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INTRODUCTION

Before we can approach intelligently the piano music of Prokofieff and Shostakovich, we must of necessity revert to the beginnings, crude as they were, of Russian music and gradually arrive at the theme of this treatise, discovering along the way the historical factors, musical and otherwise, which influenced the creative genius of these two men.

For a century after the downfall of the Byzantine Empire in 1453, Russia was a distinctly backward, almost primitive country. With the advent of Ivan the Great and Ivan the Terrible, autocratic tsars began their domination over the common people. This autocracy was to extend through centuries, forcing them into a wretched, pitiable existence, a factor which greatly suppressed all self-expression in the arts.

Practically the only music extant in Russia before the eighteenth century was folk-song and the ritual of the church. Even when the rest of Europe was profoundly affected by the new learning, the religious upheaval, and the scientific development, Russia was untouched. She remained essentially Oriental, adopting the religion of Eastern Christendom and Asiatic social customs. We are to see how this Orientalism has affected the writing of Russian composers from Glinka through Prokofieff and Shostakovich, and what a predominant feature it is of Russian music with its strange rhythms and exotic harmonies.

Not until the reign of Peter the Great did culture begin to find its place in Russian life.

"Peter the Great (1672-1725) was the creator of new Russia, rousing the immense country from its lethargy. His greatest merit, and at the same time his greatest crime, was that he defied the orderly process of history, forcing upon his country a pace of modernization that was to remedy in a few years the negligence and indolence of centuries. By ruthlessly fastening western customs and institutions upon Russia, and by deprecating and eliminating national traditions, he greatly widened the gulf between liberals and conservatives, the aristocracy and the people.... The cleavage between the Russian national and the western orientations which we notice in Russian music of the romantic era is already evident in literature during Peter's reign, but while the traditionalists did not produce gifted writers, the pseudo-classicists aping the west had the great merit of acquainting Russia with French and English literature."¹

And so Peter the Great, even with all his shortcomings, paved the way for the founding of a national culture, which was to gain such swift impetus under the rule of Catherine II. It was she who took a personal interest in the literary and scientific progress of the age and sent her princes abroad to observe the latest experiments and innovations. She transmitted French art and thought into Russia. Her ardent admiration of everything French was contagious and soon the entire Russian intelligentsia reflected French thought. For music Catherine II turned to Italy, inviting Galuppi, Traetta and Paisiello to introduce Italian opera into Russia. Sarti, Martini and Cimarosa were to follow later. In addition to the above-mentioned foreign musicians, native composers like Fomin and Paskevitch had written operas permeated with Italianism. Even Glinka, the prophet patriarch of Russian music, was to fall partly under the spell of Italian influence.

¹ Paul Henry Lang, Music in Western Civilization (New York, 1941), p. 944.

"An excursion into the fields of Russian literary and cultural history will make us realize that prior to the nineteenth century music was a foreign commodity in Russia, a luxury imported for the use of the upper classes, and that its practice was monopolized by foreign musicians."²

Activated by this foreign stimulus, art-music in Russia began groping its way out of the oblivion to which it had been so long confined; but music individual of Russia still lay dormant. In comparison with the musical background of other nations, that of Russia was a barren wasteland. Why had composers ignored or not realized the possibilities in Russian folklore? Probably there never has been a clearer picture of the human heart mirrored in the folk songs of a nation than in the folk songs of Russia with their incisive accent and engrossing emotional content which gives them the wild and despairing quality of a people seeking release. The melodies of these folk songs portray the history of Russia from primitive beginnings through the centuries of Mongol domination, the periods of feudalism and serfdom, in their struggles against nature and in their longing toward peace and unity. Inherent in these folk songs is the same sense of unity, variety, contrast, balance and design. The foundation of the Russian folk song is polyphonic rather than harmonic. The melody, based on modal scales, usually progresses diatonically with a decided shading toward quarter-tones, a reminder of the influence of the Orient on Russian music.

"In Glinka Russian folk music became fertile. It is very significant that in his works he harmonized the Russian folk songs and folk-song-like material by pure instinct."³

² Lang, op. cit., p. 944.

³ Ibid., p. 947.

Having awakened nationalistic feelings, Glinka exerted a powerful influence upon those composers who were to follow him - the Russian Five. His Russianized Italian opera "Life for the Tsar" was the bulwark of Russian music, but its successor "Ruslan and Ludmilla," a far more representative work, was the prototype of all that is characteristic in later Russian music. With it the history of Russian music begins in earnest. We cannot deny the fact, however, that while Glinka initiated the national movement, it is conceivable that he could not, at this stage of Russia's development, divorce himself entirely from foreign influence.

Balakiref succeeded Glinka and but for him there might not have been the new Russian school - Cui, Borodin, Rimsky-Korsakov, Mussorgsky and Balakiref, the Five, who established the National movement upon a more firm foundation. Of the Five Rimsky-Korsakov and Mussorgsky seem to stand above the others. The former, although never quite reaching the inspirational altitude of Borodin's "Prince Igor," must be granted recognition for having evolved a peculiar, fantastic world of his own, a world of music which was half real and half supernatural, as limited and delightful as that of Grimm's Fairy Tales or Alice's Wonderland. The music is imbued with Orientalism, fantasy, humor and beauty. It is linked with Slavonic antiquity and possesses a symbolic flavor which belongs peculiarly to Rimsky-Korsakov. He created the perfect music for this fantastic world.

"He was essentially the musical heir of Glinka, Liszt, and Balakiref and, in turn, the artistic parent of such composers as Glazounov and Stravinsky, the two most famous of his many distinguished pupils. His influence as an orchestrator has spread

wider still, far beyond the bounds of Russia, and his brilliant clear-cut scoring has been an invaluable antidote to the over-rich, often confused sonority of Richard Strauss and his school."⁴

The most striking of Mussorgsky's innovations are in the fields of realism and naturalism. That art should be a means of communication with the people was his artistic formula. His sympathies were with the peasants whom he regarded as "real human beings" and we see the universal tragedy of the Russian people portrayed in a musical folk drama, "Boris Goudonov," one of the greatest masterpieces of Eastern Europe. A subtle psychologist, he had a peculiar insight into the weaknesses of human nature. He was never away from Russia during his life and nothing shook his conviction that the Russian was far superior to all other nationalities. Mussorgsky had begun with realism in music only to end with psychologism and mysticism, penetrating into the spirit of his people and presenting this spirit in music with a freedom of expression that has been rivalled by only a few of his Russian contemporaries.

It is interesting to note that the Russian Five promoted nationalism in music to such a great extent that Rimsky-Korsakov, already sensing its limitations, later seceded from the group. History teaches us that music is a universal art and while it can reflect the national idiom expressed in folklore, any literal use of it eventually restricts the scope of the composer's invention.

⁴ Gerald Abraham, "Rimsky-Korsakov - Oriental Wizard," in International Encyclopedia of Music and Musicians by Oscar Thompson (New York, 1939), pp. 1556-57.

Tschaikovsky was more repelled by the uncompromising realism of Mussorgsky than by the melodious insipidity of Cui. Although he borrowed freely from the vast store of Russian folk song, his own music was never touched by it in any literal sense but soared into a liberated expression, a goal which Rimsky-Korsakov was unable to reach and which allied Tschaikovsky with such men as Debussy and Brahms, setting a standard for Russian composers.

"Tschaikovsky has brought the East to the West on wings of art, uniting the sheer glory and magnificence of color of the one to the instinct for form and design of the other. That this mystic marriage is celebrated in his music is a sufficient guarantee of the permanence of his place among the great masters of tone-painting."⁵

He painted powerfully, through legitimate suggestion, not through photographic detail; and yet Tschaikovsky captured the true spirit of Russia as few Russian composers have been able to do. Stravinsky says of Tschaikovsky: "He is the most Russian of us all." As we progress we discover that the literal support of the folk tune is receding farther and farther into the background.

Another universalist with the same serious intent was Scriabin. He ventured into new channels, infusing his music with strange new harmonies, mysticism and theosophism. A living negation of nationalism in music, he is, however, essentially Russian by nature and singularly free from idiom. Although folk song evidently plays a minor part in some of his compositions, no actual folk melodies are used. His theories turned more and more toward the mystical and religious, and he visualized his composing as a solemn ritual. There is a whole science of tonal love in his music with its eroticism, the most unfathomable trait and also

⁵ R. A. Streatfield, "Tschaikovsky", in From Bach to Stravinsky, ed. by David Ewen (New York, 1933), p. 279.

the most difficult to communicate in performance. Of Scriabin's mystic character Swan says:

"Scriabin's course is one of the most worth-while arguments in favor of an acceptance of God's world with its ineffaceable boons, transcendent fancy and divine creation. Not all is wrong with a world where a life complete, noble, intellectually keen, beautiful in form and contents, and above all, rich in everlasting joy to humanity, has been lived before our very eyes. Let us rejoice in the heritage left to us by this Messiah among men."⁶

With Tchaikovsky and Scriabin, Stravinsky may also be classed as an internationalist. He serves as a peculiar bridge between composers of the last century and the modernists, traditionally and pictorially national in his early compositions, finally arriving fully-armed in the ranks of the moderns - a tremendous figure and influence in the music of his day. In complete revolt against the poetic quality of Scriabin, Stravinsky has chiselled more sharply, even more roughly, his combinations of tone and rhythm, rushing savagely back to prehistoric Russia for his inspiration but without resorting to the literal support of the folk tune:

"Stravinsky is a barbarian who has been trained in the school of pure form in art. The "Sacre du Printemps" is the hymn of his innate barbarism. His musical sense, like that of all primitives, is founded on movement, which is to say, rhythm. Melody, in so far as he brings himself to indulge in it, is always translated throughout his work into a witty and spirited system of punctuation."⁷

Thus we see the tremendous artistic strides that have been made in Russian music since Glinka's day.

