

FORM A
COLLEGE SCHOLARS PROPOSAL APPROVAL

R. Haganan P. Carter
Scholar Mentor
Creation & Interpretation in Music
Project Title and Completion Date (Semester and Year)

COMMITTEE MEMBERS
(Minimum 3 Required)

Name	Signature
<u>Patricia J. Carter</u>	<u>Patricia J. Carter</u>
<u>Thomas W Broadhead</u>	<u>Thomas W Broadhead</u>
<u>David Tandy</u>	

PLEASE ATTACH A COPY OF THE WRITTEN PROPOSAL TO THIS SHEET
AND RETURN TO THE PROGRAM DIRECTOR.

DATE APPROVED: 7/22/03 DWT

Appendix E - UNIVERSITY HONORS PROGRAM
SENIOR PROJECT - APPROVAL

Name: Lindsay Kalani Hagaman

College: College Scholars Department: Arts & Sciences

Faculty Mentor: Patricia Carter

PROJECT TITLE: Creation and Interpretation
in Music

I have reviewed this completed senior honors thesis with this student and certify that it is a project commensurate with honors level undergraduate research in this field.

Signed: Patricia J. Carter, Faculty Mentor

Date: July 15, 2003

General Assessment - please provide a short paragraph that highlights the most significant features of the project.

Comments (Optional):

Ms. Hagaman's comprehensive view of her musical studies is remarkably clear in this essay, "Creation and Interpretation". The performance of her Senior Piano Recital at the University of Wales, Feb. 11, 2003, more than adequately supports the historical, theoretical and interpretive aspects of her concert.

Bravo!

Senior Honors Project

Qualifications

Mentor: Professor Patricia Carter

Student: Lindsay Kalani Hagaman

Expected Graduation Date: Summer 2003

Title: Creation and Interpretation in Music

Major: College Scholars, with emphases in:
piano and pre-medical studies

TABLE OF CONTENTS:

2	Introduction
3	Rachmaninoff
7	Mathias
11	Dvořák
16	Bach
20	Granados
24	Justification for Program Selection
26	Comments from an Interview with Professor Alun Hoddinott
27	Performance Quality with and without Background in Composition

The first purpose of this paper is to examine the lives and philosophies of the five composers (Rachmaninoff, Mathias, Dvořák, Bach and Granados) whose works are heard in the compact disc that completes this project. The second aim is to identify reasons for choosing the layout of a program, that of the specific accompanying recital but also more generally the criteria for selection of any program bill. Finally, the complex relationship between composition and performance will be explored in light of the effects of one's ability to compose on the performance of works written by others.

Sergei Rachmaninoff: (1873-1943)

Sergei Rachmaninoff was born in 1873 at a family estate close to Novgorod, Russia. While still a boy, his father disappeared from the family's life, following a separation. He had one wife, Natasha, and two daughters, Irina and Tatiana. Although not from a distinctive Russian family, Rachmaninoff had an impressive record of familial affiliations with great composers. His grandfather had been a pupil of John Field, composed and often gave free performances and a cousin studied under Liszt¹. This same cousin recommended that Sergei become a student, a "Moscow musician", attending the Moscow Conservatoire.

After graduation he devoted twenty-five years to composing and then an equal time as a concert pianist, like Liszt. Rachmaninoff considered himself to be a composer, however, not a performer. His last concert was given in Knoxville, Tennessee. Personally, he became good friends with Tchaikowsky who was a great supporter of his, but who died unexpectedly in 1893 before performing on tour Rachmaninoff's piece, "The Rock", (which was his first program piece) as promised.

Rachmaninoff disapproved of much modern music. He felt that "The young musician must first learn the rules and gain a fundamental knowledge of the language he is going to write in.... he must know these rules thoroughly before he can afford to tear them down and begin to write any way he pleases – calling it 'modern'"². He blamed part of the dearth of good composers on the fact that there were not many composers to learn from, who were not ultra-modern in their styles. Secondly, he believed that young American composers were going the wrong way with their music. He commented, in conclusion, that "if they persist the way they are going now, there is no hope for them."

¹ Patrick Piggott, *The Great Composers: Rachmaninov* (London: Faber and Faber Limited, 1987), 12.

² Victor I. Seroff, *Rachmaninoff* (London, England: Cassell & Company, Ltd., 1951), 203.

The personal process of composition was that he heard the music in his head, wrote it down, and then it was gone³. He was thankful for his ability to fulfill his natural aptness by composing and performing as his life's work. At the end of some compositions, he signed "I thank thee, Lord," in Haydn style⁴. He once said of himself, "I am not a composer who produces works to the formulas of preconceived theories. Music. . . should be the expression of a composer's complex personality....the sum totally of a composer's experiences," including nation of origin, love, religion, books and art influences⁵.

