical sonata-allegro form. The majestic main theme grabs the listener’s attention, which, according to Clara, sets the tone for “a work filled with energy and freshness.”³ The second movement is marked *In Modo d’una Marcia* (“In the Style of a March”) and hearkens back to a funeral march made popular by several compositions in the early Romantic era (for example, Beethoven’s *Eroica* Symphony and Chopin’s Piano Sonata No. 2, Op. 35). The following *Scherzo* movement is often said to represent a “glorification of the scale. Whether a single instrument or in combination, going up or down, loud or soft, in even notes or trochees, the subject is always scales.”⁴ These scalar passages not only demonstrate Schumann’s ability to expand a simple motive into a full movement, but also his understanding of how the different timbres of the five instruments can work to achieve a cohesive whole. The final movement is indisputably the most

² Reich, Nancy B. *Clara Schumann: The Artist and the Woman*. (Ithaca and London: Cornell University Press, 1985), 270.

³ *Ibid*, 177.

⁴ Berger, Melvin. *Guide to Chamber Music*. (New York: Dover Publications, Inc., 2001), 405.

complex of all. The movement functions as an impressive type of extended sonata form. In this powerful movement, Schumann brings the music to a dramatic grand pause, then uses the augmented main subject of the first movement along with the first theme of the Finale as the theme of a featured double fugue.

Schumann wrote a total of only six measures in the quintet in which the piano is not playing. As both a pianist himself and the husband of a well-respected concert pianist, it is unsurprising that Schumann assigns the piano a central role within the work. Despite this, the piano's role is not equally important throughout the entire work. For example, for the major part of the first movement of the quintet, more specifically the second theme area, the piano has an auxiliary function to the cello and viola's sensitive dialogue. The development section, however, is totally controlled by the piano through virtuosic piano runs against sustained chords in the strings.

One of the reasons for the enormous success of the quintet lies in the relationships that exist between the major themes. The previously mentioned piano-dominant middle section of the first movement is built almost exclusively on the third and fourth bars of the main subject, presented in diminution. The descending octaves in the piano, preceding the *Agitato* section in the second movement, are first heard at the end of the exposition of the first movement. Schumann goes even further by making the theme of the *Agitato* section into an energetic variation of the main theme of the movement. Another interesting

example is how Schumann inverts the first two bars of the opening theme, and presents them as a theme of the first Trio from the *Scherzo* movement. Close to the end of the Finale, the whole piece culminates when the *fugato* reintroduces the opening theme in augmentation with the Finale's main theme as a countersubject. Due to the doublings in the strings and between the strings and the piano, for which, ironically, Schumann was often criticized, the quintet provides an impressive, large-scale sonority for a chamber work. Schumann remarkably achieves a grand, orchestral sound without losing the clarity of texture among all five members.

In contrast to the overall joyous mood of the quintet, Schumann's Violin Sonata No. 1, Op. 105 exhibits the mercurial changes of mood so typical of the composer. It was written in 1851 when Schumann's mental illness was starting to seriously deteriorate. He was progressively struggling with his emotions, which is evident in the often changing and escalating moods found in this sonata. The music switches swiftly from moments of tragic torment to brief bits of relief and even grandeur.

Clara, along with violinist Ferdinand David, premiered the sonata in 1852. The work was not well received at the premiere, but has since become one of the staples in the piano and violin duo repertoire. The sonata is by far the most performed of his two piano and violin sonatas, and is far more condensed in style and content in comparison with his Sonata No. 2, Op. 121 in D minor.

The first movement, *Mit leidenschaftlichem Ausdruck*, starting with its frequent modulations and overlapping phrases, has a restless and anxious feeling. The middle movement, *Allegretto*, with its gentle and whimsically poetic tones creates a much-needed temporary contrast, while the third movement titled *Lebhaft* is a turbulent Finale in perpetual motion, reminiscent of Bach's two-part inventions. The violin and piano's canon-like chase in seemingly ceaseless 16th notes is spread through the entire movement. The switch to a major key in the recapitulation hints at an optimistic ending to the piece, but the key of A minor suddenly returns at the very end, with the violin bringing back the troubled opening melody of the first movement. Similar to the quintet, Schumann again uses thematic transfer to achieve coherence throughout the entirety of the work.