And now we approach Prokofieff in whose music may be seen the prototype of Mussorgsky's humor as revealed in the latter's "Pictures from an Exhibition," but projected into the present

⁶ Alfred J. Swan, Scriabin (London, 1923), p. 111

⁷ "Igor Stravinsky" in Modern Composers by Guido Pannain (New York, 1933), p. 42.

with more modern combinations of tone, giving greater color and realism. Prokofieff, through his persistency toward the humorous and satirical, has identified himself with music of this vintage. He is a denial of Scriabin's artistic day, appearing on the musical horizon with a series of completely contrary formulas of creative art. The impressionists had forgotten how to joke musically; Prokofieff restored to Russian music the jest and irony, the satire and laughter. A perfect antithesis to the composer of "Prometheus," he shows not a trace of mysticism or diffuseness; his harmonies become almost childishly simple, primitively dissonant. Prokofieff is a classicist, not a romantic, and with his classicism he has satisfied his generation's need for a contrast with the preceding period of impressionism and salonishness in music. His classicism asserts itself in both this simplicity of means and lack of color. Prokofieff himself says:

"The principal lines which I followed in my creative work are these:

"The first is classical, whose origin lies in my early infancy when I heard my mother play Beethoven sonatas...; the second is innovation, whose inception I trace to my meeting with Taniev, when he taunted me for my rather 'elementary harmony'...; the third is the element of the toccata, or motor element, probably influenced by Schumann's Toccata, which impressed me greatly at one time...; the fourth element is lyrical....

"I should like to limit myself to these four elements, and to regard the fifth element, that of the grotesque, with which some critics are trying to label me, as merely a variation of the other characteristics. In application to my music, I should like to replace the word grotesque by scherziness, or by the three words giving its gradation: 'laughter', 'mockery', 'jest'."⁸

⁸ Nicholas Slonimsky, "Serge Prokofiev", in Music Lover's Handbook by Elie Siegmeister (New York, 1943), pp. 611-612.

We cannot deny the fact, however, that Prokofieff's music is deficient in depth and variety. At times it seems to be some continuous "tonal joke" at the expense of the listener. In spite of his severance from nationalism in music, he is a profoundly Russian composer, more so than Medtner or Scriabin. The elements of Russian style lie hidden in his melodies which, when revealed through analysis, disclose, to Prokofieff's advantage, a kinship with that genius of Russian musical history, Mussorgsky.

His technical methods are a denial of those formerly prevalent. He abandoned the fluid, romantic, Chopinesque style and revived the more straightforward mode of expression of the classical era. Lingering arpeggios and figurations disappear, replaced by the technique of Beethoven and Hummel. The music is pervaded by playful rhythms; diatonism replaces chromaticism. It also possesses a degree of refinement, but a refinement that differs from that of the impressionistic era.

If we are looking, however, for music which, taken collectively, is broader in scope, then we must turn to Shostakovich. Here we find a composer more closely allied to Tschaikovsky, one whose music is far more enduring, serious, thoughtful in character, one who does not confine himself to mere humorous incidents and political satires but depicts the eternal struggle of the Russian against the economical, political and emotional factors of life.

Two of the chief characteristics of the music of Shostakovich are great rhythmic vitality and a song-like nostalgia. His compositions are gay, almost to the point of boisterousness; still

he can turn at will from this idiom to meditative lyricism. The quality of gaiety at times reaches the pure grotesque, while the lyrical element can become purely an expression of sentimentality; but compensating for these elements there is a compelling dramatic power in his works reminiscent of Beethoven. One feels the influence of Berg, Stravinsky, and Prokofieff in his operas. Dissonances, to which Shostakovich is so partial, are not merely placed in the music for effect but have a definite organic basis and are essentially a part of the composition. Regarding his attitude on composition, Shostakovich made the following statement to the New York Times of December 5, 1931:

"I am a Soviet composer, and I see our epoch as something heroic, spirited, and joyous.... Music cannot help having a political basis - an idea that the bourgeoisie are slow to comprehend. There can be no music without ideology. The old composers, whether they knew it or not, were upholding a political theory. Most of them, of course, were bolstering the rule of the upper classes. Only Beethoven was a forerunner of the revolutionary movement."⁹

Beethoven was hailed by the Soviets as a revolutionist, while at the same time the music of Glinka, Tschaikovsky and others was thrown aside because it served as a reminder of czarism and autocracy. Shostakovich continues:

"We, as revolutionists, have a different conception of music. Lenin himself said that 'Music is a means of unifying broad masses of people.' It is not a leader of masses, perhaps, but certainly an organizing force.... Even the symphonic form, which appears more than any other to be divorced from literary elements, can be said to have a bearing on politics.... Music is no longer an end in itself, but a vital weapon in the struggle. Because of this, Soviet music will probably develop along different lines from any the world has ever known."¹⁰

⁹ Victor Seroff, Dimitri Shostakovich (New York, 1943), p. 160.

¹⁰ Ibid., p. 160.

We have seen throughout history that music can exert a tremendous power and influence upon a nation's people. When all other freedoms have been condemned or censored, the national spirit of a people has found expression in music, either in lamentation or rebellion. The Russian revolutionary movement, which we can trace back through several centuries in its struggle against despotism, established a great quantity of revolutionary songs which were forbidden by the czarist government. These songs united the common people, and were an inspiration to combat autocratic rulers and their cruelty; but it has remained for the composer to grasp the spirit of these folk songs and infuse it into a composition that will kindle the imaginations of a nation. Shostakovich has approached this procedure closely in his 7th Symphony, using fragmentary bits of folk songs and developing them into the symphony with astonishing facility. Politically the 7th Symphony has accomplished its purpose, that of propaganda, but only time can test its worth as a piece of music. As a citizen of the USSR, Shostakovich belongs to the proletariat, which compels him to serve primarily the people of his country; he will serve not only the people of his country, but the entire world.

In February of 1934 Shostakovich had an audience with Stalin and suggested that he work in the St. Petersburg Conservatory. He began his study of harmony and counterpoint with Master and collaborator such as Nikolai Kopylov. In the Soviet public opinion of the day, he was one of the great talents for the contemporary of the Soviet Union. In St. Petersburg, Shostakovich and

CHAPTER I

SERGE PROKOFIEFF

Serge Prokofieff was born in the village of Sontzovka in the Dniepropetrov district April 23, 1891. His father was the director of the estate of the Sontzovs. Piano lessons were first given to Prokofieff by his mother, whose playing of Chopin and Beethoven developed a desire for serious music from his earliest years.

He wrote his first composition when he was five, a little piece in F major minus the B flat. Prokofieff says in his autobiography that this omission was due to his fear of touching the black key and should not be regarded as a preference for the Lydian mode. He wrote other short pieces and completed an opera, "The Giant," in his ninth year.

Prokofieff's first teacher was Reinhold Gliere, with whom he began serious study in the summer of 1902. Under Gliere's guidance he wrote a full symphony at the age of eleven and, during the summer of the following year, an opera based on Pushkin's "Feast During the Plague."

In February of 1904 Prokofieff had an audition with Glazounov who suggested that he enroll in the St. Petersburg Conservatory. He began his study of harmony and counterpoint with Liadov and orchestration with Rimsky-Korsakov. In his first public appearance he played seven of his piano pieces for the Contemporary Music Society in St. Petersburg, provoking much

interest and criticism. In 1908 he began his study of piano with Essipova and conducting with Tcherepnin.

Prokofieff's earliest composition of significance was the First Piano Concerto written in 1911. In his piano music of this early period Prokofieff found his true style. The First Piano Sonata was composed in 1909, the second in 1912 and the third in 1917. He selected and played the Piano Concerto as his graduation number at the commencement of the St. Petersburg Conservatory on May 24, 1914.

In the same year Prokofieff composed his first important orchestral work, the "Scythian Suite," which in some respects is a counterpart of Stravinsky's "Le Sacre du Printemps." The first important opera, "The Gambler," was written in 1915-16 after a story of Dostoevski. The work is strongly reminiscent of the Russian nationalists, especially of Rimsky-Korsakov and Glazounov.

Prokofieff conducted the first performance of the Classical Symphony in Petrograd April 21, 1918. He then left for America where he remained until 1921, playing concerts of his own works. His opera, "Love for Three Oranges," was first produced in the Chicago Civic Opera House in 1921.

The next year Prokofieff made his home in Paris, where he became associated with Diaghilev who produced two of his ballets, "The Buffoon" and "Le Pas d'acier." After a concert tour of Russia in 1927, he returned to Paris where he wrote another ballet for Diaghilev, "L'Enfant Prodigue," which was produced in Paris in 1929, the last year of Diaghilev's life.

Another important association for Prokofieff was that with Serge Koussevitsky, who gave several first performances of the composer's works in Paris and who, as head of the Russian Publishing House, also issued many of his works.

In 1934 Prokofieff returned to Russia where he completed his Second Violin Concerto which was first performed in Madrid in December of the next year. His orchestral suite "Lieutenant Kije" was originally written for the movie of the same name and later arranged in its present form. His greatest success in the field of theatrical music was achieved in the fairy tale for children, "Peter and the Wolf." Other works at this time include two operas, "Simeon Kotko" and "The Duenna."

Prokofieff, however, did not allow this active interest in the stage to halt his composition in the field of instrumental music. In 1940 he completed his Sixth Piano Sonata which was published the following year. He has been a powerful influence on young Soviet composers and shares, with Shostakovich and Miaskovsky, the highest position in Russian music.

CHAPTER II

PROKOFIEFF

SIXTH SONATA FOR PIANO

AN ANALYSIS

| | | |
|-----------------|---|------------------|
| Exposition | - | Measures 1-91 |
| First Subject | - | Measures 1-23 |
| Transition | - | Measures 24-39 |
| Second Subject | - | Measures 40-67 |
| Closing Section | - | Measures 68-91 |
| Development | - | Measures 92-217 |
| Recapitulation | - | Measures 218-352 |
| Coda | - | Measures 353-378 |

I Allegro moderato

II Allegretto

III Tempo di valzer lentissimo

IV Vivace

I Allegro Moderato

The movement of the first subject of the first subject
I ALLEGRO MODERATO - SONATA-FORM

| | | |
|-----------------|---|------------------|
| Exposition | - | Measures 1-91 |
| First Subject | - | Measures 1-23 |
| Transition | - | Measures 24-39 |
| Second Subject | - | Measures 40-67 |
| Closing Section | - | Measures 68-91 |
| Development | - | Measures 92-217 |
| Recapitulation | - | Measures 218-252 |
| Coda | - | Measures 253-272 |

The theme is typical of Prokofiev, pleasant and lyrical, held in one construction over the middle pedal of A and B sharp. There is an alternation of the two motives until the transition is reached at measure 24. The first measure of this transition carries the melodic motive from Figure 3 of the preceding measure, and begins it with accordance with the pattern for next. Leading is contrasted with melody part of the second subject, which is the beginning. This resemblance is even more strikingly

I Allegro moderato

The movement opens with an announcement of the first subject which consists of two contrasting motives:

The musical score is handwritten and consists of two systems of grand staves. The first system contains two measures of music. The key signature is D major (two sharps), and the time signature is 4/4. The first measure begins with a fortissimo (ff) dynamic marking. The melody in the right hand is characterized by sharp, dissonant intervals and a harsh quality. The bass line in the left hand features a double pedal of A and D sharp. The second system contains four measures. The first measure of this system is marked with a forte (f) dynamic. The music continues with a transition, where the melodic outline of the first measure of the second system is derived from the second measure of the first system. The score concludes with a final measure in the second system.

