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**Stephen Dankner's *Piano Sonata* (1992):
A Journey into Postmodernism**

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**Stephen Dankner's *Piano Sonata* (1992):
A Journey into Postmodernism**

by

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Treatise

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I am deeply grateful to Stephen Dankner, my mentor and friend, for the encouragement he has given me, and the time, thoughts, and insights he has so generously shared with me. I look forward to his next piano sonata and many more years of friendship.

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**Stephen Dankner's *Piano Sonata* (1992):
A Journey into Postmodernism**

Publication No. _____

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The University of Texas at Austin, 2001

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In this treatise the question of how Stephen Dankner's *Piano Sonata* (1992) departs from or conforms to the rules that govern traditional sonata form is discussed. Additionally this treatise provides (1) a biography, a discography, a list of Dankner's works, and a complete score of his *Piano Sonata*; (2) a brief history of piano sonatas with a discussion of Modernism and Postmodernism in music; and (3) a complete analysis of the *Piano Sonata* (1992). The purpose of this study is to introduce a substantial piece into the solo repertoire for piano as well as present a scholarly study on the compositional style of the work within the context of the history of nineteenth- and twentieth-century composers' varying approaches to the sonata as a genre.

The results of this research indicate that Stephen Dankner is an American contemporary composer who writes extensively for orchestra, chamber ensembles, solo performers, and voice, as well as computer-controlled synthesizers. Prominent melodies, rich textures, chromatic harmonies, and contrapuntal devices characterize his style, which is usually described as being in the late-Romantic tradition. In this particular piece, discursive thematic and formal aspects, as well as varying moods and textures, contribute to an improvisatory, subjective quality which is realized through Dankner's virtuosic treatment of the piano.

Dankner's *Piano Sonata* does depart from the traditional definition of sonata form. It achieves this departure through acknowledging other examples of sonata forms, reflecting that sonatas are not simply pieces in sonata form. Dankner's sonata approaches the complex history of sonata form and style in its many manifestations: the binary form and contrapuntal textures of the Baroque sonata; the unique two-movement sonata cycle of the Classical period (Beethoven in particular); and the Romantic use of the fantasia to expand sonata form are all present. Furthermore, acknowledgment of the ramifications of these trends, especially the Romantic trends, can be seen in the plurality of formal traits Dankner's sonata acquires; sonata, fantasy, variations, and chorale prelude. Hence, Dankner's approach to the sonata is Postmodernist.

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INTRODUCTION

The intent of this treatise is to determine how Stephen Dankner's *Piano Sonata* (1992) departs from or conforms to the rules that govern traditional sonata form as well as the sonata as a genre. Chapter 1 presents a biography of Stephen Dankner. The following chapters are intended to provide a conceptual framework for the later discussion of Dankner's sonata. Chapters 2 and 3 address sonata forms and sonatas after Beethoven. Chapter 2 reviews the background of the sonata as a genre, the definition of sonata form, and some nineteenth-century concepts of the sonata. It is necessary to keep the discussion of sonata forms brief, because to give a detailed history of each period is beyond the scope and intention of this paper. In the sonata discussion the author relies primarily upon the approach developed by William S. Newman in his outstanding three-volume work. Whereas the literature on this topic is sufficient in covering the history up to about 1900, no broad survey of the sonata in the twentieth century has been done. Chapter 3 discusses twentieth-century Neoclassical and Modernist concepts of the sonata. Postmodernism and its questioning of Modernism is discussed, along with its possible implications for the sonata.

Chapter 4 provides a standard musical analysis of Stephen Dankner's *Piano Sonata*. Chapter 5 contains a summary of the treatise and conclusions relative to the findings.

CHAPTER I: BACKGROUND AND ARTISTIC DEVELOPMENT OF STEPHEN DANKNER

Stephen Dankner is a contemporary composer who writes extensively for orchestra, chamber ensembles, solo performers, and voice, as well as computer-controlled synthesizers. Prominent melodies, rich textures, chromatic harmonies, and contrapuntal devices characterize his style, which is usually described as being in the late-Romantic tradition. He was the recipient of the 1983-84 Louisiana State Arts Fellowship in Music and again in 1999. His works have been performed, commissioned and recorded by such groups and organizations as the National Symphony, the Louisiana Philharmonic Orchestra, the Aspen Music Festival, the Hawthorne Trio, the Gina Bachauer Piano Competition, the Cypress Quartet, the Audubon Institute, the Amernet Quartet, the Hawthorne Duo, the Loyola University Piano Trio, and the Valcour Quartet.

Stephen Dankner currently resides in Metairie, Louisiana, where he is Chairman of the Music Department at the New Orleans Center for Creative Arts/Riverfront (NOCCA). He is also on the faculty of Loyola University's College of Music, where he teaches composition and computer music notation. Dankner's career at NOCCA began in 1987 when he first accompanied dance classes (as a pianist) and soon afterward wrote a grant funded by Apple Computer entitled "Computing in the Arts." He created a position for himself as the administrator of that grant at NOCCA. He had previously been working as an itinerant Teacher of the Talented and Gifted in the Arts in the Orleans Parish school system.

Stephen Dankner was born in Brooklyn, New York in 1944. He grew up in "a tradition-orientated environment."¹ Dankner regularly attended (and recalls with great enthusiasm) the "Young People's Concerts" of the New York Philharmonic under Leonard Bernstein. His father gave him a piano for his tenth birthday. By the time he reached high school, Dankner had been studying piano regularly under Paul DiMartini, a well-respected teacher who had a studio in Valley Stream, Long Island.² Dankner received both a one-hour piano lesson and a half-hour theory lesson. Theory lessons were taught by DiMartini's wife. Both DiMartinis graduated from Syracuse University in New York.

Paul DiMartini was a classically trained pianist and a strict teacher. He eventually encouraged Dankner toward composition. Dankner also notes that the influence of one of his childhood friends played a significant role in his becoming a composer.³ They attended concerts together and played together in a garage band.⁴ This friend, a clarinetist whom Dankner always admired, first gave Dankner the idea of writing his own music. Dankner's first works were imitations of some of his favorite composers, Mozart and Bach, among others. He persisted in writing and eventually showed some of his work to DiMartini who suggested, when the time came to enter college, that he major in composition instead of piano.⁵

¹John H. Baron, "New Orleans Composers of the 1990s," in *Perspectives on American Music Since 1950*, ed. James R. Heintze (New York and London: Garland Publishing, Inc., 1999), 429-458.

²Susan Doering, "Selected Chamber Works of Stephen Dankner" (D.M.A. diss., University of Maryland, College Park, 1995), 5-7.

³Ibid.

⁴Ibid.

⁵Ibid.

Dankner received a full scholarship to the New York College of Music.⁶ Although he was not a piano major, his identity as a pianist was strengthened by the friendships he made with piano majors and the activities he and his friends shared such as listening to early recordings of pianists such as Paderewski and Rachmaninov and violinists Kreisler and Elman.⁷

His parents wanted him to obtain a Bachelor's degree in Music Education, so in his last two years he took education classes, in addition to studying composition with Paul Creston and Vittorio Rieti.⁸ In 1966 Dankner graduated with a music education degree and earned a full scholarship to attend Queens College as a Master's student.

Among the highlights of his graduate studies at Queens College was the Schenkerian analysis course taught by Felix Salzer. The influence of Schenkerian analysis is easily seen in Dankner's own description of his approach to composition. "I think in terms of harmony, in terms of melody and a bass line . . . how things are prolonged and extended over . . . thirty, forty, fifty bars."⁹ It was in a seminar course in composition under Leo Kraft that Dankner was introduced to atonality and new ways of writing. It was never stated but always implied by Kraft, Weisgall, Perle, and others, that he should abandon his tonal writing and learn to write atonal music.

⁶New York College of Music was later absorbed by New York University in 1968.

⁷Doering, p. 10.

⁸Ibid.

⁹Ibid., p. 60.

The atonal style of composition continued to dominate when, in his second year, he studied with opera composer Hugo Weisgall. Weisgall and fellow composer George Perle, were writing in an atonal style. Dankner had the distinct impression that everyone was expecting him to write in the atonal style.¹⁰ He concentrated his efforts on writing a string quartet in an atonal style similar to that of Alban Berg's. He had already been working closely with Weisgall on atonality in his lessons.¹¹ Dankner's string quartet won a BMI student composer award in 1968 and the recognition that helped him enter the Juilliard School of Music for his doctoral work with Vincent Persichetti and Roger Sessions. He was granted a teaching fellowship while at Juilliard, wrote his thesis (an atonal symphony), and graduated in 1971.

At Juilliard, Roger Sessions, Paul Creston, and Vincent Persichetti were Dankner's principal teachers. His training there was also within the framework of late twentieth-century atonal practice.¹² The imperative to write atonal music would eventually pose a dilemma for Dankner. "When he went to school . . . there was only one right way to compose: in a post-Schoenberg[ian, dissonant, atonal] . . . style. 'I wrote in a style that people expected from me, and soon wrote myself out,' he recalls. 'I needed my own style.'"¹³

During his post-graduate years, as he first began teaching, Dankner found opportunities to experiment with more styles of composition. He began teaching music at Brooklyn College, City University of New York, and then, two years later, took a full-time position as an assistant professor at

¹⁰Ibid.

¹¹Ibid.

¹²Ibid.

¹³Baron, 442.

Williams College in Williamstown, Massachusetts. While in Massachusetts, as he was continuing to write in new styles, he composed incidental music for a theatrical production of Shakespeare's *A Comedy of Errors*, among other projects.

Dankner moved to New Orleans in 1979 when he was awarded the position of Visiting Assistant Professor at Loyola University. It was a one-year appointment that consisted of teaching classes in music theory, composition, counterpoint, and form and analysis.¹⁴ At the conclusion of the year, Dankner remained with his wife in New Orleans and worked at miscellaneous jobs for about five years until the start of his career at NOCCA. Still composing, it was in a large-scale concerto for two pianos that Dankner began to experiment with jazz, pop, and fusion (a style which combines jazz and rock). He continued writing numerous highly-charged atonal pieces but, after writing the concerto, Dankner experimented more and more with jazz and fusion. Eventually he realized that what he really wanted to do was write tonal music.

By 1985 Dankner had resumed writing tonal music. Since he was at this time not affiliated with any performers or universities, he wrote primarily for synthesizers because the electronic medium gave him the chance to hear the music he was writing. Two major works of this time are his *Suite for Kurzweil Synthesizer* (1985) and the solo piano work *Dance Suite* (1985).

The *Dance Suite* and the *Piano Sonata* (1992) are Dankner's most significant compositions for solo piano. The *Dance Suite* includes a Toccata, Nocturne, Waltz, and a Ragtime. "Toccata" is lyrical and Neoclassical. It is

¹⁴Doering, 16.

tonal and even quite jazzy in places. The difficulties in playing this piece are mainly in the left-hand stride piano technique (not to mention the brilliant, steely-finger passagework in the right hand and the fact that each extreme of the piano's register is exploited simultaneously).¹⁵

"Nocturne," in a lydian mode, is a dreamy, coloristic work requiring extremely soft dynamics and fluid, rapid harp-like execution of scalar passages. "Waltz" is simple and somewhat nostalgic, and "Ragtime" is of intermediate difficulty and exhibits a sense of humor. Overall, the *Dance Suite* is lyrical, uses relatively light or Neoclassical textures, and is stylistically American-sounding. *Dance Suite* is an example of Dankner's earlier style, one that is not completely within the framework of the Central European Classical tradition.

In 1990 Stephen Dankner was commissioned by the Audubon Institute to compose background music for the planned New Orleans Aquarium of the Americas.¹⁶ He composed and produced a four-hour computer-controlled electronic music installation, which is a permanent part of the Aquarium exhibit. Music for the Aquarium of the Americas has been recorded for the State of the Arts (SOTA-1) label.¹⁷

Other major works composed in the 1990s include two concertos for piano, concerto for violin, concerto for cello, two piano trios, seven string quartets, *Fanfare* for the National Symphony (commemorating the 25th

¹⁵Dankner's "Toccata" was, seven years later, required repertoire in the 1992 New Orleans International Piano Competition. Each of the twelve semi-finalists performed the work.

¹⁶Baron, 444.

¹⁷These works are tonal, ABA forms.

anniversary of the Kennedy Center for the Performing Arts), several song cycles, a film score and a large quantity of electronic music, including Musical Instrument Digital Interface (MIDI) installations and electro-acoustic chamber works.

Notable recordings of Dankner's works include his *Piano Sonata* (1992), *Sonata for Violin and Piano* (1992), and three *String Quartets* (3, 4, and 5 1992, 1993, and 1993 respectively). A complete discography of Stephen Dankner's recordings can be found in this treatise after Chapter 5.

Dr. Dankner has been invited to share his expertise as composer-in-residence at the University of Maryland, Southwest Missouri State University, Skidmore College, and the University of Southeastern Louisiana. In 1994 he was a visiting composer at the Aspen Music Festival.

Dankner was recently awarded a residency by the American Composers Forum to write six pieces for three churches in Jackson, Mississippi. He has completed all six compositions and is planning the premiere with the churches. He recently finished his *Quartet* for alto saxophone, piano, violin, and cello, and his *Fantasy* for violin and marimba. He has plans to finish another piano sonata later this year which he says will be very different from his *Piano Sonata* (1992).¹⁸

When asked about the circumstances surrounding the composition of his *Piano Sonata* (1992) Dankner mentioned that in the summer of 1992, he and his wife, Laura, went to Aspen, Colorado for the music festival. Dankner had been attending and participating in the festival regularly for a number of

¹⁸Stephen Dankner, interview by author, Tape-recorded telephone conversation, 14 January 2001 (see Appendix B).

years. During the festival Dankner realized that he wanted to write a work in every form of the Classical canon. He had only recently come into his style of writing tonal music. The *Piano Sonata* (1992) was the first work in a series of several works in the Classical genres. Following the *Piano Sonata* are his *Sonata for Violin and Piano*, *Sonata for Cello and Piano*, string quartets nos. 3, 4, 5, and 6, *Concerto for Violin*, and *Concerto No. 2 for Piano* (see Appendix C).