Schumann's Piano Quintet Op. 44 is undoubtedly one of his most famous chamber compositions. The music is easy to comprehend due to its clear structure, natural flow, and the overpowering sense of exuberant joy. His Violin Sonata No. 1, on the other hand, presents performers and listeners with several challenges. The sudden changes in mood and the constant feeling of restlessness often make the musical ideas difficult to grasp. A certain level of maturity is required in order to present these contrasting thoughts in a unified manner. Another commonly addressed issue with the sonata is the range of the violin writing. The majority of the violin part is written in the lower register of the instrument, where it blends into the piano's sonority, instead of utilizing the

naturally contrasting timbre of the violin in its higher register. Appropriate voicing and clear pedaling in the piano are required in order to maintain the timbral clarity necessary to successfully perform the work.

Studying Bach and specifically his *Well-Tempered Clavier* was a daily activity for Schumann. In the early 1840's, he was particularly determined to improve his polyphonic writing, which had been pushed aside by his harmonic explorations. Examples of his dedication to the study of Baroque and Classical polyphony are evident in the slow introduction to the first movement, and the development of the last movement of his String Quartet No. 1, Op. 42 in A major. Although his Violin Sonata No. 1 contains some contrapuntal elements – overlapping, almost *stretto*-like reiterations of the main theme in the development section of the first movement, as well as canon-like 16th note rhythmic patterns in the Finale – Schuman's greatest achievement of contrapuntal writing is the *fugato* from the Finale of the piano quintet. The *fugato* acts as a stirring culmination of the entire piece, bringing Schumann's contrapuntal writing to the forefront and allowing it to reach unprecedented heights in the composer's musical output.

Johannes Brahms (1833 – 1897)

“ The embryonic journey of Brahms’ Piano Quintet is not unlike the metamorphic journey of the butterfly from larva to cocoon to its final emergence as a miraculous winged creature...”⁵

In 1862, Brahms attempted to compose a string quintet with two cellos, using the same scoring as Schubert’s masterful C Major String Quintet, D. 956. This attempt was not truly appreciated by his friend, the famous violinist Joseph Joachim, who found it too dense, too complicated, and lacking in charm.⁶ By early 1863, the work was transcribed into a sonata for two pianos (now Op. 34b). This arrangement was performed by the composer with Karl Tausig at a concert in Vienna in 1864. Clara Schumann however, objected to this arrangement. Though she appreciated the musical substance of the work, she felt that it sounded like an arrangement, not an original sonata, and thus advised him to bring back the strings. The piece took its final and successful piano quintet form in the summer of 1864. It was dedicated to Princess Ann of Hesse, who, as a thank you for the compliment, gave Brahms her autographed score of Mozart’s Symphony No. 40 in G Minor.

⁵ Steve Lacoste, Archivist for the Los Angeles Philharmonic Association, accessed April 15, 2016, <http://www.laphil.com/philpedia/music/piano-quintet-f-minor-op-34-johannes-brahms>

⁶ Reich, Nancy B. *Clara Schumann: The Artist and the Woman*. (Ithaca and London: Cornell University Press, 1985), 270.

By combining the piano with a string quartet, Brahms found a solution to the previous flaws that others had pointed out in the string quintet and the two-piano versions. He assigned the piano all the figurations and block chords that had previously overtaxed the strings, while still maintaining a large part of the original sonority of the string quintet. This arrangement also avoided the uniform timbre that had plagued the two-piano arrangement. The rhythmic precision of the piano along with the singing qualities of the stringed instruments, form a uniquely powerful combination.

This union of piano and strings gave the work an almost symphonic scope and proportion, while also retaining some of the elements of a virtuosic concerto style. A great pianist and composer of piano music, Brahms exploits a rich variety of piano techniques, while simultaneously calling upon the full contrapuntal abilities of the string quartet. The result is a composite texture that is true to the spirit of the greatest chamber music: always varied and interesting, never static. Similar to Schumann and his quintet, Brahms' masterpiece remains possibly the most symphonic of all his chamber works. In much of the piece, Brahms treats the piano not as one of the five instruments, but rather assigning it half of the entire tonal body, leaving the other half for the strings as one large unit. Musical lines pass from one instrument to another with a sense of fluidity, and multiple themes are woven together in a highly structured and expressive way. The quintet is perhaps the most famous of Brahms' chamber works. At the age of just 32,

Brahms finally reached the perfect balance between the passion and energy of youth and the compositional mastery of maturity.

