

Summary of Three Dissertation Recitals

by

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DEDICATION

Praises to God for loving me and giving me strength throughout my studies.

Heartfelt gratitude to Professor Christopher Harding for giving me the privilege to work under the guidance of such a devoted and supportive mentor.

Lastly, to my family for their unconditional love and support.

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ABSTRACT

Three dissertation recitals were given to fulfill the requirements of the degree of Doctor of Musical Arts.

The first dissertation recital was performed in Stamps Auditorium on December 8, 2018. It featured three contrasting works from the Classical era and the 20th century: Sonata No. 3 in C Major, Op. 2 No. 3 by Ludwig van Beethoven; *Drei Klavierstücke* (Three Piano Pieces), D. 946 by Franz Schubert; and Sonata No. 1 by Carl Vine.

The second dissertation recital was performed in Britton Recital Hall on April 20, 2019. It included various piano genres in the works of five composers: Sonata in E Minor, Hob. XVI: 34 by Joseph Haydn; *Poème pour piano*, Op. 5 (2017) by Elise Bertrand; *Étude-Tableau* Op. 39 No. 6 in A minor by Sergei Rachmaninoff; *Rondo for Piano* (2001) by Catherine Likhuta; and *Miroirs* by Maurice Ravel.

The final dissertation recital was presented in Britton Recital Hall on February 25, 2020. It featured a lecture on, and a performance of, Wolfgang Amadeus Mozart's Piano Concerto No. 23 in A Major, K. 488 arranged for a piano and string quartet, with a focus on the composer as an improviser and his improvised embellishments.

RECITAL I PROGRAM

Ludwig van Beethoven

(1770-1827)

Piano Sonata No. 3 in C Major, Op. 2 No. 3 (1795)

I. Allegro con brio

II. Adagio

III. Scherzo: Allegro

IV. Allegro assai

Franz Schubert

(1797-1828)

Drei Klavierstücke, D. 946 (1828)

Allegro assai- Andante- Allegro assai

Allegretto

Allegro

Carl Vine

(b. 1954)

Piano Sonata No. 1 (1990)

I.

II. Leggiero e legato

RECITAL I PROGRAM NOTES

Ludwig van Beethoven

Piano Sonata No. 3 in C Major, Op. 2 No. 3 (1795)

Beethoven was certain that Vienna could provide what an aspiring, young composer was looking for. In 1792, he left his birthplace, Bonn, for Vienna and started establishing himself as a pianist and a free-lance composer just as Mozart did. We can hear not only his ambition to become a leading pianist in the musical center of the time, but also his attempt to give the genre a special significance in the first set of sonatas, Opus 2.

The Sonata in C Major, Op. 2, No. 3 is a virtuosic, energetic, and expansive work that has four movements (four movement-structure had been a framework for symphonies and quartets). The first movement, Allegro con brio, is in sonata form and uses some material culled directly from his C Major Piano Quartet WoO. 36 written in 1785. Its second theme begins in the wrong mode (g minor) then soon arrives in G Major. Beethoven pushed the boundaries of sonata form by incorporating fantasia-like passages and a written-out cadenza in the development and coda.

In the next movement Adagio, the hazy E minor episode employs neighboring tones and half step appoggiaturas, engendering romantic expressiveness. Like many of Beethoven's early slow movements, this second movement includes sudden outbursts. The final statement of the main theme and coda can be considered as improvisations.

The third movement Scherzo is in Minuet and Trio form. It begins with fugato passages imbued with the energy of the neighboring tone. In the stormy Trio, arpeggios establish strong melodic and harmonic contrasts with the outer section. The pianistic finale, Allegro assai, is in sonata rondo form (a blend of sonata and rondo form). The main rondo theme is based on virtuosic

figurations, drawing rapid upward patterns. Throughout the piece, many transitions and episodes provide a cheerful mood. This large-scale work concludes with a brilliant coda.

