‘LIGHT AND SHADE’
SCHOLARLY NOTES OF FINAL PIANO SOLO RECITAL 2022

by

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ABSTRACT

These notes are part of the final project for the Doctor of Music in Piano Performance degree, which included a CD of self-edited recordings and a recital performance. The recital programme comprised the Keyboard Sonata in C major (Hob.XVI:48) by Joseph Haydn, *Gaspard de la nuit* by Maurice Ravel, and Piano Sonata No. 6, Op. 82 by Sergei Prokofiev.

The theme of 'light and shade,' *chiaroscuro,* was the underlying theme for my choice of programme. In the metaphorical sense, it can apply to musical works of different periods, and it informed my interpretive approach to the coloristic and expressive range of the piano. For Haydn's Sonata, I studied the aesthetic and style of the Classical period through the fortepiano, and explored choices and adjustments for performance practice on a modern piano. Ravel's *Gaspard de la nuit* is the realization of three prose poems written by the French Romantic poet Aloysius Bertrand. I therefore focused on the literary background of the piece and the musical images of the stories, which are so closely woven with bright-darkness of its narrative themes. Prokofiev's Sonata No. 6 was written before the Second World War broke out, and is considered one of the 'War Sonatas.' I discussed the contrasting elements, and presented a narrative synopsis of the large-scale work from a performance standpoint.

The order of the program was arranged chronologically in the recital, as well as in the CD recording and the scholarly notes.

Advisor: Professor Patricia Tao, D. Mus.

DEDICATION

« *L'art a toujours deux faces antithétiques, médaille dont, par exemple, un côté accuserait la ressemblance de Paul Rembrandt et le revers celle de Jacques Callot.* »
— Aloysius Bertrand

"There is strong shadow where there is much light."
— Johann Wolfgang von Goethe

"*Before my birth there was infinite time, and after my death, inexhaustible time. I never thought of it before: I'd been living luminously between two eternities of darkness."*
— Orhan Pamuk

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I am grateful to have so many wonderful people around me, who never hesitate to give me the assistance and support I need. Among them, our sound engineer, Russell Baker, and piano technician, Calvin Wong.

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Introduction

The Theme of 'Light and Shade'

The theme of my recital, *chiaroscuro*, is derived from a term used to describe the sharp contrast of light and shade in Baroque painting (see Appendix A for examples of paintings). *Chiaroscuro* is, a term that originated in the late 17th century, and stems from the Italian words *chiaro* (Latin *clārus*) meaning 'clear or bright,' and *oscuro* (Latin *obscūrus*), meaning "obscure or dark."[1] The term refers to the painting technique of using clear tonal contrasts to suggest the volume and modelling of the item or scene depicted.[2] The concept of light and shade is related to other binary oppositions. The two sides of a dimension with their extremes sharply contrasting with each other, exist in almost all things—big and small, rich and poor, tall and short, heavy and light, black and white, day and night, or the two sides of a coin that never meet, though they actually would not exist without the other, just as death is inseparable from life, or as darkness and light complement each other. Great visual artists master the skills of arranging light and shade on canvas to create drama and vivacity.

'Light and shade,' in a metaphorical sense, is employed by composers in many ways to evoke emotions and fantasies. Contrasts have been an essential element in musical forms, such as a Baroque suite comprising several dances of various tempos and styles, or a Classical sonata's contrasting themes, or fast-slow-fast movements. The varieties and contrasts in musical forms are

[1] "Definition of Chiaroscuro | Dictionary.com." Dictionary.com, accessed January 24, 2022. https://www.dictionary.com/browse/chiaroscuro.
[2] "Chiaroscuro | Glossary | National Gallery, London," The National Gallery, London, accessed January 24, 2022, https://www.nationalgallery.org.uk/paintings/glossary/chiaroscuro.

not dissimilar to the light and shade, the *chiaroscuro* of contrasting elements complementing each other.

In addition to musical forms, there are many other aspects in music that can be related to the concept of light and shade. Some of these features are embedded in the composition, while others require a performer's interpretation to be perceived. Of course, not every element in music has its binary opponent, and the perception of and association with light and shade is subject to personal comprehension.

Volume/Dynamic: Forte or loud volume is on the 'plus' side of the volume equation, and therefore associated with 'light;' while piano or soft volume may be associated with 'minus' and 'shade.'

Tempo/Speed: A fast tempo may often be associated with 'plus' and 'light,' while a slow tempo may be associated with 'minus' and 'shade.' Being fast in tempo also implies quick finger movements and virtuosity.

Pitch/Frequencies: Higher frequency may be associated with faster acoustical vibrations, and as a result a higher pitch is produced, therefore it may correspond to 'plus' and 'light.' On the contrary, a lower pitch that is associated with lower frequency and slower movement may correspond to 'minus' and 'shade.'

Timbre/Tone Color: Brighter tone may be associated with 'light' while darker tone associated with 'shade.' Dry, short, and staccato sounds produced by a harder touch may be associated with 'light.' Soft, blended, and 'moist' (sustaining and suffusing) sounds produced by

a softer touch and the possible use of pedal(s) may be associated with ‘shade.’ The beginning of “Ondine” is an example of this foggy and obscure atmosphere and murmuring sound.

Mode/Tonality: Major tonality, chords and scales may frequently associate with ‘light’ due to the optimistic and positive feelings they evoke. Opposite to major tonality, minor may be associated with ‘shade.’ Similarly, tonal music may be associated with ‘light’ and atonal with ‘shade.’

Harmony: Consonance may be associated with ‘light’ owing to the positive and harmonious feelings it evokes, while dissonance may sometimes be associated with ‘shade,’ and something needing resolution into consonance.

Form/Genre: Each musical form and genre has its own characteristics, which complement and compensate each other when placed in a group. For example, a toccata highlighting technical challenges may be associated with ‘light’ due to its faster tempo and agile movement, whereas a funeral march may be associated with ‘shade’ due to its slower tempo and darker mood.

Mood/Style: Music in various styles demonstrates different moods. For example, music that is cheerful, energetic, calm, steady, and open can give the feeling of positivity, and may therefore be associated with ‘light.’ On the other hand, music that is sad, self-reflective, mysterious and gloomy may be associated with ‘shade.’

Expressivity: Music that is subjectively describing something or someone, telling a story, demonstrating certain feelings or thoughts may be associated with ‘light’ for its open and direct expressivity. Music that does not have a descriptive title and open to objective appreciation may be associated with ‘shade’ in the sense that the ideas are likely hidden or implied in the music.

Texture: As thick musical texture requires 'more' notes and layers, it may be associated with the 'plus' and 'light' concept for its acoustic richness and fullness. A thick texture, though, is more often linked with a certain heaviness in the tone and mood, as well as a slower tempo, which may be associated with 'shade.' In this case, multiple factors should be taken into consideration. When the volume is moderately loud (+) and the atmosphere is grandiose (+) (for example, at the climax in the third movement of Prokofiev's Sonata No. 6), the general image of the music may be more on the 'light' side even though the tempo is slow (-). However, in the case when a thick texture is combined with a darker tone (-), gloomy mood (-) and in a slower tempo (-), the general image of the music may present more 'shade,' as in Ravel's "Le Gibet."

Theme: It takes a combination of various music elements to symbolize or express greater subjects, and the theme of the music itself might be associated with 'light and shade.' A theme of something genuine and beautiful that presents a positive image, such as nature, landscape, animals, peace and love, may be associated with 'light.' On the contrary, a theme of something evil and horrid that presents darker emotions and negative images may be associated with 'shade.' The death theme in Ravel's "Le Gibet" and the war scenes in Prokofiev's Sonata No. 6 are examples.

It is interesting to note that these musical elements can be juxtaposed and interconnected in the ways skillfully designed by composers to create various effects, to make a larger impact, or to soften and balance certain acoustics. If we take some elements that are associated with 'light' referred to previously and combine them, for example, in music that is loud, fast, and bright in color, we get something that is very exciting in mood and stimulating to the ears, but not necessarily what we would like to hear for a long period of time. Therefore, balance and contrast

are important in music making. A piece of music is made of various degrees of ‘light and shade’ in different aspects, and can fluctuate from moment to moment. It is also worth mentioning that the ‘light and shade’ designed by a composer might not be interpreted in the same way by a performer. Moreover, the ‘light and shade’ presented by a performer might be perceived differently by individual listeners.

In a performance, ‘light and shade’ can be displayed through contrasting tones and colors, which can be achieved by articulation, pedal use and touch variation, volume control, and so forth. Composers, as with painters, carefully plan and treat the ‘light and shade’ in their music, but it requires a good performer to present and display these qualities to the listeners. Learning the notes and managing the techniques suitable for the execution of the musical pieces is only the first step. It costs the performer much more in physical and psychological preparation to create a performance that is as true as possible to its creator’s known intentions. The purpose of these notes is to learn interpretive possibilities and make informed performance choices by studying the background of the piece, the composer’s personal and professional life, the people and instruments for which the music was composed, and the composer’s compositional style and skills.

Joseph Haydn: Keyboard Sonata in C major, Hob.XVI:48

Ernst Ludwig Gerber, a German composer and author of *Neues historisch-biographisches Lexicon der Tonkünstler* (1812), wrote an unusually long commentary on Franz Joseph Haydn's (1732-1809) Sonata in C major (Hoboken XVI: 48). He writes, "Everything that Emanuel Bach offered in his most flourishing grand, noble, new and unexpected melody, harmony and modulation, is found in this sonata not only in incomparably higher degrees, but also bound with the charm, the grace and a certain spirited whimsy that are peculiar to Haydn…."[3] Gerber's observation not only subtly attested to Haydn's admiration for and influence from Carl Philipp Emanuel Bach (1714-1788) but also pointed out Haydn's own individuality. These words serve as the best introduction for Haydn's Sonata in C major.

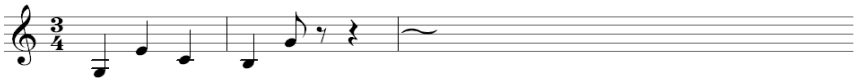
The C major *Clavier-Sonate*, as Haydn called it,[4] was commissioned and published first by Breitkopf & Härtel in Leipzig in September 1789, as the first piece in the first volume in a collection of works by diverse composers, called *Musikalischer Pot-Pourri* – Sammlung *neuer Klavier-Sonaten*; this sonata was later published separately by Breitkopf & Härtel and publishers in London and Paris as op. 89, and in Amsterdam and Bonn, with different opus numbers. Today, this sonata in C is numbered as no. 48 according to Anthony van Hoboken, and no. 58 according to Christa Landon.

According to Somfai, there are nine two-movement sonatas among Haydn's thirty-six mature piano solo sonatas, written between 1765 and 1794. The Sonata in C major starts with a

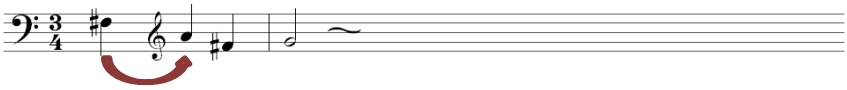
[3] My translation; Original: *Alles was Eman. Bach in seiner blühendsten Grosses, Edles, Neues und Unerwartetes an Melodie, Harmonie und Modilation gegeben hat, findet man in dieser Sonate nicht nur in ungleich höheren Grade, sondern auch mit einem Reiz, einer Grazie, und einer gewissen muntern Laune verbunden, welche nur Haydn eigen ist…*. Ernst Ludwig Gerber, *Neues historisch-biographisches Lexicon der Tonkünstler, Bd. 2* (Leipzig, 1812), 583, accessed November 8, 2021, *The Internet Archive*.

[4] Joseph Haydn, *Sämtliche Klaviersonaten, Band III* (München: G. Henle Verlag, 1972), Preface.

slow movement *Andante con espressione*. It is a fantasia-like double (or alternating) variation, with a theme treated in both major and minor tonalities. The basic structure of the theme is as simple as three notes from the tonic triad (G-E-C) and two notes from the dominant triad forming a rising sixth (B-G) (Ex. 1). Unlike a standard variation that is presented first by an original theme and different arrangements of the same strophe, this sonata demonstrates a free, improvisatory quality from the beginning and throughout the piece. With the sheer profusion of dynamic markings, numerous silences and rests, and at times monologue-like statements, this movement is truly a representative of '*empfindsamer Stil'* (German *empfinsamkeit*: sentimentality, sentimentalism) in its most contemplative and attentive expression. The melodic line flows between the hands and clefs, with leaping intervals that call to mind the most exquisite vocal style (Ex. 2).

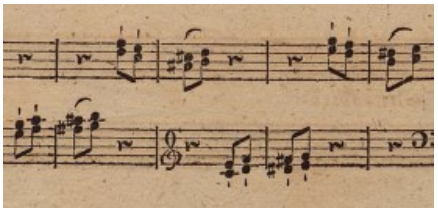


[Example 1] 1st movement, opening theme



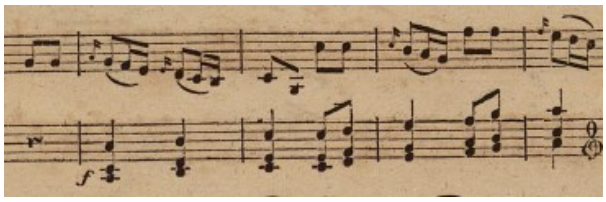
[Example 2] 1st movement, LH melodic line as in m. 14, 69, and 85
{Note: left hand is abbreviated as LH and right hand as RH from here on}

The second movement *Rondo Presto*, being the contrary and complementary partner of the first movement, demonstrates a gallant style, and moments of *tutti* with resounding sonorities. It opens with a spirited theme, followed by a bubbly conversation in thirds between the hands (Ex. 3).



[Example 3] 2nd movement, mm. 12-16, also in mm. 104-108 and mm. 185-189

The theme then takes us to the richer lower register, with powerful ascending octave-chords bringing grandiose sound effects (Ex. 4). As if in a moment of overcast weather, the theme takes a surprising turn to C minor before it modulates back to C major. Hungarian musicologist László Somfai terms this movement as the only monothematic sonata rondo from Haydn.[5] It is said to be "one of Haydn's most economical and tightly constructed rondos."[6] Despite its simplicity and straight-forwardness, the powerful and virtuosic keyboard style (parallel thirds and wide use of octaves) and symphonic writing are remarked upon by Haydn scholars to be "Clementi-like" and a foreshadowing of Beethoven.[7]



[Example 4] 2nd movement, mm. 31-34

Haydn's life bridged from the end of the Baroque period (1600-1750), the Classical period (1750-1830), to the early Romantic period (ca.1830-1860).[8] He not only witnessed the transformation of musical styles but also the development and transition of keyboard instruments. Haydn wrote his first keyboard sonata in 1755 and the last three in 1796, and these were the

[5] Somfai, *The keyboard sonatas*, 192.
[6] David Wyn Jones, ed., *Oxford Composer Companions: Haydn* (Oxford: Oxford University Press, 2002), 186.
[7] H. C. Robbins Landon, *Haydn: Chronicle and Works, Vol. 2: Haydn at Eszterháza, 1766-1790* (Bloomington: Indiana University Press. 1976), 644.
[8] "History of Classical Music," Naxos Records, accessed March 26, 2022, https://www.naxos.com/education/brief_history.asp.

decades of coexistence of the clavichord, the harpsichord, and the fortepiano. There was no strict rule as to which keyboard instrument to play, but during Haydn's creative lifespan, he might have had the organ or the clavichord in mind when he composed in early years, the harpsichord during the period of employment at the Esterházy court, the Viennese fortepiano from 1780, and the English fortepiano after his trip to London in 1791.[9]

In regards to the Sonata in C major (Hob XVI: 48), scholars believe that it was written for the Viennese fortepiano. Evidence that Haydn had purchased a Wenzel Schanz fortepiano shortly before he composed this sonata and more than once persuaded Genzinger to acquire one is one reason,[10] but mostly, the music writing itself serves as the best proof. As the fortepiano is a touch-sensitive instrument, with the advantage of various shades in sound and lightness in touch, it makes sense that Haydn wrote in explicit dynamic markings in this sonata. The most obvious clues are the 'hairpin' decrescendo sign at m. 2, the multiple use of pianissimo after piano (soft and softer!), and the pianissimo on a chord of eight notes with a roll (which would be impossible on a harpsichord.)[11] The fact that this sonata exploits each register of the instrument could also be a way in which Haydn tried out his new instrument.

The view of the fortepiano held by its contemporaries is well articulated in the *Jahrbuch der Tonkunst von Wien und Prag* (1791), in which the musical life and music making in the urban societies in Vienna and Prague are documented. .

> With this instrument the heart can speak, the soul can pour out and communicate emotions. With this instrument one can paint, with the spread of **light and shadow**. The instrument demands listeners hear whether a pianist plays with feelings or plays mechanically. The fortepiano calls for extraordinary speed and quantity of notes. It

[9] Hsu, Pi-Ling. "Compositional and Performance Issues in Haydn's Sonata Hob. XVI: 50" (Master's Thesis, National Chiao Tung University, 2006), 3.
[10] Somfai, *The keyboard sonatas,* 12 and 20.
[11] A. Peter Brown, *Joseph Haydn's Keyboard Music: Sources and Styles* (Bloomington: Indiana University Press, 1986), 157.

> requires precision and nuances. In the past, one said "striking the keyboard," and now it is called "playing the fortepiano." Those who recognize the true value and purpose of music will certainly agree with us in this.[12]

To advocates of the period-instrument movement, the 'authenticity' of the style and sound is bound with the musical instrument employed by the composers or in common use in the era of the compositions. These days, there are schools and performers of period instruments, who devote themselves to reviving and making the 'old voices' heard. There are many esteemed early music ensembles all over the world that attempt to recreate the music in the Baroque era or earlier. Local examples are the Alberta Baroque Ensemble and Early Music Alberta. Malcolm Bilson, Professor Emeritus of Music at Cornell University, has been the pioneer of the period-instrument movement for over thirty years and has contributed to bringing the fortepiano back to the concert stage.[13]

In my own interpretive practice, I support 'the historically informed performance movement,' and admire musicians performing classical music using restored or replicated versions of the instruments for which it was originally written. There is little point in debating whether a period or a modern instrument is more 'authentic,' or which might have pleased the composer more or sound the best for the composition.[14] The tone colors and idioms of period instruments are like various accents of a language, which can vary hugely by time and space.

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[12] My translation; Original: *Bei diesem Instrumente kann das Herz reden, hier kann die Seele Empfindungen ausgiessen und mittheilen, hier läßt sichs malen, Licht und Schatten verbreiten, hier muß man hören, ob ein Klavierspieler Empfindung oder Mechanismus hat. Der Flügel wollte ausserordentliche Geschwindigkeit und Notenmenge; das Fortepiano erheischt Präzision und Nüanze. Vormals sagte man: Klavierschlagen, nun heißt es Fortepiano spielen. Wer den wahren Werth und Zweck der Musik erkennt, wird gewiß hierinn unserer Meinung seyn.* (The words 'light and shadow' are emboldened by the author to draw attention to the theme of this writing, not original.) Johann Ferdinand Ritter von Schönfeld, *Jahrbuch der Tonkunst von Wien und Prag*, Vienna & Plague: Schönfeldischer Verlag, 1796, https://www.digitale-sammlungen.de/en/view/bsb10599456, 184-185.

[13] "Malcolm Bilson," Department of Music., Cornell University, accessed March 12, 2022, https://music.cornell.edu/malcolm-bilson.

[14] For a detailed discussion of the debate on "authenticity" see Richard Taruskin, *Text and Act: Essays on Music and Performance* (Orford: Oxford University Press, 1995).

There is always something endearing when a piece by Couperin is played on a French harpsichord or Mozart on a Viennese fortepiano. Being immersed in the audio world similar to theirs is like having a conversation with the composers in their familiar accents. However, this luxury is not always in reach. For a performer today, we have to work with the instruments we have, while respecting key elements of style and aesthetic. Through the awareness of the instrument the composer wrote for, and understanding of the sound aesthetic of the time[15], performers can use their 'historically-informed ears' as a guide to seek out a 'stylistic authenticity' by modifying playing techniques or other means. Table I, Comparison of the Fortepiano and Modern Piano, illustrates the differences between a fortepiano and a modern piano. The awareness of the differences is essential in making possible adjustments required in performance.

[Table I] Comparison of the Fortepiano and Modern Piano

Fortepiano	Modern Piano
• much lighter case construction • no metal frame or bracing except for the later examples • leather-covered hammers • shallower key • light key weight, quick action, responsiveness • expressive, touch-sensitive	• heavy and large instrument that is designed to make the most resonant and powerful sound, more orchestral sonorities but less intimate → retrain the force and weight putting into the keys, pay more attention to nuances rather than volume and finger strength. • each hammer weighs 30 grams or more in comparison to 5 grams of the fortepiano[16] • due to the sustaining/singing qualities of the instrument, articulations could be

[15] For accounts of first-hand testimonies of performance practice by music historians of the 18th century, see Charles Burney, *A General History of Music* (London: Charles Burney, 1776-1789); Sir John Hawkins, *A General History of the Science and Practice of Music* (London: T. Payne and son, 1776); Paul Henry Lang, "Tales of a traveling Music Historian ," *The Journal of Musicology*, Spring, 1983, Vol. 2, No. 2 (Spring 1983): 196-205.

[16] "Fortepiano Sound vs Modern Piano – Guest Ingomar Rainer," Youtube Video, 4:46, posted by "Daniel Adam Maltz," February 5, 2020, https://www.youtube.com/watch?v=9o0HdeJp-lw.