The opening movement, *Allegro non troppo* is in sonata-allegro form. The first subject appears as a bold yet tragic theme. The second movement of Brahms' quintet is marked *Andante, un poco Adagio*, and features a ternary structure with a tender, dreamlike character. The following *Scherzo* ranks among the most thrilling movements of Brahms' compositional output. It presents three clearly defined themes at the beginning of the movement, quickly building up to majestic proportions. The Finale, marked *Allegro non troppo*, opens with a contemplative slow introduction in which each instrument enters with a climbing octave motive. This introduction is one of the few parts of the final product in which Brahms' original scoring for string quintet is apparent. The exposition is followed by an immediate recapitulation, which contains some of developmental traits. The quintet concludes with a breathtaking Coda – *Presto non troppo* – bringing the entire piece to its grand and turbulent ending.

Brahms, like Schumann, was also deeply interested in Bach; the Baroque master's influence is evident in many of Brahms' compositions, including the quintet. The third movement contains a *fugato*, using the first four measures of the second theme as a subject. All five players are equally important in sustaining the powerful intensity of the strongly pulsing rhythm of the theme. Skillfully crafted,

this *fugato* increases the excitement of one of the Brahms's greatest *Scherzi* in a very effective manner.

Brahms very masterfully uses thematic variation to attain overall unity in his quintet. After the introduction of the main theme at the very beginning of the work, the piano plays a vigorous figure of sixteenth notes, representing the opening subject in diminution. Another clear use of motivic development in the first movement is in the second theme, where the cello takes up the main melody accompanied by parts of the main theme in diminution in the piano. The *Scherzo* shows another elaborate motivic connection. Its second theme develops from the first movement's *espressivo* melody in bar 23, which acts as a subject in the *fugato* found later in the movement. Brahms achieves even greater unity by using a single interval as a connection between movements. In the first movement, the cello gravitates around a minor second in measures 57 and 58, an interval that returns in the mysterious slow opening of the last movement. The same interval is the center of the *un pochettino piu animato* theme played by the violin in measure 94 of the Finale. The climax of the work, similarly to Schumann's quintet, comes toward the end, through a driving Coda, which combines the various themes found in the Finale, bringing the texture to astonishing symphonic proportions.

Brahms' Sonata for Violin and Piano No. 3, Op. 108 in D minor is perhaps the most virtuosic of the three piano and violin sonatas, and, similarly to the quintet, exhibits large symphonic portions, particularly in the last movement. I

find this sonata the closest to the overall mood of his quintet and its reputation and character are expansively passionate.

The sonata was written between 1886 and 1888, when Brahms was spending his summers on Lake Thun in Switzerland. He dedicated this piece to his friend and colleague Hans von Bülow, and the work was premiered by Jenő Hubay with the composer at the piano in Budapest. Unlike the first two violin sonatas, which feature only three movements, the third sonata features four. The piece alternates between passionate outbursts and moments of heart-wrenching sincerity.

The opening *Allegro* begins with a shimmering expressive theme in the violin. One of the most astonishing moments in the whole piece is the dominant pedal point and quarter-note rhythmic *ostinato* in the piano that last for the entire duration of the development section. The two middle movements are greatly contrasting mood pieces. In the *Adagio* second movement, the piano provides a supportive accompaniment to the simple and singing melody in the violin. The piano, in turn, takes the central role in the nimble, *Scherzo*-like third movement, marked *Un poco presto e con sentimento*. The most dramatic and turbulent is the Finale, marked *Presto agitato*. Brahms uses syncopation throughout the fiery movement to create the sense of urgency. In this movement, both the pianist and the violinist are pushed to their technical limits to achieve sound of symphonic magnitude.

The Violin Sonata No. 3 is indisputably the most challenging in terms of technical prowess and endurance. Typical of Brahms and similar to his piano quintet, the piano writing in this sonata is highly complex, featuring large chords and jumps across the full length of the keyboard. Both the quintet and the sonata require pianistic athleticism and physical and emotional endurance. Unlike the quintet, however, the Violin Sonata No. 3 does not present nearly as many ensemble issues, though achieving a successful balance between the two instruments is another matter. The piano writing is rich and thick, therefore requiring attentive pedaling and thoughtful voicing, as well as careful consideration of the violin's registration. The dramatic nature of both pieces, and Brahms' ingenious compositional craftsmanship, make them true masterpieces that will always have a special place in the chamber music repertoire.

Dmitri Shostakovich (1906 – 1975)

In the mid-20th century, some composers began to change the roles of the five instruments in a piano quintet. As opposed to the piano quintet in the Romantic era, they began treating the piano in a linear, rather than harmonic fashion, allowing their works a transparency of the texture and greater sense of equality among the instruments: the piano was no longer the predominant power. One of the most extraordinary compositions in the genre from the 20th century is the Piano Quintet, Op. 57 by Dmitri Shostakovich. In this work, all

the performers very rarely play at the same time. The piano becomes an extension of the strings, especially during the highly polyphonic segments. When the composer finally employs the full sonority of the quintet, the level of excitement and emotional power is remarkable.