Franz Schubert

Drei Klavierstücke (Three Piano Pieces), D. 946 (1828)

Beginning in 1824, Schubert created an exquisite series of character pieces in addition to his hefty late sonatas. The *Drei Klavierstücke* was one of them, composed in 1828, a few months prior to the composer's death. Unlike the other collections (e.g. the *Moments musicaux* or the *Impromptus*), the *Drei Klavierstücke* only existed as drafts. About forty years later, it was first published as a three-piece cycle, edited anonymously by Johannes Brahms. It is uncertain whether Schubert intended these works to form a series of three or four pieces, as a third set of *Impromptus*. Only the first two pieces certainly belong together, and the third piece was composed before the first two.

All three are in a simple three-part structure, with an exception of No. 2 that has an additional episode. Schubert's vocal treatment of melody, daring use of harmony, free modulations, and rhythmic energy create emotionally intense and profound music in D. 946.

Schubert opens No. 1 with shivering themes in the unusual key of E-flat minor in nervous dotted rhythms. This agitation is enhanced by a duplet melody (doubled) over a triplet accompaniment. The B major episode seems contrasting, but the character does not change completely; dotted rhythms and shivering tremolo remain. Originally, there was an additional episode, later crossed out by the composer.

The second piece is the heart of the set. The theme is drawn from the chorus that opens Act III of his 1823 opera *Fierrabras*, which is not surprising given its vocal quality. Schubert illustrates

an anxious and mysterious atmosphere by inserting two different episodes and going through numerous modulations.

The most virtuosic piece among the three, No. 3 concludes the set. Rhythmic energy created by numerous syncopations and off-beats dominates the outer section. After a sudden silence, the tonality shifts up a semitone (to D-flat major) in the middle section, also full of repetitive rhythms.

Carl Vine (b. 1954)

Piano Sonata No. 1 (1990)

Carl Vine is one of Australia's best known and often performed composers, having composed (so far) eight symphonies, twelve concertos, music for film, television, dance and theatre, electronic music, and many chamber works. He studied Physics and Music at the University of Western Australia. After he moved to Sydney in 1975, he worked as a freelance pianist and composer with a wide variety of ensembles and dance companies (including the Sydney Dance Company and the London Contemporary Dance Theatre). He pursued an early interest for avant-garde music (he was greatly influenced by the music of Stockhausen and Carter) and spent time lecturing in electronic music composition. Ultimately Vine began to seek a new way of writing in the mid-1980s. Vine's new style was just as rigorous as his earlier work, characterized by complex rhythms built into rich, kinetic textures and set alongside an austere lyricism.¹

Piano Sonata No. 1, published in 1990, was commissioned by the Sydney Dance Company for the dance choreographed by Graeme Murphy. The first dance performance along with the sonata took place in the Drama Theatre of the Sydney Opera House in May 1992.

¹ Faber Music. "Carl Vine", [fabermusic.com](https://www.fabermusic.com). Accessed February 10, 2020. <https://www.fabermusic.com/we-represent/carl-vine>

This sonata comprises only two movements. Each movement is structured in a loose ABA form which can be inferred based on the texture or tempo rather than on key relationships. Although undergoing pitch and interval alterations, a descending motive recurs throughout the piece, adding coherence to the overall structure. Constant use of polyrhythms and metric modulations are apparent.² For example, at mm. 19-20 in the first movement (Figure 1.1), the speed of the dotted half notes (three-quarter notes) in 6/4 meter is equivalent in speed to the half



Figure 1.1) Vine – Piano Sonata No. 1/i mm. 18-21³

notes (three-quarter notes in the left-hand triplets) in the preceding meter (4/2). The second movement, marked "Leggiero e legato", requires the pianist's virtuosity. Continuous rapid sixteenth notes figurations create the excitement in the movement.