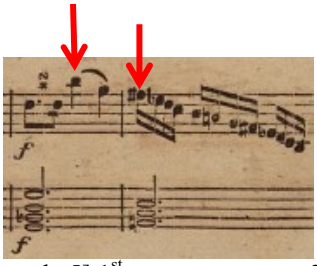
• four octaves and gradually increased
 	
• means to change the tone: pedals, hand stops, knee-lever
 	
• tone:
  o softer and less sustained (articulated, clear tone definition, sound decays faster)
  o the cut-off of a note sounds more gentle (leaving slight ringing) and not as abrupt as the modern piano
  o different tone quality in different registers (high register brighter, rounded in the middle register, bass not as 'boomy' as the modern piano)
 	
• *sforzando* use as an expressive rhetoric, with emphasis but not sudden and loud
 	
• more intimate nature
	blurred. → pay extra attention to the articulation slurs, the phrasing and 'breaths' in between the phrases; focus more on making the instrument 'speak' than 'sing'
	
	• avoid dry-cut of the tone (abrupt stop of the sound) at the end of phrase; slow release and light sustain pedal could be incorporated
	
	• make good use of the soft pedal for a darker, more secluded color; be careful not to overuse the sustain pedal
	
	• due to the heaviness of the touch, some musical gestures (ornaments, accompaniment figures such as Alberti Bass, rolling octaves, and broken chords) might sound too clumsy and too prominent[17] → lighten up secondary (non-melodic) materials, particularly repeating figures and thick structure (such as big chord), focus more on 'linear' and 'horizontal' movement rather than 'vertical' accumulation of sound, aim to always keep transparency in the sound
	
	• associate the agility of fingers more with buoyancy, vibrancy, and gaiety rather than virtuosity
	
	• balance between the registers → lighten up the bass
	
	• *sforzando* needs to be treated with care, feel it as warm melodic 'leans' and not as harsh bumps[18]

[17] Ibid.

[18] Eleanor Bailie, *The Pianist's Repertoire: Haydn – A Graded Practical Guide* (London: Novello & Company Ltd., 1989), 142.

While a composer incorporates different contrasting elements in their works, it still requires a performer to present these ideas. In the following paragraphs, I would like to explore some possible interpretative choices in order to make a historically-informed and stylistically-appropriate performance decision.

Articulation: Carl A. Martienssen, editor of Haydn's Complete Piano Sonatas Peters Edition, emphasizes the importance of articulation markings and correct interpretation by saying, "the placing of the very important short legato slurs which are so essential for an accurate style in the rendering of Haydn's piano works."[19] He reminds us of the rule that C. P. E. Bach wrote that "the note where the slur begins (as well as the note following a slur) gets a slightly stronger pressure. This small accent is usually achieved by a subtle, sometimes barely noticeable *lifting* before the note."[20] (Places where slight lifting is suggested are marked with red arrows in Ex. 5). Fortepiano specialist Prof. Malcolm Bilson said, "The articulation slurs marked by the composer are where the expression is and what makes the music speak."[21] A performer must be aware of the great differences in articulation markings among the editions, and make the best decision based on their own judgement (see Appendix B for a detailed comparison between editions of Haydn Sonata in C major).



[Example 5] 1st movement, mm. 32-33

[19] Joseph Haydn, *Sonaten für Klavier, Band III* (Leipzig: Edition Peters, 1937), Preface .
[20] Ibid., My translation; Original: *die Note, wo der Bogen anfängt (ebenso die auf einen Bogen folgende Einzelnote), kriegt einen etwas stärkern Druck. Dieser kleine Akzent wird meist durch ein feines, bisweilen kaum merkliches vorheriges Abhenem erreicht*.
[21] "The difference between fortepiano and piano(forte)," Youtube Video, 2:22, posted by "ear8002," October 14, 2012, http://www.youtube.com/watch?v=ixKath2K0Mw&list=WL&index=1.

Tempo: What is the appropriate tempo for the first movement *Andante con espressione*, and should both repeats be played as written without any embellishment the second time? *Andante* is 'at a walking pace' (about 76 to 108 bpm); however, British pianist/composer John McCabe feels that "Adagio would be a marking more in keeping with the music's immense gravity."[22] Indeed, the expressive and improvisatory nature of the piece requires time to be presented. I take the base tempo of 65 bpm with fluctuations, and the length of my playing of the first movement is about eight minutes. I compared nineteen recordings of this movement from various pianists (see Appendix C), and noticed how different each pianist approaches Haydn's tempo instruction. The range of playing time of this movement spans from 6'41 to 12'53, with all the repeats observed.

Repeat/Ornamented Repeat: László Somfai comments that Haydn notated ornaments carefully, and that his music "does not require additional embellishments on the part of the performer," but he is also strongly against "mechanically exact repetition of an exposition."[23] On the other hand, musicologist James Webster posits that "it was taken for granted that the performer could (and should) alter the musical text" at the time.[24] He added that although Haydn occasionally said that his music should not be ornamented in performance, those comments apply to late sacred vocal music and not necessarily to solo keyboard performance.[25] According to Robert Levin, the addition of decoration of the notated text is essential to idiomatic performance of Classical period music, and it was normally improvised afresh at each performance. Embellishment is called for at the recurrence of the principal theme of a slow movement or rondo.

[22] John McCabe, *Haydn Piano Sonatas: BBC Music Guides* (London: BBC Publications), 70.
[23] Somfai, *The keyboard sonatas,* 103.
[24] James Webster, "The Rhetoric of Improvisation in Haydn's Keyboard Music," in *Haydn and the Performance of Rhetoric* ed. Tom Beghin and Sander M. Goldberg (Los Angeles: University of California, 2007), 175.
[25] Ibid.

Unlike Mozart, Haydn provides written-out passages to assist the amateurs, but there is "little doubt that accomplished performers felt free to add additional embellishment."[26] Paul Badura-Skoda also points out that ornaments "can occasionally be substituted for one another in Haydn and generally in other music of the time,"[27] and the choice of ornaments is left to the player. Ornaments are expected to be added by the performer, particular in a slow cantabile movement, and "often the ornamentation should be increased when parts of a movement are repeated."[28] However, one must be careful not to obscure the 'quiet and clear motion of a melodic line' by adding too many ornaments.

In order to assess how performers treat the repeats in this particular movement that is already highly embellished, I turned to the recordings (see Appendix C for a table of comparison between various recordings, and Bibliography for their sources). I discovered that ornamented repeats are done more by the fortepianists, and the degree of the embellishment varies from slight to quite extensive. Few pianists add ornaments to repeats; even if they do, the ornamentation is very slight. This observation reflects one of the important roles of ornamentation for the harpsichord – to sustain sound and to create volume. Although the fortepiano can handle dynamics, the staying power of the sound is weaker in comparison to that of the modern piano.

Performers have the choice of differentiating the repeats in many ways, such as with dynamic and articulation changes. Ornaments can be added depending on the structure of the music, personal taste and expertise, given that it is appropriate for the style and musical language. In my performance of this work, the choice is made based on the consideration that this movement is already improvisatory in style, and the role of ornamentation on a fortepiano is

[26] *Haydn Sämtliche Klaviersonaten, Band II. Wiener Urtext Edition* (Wien: Schott/Universal Edition. 2009), XVII.
[27] Paul Badura-Skoda, "On Ornamentation in Haydn," *Piano Quarterly*, vol. 34, no. 135 (1986): 48.
[28] Ibid.

modified when the piece is played on a modern piano. Subtle variations in articulation, phrasing, dynamics, or expression must therefore be planned to differentiate the repeats, and introducing slight changes in the ornaments to make the repeats more immediate, more interesting.

Maurice Ravel: *Gaspard de la nuit*

Gaspard de la nuit: Trois poèmes pour piano d'après Aloysius Bertrand (referred to as *Gaspard* from here on) was composed by Maurice Ravel (1875-1937) between May and September 1908. It was premièred by Ricardo Viñes in Paris on January 9, 1909 and published by Éditions Durand in the same year.

This work consists of three 'tone poems'—the realization of three prose poems written by the French Romantic poet Aloysius Bertrand (1807-1841) (see Appendix D for the three poems selected for Ravel's *Gaspard de la nuit*). Bertrand's poems were introduced to Ravel by Ricardo Viñes around 1895, and Ravel was fascinated by them. The beginning of the 20th century was a time when composers and writers met and exchanged ideas at salons, sparking mutual inspiration and "the fusion of arts."[29] What is most renowned about this work is Ravel's ambition to write "pieces of transcendental virtuosity for the piano, more difficult than Mily Balakirev's (1837-1910) *Islamey* (1869),"[30] which was considered the most difficult of all piano pieces.

Gaspard opens with "Ondine," a moderate to animated fast movement which "expresses the exquisite fluidity of water combined with supernatural atmosphere."[31] The movement was dedicated to American pianist Harold Bauer (1873-1951). The central piece, "Le Gibet," is marked *Très lent,* illustrating a gloomy, macabre scene. This movement, which is less technically-challenging than the outer movements, was dedicated to the French music critic Jean Marnold (1859-1935). The last movement, "Scarbo," dedicated to Swiss pianist Rudolf Ganz

[29]Maurice Ravel, *Gaspard de la nuit: Trois poèmes pour piano d'après Aloysius Bertrand* (München: G. Henle Verlag. 2010), preface.
[30] Alexis Roland-Manuel, *Ravel* (Paris: Librairie Gallimard, 1948), 65.
[31] Maurice Ravel, *Gaspard de la nuit: Trois poèmes pour piano d'après Aloysius Bertrand* (New York : G. Schirmer, Inc. 1990), preface.

(1877-1972), is an impressive finale that demands the extremes of piano timbre and virtuosic piano skills. Bauer and Ganz were excellent pianists who popularized Ravel's music in Europe and the United States.[32] *Gaspard*, though not a sonata, is composed similarly to a conventional three-movement sonata, many of which have fast-slow-fast movements.

Louis Jacques Napoléon Bertrand (1807-1841), who took the romanticized pen name Aloysius only late in his short life, left behind *Gaspard de la nuit: Fantaisies à la manière de Rembrandt et de Callot* (referred to as *Gaspard de la nuit* from here on, to be differentiated from Ravel's *Gaspard*), a collection consisting of 6 *livres* ('books' that are more like chapters) and 51 poems (see Appendix E for relating illustrations of *Gaspard de la nuit*). *Gaspard de la nuit* was first published by Sainte-Beuve in 1842 under the name Louis, one year after the poet's death, and in 1908 republished by *Mecure de France.*[33] *Gaspard de la nuit* received recognition and gained its place as a groundbreaking example of the prose poem in French literature only after it became a source of inspiration for popular Symbolist poets, such as Charles Baudelaire (1821-1867) and Stéphane Mallarmé (1842-1898).[34]

'Gaspard' (a name derived from Kaspur, Kaspar, Kasper, Caspar or Casper), is one of the Three Wise Men, meaning "the keeper of the treasures" in Persian (*Ganj-bár*).[35] In the introduction of *Gaspard de la nuit*, Bertrand tells the story of his encounter with Gaspard, a mysterious old man who lends Bertrand a book he wrote. When Gaspard does not show up to take the book back, Bertrand learns from an informant that Gaspard is a devil. Bertrand then

[32] Maurice Ravel, *Gaspard de la nuit: Trois poèmes pour piano d'après Aloysius Bertrand* (Wien : Wiener Urtext Edition. 2011), preface.
[33] Ravel, *Gaspard de la nuit*, preface.
[34] Maurice Ravel, *Gaspard de la nuit: Three Poems for Piano by Aloysius Bertrand*, ed. Nancy Bricard (Van Nuys: Alfred Publishing Co., Inc. 1990), 9.
[35] Ravel, *Gaspard de la nuit* (München: G. Henle Verlag. 2010), preface.

declares, "If Gaspard of the Night is in hell, where he is roasted, I am publishing his book!"[36] This imaginary incident recounted by Bertrand implies that the true author of the poems in *Gaspard de la nuit* is the devil called Gaspard, and not Bertrand. Ravel revealed to his friend Ida Godebska, in a letter in 1908, that it is no wonder that the devil has a hand in *Gaspard* because the devil himself is indeed the author of the poems.[37]

It is safe to assume that the two men included in the title of the book *Gaspard de la nuit* must have had some degree of influence on Bertrand's work. It is generally believed that Rembrandt refers to the Dutch painter Rembrandt Harmenszoon van Rijn (1606-1669), and Callot the French illustrator Jacques Callot (1592-1635). Rembrandt, praised for his masterful *chiaroscuro* skills, painted vivid and powerful portraits, landscapes, and biblical and historical scenes. On the other hand, Jacques Callot was famous for his caricatures and the grotesque and bizarre portrayals (see Appendix F for works by Jacques Callot).

In the preface of *Gaspard de la nuit,* Bertrand speaks in the voice of Gaspard, stating "Art always has two antithetical faces, a medal of which, for example, one side would show the resemblance of Paul Rembrandt[38] and the reverse that of Jacques Callot."[39] He continues on to point out how Rembrandt and Callot are such different characters with contrasting manners and behaviors. "Now, the author of this book," he continues, "has considered art under this double

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[36] My translation; Original: *Si Gaspard de la Nuit est en enfer, qu'il y rôtisse! J'imprime son livre.* Aloysius Bertrand, *Gaspard de la nuit: Fantaisies à la manière de Rembrandt et de Callot*, Paris: Mercure de France, 1895), 33.

[37] H. H. Stuckenschmidt, *Maurice Ravel, Variationen über Person und Werk* (Frankfurt am Main: Suhrkamp Verlag, 1966), 145.

[38] Rembrandt Harmenszoon van Rijn was known to be called Paul (Original: *Il était censé s'appeler Paul*) from M. Pierre Larousse, *Grand dictionnaire universel du XIXe siècle : français, historique, géographique, mythologique, bibliographique.... T. 13 POUR-R,* s.v. "Rembrandt (Rembrandt Harmenszoon van Rijn)" (Paris : Larousse, 1875), s.v. "Rembrandt," https://gallica.bnf.fr/ark:/12148/bpt6k205365n.

[39] My translation; Original: *L'art a toujours deux faces antithétiques, médaille dont, par exemple, un côté accuserait la ressemblance de Paul Rembrandt et le revers celle de Jacques Callot…….Or, l'auteur de ce livre a envisagé l'art sous cette double personnification*. Bertrand, *Gaspard de la nuit*, préface.

personification," and this attitude coincides with Ravel's predilection for strong contrasts of light and shade.[40] In an era during which artists (visual, musical and language) from different worlds were influenced by each other, and artists were encouraged to convey their arts through 'dark' sides, Ravel composed *Gaspard*, a work that merges poetry, painting and music in one, which shows "two antithetical faces of art."

Like Rembrandt and Callot, Bertrand used his imagination to create pictures, but with words. It is worth mentioning that E.T.A Hoffman (Ernst Theodor Amadeus Hoffman (1776-1822, German Romantic author of fantasy and supernatural) published collections of short stories, *Fantasiestücke in Callots Manier* (1814) and *Nachtsstücke* (1817), that were extremely popular in France around 1830.[41] Bertrand's poems in *Gaspard de la nuit* tell stories – some are of mystery and fantasy, some are dark and hallucinatory. The poem "Ondine" is no. 9 from Book III of *Gaspard de la nuit*, while "Le Gibet" and "Scarbo" are no. 11 and no. 12 from the last section of the book titled, *Piece détachées: extraites du portefeuille de l'auteur.*

Bertrand's poems and other relevant texts are reproduced before each of Ravel's pieces. These texts convey to the performer the importance of understanding the poems, though the poetic content and meaning could be understood differently by each reader. There is no absolute way in which a poem should be understood, and that the image and sound are projected according to personal understanding and realization of the poems. Each performer may shape the personality and temperament of the character featured in the poem, and aims to project it convincingly through the music. It is up to the listener's personal taste and predilection to take away the message set in the poem or music.

[40] Ravel, *Gaspard de la nuit* (München: G. Henle Verlag. 2010), preface.
[41] Ibid.

'Ondine,' derived from the French word for waves, *onde* (or 'Undine' from the Latin equivalent, *unda*), meaning 'the daughter of waves.'[42] The sad love story of this water-spirit has been a popular theme in French literature and thus many adaptations of the tale are known.[43] Many 19th- and 20th-century artists were fascinated with the story of Ondine. Some examples among the artistic variations of the tale are E.T.A Hoffman's Opera *Undine* (1813-1814), *The Little Mermaid* (1837) by Hans Christian Andersen, Antonín Dvořák's opera *Rusalka* (1901), and Jean Giraudoux's stage play *Ondine* (1938).[44]

Bertrand quotes Charles Brugnot's (1798-1831) text from *Les deux Génies* before the poem, "I thought I heard a vague harmony….a whisper…a tender and sad voice." This text sets up the foggy atmosphere and gives acoustic hints (harmony, whisper, voice) even before the poem. Unlike a cold and calculating Ondine, who longs to attain a soul, and lures and seduces a young man to his death, in Bertrand's Ondine, we find a relatively gentle and benign character. I see her as a charming, capricious, and naïve young sprite, who sings beautifully. She encounters her first love and despite not being confident in herself, she declares her love to him. The man, who seems to be honest and righteous, does not accept Ondine's love, letting her know that he already has a human lover. There is no story of betrayal or ugly revenge here—only a gently rejected, sullen Ondine who feels disappointed, using laughter to cover her embarrassment and awkwardness.

Throughout the piece, it is essential to create an atmosphere that is dreamy, surreal, sensuous, and magical, especially in the *chanson murmurée* at the beginning of the piece.

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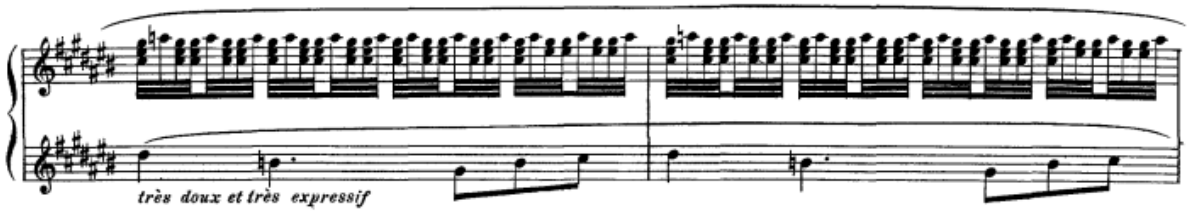
[42] Siglind Bruhn, *Images and Ideas in Modern French Piano Music: The Extra-Musical Subtext in Piano Works by Ravel, Debussy, and Messiaen (*Hillsdale: Pendragon Press. 1997), 142.
[43] Ibid, 141.
[44] Ravel, *Gaspard de la nuit* (Wien : Wiener Urtext Edition. 2011), preface.

Ondine's song in the LH must be well projected, through the thick water-motif accompaniment patterns in the RH (Ex. 6).



[Example 6] "Ondine," mm. 2-3

The challenge is to play multiple notes with a light touch. As the music continues, different colors and expressions are required for the water that shimmers, ripples, splashes, ebbs, flows, cascades, and sparkles as raindrops on a blue stained glass window. The drama and intensity both grow as the story and the music proceed, making the pacing of dynamics important. Redistribution between the hands is necessary, but it must be done with careful listening and according to personal capabilities. According to Vlado Perlemuter, a French pianist who studied directly with Ravel, the composer caused that the tempo *lent* not be taken too slow. The melody of Ondine's song should be very singing and expressive, with a sweet and tender quality, and the end should be played non legato in order to recall the articulation of the beginning.[45]

According to musicologist Siglind Bruhn, 19th-century France was well acquainted with blood-and-murder ballads, and "Le Gibet" is reminiscent of the style and works of Francois Villon and Arthur Rimbaud, poets known for their fascination with the underclass and criminal elements of society.[46] It is also said that macabre ballads about poor souls condemned to the gallows were common in the 19th century.[47] In "Le Gibet," Faust's text, "What do I see stirring

[45] Vlado Perlemuter, and Hélène Jourdan-Morhange. *Ravel d'après Ravel* (Lausanne: Éditions du Cervin, 1953), 31-32.
[46] Bruhn, *Images and Ideas in Modern French Piano Music,* 192.
[47] Ravel, *Gaspard de la nuit* (Wien : Wiener Urtext Edition. 2011), preface.

around the gallows?" is quoted, which immediately arouses the curiosity of the reader. In the first four stanzas, Bertrand elicits what he thought he might have heard, from the wind, a sigh, to various insects, all in questions indicating his uncertainty and doubt. The distance between life and death is short, from the man still sighing in the first stanza to a corpse in the last stanza.

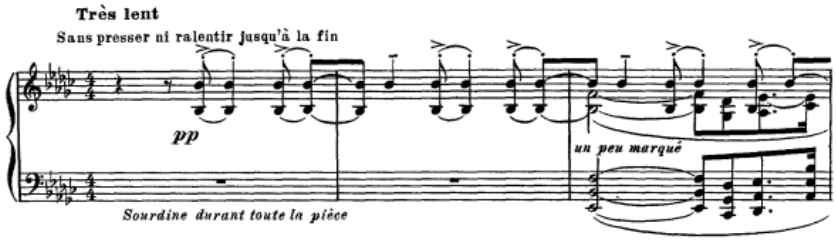
Many scholars point out that Ravel had long been attracted to the works of American poet Edgar Allan Poe (1809-1849), who might have had influences on "Le Gibet."[48] Poe was best known for his tales of mystery and the macabre. Poe's word-repeating and onomatopoeia seem to echo with "Le Gibet."

> Hear the tolling of the bells — Iron bells!
> What a world of solemn thought their monody compels!
> In the silence of the night,
> How we shiver with affright
> At the melancholy menace of their tone!
> For every sound that floats
> From the rust within their throats
> Is a groan.
> And the people — ah, the people —
> They that dwell up in the steeple,
> All alone,
> And who, tolling, tolling, tolling,
> In that muffled monotone,[49].....
> (Selection from "The Bells" published in 1849, see Appendix G for the complete poem)

Unlike "Ondine," there is no story told in "Le Gibet," but rather, it depicts a grisly scene: in the last stanza in the poem, a bell tolls while a hanged man's corpse on the gallows is framed by the red setting sun. Ravel's bell-tolling somehow reminds one of the solitary calls of the bird in his *Oiseaux tristes* (from *Miroirs*, 1904-1905), as both repeating B-flats in a very slow tempo, with the first slightly accented and lengthened (Ex. 7). In "Le Gibet," Ravel uses traditional harmonies as a base and adds modal church tones for color. He often places the center of the

[48] Ravel, *Gaspard de la nuit*, ed. Nancy Bricard, 11.
[49] "The Bells," The Edgar Allan Poe Society of Baltimore, accessed March 12, 2022, https://www.eapoe.org/works/poems/bellsg.htm.

tonality in the bass (as the E-flat at the bottom of the chord in the LH at m. 3), and he uses B-flat, the dominant of E-flat minor, as a basso ostinato and the tolling bells.