Shostakovich started writing this work as his second string quartet. Author Wendy Lesser in her book *Music for Silenced Voices* reports on the following conversation:

“Certainly Shostakovich’s motive in writing it was outward-looking, or so he alleged in a conversation he had at that time with his friend Isaak Glikman, as reported by Glikman himself. ‘Do you know why I wrote a piano part into the string quartet?’ Shostakovich said to him. ‘I did it so that I could play it myself and have a reason to go on tour to different towns and places. So now the Glazunovs and Beethovens, who get to go everywhere, will have to take me with them, and I will get my chance to see the world as well.’”⁷

The quintet was well received at its 1940 premiere, and was even awarded the Stalin Prize.

The work itself is a product of and a departure from the Romantic era model of a piano quintet. Though Shostakovich does employ the rich harmonies and thick sonorities for which the piano quintets of Brahms and Schumann are

⁷ Lesser, Wendy. *Music For Silenced Voices: Shostakovich and His Fifteen Quartets*. (New Haven and London: Yale University Press, 2011), 46.

well known, the Soviet composer more often utilizes a transparent texture for the work. He also pays tribute to previous composers and musical generations in pointed and specific ways. For example, Shostakovich titles the first two movements of the quintet *Prelude* and *Fugue* respectively, a direct homage to J.S. Bach, whom both Schumann and Brahms held in the greatest esteem. The fourth movement is entitled *Intermezzo*, and much like *Intermezzi* of the Romantic era, explores a wide array of colors and moods. Both the middle *Scherzo* movement and the final fifth movement employ charm, elegance, and diatonicism, reminiscent of the Classical era.

Both the direct references to past eras and the relatively tapered texture for such a large-scale chamber work indicate Shostakovich's desire to create a new style of chamber music composition. While his immediate predecessors tended to explore the orchestral, piano concerto-like nature of the ensemble, Shostakovich seems to have been more interested in treating the piano as being on a par with the strings. For example, the piano writing in the quintet tends to be linear than chordal, allowing the piano to blend with the strings rather than pitting the entities against one another. The piano thus acts as one voice within a polyphonic structure, signaling a marked departure from the piano quintets of previous generations. Shostakovich reconciles this departure, however, by incorporating direct Baroque- and Classical-era references, indicating that while the quintet explores a new style of chamber music writing, it ultimately remains a product of

the previous generations' work.

Shostakovich's Sonata for Cello and Piano, Op. 40 remains a staple in the repertoire of both cellists and collaborative pianists. Like the quintet, the cello sonata is "a serious, profound, and intensely personal composition".⁸ The first movement is marked *Allegro non troppo*, and features largely lyrical and romantic writing that is suddenly undercut at the end by a slow and suspenseful coda. The third, slow movement marked *Largo* evokes a sense of coldness and despair foreshadowed by the first movement's ending, while the second and fourth movements, both marked *Allegro*, lend very different atmospheres, with heavily repeated almost frenetic rhythms in the former, and devilishly difficult and dizzying scalar passages in the latter. The work itself was written for Viktor Kubatsky, with whom Shostakovich premiered the Sonata in 1934.

Neither the cello sonata nor the piano quintet are works of a joyous and carefree nature. Even during the moments of tender lyricism, there are always undertones of hopeless desperation. The seemingly upbeat episodes often have a grotesque or ominous character, thus demanding vast amounts of emotional energy and stamina for the performers. As in his musical works, discovering the core of Shostakovich as a man is equally difficult. He has been painted as both a victim of the Communist Party's efforts to curtail his musical creativity as well as

⁸ Burger, Melvin. *Guide to Sonatas: Music for One or Two Instruments*. (New York: Anchor Books Doubleday, 1991), 182.

a social realist who conformed to the Party's ideals. The music he left behind indicates that he was actually a bit of both. Shostakovich's music is filled, albeit abstractly, with his own personal tragedies and triumphs, transfigured and beautifully expressed in a way that is accessible to everyone.

Performing all three of these major piano quintets along with their companion sonatas would make an indelible impact on any pianist's technical approach to the instrument, and to the art of performing chamber music. Mastering the technical and musical complexities of this music has been an invaluable part of my growth as a pianist and musician. Hopefully, I will be able to use the knowledge I have gained from studying these works in depth, to help me in handing down the musical lessons and traditions to the next generation of pianists and instrumentalists.