While Vine focuses on rhythmic energy in this sonata, at times the harmonies and melodic contours are romantic and coloristic. The mixture of elements such as extreme dynamic contrast and registral expansion is aurally effective and keeps the energy fluctuating within the piece.

² Benjamin Boren, "Modeled Individuality: The Influence of Elliot Carter's Piano Sonata (1946) in Carl Vine's Piano Sonata (1990)," DMA diss., (Indiana University, 2012), 19. Metric modulation is a device used to create the impression of shifting to a new tempo.

³ Carl Vine, *Piano Sonata No. 1*, (Brighton: Chester music, 2005), 2.

RECITAL II PROGRAM

Joseph Haydn (1732-1809)	Piano Sonata in E minor, Hob. XVI: 34 (circa 1778) I. Presto II. Adagio III. Vivace molto
Elise Bertrand (b. 2000)	Poème pour piano, Op. 5 (2017)
Sergei Rachmaninoff (1873-1943)	Étude-Tableau Op. 39 No. 6 in A minor (1916-1917)
Catherine Likhuta (b. 1981)	Rondo for Piano (2001)
Maurice Ravel (1875-1937)	Miroirs (1904-05) I. Noctuelles II. Oiseaux tristes III. Une barque sur l'océan IV. Alborada del gracioso V. La Vallée des cloches

Unlike Mozart, whose music could be a series of tuneful melodies, one of Haydn's compositional techniques is the use of a short and simple thematic units that are used to build a whole movement. Not surprisingly, in the first movement *Presto*, the basic material throughout the movement is derived from the main theme heard at the beginning (Figure 2.1). This movement also represents “Sturm und Drang” as we can see a lot of fragmented phrases and dramatic contrasts. Set in E minor, this is one of Haydn's rare sonatas in the minor mode— he wrote only five piano sonatas in minor keys.

Very personal, recitativo-like passages in the next movement, *Adagio*, are clear traces of *Empfindsamer Stil* (sensitive style)⁵. The right hand is playing a decorated melody with simple accompaniment in the left hand (Figure 2.2). Haydn varies the melody until the movement reaches



Figure 2.2) Haydn Piano Sonata Hob. XVI: 34/ii mm. 1-4⁶

the deceptive cadence and modulates to E minor. The dominant chord at the end is building a smooth transition to the finale—one of the few moments in Haydn's keyboard sonatas where movements are continued with an *attacca*.

The finale *Molto vivace* is written in double variation form (or alternating variation) which is one of the formal features seen in Haydn's later sonatas. Two themes in different keys are

⁵ *Empfindsamer Stil* was a musical aesthetic occurred in northern Germany during the mid-18th century and characterized by an emphasis on the expression of various sentiments within a musical work.

⁶ Joseph Haydn, *Sonaten für Klavier zu zwei Händen, Bd. I, No. 2*, (Leipzig: Peters, 1937), 5.

presented and each followed by a variation—the overall formal scheme A-B-A'-B'-A". Simple tunes are accompanied by an Alberti bass in the left hand and thus, this movement is vigorously harmonic.

Elise Bertrand (b. 2000)

Poème pour piano, Op. 5 (2017)

French composer, pianist, and violinist Elise Bertrand started her musical studies at the Toulon Conservatoire in piano at the age of five. In 2012, she began to write her first compositions. Passionate about violin and composition, she was inspired and encouraged by the French composer Nicolas Bacri. Bertrand plays or presents her works in various concerts and festivals (Paris, Brussels, Fontainebleau, Toulon, Aulnay-sous-Bois, etc). Several of her compositions are published and a couple of works were commissioned by international competitions, including this work, commissioned by the Epinal International Piano Competition in 2019 and *Sonatine for piccolo*, as the compulsory work for piccolo end-of-year examination at CNSM of Paris in 2019.