Dankner had finished composing the *Piano Sonata* in November of 1992. This two-movement sonata contains scarcely any literally repeated material and requires a bravura style of piano playing. It is notable that even in Dankner's chamber music, such as the above-mentioned sonatas for violin and for cello, a virtuosic piano technique is required. The sustained, intense, continuous virtuosic piano writing, and Dankner's unique exploration of an unusual problem (the fusion of Baroque, Classical and Romantic sonata styles) make his *Piano Sonata* (1992) a fascinating subject to explore. The first movement had been performed in recital by Richard Dowling but no one had performed the second movement. The author of this treatise was the first pianist to perform the entire work. The premiere was given in New Orleans on November 30, 1994 and recorded for Centaur Records the following week.

During this period Dankner was in the middle of writing his cycle of six string quartets. Here is how one critic has described Dankner's string quartets 3, 4, and 5:

Deceptively neoclassical or neo-romantic, these striking and characterful quartets do not represent a stylistic throwback or indicate a conservative musical outlook. Richly chromatic but never suggestive of atonality, these three works add to the respected canon of this most intimate and expressive of chamber forms. Dankner has a gift for vigorously argued conversational counterpoint and original melodic constructions, in which long-breathed lyrical lines give rise to the recognizable textures of the classical quartet even though his material is simultaneously more akin to Baroque polyphony and twentieth-century harmony.¹⁹

A remarkable feature of Dankner's *Fourth String Quartet* is that it opens with the same opening theme as the *Piano Sonata*. The two works are very different. It is important to note that Dankner considers the *Piano Sonata* to be an experimental work and that other works of his from this period do not share all of the stylistic characteristics seen and heard in this composition. The *Piano Sonata* is one of the first pieces Dankner composed after his decision in 1992 to compose a work in each of the Classical genres.

¹⁹Review of *String Quartets* nos. 3, 4, and 5, by Stephen Dankner (Gasparo GSCD-324), in *Records International Catalog*, December 1999, (Retrieved 11 March 2001 from World Wide Web site <<http://www.recordsinternational.com/RICatalogDec99.html>>).

CHAPTER II

SONATA FORM AND NINETEENTH-CENTURY SONATAS

This chapter reviews the traditional definition of sonata form and some of the more widely practiced exceptions or variants seen in sonatas. The discussion of sonatas prior to the Classic era will be general, serving only as a background for the rest of the discussion. The sonata as a multi-movement work is briefly reviewed. The greater part of the discussion is devoted to nineteenth-century concepts of the sonata, a subject that takes up an entire chapter in William S. Newman's *Sonata Since Beethoven*. In fact, addressing concepts of the sonata is consistent with the approach Newman took in his previous two volumes on sonatas, *The Sonata in the Baroque Era* and *The Sonata in the Classic Era*.

When covering forms in this chapter greater attention is given to the traditional Classical sonata form than is given to sonata forms prior to or following the Classical era. This is because the Classical form is the form inherited by the composers of the nineteenth and twentieth centuries. Charles Rosen emphasizes that the "history [of sonatas from 1830 to the present] is irremediably discontinuous because sonata form is largely irrelevant to the history of nineteenth- and twentieth-century styles; it does not generate these styles, and is not altered by them."¹ In light of Rosen's comment, which is also shared by Carl Dahlhaus and William Newman, the

¹Charles Rosen, *Sonata Forms* (New York: Norton and Co., 1980), 365.

focus of the discussion on nineteenth-century sonatas is more on nineteenth-century concepts of the sonata rather than miscellaneous instances of adherence to or departure from the sonata mold. Themes which relate more to concepts of the sonata during this time are the influence of Beethoven, the influence of the definition of sonata form being published in textbooks, and the new dichotomy of conservative and progressive styles. The definition of sonata form has remained virtually constant since the nineteenth-century. Perhaps attention to the changing concepts of the sonata can reveal new details or relationships among sonatas.

Newman's account is so thorough in addressing all of the quantifiable aspects of sonatas that it would be redundant to paraphrase or summarize his work here. Furthermore, the intriguing points he makes on composers' concepts of sonatas so easily provokes one to further investigation that it seems justifiable to orient this discussion, after the background and definition of sonata form, toward that less often explored topic, and in doing so, proceed on faith that all sonatas in some way conform to and in some way depart from the eighteenth-century model of sonata form, which is the referent in almost any general discussion of sonata form.

Background

The term sonata comes from *sonare* which means “to sound.” The term was applied to instrumental music before the 1600s to distinguish it from music which was to be sung.² At this time, the distinction between instrumental music and vocal music was novel. William S. Newman has identified six traits of sonatas that are present throughout the four centuries of its history. A sonata is 1) an instrumental piece; 2) the term sonata is applied to solo, duo, and sometimes chamber pieces. Although symphonies and quartets resemble sonata in form and structure, they are usually not called sonatas, although they can be considered sonatas;³ 3) a sonata is usually a cycle of contrasting movements of non-programmatic music; 4) sonatas embody broad structural principles and provide extended designs; 5) a sonata is to be enjoyed for its aesthetic and diversional qualities; and 6) it does not exist for any particular use such as theater music or dance music.⁴

These six traits are very broad and serve to cover more than one sonata genre. In this treatise it is unnecessary to address sonata genres prior to the Classical sonata. As Green points out, “the history of the sonata is complicated by the fact that the history of the term does not coincide with

²Newman, *The Sonata in the Baroque Era*, 4th ed., (New York and London: W. W. Norton & Company, 1983), 17.

³Douglass Green, *Form in Tonal Music: An Introduction to Analysis* 2d ed., (Fort Worth: Harcourt Brace Jovanovich College Publishers, 1993), 178. That is why, in Rosen’s book, *Sonata Forms*, examples from quartets and symphonies are used. Newman’s study is limited to works titled sonata whereas Green and Rosen discuss the sonata principle as seen in any number of works.

⁴Newman, *The Sonata in the Baroque Era*, 7.

the history of the genre itself.”⁵ A discussion on all the genres that have been called “sonata” is inappropriate in this treatise.⁶ One reason to begin the sonata discussion with the Classical sonata is because the subject of this treatise, the *Piano Sonata* (1992) by Stephen Dankner, is a piece which the composer intended to write in the Classical genre. As a solo piano sonata this work has no relation to the other kinds of sonatas from the 1600s and early 1700s.

Early in the eighteenth century, sonatas had a four-movement scheme, one that was established by Stamitz and other composers associated with the Mannheim school. This new scheme had two fast outer movements surrounding two middle movements, one slow, and one a minuet.

By the end of the eighteenth century, two multi-movement schemes had become established: the three-movement scheme (fast-slow-fast) and the four-movement scheme that is associated with Beethoven. The difference between Beethoven’s four-movement plan and that of the Mannheim school was that Beethoven had taken the minuet movement from the four-movement scheme of the Mannheim school and increased its speed, creating in effect, the *scherzo*.

⁵Green, 178.

⁶For example,seventeenth-century sonata history is a complex subject because so many different sonatas were written by a variety of composers in many different countries. By the 1660s, two main classes of sonatas had emerged: the *sonata da camera* and the *sonata da chiesa* (chamber sonata and church sonata respectively). The former originated essentially from the suite (a collection of several dances) and the latter was more serious in nature, with a four-movement tempo scheme of slow-fast-slow-fast. In the 1700s chamber sonatas came to be called suites and, still consisting of several dance movements, were composed for use in social functions such as banquets rather than for use in the church or in the theater.

Since Beethoven's time, the *scherzo* has taken the place of the minuet.⁷ Usually the three-movement scheme is seen in sonatas for two or fewer performers, and the four-movement scheme is seen in trios, string quartets, and symphonies.

Sonata Form

Sonata form is discussed in virtually every music theory textbook or book on form in tonal music. Sonata form has a specific meaning, it pertains to form as a mold rather than as a generative process or as an *unicum*,⁸ and this obligates every music theorist to mention that not every sonata fits the mold exactly. Rosen titled his book *Sonata Forms*, with the word 'form' in the plural, to stress the point that there are at least as many sonatas that break from the mold as there are sonatas that fit the textbook definition. This is because there is more than one way to view the form. In this section sonata form as a mold is discussed. This discussion reviews both the traditional definition of sonata form and some of the more widely practiced exceptions or variants of the form. Additionally, the sonata as a multi-movement work is briefly reviewed.

Although sonatas had already been in existence for some time, what is known as sonata form emerged in the eighteenth century, in the Classical era. The written, published explication and definition of sonata form appeared in treatises in the nineteenth century (discussed below). The term

⁷Green, 180.

⁸Newman, *The Sonata Since Beethoven*, (Chapel Hill: The University of North Carolina Press, 1969), 110-112.

“sonata form,” sometimes called “first movement” form or “sonata-allegro form,” is used to describe a particular form, whether or not it is called a sonata. Composers are free to write a piece using the sonata principle and call it something else. One such example is Johannes Brahms’s *Rhapsody* Op. 79 No. 2 in G minor, which has an exposition, development and recapitulation, but is a single character piece. It would be too great a task to catalog every single work according to its form without regard to its title.⁹

Early examples of sonata form are described as resembling “two-reprise continuous ternary form”¹⁰ because of their tendency to be arranged in three sections — exposition, development, and recapitulation. The exposition presents a first theme in the primary key area and a second theme, which is usually in a contrasting character, in a related key area. The exposition cadences in the related key area. The development has in the past been described as a free fantasia, but that association is usually not part of current explanations of sonata form. There is no standard design for the development. It can vary in length and tonal structure. The recapitulation includes the return of the primary key area and the restatement of the principal and secondary themes in the primary key area, although not necessarily both at the same time or in the same order. Sometimes the order of the themes in the recapitulation is different from the order of the themes in the exposition. Some composers preferred more symmetry and would first bring back the second theme and then bring back the first theme.

⁹Newman, *Sonata in the Baroque Era*, 5-9.

¹⁰Stefan Kostka and Dorothy Payne, *Tonal Harmony; With an Introduction to Twentieth-Century Music*, (New York: Alfred A. Knopf, 1984), 323.

In eighteenth-century sonatas, repeats are found at the end of the exposition and at the end of the recapitulation. Repeats are also found in nineteenth-century sonatas however, as Newman points out, repeat signs in the second half of the sonata had been discontinued by 1800.¹¹ The tonal structure of the first part of the sonata is usually the establishment of and the departure away from the tonic. The overall tonal structure of the second part of the sonata is a prolongation of the new, nontonic, key area followed by a return to the tonic key area.

The sonata form, like the continuous binary forms from which it evolved, is in its very nature rooted in tonality. Tension set up by sharply defined key centers is possible only to tonal music and it is this tension that constitutes the foundation of sonata form.¹²

Some common variants to the form are the presence of a codetta at the end of the exposition or a coda at the end of the movement. Some movements start with an introduction. Usually introductions are slow in tempo and serve to prepare for the arrival of the tonic key area. Sometimes development sections are rather lengthy, sometimes they are abbreviated, condensed, or combined with the recapitulation. Some sonatas are monothematic, some have more than two themes. The sonatina form, for example, lacks a development section, and the enlarged sonatina form sometimes involves a fusion of the development and recapitulation sections.

¹¹Newman, *The Sonata Since Beethoven*, 150.

¹²Green, 218.

Some sonata forms are composites of sonata and other forms. For example, the sonata rondo is a hybrid of the sonata form and the rondo form. Both principles are applied to generate a different form. The exposition of a sonata rondo might consist of the A-B-A parts of the rondo and have a tonal structure of I-V-I. The development could contain various themes in various keys with a tonal progression to the dominant in order to set up the recapitulation, or the return of the A-B-A, this time with all themes in the tonic key.¹³ Sonata-allegro form is usually found as the first movement of a sonata although other movements may also be in sonata form.

The sonata as a multi-movement cycle is also seen treated in a variety of ways. The number of movements and the key scheme can vary. The types of forms the other movements are in can also vary. Some forms used in other movements are binary, ternary, and rondos. Slow movements are often in song form (or aria, or three-part form). Variation movements, scherzos, minuets and trios, songs without words, are all possible forms for sonata movements. Sometimes all the movements can be fused together and the sonata principle overlaid on top of the whole, as Schubert did in his *Wanderer Fantasy* and Liszt in his *Sonata in B Minor*.

¹³Green, 218.

Newman stresses that differences in nineteenth-century sonata form as a generative process in part came from the Romantic inclination toward exaggeration of some Classical techniques. "In other words, to the extent that the Romantics did exaggerate rather than alter or renounce the means of the Classics, they did not create radically different styles."¹⁴

From the standpoint of form as a generative process the most important trend was an exaggeration . . . of Classic sonata means. Thus, the Romantic motives persisted longer and pervaded more of the structure; the phrases grew lengthier and projected more tellingly; the textures grew fuller and their activity increased; the harmonies became more dissonant, more varied, and more remotely interrelated; the tonal schemes ranged further afield and changed more abruptly.¹⁵

Overall however, the form itself, at least its definition, did not change. All that changed was composers' attitudes toward the form. From the standpoint of sonata form as a mold Newman observes, "the most important trend was the increasing recognition and description of an explicit 'sonata form' by theorists and other writers of the nineteenth century,"¹⁶ the effect of which is seen in composers perceiving the form no longer as fluid, but as rigid, with rules to which they must adhere. This reflects a classicizing, conservative aesthetic which adopts the rules of the past to govern the form of the present.

¹⁴Newman, *The Sonata Since Beethoven*, 112.

¹⁵*Ibid.*, 111.

¹⁶*Ibid.*, 111.

The third way in which form is seen is as an *unicum*, or as a unique example with no prior model. Here “the most important trend was the growing dichotomy of sonatas by conservatives and absolutists as against those by progressives and programmatists.”¹⁷ What is fundamental to the discussion of form as a generative process then is the Romantic inclination toward exaggeration of some Classical techniques. For instance, the number of themes presented in the two key areas of the exposition tends to vary more in the nineteenth century than in the eighteenth. Frequently there is a greater number of themes than those found in eighteenth-century sonatas.¹⁸

A review of some of the Classic sonata means can shed further light in this discussion, especially because the early 1800s also saw the beginnings of the phenomenon of historicism. For musicians, the recovery of past styles, especially the contrapuntal writing of Johann Sebastian Bach, made a tremendous impact on the development and cultivation of styles.¹⁹ Longyear regards Carl Phillip Emmanuel Bach’s (hereafter referred to as Emmanuel Bach) sonatas as an important precursor to Romantic style.²⁰

Rosen remarks that “the composers from 1825 to 1850 preferred open forms, and they sought for the effect of improvisation.”²¹ In the efforts to open up the form, two outcomes are seen. One outcome is the cyclical sonata and the other is the combination of a one-movement form with a four-movement plan.²²

¹⁷Ibid., 112.