The theme is typical of Prokofieff, dissonant and harsh, bold in its construction over the double pedal of A and D sharp. There is an alternation of its two motives until the transition is reached at measure 24. The first measure of this transition derives its melodic outline from Figure B of the preceding measure, and then at once continues with a pattern far more closely associated with measure two of the second subject which it is approaching. This resemblance is even more sharply

defined at the following "fortissimo," and the music does not lose its influence as an anticipation until the second subject is reached at the "Poco piu mosso." This theme creates a diffuseness in sound which is restful to the ear after the percussiveness of the first subject.

The image shows a handwritten musical score on a grand staff. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 4/4 time. The first subject is marked 'p' and consists of a three-note figure. The second subject is marked 'f' and consists of a more complex eighth-note passage. The notation is annotated with brackets and lines to highlight specific musical elements.

The eighth-note passages commencing at measure 60 contain within them the opening notes of the second subject in diminution and presently expand into a restatement of this theme. Diminution of the second subject persists in the closing section announced at measure 68, thus concealing its entrance through similarity of treatment. At measure 75 the notes assume, for the first time in this movement, a chromatic outline which serves as a basis for the remainder of the closing section just preceding the development. However, the source from which most of the music, after the statement of the first subject, is evolved, is the little three-note figure which opens the second subject. Thus we notice its use as an anticipation in the transition immediately following the first subject, and in the closing section previously referred to; but it does not end here, and we see this close allegiance to the theme again in the opening of the

development section where the motive is presented in a new way through repetition and imitation. This treatment forms a background for the projection of a fragment of the first subject which is reiterated with increasing persistence until we arrive at the second subject in augmentation. The situation is now reversed momentarily and this theme takes the lead, while the opening figures of the first and second subjects form the background. However, the former again breaks through as a dominating factor throughout the ensuing dramatic measures until the return of the second subject. This theme appears in developed form followed by the chromatic formations which characterized the closing section of the exposition. A prolonged use of this material is momentarily punctuated by recurrences, now in triplet form, of the opening figure of the first subject. In measure 185 the triplet is extended through augmentation until we again approach the figure in its original form, at which point the chromatic line again appears, only to dissolve in measure 196. From here on Prokofieff turns entirely to a suggestion of the left hand leaps in the first subject. At the entrance of the "Andante" a return of the repeated notes is now employed to suggest the return of the first subject, which assists in bringing about a consistent and logical entrance of the recapitulation.

The extreme brevity of this section, when compared with the exposition, is its outstanding feature. The first subject is greatly curtailed. The second subject is manipulated with great skill, reminding one of its management in former pages, already

detailed, but within a more circumscribed area. The half-notes commencing in measure 232, and the eighth-notes beneath have within them the elements of the second subject, which gradually emerge into a more complete expression of the subject itself in augmentation.

The leaps in the right hand in measure 250, which characterized the thoroughly original and dramatic accompaniment at the opening of the first subject in the exposition, now vigorously hint of their return in the approaching Coda. In this section - an extremely short one - these leaps are sharpened still further by their use in both hands, with occasional insertions of the opening figure of the first subject, now in both triplet form and augmentation. This policy is adopted throughout until a final dramatic recurrence of the opening figure of the first subject brings the movement to a close.

II Allegretto

After the horn introduction and survey of quality of the first movement, Beethoven has here achieved a striking contrast.

The character of contrast is ever present in this movement.

Exposition - Measures 1-92

Marked by the clear presentation of different parts, ranging

First Subject - Measures 1-20

from the middle of the first subject to the end of the first subject.

Transition - Measures 21-29

Second Subject - Measures 30-35

The melodic outline of the first subject is dramatic, but

related to Middle Division - Measures 93-130

Recapitulation - Measures 131-155

Coda - Measures 156-160

A transitional theme appears in measure 21, a theme which

The character of this and more dramatic motifs combined in contrast

II Allegretto

After the harsh discordant and percussive quality of the first movement, Prokofieff has here achieved a striking contrast. The element of contrast is even carried on within the movement itself by the clever presentation of different moods, ranging from subtle humor to sober reflection.

The melodic outline of the first subject is diatonic, but colored with occasional dissonant harmonies:

A transitional theme appears at measure 21, a theme which ranks in equal importance with the main themes of the movement:

Its chromatic outline and more animated rhythm combine to present a stirring contrast with the material which immediately preceded,

while its rather orthodox harmonization tends to draw both themes together.

With the entrance of the second subject in measure 30, we are thrown at once into duo-tonality, an apparently eccentric procedure for it is dropped completely in the third measure of the theme. The extreme brevity of this subject and its harmonic treatment tend to sharpen its individual expression, while an inter-relation between the first and second subjects is achieved in the repeated notes and return to the marked rhythm in quarter notes:

The musical notation shows two staves. The top staff is in treble clef with a 2/2 time signature. It contains four measures of chords. The bottom staff is in bass clef with a 2/2 time signature. It contains four measures of a melodic line. The first measure has a dynamic marking of *ff*. The key signature changes from one flat (B-flat) to two flats (B-flat, E-flat) in the second measure, and then to two sharps (F-sharp, C-sharp) in the third measure. The melodic line consists of quarter notes and eighth notes.

At measure 36 the first subject returns in a new way.

Widespread chords which carry the melody are given to the right hand, while the left hand provides an accompaniment of sixteenth-note arpeggiated figures derived from the eighth-note figuration of the second subject in measure 31. Such treatment tends to draw both subjects together and counteracts any feeling of isolation:

The second subject returns in its original melodic and harmonic form at measure 44, presently emerging into the key of G major. A peculiar alternation between these subjects now takes place, relieved only through changes of key, until the transition is reached in measure 63. This transition, through its chromatic descent, is related to the transition at measure 21, and the latter has its origin in the chromatic formation of the first subject four measures earlier. This pattern is employed until the return of the first subject which is now presented in the original key at measure 79. The left hand, however, is now provided with a chromatic eighth-note accompaniment, derived from the former transition in the twenty-sixth measure:

A return of the transition theme marks the entrance of the middle division at the "Meno mosso." Here this theme assumes real importance through its more persistent use. The complex

manipulation of material seems to baffle close analysis. It is certainly drawn from both transitions and the second subject; yet, it is infused into the theme in such an illusive manner as to present the appearance of a separate entity within itself.

Prokofieff has drawn from the modified form of the first subject, encountered in measure 36, for the opening of his recapitulation. A return of the second subject in its original shape, and the transition which here mainly duplicates the one found at measure 21, brings us to a very brief Coda, containing within it an echo of the first subject and bringing the movement to an end.

Recapitulation

Measures 87-110

Coda

Measures 117-125

III TEMPO DI VALZER LENTISSIMO - SONATA-FORM

subject may be divided into six measures, each four measures in

length. Exposition - Measures 1-70

- First Subject - Measures 1-12
- Transition - Measures 38-44
- Second Subject - Measures 45-67
- Transition - Measures 68-70

Development - Measures 71-96

Recapitulation - Measures 97-116

Coda - Measures 117-125

This last phrase is repeated in G major, followed by a return of the first one of measure 13.

With this material available, the theme seems to proceed in itself, opening into a variety of deviations or little by little that will maintain a firm hold upon the essentials of the theme. The apparatus is a first by means of its richness by which further modifications.

III Tempo di valzer lentissimo

This movement begins without an Introduction. The first subject may be divided into two phrases, each four measures in length, the first in C and the second in D:

The musical score consists of two systems, each with a grand staff (treble and bass clefs). The first system shows the first phrase in C major, starting with a piano (p) dynamic. The second system shows the second phrase in D major, starting with a forte (f) dynamic. The notation includes various note values, rests, and accidentals, with some notes beamed together. The bass line features a steady eighth-note accompaniment.

This last phrase is repeated in G major, followed by a return of the first one at measure 13.

With this material available, the theme seems to propel itself, opening into a variety of deviations or little bypaths but still maintaining a firm hold upon the essentials of the theme. The departure in A flat in measure 21 is followed by still further modifications.

After such diversity of treatment from both an harmonic and thematic standpoint, it is refreshing to return to the second phrase in which most of its original presentation is preserved. The contrasting dynamics which have much to do at the opening of this movement in sharpening the contrast between both phrases are maintained here. The first phrase, which appeared softly in measure 21, gradually expands from a quiet beginning into a climax as we reach the second phrase in measure 30.

The ensuing transition, commencing with measure 38, contains an unusual mixture of the first subject and hints of the second one. This gradual approach into the second subject is still further realized by the unusual insertion of a measure in $\frac{3}{4}$ time, thus hinting rhythmically as well as melodically of the approach of the second subject. This theme is placed in strong relief against the first subject through the expedient of a changed time-signature marked "Poco piu animato":

The material which concluded the transition leading into and suggesting this theme is again employed for the same purpose in measure 68, anticipating the manipulation of the second subject which opens the development section at measure 71. In this section the opening figure of the second subject, the drop of a

third, the repeated notes, and the modified form of this theme found in measure 61 are the portions which are mainly utilized for developing purposes until measure 91 is reached. Here a return of the first subject in its modified form, previously encountered in measure 26, now serves the necessary purpose of suggesting the approach to the recapitulation.

This section is definitely established by an exact return of the first subject which carries us to measure 105. At this point the theme undergoes modifications until, in measure 113, a return of the material which was formerly used as a transition now serves the purpose of a Coda. There is no return of the second subject in the recapitulation, and we only catch momentary glimpses of it in this concluding section. The movement ends with a final reference to the first subject.