[Example 7] "Le Gibet," mm. 1-3

The challenge of this piece is to keep one tempo '*sans presser ni ralentir jusqu'à la fin, très lent*' throughout, project the melody line without losing the differentiation of the accents in the bells, play the wide-spread extended chords, and manage the voicing and sound qualities. According to Vlado Perlemuter, "One must not be afraid of making it sound monotonous."[50] On the other hand, pianist Henri Gil-Marchex states, "It is necessary to use twenty-seven different varieties of touch in "Le Gibet."[51] Although most people tend to focus on the dismal and gloomy side of the piece, Sophus Bugge (1833-1907) proposed a completely different interpretation, pointing out the spiritual significance of this poem – the corpse being that of the crucified Jesus Christ, and the insects being the symbol of derision, violation and defilement that Christ endured.[52] I hear the tolling bells as heartbeats which accompany us from the very beginning to the very end of our lives. The piece is a journey of life, with several episodes and stages. One feels a sense of helplessness, given that whenever life begins, there will inevitably be an end.

[50] Alexander Eccels, "French Music: Gaspard de la nuit: Horror and Elegance," *Standford Undergadaute Research Journal, Vol. 3* (Spring 2004): 13.
[51] Ravel, *Gaspard de la nuit*, ed. Nancy Bricard, 11.
[52] Sophus Bugge, *Studien über die Entstehung der nordischen Götter- und Heldensagen* (Munich: Christian Kaiser, 1889), 317f, quoted in Siglind Bruhn, *Images and Ideas in Modern French Piano Music: The Extra-Musical Subtext in Piano Works by Ravel, Debussy, and Messiaen* (Hillsdale: Pendragon Press. 1997), 195.

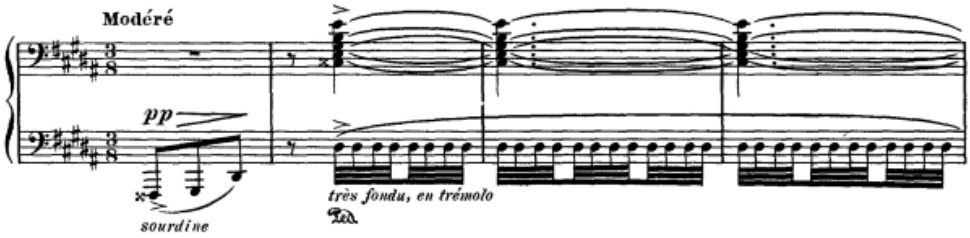
However, one could seek inner peace and "zen-like tranquility"[53] from true understanding and acceptance of life.

Before the poem "Scarbo," Bertrand's quotation of a text from *Contes nocturnes* by E.T.A. Hoffman creates a mysterious atmosphere of a man looking everywhere in his room but finding no one. 'Scarbo,' derives from Kobold, the name of a goblin in German mythology who is usually invisible, but can materialize in the form of others.[54] In the poem, the speaker stresses "how many times have I seen or heard….?" to imply the constant torment he has endured from this mischievous dwarf, who seems to have such fun disturbing people's sleep and driving them insane. Unlike Ondine, Scarbo does not seem to have a history in French folklore or literature,[55] but was definitely one of Bertrand's favorite characters, appearing in multiple poems in *Gaspard de la nuit* (see Appendix H for other poems relating to "Scarbo" in *Gaspard de a nuit*).

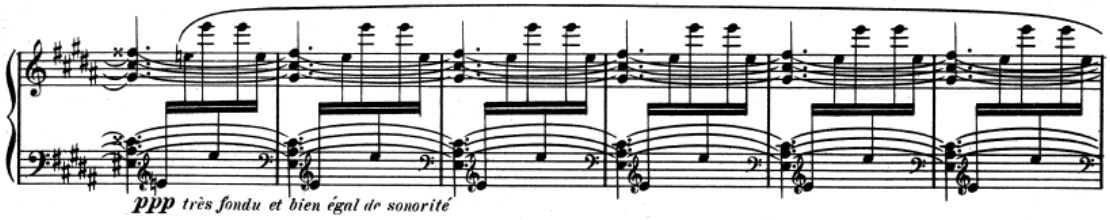
The D-sharp tremolo in the LH imitates a drum roll,[56] contributing to the atmosphere of mystery and suspense (Ex. 8). The frightening tremolo comes back in the middle section, as if Scarbo temporarily disappears and is waiting to launch another episode of mischief. The music is highly acrobatic, running and leaping around just like Scarbo. The section of repeated Es (Ex. 9) is said to show a connection to the mysterious opening theme and create an unsettling atmosphere,[57] but it gives me an image of Scarbo pirouetting and making circles. One of the main

[53] Maurice Ravel, *Gaspard de la nuit: Trois poèmes pour piano d'après Aloysius Bertrand*, ed. Ray Alston (London: Piano Practical Editions, 2003), accessed December 8, 2021, International Scores Music Library Project, https://s9.imslp.org/files/imglnks/usimg/6/60/IMSLP515846-PMLP02576-Gaspard_de_la_Nuit.pdf.
[54] Ravel, *Gaspard de la nuit*, ed. Ray Alston, 2003, "Scarbo."
[55] Bruhn, *Images and Ideas in Modern French Piano Music*, 204.
[56] Roy Howat, *The Art of French Piano Music: Debussy, Ravel, Fauré, Chabrier* (New Haven: Yale University Press, 2009), 35.
[57] Daphne Leong and David Korevaar, "Repetition as Musical Motion in Ravel's Piano Writing," *In Unmasking Ravel*, ed. Peter Kaminsky (New York: University of Rochester Press, 2011), 129.

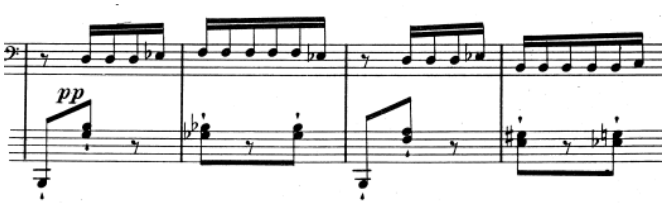
themes in "Scarbo" (Ex. 10) suggests flamenco for its distinctive rhythmic character.[58] Among the various types of flamenco dances, I find the rhythm and character of the dance-like theme in "Scarbo" similar to that of a fandango (Ex.11), with the repeated notes resembling the fast fluttering figures. Fandango is lively partner dance in ¾ time, originating from *gitano* musical cultures in Portugal and Spain, and traditionally accompanied by guitar, castanets, or hand-clapping. The rhythm of fandango stresses on the 1st and 3rd beat in one bar, and the 2nd in the next bar.



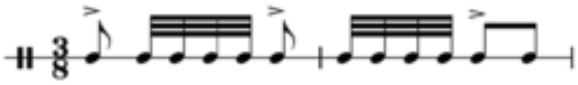
[Example 8] "Scarbo," mm. 1-4



[Example 9] "Scarbo," mm. 122-127



[Example 10] "Scarbo," mm. 277-280



[Example 11] The rhythm of fandango

[58] Daphne Leong and David Korevaar, "Repetition as Musical Motion in Ravel's Piano Writing," *In Unmasking Ravel*, ed. Peter Kaminsky (New York: University of Rochester Press, 2011), 128.

The challenges of the piece include the fast repeated notes, fast passage work, rhythmic precision in the face of technical difficulties and the driving quality of the music. Ravel told Perlemuter that he planned "Scarbo" as a caricature of romanticism, but he let himself be carried away by it.[59] The piece seems to be immersed in drama, restlessness, and tension. It is indeed a nightmare for the man, but Scarbo is having a good time rolling around, pirouetting, and playing hide-and-seek before he vanishes like a candle flame. While playing this virtuosic piece and tackling all kinds of technical challenges, a performer must aim to keep the 'fun' and high spirits alive.

It is well-documented that Ravel was inflexible with regard to the interpretation of his works: "Do not interpret my music, just play it!"[60] The violinist Hélène Jourdan-Morhange wrote, "Ravel said not only everything one must do, but above all everything one must not do,"[61] such as *sans ralentir, sans arrêt* markings. It is understood that the use of rubato in Ravel's music should be avoided unless it is indicated. Ravel communicates his ideas by means of colors, nuance, and form. The emotions in Ravel's music must be expressed with "*pudeur*," something that is deeply heartfelt but not outwardly emotional.[62] It seems to me that Ravel's penchant for orderliness and clarity is an integral part of his musical language, in which reason is valued over emotion, and objective sonorities of music are more essential than subjective expression of personal sentiments.

The technical challenges of Ravel's piano works do not necessarily refer only to the virtuosic quality and the execution of what is written, but also to the nuance of sounds, the touch

[59] Ravel, *Gaspard de la nuit*, ed. Nancy Bricard, 12.
[60] Alfred Cortot, *La Musique français de piano* (Paris: Les Éditions Rieder, 1932), 13.
[61] Vlado Perlemuter, and Hélène Jourdan-Morhange. *Ravel d'après Ravel*, 8.
[62] Mok, "Reflections on Ravel: A Guide to Performing Ravel's Solo Piano Works," in *The Pianist's Craft*, 134.

of the keys, and the diversity of colors in the sound palette and atmosphere. Bertrand used words vividly to describe sensuous (visual, auditory) experiences to the reader, giving the impression of the event actually happening, and so does Ravel with his music. Ravel's *Gaspard* faithfully presents the drama, fear, horror, mischief and anxiety in the poems. On the other hand, the rich piano sonorities, beautiful melodies, touching harmonies, vibrant rhythms, delicate dynamic varieties, and the technical demands Ravel asks of the pianist, have made this work one of the greatest in the repertoire for the piano.

Sergei Prokofiev: Piano Sonata No. 6, Op. 82

According to Sergei Prokofiev (1891-1953), there are five principles for his composition style: **1**. Classicism, an affinity for Baroque and Classic forms; **2**. Innovation, an attempt to find a new harmonic language to convey stronger emotions; **3**. Toccata or motoric element, rhythmic energy; **4**. A lyrical, singing element; and **5**. An element of either grotesqueness, jest, or mockery.[63] Prokofiev represents the modern Russian composer, yet he built his music language on traditional elements originating from the Baroque and Classical periods.

The musical language peculiar to Prokofiev includes the use of dissonance. His dissonance revolves around a tonal center, and always gets resolved at the end. The dissonance in his music makes the short moments of consonant harmonies after the 'chaos' that much more beautiful and endearing. Prokofiev's vast use of chromaticism, in melodies, harmonies, and progressions, also provides a stimulus of sound and color. Contrasts are clearly demonstrated in Sonata No. 6—the heavy and ruthless first movement, the second movement that calls for a light touch and sense of humor, the expressive third movement in the flow of a slow waltz, and the energetic but somehow anxious and chaotic fourth movement interspersed with 'hope-like' themes. Prokofiev expresses the negative emotions—anger, fear, and despair—through the increase in dynamics, range, distance of leaps, complexity of patterns, and tempo of notes. While one senses the approaching danger and broadening of the chaotic world in this sonata, one is also comforted by moments of peacefulness, whether it is mockery, sarcasm, or a mirage-like dream.

[63] John Gillespie, *Five Centuries of Keyboard Music – An Historical Survey of Music for Harpsichord and Piano* (New York: Dover Publications, 1965), 359.

Prokofiev was a child prodigy, who composed piano pieces and operas at a very young age. He studied piano with his mother initially, and then continued his studies at the St. Petersburg Conservatory. However, his studies in composition did not go well due to the unstable political realities of the First Russian Revolution in 1905 and the First World War (1914-1918), in addition to the poor relationship he had with his teachers. He realized that performing his own piano music would be a good way to promote his compositions, and therefore concentrated on piano studies, graduating from the Conservatory with the highest honours in 1914. During the political turbulence in Russia (Russian Civil War 1917–1922), Prokofiev expanded his career as a concert pianist in the United States and Paris between 1918 and 1936. In 1936, Prokofiev's desire to live in his homeland brought him back to the USSR, which forced him to compose under the surveillance of the communist government.[64]

Sonata No. 6, Op. 82 was written between 1939 and 1940, before the Second World War broke out in the USSR in 1941. This was Prokofiev's most prolific period, when he was at a peak of his creativity and style.[65] Prokofiev set out to write three piano sonatas at once, Nos. 6 to 8, later grouped together as the 'War Sonatas.' Prokofiev premiered Sonata No. 6 himself in Moscow in 1940, but it was Sviatoslav Richter (1915-1997) who made this sonata widely recognized on the concert stage.[66] According to Richter, Sonata No. 6 is "classically well-balanced" but is nonetheless able, with "wild audacity to break the ideals of Romanticism and into the terrifying pulse of 20th-century music."[67]

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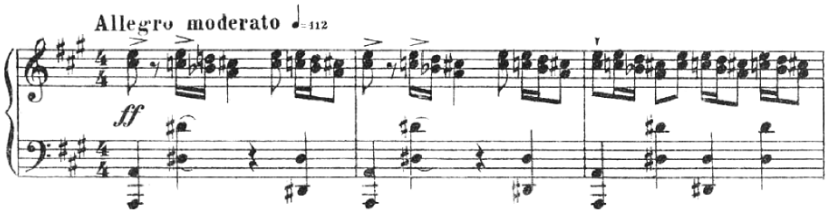
[64] Gordon, *A History of Keyboard,* 439-440.
[65] Boris Berman, *Prokofiev's Piano Sonatas: A Guide for the Listener and the Performer* (New Haven: Yale University Press, 2008), 129.
[66] Ibid.
[67] Ibid., 130.

Prokofiev, as a world-class pianist himself, had very strong fingers, wrists and muscles. He was known to make dry, hard, and metallic sounds on the piano, full of vitality and energy.[68] He was very aware of the technical possibilities of the modern concert grand piano, and his compositions, though requiring great virtuosity and physical strength, are reasonably 'pianistic,' meaning his writing fits the hands well and it is not awkward to play. The challenges of this piece include varying touch, rhythmic precision, and well-supported fingers in order to produce strong metal-like sound, clear contrasts, drama and intensity.

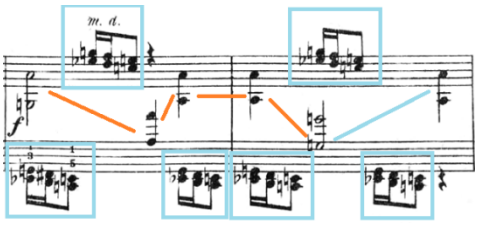
Sonata No. 6 is a large-scale work in four movements. The first movement, *Allegro moderato,* is in sonata form: Exposition – Development from m. 92, *Più mosso del tempo I* – Recapitulation at m. 218, *Allegro moderato, come prima*. The determined and solid opening of the first movement grasps the listeners' attention immediately with its dominating A major tonality, with something that is 'slightly off' to the ears. The B-flat in the RH and the D-sharp in the LH are only a semitone off the A major tonality (compared to B and D), but these sonorities, together with the tritone formed in the LH (A and D-sharp) are enough to create a sense of edginess and maliciousness to the sound. The main motif of descending major thirds (Ex. 12) presents itself strongly and repeatedly in the beginning and reappears in the recapitulation of this movement; it also returns in the fourth movement.



[Example 12] 1st movement, mm. 1-3

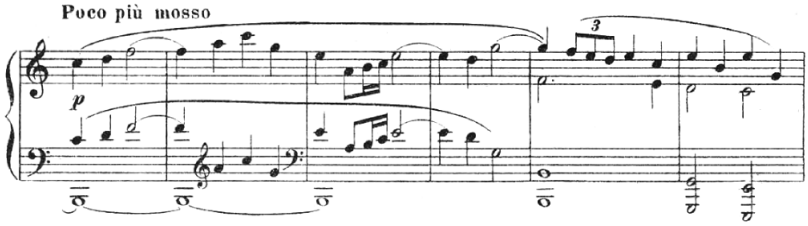
[68] Zhou Wei, *Western Piano Art History* (Shanghai: SMPH Music Publishing House, 2003), 176.

Hand-crossing skill is required for the passage at mm. 12-16 in order to keep the octave theme in the middle voice as connected as possible without sacrificing the dry and stirring qualities suitable for the descending major thirds motif appearing above and below (Ex. 13)

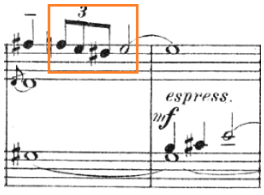


[Example 13] 1st movement, mm. 12-13

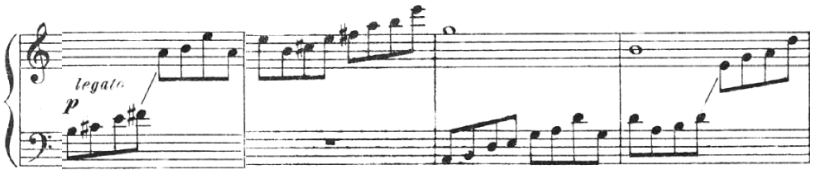
One of the challenges in *Poco piu mosso* is the execution of the sustaining bass B-flat. One must find the right timing to press down the sostenuto pedal in order to achieve the sustaining bass while keeping the octave theme transparent (Ex. 14). This section is thinner in texture and more lyrical than the first. It is worth noticing the chromatic motif at m. 47 (Ex. 15), which will return at the climax in the Development and in the third movement. A melody consisting of an A major pentatonic scale at m. 60 (Ex. 16) is rather special for its simplicity. It brings a moment of freshness, being a variant of the previous theme at m. 40. The pentatonic motif starts off softly and calmly before it grows in layers, and become more and more agitated and violent towards the end of this section at m. 91.



[Example 14] 1st movement, mm. 40-45

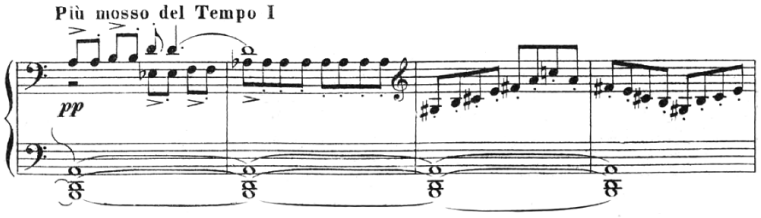


[Example 15] 1st movement, mm. 47-48



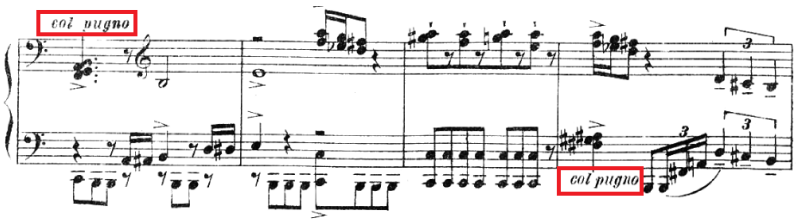
[Example 16] 1st movement, mm. 60-63

The Development begins at m. 92, *Più mosso del tempo I*, where the first three notes common in the motifs in Ex. 14 and 16 are 'animated' with staccatos, accents, and diminution of note values (Ex. 17 versus 14 and 16). The counterpoint-like treatment of the motif (two layers merge) gives me the feeling of soldiers rushing in and danger approaching.



[Example 17] 1st movement, mm. 92-95

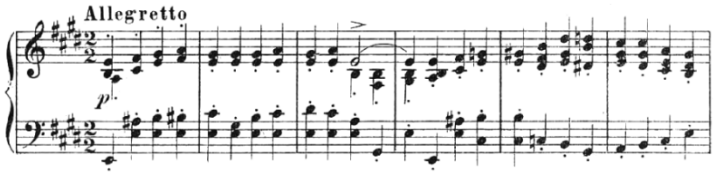
During this relatively long Development section (mm. 92-217), the motives undergo kaleidoscopic transformations, such as augmentation, variations, and combination of themes. To me, nothing shows more energy and the accumulation of power than the motoric movement and repeating ostinato figures. In a way, this might have been used by Prokofiev to imply the disciplined armies, coldness of machines, the inhumanity, and unchangeable cruel reality of the war. As the intensity and brutality of the music grow, Prokofiev includes the rare piano instruction *col pugno* (with the fist) at m. 142, 146, and 149 (Ex. 18). The dramatic effect brought by this gesture of hitting the keyboard with the fist is not only acoustic but also visual.



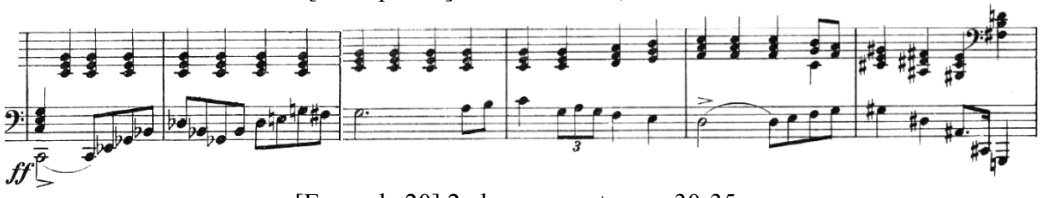
[Example 18] 1st movement, mm. 146-149

The opening theme returns at the Recapitulation but an octave lower, giving it a thick and darker color. The theme at m. 12 returns at m. 229 with augmentation. It is a challenge to maintain the intensity when the value of the notes is doubled. Towards the end, the weight of the music is increased by the use of thick chords and big leaps. The movement ends on an A major chord, with a B-flat sticking out like a thorn, signaling a threat.