¹⁸Kostka, 323.

¹⁹Leon Plantinga, *Romantic Music* (New York and London: W.W. Norton & Company, 1984), 16.

²⁰Rey M. Longyear, *Nineteenth-Century Romanticism in Music*, 2d ed. (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1973), 60.

²¹Rosen, *Sonata Forms*, 393.

²²Ibid.

Nineteenth-Century Sonatas

In the nineteenth century, particularly after Beethoven, composers faced new circumstances which influenced the decisions they made when composing sonatas. Many of these influences, such as Romanticism, with its emphasis on individualism and intensity of feeling, are part of the larger issue of musical style in the nineteenth century. Themes which are more specific to the history of the sonata during this time are the influence of Beethoven, the influence of the definition of sonata form being published in textbooks, and the new dichotomy of conservative and progressive styles. All three of these issues presented new problems for composers during this time as well as for the historians studying them:

To speak of the nineteenth-century symphony as the symphony after Beethoven is not to refer to a chronological truism but to point out a problem for the historian, a problem arising from the fact that later examples of the genre relate directly and immediately to models left by Beethoven, with intermediate stages playing only a minor role.²³

Although Dahlhaus's comment is in regard to the symphony, it can be applied to the sonata as well. In fact, this statement is supported both in Newman's and Rosen's sonata studies. Two things become apparent when considering Dahlhaus's statement. One is the importance of Beethoven and the models he left, and the other is the question of what happened in the intermediate stages.

²³Carl Dahlhaus, *Nineteenth-Century Music*. trans. J. Bradford Robinson (Berkeley and Los Angeles, California: University of California Press, 1989), 152.

Since Beethoven's *oeuvre* contains many examples of sonata form it is natural to wonder which models the later composers chose. Since the three of the most influential treatises explicating sonata form in the nineteenth century were authored by pupils of Beethoven (Reicha, Marx, and Czerny²⁴), Rosen observes that the definition of "sonata form . . . is more or less those compositional procedures of Beethoven which were most useful to the nineteenth century, which could be imitated most comfortably . . . with the smallest risk of disaster."²⁵ It is Beethoven's four-movement sonata scheme (discussed above), the one used in his symphonies as well as some of his sonatas, that serves as the principal model for later composers of sonatas.

The overwhelming influence of Beethoven is mentioned specifically by Newman and Rosen as playing a role in nineteenth-century concepts of the sonata. As Longyear mentions,

Beethoven is the most important composer of the nineteenth century, for all his successors were influenced or even intimidated by his works, which became the touchstone for critics from E. T. A. Hoffmann onward. Beethoven's music is the culmination of the 'Viennese Classic' tradition, yet it furnished the impetus for virtually all instrumental and much vocal composition of the nineteenth century; not a single major composer of this period could wholly escape his influence.²⁶

²⁴Antonin Reicha, in vol 2 (1826) of his *Traité de haute composition musicale*, Adolph Bernhard Marx in *Die Lehre von der musikalischen Komposition*, vol 3 (1845), and Carl Czerny, *School of Practical Composition* (1848).

²⁵Rosen, *Sonata Forms*, 3.

²⁶Longyear, 62-63.

In addition to Beethoven's influence, another problem for nineteenth-century composers of sonatas was in inheriting the Classical genre. When these factors were added to the increasing value placed on individuality of expression²⁷ composers began to elevate the status of the sonata.²⁸ "After Beethoven, the sonata was the vehicle of the sublime. . . . The proof of greatness [for a composer] was the sonata. Only through the sonata, it seemed, could the highest musical ambitions be realized."²⁹ Yet both Newman and Rosen stress that at the same time, the presence of theorists' explanations in published treatises contributed toward a perception by composers that the form was too rigid.³⁰ Romantic composers faced the dilemma of trying to write sonatas as great as Beethoven's were and of doing so without imitating him.³¹ Newman mentions an outcome of this is seen in the many nineteenth-century composers whose "academicisms and epigonic imitations" of the Classic masters could easily justify categorizing their works as Classical rather than Romantic.³² Indeed, Rosen and Newman both assert that the textbook definition had a conservative force on sonata forms, and that the sonata was viewed no longer as a fluid form but as a musical law.³³

²⁷*Ibid.*, 3.

²⁸Rosen, *Sonata Forms*, 366.

²⁹*Ibid.*

³⁰Newman, *The Sonata Since Beethoven*, 27.

³¹Dahlhaus, 153.

³²Newman, *The Sonata Since Beethoven*, 7.

³³*Ibid.*, 35-36.

Which models then, did composers in the intermediate stages choose? John Daverio's *Nineteenth-Century Music and the German Romantic Ideology* gives attention to this question whereas it is not within the scope of Newman's or Rosen's sonata studies. Although Newman and Rosen list the various differences seen in Romantic sonatas, they only address one aspect of the problem of inheriting the classical genre — that of its conservative influence contributing to so many imitations of Classical sonatas. Daverio addresses another side to the problem of inheriting the classical genres — that of how composers endeavored to break free from the constrictions of the older forms while writing masterpieces comparable to the Classical genres and at the same time seeking out the new.³⁴

Daverio's study is an exploration of the relationship between ideas and music. Composers were not the only artists inheriting classical genres. Writers had the same problem. Friedrich Schlegel (1772-1829), German writer and critic, addressed this very issue when he wrote, "all the classical poetic genres are now ridiculous in their rigid purity."³⁵ Daverio argues that it is likely that composers facing the same dilemmas as Schlegel did solved their

³⁴Newman emphasizes that the significant sonata activity during this time takes place in the Austro-Germanic regions. Therefore the inclusion of Daverio's observations is further justified. Newman remarks, "And, finally, if there is any one nationality or region that is to be singled out as the most germinal and central to the Romantic sonata it is no longer Italy as it had been at least in the earlier phases of the Baroque and Classic eras. Rather it is (Austro-) Germany from start to finish. (It would be appropriate to say Austro-Germany, without the parentheses, except that Schubert's sonatas did not gain recognition for almost a half-century after his death and Brahms wrote several of his sonatas before he moved to Vienna.)" Newman, *The Sonata Since Beethoven*, 10.

³⁵Friedrich Schlegel, "Fragmente zur Litteratur und Poesie, no. 586," in *Kritische Friedrich Schlegel Ausgabe*, vol. 16, eds. Erbst Behler, Jean-Jacques Anstett, and Hans Eichner. (Munich: Schöningh, 1958), 134; quoted in John Daverio, *Nineteenth-Century Music and the German Romantic Ideology* (New York: Schirmer Books, 1993), 127.

problems in a similar fashion. The solution Schlegel proposed is known as the ideology of the Romantic imperative. Daverio explains,

An unescapable consequence of Friedrich Schlegel's sweeping dismissal of the Classical genres as vehicles for modern poetic expression, a charge leveled mainly at the epigonism that he and his contemporaries found so distasteful, would look to be, on first blush, a utopian theory of genre. . . . Modern artists were compelled to follow what Schlegel called the 'romantic imperative,' the impulse that 'demanded the mixture of all poetic types.' By troping on Kant's categorical imperative, Schlegel made clear his belief that no choice on the part of the artist was involved; following the dictates of the Romantic imperative was both a professional and a moral obligation. The process would culminate in the *Roman*, at once the single contemporary genre worthy of comparison with the epic of classical antiquity, and the ideally combinative artwork toward which the modern poet should aspire.³⁶

For writers, the *Roman*, or novel, would bring together "all the disparate tendencies and types that had previously been kept separate."³⁷ For composers the answer was in finding a musically equivalent way to "overcome the strictures of generic boundaries."³⁸ Beethoven had already been pointing the way. Beethoven expanded the fantasia to include vocalists in his *Chorale Fantasia* Op. 80.

For the Romantics the fantasia went beyond the idea of a keyboard piece arising essentially from improvised or improvisatory material though still having a definite formal design. To them the fantasia, like the slow introduction to a sonata-allegro movement, a variation set or a fugue, provided the means for an expansion of forms, both thematically and emotionally.³⁹

³⁶Daverio, 127.

³⁷Ibid.

³⁸Ibid., 128.

³⁹Stanley Sadie and John Tyrrell, eds. *New Grove Dictionary of Music and Musicians*, 2d ed. s.v. "Fantasia," by William Drabkin.

According to Daverio, the finales of the *Ninth Symphony* and the *Eroica* are other examples of Beethoven's going beyond the previously established limits of musical form, in these instances, the symphony. In Beethoven's *Ninth*, the variations on the *an die Freude* theme are in the finale. By being a variation movement it fulfills the Classical aesthetic of keeping the more serious, weightier part of the cycle at the beginning (in the first movement) and the lighter form, such as the variations, for the end of the cycle. But Beethoven groups the variations in such a way as to suggest that each group is like a movement in itself and furthermore designs the sequence of these groups or movements to suggest the plan of a complete symphonic work. Daverio remarks that the finale of the *Ninth* also takes on elements of the concerto, and the instrumental recitatives restated by the baritone and chorus come to be heard as a sort of *ritornello*. The presence of vocal soloists and chorus suggest the cantata, and hints of opera (in the form of references to earlier movements and the use of janissary⁴⁰ instruments) are also suggested. Daverio points out the parallel between the vocal-instrumental *stretto* of Beethoven's symphonic finale and *Fidelio*.⁴¹ Composers' interest in open forms, improvisatory effects, and above all, the high value placed on originality, may have caused them to look to Beethoven's fusion of forms, especially the sonata-fantasy,⁴² in their search to create their own formal amalgams.

⁴⁰Turkish wind and percussion instruments.

⁴¹Daverio, 128-129.

⁴²Dahlhaus, 137.

Newman selects four composers to represent the Romantic sonata in his discussion of Romantic sonata form. They are Schubert, Chopin, Schumann, and Brahms. His reasoning for these four composers is that their forms are closer to the classical models left by Beethoven and that later composers never did adopt any of the new forms, such as the one-movement form of Liszt's *Sonata in B Minor*, that are seen in the intermediate stages of the sonata in the nineteenth century. Newman stresses the importance of the dichotomy of styles following the Classic Viennese masters, the first two representatives of which were Mendelssohn, of the conservative trend, and Schumann, of the progressive trend.⁴³ The next generation looked to Brahms and Liszt as the leaders of these same trends respectively.

Whether conservative or progressive, each of the above-mentioned composers had an orientation toward the work of Beethoven that was expressed in their works, including their sonatas. The following discussion looks at Beethoven's influence on these composers.

As his contribution to the Monument for Beethoven, Robert Schumann conceived of a "Sonata for Beethoven," the C-major *Fantasie Op. 17*. It is a three movement work (a fantasy with sonata-form traits) that alludes to Beethoven's Op. 27 sonatas. Furthermore, in the first movement of Op. 17, Schumann quotes Beethoven's *An die ferne geliebte* at a very prominent moment toward the end of the movement.

⁴³Newman, *The Sonata Since Beethoven*, 112.

Daverio's hermeneutic analysis of Schumann's *Fantasie Op. 17* relies on the parallel of the first movement's *Im legendenton* section with Schlegel's "theory of the *Arabeske*."⁴⁴ The *Im legendenton* section is a closed section which interrupts the first movement of the *Fantasie Op. 17*. Daverio asserts that Schumann was making a particular point in interrupting the form as he did, "In Schumann's case, the point, had it been grasped by his contemporaries, would have made for a chilling realization: the *Arabeske* element in the *Fantasie* asserts nothing less than the impossibility of writing sonatas after Beethoven."⁴⁵

Daverio suggests that Schumann's *Fantasie* can be read as a "musical critique of the possibilities for synthesis" of the character piece and "higher" forms, "of Beethovenian sonata and Romantic fantasy." Furthermore, Daverio suggests a precedent for this "fusion of forms" in the finale of Beethoven's *Ninth Symphony* (mentioned above).

Franz Liszt deeply felt the influence of Beethoven. In his *Dante Sonata* (composed in 1837 and reworked in 1849) Liszt takes Beethoven's "principle of 'contrasting derivation' to retain the melodic substance of the main theme while varying its rhythm."⁴⁶ Liszt's themes, based on the "primitive" motives of the tritone and the chromatic scale are problematical in sustaining large-scale form. Liszt manages to "crack the problem of form in a thoroughly surprising and paradoxical fashion."⁴⁷ He solves the problem by varying the virtuosic treatment of the themes. Thus, virtuosity becomes a vehicle for expression and for formal logic, not just bombast.

⁴⁴Daverio, 19.

⁴⁵Ibid., 21.

⁴⁶Dahlhaus, 135.

⁴⁷Ibid.

Felix Mendelssohn's six piano sonatas had been written by the time he reached the age of eighteen. Some of these sonatas are overt expressions of Mendelssohn's esteem for Beethoven. Mendelssohn's Op. 6 piano sonata alludes to or parallels Beethoven's Op. 101 piano sonata in several respects. Written at about the same time as Op. 6 but not published during his lifetime was Mendelssohn's Op. 106 sonata which paralleled Beethoven's Op. 106 piano sonata in many respects.

The *Variations sérieuses*, Op. 54, with its descending scale-like lines and auxiliary tones to the fifth scale degree, is an homage to Beethoven. Its process of intensification, dramatic pedal point, and arpeggiated flourish on a diminished-seventh harmony, contribute to its being uniquely Mendelssohn's, yet also a "worthy successor to Beethoven's C minor variations."⁴⁸ Mendelssohn's *F#-minor Fantasia* Op. 28 (1834) was called "Sonate écossaise" on the autograph but its title was changed.⁴⁹ It is a work in three movements without separation, a fantasy with sonata-form traits, reminiscent of Beethoven's Op. 27.

Johannes Brahms pays homage to Beethoven in several of his works. His piano sonata Op. 1 is reminiscent of Beethoven's Op. 106 as well as of Beethoven's Op. 53 piano sonatas. His D-minor piano concerto parallels Beethoven's C-minor piano concerto in several places.⁵⁰ Daverio acknowledges that Brahms is known for his return to the Classical forms and

⁴⁸R. Larry Todd, "Piano Music Reformed" in *Nineteenth-Century Piano Music*, ed. R. Larry Todd (New York: Schirmer Books, 1990), 207.