Coda

Measures 37-140

IV. Vivace

The first subject is begun immediately without introduction, the basic **IV. VIVACE - SONATA-FORM** which the key signature of the entire sonata is peculiar mixture of equal and unequal qualities

- Exposition** - Measures 11-184
- First Subject** - Measures 1-9
- Second Subject** - Measures 29-60
- Third Subject** - Measures 127-157
- Codetta** - Measures 158-184

Development - Measures 185-289

Recapitulation - Measures 290-369

Coda - Measures 370-430

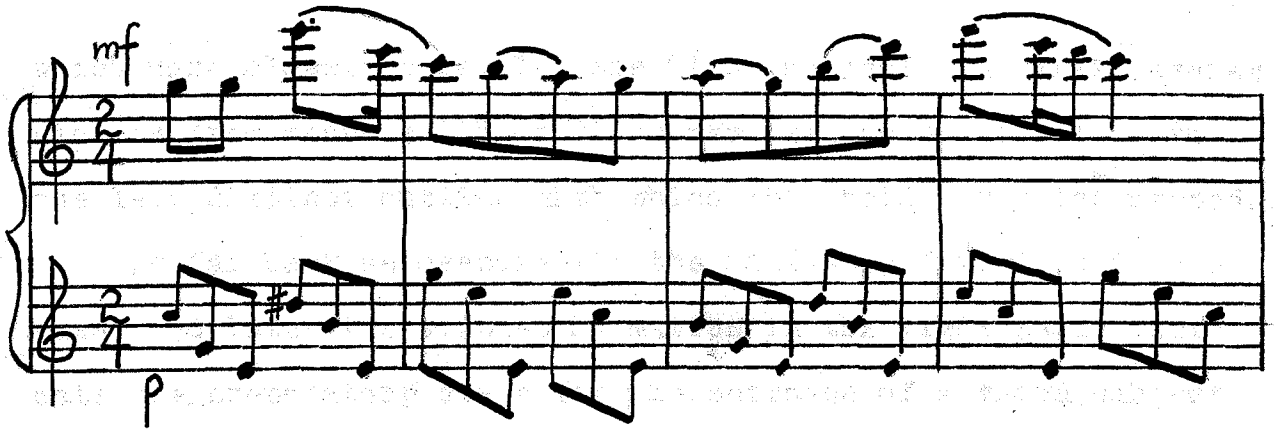
The subject of this piece is begun with a... less persistence and was relatively... The latter, limited in character, follows... its development. The line is... most distinct from the... first subject.

IV Vivace

The first subject is ushered in immediately without preparation, the tonic minor fitting in perfectly with the key structure of the entire sonata. A peculiar mixture of martial and roguish qualities colors this theme. It is diatonic rather than chromatic, and its opening measures are constructed over tonic and dominant triads:

The image displays two systems of musical notation for piano accompaniment in 2/4 time. The first system consists of two staves: the upper staff is in treble clef and the lower in bass clef. The music begins with a piano (p) dynamic marking. The upper staff features a melodic line with eighth-note patterns and slurs, while the lower staff provides a rhythmic accompaniment with eighth-note figures and rests. The second system continues this pattern, showing the melodic line moving across the staves and the accompaniment maintaining its rhythmic structure.

The initial motive of this theme is hammered out with relentless persistence and rushes abruptly into the second subject. The latter, lyrical in character, offers a striking contrast to its forerunner. The line is diatonic over a simple accompaniment derived from the sixteenth-note figure which concluded the first subject:



In measures 31 and 32 a striking similarity in augmentation can be traced between this theme and the first subject. It is through these subtle touches that the two themes, which appeared in apparently violent contrast to each other, are drawn together. An elaboration of the opening measures of the second subject which takes form in a downward sweep along the scale-line carries us into a return of this theme. The following transition, commencing with measure 80, is a further indication of the closely-knit fabric which Prokofieff is continually weaving. A brief continuation of the accompaniment, used in the second subject, ties it together with this theme, while its note repetitions which contribute so powerfully to the martial feeling in the presentation of the first subject vividly foreshadow this approach. A return is made to the first subject in B flat minor at measure 85, presently progressing to A minor and leading into an elaborate bridge section covering measures 100-126. It is constructed from a rhythmic figure of the first subject and from at least a suggestion in augmentation of the downward leaps in the first measure of this theme. However, Prokofieff is too great an artist to allow anything so obscure to drift into chaos to the listener; consequently, at measure 108 an insertion is made

which more closely resembles the first subject. A still clearer picture from measure 115 on gives new meaning and identity to the less distinct outline with which this bridge section opened.

As far back as measure 115 the half-step formation in the bass, and later the triplet formation in the right hand, indicate the preparatory steps for the entrance of a third subject and its sixteenth-note figure which shortly follows. The opening eighth-note repetitions of this theme are extended in the left hand as accompaniment material:

A return of the first subject occurs at the entrance of the following codetta in measure 158 and continues throughout this section. Thus the partial return of this theme during the bridge in measure 115 and a more positive return in the codetta draw the entire exposition together with a dominating element.

At measure 185 the tempo indication "Andante" marks the beginning of a development of themes; but it does much more, for at this point Prokofieff has chosen to unify the entire Sonata. At the very threshold, the opening subject of the first movement is announced. A return of the third subject in the left hand in partial augmentation leads into a return of transitional material from the first movement, which shortly results in its

conjunction with the first subject, first movement. This association is similar to that on page 13, only to be followed by a uniting of this transitional material with the third subject of this movement in an intricate weaving which leads into another return of the first subject of the first movement. Thus we discover this latter theme as the dominating factor throughout the entire first portion of the development, sufficient to establish it as a unifying feature when considering the Sonata as a whole.

The second portion of this development, opening with the indication "Vivace," ushers in a prolonged manipulation of the first subject of this movement. The more complex management of material in the first portion just referred to has its contrast in the broad line created here in which this theme alone receives undivided attention. This carries us into a transition at measure 274 which, by gradual beginnings through the insertion of the opening figure of the third subject in augmentation and its repeated notes, gains in momentum and clearness as we reach the recapitulation.

Here, contrary to accepted tradition, this third theme opens the section at measure 290 in its original form, but now in A minor. The entire recapitulation sidesteps, with amazing freedom, the conventional pattern of the older classics. The substitution of the third subject for the opening of this section, a return of the first subject but in the greatly modified form encountered in the preceding development, and the reappearance

of the second subject in augmentation are indications of experimentation.

Such apparent freedom has been carefully planned. In the approaching Coda at measure 370 the first subject makes a forceful return in its original form, unifying the movement. A second development of this theme occurs here. The Coda also contains dramatic references to the third subject in the note repetitions in triplet form, while the insertions of the opening figure of the first subject of movement one, culminating in its more powerful statement which completes and terminates the movement, achieves the broader plan of stamping the entire work with the impress of its opening idea.

A. Principal Section - Three-part Song-form

Part I - Measures 1-10
Part II - Measures 11-17
Part III - Measures 18-25

B. First Scherzando Section - Three-part

Phrase I - Measures 26-31
Phrase II - Measures 32-37
Phrase III - Measures 38-43

C. Principal Section - Three-part Song-form

Part I - Measures 57-64
Part II - Measures 65-80
Part III - Measures 81-86
Coda - Measures 87-93

CHAPTER III

PROKOFIEFF

MARCHE - Op. 12, No. 1

F MINOR

FIRST RONDO-FORM

AN ANALYSIS

A. Principal Section - Three-part Song-form

- Part I - Measures 1-16
- Part II - Measures 17-24
- Part III - Measures 25-32

B. First Subordinate Section - Phrase-group

- Phrase I - Measures 32-40
- Phrase II - Measures 41-47
- Phrase III - Measures 48-56

C. Principal Section - Three-part Song-form

- Part I - Measures 57-64
- Part II - Measures 65-80
- Part III - Measures 81-88
- Coda - Measures 89-92

Principal Section

Part one consists of two four-measure phrases and their repetition. The theme is both martial and humorous in character, and the rhythmic pattern is its most outstanding feature:

Musical notation for the first part of the Principal Section, measures 1-8. The score is in F minor (three flats) and 2/4 time. It consists of two four-measure phrases and their repetition. The first phrase (measures 1-4) features a rhythmic pattern of eighth notes and quarter notes. The second phrase (measures 5-8) is a repetition of the first. The notation includes a piano (pp) dynamic marking and a fermata over the final note of the second phrase.

After the cadence at measure 16 an ascending scale passage in F minor carries us to part two, an eight-measure phrase without repetition:

Musical notation for the second part of the Principal Section, measures 9-16. The score is in F minor (three flats) and 2/4 time. It consists of an eight-measure phrase without repetition. The notation includes a piano (pp) dynamic marking and a fermata over the final note of the phrase.

A return to part one through a sudden shift into F sharp minor identifies the entrance of part three; it also throws this section out of line from a harmonic standpoint, if we are to judge it from the standards of the past. Fortunately the advancing steps of the present thrust aside such comparisons with

outworn usage, and Prokofieff presents these startling surprises which are as refreshing as they are individual. A strong feeling of key unity certainly dominates the composition as a whole, and it is assuredly the composer's privilege to create his own proportions if that stabilizing fundamental balance is not violated.

First Subordinate Section

At measure 32 a new theme is announced which preserves the martial quality of the music. The dominating rhythmic figure of theme one is likewise preserved. This theme consists of an eight-measure phrase in A flat, and is repeated in E flat major:

Principal Section

At measure 48 part two of the principal section reappears, now serving as a transition and leading into the return, in A major, of the principal section at measure 57. An exact repetition of theme two in the subordinate section follows and leads into a restatement, at the "fff," of theme one of the principal section, the latter enlarged through the use of octaves. These repetitions, however, do not alter the general shape of the composition, which still remains a first rondo-form. A short Coda, measures 89-92, marks the end of this work.

Principal Section

Prokofiev has not only preserved the melodic outline of a former key in this GAVOTTE - Op. 12, No. 2 (also likewise, his sonatas are not always in G MINOR and do not a composition which is structured in FIRST RONDO-FORM in form of the past. Form is affected by the addition of three notes in the accompaniment. This section is part in a three-part structure, the first part consisting of a four-measure phrase followed by a repetition with various changes.

AN ANALYSIS

A. Principal Section - Three-part Song-form

- Part I - Measures 1-7
- Part II - Measures 8-16
- Part III - Measures 17-25

B. First Subordinate Section - Two-part Song-form

- Part I - Measures 26-33
- Part II - Measures 34-49

C. Principal Section - Three-part Song-form

- Part I - Measures 50-61
- Part II - Measures 62-65
- Part III - Measures 66-73
- Coda - Measures 74-77

First Subordinate Section

This section is in a two-part structure...