Bertrand wrote *Poème pour piano Op. 5* during the summer of 2017, when she was 16 years old. It is her second piece for solo piano, after “12 Preludes” Op. 1. Although it does not follow a clear formal structure, Op. 5 can roughly be divided into five sections based on the obvious textural, metric, and tempo changes. A series of augmented triads touch on an “atonality.” This piece captures a bittersweet feeling with agitated moments followed by a serene atmosphere, then a sudden rhythmic, tempo, and marked dynamic changes. An expressive quality is present in her evocative writing, while the main motive recurs in disguise throughout the piece. She stated that this piece is greatly connected to life, love, and death. Indeed, we can hear the famous *Dies Irae* near the end.

Sergei Rachmaninoff

Étude-Tableau Op. 39 No. 6 in A minor (1916-1917)

The *Études-Tableaux* ("Studies-pictures" or "Pictures in the form of Etudes") Op. 39 is the second collection of piano etudes written by Sergei Rachmaninoff that contains nine pieces. It was the last major work composed before he left his home country permanently in 1917, following the Russian revolution. Like the concert etudes by Chopin and Liszt, Rachmaninoff goes beyond the initial role of the genre, being a practice piece, and shows artistic discoveries about the piano in a variety of moods. The title ("Studies-pictures") may also suggest that the composer intended this set of studies to address certain technical issues of piano playing, as well as sound like miniature tone poems. Rachmaninoff occasionally had programmatic concepts for his compositions, but hardly ever revealed them in public. However, when the Italian composer Ottorino Respighi orchestrated several pieces from the *Études-Tableaux* in 1930, Rachmaninoff readily shared the sources for a few of these etudes. He wrote to Respighi:

*“These will certainly make the character of these pieces more comprehensible and help you to find the necessary colors for their orchestration... The second Etude in A minor [Op. 39 No. 6] was inspired by the tale of Little Red Riding Hood and the Wolf.”*⁷

Compared with the first set Op. 33 written in 1911, Op. 39 is longer in length with more complex structures and challenging technical demands. Etude No. 6 (A-B-A') is in a toccata style with extensive use of chromaticism. Plentiful chromatic melody lines appear in various lengths and registers, creating a dark and ominous mood. The technical challenges include playing rapid repeated notes in *pp* while projecting the soprano melody in staccato, careful accelerando in the B

⁷ Jay Leyda and Sophie Satina, *Sergei Rachmaninoff, a Lifetime in Music*, (New York: New York University Press, 1956), 263.

section, and bringing out different articulations. This piece was originally the fourth etude of the Op. 33 set but later was placed within Op. 39 as no. 6.

Catherine Likhuta (b. 1981)

Rondo for Piano (2001)

Catherine Likhuta (b. 1981) is an Australian-based composer, pianist, and recording artist. Her music exhibits high emotional charge, programmatic nature, and rhythmic complexity. Catherine's works have been played throughout the United States, Europe, and Australia, as well as in Canada, Mexico, and Brazil. Her pieces have been played at several international events, including four International Horn Symposiums and two World Saxophone Congresses. Her recent residencies include the University of Connecticut, the University of Georgia, and North Carolina NewMusic Initiative. She was the winner of the International Horn Society Composition Contest (virtuoso division) and the recipient of several awards, including two grants from the Australia Council for the Arts. Her music can be heard on Cala, Albany, and Equilibrium Records. Catherine holds a Bachelor's degree in jazz piano from Kyiv Glière Music College and a five-year post-graduate degree in composition from the Tchaikovsky National Music Academy of Ukraine (Kyiv Conservatory). She is currently pursuing a Ph.D in composition at the University of Queensland.⁸

Written in 2001, *Rondo* is Likhuta's first work for solo piano, written as an assignment during her master's studies in composition. She wanted to take this classical form and create a piece that can highlight her jazz background as well as her Ukrainian heritage. *Rondo* contains jazz idioms such as complex rhythms and harmonies within a formal classical structure. The music