⁴⁹Newman, *The Sonata Since Beethoven*, 301.

⁵⁰Charles Rosen, "Influence: Plagiarism and Inspiration," in *Nineteenth-Century Music* 4, no. 2 (Fall 1980): 88-89.

genres. However, Daverio suggests that Brahms may have purposely made his *G-Major String Quintet*, Op. 111, an exception, thinking it was one of his last works. Daverio suggests that “Brahms appears to have set out to fashion an essay in the characteristic. The *adagio* of the *G-Major String Quintet*, Opus 111 . . . stubbornly resists formal classification.”⁵¹ Using the Beethovenian principle of contrasting derivation Brahms develops a “fantasy-variation idea . . . [that] relates principally to the melodic dimension; composers of this type of work may retain the basic motives of the given theme from variation to variation, but will at the same time subject their model to far-reaching alterations of phrase structure, meter and tempo.”⁵²

Allusions and quotations are just a few of the types of manifestations of Beethoven’s influence on composers. Many of the above works mentioned are also examples of a mixture of genres, and as Daverio has pointed out so well, this mixing of genres is seen already in Beethoven’s work.

Beethoven had earlier linked the fantasia with his two piano sonatas *quasi una fantasia*, Op. 27. For Classical composers the ideal place for fantasy was in the slow movement.⁵³ Beethoven’s sonata Op. 27 No. 2 is considered an important precedent to later sonatas in that its first movement is slow. Another new element introduced in this sonata by Beethoven is the indication *attacca*. This links two movements of the sonata together, where usually there would have been a break or separation. Not only did

⁵¹Daverio, 145.

⁵²*Ibid.*, 149.

⁵³William S. Newman, *The Sonata in the Classic Era*, (Chapel Hill: The University of North Carolina Press, 1963), 426.

Beethoven link the fantasy to the sonata he also broke from the traditional conception of the fantasy as a instrumental genre in his *Chorale Fantasia* Op. 80 when he introduced a chorus into the form.⁵⁴

Nineteenth-century composers held an interest in styles and sonatas of the past. This is true of Beethoven as well. The influence of Carl Phillip Emmanuel Bach is clearly seen in Beethoven's Op. 77 *Fantasy for Piano* (1809) which is a single-movement work with contrasts of tempo and figuration in the *empfindsamer* style of Emmanuel Bach.⁵⁵ In his *Six Preludes and Fugues*, "Mendelssohn was attempting not necessarily to invoke the music of J. S. Bach directly but to explore, in a modern keyboard idiom, the style of fugal writing more and more becoming, in 1837, an antiquated art."⁵⁶ In his Fugue in E minor, Mendelssohn expands the form by interrupting the fugal process at the climax to bring in a chorale.⁵⁷

Sonata writing had diminished somewhat in the 1830s. This trend was accompanied by an increase in the types of "trivial" music written (e.g. variations, rondos, capriccios, and etudes).⁵⁸ Mendelssohn invented the character pieces called *Songs Without Words*. Whether a self-contained piece or part of a cycle, the character piece was more of a poetic music that usually adopted a literary genre (such as the ballade or the rhapsody), or evoked a type of functional music (such as a prelude, *berceuse*, *barcarolle*, nocturne, etc.) or depicted a program.⁵⁹ Composers who emulated Mendelssohn's *Songs*

⁵⁴Stanley Sadie and John Tyrrell, eds. *New Grove Dictionary of Music and Musicians*, 2d ed. s.v. "Fantasia," by William Drabkin.

⁵⁵Ibid.

⁵⁶Todd, 203.

⁵⁷Mendelssohn also brings in a chorale in the finale of his C minor piano trio.

⁵⁸Daverio, 37.

⁵⁹Dahlhaus, 396.

Without Words are Schumann in his *Phantasiestücke* Op. 12, Brahms, in the slow movements of his piano sonatas Op. 1, 2, and 4, and Liszt in his three *Petrarch Sonnets*.⁶⁰

Despite the slump in sonata production, the interest in sonatas associated with fantasies or vice versa seems to have kept sonata practice from dying out altogether. Beethoven's influence, an interest in cultivating past styles, furthered an interest in writing sonatas and pieces in sonata style.

This generic endurance occurred throughout a period when many other composers wrote no sonatas at all because they felt the sonata was becoming obsolete. Schumann himself expressed this feeling, indicating not only his personal thoughts at the time (1839), but reflecting the general decline in sonata composition when he acknowledged, "isolated beautiful sonatas" appear "here and there, but on the whole it seems as though the form has run its life course, and this is to be sure in order of things, for we should not repeat the same things for another century but rather be mindful of seeking out the New."⁶¹

While the Romantics had inherited the Classical genres, differences in nineteenth-century sonatas are seen in 1) the exaggeration of Classical means along with historical interest in Baroque styles, 2) the trend toward linking the fantasia to the sonata, especially to expand the sonata, and 3) the increasing of their alternatives to the minuet and scherzo by introducing

⁶⁰Todd, 198.

⁶¹Robert Schumann, "Sonate für das Clavier" in *Gesammelte Schriften über Musik und Musiker*, vol. 1, ed. Martin Kreisig (Leipzig: Breitkopf & Haertel, 1914), 395; quoted in John Daverio, *Nineteenth-Century Music and the German Romantic Ideology* (New York: Schirmer Books, 1993), 21.

other forms, such as the variations or the character piece, into the sonata as a multi-movement cycle. These remain differences and do not qualify as changes to the form. Today sonata form has the same definition it had for composers in the nineteenth century.

Summary

To summarize this chapter, the first use of the term sonata was applied for its literal meaning, “to sound,” in order to distinguish instrumental music from vocal music. Sonatas are usually three or four contrasting movements, less commonly in two movements, and more rarely in one movement. The movements of a sonata do not necessarily have to be in sonata form. Furthermore, other forms can take on traits of the sonata. This is seen in the multi-movement sonata scheme’s fusion with the sonata-allegro form, as well as the sonata-rondo. The idea of a “normal” sonata is mythical.⁶² Almost every sonata is unique in the details of its structure. Traditional sonatas depend on tonality and a particular tonal scheme to create the dramatic tension and contrast that give the form vitality.

Nineteenth-century composers inherited the Classical sonata genre. After the Classical era, theorists published definitions of the form based on their studies of Beethoven’s sonatas. Many nineteenth-century composers adhered rigidly to the textbook definition. They faced the challenge of how

⁶²Green, 210.

to achieve Beethoven's mastery of the form without copying him. Composers relying on the textbook definition of sonata form produced inferior imitations of the Classical sonatas. Daverio's discussion of Schlegel and the Romantic Imperative sheds light on how some composers solved the problem they faced: in an interest for open forms, improvisatory progression, and individuality of expression, they looked to Beethoven's fusion of forms, especially the sonata-fantasy, and sought their own amalgams, creating "the paradox of the atypical genre."⁶³

⁶³Daverio, 129.

CHAPTER III

SONATAS IN THE TWENTIETH CENTURY

The deficiency in the account of sonata history is not so much in the discussion of sonata principle, but rather in the lack of any comprehensive study of sonatas throughout the twentieth century. Newman's *The Sonata Since Beethoven* discusses the Russian composers from 1850-1910 — Rubinstein, Tchaikovsky, Glazunov, Rachmaninoff, Medtner, and Liapunov¹ — and the late-Romantic sonatas of Strauss, d'Indy, Elgar, Paderewski, Dohnanyi, Nielsen, D. G. Mason, and Reger. Essentially, Newman discusses those composers who were born before 1880 and “employed tonality as a prime agent of larger forms.”² In general, Newman says little in regard to the sonata in the twentieth century. His reasoning for this is:

Up to the late 1930s one could still treat Modern music primarily as a tonal phenomenon or departure. And even up to the early 1950s one could still treat it rationally, in the established terms, although by then less as a tonal than as a textural and syntactic problem. But since the early 1950s . . . what musical tangibles have remained that are still capable of generalization?³

Newman states that as his study came closer and closer to the Modern sonata, he came to the realization that the sonata in the twentieth century could not be subjected to the same methods and treatment as the sonatas of the previous three hundred years.⁴

¹Newman, *The Sonata Since Beethoven*, 704.

²Ibid., 5-6.

³Ibid., 3-4.

⁴Ibid., 4.

Because Rosen's discussion is oriented toward works which are in sonata form or are governed by the sonata principle, he discusses examples from the twentieth century. In the music of the first half of the twentieth century Hindemith, Prokofiev, and Bartók kept the traditional form, while substituting new, alternative tonal structures and new textures. In Stravinsky's Neoclassical period he "often adhered to the outward conventions of traditional forms, but, as in all his music, recreated them anew."⁵ Modern composers after World War II use the dramatic tension of the sonata principle to "create a sense of tonal potential (exposition), conflict (development) and resolution (recapitulation)."⁶

Twentieth-Century Neoclassicism

There is less written about sonatas during this time than there is about composers' views of the past, especially their views of the generation immediately preceeding them. This is partly due to the fact that the definition of sonata form and of the sonata remained constant. It is also due to the fact that there is much to say about Modern composers and their views of the past. Joseph Straus suggests three ways compositions relate to the past. One way is in their negating or denying the past. Another is in the presence of

⁵Stanley Sadie and John Tyrrell, eds. *New Grove Dictionary of Music and Musicians*, 2d ed. s. v. "Sonata Form," by James Webster.

⁶*Ibid.*

explicit but superficial references that do not significantly shape the structure of the new work. The third way, called Neoclassicism, makes

conscious, explicit reference to earlier models (most often from the eighteenth century) in such a way that the relationship of the work to its predecessors lies at the aesthetic and structural center of the new work. Here, the reinterpretation of specific models influences or shapes the musical structure in a profound way. Here is no 'merely thematic formalism' but an attempted synthesis of classical forms with modern harmony and voice leading.⁷

Examining twentieth-century composers' regard for the past can provide insight in answering the questions of their departure from or conformity to the established tradition of Classical styles and forms. In the first part of the twentieth century, the immediate past was that of late-Romanticism. This was a style from which modern composers desired separation.

In order to understand the break of tradition which occurred around 1900 it must be realized that Romanticism meant to its opponents two things, one of an ideological, the other of a technical, character. The former of these two aspects is nineteenth-century subjectivism, the latter, nineteenth-century harmony.⁸

⁷Joseph Straus, "Sonata Form in Stravinsky," in *Stravinsky Retrospectives*, Ethan Haimo and Paul Johnson, ed. (Lincoln: University of Nebraska Press, 1987), 141.

⁸Willi Apel, *Masters of the Keyboard*, (Cambridge, Massachusetts: Harvard University Press, 1947), 280-281.

Classifying the works of composers of this time can be problematic. For example, Willi Apel argues that much of Schoenberg's music, though atonal, is still subjective in its expressionism and because of its subjective expressionism, this music is not entirely anti-Romantic.⁹ Dahlhaus, however, makes an important point: "The music around 1900, as we have seen, though labeled 'late Romanticism' as a precautionary measure twenty years after the fact, was sensed by its participants as a breakthrough into Modernism."¹⁰ Although Neoclassicism in the twentieth century is oriented toward the past, it is exclusive of Romanticism. Paul Griffiths explains that

Romanticism, associated with the old order, now seemed to many irrelevant, even distasteful, its ambition seen as bombast, its emotionalism as sentimentality. The nineteenth century must be forgotten as an aberration. A new start must be made, so many composers decided, on the basis of earlier music: it was the adventure of Neoclassicism.¹¹

Twentieth-century composers have kept with the same 'textbook' model of sonata form used in the nineteenth century. Rosen remarks that sonata form implies, in the twentieth century, a "kind of classicist view."¹² Particularly, it is the purity of Classical sonata form that appeals to Modern composers who reject music that is emotional, Romantic, or traditionally tonal. The Classical aspects of traditional sonata form with its sense of balance and clear phrase structures, contribute to an objective quality

⁹Ibid.

¹⁰Dahlhaus, 373.

¹¹Paul Griffiths, *Modern Music: A Concise History* rev. ed. (London: Thames and Hudson, 1994), 66.

¹²Rosen, *Sonata Forms*, 408.

Modern Neoclassical composers seek to promote in their works. Joseph Straus suggests that by “linking their music closely to that of an earlier era, neoclassical composers attempt to circumvent the overwhelming presence of their immediate predecessors.”¹³

Modernism

Schoenberg’s *Quartets No. 3 and No. 4* follow sonata design even though they are twelve-tone works. In these two cases the form is “articulated only by the sectional structure and the development of the musical ideas.”¹⁴ Elliott Carter “substituted juxtapositions of texture” in place of the sonata’s thematic contrast in a number of works.¹⁵ Modern applications of sonata form are sometimes fashioned in a way analogous to the traditional tonally-determined structure. In these examples it is the loose application of a simple sonata principle that is carried over to Modern works.

After World War II, “a new musical era began with the reemergence and international proliferation of twelve-tone composition.”¹⁶ Serial techniques prevailed and, with serialism and its atonality, sonata forms and Neoclassicism were no longer useful.¹⁷ Composers returned to serialism and

¹³Straus, 142.

¹⁴Stanley Sadie and John Tyrrell, eds. *New Grove Dictionary of Music and Musicians*, 2d ed. s. v. “Sonata Form,” by James Webster.

¹⁵Rosen, *Sonata Forms*, 408.

¹⁶Elliott Antokoletz, *Twentieth-Century Music*, (Englewood Cliffs, New Jersey: Prentice Hall, 1992), 369.

¹⁷Green, 182.

took serial composition further than it had been taken before. The sonata “made perhaps its last meaningful appearance in, or rather with respect to, a work of Boulez (the last great Modernist figure), in his programmatic comment that the first movement of his second piano sonata was conceived as a project in its ‘destruction.’”¹⁸ In addition to an ideological preference for the avant-garde, with its close association with the idea of progress, Leonard Meyer observes that

Sociologically, a concatenation of circumstances played a part in the “success” of the avant-garde: for instance, the great growth of American universities (after World War II) in which avant-garde composers found a protected ecological niche, the support provided by European countries for the composition and performance of new music, the association of “advanced, experimental” music with the prestige of seemingly scientific rigor, the valuing of novelty (akin to scientific discovery) almost for its own sake, and the spirit of nonjudgmental toleration characteristic of the period [1950s to the 1970s].¹⁹

The 1950s to the 1970s can be seen as the “final flowering” of high modernism. With the end of high modernism the impulse to continue modernity lessened. Other trends, such as the minimalism of Terry Riley and Phillip Glass, began. “The enumeration of what follows, then, at once

¹⁸Stanley Sadie and John Tyrrell, eds. *New Grove Dictionary of Music and Musicians*, 2d ed. s. v. “Sonata Form,” by James Webster.