To design a program he would play two or three short pieces of his own "just for looks"⁶, but generally the rest was comprised of well-known composers such as Bach, Beethoven, Schubert, and Chopin, ending with Liszt; not surprisingly he played no modern music. Graciously he commented that "No audience is bad. There are only bad artists."⁷ Concerning appeasing audiences, he wearily performed his ever-popular Prelude in C sharp minor with good will.

This prelude was introduced at the Electronic Exposition in 1892, where it became an instant success. However, Melody in E and Serenade were his favorites. It was in Kharkov in 1892 that the entire Opus 3, Five Morceaux de Fantaisie (Elegy, Prelude, Melody, Polichinelle, and Serenade), was initially debuted in full.⁸ Rachmaninoff's response to its success is a well-known story. When asked for mysterious insight into the inspiration behind the highly appealing piece, the composer answered: 40 rubles. (He did, eventually, make more money off the piece

³ Seroff, *Rachmaninoff*, 206.

⁴ Robert Threlfall, *Sergei Rachmaninoff: His Life and Music* (London, England: Boosey & Hawkes Music Publishers Limited, 1973), 63.

⁵ Piggott, *The Great Composers: Rachmaninov*, 56.

⁶ Seroff, *Rachmaninoff*, 191.

⁷ Sergei Bertensson and Jay Leyda, *Sergei Rachmaninoff: A Lifetime in Music* (London: George Allen & Unwin Ltd., 1965), 341.

⁸ Threlfall, *Sergei Rachmaninoff: His Life and Music*, 17.

later, as a result of the laws of compensation.) While ascribed to this material need, the music's source also said "One day the Prelude simply came with such force that I could not shake it off even though I tried to do so. It had to be – so there it was."⁹ This piece was "the biggest annoyance of my concert life," he noted.¹⁰ All sorts of accounts of ridiculous interpretations have been imposed on the musical work, including Napoleon's invasion of Russia or a man being nailed into a coffin while still alive. But, out of respect for, and a desire to learn from the composer, it should be noted that Rachmaninoff did not want the work to "be twisted into a tone poem or a piece of musical impressionism," but rather viewed the music "as absolute or pure music."¹¹

Unlike many songs, Rachmaninoff's comments on the interpretation of the Prelude fortunately remain. Because of this happy occasion, it is logical and most accurate to quote his words often, instead of rephrasing them, so as to convey his precise sentiments. His personal thesis is that the music's primary function "is not to express a mood, but to introduce it." He also deemed that it gave "intellectual pleasure by the beauty and variety of its form." This, he reckoned, was Bach's aim as well in his own Preludes. Because of the form, it should be played before another more hefty work, as implied in the title. The emotional content was also suitable to this end, as the "listener has been aroused, stimulated, and then quieted." He then cautions on setting the tempo and maintaining it for the duration of the first part, not to initially play too loudly, to strike the three-note theme so as to arrest the attention of the listener, carry the melody through the agitated part, and to be wary of "mistaking fury for breadth and majesty."¹² Finally, he decreed that the final chords ought not to be

⁹ Bertensson, *Sergei Rachmaninoff: A Lifetime in Music*, 49.

¹⁰ Bertensson, *Sergei Rachmaninoff: A Lifetime in Music*, 327.

¹¹ Seroff, *Rachmaninoff*, 44.

¹² Seroff, *Rachmaninoff*, 46.

arpeggiated. To summarize Rachmaninoff's feelings towards music, his own words are best when he says: "Music is enough for a whole lifetime, but a lifetime is not enough for music."

William Mathias: (1934-1992)

The Welshman William Mathias was born in Whitland, in Carmarthenshire in 1934. Both of his parents were keen on music. His mother was proficient at the piano and played both the piano and organ locally. William began taking lessons from Lloyd Phillips in Pembrokeshire around the age of six. This teacher blended piano technique and theory with encouragement of creativity in keyboard improvisation although he did not, per se, teach composition in depth to Mathias. As an adult composer, Mathias noted composition is not something to be taught but to learn by one's own experience.¹³ Similar to Rachmaninoff, one of Mathias' most well known pieces, to this day, is also one of the first he composed when he was twelve or thirteen.

In 1952, William enrolled at University College, Aberystwyth. Here, he had multitudinous opportunities to perform his new works. He was a proficient performer and his technique and inspiration were undividable. He gave piano recitals, conducted his own and others' music, organized festivals and concerts that included many work by Messiaen, Schoenberg, Berg and Webern, especially in the early days. Then in 1956, after graduating with his BMus, he began studies in piano and composition at the Royal Academy of Music in London. No particular stylistic paths were forced on the young composer. He pursued interests in others' modern works, but appeared opposite of the prevailing avant-garde style. To summarize, his style employed "short, sketchy phrases in which melody, harmony, rhythm and texture are all essentially thematic." This is in juxtaposition to a traditional approach in which a melody is supported by functional harmonies and accompaniment patterns.¹⁴

¹³ Malcolm Boyd, *William Mathias* (Wales: University of Wales Press, 1978), 10.