The second movement *Allegretto* in E major is a scherzo in 2/2 time, consisting of three sections. The movement starts off with a dance-like theme with staccato chords, where the lightness of the notes must also be secured with intensity and a clock-like steady pulse (Ex. 19). The seemingly light-hearted theme and the irregularity in the accents and melodic line (not always in top voice) seem to imply Prokofiev's ironic style and mockery of the war. The second theme in this section is presented as a melody of mostly thirds in the LH, with energetic major triad chords in the RH (Ex. 20). This music might suggest the image of a bold and smug general marching his soldiers to the war. The irony could come from the fear hidden behind the heroic appearances, and the unrealistic dream of winning the battle easily.

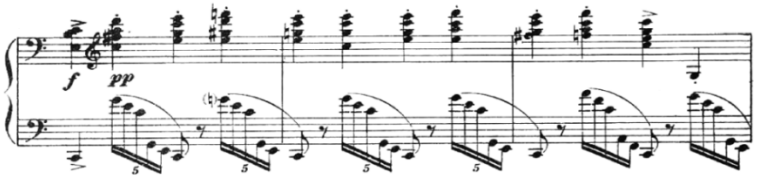


[Example 19] 2nd movement, mm. 1-6



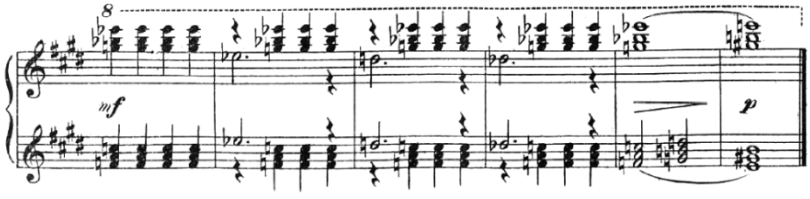
[Example 20] 2nd movement, mm. 30-35

The opening theme recurs at m. 36, this time in the upper register, on top of wide-spread chords of four notes (Ex. 21). It is a great challenge to play the wide-stretched notes in the RH with the proper voicing and articulation, while tackling with the awkwardly-spaced quintuplet arpeggios in the LH. The music goes into a section of 'winding down' consisting of four-pitches (G-G#-A-G#) of chromatic scale. The pattern of the chromatic motif gives the impression of going around in circles and reluctance.



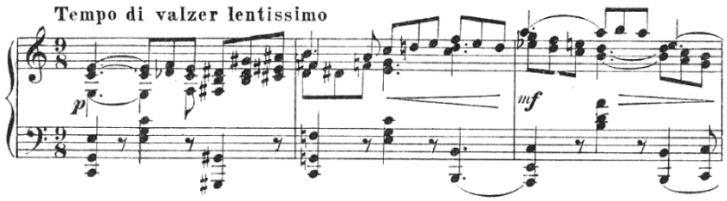
[Example 21] 2nd movement, mm. 37-39

The march-like pulse resumes at m. 79, and this time the chromatic idea expands as melody in the LH. The middle section of the second movement, *Meno Mosso,* starts with an expressive (as marked) and fluid melody in B-flat minor, and abruptly shifts to B minor. The large span of the melody and large intervals in the melody line highlight the lyrical and vocal qualities in Prokofiev's music. The movement ends in the chromatic motif that appeared earlier, but in a march style. It is worth noticing that from m. 155 to the end (Ex. 22), there is a repeating E-flat major triad in the RH, and a repeating F major triad in the LH. This demonstrates Prokofiev's use of different tonalities in the two hands, and his brilliant way of planning 'spikes' in the sound in order to make the last E major chord that much more surprising and special.



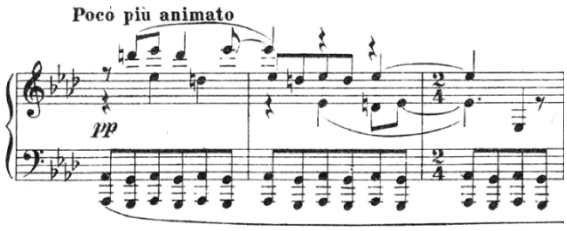
[Example 22] 2nd movement, mm. 155-160

The third movement, *Tempo di valzer lentissimo*, is written in 9/8 time in the tempo of a slow waltz (Ex. 23). It starts and ends in C major with multiple modulations and changes of tonal center in the middle. It is a challenge to find the tempo that fits the rich orchestral writing, while maintaining the essence and lilt of a waltz. It has the most beautiful melodies and heartfelt harmonies, but it is a challenge to shape the long melodic lines and to keep the flow.



[Example 23] 3rd movement, mm. 1-3

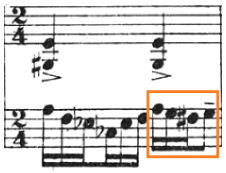
The music is sentimental and retrospective, tender and bittersweet, but it can also be dramatic and intense at times. Prokofiev's use of extreme dynamics and registers is one way to increase contrast. The middle section *Poco più animato* starts with a short passage of "suspended harmonic motion (Ex. 24),"[69] which returns at m. 67 before *a tempo* at m. 71 and reappears towards the end at m. 117. These passages could function as a transition, with the vagueness and suspension in the atmosphere preparing us for the coming themes.



[Example 24] 3rd movement, mm. 42-44

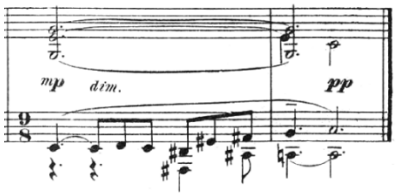
At m. 79, we notice the return of the chromatic motif that first appeared in the first movement (Ex. 25 versus 15).

[69] Stephen C.E. Fiess, *The Piano Works of Serge Prokofiev* (Metuchen, N. J., & London: The Scarecrow Press, Inc. 1994), 151.



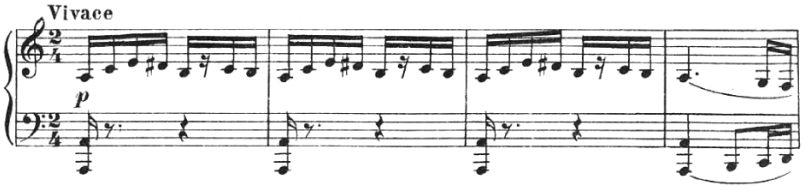
[Example 25] 3rd movement, m. 79

Counterpoint writing and multiple voice leading are characteristics of this movement, particularly at *a tempo* at m. 97. The parallel of two melodic lines moving simultaneously is breathtaking when the voicing of each line is well-presented. The climax of the movement arrives when the tonality finally meanders back to C major at m.109. The short coda at the end concludes this movement with the opening theme (Ex. 26).

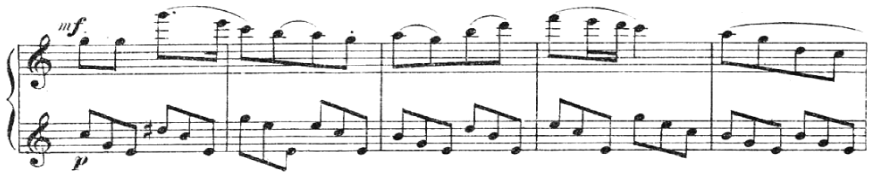


[Example 26] 3rd movement, mm. 124-125

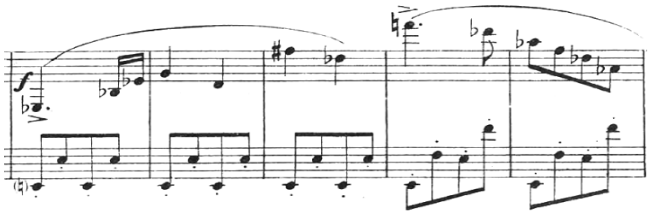
The fourth movement, *Vivace,* is lively and energetic, with its incessant sixteenth note passages giving an impression of perpetual movement. The movement seems to roll on and on once it begins. One must aim to keep a steady tempo in order to keep the motoric essence of the music. The movement is in rondo sonata form. The exposition contains four main themes, the opening theme (Ex. 27), the sunny second theme (Ex. 28), the third theme that consists of leaping intervals (Ex. 29), and the fourth theme, somewhat reminiscent of the rapid military gun-fire (Ex. 30).



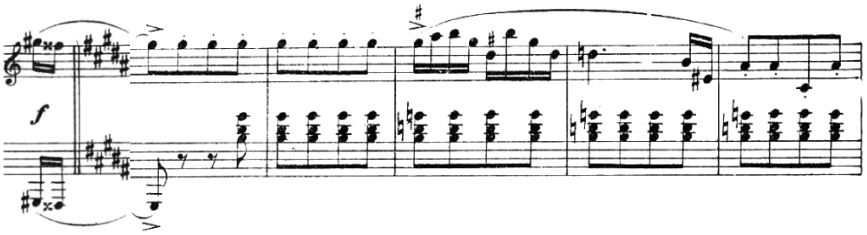
[Example 27] 4th movement, mm. 1-4



[Example 28] 4th movement, mm. 29-33

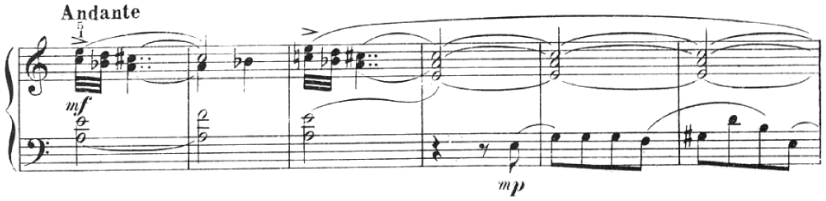


[Example 29] 4th movement, mm. 100-105



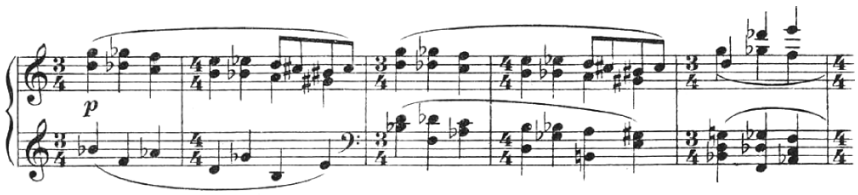
[Example 30] 4th movement, mm. 127 (with pickup) to 131

The Development begins with the *Andante* at m. 185, which is based on the material from the first movement but in a more contemplative manner and a tone of uncertainty. The major third motif here loses the aggressiveness it had in the first movement, and sounds more pleading or questioning, and receives a recitative-like answer from the LH (Ex. 31).



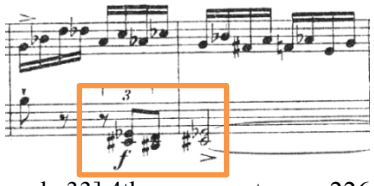
[Example 31] 4th movement, mm. 185-190

The passage of mm. 204 to 229 (Ex. 32) originates from mm. 192-195 in the first movement. The constant switch of meters adds to the feeling of uncertainty and suspense. Basically, the Andante reviews the themes that appeared in the first movement, but in a mood of nostalgia and remembrance.



[Example 32] 4th movement, mm. 204-208

Vivace brings back the opening theme, first only in the bass in a mysterious tone, then in both hands before the motoric toccata takes over. A new motif of three continuous diminished thirds is introduced at mm. 226-227 in the LH (Ex. 33), and is further developed at mm. 273-280. At m. 289, the fourth theme in the exposition returns in A minor (the recapitulation), which is followed by the third theme of leaping intervals. The sunny second theme returns at m. 341 *Più tranquillo*, this time in an even more dreamy, hallucinatory, and ethereal mood.



[Example 33] 4th movement, mm. 226-227

The perpetual motion recurs at m. 370, as if a machine is being restarted. The first theme of the movement is interspersed here with the major third motif from the first movement. As the machine runs faster and the tension grows, at m. 399 everything seems to be in a chaotic mess, as if the machine is self-destructing. The relentless and harsh repeated notes are like the banging and honking from the machine before it finally collapses. The chaos is halted at m. 421 as if the machine is being reset to launch the final brutal attack at the end. The repetition of the pitches E-flat and A are heard often in this section. They echo in the LH with the A and D-sharp that appear at the beginning of this sonata.

Prokofiev's Sonata No. 6 is indeed one of Prokofiev's most representative and great works, which contains all of his compositional traits, such as the Classical sonata form, powerful dissonance, percussive sonorities, grotesque and sarcastic elements, the energized dance in the 2nd movement, the most heartfelt warm melodies in the 3rd movement, and the driving motoric rhythm in the outer movements. The strong contrast between ruthlessness and sweetness is impressive, particularly with his irony and 'black humor.' Prokofiev 'painted' the brutal battle scenes, marching troops, pounding machines, ruthless motoric pulse, anxiety, fear and anger in his main themes, alongside the lyrical and expressive side themes that illustrate the dream for hope and longing for peace.

Conclusion

In *Gaspard de la nuit: Fantaisies à la manière de Rembrandt et de Callot,* Aloysius Bertrand concludes Gaspard's long search for the meaning of Art by stating "Art always has two antithetical faces."[70] The two faces of Art can be associated with 'light and shade,' like a coin of two sides that are in opposition but interconnected with each other.

Chiaroscuro, the arrangement of light and shadow, together with the gradual gradations in-between, create an illusory three-dimensional world on a piece of canvas. The drama and vivacity that *chiaroscuro* brought to artwork was so great that the technique and its concepts have been widely used in other areas of arts, such as cinema, photography, and print.[71] Musicians can express the 'light and shade' through many different facets, and they are subject to personal imagination and interpretation. The first movement in Haydn's Sonata in C major shows more 'shade' in comparison to its contrasting partner. The *empfindsamer stil* and the composition's improvisatory nature make it more sentimental and self-reflective. The second movement shows more 'light' in its gaiety and fun. However, there are also contrasting elements or passages within each movement, such as the minor section in the second movement, which brings a moment of 'shade' as a surprise. Ravel's *Gaspard de la nuit* portrays the 'shade' in Bertrand's poems but brings 'light' to the listeners through his vivid tone painting and atmosphere-creating. Prokofiev's Sonata No. 6 depicts the ugliness and brutality of the war, and yet counterbalances it with a sense of humor and longing for hope. Prokofiev was said to have turned away from

[70] Bertrand, *Gaspard de la nuit,* préface.
[71] Wikipedia, "Chiaroscuro," Wikipedia, The Free Encyclopedia, last modified January 29, 2022, accessed January 24, 2022, https://en.wikipedia.org/w/index.php?title=Chiaroscuro&oldid=1066686111.

Romanticism in his Sonata No. 6, but one can also argue that he turned *toward* Romanticism by his exploration of human suffering and struggles.[72]

The 'light and shade' in music are intertwined and multifaceted. In music, they are not absolute, as what seems to be 'light' could be 'shade' in another instance. There can also be 'light' in 'shade,' or 'shade' in 'light.' It takes a composer's artistic mastery to plan it, and a performer's realization to present it. A painting is to be displayed and maintained unchanged, whereas music is a performative Art that is subject to changes and nuances. Each performance is a unique musical experience made and shared between the performer and the audience—the giver and the receiver alike. The 'light and shade' in music, as in any other form of Art, form the essential elements of "Art—that always has two antithetical faces."

[72] Boris Berman, *Prokofiev's Piano Sonatas,* 130.

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Benois Madonna (c. 1478)

Leonardo da Vinci (1452-1519)

Supper at Emmaus (1601)

Michelangelo Merisi da Caravaggio (1571-1610)

Philosopher in Meditation (1632)

Rembrandt van Rijn (1606-1669)

Appendix B: Comparison between Editions of Haydn Sonata in C major (Hoboken XVI: 48/ Christa Landon no. 58)

As articulation is essential for the music in the 18th century, I set out to find the most 'authentic' edition, which preserves the expression markings from Haydn and not from the editor. The differences between editions make me question which one is more reliable. The earlier the publication, the less the input from the editors, but there could be errors on part of the composer or publisher. I was not able to find the first sonata publication in the Pot-Pourri by Breitkopf & Härtel in 1789, but thanks to the help of many librarians, I was able to acquire *Oeuves Complettes de Haydn Cahier IV* published by Breitkopf & Härtel in Leipzig in 1802, where the sonata is listed as no. 4 in the book. The table below shows the general comparison between the 1802 edition and four other editions.

In addition to the slur markings, which are very different from edition to edition, I list other differences that I find intriguing. At the end of this Appendix is a complete comparison of the five editions on the score. For a clear comparison, I use the text from the Peters Edition (referred to as PT hereon) because it has the most editorial markings. The markings that appear in the *Oeuves Complettes* edition (referred to as OC hereon) are highlighted (when in accordance with PT) or drawn (when not in accordance with PT) in orange, Karl Päsler edition (referred to as KP hereon) in grey, Vienna Urtext Christa Landon edition (referred to as CL hereon) in fuchsia, and G. Henle Verlag edition (referred to as HV hereon) in blue.

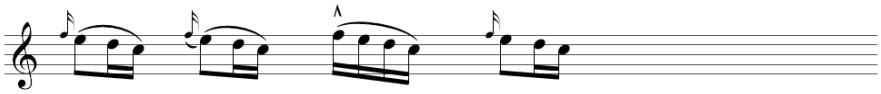
	Symbol/Sign/ Marking	Articulation	Editing	Others
Oeuves Complettes de Haydn Cahier IV (Leipzig: Breitkopf & Härtel, 1802)	◆ornaments (turns, appoggiaturas, trills) indicated by symbols (not written out) ◆same dynamic indications marked on both clefs ◆*cresc.* markings but no *dim.* ◆courtesy accidentals exist ◆triplets are not always labelled with "3"	◆*staccatissimo* markings (droplet-like) but no *staccato* (dot)	◆no fingering	◆*volti subito* (turn the page quickly) instruction given ◆apparent mistakes: page number "28" labelled as "82"; the pf marking in m. 93 is supposed to be mf

Karl Päsler (Leipzig: Breitkopf & Härtel, 1918)	◆written out turns	◆the most *staccatissimo* (droplet-like) markings ◆often has longer legato lines (phrase) over short lines (slur)	◆no fingering ◆editor's markings in smaller font	
Carl Adolf Martienssen (Leipzig : Peters, 1937)	◆turns, long appoggiatura written out in full and marked with a "Λ" above the first note ◆some unnecessary courtesy accidentals ◆only edition with pedal marking	◆both *staccatissimo* markings (droplet-like) and *staccato* (dot) ◆has the most long legato line to demonstrate phrasing but doubtful	◆fingering provided mostly at the beginning of phrases and where hand position changes ◆editor's markings smaller alternative notation in footnote	◆based on K. Päsler *Gasamtausgabe*
Christa Landon (Vienna: Universal Edition, 1964)	◆written out turns	◆*staccatissimo* markings (droplet-like) but no *staccato* (dot) ◆only short legato slurs (articulation) and no long legato line (phrase)	◆has the most fingering instructions ◆alternative notation or editorial info provided in footnote	◆based on the first edition of Breitkopf most similar to KP edition ◆According to Christa Landon[1]: 1. The text in OC is hardly authentic because Haydn had little or nothing to do with the revision. 2. KP edition excellently edited 3. suggested the Sonata in C major might have been composed in 1787 ◆bar numbers provided

[1] *The Complete Piano Sonatas, Vol. III* (Vienna: Universal Edition. 1964), Preface.

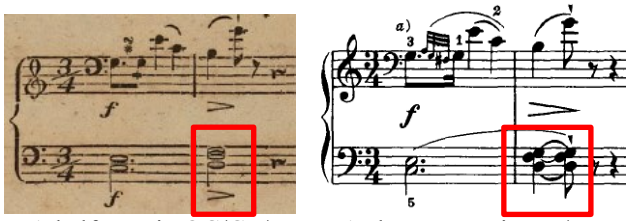
Georg Feder (Munich: G. Henle Verlag, 1972)	◆written out turns	◆both *staccatissimo* markings (droplet-like) and *staccato* (dot) ◆only short legato slurs (articulation) and no long legato line (phrase) ◆some legato slurs (existing in OC) are taken out	◆fingering provided ◆editor's markings in brackets, but some brackets are questionable (Ex. that markings existing in OC are bracketed, according to other sources?)	◆most similar to OC ◆bar numbers provided

- The appoggiaturas that appear throughout both movements are notated differently in the various editions. Would there be nuances in its interpretation?



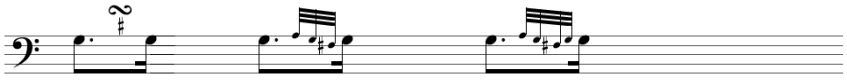
OC KP/CL PT HV

- 1st movement, m. 2, LH: the chord is a half note in OC, CL and HV, but in KP and PT is a quarter note tied to an eighth note, likely to match the release of the right hand. Personally I find the shorter version understandable, but the half note is not necessarily an error.



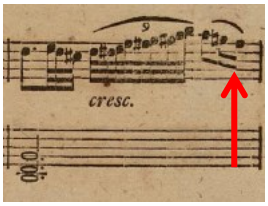
A half note in OC/CL/HV A shorter note in KP/PT

- The turns in OC are written out as triple appoggiaturas in KP, PT, CL, and HV. But could Haydn mean a full turn (as V. Horowitz played?)



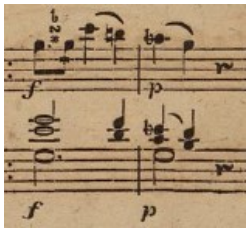
OC KP/PT/CL/HV Possible realization of the turn?

- 1st movement, m. 6, RH, last F: there is no natural sign in OC, a possible error. In KP, a natural sign in small font is added, In PT and CL, a natural sign and in HV, a natural sign in brackets. (W. Backhaus played F natural here instead of sharp, true to the original?)