⁸ Catherine Likhuta, "Biography", Composer Catherine Likhuta. Accessed February 1, 2020. <http://www.catherinelikhuta.com/Biography.htm>

begins with a boogie-woogie, a jazz style characterized by the driving ostinato bass.⁹ This recurring melodic figure in the left hand unifies the whole piece together. Due to repetitive and perpetual nature, this ostinato enables the right hand to freely improvise and develop fascinating

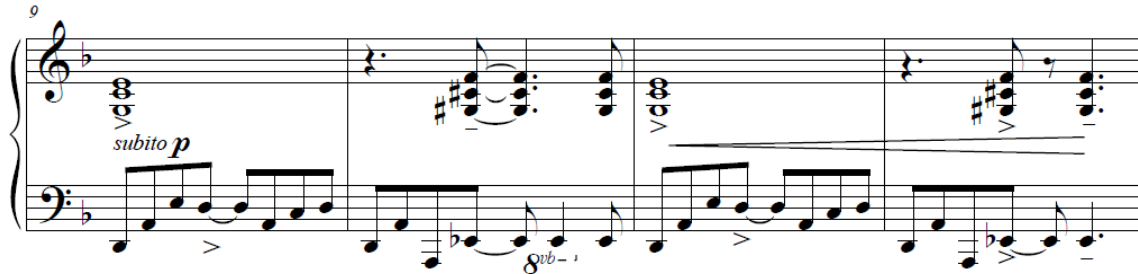


Figure 2.3) Likhuta Rondo mm. 9-11¹⁰

melodic lines, both lyrical and rhythmically exciting. This piece exploits abundant syncopations that provides a strong rhythmic force with an off-beat feel. Based on the tempo changes and notated double bars, *Rondo* comprises six sections.

Maurice Ravel

Miroirs (1904-05)

Around 1900, Ravel and a group of musicians, painters, critics, and poets formed an artistic circle known as *Les Apaches*. They vigorously discussed the latest trends in the arts and sometimes presented new works and ideas. *Miroirs*, written in 1904-05, after his failed attempts to win the *Prix de Rome*, was dedicated to five members from the Apaches. The major piano pieces that Ravel wrote prior to the *Miroirs* only include the *Pavane pour une infante défunte*, *Jeux D'eau*, and the *Sonatine*. The Ravel's statement implies that this collection displays a significant shift in his

⁹ Peter C Muir, "Boogie-woogie (i)," *Grove Music Online*, Oxford University Press (2012), accessed March 15 2020, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002228520>.

¹⁰ Catherine Likhuta, *Rondo for Piano* (2001), 1.

compositional style. This set of five pieces was first performed by Ricardo Viñes, the dedicatee of *Oiseaux tristes*, in 1906.

“The Miroirs form a collection of piano pieces which mark a rather considerable change in my harmonic evolution; this disconcerted musicians who until then had been thoroughly accustomed to my style.”¹¹

The title *Miroirs* suggests that it reflects on various images such as night moths, sad birds, a boat on the ocean, dawn song of the jester, and bell sounds in the Valley. Ravel considered these pieces more like paintings and less like literal expressions of feelings. His portrayal of these reflections is very descriptive and evokes the listener’s imagination.

Noctuelles (Night Moths), dedicated to the poet Léon-Paul Frague, was inspired by a line from one of Frague’s poems: “The owlet moths fly clumsily out of the old barns to drape themselves round other barns.”¹² Ravel depicts the unsettling and irregular flight of night moths through multi-layered rhythms and a big use of semitones (in appoggiaturas, in bitonality, and in chromatic lines). Within the conventional structure¹³ (A-B-A coda), Ravel deliberately obscures time by employing irregular phrase structures, and multi-layered rhythms.¹⁴

Ravel playfully dedicated *Oiseaux tristes (Sad birds)*, the least pianistic piece of the collection, to the only pianist in the *Apache*, Ricardo Viñes. Ravel described the piece as “birds lost in the oppressiveness of a very dark forest during the hottest hours of summer”¹⁵. It was the first of the set to be written and has a free structure with improvisatory nature with a cadenza-like

¹¹ Arbie Orenstein, ed., *A Ravel Reader: Correspondence, Articles, Interviews* (New York: Dover, 1990), 30.