¹⁴ Boyd, *William Mathias*, 70.

This assertive confidence and optimism versus the modern cynicism of contemporary British music was characteristic of his style. But he did not like to employ components such as total serialism, electronic manipulation or indeterminacy; rather his music is more traditional in its use of instruments, mainly because of the primeval song and dance characteristics. He was concerned mainly with communication not technique. He would probably agree that novelty may disguise lack of invention, while originality is not exhibited of necessity by exceeding current extremities.

Welsh traditions and culture are more prevalent than are folksong inflexions. The music is riddled with meter, stemming from cadences in Welsh poetry. Strong feelings for Welsh literature and language contributed to two facets in his music, the same two as he saw in Welsh poetry, those being the rhetorical and the lyrical. To use his own words, “on the one hand darkly introspective and on the other highly jeweled, dance-like and rhythmic.”¹⁵ The brooding melodies and harmonies derive from the ‘Messiaen second mode’, while the ‘highly jewelled’ music is built from the perfect fourths. His music was not overly nationalistic but was flavored with a Welsh ambience. Mathias had a “dual musical personality – the fervent Welshman and the urbane personality.”¹⁶

There are a plenitude of elements from compatriot composers mixed into Mathias’ writings. For example, the ‘Scotch snap’ is also often heard in Grace Williams’ music and in Alun Hoddinott’s with less rapidity. It is hard to ascribe modes to most of Mathias’ music, although there is a certain preference for the sharpened fourth (Lydian) – also true of Grace William’s style. Composers from outside Wales also factor into his style. From Bartók and Hindemith he picked up a

¹⁵ ‘William Mathias in conversation with Michael Dawney’, *Composer*, Summer, 1974.

¹⁶ Boyd, *William Mathias*, 58.

tendency towards perfect fourths that was ultimately originated by Scriabin. Others in the number of those who had influence include Stravinsky, Messiaen Walton, Tippett, and Britten. This eclectic blend of affinities “renders his musical personality elusive and his style resistant to analysis.”¹⁷

However, to attempt the task of understanding his music in general, tonality is a fundamental principle. It is misleading to discuss keys in the traditional sense. (In some lighter works, the procedures of classical tonality can be witnessed.) The tonal course is determined by either a progressive tonality or by key-centers related to a basic harmonic or melodic cell interweaving melody, harmony and structure. Regardless, Classical methods of transition and dominant preparation are not used, but the emphasis is rather placed on reiteration of pedaling and dynamics. Chromaticism is highly varied, utilizing from Bartók a tritonal relationship from the tonic-flattened dominant. Complete lack of key signatures with an abundance of accidentals supports the freely chromatic idiom within tonal frameworks.

An inventive, adventurous approach to rhythm keeps his works alive with sparkle. Typically two or more themes are combined. There is intermittent utility of contrapuntal devices and the occasional fugato passage, although no music was produced in the fugal traditional vein as such. Canons are used to inject excitement and tension, recurrently in the development section of a sonata-form movement. This occurs particularly in the second subject, at times inverted. In orchestral music Mathias liked high-tuned percussion instruments to play together, woodwind lines to intertwine with rhythmic complexity, or warm, sustained chords, to be played quietly by the brass in the lower registers.¹⁸

¹⁷ Boyd, *William Mathias*, 65.

¹⁸ Boyd, *William Mathias*, 69-70.

To comprehend some of the musical structure it is helpful to note that Mathias tended to use traditional form, but expanded and changed techniques within these methods. This is attempted in the spirit of Mathias' own philosophy: "the knowledge that virtually every major composer in the history of music was in the first place an expert craftsman."¹⁹

In typical sonata form, he employed distillation instead of development. The theme is stated most concisely in the recapitulation, that is to say the basic motif is pared down in the final passage. There is self-repetition of some harmonic procedures, textural mannerisms, melodic clichés, and whole themes, but this is a development of his language.

It is interesting that he created very little piano music considering his abilities at the keyboard; however, he preferred chamber music to solo recitals. He did not actually play orchestral instruments, but did determine to learn the viola, demonstrating his 'professional' attitude towards composition. 'Toccata alla danza' was composed in 1961 and first performed in 1962 by him. It was composed in the year following the creation of the Second Piano Concerto, "to whose scherzo movement it might be regarded as a pendant."²⁰

Married in 1959, he and his wife Yvonne had one daughter, Rhiannon. The couple moved around quite a bit during the first years, living in Bangor the same year they were married. They then moved to Edinburgh in 1968 and returned to Wales in 1969. It was in the 1960's that Mathias focused more on his composition and gained repute from this. In 1972 he founded the North Wales Music Festival and was its artistic director until his death in 1992.²¹

¹⁹ M. Stephens, ed. *Artists in Wales* (Llandysul, 1971), 106.