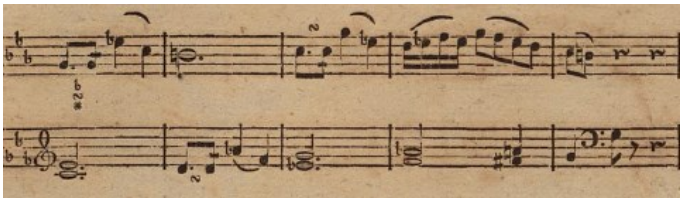
[1st movement, m. 6, OC]

- 1st movement, mm. 11-12: the G in the LH is not tied in OC. A tie is added in KP, PT and CL, a tie in brackets in Henle. Personally I find the tie understandable as a sustaining bass for the descending chords above, but not absolutely necessary.

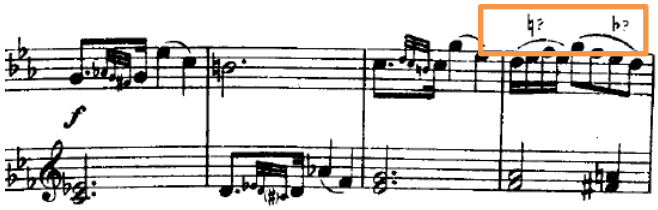


[1st movement, mm. 11-12]

- 1st movement, mm. 27-30: notice the turns in m. 28 and m. 29 do not have any accidentals above or under. In KP, PT, CL, and HV, the C in the LH in m. 28 has a sharp sign in brackets. In m. 29, KP and CL have a natural on the B in the RH, and a natural sign in brackets in HV. Personally, I feel that this oversight might have happened because the writer was thinking in C major (the original key). In such a case, the flat sign over the turn in m. 27 (which is redundant) makes more sense. Therefore, I think the turn in 28 might not require a sharp sign under, but the turn in m. 28 requires a natural sign under. Also, I suspect that KP has mistaken the E-flat sign in m.30 as a natural sign, hence the question marks (labelled in orange).

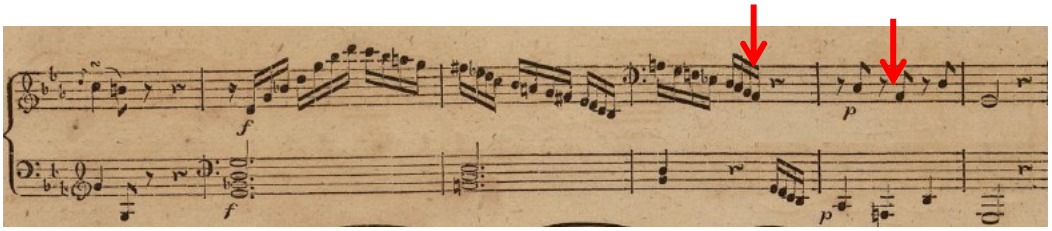


[1st movement, mm. 27-31, OC]



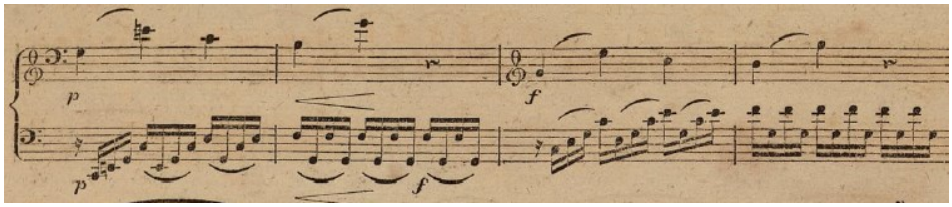
[1st movement, mm. 27-30, KP]

- 1st movement, mm. 42-46: In OC, most of the As are marked natural in the G minor descending scale in the RH except two, likely due to oversight.

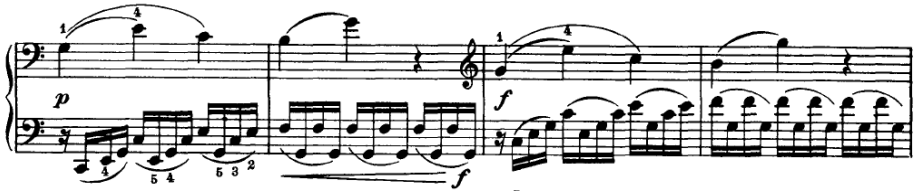


[1st movement, mm. 41-46, OC]

- 1st movement, mm. 73-76: notice the variety of the slurring and articulation in the LH in OC, particularly between the same figures in m. 73 and 75. This variety is made unified in KP, PT, CL, and HV. But could it be that the variety of articulation was intended by Haydn? Personally I feel the articulation in m. 75 in OC (labelled in blue) is more flowing.

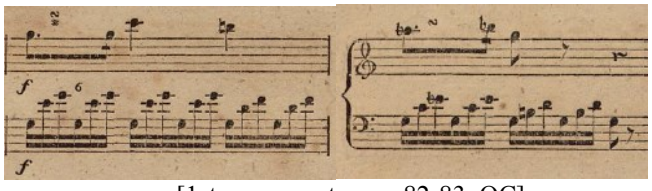


[1st movement, mm. 73-76, OC]

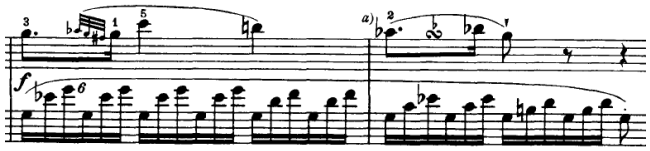


[1st movement, mm. 73-76, PT] LH slurs same in KP/CL/HV

- 1st movement, mm. 82-83: similar case to mm. 27-30; it is likely that the editor (or Haydn) was thinking in C minor (hence the natural signs on B), the obvious tonality here. Therefore the omission of some accidentals is understandable. The accidentals in other editions are similar to that in PT, but some are in brackets.

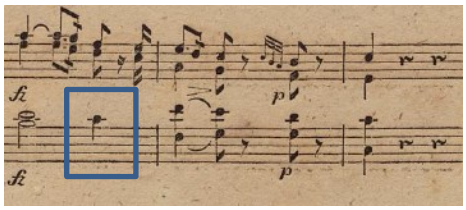


[1st movement, mm. 82-83, OC]

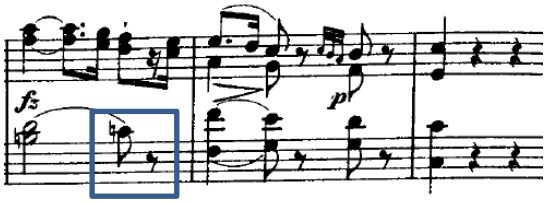


[1st movement, mm. 82-83, PT]

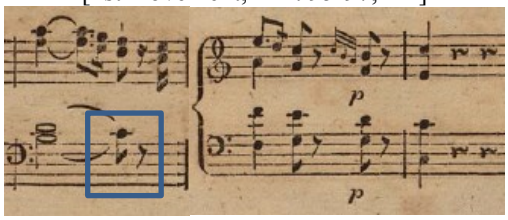
- 1st movement, mm. 95: the C in the LH is a quarter note in OC and HV, but changed to an eighth note and eighth rest in KP, CL, and PT. Although the reason for editing is understandable (due to the similarity in m. 24), quarter note in mm. 95 is not impossible.



[1st movement, mm. 95-97, OC]

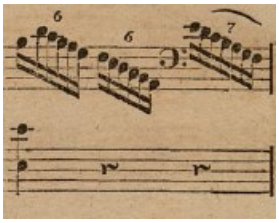


[1st movement, mm. 95-97, KP]

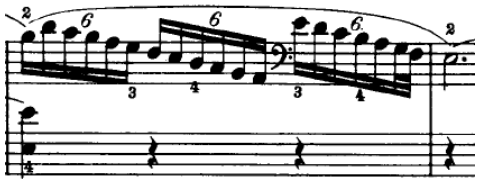


[1st movement, mm. 24-26, OC]

- 1st movement, m. 107: the third beat in m. 107 is a septet in OC, CL, and HV, but a sextet in KP and PT.



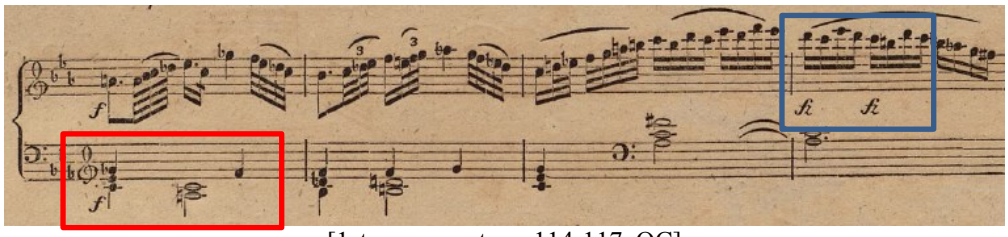
[1st movement, m. 107, OC]



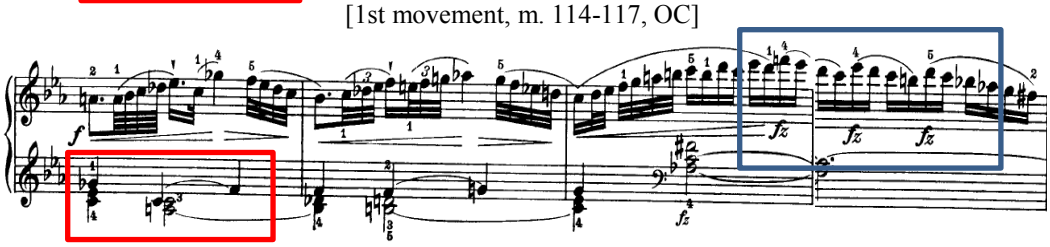
[1st movement, m. 107, PT]

➢ 1st movement, m. 114-117:

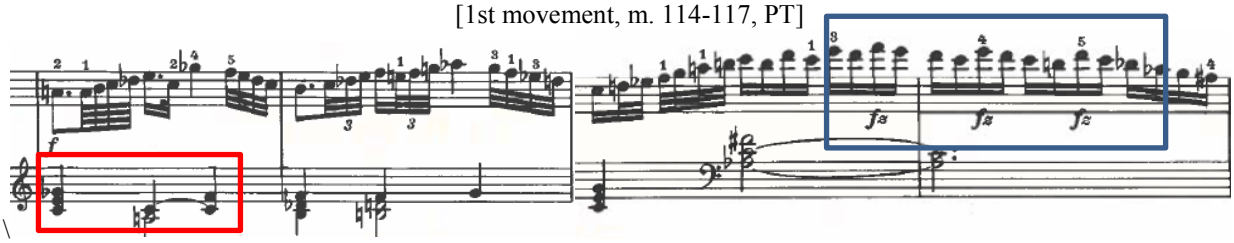
1. The G-flat in the LH in m. 114 is a quarter note with the stem up in OC, seemingly missing the second count. As a result, a quarter note is added in KP (in smaller font and in parentheses) and PT; a rest in brackets is inserted in HV. Personally I like the middle voice leading more if the G-flat were a half note.



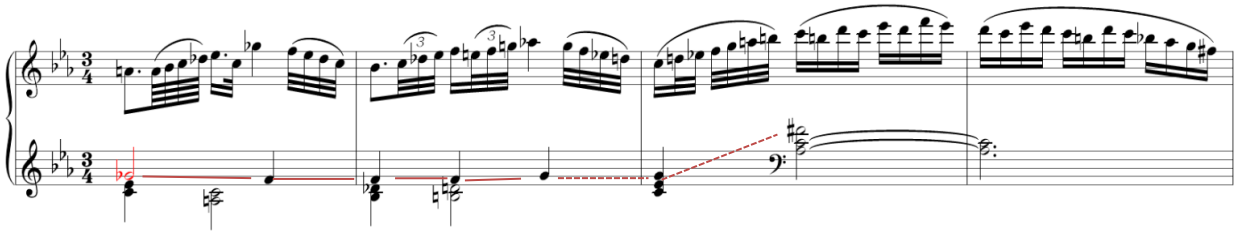
[1st movement, m. 114-117, OC]



[1st movement, m. 114-117, PT]



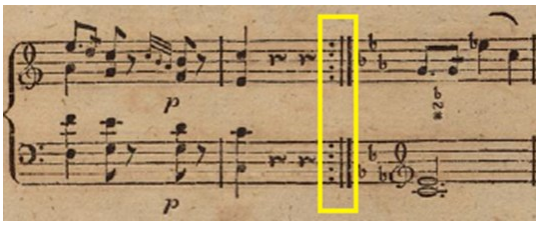
[1st movement, m. 114-117, CL]



[1st movement, m. 114-117, my proposal]

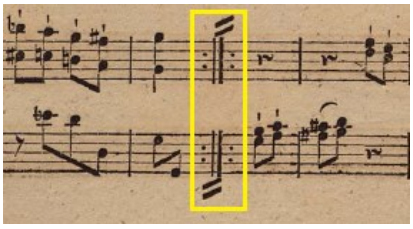
2. Other than the differences in the legato slurs, the placement of the *sforzandos* in mm. 116-117 are shifted in KP, PT, CL, and HV. Personally I find the position of the *sforzandos* in the newer editions very expressive, but the way it is written in OC is also possible.

- Curious repeat signs:
    1. In OC, the repeat sign between m. 26 and 27 in the 1st movement is unconventional; could there be other meanings than repeating? "Two, three or four dots against a double bar may sometimes be no more than an ornamented flourish."[2] How does it apply to this music? Does it imply that performers are free to add ornaments and improvise on the repeat (as in Baroque conventions)?

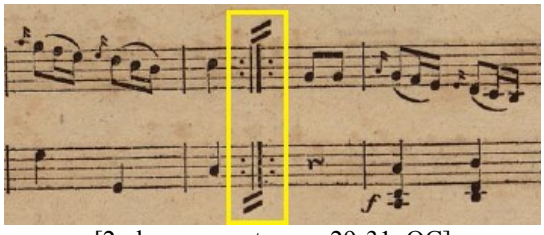


[1st movement, mm. 25-27, OC]

    2. In the 2nd movement in OC, the "two-way"repeat signs are the same in m. 12 and m. 30. However, there is no repeat sign facing the sign at m. 30. Could this be a simple oversight or is there another meaning behind?



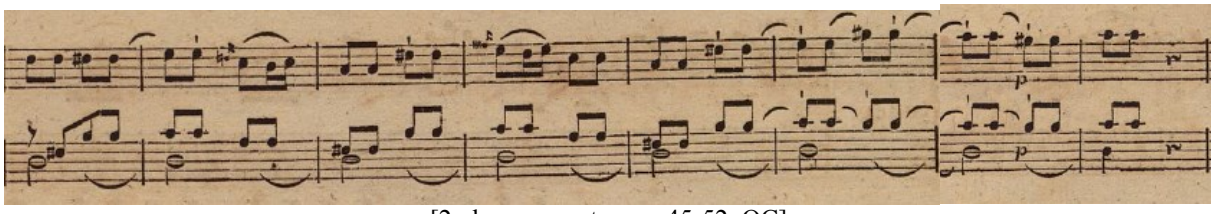
[2nd movement, mm. 11-13, OC]



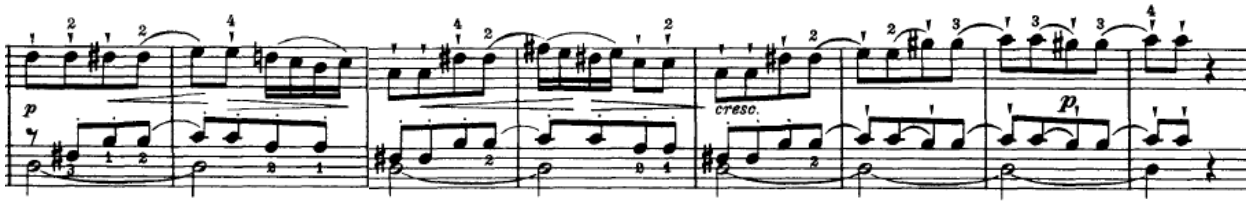
[2nd movement, mm. 29-31, OC]

[2] Hugh. MacDonald, "To Repeat of Not to Repeat?" In *Proceedings of the Royal Musical* Association*, 1984-1985, Vol. 111* (Oxfordshire: Taylor & Francis Group, 1985), 124.

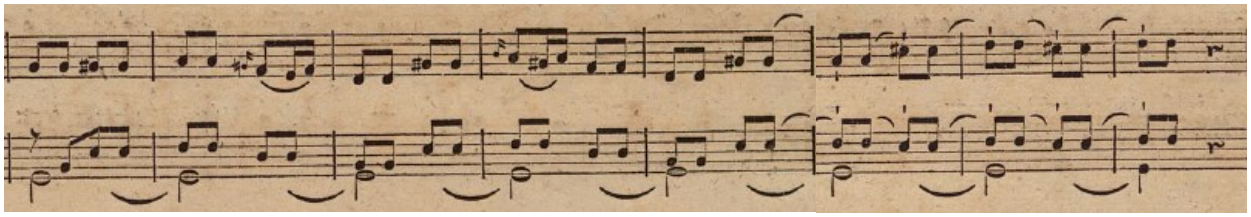
- 2nd movement, mm. 45-52: notice that the bass D is tied for seven measures and similarily indicared in mm. 209-216. Since the two instances are consistent, there seems to be no mistake; however, the pedal point is not entirely connected in KL, PT, CL, and HV in both occurrences. Considering the pedal point would have been long decayed if held for eight measures (even faster decay on a fortepiano!), I would choose to rearticulate the bass as written in the newer edition. I find more rhythmic lilt this way as well.



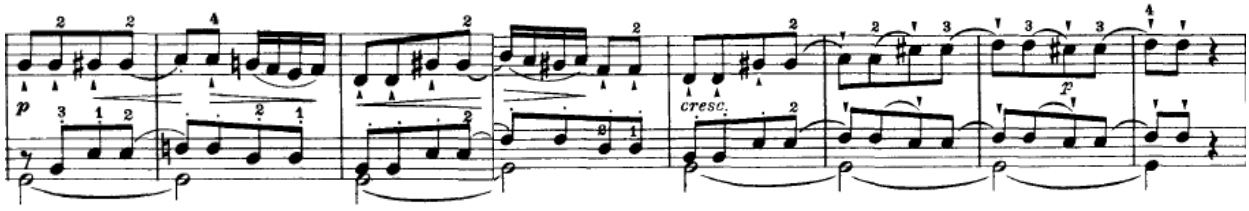
[2nd movement, mm. 45-52, OC]



[2nd movement, mm. 45-52, PT]

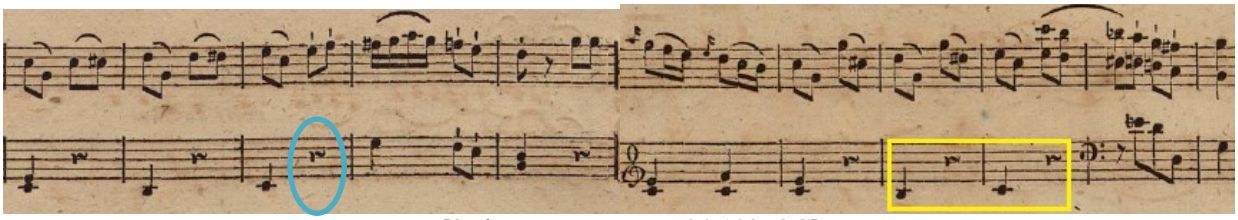


[2nd movement, mm. 209-216, OC]

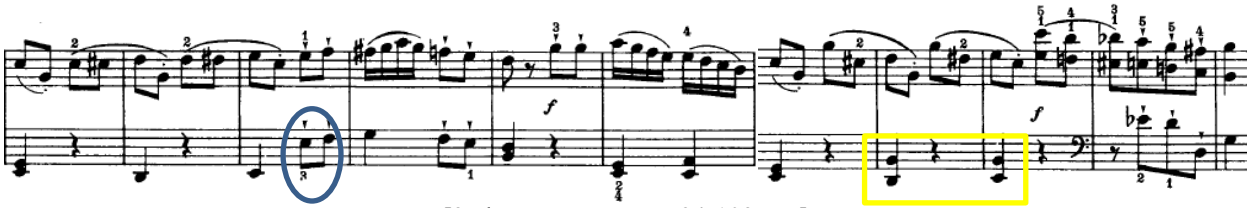


[2nd movement, mm. 209-216, PT]

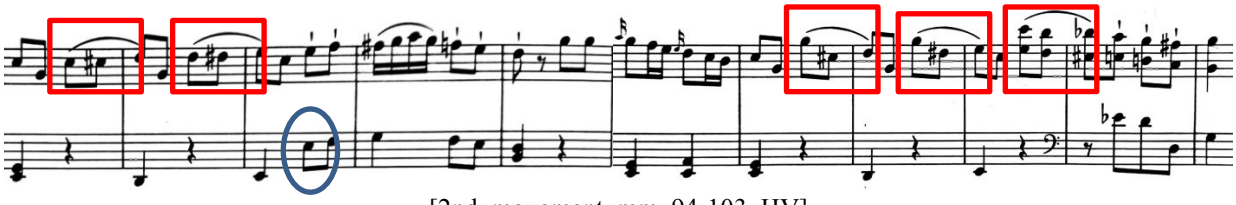
- 2nd movement, mm. 94-103:
    1. In OC, there is only one single note in the LH in m. 101 and 102 (see yellow square) and HV, but in PT a G is added in both measures to match the other similar instances in the piece; the same in KP but the Gs are in a smaller font; in CL the Gs are in parenthesis.
    2. In OC, there is a rest in the LH on the second beat of m. 96 (labelled in light blue), but C and D in eighth notes are added in KP, PT, CL and HV to match the other similar instances in the piece. Although the editing makes sense, could it be that Haydn intended to thin out the LH accompaniment before the surprising C-minor section?
    3. The articulation in CL and HV is different from other editions (labelled in red). According to CL, the way of writing a slur over the first three notes in two sets of two eighth notes is likely Haydn's shorthand for two separate slurs over two sets of eighth notes (as in OC).



