

PROGRAM NOTES ON A GRADUATE PIANO RECITAL

CLAUDIA GUADALUPE LUNA LOPEZ

DEPARTMENT OF MUSIC

APPROVED:

David Ross, D.M.A., Chair

Marcia Fountain, D.M.A.,

Gregory Elliot, M.F.A.

Charles H. Ambler, Ph. D.
Dean of the Graduate School

DEDICATION

I dedicate this thesis to those I most love, my family. Especially to:

My dear parents, who have loved me and supported me unconditionally. It is for you that I have found my way back to music, for without your love and support nothing of this would be possible.

My two little angels of heaven: Paulita and Myriam, who are my greater blessing and my most valuable and precious inspiration.

My dear Lord, who have provided me all what I have and all I need to continue in my life. It is for your love that I live. It is for your love that I am here. Thank you for your help, for walking on my side, for carrying me some times, and for your immeasurable love.

Thank you all for believing in me. I love you with all my heart.

PROGRAM NOTES ON A GRADUATE PIANO RECITAL

By

CLAUDIA GUADALUPE LUNA LOPEZ, B.M.

THESIS

Presented to the Faculty of the Graduate School of

The University of Texas at El Paso

in Partial Fulfillment

of the Requirements

for the Degree of

MASTER OF MUSIC

Department of Music

THE UNIVERSITY OF TEXAS AT EL PASO

May 2005

UMI Number: 1430969

PREVIEW

UMI[®]

UMI Microform 1430969

Copyright 2005 by ProQuest Information and Learning Company.
All rights reserved. This microform edition is protected against
unauthorized copying under Title 17, United States Code.

ProQuest Information and Learning Company
300 North Zeeb Road
P.O. Box 1346
Ann Arbor, MI 48106-1346

ACKNOWLEDGEMENTS

I would like to thank all the members of the faculty in the Music Department for sharing with me their knowledge and time, and especially those who gave me invaluable support and guidance beyond their required duties. In particular:

To Dr. David Ross, my graduate thesis advisor, for all his time and patience, for being not only an admirable professor, but also a wonderful person.

To Dr. Kwang-Wu Kim, for all the beautiful things and experiences he shared with me, for changing my musical life and making me grow in this respect, and for helping me to discover the art of music by providing the tools I needed as a pianist.

To Dr. Neil Stannard, for his patience in working with a non-English speaker, and for all the magnificent things he taught me during my first years at the university.

To Dr. Arryl Paul, who provided me with help and time, especially when I was young and just finding my way on the piano.

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS.....	iv
TABLE OF CONTENTS.....	v
LIST OF MUSICAL FIGURES.....	vii
 Chapter	
1. LUDWIG VAN BEETHOVEN AND THE PIANO SONATA NO. 21, OP. 53 IN C MAJOR (“WALDSTEIN”).....	1
1.1 Historical Background.....	1
1.2 Beethoven and the Piano Sonata.....	3
1.3 Sonata No. 21, Op. 53 in C Major “Waldstein”.....	7
1.4 Musical Analysis:	
a) First Movement (Allegro con brio).....	8
b) Second Movement (Adagio molto-Allegretto moderato).....	14
2. FRANZ LISZT AND THE TRANSCENDENTAL ETUDE NO. 10 IN F MINOR.....	18
2.1 Franz Liszt.....	18
2.2 The Three Versions of the Transcendental Études.....	21
2.3 Transcendental Étude No. 10 in F minor.....	24
2.4 Solving Technical Problems in the Transcendental Étude No. 10 in F minor.....	28
3. FREDERIC CHOPIN AND THE PIANO SONATA NO. 3, OP. 58 IN B MINOR.....	33
3.1 Historical Background.....	33

3.2	Chopin and the Piano Sonata.....	35
3.3	Early Sonatas Before Op. 58.....	36
3.4	Sonata No. 3, Op. 58 in B Minor.....	37
3.5	Musical Analysis:	
	a) First Movement (Allegro maestoso).....	38
	b) Second Movement Scherzo (Molto vivace).....	41
	c) Third Movement (Largo).....	43
	d) Fourth Movement Finale (Presto, non tanto).....	44
	BIBLIOGRAPHY.....	48
	CURRICULUM VITAE.....	50

LIST OF MUSICAL FIGURES

	Page
 LUDWIG VAN BEETHOVEN	
Figure 1. First mvt., mm. 1-13.....	9
Figure 2. First mvt., mm. 35-36.....	10
Figure 3. First mvt., mm. 3-4.....	11
Figure 4. First mvt., mm. 93-99.....	11
Figure 5. First mvt., mm. 167-170.....	12
Figure 6. Second mvt., mm. 1-5.....	14
Figure 7. Second mvt., mm. 25-28.....	15
Figure 8. Second mvt., mm. 1-12.....	15
Figure 9. Second mvt., mm. 463-474.....	17
 FRANZ LISZT	
Figure 10. First version, mm. 1-2.....	24
Figure 11. Second version, mm. 1-2.....	25
Figure 12. Second version, m. 3.....	25
Figure 13. Third version, mm. 3-4.....	25
Figure 14. Second version, mm. 21 and 101.....	26
Figure 15. Third version, mm. 22 and 86.....	27
Figure 16. (mm. 1-2).....	28
Figure 17. (mm. 1-2).....	29
Figure 18. (mm. 17-18).....	29
Figure 19. (mm. 31-34).....	30