¹² Rollo H Myers, *Ravel: Life and Works*, (New York: Thomas Yoseloff, 1960), 157.

¹³ A reminiscence of the sonata form: two thematic elements in A section and return of A that is a fifth below the first entry.

¹⁴ Siglind Bruhn, *Images and Ideas in Modern French Piano Music: The Extra-Musical Subtext in Piano Works by Ravel, Debussy, and Messiaen*, (New York: Pendragon Press, 1997), 103-104.

¹⁵ Ruti Abramovitch, “Maurice Ravel’s *Miroirs* for Piano: Historical background and some performance related aspects,” DMA diss., (Indiana University, 2012), 13.

passage towards the end. Three bird calls heard at the beginning are elaborately intertwined and undergo variation throughout the piece.

Une Barque sur l'océan (A boat on the Ocean) depicts the image of a boat floating on the ocean waves. It was dedicated to painter *Paul Sordes*, whose home was the main gathering place for the *Apaches*. The composer made an orchestral version of this piece in 1906, yet he was not satisfied. This piece is characterized by arpeggiations and sweeping melodies that emulate the waves of the ocean. One of the features in Ravel's harmonic language is chords of the ninth and eleventh, which is the main component of this piece. Two important tonal centers are F[#] and B^b.

Alborada del gracioso (Dawn song of the Jester) is the most famous and pianistic piece of the set, and was dedicated to the music critic, Michel-Dimitri Calvocoressi. *Gracioso* is a jester (facetious person) in the Spanish comedy of the 16th century. This jester is pictured singing an *Alborado*, a Spanish word for a musical presentation performed at daybreak, often to celebrate a festival or honor a person. With the imitation of guitar, castanet-like rhythms, and the title, a Spanish flavor permeates this work. The middle section incorporates the qualities of *Cante jondo*, a vocal tradition in flamenco, originating from Spanish gypsy Andalusian folk music.¹⁶ Fluctuating meters, syncopations, and plenty of accents create a zestful mood.

La Vallée des cloches (The Valley of the Bells) concludes the set and was dedicated to Maurice Delage, a composer and Ravel's pupil. Ravel's concept of multi-layering is evident in the three-staves notation. Exploring different sonorities of the instrument through rich harmonies, the piece evokes the sounds of bells ringing in the air of the valley.

¹⁶ J.B Trend and Israel J. Katz, "Cante hondo," *Grove Music Online*, Oxford University Press (2001), accessed February 5 2020, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.04759>

RECITAL III PROGRAM

Lecture “**Mozart, the Improviser**”

Wolfgang Amadeus Mozart (1756-1792)

Piano Concerto No. 23 in A Major, K. 488 for Piano and String Quartet (1756)

arr. Ignaz Lachner

Allegro

Adagio

Allegro assai

Michaela E Wellems & Danielle Wilson, violin

Joachim Angster, viola; Leo Singer, cello

RECITAL III PROGRAM NOTES

“Mozart, the Improviser”

This lecture recital concerned Wolfgang Amadeus Mozart’s Piano Concerto No. 23 in A Major, K. 488 for a piano and string quartet (arranged by Ignaz Lachner). The lecture shed light on the composer as an improviser, focusing on his improvised embellishments.