ANNOTATED BIBLIOGRAPHY

Berger, Melvin. *Guide to Chamber Music*. New York: Dover Publications, Inc., 2001.

This is a book that offers summaries of 231 of the most often performed chamber pieces by 55 composers. Berger provides a short biography of each composer, as well as analysis of the individual works.

Burger, Melvin. *Guide to Sonatas: Music for One or Two Instruments*. New York: Anchor Books Doubleday, 1991.

This book is a comprehensive guide to more than 200 sonatas, including historical background and analysis of the musical pieces.

Cobbet, Walter Willson. *Cobbets's Cyclopedic Survey of Chamber Music: Volume 2*. London: Travis & Emery Music Bookshop, 2009.

This book, although dated, is still one of the most comprehensive works on the subject of chamber music. Volume II focuses on composers alphabetized from I to Z.

Hinson, Maurice, and Wesley Roberts. *The Piano in Chamber Ensemble: An Annotated Guide*. 2nd ed. Bloomington: Indiana University Press, 2006.

This book is a description of over 3200 compositions from duos to octets. It is divided into sections according to the number of instruments. It gives information on length, number of movements, level of difficulty and style.

Jensen, Eric Frederick. *Schumann*. 2nd ed. Oxford: Oxford University Press, 2012.

Eric Frederick Jensen offers a biographical portrait of Schumann. The book includes chapters on the composer's piano, chamber, choral, symphonic and operatic works and talks about how the circumstances of Schumann's life influenced his music.

Lesser, Wendy. *Music For Silenced Voices: Shostakovich and His Fifteen Quartets*. New Haven and London: Yale University Press, 2011.

In this book Lesser talks about Shostakovich's string quartets through a listener's perspective, and discusses them in relation to his complicated personal and professional life. The book is meant for the general public, not for musicians in particular.

Loft, Abram. *Violin and Keyboard: The Duo Repertoire: Volume I: From the Seventeenth Century to Mozart*. New York: Grossman Publishers, 1973.

Loft explores the most standard and some of the more obscure selections from the sonata repertoire. He provides analysis, as well as performance suggestions, which makes the book suitable for music students.

Macdonald, Malcolm. *Brahms*. Oxford: Oxford University Press, 2001.

This book thoroughly discusses facts about Brahms' life and his music. He writes extensively about Brahms' relationship with Robert and Clara Schumann. Macdonald talks about each piece of music in chronological order and includes 68 musical examples.

Mason, Daniel Gregory. *The Chamber Music of Brahms*. New York: The Macmillan Company, 1933.

Mason offers an analytical study of all of Brahms' chamber music works. Though he does not provide a comprehensive bibliography, Mason discusses these chamber works through the context of Brahms' life. The book is intended primarily for students of music and is therefore written in a highly accessible style.

Musgrave, Michael. *The Cambridge Companion to Brahms*. Cambridge: Cambridge University Press, 1999.

The twelve chapters of this book are written by important scholars and musicians and are divided into three major sections. The articles portray the newest research and also include biographical information.

Reich, Nancy B. *Clara Schumann: The Artist and the Woman*. Ithaca and London: Cornell University Press, 1985

This award-winning volume describes the exceptional accomplishments of composer and pianist Clara Schumann. Reich examines many sources, including unpublished diaries, letters and concert programs.

Smallman, Basil. *The Piano Quartet and Quintet: Style, Structure and Scoring*. Oxford: Clarendon Press, 1994

This book surveys the development of the piano quartet and quintet, beginning with mid-eighteenth century to present day. Smallman examines the many changes in the nature of the genre, and focuses on a number of works that feature mixed ensembles, which are formed by combining wind instruments with the normal strings and piano formation.

Ulrich, Homer. *Chamber Music*. 2nd edition. New York: Columbia University Press, 1966.

Ulrich's writing is vivid and accessible to a wider public. Ulrich's book may be useful to both amateurs and professional musicians. This second edition of Ulrich's book includes discussions of violin sonatas and cello sonatas.

Volkov, Solomon. *Testimony: The Memoirs of Dmitri Shostakovich*. Translated by Antonina Bouis. New York: Harper and Row Publishers, 1979.

This is a highly controversial book, considered authentic when it was published, but approached with skepticism in the following years. This volume focuses mostly on the composer's professional life and not so much on his private life.