Principal Section

Prokofieff has not only preserved the melodic outline of a former day in this work, but its harmonic idiom likewise. Dissonances are not allowed to enter and distort a composition which he endeavors to present as a reflection of the past. Humor is injected by the addition of grace notes in the accompaniment. This section is cast in a three-part song-form, the first part consisting of a four-measure phrase followed by a repetition with harmonic changes:

The piquant expression produced by the grace note in part one is prolonged as a sixteenth note in part two. Part one is structurally duplicated here in a modified repetition of the four-measure phrase which this part contains. At measure 16 part three presents the opening theme with contrapuntal additions in contrast to its original homophonic design.

First Subordinate Section

This section, cast in a two-part song-form design, is a

contrast to the principal section in mood as well as key. Part one consists of two four-measure phrases, the second merely a repetition of the first a third higher:

Musical score for the first part, consisting of two four-measure phrases. The first phrase is marked *P TRANQUILLO* and the second is a repetition of the first a third higher. The score is in 4/4 time with a key signature of one sharp (F#).

Part two consists of a new four-measure phrase

Musical score for the second part, consisting of a new four-measure phrase. The first two measures are marked *f* and *sf*, and the last two measures are marked *sf*. The score is in 4/4 time with a key signature of one sharp (F#).

followed by phrase two of the first part, but now expressed contrapuntally through the addition of the opening figure of theme one:

Musical score for the third part, consisting of phrase two of the first part followed by phrase two of the first part with the opening figure of theme one. The first two measures are marked *P poco RIT.* and the last two measures are marked *A TEMPO*. The score is in 4/4 time with a key signature of one sharp (F#).

This figure, either in its initial form or through its inversion which pervaded the subordinate section, dominates the composition. A repetition of the two phrases which constitute part two leads into a return of the principal section.

Principal Section

This return is characterized by a repetition of theme one as an inner voice. Shifting the pitch to the lower or higher octave reveals the adroit handling of thematic material from measure 57 to the end of the composition. The use of this expedient, combined with a return of the contrapuntal treatment found in part three of the opening section, brings about a logical rise to a climax at measure 70 where the theme, now reinforced with octaves and extending into the following Coda, brings the work to a dramatic and compelling conclusion.

Part I

Part one is characterized by a theme which mainly follows the chromatic scale, with an inner voice represented also in rhythmic pattern.

VISION FUGITIVE - Op. 22, No. 16

A MINOR

THREE-PART SONG-FORM

Part I - Measures 1-8

Part II - Measures 9-18

Part III - Measures 19-28

Coda - Measures 29-34

Part II

Part two, starting at measure 9, there is only one contrast to part one in every way. The theme, consisting of a repetition of the opening figure, is in a minor key and is characterized by a void of melodic value, as treated harmonically in the simple use of an augmented figure in the left hand.

Allegro

Part III

Part I

Part one is characterized by a theme which mainly follows the chromatic scale-line, while an inner voice reproduces this in augmentation:

Musical score for Part I, showing a piano piece in 4/4 time. The right hand features a chromatic scale line with a fermata over the final notes. The left hand plays a slower, augmented version of the same chromatic line. Dynamics include a forte (f) marking in the left hand.

Part II

Part two, starting at measure 9, offers a striking contrast to part one in every way. The theme, consisting of a reiteration of its opening figure, more rhythmic in character and practically void of melodic value, is treated homophonically through the simple use of an arpeggiated figure in the left hand:

Musical score for Part II, starting at measure 9. The right hand has a rhythmic, arpeggiated figure with accents and a "A TEMPO" marking. The left hand has a simple arpeggiated figure with a "pp TRISTAMENTE" marking.

This accompaniment gradually settles into a more thematic expression and dissolves into a fleeting transition as the figure in the right hand appears in augmentation.

Mikhail Shostakovich was born in Leningrad on September 28, 1906. He was eleven years old at the time of the Soviet Revolution. Theme one returns at part three in measure 19 and is practically a repetition of its former appearance except for the addition of a double pedal. A connecting link at measure 23 leads to an exact repetition of this material, and the same device at measure 28 carries us to a Coda which contains still another statement of the same phrase, but over the double pedal-point of B and E.

composed when he was only ten years old. He graduated from the conservatory in 1924 and he composed his two years later.

The first public performance of his music took place in Leningrad on May 12, 1925 when his Op. 10, No. 3 in F major was performed under the direction of Nikolai Malko. This work was composed when Shostakovich was thirteen years of age and has proved to be one of the most durable and successful of his works.

His Second Symphony, which he was considered to write, is subtitled "Dedicated to October" and the premiere of the October Revolution. (October according to new Russian calendar). It was first performed on the tenth anniversary of the Revolution, October 2, 1927 in Leningrad. The symphony contains a choral "March" which was written to the text of a Soviet song honoring Lenin and the Revolution.

CHAPTER IV

DIMITRI SHOSTAKOVICH

Dimitri Shostakovich was born in Leningrad on September 25, 1906. He was eleven years old at the time of the Soviet Revolution; therefore he belongs to that generation of Russian composers whose youth and adult life have been controlled by the Soviet regime.

Shostakovich studied piano at the St. Petersburg Conservatory with Nikolaev, harmony and counterpoint with Sokolov and composition with Steinberg and Glazounov. A scherzo for orchestra was composed when he was only thirteen. He graduated in piano from the conservatory in 1923 and in composition two years later.

The first public performance of his music took place in Leningrad on May 12, 1926 when his Symphony No. 1 in F minor was performed under the direction of Nicolai Malko. This work was composed when Shostakovich was nineteen years of age and has proved to be one of the most durable and successful of his works.

His Second Symphony, which he was commissioned to write, is subtitled "Dedication to October" and has reference to the October Revolution. (November according to new Russian calendar). It was first performed at the tenth anniversary of the Revolution, November 6, 1927 in Leningrad. The symphony contains a choral "finale" which was written to the text of a Soviet poet honoring Lenin and the Revolution.

"The Nose," an opera written at the same period as the Second Symphony and based on a text by Gogol, had its premiere in Leningrad on January 13, 1930. Shostakovich's first ballet, "The Golden Age," satirical in character, was first produced in Leningrad during the same year. Shostakovich was simultaneously working at his Third Symphony which also contains a choral ending, very similar to the "Ode to Joy" in Beethoven's Ninth Symphony.

In October of 1933 the Piano Concerto was first performed in Leningrad with the composer at the piano, Fritz Stiedry conducting.

His opera, "Lady Macbeth of the District of Mzensk," usually known as "Katherina Izmailovna," achieved great popular success, but on January 28, 1936 Pravda, the organ of the Communist Party of the USSR, published an article condemning the opera and its inclinations, placing upon it the stigma of vulgar sensationalism and esthetic snobbery. Another work criticized by Pravda was the ballet "The Limpid Stream" in which Shostakovich was accused of over-simplification and flippant treatment of Soviet characters. Although the composer agreed with the criticism, he found it extremely difficult to reform his technique. At this time he was also writing the Fourth Symphony. After witnessing the rehearsal and its reaction upon those participating, however, the work was withdrawn by the composer.

With the first performance of his Fifth Symphony in 1937, Shostakovich regained favor and received enthusiastic praise. The Sixth Symphony received its initial hearing in Moscow two years later. It was only partially successful at first, but gradually attained the level of the Fifth in popularity.

Shostakovich is as successful in his chamber music as in his symphonies. The most important works are the Cello Sonata, the String Quartet, and the Piano Quintet. He received for the latter a prize of one hundred thousand rubles, the largest sum of money ever paid for a single work in the history of music.

The first public hearing of his Seventh Symphony occurred in Kuibyshev March 1, 1942. The much publicized American performance took place in New York during the same year under the baton of Arturo Toscanini. Still another symphony has been added to the long list of works by Shostakovich at this writing, and was conducted by Artur Rodzinski with the New York Philharmonic in New York in April of this year.

I Allegretto

II Largo

III Moderato

IV Allegro con Furia

CHAPTER V

SHOSTAKOVICH

CONCERTO

FOR

PIANO AND ORCHESTRA

AN ANALYSIS

First Subject - Measures 5-24
Second Subject - Measures 24-33

Development - Measures 33-43

Recapitulation - Measures 43-54

Coda - Measures 54-56

- I Allegretto
- II Lento
- III Moderato
- IV Allegro con brio

I Allegretto

In the fourth measure of the opening section the following
I ALLEGRETTO - SONATA-FORM
and subsequent moving is indicated:

| | | |
|----------------|---|------------------|
| Introduction | - | Measures 1-4 |
| Exposition | - | Measures 5-69 |
| First Subject | - | Measures 5-13 |
| Second Subject | - | Measures 44-53 |
| Development | - | Measures 70-115 |
| Recapitulation | - | Measures 116-128 |
| Coda | - | Measures 129-174 |

This music follows the structure for the first part, and its
variable figures are related to each other, as revealed in Figures
d and e. The portion of Figure B, its lines - a natural progression,
is contrary to that, of the preceding figures.

The orchestra takes over the first subject on the final beat
of measure 12, while the piano waves against it with an elabora-
tion of its rhythmic structure. This treatment is pursued until
measure 14 is reached, when the second part of the first subject
is given to the piano while a reiterated sixteenth-note figure
appears as a complement in the orchestra.

I Allegretto

In the fourth measure of the opening Introduction the following accompaniment motive is projected:



It foretells the announcement of the first subject and is used extensively throughout the movement.

This theme follows the chord-line for the most part, and its various figures are related to each other, as revealed in Figures B and C. A portion of Figure D is likewise a natural projection, in contrary motion, of the preceding figures.

The orchestra takes over the first subject on the final beat of measure 13, while the piano moves against it with an elaboration of Figure A in diminution. This treatment is pursued until measure 21 is reached, when the second part of the first subject is given to the piano while a reiterated sixteenth-note figure appears as an accompaniment in the orchestra.

Fig. G 8-----

ANO

CH.