¹⁹Leonard B. Meyer, *Music, the Arts, and Ideas: Patterns and Predictions in Twentieth-Century Culture, With a new Postlude*, (Chicago: The University of Chicago, 1994), 323-324.

becomes empirical, chaotic, and heterogeneous."²⁰ Paul Griffiths suggests that the history of modern music

becomes a history of histories, and there are composers working at the end of the century whose music could be fitted into almost any of the preceding [periods] — some writing symphonies that would have been recognized by Mahler and Sibelius, some composing as if at the court of Nadia Boulanger, some continuing the endeavor of early electronic music and some going on with the search for a politically active art. The only certainty about the future [of music] must be that the pathways will continue to fork and join and fork again.²¹

Griffiths's statement serves to illustrate the lack of any dominant trend in music as a form of cultural production after the "final flowering of high modernity." Griffiths's comment is reminiscent of a "prediction" made by Meyer in 1967 that "a multiplicity of styles, techniques, and movements, ranging from the cautiously conservative to the rampantly experimental, will exist side by side."²² But actually, Griffiths's and Meyer's views that these pathways of musical trends are separate, contrasting, different coexisting forces is exactly the type of outlook that Postmodernists want to address.

The problem of heterogeneity is not limited to the world of music. Meyer remarks that the "end of historic optimism marks the beginning of Postmodernism."²³ The term postmodernism is often used as an umbrella

²⁰Fredric Jameson, "The Cultural Logic of Late Capitalism," in *A Postmodern Reader*, ed. Joseph Natoli and Linda Hutcheon (Albany: State University of New York Press, 1993), 313.

²¹Griffiths, 198.

²²Meyer, 208.

²³*Ibid.*, 331.

under which numerous new trends are lumped. Often, as with Lawrence Kramer, it is associated with the recent validation of post-structuralist readings of history, including Neo-Marxism, Feminism, Gay studies, Gender studies, and other perspectives. Often these post-structural approaches are referred to as postmodernism. But there is more to Postmodernism than what Kramer has introduced to musicology. There is a historicism and a sensibility that can be recognized in novels such as Umberto Eco's *Name of the Rose*, and seen in architecture such as that of American architect Robert Venturi.

Venturi's own architectural philosophy, set forth in the influential book *Complexity and Contradiction in Architecture* (1966), called for an eclectic approach to design and an openness to the multiple influences of historical tradition, ordinary commercial architecture, and Pop Art. He championed the ambiguity and paradox, the "messy vitality" of the great architecture of the past over the simple, unadorned, cleanly functional buildings of the International Style. Venturi's manifesto had a profound impact on younger architects who were beginning to find similar constraints and limitations in the Modernist architectural aesthetic.²⁴

If Postmodern sensibilities can be detected in art, architecture, and literature then it follows that it is possible for music to exhibit similar sensibilities.

²⁴*Encyclopedia Britannica*, 2000 ed., s. v. "Venturi, Robert."

Postmodern Propositions

In Chapter 2, Romanticism in music and in sonata styles was described in relation to its past, the Classical era. Earlier in this chapter Neoclassicism and Modernism were discussed in terms of their rejection of the immediate past of Romanticism and late-Romanticism. Now this discussion examines the difference between Modernists and Postmodernists in their orientations to the past, and attempts to illustrate these differences by acknowledging some postmodernist questions about modernity. By first discussing a periodization of the term Postmodernism it is hoped that the remainder of the discussion, dealing more with style, will be made clearer.

Discussions of Postmodernism are frequently found among literary theorists. Matei Calinescu acknowledges there are “increasingly numerous thinkers and scholars in a variety of areas (including philosophy, the history and philosophy of science, and sociology) who believe that modernity has come to an end or is undergoing a deep identity crisis.”²⁵

²⁵Matei Calinescu, *Five Faces of Modernity* (Durham: Duke University Press, 1987), 266.

Calinescu explores many aspects of Modernity in his *Five Faces of Modernity: Modernism, Avant-Garde, Decadence, Kitsch, Postmodernism*. This book, published in 1987, is the second edition of his earlier book, simply titled *Faces of Modernity*, published in 1977. In his earlier book there was no chapter on Postmodernism. Calinescu explains,

In 1977 postmodernism was still a comparatively rare and fuzzy term, used almost exclusively in America, and I felt I could deal with it appropriately in a rather brief section of the chapter 'The Idea of the Avant-Garde.' Today a volume on modernity lacking a more substantive treatment of postmodernism would hardly be credible.²⁶

Calinescu suggests that postmodernism be regarded as a term that is less a new name for a new phenomenon than a name for a new perspective; "one that can ask certain questions about Modernity in its several incarnations."²⁷ Calinescu reviews discussions of postmodernism in literature, architecture, and a number of fields.

Fredric Jameson's *Postmodernism, Or, the Cultural Logic of Late Capitalism*, sheds considerable light on what can become a complicated topic. Because so many discussions focus on Postmodern style Jameson emphasizes the need for grasping a historical concept of postmodernism. He associates postmodernism with late capitalism and the implications are quite provocative, and, for this paper, beyond the scope of the discussion.

²⁶Calinescu, xi.

²⁷Calinescu, 279.

Jameson explains that postmodernism is founded on the premise that there was a radical break from modernism in the late 1950s and early 1960s. But Jameson is not suggesting that everything after 1960 is Postmodern — Postmodernism is not just a historical concept but a stylistic or ideological one as well. Jameson does assert that, “if we do not achieve some general sense of a cultural dominant, then we fall back into a view of present history as sheer heterogeneity, random difference, a coexistence of a host of distinct forces whose effectivity is undecidable.”²⁸ Meyer’s comment, “the end of historic optimism marks the beginning of Postmodernism,”²⁹ places the end of modernism and the beginnings of postmodernism within the same historical context as Jameson.

With the horrors of the second world war still in the recent past, the avant-garde’s promise of a new utopia never became a dominant cultural element. Some feel that one indication that modernity has ended is seen in the phenomenon of pluralistic ideas and that Postmodernism’s

own offensive features—from obscurity and sexually explicit material to psychological squalor and overt expressions of social and political defiance, which transcend anything that might have been imagined at the most extreme moments of high modernism—no longer scandalize anyone and are not only received with the greatest complacency but have themselves become institutionalized and are at one with the official or public culture of western society.³⁰

²⁸Jameson, 317.

²⁹Meyer, 331.

³⁰Jameson, 315-316.

Meyer refers to this type of complacent reception as a “spirit of nonjudgmental toleration”³¹ Later on in his argument Meyer calls this “egalitarianism.” He links “egalitarianism” to a devaluation of history and knowledge and predicts that its influence will dumb down listeners. In 1994, Meyer continues to assert that the only generality that can be made of contemporary music culture is that it is heterogeneous, multivalent, yet ultimately static.³²

A Postmodernist critique of Modernist architecture can illustrate what aspects of Modernity were troublesome for Postmodernists. In architecture, Modernism was seen in sleek new buildings that replaced old parts of cities. The modernist legacy, with its purity of forms, refused to look backward to any architectural traditions because of the connotations of authoritarian dominance that came along with it. But the problem, as Charles Jencks saw it, was that “the new creation, however imaginative, was oversimplified and lacked the complexity of life and the continuity with the past that any old, bungled city, with all its faults, possessed.”³³ The break from Modernity is seen with the Postmodernist call for a Modern city “with memory” as well.³⁴ As Calinescu clarifies, “Like other avant-gardes, architectural Modernism had artificially ‘unified’ tradition in order to justify its own unrelentingly negative attitude toward it. The Postmoderns have taken the opposite course, namely, that of de-unifying and de-simplifying our image of the past.”³⁵

³¹Meyer, 323.

³²Ibid., 349.

³³Charles Jencks, *Current Architecture*, (London: Academy Editions, 1982), 158, quoted in Calinescu, 282.

³⁴Calinescu, 282.

³⁵Ibid., 282-283.

In music, one can see similar tendencies of oversimplification in the Modernist's treatment of the sonata. Neoclassicists such as Stravinsky took the textbook definition, the simple idea of the sonata principle (exposition, development, recapitulation) and filled it with a new anti-traditional harmonic content. Sonata form, which had always been regarded as a product of traditional tonal practice, was artificially unified with a trend in music that was positioning itself to tear down the traditional concept of tonality. Modernists, such as Boulez, took this premise even further by simplifying or reducing the sonata principle to the mere idea of "contrasting textures" — or as Newman suggests, reverting to the original use of the term to simply indicate a piece that is to be sounded rather than sung — in order to unify it with atonal, serial music. For these modernists the simplicity of the textbook definition of sonata form was exploited in order to advance or assert a triumph of the present over the past.

There was a break in the late 1950s, early 1960s—a break from high modernism. In music the break is seen in the wave of trends sprouting up including chance, minimalism, and a whole multitude of styles more recent than, but not replacing, the high modernist style of total serialization. The canonization and institutionalization of high modernist music was its final flowering and the modernist impulse has since become exhausted.

One aspect of Postmodernism is its acknowledgment of and reaction against the destructive power of the avant-garde. As Calinescu explains, it is suggested by Umberto Eco that the avant-garde tears down the old to clear the way for something entirely new and innovative and that the tearing

down of the old eventually leads to a silencing of the old. The Postmodernist questions why so much devastation is needed just to bring about something new. According to Calinescu, the Postmodernist feels that newness at the cost of destroying the past is not worth it.³⁶

Another aspect of Postmodernism is its implication that Modernity has exhausted all of its possible forms and that there is no choice but to revisit the past. The final flowering of modernism has happened, and with it the high modernist impulse has become exhausted. Modernism is still a trend, it has not died. But Modernism is no longer the dominant paradigm. The goal of progress, the belief that the constraints of the avant garde would be learned and assimilated, was never realized.

Counter to Meyer's view, Postmodernity can be seen as a new historicism. Calinescu highlights a "historical-hypothetical concept of Postmodernism"³⁷ when he remarks that in its "abandoning the strictures of the avant-garde and opting for a logic of renovation rather than radical innovation, Postmodernism has entered into a lively reconstructive dialogue with the old and the past."³⁸

Postmodernists show a willingness to revisit the past and acknowledge a number of different styles as being available, whereas Modernists, in music, exclude emotionalism and anything associated with the emotionalism of Romantic or nineteenth-century music. Modernists only borrow from styles that fit in with their idea that music cannot really express

³⁶Ibid., 276.

³⁷Ibid., 310.

³⁸Ibid.

anything and is objective. In music, Modernism is seen as a movement against Romanticism. Modern composers seek the new and innovative. This is seen foremost in their breaking free from traditional tonality. Postmodern works are also new, but in their revisiting the past they create a dialectic between the old and the new.

In their orientation toward the past, Modernists prefer order, control, and accord, whereas Postmodernists permit humor, irony, whimsy. The Postmodernist revisits the past with the knowledge that it is the past and that it cannot be new, nor can it be experienced with innocence, because the implication of the past is already known. This detachment permits an aesthetic that is not found in Modern music, an aesthetic which allows for "irony, playfulness, parodic and self-parodic nostalgia."³⁹

Summary

The composers of the nineteenth and twentieth centuries inherited the same sonata form that had been employed in the Classic era. However, unique circumstances in these different eras influenced the decisions composers made when writing sonatas. In the nineteenth century, composers were influenced by the works of Beethoven, the movement in historicism, and by the Romantic imperative. In the twentieth century, composers who were not continuing in some way the Romantic tradition used the sonata to create a Neoclassical work, a work that rejected Romanticism and traditional tonality. Modern uses of the sonata resemble

³⁹Ibid., 277.

traditional sonatas only in the most general traits, the six traits outlined by Newman: instrumental piece, either solo or chamber, cycle of contrasting movements, usually not programmatic, embodies the broadest structural principles, most extended designs (contrast), and serves an aesthetic or diversional purpose rather than some particular use.

With the Modern era Romanticism was rejected. The purer, Classical forms and a few Baroque elements were still useful to Neoclassicists especially, as Straus points out, to further distance themselves from the immediate past of Romanticism. But after World War II, serial techniques prevailed, and with serialism and its atonality sonata forms and Neoclassicism were no longer useful to Modern composers. Postmodernism in music does not mean the end of classical music, as Lawrence Kramer suggests in his book *Classical Music and Postmodern Knowledge*. Rather, as in other fields, it is an outcome of the end of Modernism as a dominant trend in cultural production. Postmodernists assert that Modernism is not over — it is still a style of music — but suggest its exclusive ideology, its constraints, no longer need govern musical composition. Modernism is one of many styles now, as Griffiths and Meyer both remark. But its simplified view of the past and its pure structures are no longer seen as adequate contemporary expressions. With its more inclusive sense of historicism the advent of Postmodern thought, and its questioning of Modernism, offers the potential for a different kind of Modernism — a contemporary music “with a memory” — one that might include more styles, one that might create a dialectic with the forms and styles of the past, including sonata forms, creating a logic of renovation and still being of the present.

CHAPTER IV

ANALYSIS OF STEPHEN DANKNER'S *PIANO SONATA* (1992)

Stephen Dankner's sonata is in two movements, both of which are titled "fantasia." In the booklet which accompanies the compact disc recording of this work, Dankner indicates his perspective on the fantasia as a form:

The 'fantasy' is not a pre-cast form, but rather a well into which musical ideas are poured. The depth of the well allows for the ideas to resonate freely and seek their own expressive power, unencumbered by an *a priori* plan. Typically, fantasy movements present many sections which are characterized by rapid contrasts in tempo, pacing and temperament.¹

In this chapter, each movement of the sonata is analyzed separately. Aspects of form, melody, rhythm, harmony, tonality, sonority or texture are addressed in order to discover some of the characteristics of Dankner's style.

Fantasia I

Table 1 (below) illustrates the division of the first fantasia into its larger sections and shows the tonal structure of each section. The names given to these sections are based either on the composer's own indications or are named after the section's principal motivic, thematic, or textural activity.

¹Stephen Dankner, CD notes, in *Sonatas*, Centaur Records/CRC 2247, 1995.