[2nd movement, mm. 94-103, OC]

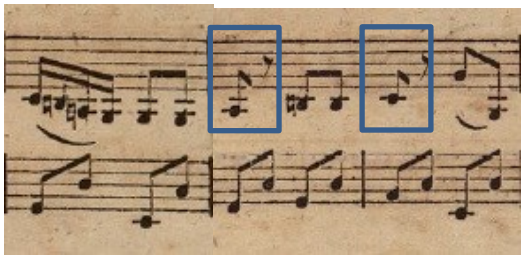


[2nd movement, mm. 94-103, PT]

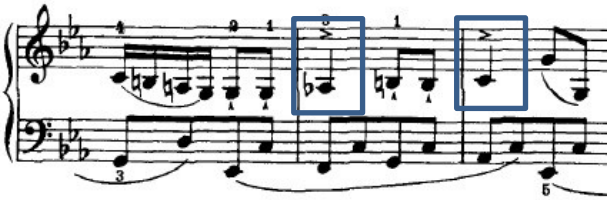


[2nd movement, mm. 94-103, HV]

- 2nd movement, mm. 128-129: the first beats in m. 128 and 129 are eighth notes in OC, CL, and HV, but quarter notes in PT. In KP, both versions are given with the eighth note in smaller font and in parentheses.

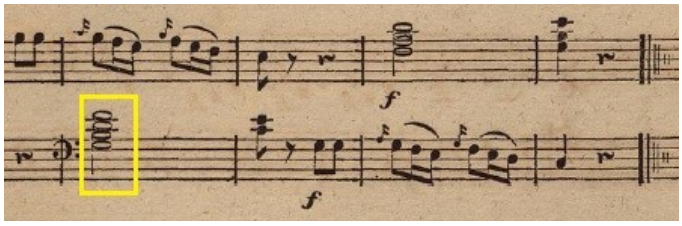


[2nd movement, mm. 128-129, OC]

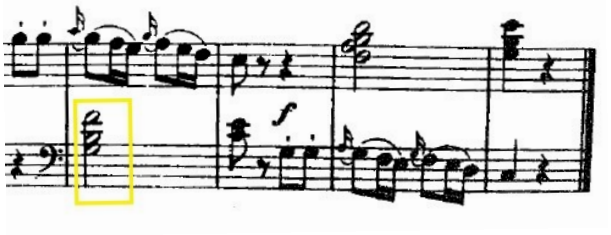


[2nd movement, mm. 128-129, PT]

- 2nd movement, m. 260: the left chord in m. 260 has four notes in OC and PT; three notes (missing D) in KP, CL, and HV.



[2nd movement, mm. 260-263, OC]

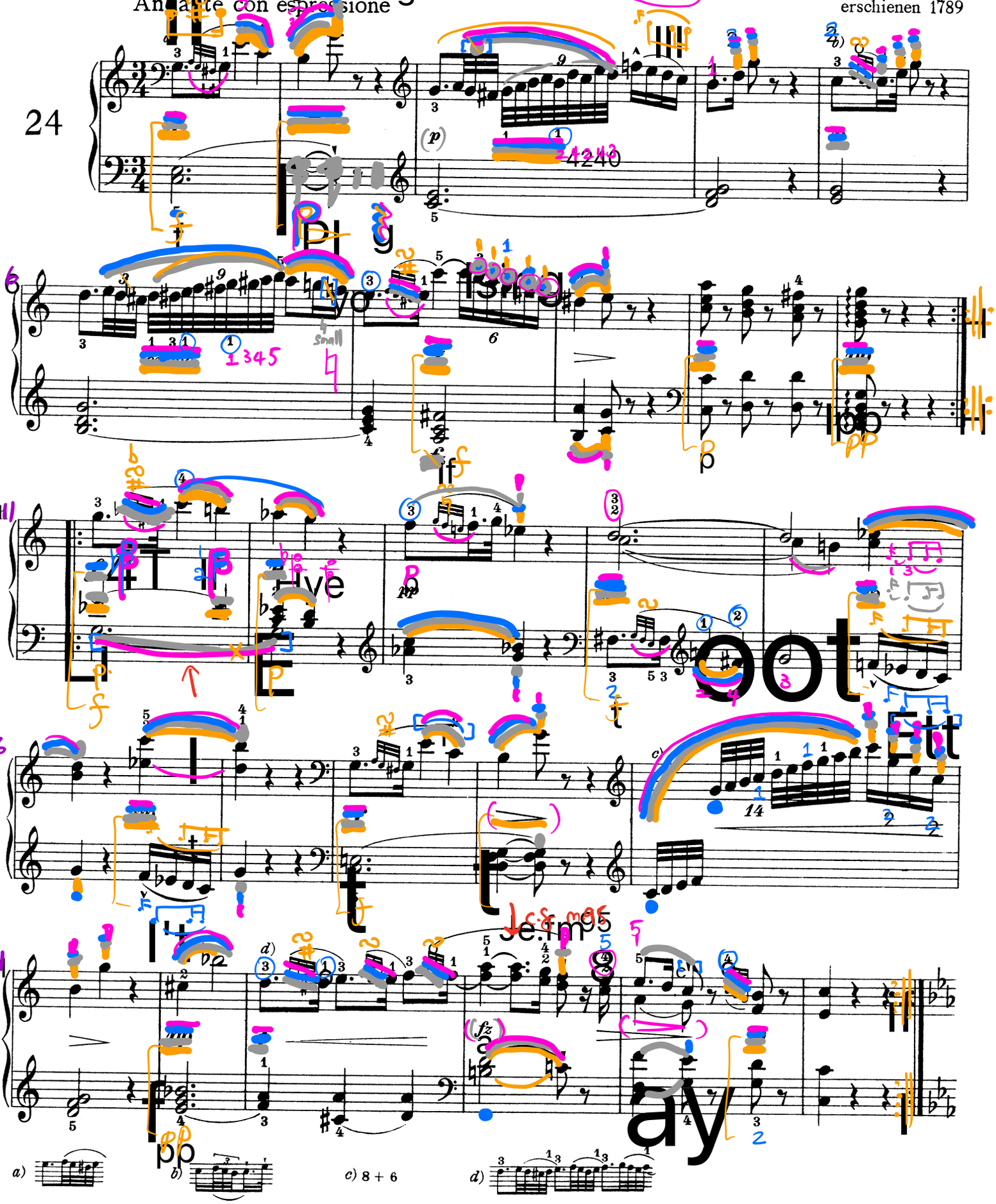


[2nd movement, mm. 260-263, KP]

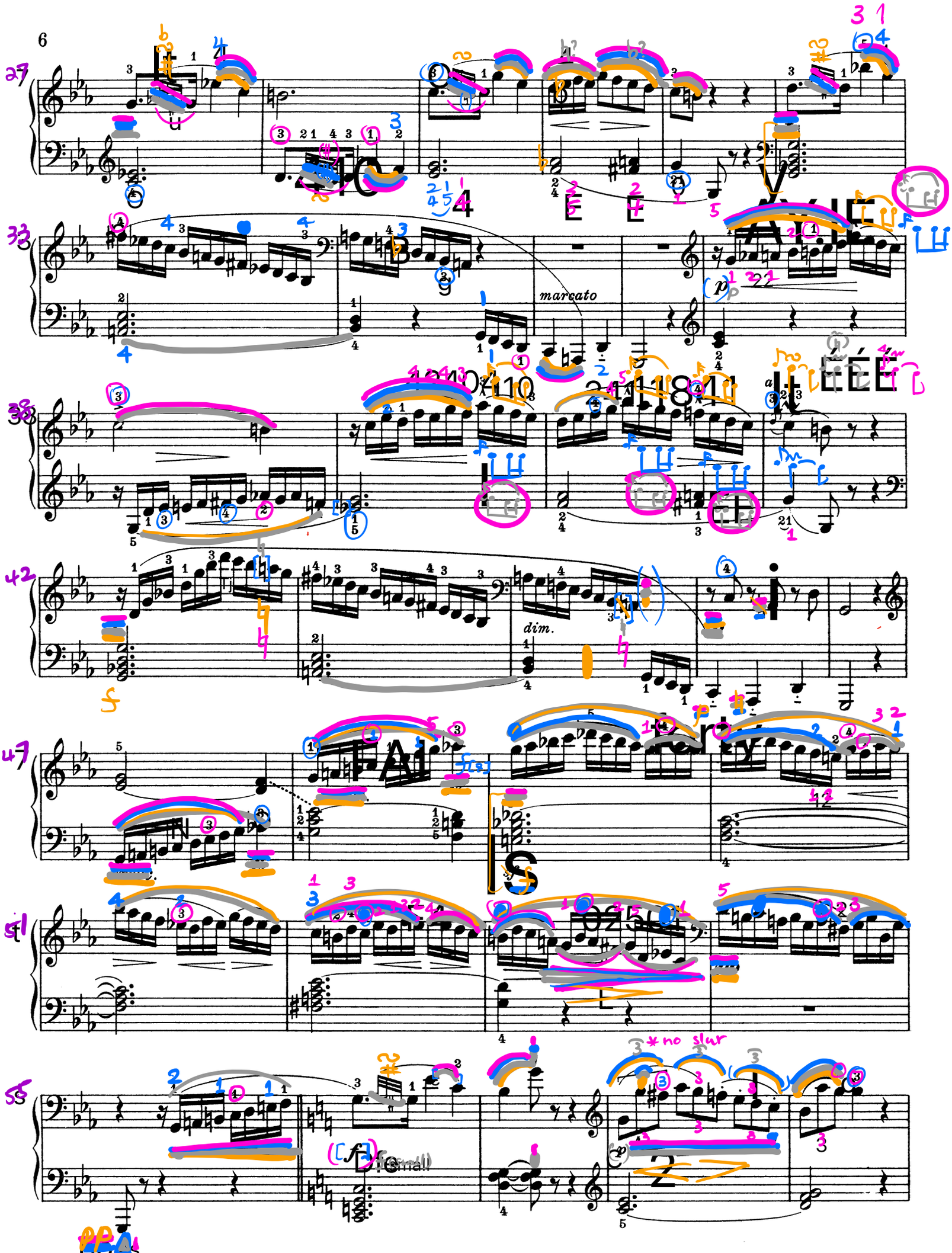
Sonate

J. Haydn
erschienen 1789

Andante con espressione



Edition Peters Nr. 7139



a) Original

Edition Peters.

60

64

68

73

77

81

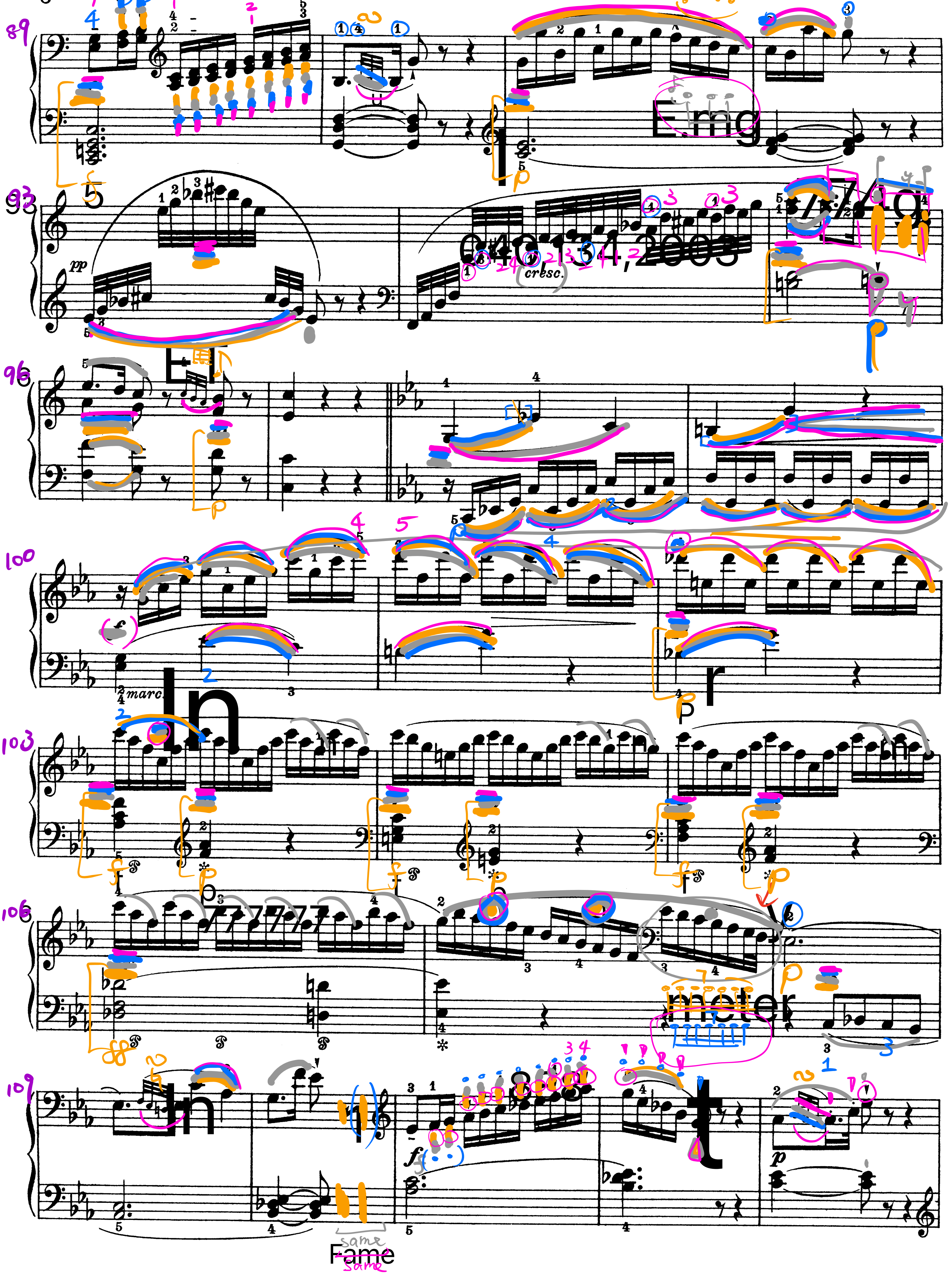
84

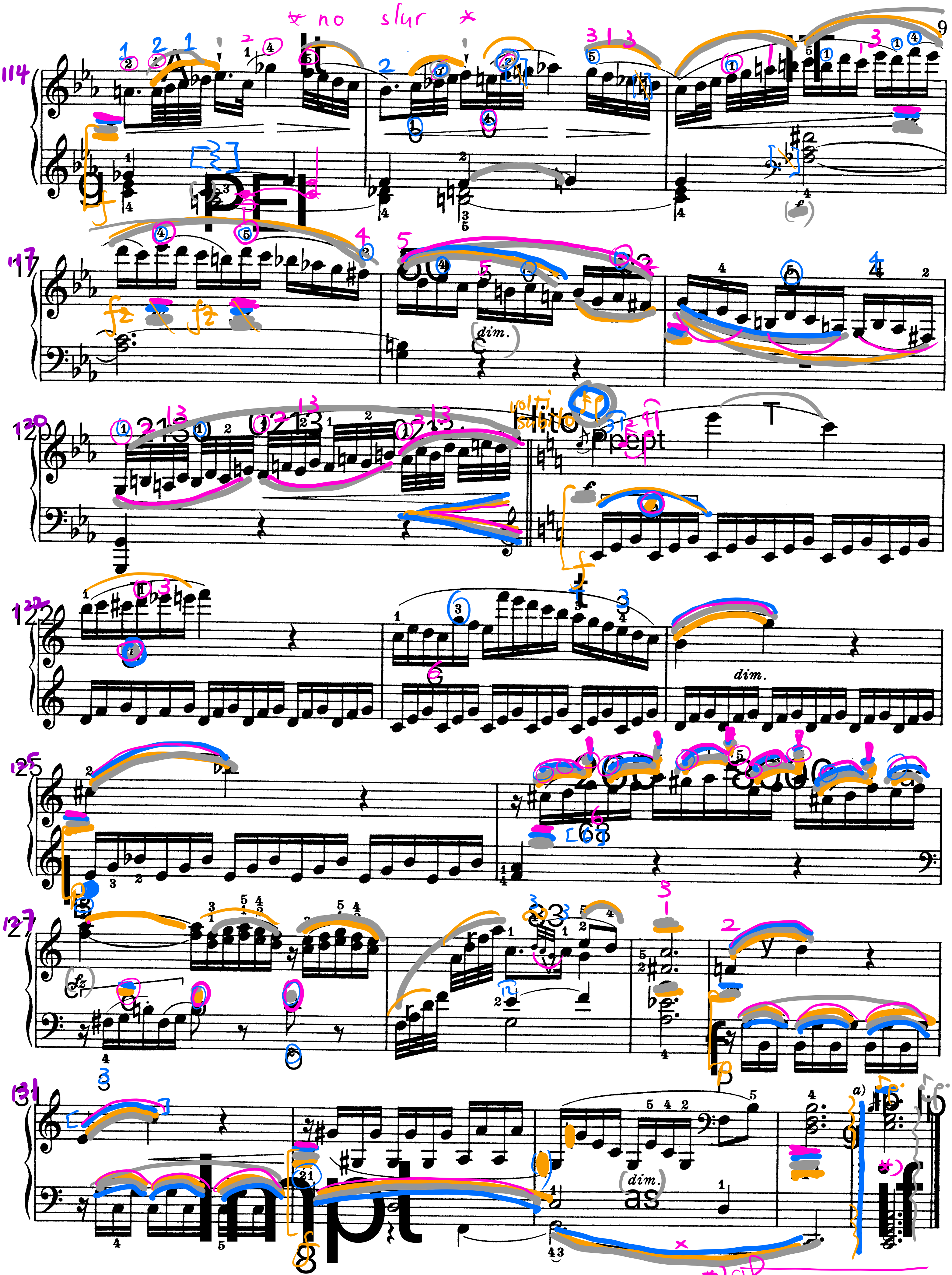
(cresc.)

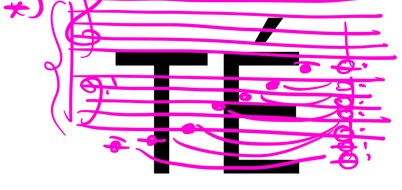
(cresc.)

c minor

a) Edition Peters.

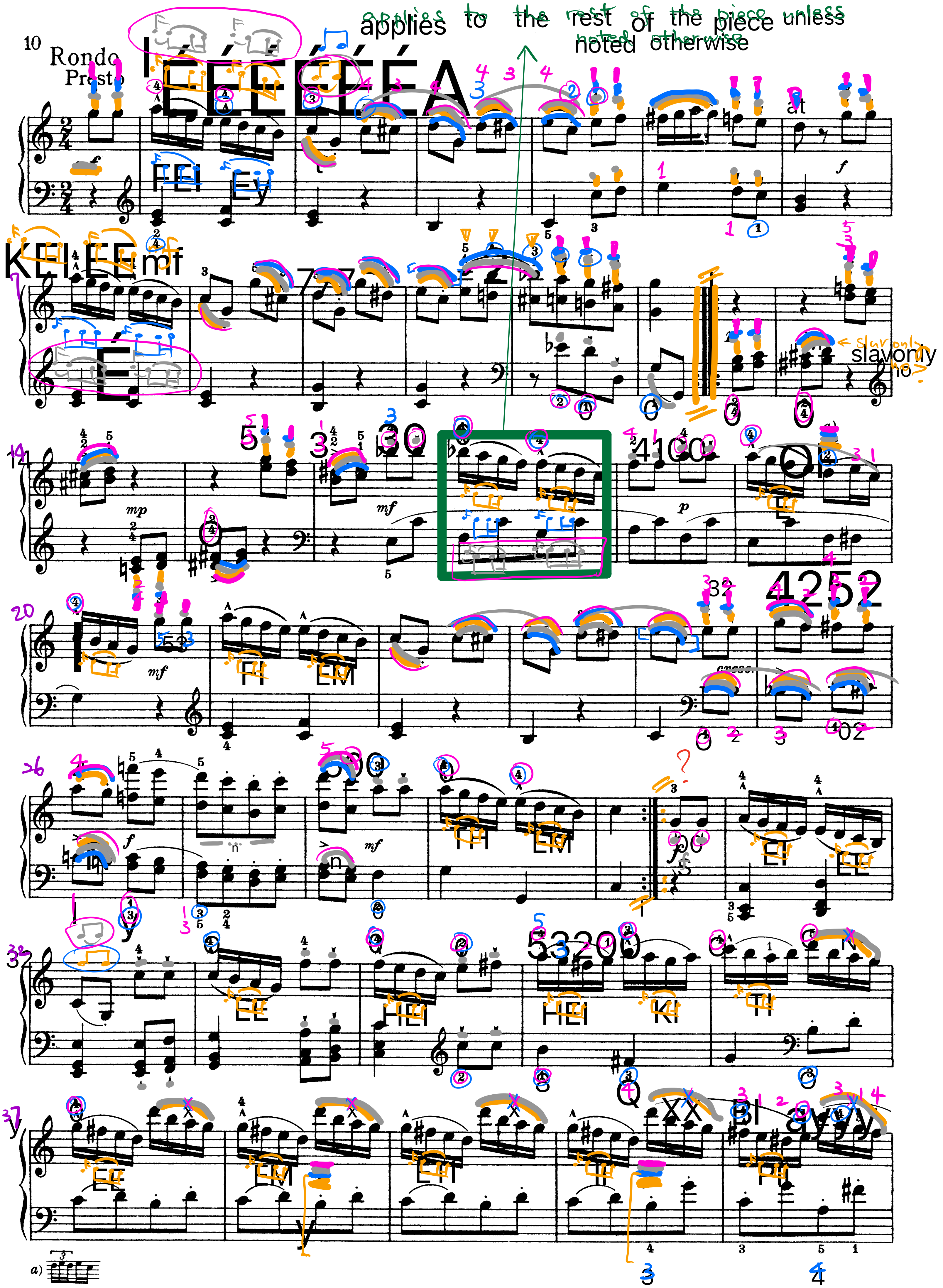

cresc.
marc.