Material from the first and second parts of the first subject is now developed in the piano at great length, employing Figures B, C, E and F. This carries us to a conclusion theme which already hints in its figures of the second subject, a theme which has much more rhythmic than melodic interest. In its manipulation we find a duplication of Shostakovich's method as revealed in the first subject, viz., the sixteenth notes in measure 45 projecting the chord-line in diminution. This treatment is remarkably similar to that employed by Beethoven, and one which imparts a feeling of unity and contrast. The scale pattern in Figure I introduces a very necessary contrast to the persistent leaps which have characterized both themes thus far. Against this theme we have its thematic derivation in the thirty-second note figure played by the orchestra:

f MARCATISSIMO

Fig. H

Fig. I

Not only do leaps and stepwise progressions give variety to this subject, but the addition of chromatic progressions further enlarges its possibilities for future development as shown in Figure J:

Fig. J

In measure 50 the theme is again taken up by the piano, and four bars later a triplet-figure accompaniment, drawn from it, appears in the left hand against this theme, now in the key of E major. The orchestra responds canonically to measure 57. From here until the development section is reached at measure 70, the

material is handled with remarkable dexterity and woven into a closely knit fabric. There is no waste; indeed, there is a noticeable absence of superfluity in this entire work, so closely does Shostakovich adhere to his themes and their ingeniously contrasting figures, the latter having been carefully planned to meet all requirements without the aid of foreign material.

The development opens with the second subject in E flat major in the orchestra, the piano supplying an accompaniment containing a figure in thirty-second notes derived from measure 44. At measure 72 the theme is transferred to the piano. Fragments of the second subject are interspersed between piano and orchestra until in measure 84 the orchestra announces in augmentation the opening figure of the first subject. From this point to the recapitulation piano and orchestra share in the development of both themes. The reiterated figure in part two of the first subject especially, after having lapsed into silence after its initial announcement, now returns with prolonged emphasis. The development presses on toward a brilliant climax which is reached at measure 110. Three bars later the piano points, in F sharp minor, to the approaching return of the first subject, gradually softening to C minor which announces the recapitulation. A clever bit of overlapping also brings back the orchestra, which enters softly with the first subject. The return, in diminution, of the motive in the Introduction as an accompanying figuration, is given to the piano. This gradually dissolves into a reiteration of the sixteenth-note figure against part two of the first subject in the orchestra,

and softens to pianissimo as we approach the Coda.

This section provides a fascinating rhythmic contrast to the entire movement. Figure J in triplet rhythm predominates. The rhythmic formation which appeared spasmodically in the earlier pages of the movement is now used as a basis for the entire section. At measure 163 we have the tempo indication "Moderato," and the re-entry of the first subject is an exact repetition of its statement in the exposition. The movement gradually softens to a quiet conclusion, thus anticipating the entrance of movement two.

First Subject - Measures 83-101

Second Subject - Measures 102-118

Coda - Measures 146-150

II. Lento

Movement II LENTO - SONATINE-FORM

Subject in E minor begins its entry in the orchestra:

| | | |
|-----------------|---|------------------|
| Exposition | - | Measures 1-82 |
| Introduction | - | Measures 1-4 |
| First Subject | - | Measures 5-27 |
| Second Subject | - | Measures 65-82 |
| Middle Division | - | Measures 83-101 |
| Recapitulation | - | Measures 102-145 |

Coda - Measures 146-160

Its melodic outline traverses a range of a fourth over a series of chords constructed along chromatic lines. At measure 38 the piano enters in octaves, providing a slight embellishment of the theme against a very simple orchestral accompaniment. This accompaniment is presently dropped and the piano continues alone with material which now bears a closer resemblance to the first subject, previously assigned to the orchestra. The piano then enters again with the theme at measure 57, where the solo piano returns with embellishments of the first subject, but with a changed pattern.

The second subject, measures 65, is a more "lyrical" and is quite foreign in character to any preceding material in this movement. Its contour in the first two measures, however, is strikingly reminiscent of both the first and second subjects of the preceding movement. A rhythmic figure from the first

II Lento

After a short introduction of four measures, the first subject in E minor makes its entry in the orchestra:

Its melodic outline traverses an uncommonly wide range over a series of chords constructed along duodecuple lines. At measure 28 the piano enters in octaves, providing a slight embellishment of the theme against a very simple orchestral accompaniment. This accompaniment is presently dropped and the piano continues alone with material which now bears a closer resemblance to the first subject, previously assigned to the orchestra. The orchestra enters again with the theme at measure 57, while the solo piano returns with embellishments of the first subject, but with a changed pattern.

The second subject, measure 65, is marked "Appassionato" and is quite foreign in character to any preceding material in this movement. Its contour in the first two measures, however, is strongly reminiscent of both the first and second subjects of the preceding movement. A rhythmic figure from the first

subject of the first movement is employed, as are also leaps resembling those found in the same theme:

Handwritten musical score for the second subject, measures 117-121. The score is written on two staves (treble and bass clef) with a 3/4 time signature. The key signature has one sharp (F#). The music features large leaps and dynamic markings including "ff", "RIT.", and "APPASSIONATO". The piece concludes with a double bar line and a fermata over the final note.

The second subject, through various alterations of its figures, increases in power and intensity until the transition is reached at the change of pace marked "Largo," where a suggestion of the first subject anticipates its return in the approaching recapitulation. The second subject is omitted in this section; otherwise the return duplicates the exposition until measure 120, at which point diversified treatment of former material enters which becomes more marked through triplet additions until we arrive at the Coda. The concluding figure in the piano in measure 145 is used as the basis for the construction of a portion of the Coda. A final reference to the first subject is given to the piano, which terminates the movement.

III. Analysis

This entire **III MODERATO - FREE FANTASY** movement four and also as a bridge between the second and third movements. **First Subject** - Measures 1-12 have been the composer's intention to allow a more serious expression of this nature to replace the usual official style, especially when we consider **First Subject** - Measures 22-28 of a glacial that he permitted the inclusion of a cadence at all. There are two main themes:

First Subject

Handwritten musical notation for the First Subject, consisting of two staves with notes and rests.

Second Subject

Handwritten musical notation for the Second Subject, consisting of two staves with notes and rests.

III Moderato

This extremely brief movement serves as an introduction to movement four and also as a bridge between the second and fourth movements. It is more free in design, and it may have been the composer's intention to allow a more serious expression of this nature to replace the usual artificial cadenza, especially when we consider that it was only through the urging of a pianist that he permitted the insertion of a cadenza at all. There are two main themes:

First Subject

The musical notation for the First Subject is presented in a grand staff format. The key signature consists of three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The piece begins with a piano introduction marked with a fermata. The melody in the right hand starts with a series of eighth notes, followed by a triplet of eighth notes, and then continues with a sequence of eighth and sixteenth notes. The left hand provides a simple accompaniment of quarter notes.

Second Subject

The musical notation for the Second Subject is also in a grand staff format with the same key signature and time signature. It begins with a piano introduction marked with a fermata. The right hand starts with a melodic line marked with a forte dynamic (**f**) and the instruction "ESPR.". This line includes a triplet of eighth notes and a long, sweeping slur that spans across the first and second measures. The left hand accompaniment consists of a steady sequence of quarter notes.

In the first subject we again have strong indications of duodecuple writing as one unrelated chord follows another in rapid succession. The second subject enters in the orchestra at measure 13 and is in sharp contrast to the first subject, differing in every respect - rhythmically, melodically, and in tonal range. It partially resembles certain figures in the first subject of the first movement. Duodecuple treatment, which identified the first subject and which has been used with such persistency throughout the Concerto as to become a characteristic trait, is still pursued here.

At measure 22 an esthetic relationship, at least, to the first subject appears in the piano against a more definite return of this theme in the orchestra. Shostakovich, throughout the Concerto, avoids the obvious. The return of themes or sections is admirably concealed through an ever-increasing diversity of means and the present instance forms an extreme case, revealing the limits to which this treatment can extend and still unify the movement. The direct return of a portion of this theme in the orchestra, of course, counteracts such apparent freedom of thematic construction and pulls it together. This material in the piano is also suggestive of the material in the opening of the last movement and serves the double purpose of a transition and an Introduction.

ALLEGRO IV ALLEGRO CON BRIO - SONATA-FORM

piece of the orchestra, horns of the first subject, the music expands

- the Exposition segment of the subject is - Measures 1-196, a theme
- Introduction - Measures 1-8 characterized
- First Subject - Measures 9-23
- Development of First Subject - Measures 45-89
- Second Subject - Measures 90-109

Development - Measures 197-280

Recapitulation - Measures 281-342

Cadenza - Measures 343-412

Coda - Measures 413-495

is the first subject appears... after a continuation... piano suddenly breaks in with a contrasting theme derived from the sixteenth notes of the first...

Musical score for the first subject of the first movement, marked 'ALLEGRO'. The score is written on a grand staff with treble and bass clefs. It features a series of sixteenth notes in the right hand and a corresponding bass line in the left hand. The tempo marking 'ALLEGRO' is centered below the staff.

IV Allegro con brio

After an eight-measure Introduction which contains, in both piano and orchestra, germs of the first subject, the music expands into an announcement of the subject itself at measure 9, a theme very much in the nature of a scherzando, and mainly characterized by eighth-note repetitions:

At bar 12 the first subject appears momentarily in the piano. After a continuation of the first subject in the orchestra, the piano suddenly breaks in with a contrasting figure derived from the sixteenth notes in measure 23:

At this point the situation is reversed and the piano, which formerly made merely an incidental appearance, now steps into the foreground. Thus we see, in the construction of the opening pages of this movement, an ideal demonstration of ensemble, the domination of the orchestra giving way to the piano which gradually breaks through to assume the lead. A development of the theme's characteristic figures is emphasized until we arrive at the second subject, announced by the piano alone in measure 90, and containing characteristic leaps which are so strongly typical of Shostakovich:



At measure 110 these leaps are transferred to the orchestra over a different harmonization, while the piano continues with an accompaniment of broken thirds which recalls Figure A in the first movement. Except for a momentary return of the former downward leaps, the piano occupies a subordinate position to the orchestra until it gradually crashes through to a commanding lead with material previously given to the orchestra in measures 131-132.

A third subject makes its appearance in the orchestra at measure 147, its figures hinting, in outline, of figures in the second subject and the introductory measures of this movement.

A dramatic accompaniment is placed against this in the piano and this treatment continues until, at measure 162, a reversal takes place and the piano takes over the theme accompanied by the orchestra, this time, however, with material more intimately associated with the figure in the piano in measure 164.

At measure 182 a transition is reached in which all melodic quality momentarily dissolves into a rhythmical expression until, in measure 192, a portion of the first subject anticipates its later appearance in the development.