Table 1.

<i>Fantasia I</i>			
	Section	Description	Tonal Structure
mm.	1-5	First Theme	B minor: i- V/III
	6-17	Second Theme	F# minor: i- V/III
	18-28	Imitative Trill motive	A minor: i to V ⁶ /V
	29-37	Descending melody, <i>agitato</i>	F# minor: i to V7 ^{b9} /III
	38-44	Descending melody, <i>sognando</i>	A major: I to V/V/III
	45-71	Trill motive	unstable to B minor: V
	72-88	Imitative Trill motive	B minor: V to V/V
	89-114	Imitative Trill motive	F# major to F# minor
	114-124	Return: some themes	F# minor to B minor
	125-138	Imitative Trill motive	B minor: V-i
	139-150	Toccata/free fantasy	B minor
	165-167	B minor arpeggio	B minor
	168-182	Free Return of First Theme	B minor

Formal attributes. *Fantasia I* is 182 measures in length and approximately 11 minutes in duration. The first movement consists of several sections of contrasting themes. Although these sections can be seen as parts of larger groups, the overall effect is a progressive, continuous free form, with improvisatory qualities. Two larger sections can be heard and seen in this movement, with the dividing point at the end of measure 71 (see Table 1, above).

When considering the two parts of the first movement, the binary sonatas of the Baroque era come to mind. If one views the end of the first part at measure 71 as a cadence on V, and the basic tonal structure of the second part is from V back to i, then the basic tonal structure of this type of sonata is fulfilled.

Both parts start with the same compound motive. The second part starts on a trill from F-sharp to G-natural rather than the F-sharp to G-sharp that opens the work. The flattening of the G (the sixth scale degree) contributes to the sense of having departed from the tonic and indeed the ascent of the figure is, in the second part, by a fifth (to V/V) rather than by a fourth (to the tonic), as it is in the opening. Examples 1-A and 1-B illustrate the parallel but varied beginnings of the first and second halves of the first movement.

Molto Largo ed espressivo ♩ = 72

①

Piano

ppp

una corda

Example 1-A. *Fantasia I*. Opening theme, mm. 1-5.

72

quasi recitativo

delicatissimo, semplice

pp *mf*

una corda

Example 1-B. *Fantasia I*. Beginning of second half, mm. 72ff.

A closer look at *Fantasia I* will illustrate the virtually seamless, progressive quality it possesses. The progressive nature of this movement is achieved in part by continual harmonic modulation, with key centers being established only on rare and brief occasions. The improvisatory qualities of this movement are achieved texturally and in the abundance of musical ideas put forth.

After the opening theme, what follows (mm. 9-17) is a descending sequential passage (a succession of root position triads) which stops briefly on a B half-diminished seventh chord in first inversion. The D in the bass steps up to E while the A in the soprano steps down to G-sharp, making a (half) cadence on E. After an eighth rest, a perfunctory reiteration of E follows and another rest marks the end of the section.

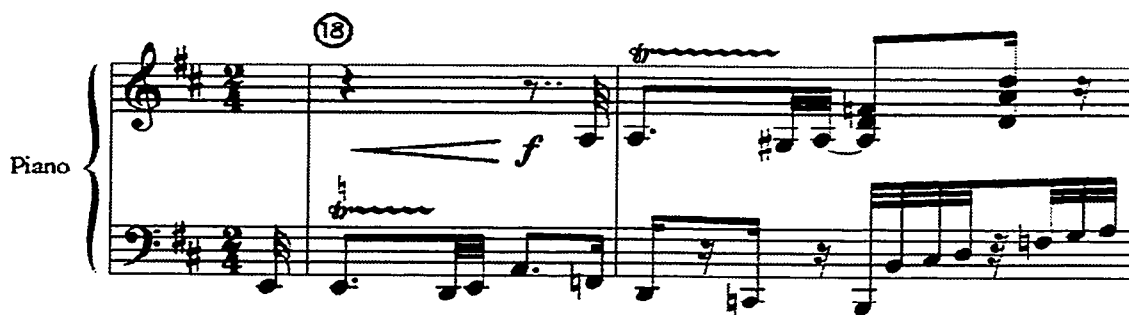
Measure 17 begins the next group with the imitative trill motive from the opening theme. The character is stronger now, and louder, with the bass starting and the tenor following. At the end of measure 28, a C-sharp seventh chord in first inversion is prolonged by a fermata. When the C-sharp seventh resolves to F-sharp minor, on the downbeat of measure 29, the ninth in the soprano lessens the effect of release and contributes to more harmonic tension. The bass line contains the leading tone movement (by a downward leap of a major seventh) to the tonic (Example 2).

Once again, the opportunity to establish a key center after an authentic cadence has been converted into a departure from that same key center. The ninth does finally resolve to the tonic but only in passing to the seventh scale degree. The absence of any prolonged tonic in the the melody contributes to the harmonic tension. The F-sharp pedal in the bass seems to further prepare for a resting point and establishment on F-sharp minor. Forward motion through harmonic continuousness is achieved when the upper part seems finally about to converge with the bass harmony only for the pedal point to shift down to E.

The musical score consists of two systems. The first system is for the piano, marked 'Piano' on the left. It has a treble and bass staff with a key signature of one sharp (F#) and a 16/8 time signature. A circled measure number '28' is placed above the treble staff. The music features a series of eighth and sixteenth notes, with a triplet of eighth notes marked '3' in the treble staff. A 'pp' (pianissimo) dynamic marking is present in the bass staff. The second system is marked 'Piu mosso' and features a treble and bass staff with a key signature of one sharp (F#) and a 3/8 time signature. It includes markings for 'agitato', 'cresc.', and '3' (triplets). The music continues with eighth and sixteenth notes, with a triplet of eighth notes marked '3' in the treble staff.

Example 2. *Fantasia I*. Fleeting tonic and departure by circle of fifths, prolonged C#7 preparing for F# minor resolution which is weakened by a ninth, mm. 27-28-29.

Melodic attributes. Motives are reiterated throughout the movement and are varied by the processes of sequence and imitation. The opening theme contains a compound motive. The two-part texture and imitative contrapuntal writing constitute a motive which recurs at several points throughout the work. Its most frequent form is the imitative trill motive. (Example 3).



Example 3. *Fantasia I*. Trill motive and imitation, mm. 18-19.

In addition to the imitative trill motive, there is another motive, a descending line, rather like the affect of sighing (measure 70, Example 4).



Example 4. *Fantasia I*. Sighing motive, measure 70.

Places similar to measure 70 are measures 78, 80, 106, 107, 124, 125, 127, and, to some degree, measures 133-134. The sighing motive is based on material first introduced in measures 10-17. Here the octave displacement (measure 10, second beat) offsets the repeated pitches and reinforces the descending motion, making the "sighing" quality less obvious (Example 5).

The image shows a musical score for a piano piece, specifically measures 10-17 of the first movement of a Fantasia. The score is written for piano and is in 3/4 time. It consists of three systems of music. The first system starts at measure 9 and includes the markings 'fz', 'fz', 'decresc.', and 'con tristezza'. The second system starts at measure 12 and includes 'p' and 'fz'. The third system starts at measure 15 and includes 'mf' and 'tre corde'. The right hand features a complex, rapid figuration, while the left hand provides a harmonic accompaniment. The score is divided into three systems, each starting with a measure number in a circle (9, 12, 15).

Example 5. *Fantasia I*. Sighing motive with octave displacement, mm 10-17.

Another element of melodic style in the first movement is the precipitation of harmonic motion by "spinning out" in the right hand piano figuration (reminiscent of the *fioriture* found in the works of Emmanuel Bach, Mozart, Hummel, and Chopin). A few places where spinning figures appear are measures 15-16-17, 28, 46, 93, 106-107, 145, and 163. In measures 131 and 132 octave displacement conceals the spinning figure.

There is scarcely any material that is literally repeated in this movement. The theme at measure 38 is the same theme which began in measure 29 (in F-sharp minor and *agitato*) only here it is been transposed both in mode and character: it has become A major and *sognando*. This type of variation technique is used extensively by Liszt in his "Dante Sonata." The material in measures 22-23-24 returns without any change in measures 122-123 and only small change in measure 124. In measure 124, instead of continuing the right hand *fioriture*, as in measure 25, the *fioriture* is interrupted by a thirty-second rest in both hands and the sighing motive appears.

Measure 89 is the first instance where previous material (from measures 18-19) is recalled. Only four places besides measures 122-123 recall previous material. Measure 114 is a return, in a different key, of the material in measure 8. Measure 126 is almost like a return of measure 1 and measures 142 the same. At measure 168 the first theme returns but it does not modulate to A major, so at the third measure it is transposed to stay within B minor. Out of these five places only one is a literal repeat of previous material.

When the opening theme returns at the end of the movement, its only unfragmented recurrence, the theme is altered. It is not an exact repetition (Example 6). What was plaintive and simple in the opening, what originally cadenced in A major is now strikingly dissonant, *lachrymose* and minor. Over the low B pedal point the two parts sustain a dissonance which finally yields, in measure 176, to B minor.

168

decresc.

loco

pp come prima

una corda

169

170

171

172

cresc.

loco

173

molto lunga

pp

attacca

October 1, 1992

Example 6. *Fantasia I*. Opening theme altered at its return, mm. 168-173.

Rhythmic attributes. The opening tempo of *Fantasia I* is *molto largo ed espressivo*. Tempo throughout the movement is slow and this allows for thick textures and rapid, virtuosic piano writing. The very opening rhythm, that of the anacrusis followed by the dotted eighth-note trill, recurs throughout the movement as a rhythmic motive. The dotted rhythms, combined with the slow tempo and the upbeat (sometimes one, two, or three thirty-second notes) preceding the stressed note, are suggestive of French overture style.

Fermatas or *caesuras* provide the only pauses in otherwise long, continuous lines. Measures 5, 17, 28, 38, 44, 71, 88, 124, 150, and 178 are instances of such places. Of these instances, some breaks are placed after a cadence to reinforce the point of rest (measures 5, 17, 28, 38, 71, 88, and 178), while others are used to interrupt a line just before a cadence (measures 44 and 124).

To vary the rhythm during the long, continuous lines various changes of meters are employed. The prevailing pulse is the eighth note and usually the meter changes occur to increase or decrease the number of pulses in the measure. In a few instances the meter is altered only by degrees of half a beat. For example, the change from 2/4 in measure 22 to 5/16 in measure 23 reduces the number of eight-beat pulses by one and a half.

The subdivisions of the pulse increase as the music progresses. The first phrase (measures 1-5), despite the upbeats and dotted rhythms, essentially articulates the quarter beat until measure 3 when each eighth beat is articulated up to measure 5. Sixteenth-notes are introduced in measure 7 and by measure 9 a steady succession of sixteenth notes is in place. The third

section, beginning measure 18, progresses from quarters (measure 18) to eighths, sixteenths, and thirty-seconds by measure 19. It is not until the fourth section, beginning with the upbeat to measure 29, that triplet rhythms are introduced. The triplets are thirty-second note subdivisions of the sixteenth beat and are the smallest measured units to appear.

Notes or chords with trills possess a special rhythmic emphasis. Additional rhythmic emphasis is also achieved with grace notes, and more strongly with groups of four or more grace notes. Examples of the latter are found at measures 78, 79, 98, 101, 156, 161 (although this is technically a rolled chord) and at the return of the opening theme, measure 168. A rhythmic motive consisting of one grace note combined with a trilled (dotted) note can be seen in measures 92, 95, 96, and 97. Fluctuation in mood, expressive markings and ultimately, in tempo, contribute to an elastic rhythmic character consistent with the inherent freedom of a fantasia movement.

Textural attributes. Contrapuntal textures prevail in this movement. Imitative passages occur throughout. The virtuosic, toccata-like keyboard style and contrapuntal textures are not unlike those found in Baroque keyboard fantasies. The contrapuntal, imitative texture of the opening theme, mentioned above (Example 1-A), recurs in prominent places, particularly at the openings of new sections. Measures 18-19, 72-73, 89-90, 142-143, and at the return of the opening theme, measures 168-169, are examples of this texture.

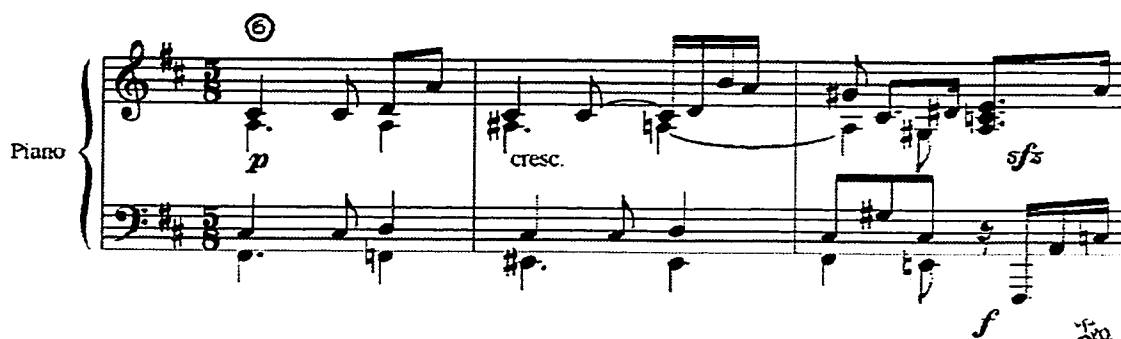
Euphonious, rich, Romantic textures are also present. The left hand part is particularly active in this regard. Tortuous left-hand passages (such as those seen in measures 51-52 and 103-104) indicate a texture more melodically independent than the coloristic glissandos or arpeggios appearing in measures 48, 53, 58, and 61, for example.

Pedal indications are suggested by Dankner throughout the movement. Passages marked *una corda* are measures 1-17, 38-41, 72-77, 125ff, and at the return of the opening theme at measure 168. Especially long pedals are notated by Dankner at measures 38, 39, 40, 44, 60, 61-63, 83-84, 138-142, and 165-172. Long pedals such as these make the texture blurred. When long pedals are combined with the *una corda* and expressive markings such as *sognando* (measures 38-41), a whole new color or atmosphere is suggested. Otherwise, *tre corda* is indicated throughout.