²⁰ Boyd, *William Mathias*, 59.

²¹ <http://www.athenerecords.demon.co.uk/mathias.html>

Antonín Dvořák: (1841-1904)

The Bohemian Antonín Dvořák was born the eldest of eight children. His father played violin and zither, and the boy began learning to play the violin at age eight. Czechs, as a generalization, have the reputation of being very musical people. His father ran the peaceful village pub, so young Antonín must have overheard the political banter of the day. While it did not interest him particularly, this could have aided his nascent nationalism. In 1873, he married Anna Čermák in Prague. They had six children of their own.

Dvořák was a nationalist, but he did not conform strictly to either of the two predominant nationalistic groups of the time: the *staročeši* and the *mladočeši*. He contributed to the Hussite movement some by composing the *Hussite Overture*, although his deep-seated Catholicism prevented him from fully supporting Huss, who had a disagreement with Rome yet promoted the Czech nationalism. The choral work, *The Heirs of the White Mountain*, was authored as a remembrance for the defeated Czech rebellion against the Hapsburg dynasty. The statement “Complete political liberty might yet be half a century distant, but artistic self-determination was about to be realized, and it was in the hands of the right men,”²² justly refers to Dvořák, Smetana, and Suk.

Some of his friends/‘colleagues’ include Leos Janacék, Hans Richter, and his older contemporary Johannes Brahms. Brahms not only was supportive of Dvořák’s music but also offered to help the Dvořák family with finances, aided by the serendipitous match of the Brahms’ childless state and the fact that the Dvořáks had 6 children. Their most significant area of difference was that of religion, wherein Dvořák was a practicing Catholic. His soul was troubled for his friend, causing him to

²² Alec Robertson, *Dvořák* (London: J. M. Dent and Sons, Ltd., 1964), 9.

exclaim in reference to Brahms, “Such a man, such a soul – and he doesn’t believe in anything!”²³

Perhaps as an outworking of the mindsets of the two composers, it has also been said that “Brahms composed with mind and heart, Dvořák with heart and mind.”²⁴ Emphasizing the need to carry out creative impetus, Dvořák told students that “to have a lovely thought is nothing so remarkable. A thought comes of itself and if it is fine and great it is not our merit. *But to carry out a thought well and make something great of it, that is the most difficult thing, that is, in fact – art!*”²⁵ Rather the opposite of stereotypical artsy types, he believed, likely as an expression of his religion, in harnessing the creative powers with self-control, diligence, and excellence.

Contrary to claims regarding the creative process of others like J.S. Bach, in an interview Dvořák once asserted: “I always make sketches which contain the substance of the motifs for my work, the basic material for the intended musical expression. After a period of intense thought, of conscious concentration of my artistic ‘I’, the work proceeds smoothly and quickly. My imagination requires to be stimulated but then it carries me along with it...I work relatively little.”²⁶ He also professed to have the majority of an opera completed in his head before writing it. Yet the demands of society, be it musical, political or religious, had precious little effect on Dvořák’s composing. For “it makes no difference to anyone but his contemporaries whether an artist is a progressive or a conservative.”²⁷ The overwhelming reality in

²³ Otakar Šourek, *Antonín Dvořák: Letters and Reminiscences* (Prague: Artia, 1954), 193.

²⁴ Robertson, *Dvořák*, 31.

²⁵ Šourek, *Antonín Dvořák: Letters and Reminiscences*, 195.

²⁶ Šourek, *Antonín Dvořák: Letters and Reminiscences*, 186-187.

²⁷ Gerald Abraham, “*Dvořák’s Musical Personality*” in Viktor Fischl, ed., *Antonín Dvořák*. (London: Lindsay Drummond, 1943), 194-195.

his life was his faith, permeating even his composing, as Josef Suk attributed to him “a continual creative restlessness! . . . He lived in the confident assurance that he was serving his Nation and his God.”²⁸

If eclecticism is a Czech trait, then Dvořák was a true Czech. He had peculiar, eclectic melodies, rhythms, meter and modes that are complex to analyze. There are certain observable trends, such as melodies that were frequently in doubled thirds or composers who have identifiable persuasion in his music. Beethoven and Schubert as well as Mozart held great interest for him. As a response to Liszt and Wagner he disliked clashing harmonies. During his time in America, he was predominantly affected by a strong affinity for the Negro music, and also that of Indian origin. Strong, native folk-song influence is manifested by short repeating phrases. “The roots of his creation are the melody and rhythm of folk-song and folk-dance. He did not imitate them, he did not simply borrow them, but he created completely in their spirit, delving into the same sources that were those of his inmost being.”²⁹ This kind of music he would have heard at the Catholic feasts. As a thesis of his style, Abraham notes:

“He continued in the same way, always unconsciously drawing new elements into his musical make-up, often consciously studying new models. This might have been disastrous. In the case of a lesser man it would have been disastrous. But creative imagination shows itself in this very point: what it can do with the absorbed elements.”³⁰

For example, the Scottish dances are, like Schubert, in the Ecossaise type (an ecossaise being a Scotch dancing tune.) There were sketches for a new series of

²⁸ Šourek, *Antonín Dvořák: Letters and Reminiscences* 14.