The development is confined almost entirely to a working out of the first subject in both its original and varied forms encountered in former pages. After the initial overlapping, the piano continues alone with the first subject in C sharp minor. At measure 210 it is transferred to the orchestra, the piano prolonging the eighth note repetition as an accompaniment, and this scheme is adhered to until measure 233 where a suggestion of the first subject foreshadows its present return in varied form:



This theme is allotted to the orchestra alone, and again the piano drifts into the background over a long stretch, reinforcing only at intervals either the theme or its accompaniment

in the orchestra. The dominant position occupied by the orchestra up to and even beyond the entrance of the recapitulation, and the similarity of treatment in both sections, serve as an admirable device for the concealment of the returning recapitulation.

This section is extremely condensed when compared to the exposition, and, strangely enough, it opens in the foreign key of E minor. A further development of the first subject characterizes the recapitulation. Seriousness of purpose is revealed as the piano is held firmly within a subordinate position in its relation to the orchestra, certainly as it concerns range, throughout this entire section. A tremendous climax is attained at measure 342, and the piano, after a long trill, breaks into the cadenza. The cadenza is based upon the theme from Beethoven's Rondo known as the "Rage over a Lost Penny," but is woven into the movement with such skill that none of the rhythmic or melodic values of material immediately preceding are disturbed. More than this, the Beethoven theme actually bears a remote resemblance to the first and second subjects. Fragmentary hints of themes used in the entire work can be found within the cadenza.

This versatile management of material carries us to the Coda which serves as a brilliant climax to the whole Concerto. It opens with the third subject which is twice presented in its entirety, followed by crashing chords in the orchestra against the bugle call of the solo trumpet. A deviation in thematic material and dynamics is made in measure 437, succeeded by a glissando in the piano. Presently a repetition of the bugle call

sounds against chords in both orchestra and piano, and this procedure, except for an intervening passage given to the piano, carries the Concerto to its dramatic conclusion.

CHAPTER VI

S M O S T A K O V I C H

FANTASTIC DANCE NO. 3

G MAJOR

THREE-PART SONATA-FORM

AN ANALYSIS

| | |
|----------|----------------|
| Part I | Measures 1-4 |
| Part II | Measures 5-20 |
| Part III | Measures 21-26 |
| Code | Measures 27-32 |

CHAPTER VI

SHOSTAKOVICH

FANTASTIC DANCE NO. 1

G MAJOR

THREE-PART SONG-FORM

AN ANALYSIS

- Part I - Measures 1-8
- Part II - Measures 9-20
- Part III - Measures 21-28
- Coda - Measures 29-32

Theme one, part one, is characterized by two contrasting rhythms, the first one in E flat minor and the second in D flat major, while the usual dominant and tonic chords mark off the cadences:

The first phrase, consisting of four measures, is repeated and carries us to a second theme which opens part two. This theme is mainly significant because of its harmonic coloring:

A repetition of its opening phrase is followed by a second one which contains within it a strong resemblance to measure 3 of the first theme. Such treatment imparts to this section of the theme the character of a transition as we approach part three.

This is even more clearly defined in measure 19 where augmentation is used.

Part three is a duplicate of part one except for the repetition of the opening phrase, which now hovers around the key center, C, in which the composition is written.

MAJOR

FLAT SONG-FORM

AN ANALYSIS

| | | |
|----------|---|----------------|
| Part I | - | Measures 1-18 |
| Part II | - | Measures 17-40 |
| Part III | - | Measures 41-56 |

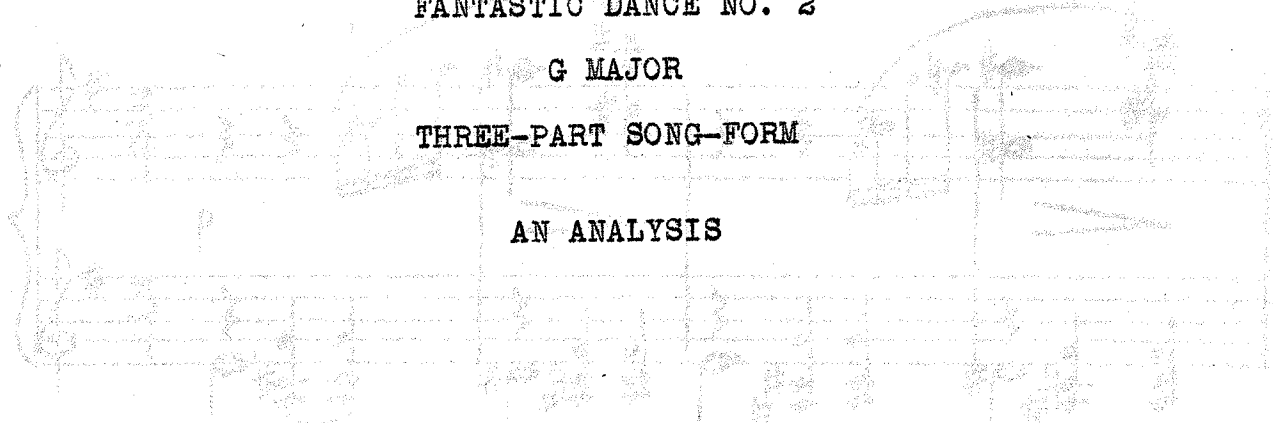
Part III - measures 41-56, which are an independent section, appeared.

FANTASTIC DANCE NO. 2

G MAJOR

THREE-PART SONG-FORM

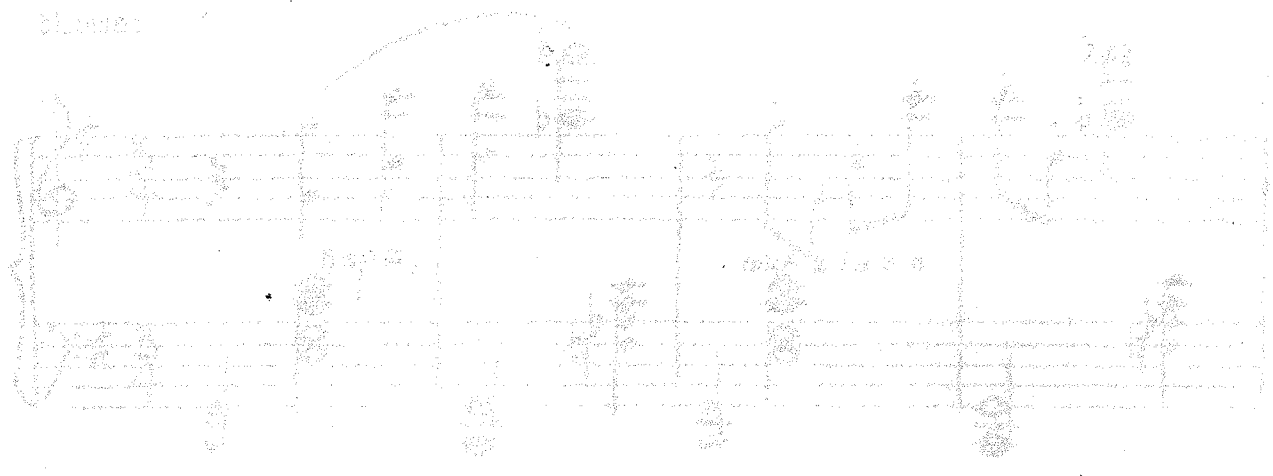
AN ANALYSIS



The structure of the piece is a three-part form. The first part, Part I, consists of measures 1-16. The second part, Part II, consists of measures 17-40. The third part, Part III, consists of measures 41-56. The piece is in G major and is written in 2/4 time. The melody is characterized by a simple, folk-like quality, with a clear rhythmic pattern. The accompaniment is simple and provides a steady harmonic support for the melody.

- Part I - Measures 1-16
- Part II - Measures 17-40
- Part III - Measures 41-56

A second theme appears in the second part of the piece, first time, but now actually appears in the key of G major. The melody of the second theme is characterized by a simple, folk-like quality, with a clear rhythmic pattern. The accompaniment is simple and provides a steady harmonic support for the melody.



Part one presents the first theme as an eight-measure phrase, repeated:

The characteristic avoidance of a definite tonality identifies the harmonic treatment of this piece. The melody, although following the chord-line, is equally evasive because of its unlooked-for chromatic change, necessitated by the chord-change underneath.

A second theme opens part two, thematically drawn from the first theme but now solidly planted in the key of C major. New material presents itself at the "Piu mosso," a necessary addition, for it tends to more thoroughly individualize this as a new theme:

Similar to the structural tendency of the next dance, this theme gradually dissolves into a transition at the "Allegretto," the persistent leaps in the right hand anticipating the characteristic leap of a fourth contained in the return of theme one in part three.

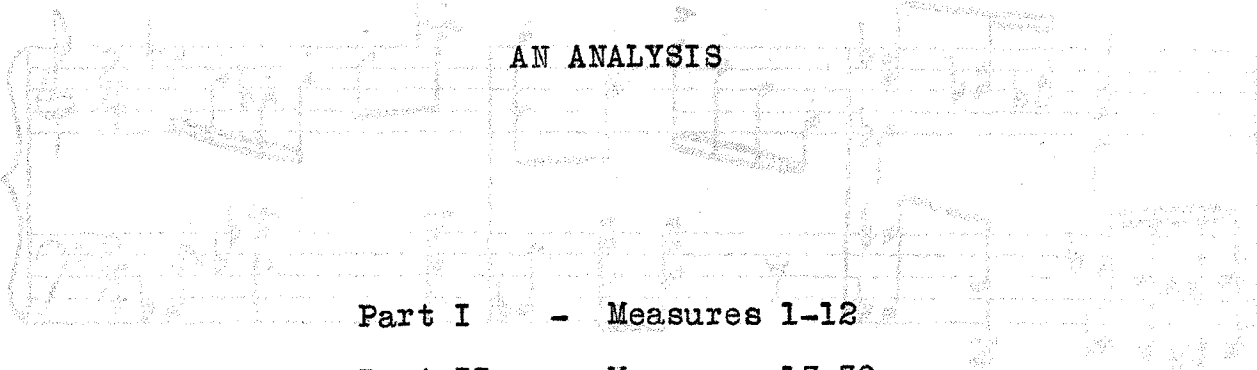
Slight harmonic changes, also an inversion, in the bass, of the right hand figure commencing with measure 50, terminate this little work without the assistance of a Coda.