Polyphonic textures prevail throughout the movement. Measures 145 through 163, with the rapid alternation between the two hands are particularly reminiscent of Baroque fantasias. The range of dynamics (from *pianississimo* to *fortississimo* and the range of registers (from the piano's lowest B up to its highest B, see measure 168) are broad. Layers of sound are part of the textural fabric of this movement, as well as a *duo recitative*, measures 75-77, and a monophonic line, measures 139-142.

Tonal and Harmonic attributes. This movement, in B minor, is highly chromatic. The use of added note chords, borrowed chords, and especially diminished and half-diminished seventh chords, is evident. The movement opens with a tonicization of B but cadences soon afterward in measure 5 in A

major. The next theme begins in F-sharp minor, relative minor to A major. The harmonic progression in measures 6-8 is not traditional especially because the chords are not in root position. The series of chromatic mediant progressions (from F-sharp minor to D minor, to A-sharp minor and back through D minor to F-sharp minor) culminates in a deceptive cadence from C-sharp minor to A minor in measure 8 (Example 7).



Example 7. *Fantasia I*. Establishment and modulation (by way of a deceptive cadence) away from F-sharp minor, measures 6-8.

The A minor harmony has a mediant relationship to the key of F-sharp minor and serves to prevent any further establishment of the F-sharp-minor tonality. Although there are several leading tone progressions in the chord succession beginning measure 9, none of the resolutions really come to a resting point so none of these resolutions qualify as cadences. Further contributing to the progressive nature of this passage is the fact that, in the four-voice texture, usually no more than two parts move at any one time,

prolongating the resolutions and setting up suspensions that, when resolved, progress again. The A minor harmony that interrupted F-sharp minor in measure 8 becomes the next key area at measure 18. Like the opening theme, the key area of this phrase is established only by an initial movement to the tonic, after which the key area is no longer stable.

The above examples of chord successions are just some of the ways the progressive nature of this movement is achieved. Additionally, fast harmonic rhythm, delayed resolutions of non-harmonic tones, and frequent changes from minor to major or vice versa (measures 69, 131-132, 116-117) contribute to progressive harmony. Measures 116-117 give an example of changes from major to minor modes within in short interval. An idea (measure 116) and its repetition or echo (measure 117) illustrate the same material with different harmonic shadings. The echo is not an exact repetition because the harmonies are changed. In measure 117 the sixth is flatted and the seventh is raised whereas in measure 116 the sixth was raised and the seventh was flatted. Not only is this a matter of tonal inflection but it also contributes to the non-repetitive melodic aspects of the piece.

Even some cadences are treated as opportunities for harmonic movement instead of harmonic establishment. For example, the expectation for a resolution to B at measure 28 has been well-prepared, but no sooner does it happen than it becomes, instead of a resting point, part of another transitional chord progression. Yet the transition has no separate identity, it is merely an extension of the *fioriture* from the preceeding melody.

Harmonically there is an arrival at B minor. However, the melody keeps going and the harmonic rhythm continues. There is a departure from B minor propelled by the right hand spinning out over a circle of fifths harmonic progression (seen above in Example 2). This is not simply a case of a V-i progression that is not really a cadence since it also fulfills the cadential requirements by including both the preparation and the arrival to the tonic goal. It is an example of the harmonic goal becoming a point of departure. B minor is never established fully as a key area, B minor is instead just another chord in another progression.

Cadences only happen infrequently. When they do occur, as in the example described above, it is rarely to offer any tonal repose. Most of the cadences in this movement are half cadences. Deceptive cadences are used to modulate. Frequently, deceptive cadences are used not to prolong the tension preceeding the resolution to the tonic, but to modulate to a new key area. One example, (seen above in Example 7) of a deceptive cadence as a modulation has already been discussed above. A close look at the cadential figure in measures 77-78 (Example 8) gives another example.

Example 8. *Fantasia I*. Deceptive cadence, mm. 77-78.

In general, the harmonic vocabulary is that of the Romantic tradition. Measure 77, in B minor, is the cadential figure ii^6 to V, which sets up an expectation for a B minor chord at the downbeat of measure 78. Instead, the chord following the V chord is a D-sharp half-diminished seventh chord. A rapid B-major arpeggio group of grace notes preceeds the half-diminished seventh chord but does not fulfill any resolution to the previous ii^6 -V progression. The D-sharp half-diminished seventh chord makes the cadence a deceptive cadence and keeps the harmonic rhythm moving. The cadence to B never arrives. In fact, there is no cadence until measure 88, in C-sharp.

Measure 71 is an unusual event in this movement: a cadence on F-sharp major, prolonged by a fermata, brings the previous section to a close. After the fermata, there is a brief rest followed by the entrance of the trill on F-sharp. It is the same F-sharp which began the opening theme (Example 9). Since this cadence occurs approximately halfway through the movement, the harmonic structure of the whole movement is reminiscent of the harmonic structure seen in the binary sonata forms of Scarlatti. The harmonic structure is comparable because the first half of the movement has moved harmonically from B minor to cadence in F-sharp, the dominant. The second half begins in F-sharp, and moves to and ends in the tonic, B minor. In the opening of the second half the imitative response is absent, at least the trill motive is not imitated as it has been previously, but the contrapuntal texture remains. Imitation of the material following the trill motive occurs in the left hand part, measures 73-74.

The image displays a musical score for a piano piece. The top system, labeled 'Piano', shows measures 70 and 71. Measure 70 is marked with a circled '70'. The bottom system shows measures 72, 73, and 74. Above the first staff of the bottom system, the text 'quasi recitativo' is written. Below the first staff, the text 'delicatissimo, semplice' is written, followed by a dynamic marking 'pp' (pianissimo) and a crescendo hairpin leading to 'mf' (mezzo-forte). Below the second staff, the text 'una corda' is written. The score is in G major (one sharp) and 3/4 time.

Example 9. *Fantasia I*. Closure of first half, m. 71, and beginning of second half, m. 72-74.

Rare are the instances of perfect authentic cadences. Some cadences are ambiguous. For example, at measure 114, the cadence to F-sharp minor is a plagal cadence when considering the bass line, and a leading tone cadence when considering the movement in the alto part from E-sharp to F-sharp. There are few cadences with roots in the bass, and few that progress by a fifth. In measures 1-17, the only authentic cadence found is at measure 5. The half cadence at measure 17 sounds relatively strong because it is one of the few progressions where the root moves by a fifth (B to E). Even rarer still is the movement of the root by a fifth and in the (same voice) bass (measure 164-165).

The end of measure 35 is a minor V of E in second inversion which resolves to E major, measure 36. At measures 36-37 a sustained E in the bass beneath a flat ninth, flat sixth and lastly the seventh (and the third) are gently brought in, preparing for A major (Example 10). Dankner inserts a prolonged thirty-second rest and the indication to release the pedal. Following this rest the interrupted harmony is resumed, but now it is weakened: the root of the V chord is in the right hand and the fifth is in the left hand so the movement in the bass line is merely that of supertonic to tonic and the movement is by a downward leap of a seventh.

Example 10. *Fantasia I*. Half cadence, mm. 36-37.

Even in authentic cadences the immediate effect of resolution is thwarted when, for example, the tonic chord possesses added dissonant notes. This is seen in measure 33 where the root position C-sharp dominant with flatted ninth prepares for the F-sharp minor chord at measure 34. The F-sharp minor chord also contains a B-sharp which only resolves up to the

C-sharp on beat two. Similar examples of this are seen in places where, instead of the dissonance being resolved in the conventional way, the dissonance is instead lessened by the presence of tonic chord notes in the chord, or the resolution of the dissonant notes is omitted. Instead of dissonance resolving to consonance, there is dissonance followed by consonance.

When the final chord is sounded, the resolution is less intense because the added fourth (D) is present in the penultimate chord. Its presence creates an anticipation of the third of the tonic chord. The leading tone is in the bass and moves to the tonic. Above the bass the fifth is omitted. The tritone, G-C-sharp, moves down, in parallel motion, to F-sharp-B. The C-sharp normally is heard to resolve up to the D but since the D is present in both chords the resolution is in effect omitted (Example 11).

The musical score for Example 11, titled 'Fantasia I. Final cadence at m. 179', is written for Piano. It is in 3/4 time and has a key signature of one sharp (F#). The score shows a series of chords with dynamic markings *sfz*, *f*, and *pp*. The final chord is marked 'molto lunga' and 'attacca'. The bass line features a leading tone (C-sharp) that moves to the tonic (D) in the final chord. The tritone (G-C-sharp) moves down in parallel motion to F-sharp-B. The C-sharp normally resolves up to the D, but since the D is present in both chords, the resolution is in effect omitted.

Example 11. *Fantasia I*. Final cadence at m. 179.

Fantasia II

Formal attributes. Fantasia II is 449 measures in length and approximately 16 minutes in duration. Table 2 shows the division of *Fantasia II* into its larger sections. The opening theme serves as a *ritornello* and appears three more times throughout the movement. The principal theme is borrowed from the hymn, "Come, Ye Thankful People, Come."² Appearing in other sections is a motive derived from this theme's first four notes. The section from measure 126 to 206 begins with a new theme, *Tristezza*. This theme is varied and transformed throughout this section but it does not return later (i. e. after m. 206). Varied treatments of the hymn theme, especially in texture and style, generate this unique form. The opening theme motive from Fantasia I returns at the very peak of the movement, followed by a coda.

The *Misterioso* theme leads into the entrance of the hymn at measure 15. After several phrases, at measure 51, the theme is interrupted by a tempo change (*tempo rubato*), and brief cadenza. The hymn and the tempo resume at measure 55 only to be interrupted again at measures 58, 60, and 61 by material from the brief cadenza. The intruding cadenza material alternates with fragments of the hymn theme until the hymn dissipates. By measure 63 a new theme has taken over. At measure 70 the sighing motive from the first movement is woven into the melody surrounding it. In this way its appearance is not abrupt.

²St. George's, Windsor (See Appendix D).

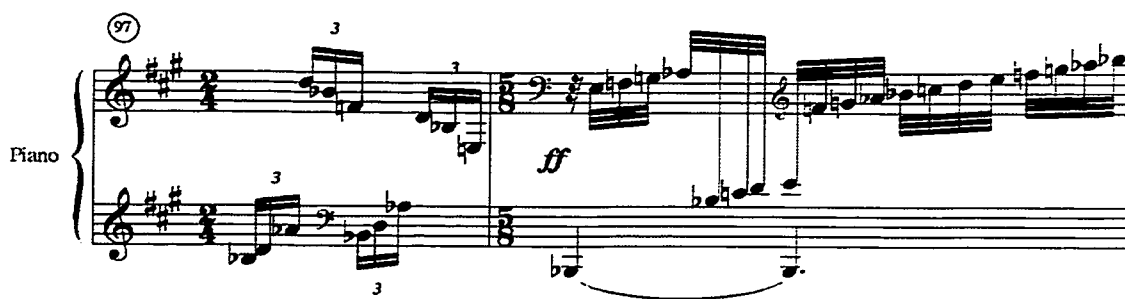
Table 2.

Fantasia II

Measures	Description	Key Area
1-14	<i>Misterioso</i>	B minor
15-62	Hymn Theme,	B minor/G
63-79	New Theme	
80-84	Closing Theme	
85-91	<i>Misterioso</i>	F# minor
92-98	<i>Arabesque</i>	F# minor
99-107	Pseudo Polonaise	
108-114	<i>con bravura</i>	
115-122	<i>Arabesque</i>	C# minor
122-125	<i>Rubato</i> interlude	unstable, C# pedal
126-130	<i>Tristezza</i> Theme	F# minor
131-134	Hymn Motive Intrusion (dreamy)	D major
135-140	<i>Tristezza</i> Theme	F# minor
141-149	Hymn Motive Intrusion (stormy)	
150-158	<i>Appassionato</i> Theme	F minor
158-166	Cadenza, <i>tempo rubato</i> — <i>con forza</i>	
166-167	<i>Appassionato</i> Theme	B-flat major
168-180	Broad Theme	D major
180-187	Lisztian evocation	D major
187-206	Toccata, <i>piu mosso</i> —slowing	
207-231	<i>Misterioso</i>	B minor
232-242		
243-258	Hymn <i>Risoluto</i>	D major
259-281		
282-302	Hymn	A major
303-330	Hymn, <i>con forza</i>	A minor
331-358	Hymn, <i>calmandosi</i> (rhythmic diminution)	G major
359-379	<i>Misterioso</i>	B major
379-398	Hymn <i>agitato</i>	D major
398-405	Cadenza	unstable
406-415	Hymn	E major
416-426	Cadenza	
426-427	Return of opening theme motive from <i>Fantasia I</i>	B major
428-436	Closing	
437-449	Coda	B major

Although the beginning of the hymn is clearly articulated, the hymn section itself is not closed. Rather, it becomes discursive and does not close until long after the theme has subsided and another theme has taken over. This same openendedness follows the *Misterioso* theme as well as the *Arabesque* theme. For example, the *Misterioso* theme that begins at measure 85, in F-sharp minor, simply acquires the traits of the *Arabesque* theme and leads directly into it (measure 92). There is no closing to the *Misterioso* theme, nor is there a transition to the *Arabesque* theme.

In measure 96, five bars into the *Arabesque* theme, a chord progression by way of an augmented sixth chord tonicizes A-sharp. The A-sharp is respelled to B-flat and prolonged through measures 97 and 98. But B-flat is not a new key area, it is not really an arrival point. The B-flat is only a pedal over which the B-flat dominant seventh chord is arpeggiated (measure 97, Example 12) and then a rapid, ascending F melodic minor scale precipitates the theme's acquisition of a bolder character as it continues, without closure.



Example 12. *Fantasia II*. Unresolved B-flat dominant seventh mm. 97-98.

Similarly, the arrival at C-sharp, measure 114 (Example 13), is not the establishment of a new key. It becomes a departure point when the harmony changes above the C-sharp pedal to G-sharp dominant seventh, flat ninth,. Measure 114, set up to be the beginning of a new tonality and new section, turns out to be an arpeggiation leading back into the *Arabesque* theme.



Example 13. *Fantasia II*. Arrival to and instant departure from C-sharp, m. 114.

These progressive harmonic movements (measures 97 and 114) are just two examples of how the form takes on an open character yet still is divisible into sections. After a perfect authentic cadence in C-sharp minor at measure 114, the *Arabesque* theme starts up again. This time the theme wanes until it stops at measure 122, cadencing in D major.