²⁹ Paul Stefan, *Anton Dvořák* (New York: Da Capo Press, 1971), 304.

³⁰ Abraham, “*Dvořák’s Musical Personality*” in Viktor Fischl, ed., *Antonín Dvořák*, 109.

Scottish Dances that were printed in 1921 in *Three Album Leaves*. These dances are fairly simple in their construction as they “incorporate cyclical principal in elemental form”,³¹

Dvořák was not a virtuoso although he did play the piano well. Josef Suk said “he was severe in his demands on pianists and also had his ideas about how to compose for piano.”³² Another friend, Josef Michl, said “I think he achieved [his confidence in playing with good command of the keyboard and musicality from score] not so much from the study of scores by other composers, as in his own compositional work and his remarkable genius for combination.”³³ He did not do so well with words, alright but not superb. He was generally more inclined to use others’ words, moving from clumsy to decent with occasional bursts of successful inspiration, in his own song-writing. He much preferred to keep to instrumental music in his composing. “At first when he wrote works which involved the setting of words he showed a lack of aptitude, but in time he increased his skill, yet without ever attaining as high a level in these branches of music as when there was no poetry to direct his paths. He first composed songs because he was in love, and operas for a variety of reasons.”³⁴

The associations with his performer Beringer, who was a pianist that had been recommended from London, were tight enough to cause the two to meet up together. This practice of performing one’s own work or of giving the same trustworthy performer the task of interpreting/promoting a work is now outdated, debatably to the detriment of certain songs and composers. Jan Neruda romantically and also likely accurately described him as

³¹ John Clapham, *Antonín Dvořák: Musician and Craftsman* (London: Faber and Faber Limited, 1966), 213.

³² Šourek, *Antonín Dvořák: Letters and Reminiscences*, 225.

³³ Šourek, *Antonín Dvořák: Letters and Reminiscences*, 226.

³⁴ Clapham, *Antonín Dvořák: Musician and Craftsman*, 109.

“a real musician. That is ‘a poet of the air’ as they call musicians who care not a fig about what is going on down here on the earth far beneath them. A creature who is mightily indifferent as to whether a heller and a groschen are all that he has left in his pocket. A young man with the confused brain which is attributed to every poet, to every painter and most of all to the musical tribe all the world over. What would there be special about him if he was altogether sensible and – everyday.”³⁵

³⁵ Šourek, *Antonín Dvořák: Letters and Reminiscences*, 44.

J. S. Bach (1685-1750)

Johann Sebastian Bach was of an entire family graced with the gift of music. Preceding generations lived in Thuringia, Germany, where in fact *every* true citizen was a musician. Early on he began by playing violin, under the influence of his father. At nine years of age his mother passed away; his father immediately remarried and then died himself. Young Johann was kept under care of his older brother Johann Christoph who was especially gifted at the organ, among other musical talents. The older boy had an apprenticeship under Pachelbel for three years, and Pachelbel's influence can be traced in some of J. S. Bach's pieces. Speaking of the friendship of another composer, Böhm, "It is almost self-evident that the close artistic affinity between the mature and the rising composers must have been supplemented by friendly external relations."³⁶

Contemporary schooling of the day included rigorous training starting in the Gymnasia around age eight, which required that Bach begin walking to school for class beginning at seven in the morning. In the Gymnasia, solfeggio was a highly stressed musical skill and many theory lessons were devoted to its rigorous development.

Another important factor imposed in the schools was religion. Regarding performances of the young male choirs sight-singing weekly and for extra events, Chiapusso commented, "Only an unshaken faith in the spiritual purpose of the art and a long tradition of adherence to rigid disciplines could produce such concerted musical dedication on the part of composers, teachers, and students."³⁷ Luther's influence was heavily felt in the arena of schooling. This great reformer's strong convictions about music are, however, not common knowledge. In the school

³⁶ Philipp Spitta, *The Life of Bach* (London: Novello and Company, Limited, 1899), 217.

³⁷ Jan Chiapusso, *Bach's World* (Bloomington: Indiana University Press, 1968), 41.

curriculum theology came first, music second, generally taught by the same master and with 1/5 time devoted to each pursuit and the rest allocated for all the other academic subjects³⁸ Dilthey said that

“Music has raised ‘the Protestant religions, as it were, to eternity.’ Bach did this for the Lutheran religion. Is such an appraisal, then, the ultimate analysis of the ideal of his work, the ultimate interpretation of musical form in the realm of the church? Are there perhaps no other words to measure the immeasurable than those of religious feeling and intensity, whose vagueness is unbounded?