Wolfgang Amadeus Mozart (1756-1791) - Piano Concerto No. 23 in A Major, K. 488 (1786)

Historical background

- Mozart moved to Vienna in 1781
- fifteen piano concertos out of twenty-seven in his catalog were written during the five years following his move
- Mozart was the soloist in the subscription concerts (premiered his piano concertos)
- Piano Concerti Nos. 22-24: first of Mozart’s piano concerti to include clarinets

I. Allegro

- sonata form: double exposition
- harmonic tension in second theme
- original cadenza by Mozart (notated in the score) - free fantasy, unrelated to the motives

II. Adagio

- only piece Mozart ever wrote in F# minor
- ABA form

- lament character
- harmonic language: chromaticism, accented appoggiaturas, suspensions, Neapolitan 6th
- Siciliano rhythm

III. Allegro assai

- extended sonata-rondo (popular in the late 18th century)
- refrain reprises with varied ending

Ornamentation and Improvisation in 18th century

- improvised embellishments were almost mandatory in the classical period
(numerous treatises regarding the performance practice of embellishment)
- perpetuated Baroque improvisation traditions in the classical period
 - embellishment
 - free fantasies
 - cadenzas
 - continuo in piano concertos
- professional musicians: improvised at each performance
- written out embellishments for amateurs or students: some printed editions contain more indications and decorations

Mozart as an improviser and his music

- "composed on the spot" even in his childhood

The composer André Grétry recalled:

...I wrote him an Allegro in E-flat; difficult, but unpretentious; he played it, and everyone, except myself, believed that it was a miracle. The boy had not stopped;

but following the modulations, he had substituted a quantity of passages for those which I had written...¹⁷

- Prague Symphony premiere concert in 1787 concluded with a half-hour improvisation
- Quasi-improvised Preludes (modulatory prelude): written for his sister
- Robert Levin “The improvisor first, the performer second, and the composer last”¹⁸
- Concertos: best means to understand him as a performer/improviser
- Seth Carlin “Ornamentation and variation are ingrained features of Mozart’s musical style”¹⁹



Figure 3.1) Mozart Piano Concerto K. 488/ii mm. 1-5 ²⁰



Figure 3.2) Mozart Piano Concerto K. 488/ii mm. 38-44 ²¹

¹⁷ Otto Erich Deutsch, *Mozart: A Documentary Biography* (California: Stanford University Press, 1965), 477.

¹⁸ Robert Levin, “Improvising Mozart: Encountering Mozart,” (lecture, Cambridge University, Cambridge, October 29, 2012).

¹⁹ Seth Carlin, “Improvising Varied Reprises”. From *Beyond Notation: The Performance and Pedagogy of Improvisation in Mozart’s Time*, University of Michigan, 2002.

²⁰ Wolfgang Amadeus Mozart, Piano Concerto No. 23 in A Major, K. 488, (Leipzig: Peters, ca.1880), 22.

²¹ *Ibid.*, 24.

The places where improvised ornamentation was normally added²²

- reprises of principal themes
- slow movements
- piano recitatives in the slow movements (e.g. K. 451, 466, 467, 537 and 595)
- chords may be broken even where not explicitly authorized.

Examples of Mozart's improvised embellishment

a) Piano Sonata in F Major, K. 332/ii (ex. mm.24-27)

The image displays two versions of the musical score for Mozart's Piano Sonata in F Major, K. 332/ii, measures 24-27. The top version is labeled 'First edition' and the bottom version is labeled 'Autograph'. Both versions are in F major and 3/4 time. The 'First edition' version shows a more complex and ornamented melodic line in the right hand, while the 'Autograph' version shows a simpler, more direct melodic line. The bass line is consistent in both versions. The score is in F major and 3/4 time.

Figure 3.3) Mozart Piano Sonata K. 332/ii mm.24-27²³

b) Piano Sonata in D Major, K. 284/iii var. xi

²² Robert Levin, "Performance practice in the music by Mozart," in *The Cambridge companion to Mozart*, ed. Simon B. Keefe (New York: Cambridge University Press, 2003), 480-481.

²³ Wolfgang Amadeus Mozart, *Sonaten und phantasien für das pianoforte, No.12* (Leipzig: Breitkopf & Härtel, 1878), 8(236).