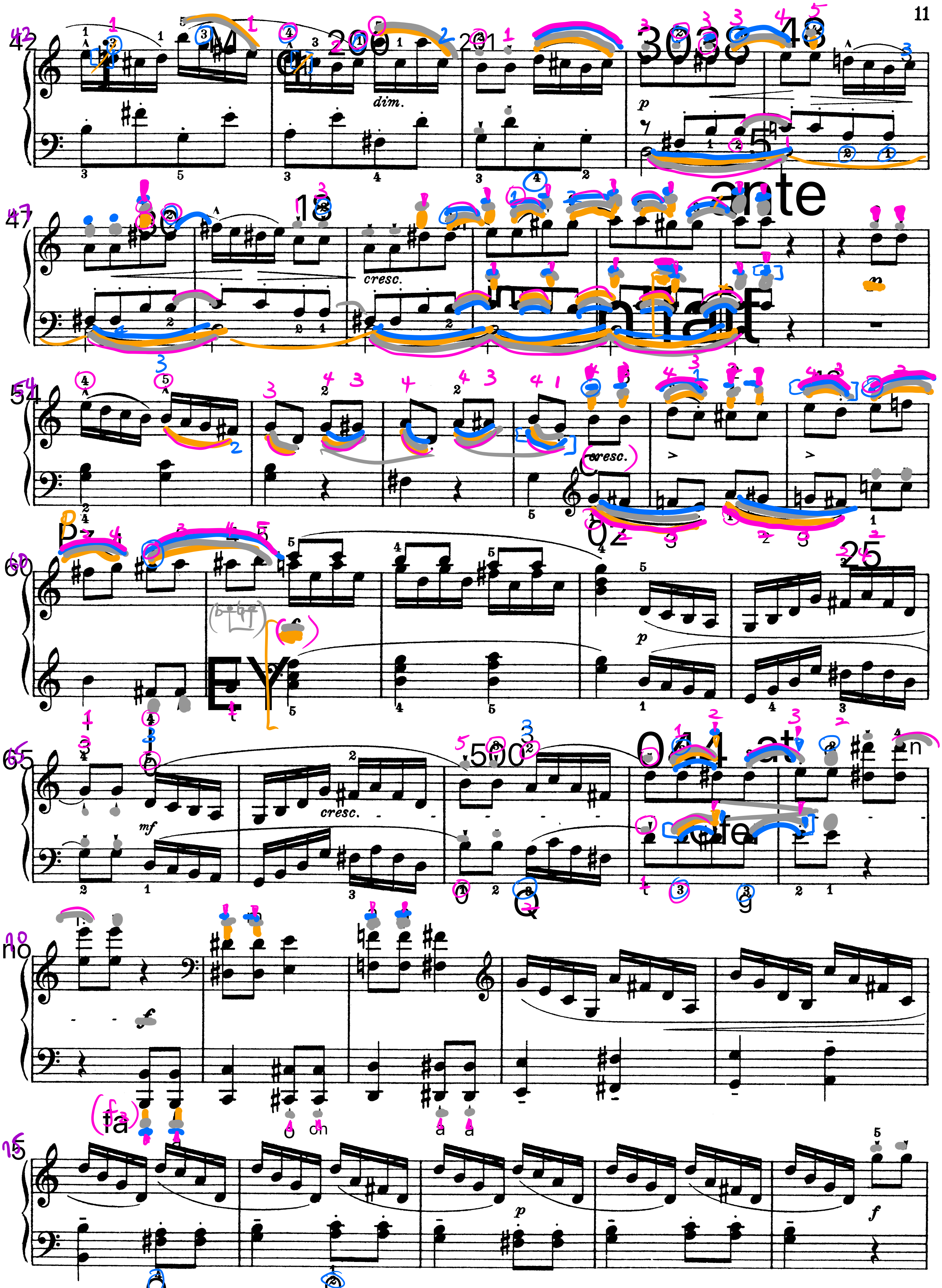


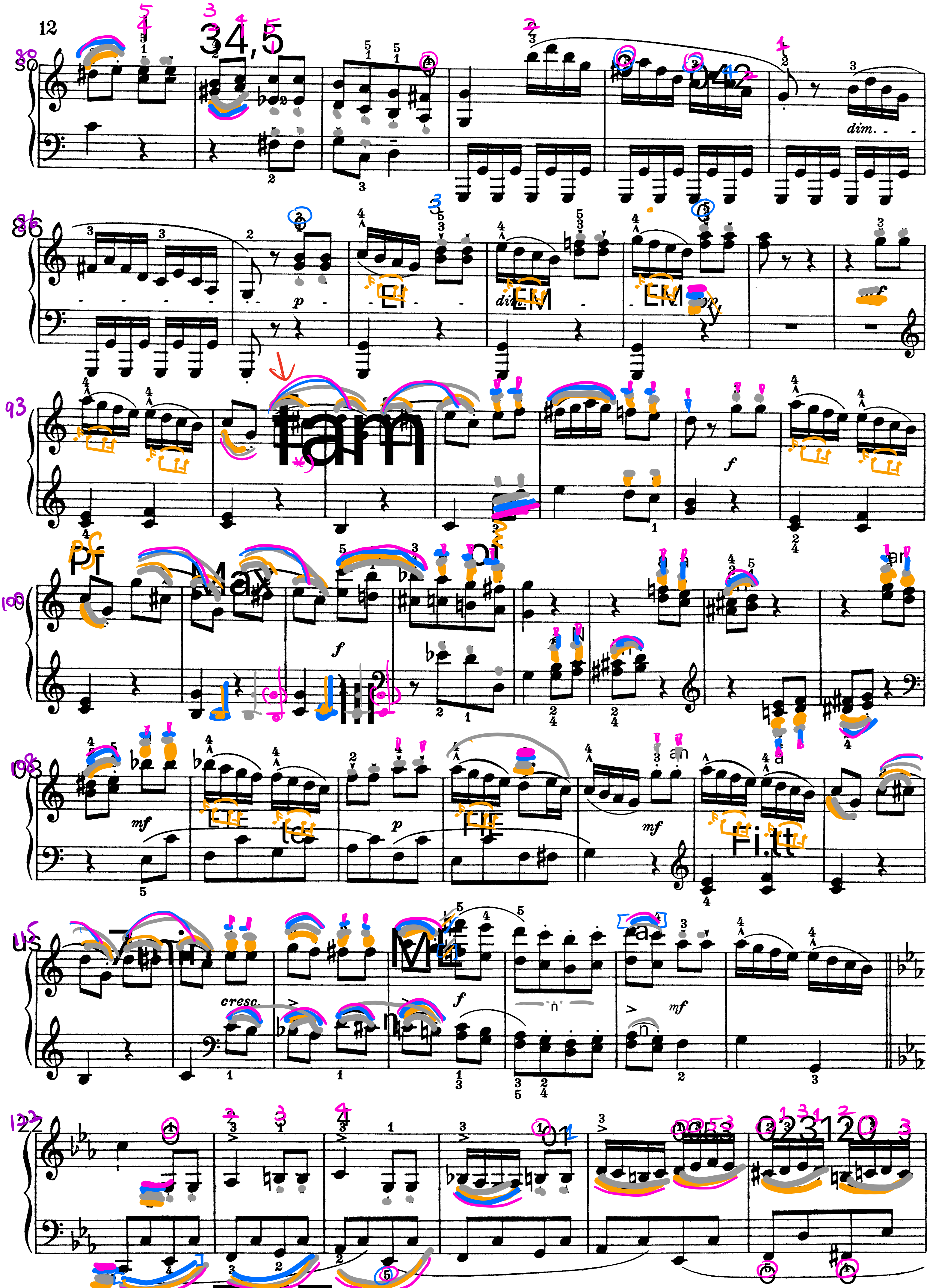
a) Original

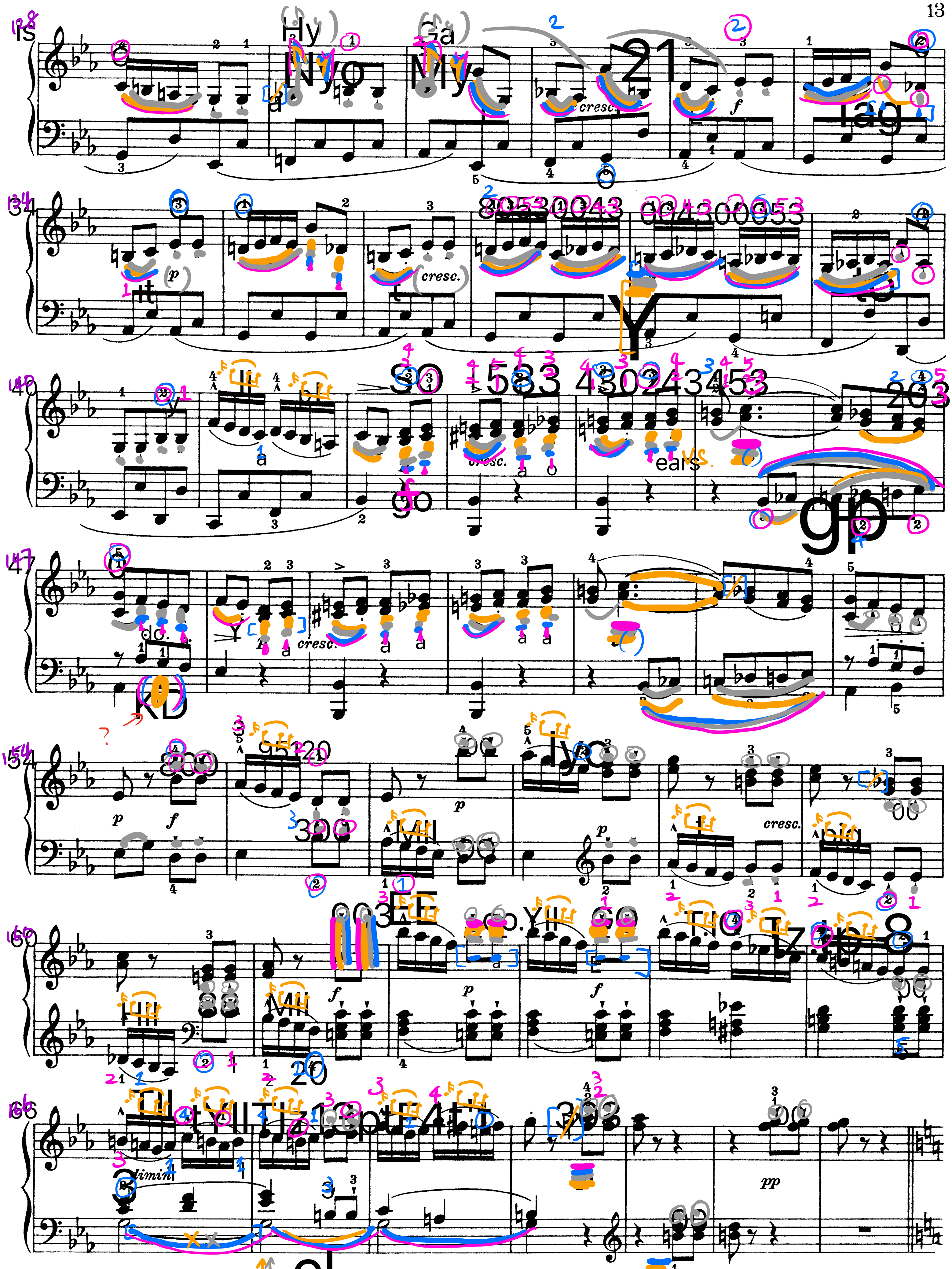
Edition Peters.

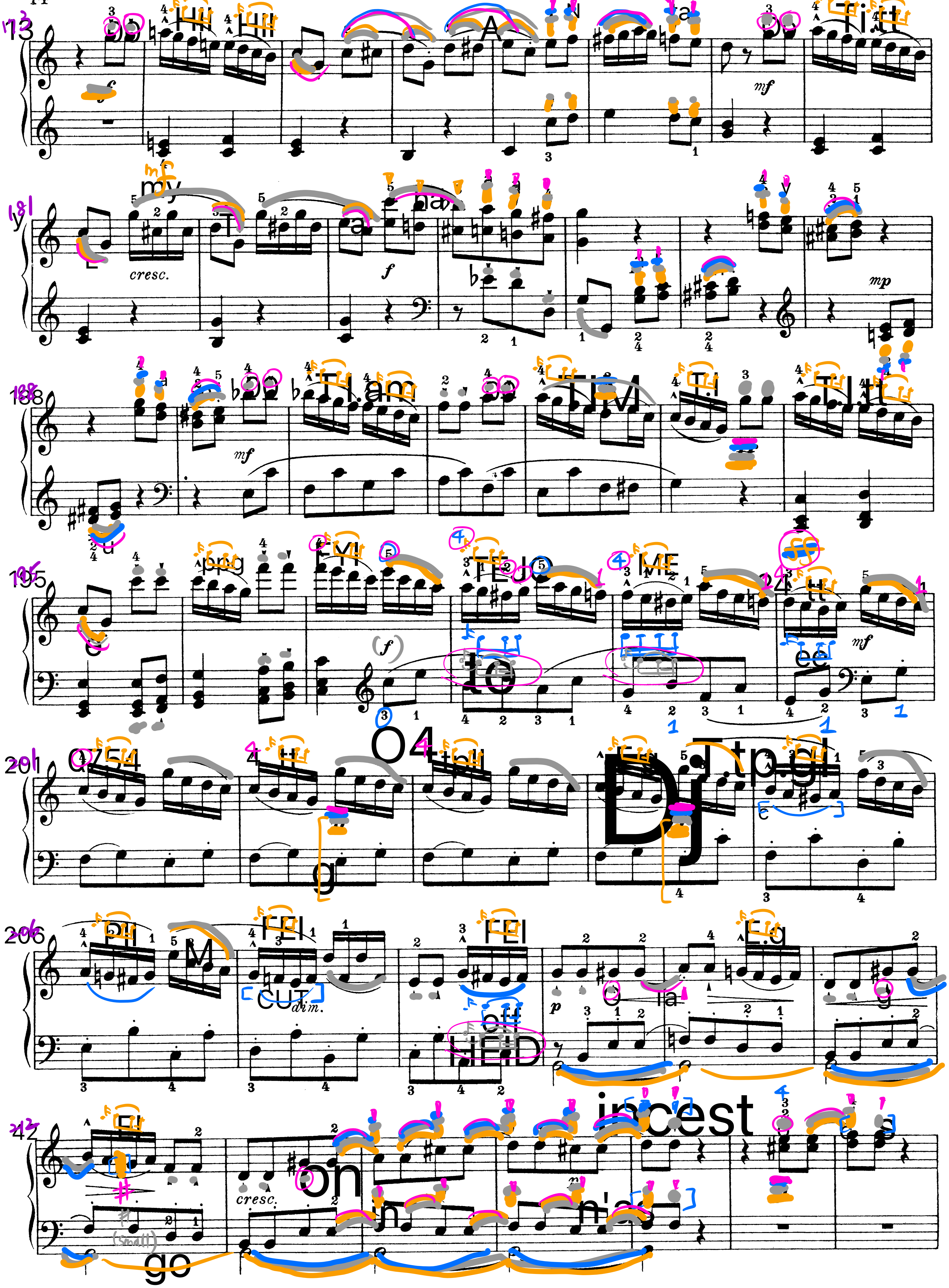

Rondo
Presto
applies to the rest of the piece unless noted otherwise
f
mf
slavonly
mp
mf
p
cresc.
f
mf

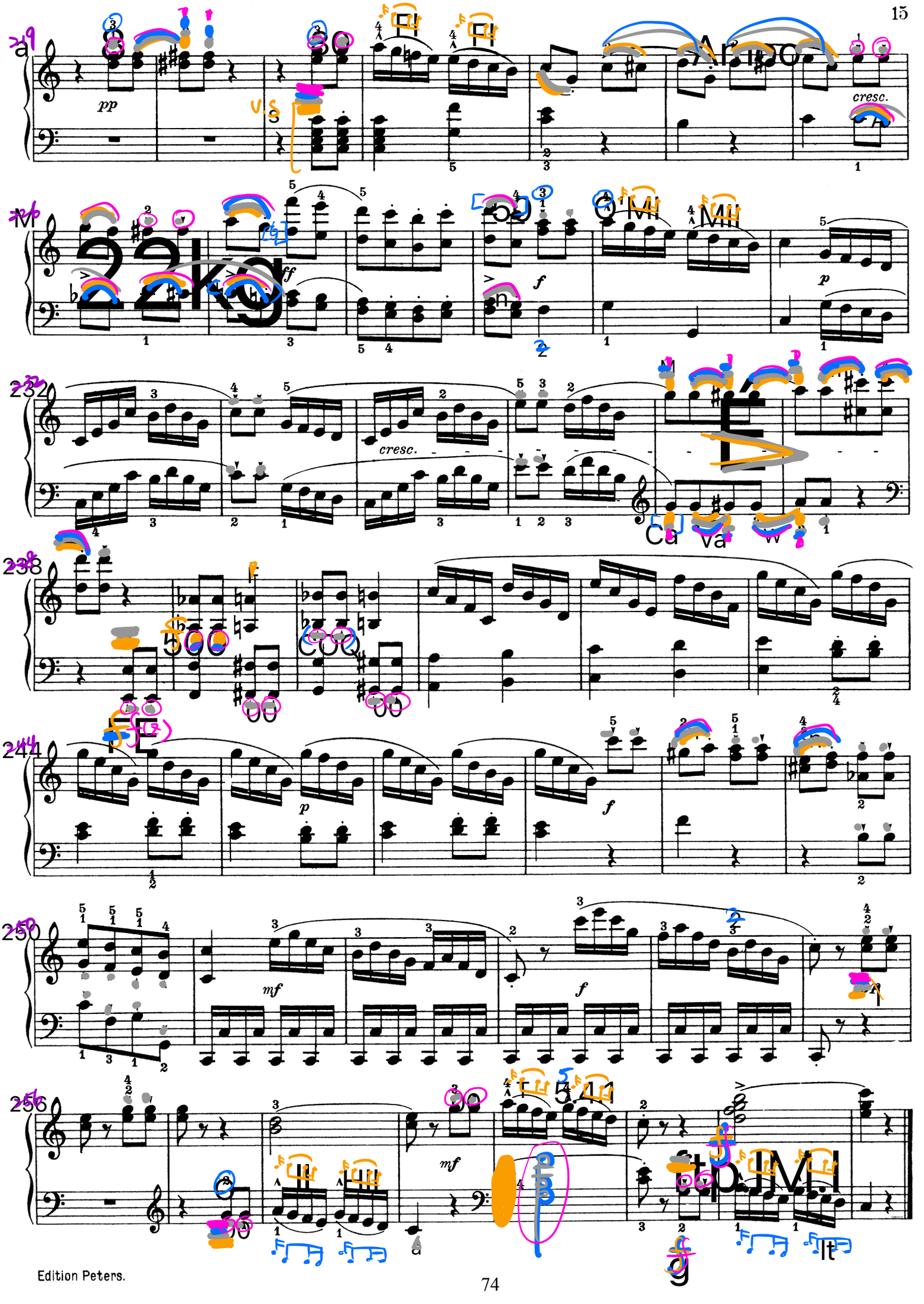
a)


dim.
cresc.
cresc.
cresc.


dim.
p
f
mf
cresc.