The baroque brought into music the motions of man’s soul, the dynamics of the various states of the soul most profoundly and comprehensively expounded by Descartes and Mersenne. The musician had to understand this dynamics as the rhythm of the passions in human life.”³⁹

Bach’s convictions, no doubt taught to him while young, were no less certainly personal as well. He was a devoted, excellent representative of orthodox Lutheranism, the fundamental tenet being assurance of redemption by grace without a need for any mediator other than Jesus, such as a priest. “Bach’s philosophy . . . was the steady rock of faith throughout his life, and he fully enjoyed the satisfaction of human relationships; tragedy was no precondition for his religious experience.”⁴⁰

³⁸ Chiapusso, *Bach’s World*, 13.

³⁹ Leo Schrade, *Bach: The Conflict between the Sacred and the Secular* (New York: Da Capo Press, 1973), 129.

⁴⁰ Chiapusso, *Bach’s World*, 273.

Also “music was a means to the penetration of the absolute, to the exalting awareness of the spirit.”⁴¹ “Our manner of absorbing music is entirely different from that of Bach’s time when the connoisseur admired mainly craftsmanship. Our romantically conditioned esthetics expect emotional reaction. We need an imaginative interpretation.”⁴² Another fundamental difference in today’s world of music to that of the eighteenth-century is that music is now written, recorded, and filed away for posterity and future generations. In Bach’s time, music had a function: that which was created was performed. Bach felt his specific calling to be serving God and His church through the creation of music which he did with a seemingly supernatural alacrity and mathematical genius that he owed mainly to rigorous discipline as a spiritual sacrifice, his giftedness taken for granted. Countless contrapuntal problems were combined in dissonant and consonant resolutions with innumerable countersubjects appearing in infinite intervallic combinations of inversions, retrogrades, rhythmic variations. One issue Bach had to contend with for a time in his later youth was that “[He] had then no organ at his absolute disposal, and if he desired to hear and perform his own productions without hindrance, and complete, he was obliged to compose for the clavichord or harpsichord.”⁴³

“The study of a man’s art must begin with his craftsmanship, and Bach’s patience, though by no means unfailing in this matter, is of a superlative order more often than not.”⁴⁴ This particularly applies to the monumental works of a mastermind such as Bach. Norman Carrell has authored a 396-page book, Bach the Borrower, filled with lists of similarities between the works of Bach themselves and between his compositions and those of others, although BWV 903, the Chromatische Fantasie und

⁴¹ Chiapusso, *Bach’s World*, 289.

⁴² Chiapusso, *Bach’s World*, 281.

⁴³ Spitta, *The Life of Bach*, 215.

⁴⁴ A. E. F. Dickinson, *The Art of J. S. Bach* (London: Hinrichsen Edition Limited, 1936), 12.

Fugue in d-moll, is not specifically mentioned. The following philosophy with regards to music appreciation is quite applicable to the study of any composer including Bach.

“For those who cannot perform, it will be no disadvantage to consider Bach’s music in an executive spirit and in order of pianistic complexity, which is as good an order as any, since what is harder to play is usually harder to hear.....What is essential is to acquire a genuine and complete piece of Bach experience, to peruse it extensively in the same direction, and to pursue others until something both of the intimacy and width of Bach’s mind is apparent and can be incorporated in the individual’s own state of civilisation.”⁴⁵

⁴⁵Dickinson, *The Art of J. S. Bach*, 11.

Enrique Granados (1867-1916)

Enrique Granados was born on July 27, 1867. His father was Cuban, from which his musical sensuality and “rhythmic ebb and flow”⁴⁶ is derived. He was born in the province of Lérida and was therefore a Catalan by birth rather than by ancestry. As a youth he would have studied in the Paris Conservatory, except for a bout with typhoid. Therefore, the French sounds heard in other Spaniards’ music is less evident in that of Granados. However, he did start his musical studies at an early age in Spain, taking lessons in performance and eventually also in composition; however he was essentially a self-taught composer. Ironically, his interests in pedaling and improvisation are likely to have stemmed from the tutelage of Charles de Bériot, while he was in fact in France.⁴⁷

Granados was gifted in literature and was, more importantly, an excellent painter, particularly gripped by the work of Francisco de Goya y Lucientes, after whom his famous piano group, ‘Goyescas’, was named and on whose work the songs were modeled. Granados founded the Academia Granados in Barcelona, training great pianists including Alicia de Larrocha, Rosa Sabater, and Conchita Badia. Pedaling was the most novel technique to which great attention was devoted. De Larrocha commented “that it was not that the pedalling was so unusual, but that Granados . . . were the first school of players to put so much emphasis on the pedal, its sound potential, and its pedagogical aspects.”⁴⁸

While Granados’ music has been described in many ways ranging from romantic to nationalistic, and most accurately as sometimes both, he is also frequently identified as Catalan. Mark Hansen’s definition of “the Catalan school of piano

⁴⁶ A. Livermore, *A Short History of Spanish Music* (New York: Vienna House, 1972), 184.