Figure 3.4) Mozart Piano Sonata K. 284/iii var. xi mm. 1-6²⁴

c) Piano Concerto K. 488/ii, Barbara Ployer's embellishment

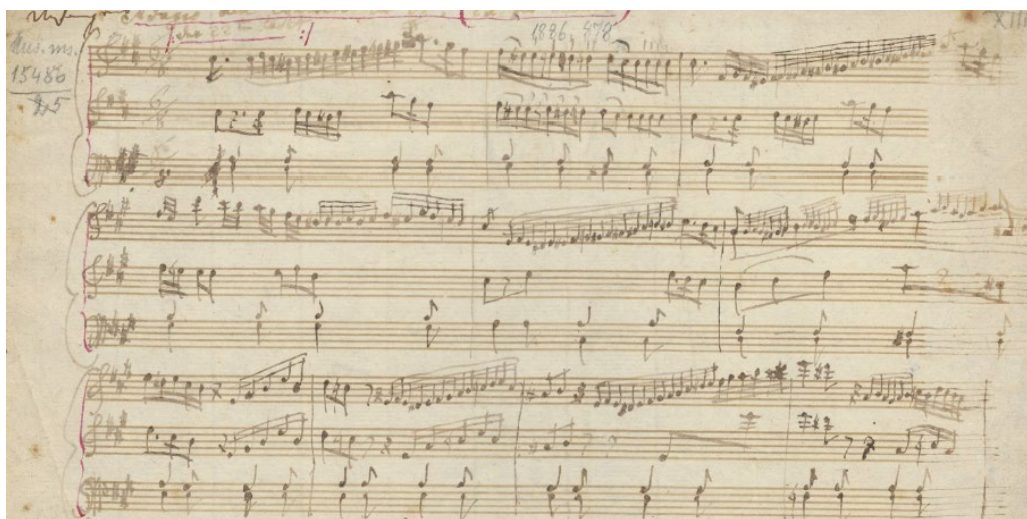


Figure 3.5) Embellished version of K. 488/ii by Barbara Ployer.

My own embellishments in K. 488/ii

- appoggiaturas, grace notes, slides, turns, trills, scales, arpeggios...
- “Gild the lily” + understanding the context and relationship with the orchestra

²⁴ Wolfgang Amadeus Mozart, *Sonaten und phantasien für das pianoforte*, No.6 (pp.2-19 (46-63)), (Leipzig: Breitkopf & Härtel, 1878), 16(60).

Other reasons for embellishments or realizations?

- The instrument: Anton Walter piano (Viennese fortepiano builder)
 - As a time-saving device
- a) Piano Concerto in E-flat Major, K. 482/iii, mm.164-170²⁵



Figure 3.6) Mozart Piano Concerto K. 482/iii mm. 164-170 ²⁶

- b) Piano Concerto in C Minor, K.491/iii, mm.141-6²⁷



Figure 3.7) Mozart Piano Concerto K. 491/iii mm. 141-146 ²⁸

²⁵ Eva Badura-Skoda, "On Improvised Embellishments and Cadenzas in Mozart's Piano Concerto," in *Mozart's Piano Concertos*, ed. Neal Zaslaw (Ann Arbor: University of Michigan Press, 1996), 366.

²⁶ Wolfgang Amadeus Mozart, *Serie XVI: Concerte für das Pianoforte*, Bd.4, No.22 (pp.1-66), (Leipzig: Breitkopf & Härtel, 1879), 246.

²⁷ Eva and Paul Badura-Skoda, *Interpreting Mozart on the keyboard* (New York: St. Martin's Press, 1962), 193.

²⁸ Wolfgang Amadeus Mozart, *Neue Mozart-Ausgabe, Serie V, Werkgruppe 15, Band 7: Konzerte für ein oder mehrere Klaviere und Orchester mit Kadenzen* [NMA V/15/7], (Kassel: Bärenreiter-Verlag, 1959), 148-149.

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