Part I - Measures 1-12
 Part II - Measures 13-20
 Part III - Measures 21-27
 Coda - Measures 28-32

Of the three dances, this is perhaps the most interesting. The first dance follows the chord line during the opening two measures. It consists of two phrases, the second being merely a repetition of the first, save for some changes. The second dance is a variation of the first, save for some changes. The third dance is a variation of the first, save for some changes.

FANTASTIC DANCE NO. 3
C MAJOR
THREE-PART SONG-FORM

AN ANALYSIS



Part I - Measures 1-12

Part II - Measures 13-30

Part III - Measures 31-40

Coda - Measures 41-42

The first part of the dance contains a highly intricate of rhythmic patterns in these one and a half measures, as the first half of the first figure is a rhythmic pattern which the right hand introduces the subject of rhythm with chromatic movement. The movement emerges from a subjective development of some six measures of a transitional section, including and changing leading into a restoration of some there is its original modification, now designated as part three. A final figure which one appears as a brief coda.

The most remarkable feature of this composition is its intricate harmonic structure. The specific harmonic structure is first characterized by a leading seventh chord. The second, it is the first occurs in phrase two, producing a striking oscillating between C and E notes, while a tendency toward

Of the three dances, this is perhaps the most humorous and interesting. The first theme follows the chord-line during its opening two measures. It consists of two phrases, the second being merely a repetition of the first, note for note:

The image shows a handwritten musical score for a piano piece. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The time signature is 2/4. The key signature has one flat (B-flat). The music is written in a simple, sketchy style. The first measure shows a descending eighth-note scale in the right hand and a bass line in the left hand. The second measure continues this pattern. The third measure shows a more complex rhythmic pattern with a dotted quarter note and an eighth note in the right hand. The fourth measure shows a similar pattern. The fifth measure shows a chromatic passage in the right hand. The sixth measure shows a final reference to the first theme. The seventh measure shows a brief codetta. The eighth measure shows a final reference to the first theme.

Theme two, part two, contains a happy mixture of references to theme one and foreign material, as the left hand reproduces certain figures in the opening phrase while the right hand contributes the element of variety with chromatic passages. This treatment emerges into a miniature development of theme one in the form of a transition through imitation and change of pitch, leading into a restatement of this theme in its original harmonization, now designated as part three. A final reference to theme one appears as a brief codetta.

The most remarkable feature in this composition, however, is its shifting harmonic element. The opening impression of A flat major is partially dissipated by a leaning toward C major. Duodecuple writing occurs in phrase two, producing a startling oscillation between C and E minor, while a tendency toward

C major is manifested in part two, and results in its momentary establishment at the opening of the transition. But this key impression is only a fleeting one, for we are again plunged into a succession of harmonic changes as iridescent as the changing colors in a glass prism. The chord-sequence in theme one is reproduced in part three, and this is the only attempt at key fixity.

The brief codetta, opening in E flat major, and coming to an abrupt harmonic close in C major, imparts to this little work the flavor of modern treatment which defeats all attempts at an analytical approach along the old lines. It is not highlighted by any of the mystic forces of emotion, - by sentimentality, by any kind of effective appeal to the individual. It is a deep and broad personal love of life; universal joy in the end and beginning of his expressive

man who writes music of this type from an unbroken line, -

Both Beethoven and Brahms. They both have from sustained and

of thinking of a single melody as a goal, and even betrayed

stresses of expression. The Brahmsian manifestation of a

point extend to the end of the hand and head of an art. The

of art.

In the music of Brahms, the chief element is the love of the

the superficial representation of Brahms and Schubert. It is

any other individual who connects the chords. In his music, the

the purely specific tone of Brahms' feelings to the

idea is not found in the works of Bartok, Stravinsky

¹ Daniel B. Thayer, From Grieg to Grieg (New York, 1910) pp. 117-118.

CONCLUSION

In glancing through the long perspective of the past we will discover that the composer who has been universally assigned to a position among the elect is the one who has, as Mason says of Brahms,

"... excel(led) all his contemporaries in soundness and universality. In an age when many people are uncertain of themselves and the world, victims of a persuasive unrest and disappointment, it is solacing to find so heroic and simple a soul, who finds life acceptable, meets it genially, and utters his joy and his sorrow with the old classic sincerity. He is not blighted by any of the myriad forms of egotism, - by sentimentality; by the itch to be effective at all costs, or to be 'original'.... He has rather a deep and broad impersonal love of life; universal joy is the sum and substance of his expression."¹

Men who write music of this type form an unbroken line, - Bach, Beethoven, and Brahms. They could turn from sustained musical thinking of a profound nature to gay humor, and even betrayed glimpses of impressionism. Such comprehensive manifestations of genius extend to Shakespeare, Rembrandt and Rodin in other forms of art.

In the music of today it would seem that even the scholarly but more superficial expressions of Debussy and Ravel must give way before Sibelius who consistently prolongs, in his symphonies, the deeply majestic tone of Brahms. Leanings in the same direction are to be found in the works of Bartok, Bloch and Rachmaninoff.

¹ Daniel Gregory Mason, From Grieg to Brahms (New York, 1927), pp. 175-176.

The question then arises: Where is the logical place for Prokofieff and Shostakovich when placed in comparison with the composers mentioned above? A remarkable kinship between these Russian masters can be discerned. Both are stirringly individual. A firm grasp on form is evident everywhere. The application of polyphony is the governing impulse which gathers up all loose ends as the music proceeds, imparting significance even to relatively unimportant and obscure lines. There is a notable absence of superfluity. Both men move freely within the duodecuple system and their feeling for vital dissonance is unerring. Shostakovich, especially, manifests an uncanny faculty, akin to Sibelius, in the construction of seemingly new material from his themes through various polyphonic devices, producing subtle deviations which have the happy virtue of offering variety while still maintaining an esthetic relationship. This treatment extends even to the little Fantastic Dances, especially No. 1. Furthermore, the serious artist is revealed, in the Concerto, in his creation of a perfect ensemble between piano and orchestra.

But these are, after all, technical considerations. It is the quality of the music itself which will define the position of a composer among his contemporaries.

In the piano music of Prokofieff and Shostakovich there is, to the writer, a noticeable absence of consistently serious thought. Beauty is distorted just as it is in modern surrealist painting. It seems to be the purpose of these composers to astound the listener through some mechanical device rather than to stir his emotions through a pure musical expression. Cleverness

is certainly ever-present, but it is often obtained at the expense of real musical worth. This is particularly true in the music of Prokofieff. Too often we have the feeling that his most natural manner of expression is in the field of satire or humor, especially when it creeps in and mars the obviously serious intent of a work such as the opening movement of his sonata. Even the First Violin Concerto does not hold together as a dignified unit after the first movement. One is attracted to such music because of its sensationalism, not because of its beauty.

A striking similarity to the work just mentioned is found in the Shostakovich Piano Concerto. The monotonous even rhythm in the first movement betrays the influence of jazz. Even the beautifully expressive quality of the music in the second and third movements is literally destroyed by a finale which, in places, practically degenerates into jazz itself. Shostakovich's fondness for the trumpet, sometimes muted, heightens the effect of realism. Shallowness of musical content is the inevitable result.

Unless some extraordinary change takes place, the position of Prokofieff seems to have clearly shaped itself. His music, regardless of momentary glimpses of a deeper quality, has settled into a predominating display of ingenuity.

We must turn to Shostakovich, especially to his symphonies, if we would find music of a consistently broader nature.

It is always an unanswerable question whether a man's artistic contributions will survive him as a monument to his genius. Not all art is destined to live through the centuries. In the

music of today, as in literature, it has become the fashion to attract the masses through the only avenue they are capable of comprehending, sensationalism, which, reduced to a clearer definition, is simply a higher form of entertainment. Those composers from Bach to Sibelius lived in a very different world and it must remain for posterity to determine whether or not their profound enunciations will be projected into the future by the masters whom it has been our privilege to include in this thesis.

- Op. 1 - Social scenes
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 Op. 98 -
 Op. 99 -
 Op. 100 -

THE PIANO MUSIC OF PROKOFIEFF

- 1908 - Fifth Sonata, op. 10
- 1909 - First Sonata, F minor, op. 1
- Quatre études pour piano, op. 2
- No. 1 - Conte
- No. 2 - Badinage
- No. 3 - Marche
- No. 4 - Fantôme
- 1908-12 - Opus 4
- No. 1 - Reminiscences
- No. 2 - Elan
- No. 3 - Désespoir
- No. 4 - Suggestion Diabolique
- 1912 - Toccata, op. 11
- 1908-13 - Opus 12
- No. 1 - Marche
- No. 2 - Gavotte
- No. 3 - Rigaudon
- No. 4 - Mazurka
- No. 5 - Caprice
- No. 6 - Légende
- No. 7 - Prélude
- No. 8 - Allemande
- No. 9 - Scherzo Humoristique
- No. 10 - Scherzo
- 1912 - Second Sonata, D minor, op. 14
- 1912-14 - Sarcasms, piano cycle, op. 17
- 1915-17 - Visions Fugitives, op. 22
- 1907-17 - Third Sonata, A minor, op. 28
- 1908-17 - Fourth Sonata, C minor, op. 29
- 1918 - Contes de la vieille grand'mère, op. 31
- Opus 32
- Danza
- Menuetto
- Gavotta
- Valse

- 1923 - Fifth Sonata, op. 38
- 1928 - Choses en soi, op. 45
- 1931 - Opus 52
 Intermezzo
 Rondo
 Etude
 Scherzino
 Andante
- 1930 - Scherzo
- 1930 - Two Sonatinas, op. 54
- 1934 - Opus 59
 Promenade
 Paysage
 Sonatine Pastorale
- 1933-34 - Pensées, three pieces, op. 62
- 1935 - Musiques d'enfants, op. 65
- 1937 - Ten pieces from Romeo and Juliet, op. 76
- 1941 - Sixth Sonata, A major, op. 82
- 1943 - Seventh Sonata

and

Five Piano Concertos

THE PIANO MUSIC OF SHOSTAKOVICH

- 1919-20 - Eight Preludes
- 1922 - Three Fantastic Dances
Suite for Two Pianos
- 1926 - First Sonata
- 1928 - Aphorisms (ten pieces for piano)
- 1932-33 - Twenty-four Preludes
- 1933 - Concerto for piano and orchestra
- 1943 - Second Sonata
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APPROVED Cecil Burleigh

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