⁴⁷ Carol Hess, “Enrique Granados and modern piano technique” (*Performance Practice Review*, Vol. 6, 1993), 91.

⁴⁸ Mark Hansen, “The Catalan School of Pedaling” in Joseph Banowetz, ed., *The Pianist's Guide to Pedaling* (Bloomington: Indiana University Press, 1985), 228.

playing is characterized by special attention to clarity of voicing, tone colour, and, most especially, subtle use of the pedals.”⁴⁹ The subtlety of pedaling was exhibited in the importance of the depths to which the pedal was depressed and the timed release (his “syncopated pedal”). His interest in the subject led him to author two booklets. Also taught at the Academia were physical flexibility and eurhythmics, then a ground-breaking concept. Granados the teacher optimistically felt that “intelligent training of the muscles was far more important than mere unrelenting practice; thus with proper training *all* students might aspire to a high level of artistry.”⁵⁰

The pedagogical norm of the day was one which “preached high finger action, an excessively curved hand, and isolation of individual fingers, despite the unsuitability of this approach for the demands of Romantic repertory...(resulting) in crippling muscular tension, injuries to the fourth and fifth fingers, and a brittle, percussive sound. By contrast . . . Granados . . . advocated his own concept of the *mecanismo*, i.e. the arm, forearm, wrist , and fingers working together as a coordinated unit.”⁵¹

“I consider myself as much a Catalan as anyone, but in my music I want to express what I feel . . . be it Andalusian or Chinese,”⁵² he once quipped. Friends with several contemporary composers, closest to Saint-Saëns, and influenced by compatriot Albéniz, he was semi-isolated in Barcelona for the majority of his adult life. He incorporated “his own irreproachable Spanish nationalism”⁵³ with other European influences, predominantly Schumann, Wagner and Scarlatti (in ornamentation) to a lesser extent. A favorite to perform in recitals was Chopin. He felt that his native

⁴⁹ Hansen, "The Catalan School of Pedaling", 220.

⁵⁰ Hess, "Enrique Granados in modern piano technique", 93.

⁵¹ Hess, "Enrique Granados in modern piano technique", 92.

⁵² Stanley Sadie, ed. *The New Grove Dictionary of Musicians and Music*, Vol. 10 (London: Macmillan Publishers Ltd., 2001), 277.

⁵³ McKenney and Anderson, *Music in History*, 3rd ed. (New York: American Book Co., 1966), 80.

country needed innovative new sounds to rejuvenate its own styles. Also, this would make the nationalistic music more palatable to foreign tastes, testified to by the welcoming reception that music such as his Spanish Dances and the Goyescas received internationally. Rhythms from Spanish folkdances infuse his piano works.

“‘La maja y el ruiseñor’, is one of only a few works of the composer to integrate a genuine folksong, as he usually preferred to invent his own. Here too, in the terraced descent of the embellished vocal line, one can discern the characteristic melismas of Andalusian song, with its intensely Arab associations (an effect intensified by the Phrygian harmony), though, as in so much Granados, the overwhelming effect is of Romantic melancholy.”⁵⁴

Spanish traditions, especially the Castilian, 18-century tonadilla, are heard in his vocal lines and the piano was introduced into the native music as a major instrument in its own right, complete with romantic expression, rather than relying solely on the native guitar (for which he did not write.) Much of the overall mood of his music was melancholy, in the spirit of the time. Most of his songs are written for sopranos, whom he favored greatly above any other voices. He was famous for improvisation and a rhapsodic impulse that pervaded his concerts, teaching and composing. He simultaneously taught and maintained the status of a prestigious performer throughout his life. The New Oxford Companion to Music states that Granados enjoyed favor amongst his compatriots.⁵⁵ The fault most often pointed out

⁵⁴ Sadie, *The New Grove Dictionary of Musicians and Music*, Vol. 10, 278.

⁵⁵ Denis Arnold, ed., *The New Oxford Companion to Music*, Vol. 1 (London: Oxford Press, 1984), 781.

in Granados' work is that of diffuse structure and "over reliance on variation technique as a means of development."⁵⁶

His life was cut short on his return from giving a concert for President Woodrow Wilson in America, by a German submarine torpedoing the steamer Sussex while crossing the English Channel. Enrique Granados was rescued by a life boat but jumped back into the water to save his wife Amparo. Both of them drowned, leaving six children. One child, Eduardo, followed his father into composing. The majority of Enrique Granados' work was published posthumously.

⁵⁶ Sadie, *The New Grove Dictionary of Musicians and Music*, Vol. 10, 279.