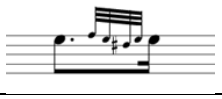

cresc.
f
p
cresc.
cresc.
p
f
p
cresc.
f
p
f
dimin.
pp


cresc.
dim.
cresc.


pp
cresc.
ff
f
p
cresc.
mf
f
mf

Appendix C: Performance Practice Choices in Various Recordings of the First Movement in Haydn Sonata in C major

Instrument	Artist	Dura-tion	Repeat Observed	Ornamented Repeat	Notes (A refers to the repeat of mm. 1-10; B refers to the repeat of mm. 11-26)
Fortepiano	Tom Beghin	8:48	√	√	A: only slight change (adds a passing note) B: slight embellishment on longer phrases
Fortepiano	Kristian Bezuidenhout	8:40	√	√	A: slight change (solid to broken chords in LH; short ornaments) B: more variation in the minor section
Fortepiano	Ronald Brautigam	7:22	√		
Fortepiano	Geoffrey Lancaster	9:40	√	√	repeats very different from original; improvised style; filling in/bridging between phrases
Fortepiano	Bobby Mitchell	6:41	√	√	slightly embellished repeats
Fortepiano	Christine Schornsheim	7:46	√		
Piano	Emanuel Ax	7:41	√	(√)	A: same B: adds a turn on A-flat in m. 12(as in m. 13) when played the first time, second time play as written in score
Piano	Wilhelm Backhaus	5:03			No repeat observed. Played F instead of F-sharp in m.6, beat 3 (likely due to the notation of earlier editions)
Piano	Artur Balsam	8:09	√		
Piano	Jean-Efflam Bavouzet	8:21	√	√	A: slight changes (short ornaments; roll backwards) B: embellishment in minor section only (fill in; mordent)
Piano	Rudolf Buchbinder	7:03	√		
Piano	Alfred Brendel	7:52	√		A: same B: slight changes (roll the opening chord; add one note in

					the turn in m. 23)
Piano	Glenn Gould	12:52	√	√	A: same, B: only change solid chord in LH in m. 19 and 22 to slow roll
Piano	Vladimir Horowitz	8:17	only the first repeat		the turn in the entire piece is different from other pianists (a 'full' turn that doubles the last note) such as below: 
Piano	Jenő Jandó	7:28	√		
Piano	Evgeni Koroliov	9:18	√		
Piano	Hans Leygraf	8:00	√		
Piano	John McMabe	10:31	√		
Piano	András Schiff	7:49	√		

« Ondine »

. . . Je croyais entendre Une vague harmonie enchanter mon sommeil, Et près de moi s'épandre un murmure pareil Aux chants entrecoupés d'une voix triste et tendre. Ch. Brugnot. – Les deux Génies	. . . I thought I heard A faint harmony that enchants my sleep. And close to me radiates an identical murmur Of songs interrupted by a sad and tender voice. Ch. Brugnot – The Two Spirits
« Écoute ! – Écoute ! – C'est moi, c'est Ondine qui frôle de ces gouttes d'eau les losanges sonores de ta fenêtre illuminée par les mornes rayons de la lune; et voici, en robe de moire, la dame châtelaine qui contemple à son balcon la belle nuit étoilée et le beau lac endormi.	"Listen! – Listen! – It is I, it is Ondine who brushes drops of water on the resonant panes of your windows lit by the gloomy rays of the moon; and here in gown of watered silk, the mistress of the chateau gazes from her balcony on the beautiful starry night and the beautiful sleeping lake.
Chaque flot est un ondin qui nage dans le courant, chaque courant est un sentier qui serpente vers mon palais, et mon palais est bâti fluide, au fond du lac, dans le triangle du feu, de la terre et de l'air.	Each wave is a water sprite who swims in the stream, each stream is a footpath that winds towards my palace, and my palace is a fluid structure, at the bottom of the lake, in a triangle of fire, of earth and of air.
Écoute ! – Écoute ! – Mon père bat l'eau coassante d'une branche d'aulne verte, et mes sœurs caressent de leurs bras d'écume les fraîches îles d'herbes, de nénuphars et de glaîeuls, ou se moquent du saule caduc et barbu qui pêche à la ligne. »	Listen! – Listen! – My father whips the croaking water with a branch of a green alder tree, and my sisters caress with their arms of foam the cool islands of herbs, of water lilies, and of corn flowers, or laugh at the decrepit and bearded willow who fishes at the line."
Sa chanson murmurée, elle me supplia de recevoir son anneau à mon doigt, pour être l'époux d'une Ondine, et de visiter avec elle son palais, pour être le roi des lacs.	Her song murmured, she beseeched me to accept her ring on my finger, to be the husband of an Ondine, and to visit her in her palace and be king of the lakes.
Et comme je lui répondais que j'aimais une mortelle, boudeuse et dépitée, elle pleura quelques larmes, poussa un éclat de rire, et s'évanouit en giboulées qui ruisselèrent blanches le long de mes vitraux bleus.	And as I was replying to her that I loved a mortal, sullen and spiteful, she wept some tears, uttered a burst of laughter, and vanished in a shower that streamed white down the length of my blue stained glass windows.

« Le Gibet »

Que vois-je remuer autour de ce Gibet? – Faust.	What do I see stirring around that gibbet? – Faust.
Ah! ce que j'entends, serait-ce la bise nocturne qui glapit, ou le pendu qui pousse un soupir sur la fourche patibulaire?	Ah! that which I hear, was it the north wind that screeches in the night, or the hanged one who utters a sigh on the fork of the gibbet?
Serait-ce quelque grillon qui chante tapi dans la mousse et le lierre stérile dont par pitié se chausse le bois?	Was it some cricket who sings lurking in the moss and the sterile ivy, which out of pity covers the floor of the forest?
Serait-ce quelque mouche en chasse sonnant du cor autour de ces oreilles sourdes à la fanfare des hallali?	Was it some fly in chase sounding the horn around those ears deaf to the fanfare of the kill?
Serait-ce quelque escarbot qui cueille en son vol inégal un cheveu sanglant à son crâne chauve?	Was it some scarab beetle who gathers in his uneven flight a bloody hair from his bald skull?
Ou bien serait-ce quelque araignée qui brode une demi-aune de mousseline pour cravate à ce col étranglé?	Or then, was it some spider who embroiders a half-measure of muslin for a tie on this strangled neck?
C'est la cloche qui tinte aux murs d'une ville sous l'horizon, et la carcasse d'un pendu que rougit le soleil couchant.	It is the bell that tolls from the walls of a city, under the horizon, and the corpse of the hanged one that is reddened by the setting sun.

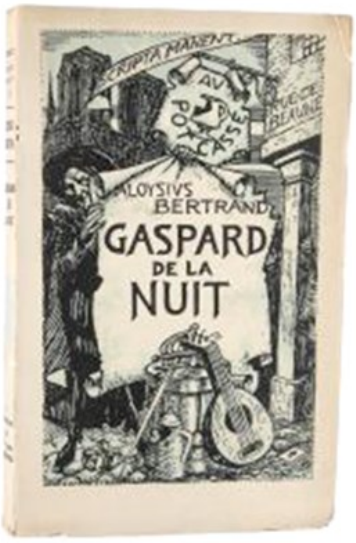
« Scarbo »

Il regarda sous le lit, dans la cheminée, dans le bahut; – personne. Il ne put comprendre par où il s'était introduit, par où il s'était évadé. Hoffmann. – Contes nocturnes	He looked under the bed, in the chimney, in the cupboard; – nobody. He could not understand how he got in, or how he escaped. Hoffmann. – Nocturnal Tales
Oh! que de fois je l'ai entendu et vu, Scarbo, lorsqu'à minuit la lune brille dans le ciel comme un écu d'argent sur une bannière d'azur semée d'abeilles d'or!	Oh! how often have I heard and seen him, Scarbo, when at midnight the moon glitters in the sky like a silver shield on an azure banner strewn with golden bees!
Que de fois j'ai entendu bourdonner son rire dans l'ombre de mon alcôve, et grincer son ongle sur la soie des courtines de mon lit!	How often have I heard his laughter buzz in the shadow of my alcove, and his fingernail scratch on the silk of the curtains of my bed!
Que de fois je l'ai vu descendre du plancher, pirouetter sur un pied et rouler par la chambre comme le fuseau tombé de la quenouille d'une sorcière!	How often have I seen him come down from the ceiling, pirouette on one foot and roll through the room like the spindle fallen from the wand of a sorceress!
Le croyais-je alors évanoui? le nain grandissait entre la lune et moi comme le clocher d'une cathédrale gothique, un grelot d'or en branle à son bonnet pointu!	Did I think him vanished then? The dwarf appeared to stretch between the moon and myself like the steeple of a gothic cathedral, a golden bell wobbling on his pointed cap!
Mais bientôt son corps bleuissait, diaphane comme la cire d'une bougie, son visage blêmissait comme la cire d'un lumignon, – et soudain il s'éteignait.	But soon his body developed a bluish tint, translucent like the wax of a candle, his face blanched like melting wax – and suddenly his light went out.

Appendix E: Illustrations Relating To *Gaspard de la nuit*

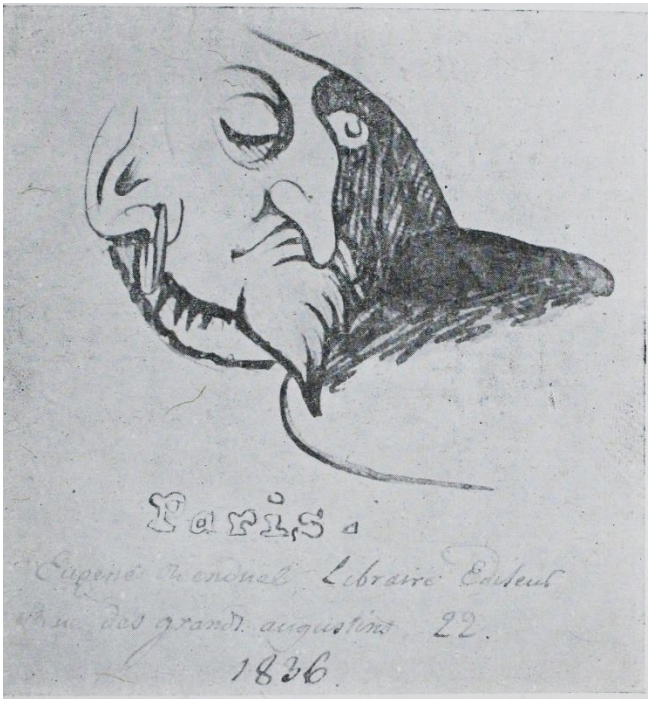
Cover page, 1920 edition

Inner page, 1920 edition



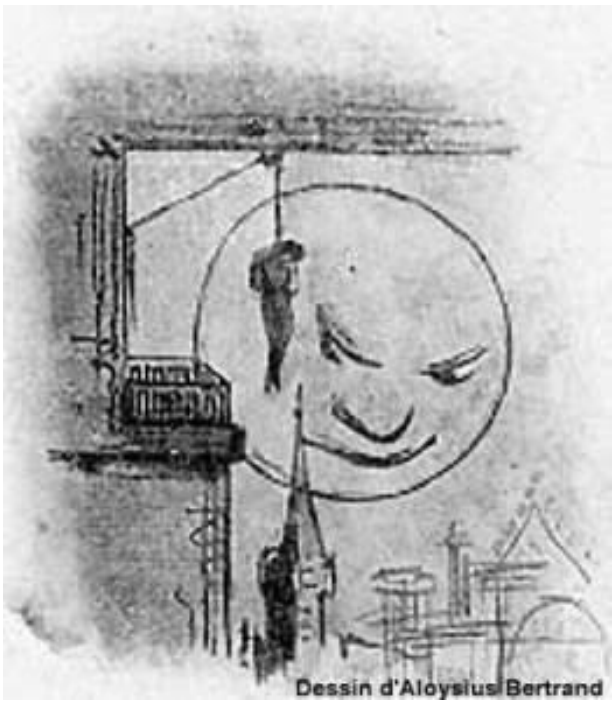
Cover page,1928 edition

Frontispiece by Félicien Rops, 1868



Frontispiece by Louis Bertrand, 1836

Illustraion of Gaspard in 1920 edition



Le Gibet, Louis Bertrand

Illustration of Scarbo
from an earlier edition

Undine Series by **Arthur Rackham**, 1909

Appendix F: Works by Jacques Callot (1592-1635)

Le Joueur de Violon (Violin player), 1622

L'Homme au Ventre Tombant et au Chapeau très Élevé
(Man with the Falling Stomach and Very High Hat), 1622

Martyre de St. Paul (Martyrdom of St. Paul), 1600s

Appendix G: “The Bells” by Edgar Allan Poe

Edgar Allan Poe - 1809-1849
“The Bells” was published posthumously in the magazine Sartain’s Union (November 1849). Written at the end of Poe’s life, this incantatory poem examines bell sounds as symbols of four milestones of human experience—childhood, youth, maturity, and death.

I.

HEAR the sledges with the bells —
Silver bells!
What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle,
In the icy air of night!
While the stars that oversprinkle
All the heavens, seem to twinkle
With a crystalline delight;
Keeping time, time, time,
In a sort of Runic rhyme,
To the tintinnabulation that so musically wells
From the bells, bells, bells, bells,
Bells, bells, bells —
From the jingling and the tinkling of the bells.

II.

Hear the mellow wedding-bells
Golden bells!
What a world of happiness their harmony foretells!
Through the balmy air of night
How they ring out their delight! —
From the molten-golden notes,
And all in tune,
What a liquid ditty floats
To the turtle-dove that listens, while she gloats
On the moon!
Oh, from out the sounding cells,
What a gush of euphony voluminously wells!
How it swells!
How it dwells
On the Future! — how it tells
Of the rapture that impels
To the swinging and the ringing
Of the bells, bells, bells —

Of the bells, bells, bells, bells,
Bells, bells, bells —
To the rhyming and the chiming of the bells!

III.

Hear the loud alarum bells —
Brazen bells!
What a tale of terror, now, their turbulency tells!
In the startled ear of night
How they scream out their affright!
Too much horrified to speak,
They can only shriek, shriek,
Out of tune,
In a clamorous appealing to the mercy of the fire,
In a mad expostulation with the deaf and frantic fire,
Leaping higher, higher, higher,
With a desperate desire,
And a resolute endeavor
Now — now to sit, or never,
By the side of the pale-faced moon.
Oh, the bells, bells, bells!
What a tale their terror tells
Of Despair!
How they clang, and clash, and roar!
What a horror they outpour
On the bosom of the palpitating air!
Yet the ear, it fully knows,
By the twanging
And the clanging,
How the danger ebbs and flows;
Yet [[Yes]], the ear distinctly tells,
In the jangling
And the wrangling,
How the danger sinks and swells,
By the sinking or the swelling in the anger of the bells —
Of the bells —
Of the bells, bells, bells, bells,
Bells, bells, bells —
In the clamour and the clangour of the bells!

IV.

Hear the tolling of the bells —

Iron bells!
What a world of solemn thought their monody compels!
In the silence of the night,
How we shiver with affright
At the melancholy menace of their tone!
For every sound that floats
From the rust within their throats
Is a groan.
And the people — ah, the people —
They that dwell up in the steeple,
All alone,
And who, tolling, tolling, tolling,
In that muffled monotone,
Feel a glory in so rolling
On the human heart a stone —
They are neither man nor woman —
They are neither brute nor human —
They are Ghouls: —
And their king it is who tolls: —
And he rolls, rolls, rolls, rolls,
Rolls
A pæan from the bells!
And his merry bosom swells
With the pæan of the bells!
And he dances, and he yells;
Keeping time, time, time,
In a sort of Runic rhyme,
To the pæan of the bells —
Of the bells: —
Keeping time, time, time,
In a sort of Runic rhyme,
To the throbbing of the bells —
Of the bells, bells, bells —
To the sobbing of the bells: —
Keeping time, time, time,
As he knells, knells, knells,
In a happy Runic rhyme,
To the rolling of the bells —
Of the bells, bells, bells: —
To the tolling of the bells —
Of the bells, bells, bells, bells,
Bells, bells, bells —
To the moaning and the groaning of the bells.

Appendix H: “Scarbo”-Related Poems from Aloysius Bertrand

“Scarbo” is either mentioned or titled in three other poems in Gaspard de la nuit (no. 1 La Chambre Gothique, no. 2 Scarbo, no. 3 Le fou in La nuit et ses prestiges), and there is also no. 4 Le nain in La nuit et ses prestiges that has a similar topic of dwarf transformer appearing at night as in Scarbo

« La Chambre Gothique (The Gothic Room) »

Nox et solitudo plenæ sunt diabolo. Les Pères de l’Église. La nuit, ma chambre est pleine de diables.	Nox et solitudo plenae sunt diabolo. The Church Fathers . At night my room is full of devils.
« Oh ! la terre, — murmurai-je à la nuit, — est un calice embaumé dont le pistil et les étamines sont la lune et les étoiles ! »	" Oh ! the earth, I murmured to the night, is an fragrant chalice whose pistil and stamens are the moon and the stars! »
Et, les yeux lourds de sommeil, je fermai la fenêtre qu’incrusta la croix du calvaire, noire dans la jaune auréole des vitraux.	And, my eyes heavy with sleep, I closed the window inlaid with the cross of Calvary, black in the yellow halo of the stained-glass windows.
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Encore, — si ce n’était à minuit, — l’heure blasonnée de dragons et de diables ! — que le gnome qui se soûle de l’huile de ma lampe !	Still—if it weren't for midnight—the hour emblazoned with dragons and devils! — than the gnome who gets drunk on the oil of my lamp!
Si ce n’était que la nourrice qui berce avec un chant monotone, dans la cuirasse de mon père, un petit enfant mort-né !	If it were only the nurse who rocks with a monotonous song, in my father's cuirass, a little stillborn child!
Si ce n’était que le squelette du lansquenet emprisonné dans la boiserie, et heurtant du front, du coude et du genou !	If it were only the skeleton of the lansquenet imprisoned in the woodwork, and striking with forehead, elbow and knee!
Si ce n’était que mon aïeul qui descend en pied de son cadre vermoulu, et trempe son gantelet dans l’eau bénite du bénitier !	If it were only my ancestor who comes down from his rotten frame and dips his gauntlet in the holy water of the stoup!
Mais c’est Scarbo qui me mord au cou, et qui, pour cautériser ma blessure sanglante, y plonge son doigt de fer rougi à la fournaise!	But it's Scarbo who bites my neck, and who, to cauterize my bloody wound, plunges his red-hot iron finger into it!

« Scarbo »

Mon Dieu, accordez-moi, à l'heure de ma mort, les prières d'un prêtre, un linceul de toile, une bière de sapin et un lieu sec. Les patenôtres de Monsieur le Maréchal.	My God, grant me, at the hour of my death, the prayers of a priest, a linen shroud, a fir beer and a dry place. The paternosters of Monsieur le Maréchal.
« Que tu meures absous ou damné, marmottait Scarbo cette nuit à mon oreille, tu auras pour linceul une toile d'araignée, et j'ensevelirai l'araignée avec toi !	"Whether you die absolved or damned," Scarbo muttered in my ear last night, "you will have a spider's web for your shroud, and I will bury the spider with you!"
— Oh ! que du moins j'aie pour linceul, lui répondais-je, les yeux rouges d'avoir tant pleuré, — une feuille du tremble dans laquelle me bercera l'haleine du lac.	- Oh ! that at least I have for a shroud, I replied, my eyes red from having cried so much, — an aspen leaf in which the breath of the lake will lull me.
— Non ! — ricanait le nain railleur, — tu serais la pâture de l'escarbot qui chasse, le soir, aux moucherons aveuglés par le soleil couchant !	- No ! — sneered the mocking dwarf, — you would be food for the hunting snail, the evening, to midges blinded by the setting sun!
— Aimes-tu donc mieux, lui répliquai-je, larmoyant toujours, — aimes-tu donc mieux que je sois sucé d'une tarentule à trompe d'éléphant ?	"Would you like it better then," I replied, still tearful, "would you rather have me sucked off by a tarantula with an elephant's trunk?"
— Eh bien, — ajouta-t-il, — console-toi, tu auras pour linceul les bandelettes tachetées d'or d'une peau de serpent, dont je t'emmailloterai comme une momie.	"Well," he added, "console yourself, you will have for your shroud the gold-speckled bandages of a serpent's skin, which I will swaddle you like a mummy."
» Et de la crypte ténébreuse de Saint-Bénigne, où je te coucherai debout contre la muraille, tu entendras à loisir les petits enfants pleurer dans les limbes. »	And from the dark crypt of Saint-Bénigne, where I will lay you upright against the wall, you will hear at your leisure the little children crying in limbo. »

« Le Fou (The Fool) »

Un carolus, ou bien encor, Si l'aimez mieux, un agneau d'or. Manuscrits de la Bibliothèque du roi.	A carolus, or else, If you like it better, a golden lamb. Manuscripts from the King's Library.
La lune peignait ses cheveux avec un démêloir d'ébène qui argentait d'une pluie de vers luisants les collines, les prés et les bois.	The moon combed her hair with an ebony comb that silvered the hills, meadows and woods with a rain of glow worms.
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Scarbo, gnome dont les trésors foisonnent, vannait sur mon toit, au cri de la girouette, ducats et florins qui sautaient en cadence, les pièces fausses jonchant la rue.	Scarbo, gnome whose treasures abound, winnowed on my roof, to the cry of the weather vane, ducats and florins which leapt in rhythm, counterfeit coins strewn in the street.
Comme ricana le fou qui vague, chaque nuit, par la cité déserte, un œil à la lune et l'autre — crevé !	As the wavering madman sneered, every night, through the deserted city, one eye to the moon and the other — punctured!
— « Foin de la lune ! grommela-t-il, ramassant les jetons du diable, j'achèterai le pilori pour m'y chauffer au soleil ! »	"Fuck the moon!" he grumbled, picking up the devil's tokens, I'll buy the pillory to warm myself in the sun! »
Mais c'était toujours la lune, la lune qui se couchait, — et Scarbo monnayait sourdement dans ma cave ducats et florins à coups de balancier.	But it was still the moon, the setting moon— and Scarbo secretly minted ducats and florins in my cellar with the swing of a pendulum.
Tandis que, les deux cornes en avant, un limaçon qu'avait égaré la nuit cherchait sa route sur mes vitraux lumineux.	While, the two horns in front, a snail that had lost the night sought its way on my luminous stained-glass windows.

« Le Nain (The Dwarf) »

— Toi, à cheval ! — Eh ! pourquoi pas ! j'ai si souvent galopé sur un lévrier du laird de Linlithgow ! Ballade écossaise.	"You on horseback!" - Hey! why not ! I have so often galloped on a greyhound of the laird of Linlithgow! Scottish Ballad .
J'avais capturé de mon séant, dans l'ombre de mes courtines, ce furtif papillon, éclos d'un rai de la lune ou d'une goutte de rosée.	I had captured from my bed, in the shadow of my curtains, this furtive butterfly, hatched from a ray of the moon or a drop of dew.
Phalène palpitante qui, pour dégager ses ailes captives entre mes doigts, me payait une rançon de parfums !	A throbbing moth which, to release its captive wings between my fingers, paid me a ransom of perfumes!
Soudain la vagabonde bestiole s'envolait, abandonnant dans mon giron, — ô horreur ! — une larve monstrueuse et difforme à tête humaine !	Suddenly the wandering beast flew away, abandoning myself in my bosom—oh horror! — a monstrous and deformed larva with a human head!
— « Où est ton âme, que je chevauche ! — Mon âme, haquenée boiteuse des fatigues du jour, repose maintenant sur la litière dorée des songes. »	"Where is your soul, let me ride! — My soul, limping from the fatigues of the day, now rests on the golden litter of dreams. »
Et elle s'échappait d'effroi, mon âme, à travers la livide toile d'araignée du crépuscule, par-dessus de noirs horizons dentelés de noirs clochers gothiques.	And it escaped in terror, my soul, through the livid cobweb of twilight, above black jagged horizons of black Gothic steeples.
Mais le nain, pendu à sa fuite hennissante, se roulait comme un fuseau dans les quenouillées de sa blanche crinière.	But the dwarf, clinging to his neighing flight, rolled around like a spindle in the distaffs of his white mane.