Figure 20. (mm. 61-68).....	31
-----------------------------	----

FREDERIC CHOPIN

Figure 21.....	38
Figure 22. Second mvt., mm. 1-2.....	41
Figure 23. First mvt., mm. 1-4.....	41
Figure 24. Second mvt., mm. 61-69.....	42
Figure 25. Third mvt., mm. 4-8.....	43
Figure 26. Third mvt., mm. 29-30.....	43
Figure 27. Fourth mvt., mm. 1-8.....	44
Figure 28. Fourth mvt., mm. 9-11.....	45
Figure 29. Fourth mvt., mm. 52-53.....	45
Figure 30. Fourth mvt., mm. 76-77.....	46

LUDWIG VAN BEETHOVEN
SONATA NO. 21, OP. 53 IN C MAJOR
(“WALDSTEIN”)

HISTORICAL BACKGROUND

Vienna during the years between 1793 and 1802 was a time of success and struggle in Beethoven's life. During the early years there he composed primarily for piano. He explored many genres as his horizons expanded. Some of the music he composed during the first decade in Vienna include 20 piano sonatas, concert arias, Lieder, two piano concertos, sonatas for violin and piano, sonatas for cello and piano, string trios, string quartets, a ballet, the first two symphonies, and music for the Viennese social life. Beethoven also recomposed some music using sketches of works made at Bonn (Stolba, 546).

All went well in Beethoven's first years in Vienna, but soon he had to face a disease that would remain for the rest of his life.

In 1796 Beethoven began to experience some difficulty hearing. He thought it was a temporary illness, but gradually it worsened. As the symptoms became more obvious, Beethoven's social life deteriorated. He began to avoid company, for he did not want others to discover his illness. Without hearing words even facial expression became a point of confusion for him. In music, his career as virtuoso pianist had to come to an end. Every aspect in Beethoven's life became more and more affected as consequence of this problem. He realized

there was no medicine that could heal him, and that eventually he would face total deafness.

Beethoven went through despair and depression and had to struggle intensely within himself. In

a letter of June 29, 1801, written to Wegeler in Bonn, Beethoven expressed:

I must confess that I lead a miserable life. For almost two years I have ceased to attend any social functions, just because I find it impossible to say to people: I am deaf. If I had any other profession I might be able to cope with my infirmity; but in my profession it is a terrible handicap...If it is at all possible, I will bid defiance to my fate, though I feel that as long as I live there will be moments when I shall be God's most unhappy creature (Solomon, 113).

Beethoven was physically and mentally weak, and more than once he contemplated suicide (Stolba, 542). Finally, at Heiligenstadt in the autumn of 1802, he became convinced that he was not going to survive the winter. In October 6, 1802, Beethoven wrote his will in a document known as the "Heiligenstadt Testament." This document was a letter to his brothers, intended by Beethoven's instruction, to be opened only after his death.

Ah, how could I possibly admit an infirmity in the *one sense* which ought to be more perfect in me than in others,...I cannot do it, therefore forgive me when you see me draw back when I would have gladly mingled with you...For me there can be no relaxation with my fellow-men, no refined conversations, not mutual exchange of ideas.... If I approach near to people a hot terror seizes upon me and I fear being exposed to the danger that my condition might be noticed.... What a humiliation for me when someone standing next to me heard a flute in the distance and *I heard nothing*, or someone heard a *shepherd singing* and again I heard nothing. Such incidents drove me almost to despair, a little more of that and I would have ended my life –it was only *my art* that held me back. Ah, it seemed to me impossible to leave the world until I had brought forth all that I felt was within me....I hope my determination will remain firm to endure until it pleases the inexorable Parcae to break the thread. Perhaps I shall get better, perhaps not, I am ready.- Forced to become a philosopher already in my 28th year, oh it is not easy, and for the artist much more difficult than for anyone else- (Thayer 304-06).

Beethoven seemed to be in a dilemma between life and death. But finally, after making his will in Heiligenstadt, Beethoven fought with great determination and strength of character. His defeats would be turned into victories, and Beethoven returned to Vienna determined than ever to compose. It is in this time of his life, after the Heiligenstadt Testament, that his music deepened. 1803 is therefore the beginning of a period in which Beethoven's compositions reflect a greater maturity, power, victory, and strength. Sonata Op. 53 in C major also known as the "Waldstein" Sonata is the first of the post-Heiligenstadt sonatas, and along with his Symphony No. 3, Op. 55 ("Eroica"), immediately and palpably demonstrates Beethoven's extraordinary resolve to continue to develop his artistry. In both, the sonata form is expanded well beyond its previous conceptions. Both works are noticeably original, even revolutionary (Stolba, 542 and 547).

BEETHOVEN AND THE PIANO SONATA

Beethoven composed more piano sonatas than works of other genres. In fact, they are present during virtually his entire compositional career.

During the classical era a sonata was most often a multi-movement work. The sonata frequently contained three movements: a lively first movement in sonata form, an expressive slow second movement and a rondo to conclude. But in the case of Beethoven the sonata went beyond this pattern. According to Robert Taub, to Beethoven the concept of a sonata as a totality was fluid, not a work to be cast from a preformed mold (Taub, 17). In Beethoven sonatas we find