There are many considerations when selecting what to play for a program and the order in which to play the works. There are several schools of thought, but most musicians take into account mostly the same factors, combined in varying orders of importance. A performer must not play too many pieces of a difficult level, although alternating harder works with easier ones will inevitably decrease the fatigue experienced. Playing difficult works towards the end of a program is particularly challenging for, contrary to popular opinion, musicians do not defy the practical rules of physics (albeit they may be convinced otherwise) that mandate a decrease in energy over the duration of the concert. While not ignoring the benefits of adrenaline, this also mandates the length of a program as one cannot rely on hormones when planning a recital. The physical concerns also dictate, somewhat in cooperation with other factors, when breaks must be taken and their duration. Short intermissions or breaks are also beneficial to give time to stretch, rest, regain composure, and refocus on the demands and atmosphere of the new material. To generalize, no more than what a performer can handle well in practice, pretending concert conditions, should be attempted at the actual moment.

Desires of the performer and audience must be weighed. Apart from the fortunate few, most student performers must play what their teachers mandate. Professionals have greater choice, which is usually a good thing because most people play better what they enjoy, and vice versa. Certain people feel it is necessary to incorporate traditional composers as these are “easier on the ears.” For older audiences this is generally a wise decision; however, the new music that today’s audiences reject is likely to be embraced and loved by tomorrow’s. It is common practice to include a modern composer in a recital, amidst the classics that are sure to please. To avoid burnout on a single composer of period, many

recitals have a varied selection of periods: classical, baroque, romantic, impressionistic and modern. Another technique for mixing things up is to have accompanied songs among the solo offerings.

Because every interpretation of a piece creates a unique mood, the composite effect should be evaluated when arranging a recital. Intense pieces need light-hearted songs to avoid drudgery and oppressiveness; spirited songs need to be balanced by more forlorn or winsome works, and so on. Of course, this only applies for a generic setting wherein the performer is attempting to satisfy the wishes of a general public, with a few aficionados likely scattered in, but mostly a public that has come to be entertained and not saturated with heavy music.

Another method of consoling amateur ears is to vary the degree of loudness and tempo between the songs. To make sure everyone is awake and roused, ending on a fast piece or movement is a good idea.

The following is a summary, not direct quotations, of the Welsh composer Professor Alun Hoddinott's thoughts from 2003, on which subjects he felt most strongly relating to composing, teaching and performing.

“Should teachers teach composing, and if so, are its effects on performing favorable?”

While those who do compose have a greater understanding of the structure of music, it is difficult to teach someone to compose. A composition teacher may guide someone who has an inclination, but the student must have the original idea. Inspiration cannot be taught; only the technical side should be given. To reverse the situation, a student must be able to play or hear played what they have learned/composed. Analysis rivals composition in teaching music appreciation.

“What is your historical perspective on composers and performance?”

Many of the greatest composers have been great performers. Strauss was a great conductor, Mozart was especially talented with opera, and Rachmaninoff was a great pianist, although he rarely played other composer's works. Very few composers are great interpreters, but some, for example Britten, do work as performers. The reason behind this is selfish, as any composer would want to promote his/her own work rather than that of their rivals. At this point in time piano repertoire, for instance, is so large it is difficult to keep current and well versed while concurrently composing. Most composers can, at least, conduct.

Since the middle ages, an original and identifiable style has been a mark of a true composer. In the days preceding Beethoven, composers created *and* interpreted their own works, also initiating the pianistic tradition of embellishing cadenzas. Of course there are the few, outstanding, contemporary examples such as Liszt as well. Also more recently it has been customary for organists to sporadically improvise.

With the age of communication and mass media, and because of the exponential increase in instruments and music students, these traditions have become obsolete. In the last century, there has been a trend of many music students being pushed through the educational system who have no practice or interest in composing. All novices should be provided with the opportunity to experiment with composition. Not only are talents discovered, and joy and confidence brought to a few, but fundamental understanding of the structure of music is afforded all by studying the creation of music. Being involved in the process activates creativity that would otherwise, in the case of analysis, remain dormant. As a result of comprehending a piece's form, a performer can then be mentally released to invest their spontaneous energy in creating the spirit of the music. Previously stated is the notion that composition cannot be taught, or at least that inspiration cannot be divulged from one human being to another. This given, no-one can judge whether a person will be disposed towards creating music unless given the chance.

Equally, creators can learn from performers, for composition is undertaken with only the feelings present during the process. Yet a rich song can be interpreted in more ways than are there those to perform it.⁵⁷ Thus it is profitable for all that a work to be interpreted through various perspectives, not only technically but emotionally. In the same spirit, Bruce Springsteen said, "You write the song just for yourself, but it's

⁵⁷ Copland, 49

no good unless you play it for somebody else.” To reverse and expound on this idea, the music that is performed by those with a background in composition will inevitably be more intelligent, and therefore of a higher quality than that of the less experienced general population of pianists.