A brief interlude, marked *tempo rubato*, follows. It prepares the new tonic, F-sharp minor. The *tristezza* theme begins at measure 126 and is interrupted at measure 131 when a motive from the hymn is recalled in an

impressionistic, dreamy texture. Spinning figures in one long line (from right hand to left hand) unravel the dreamy texture to return to the *tristezza* theme, again in F-sharp minor, measure 135.

This section (from 126 to 172) is a study in thematic transformation. The *tristezza* theme, after its lapse into the dreamy texture and return again to the same sadness, changes direction to begin a slow ascent to measure 141. At measure 141 the hymn motive returns, this time with more intensity. The forceful interruptions (measures 141 and 144) seem to stir up the character of the theme. Stormy arpeggios rupture the tonality and the temperament to bring, cascading four octaves down an F harmonic minor scale, the entrance of the now transformed theme, *molto appassionato*.

The theme's passion subsides into a carefree, D-flat major cadenza. Then, by way of F minor, a B-flat pedal is established while a vii diminished seventh of B-flat is arpeggiated. The pedal moves to G-flat, E-flat, F, and back to G-flat, preparing for an arrival in B-flat minor. At measure 166 the *appassionata* theme has returned, only it is in B-flat major instead of the expected minor tonality. Now that it has been transposed as well as transformed, it makes its last appearance at measure 168, in D major, broadly. Tonally it makes a complete harmonic movement, first moving to B minor in measure 172, back to D major at measure 180. The following passage (measures 180-187) has a sparkling texture suggestive of Liszt. After three more themes and one transition the *Misterioso* theme returns. This is the longest *Misterioso* section in the movement. It leads into the return of the hymn theme at measure 243. Previously foreshadowed in D major (in the

dreamy passage, measures 131-132) the hymn theme returns — now prominent — with a resolute character. The following section, a set of variations on the hymn theme, is discussed later in this chapter, under the section, “Textural Attributes.”

After the final return of the *Misterioso* theme (in B major, measures 359-379), an extended section with multiple climaxes builds until a surprise return of the opening theme motive from the first movement of the sonata arrives at measure 426. The coda begins, measure 437 (see below, Example 16), in a texture reminiscent of the closing of Beethoven’s Op. 111 and the tonic harmony is asserted and repeated from measures 440 to the end, measure 449.

Melodic attributes. Generalizations regarding melody in this movement can not be made, for the simple reason that Dankner applies almost every available variant of melodic form and texture. This section provides a list of the different types of melodies found in this movement.

The first melody is the *Misterioso* theme. It is a monophonic line that functions like a *ritornello*, and is brought back at measures, 85, 207, and 359. The hymn theme, is the principal theme throughout this movement. The theme is based on a traditional hymn, “Come Ye Thankful People, Come.”³ Dankner only borrows the first phrase of the hymn. The rhythm and melody from the first phrase of the hymn are used to generate an original hymn, in

³As mentioned above, the hymn from which Dankner borrows is “Come, Ye Thankful People, Come,” (see Appendix D). The original hymn is in G major, in 4/4 time. It consists of eight two-bar phrases with each phrase following the same seven-syllable pattern.

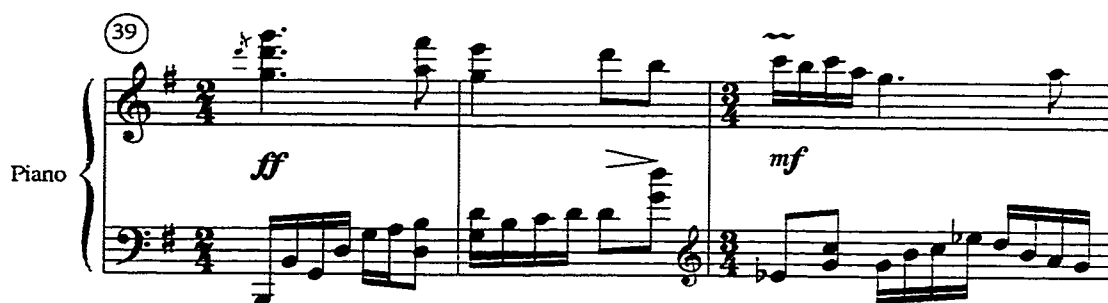
2/4, making Dankner's hymn's first phrase four measures long. The original pitches of the melody are retained but are reharmonized. The hymn theme's melodies are developed by fragmentation, variation by augmentation or diminution, combination of means (mm. 331-358), and imitation of rhythm. Phrases are developed mainly by interpolation and extension.

A motive is derived from the hymn theme. It is both rhythmically and intervallically similar to the first four notes of the hymn theme. This motive will be discussed in more detail under the section "Textural attributes."

Motives and themes from the first movement are brought back in this last movement. Both the sighing motive and a motive from the opening theme of the first movement of the sonata recur in this movement. To avoid redundancy, the discussion of the *Arabesque* melody, the *Tristezza* theme, and the variations on the hymn theme, is found in the discussion of textural attributes (below). Since the treatment of the hymn melody involves many rhythmic devices, its discussion is found below under "Rhythmic attributes."

Rhythmic attributes. The only generalization that can be made about rhythm in this movement is that a great variety of treatments is found. Irregular meters, complex rhythms, cross rhythms, changes in tempo, changes in mood, changes in expressive markings, can be seen throughout. *Accelerandos* (opening *Misterioso* theme) and *rallentandos* (187-206) are also present. Use of rhythmic motives is seen. The rhythm of the first four notes of the hymn is used as a motive (with similar intervallic patterns) in melodies other than the hymn melody.

The presence of the hymn theme permits a regular meter and phrase structure to be established. However, on occasion, the perpetuation of square rhythm is avoided when the number of syllables per phrase varies to include an added eighth syllable. Furthermore the beat units of the melody are changed occasionally from quarter to sixteenth or from quarter to eighth and measures of 3/4 are substituted for the otherwise prevailing 2/4 meter. For example, at measure 39 the seventh phrase of the hymn begins but its four measure structure is interrupted by an ornamental figure at bar 41. Since beat two of this measure has the same opening rhythm as that of the previous six phrases, the effect is segmentation. Measures 39 and 40 are the first two bars of what has been established as a four bar phrase. At measure 41, on beat two, the beginning of a new phrase seems to interrupt the phrase begun in measure 39. But what has happened is beat one of measure 41 is actually the “missing” two measures compressed by rhythmic diminution into four sixteenth notes. In other words, the four quarter-note melody that would have completed the phrase beginning measure 39 are rhythmically compressed into four sixteenth notes on the downbeat of measure 41 (Example 14).



Example 14. *Fantasia II*. Excerpt from Dankner's hymn, with rhythmic diminution of theme at measure 41.

The phrase which begins on beat two of measure 41 also seems to be interrupted (by four eighth notes in measure 43) before it is completed. At measure 44 the opening rhythm returns to begin a new phrase. But again, the theme's missing four quarter notes have been compressed by diminution to fit into one measure, measure 43. This way an irregular sounding phrase breaks up the pattern yet none of the phrases is actually incomplete. This device is what Longyear refers to as "sprung rhythm."⁴

The hymn theme returns at measure 55 but it is less recognizable at first because its first note is augmented (by two quarter beats). Once measure 57 is heard it becomes apparent that it is part of the hymn phrase. These rhythmic variations continue and, along with the interleaving of another theme, succeed in interrupting and finally unraveling the square phrase structure until a new theme has taken over (measures 63-79).

Textural attributes. Variations of texture play an important role in the progressive structure of this variation movement. The first theme, *Misterioso*, is monophonic. This texture is retained as the accompanimental figure when the hymn theme enters. The hymn itself is essentially a homophonic texture. The combining of textures in this fashion is customary of chorale preludes.

As mentioned above, the hymn theme is not a closed section. New material is alternated with fragmentations of the hymn theme until the hymn theme finally drops out all together. The new material, first entering at measure 51, begins with a recitative-like texture. The new texture is introduced again in measures 60, 62, 65, and by measure 66, the alternations stop and the new theme has been established. Indicating this kind of

⁴Longyear, p. 26.

interleaving of textures in the table describing the form would be tedious, that is why this formal aspect is being discussed here in the section on texture.

Changes in texture, tempo, and temperament create transitions from section to section throughout this movement. Rather than describe every instance of this kind of textural variation a few choice examples of this are discussed in detail below.

A motive, derived from the hymn theme, makes its first appearance as a special coloristic effect in measure 131. In this passage the complete seven notes of the theme are used as a motive in a dreamy, impressionistic texture over sweeping, left-hand *legatissimo* flourishes. Use of the *una corda* pedal is indicated, as well as the dynamic marking, *pianissimo*. The motive interrupts the *tristezza* theme and texture again at measures 141 and 144, this time with a thicker texture and louder dynamics.

Texture (and tonality) is varied in order to achieve the changing temperament of the *tristezza* theme. In its first appearance, measures 126-129, a clear melody accompanied by chords and a pedal point, help achieve a texture congruous with the indication, *con tristezza*. The tonality of F-sharp minor has often been used by Romantic composers for this type of mournful theme. The clarity of the melody is achieved by the voicing of the chords beneath it and by its being in the register above the middle part of the keyboard. That is to say, there is a certain amount of separation, from a fifth to an octave, between the top voice of the accompaniment and the melody. The sparseness of the texture lends a desolate quality frequently found in “sad” themes of the Romantic composers.

At measure 150, when the theme returns in F minor, the indication is now *molto appassionato*. A notable precedent for the key of F minor being associated with a passionate temperament is found in Beethoven's *Appassionata Sonata*. The texture also lends passion to this passage as both left and right hands are playing full chords over a low F pedal-point.

When the theme returns again the thickness of the passionate texture is retained, and the tempo is slowed enough so that the left hand can additionally execute descending arpeggios (measure 169), and roll extended chords (measure 170), lending an expansive quality to a section marked "Broadly." The key area here is D major.

The principal theme, the hymn theme, has not appeared in this entire middle section (measures 126-206) except in its motivic form. It returns (measure 243) and is varied throughout the rest of the sonata (up until measure 415). In the sections that follow, Dankner uses variations in texture, tonality, character, and ultimately style, to keep the theme moving forward. From measure 243 to 269 the theme is march-like and marked "Risoluto." Interleaving of textures begins at measure 260 and by measure 270 a new theme is in progress. At measure 282 the hymn theme clearly returns in the right hand with a lyrical, classical texture in A major. At measure 303 the texture and mode change. The theme is in the left hand in A minor and the texture is reminiscent of Beethoven's "Appassionata Sonata." At measure 322 the theme digresses again and at 332 it returns briefly, in rhythmic diminution. Five phrases of the hymn theme follow but the fifth phrase is not closed off. The theme digresses until the last half of the phrase is segmented

and repeated, creating another digression which leads all the way to measure 359 and the change of mode to B major with the return of the *ritornello*, or *Misterioso* theme.

From measures 379-397 the hymn theme is varied and seems to be leading up to what one would expect to be the finale of the sonata. But measure 398 is no release of tension, there is no arrival to a finale here. Instead what follows is a cadenza-like passage which builds to measure 406, which seems to be a finale, even though it is in the subdominant. Certainly this passage displays the grandest, fullest, most majestic statement of the theme. But it is not the finale either. One more digression prolongs the tension when, at measure 415 another cadenza-like passage, *con bravura*, builds intensity of texture and sonority even greater than before. This culminates in a motion from V to I in the bass, measures 423-424, but this is still not a true end. This is because, although the bass line progressed from V to I, the right hand melody above is sustaining the fourth scale degree. The suspension is prolonged when the cadenza-like texture resumes in both hands introducing two more added notes (the second and sixth scale degrees) to the harmony.

The resolution from the fourth to the third occurs at measure 426 in the left-hand part. However, it is somewhat overshadowed by the return of the opening gesture of *Fantasia I* in the right-hand part. The imitative, contrapuntal texture returns here too. Trills and embellishments throughout this passage, combined with the tonality of B major, contribute to a shimmering, ebullient quality of spiritual ecstasy.

Tonal and Harmonic Attributes. The tonality in this movement is traditional. It begins in B minor but by the end the mode has changed to B major. Definite key areas are established in this movement. Perfect authentic cadences are found more here than in the first movement. For example, the theme which ends the first larger section, prepares a cadence in F-sharp minor, measure 85. Measures 112-113 prepare a cadence in C-sharp minor which does occur at measure 114.

In some cases dissonances are not really resolved, they are just thinned out. Harmonic tension is followed by gradual dissipation of tension. The last eight bars are an extreme example of this thinning out of dissonance. The final chord is sounded at measure 444 and in each succeeding measure one note is subtracted from the chord until only the tonic remains at 447, is then cut off at measure 448, leaving nothing but silence in measure 449.

The “closure” of the *Arabesque* theme (measures 118-122) is a less exaggerated example of the same technique of thinning out the dissonance instead of resolving it. On each main beat, clashing dissonances are sounded. Despite the D in the bass, harmonic tension is still present as the notes clash in dissonance above. Even with the clashing dissonance the soprano line descends from G to F-sharp to E but instead of descending to D to resolve the tension it moves back up to F-sharp. The stepwise motion down to E and back up to F-sharp is repeated once again as the texture thins out. The culmination of this passage is at measure 122 where there is a motion from C-sharp to D occurring in the bass line. Ironically, the bass line has crossed *above* the tenor line, putting the chord in its second inversion (Example 15).

Example 15. *Fantasia II*. Unresolved dissonances leading up to cadence at m. 122.

Measure 423-424 is almost an authentic cadence with the bass moving from V to I. But this is another example of the resolution being omitted. The resolution is present, so to speak, when the left-hand part enters on a D-sharp in measure 426. However, the effect of resolution is negated, because by now the texture has changed dramatically and the D-sharp is moving stepwise down to B, so the resolution from E to D-sharp never takes place above the root, B, in the bass.

Ultimately the return to the tonic is via the subdominant at measures 433-434. Measures 433-434 are repeated an octave higher in measures 435-436. Even though measures 426-436 make up the finale of the sonata the final cadences are all plagal (with the borrowed *minor* subdominant chord). In the coda, the plagal cadence is prolonged until measure 440. Actually the harmony in measures 437-439 is not simply that of the borrowed iv. The C-natural in measures 437 and 438 make the harmony a flat ii⁷. At measure 440 the B major chord in root position is approached from the borrowed iv chord, passing through the tonic chord in first inversion (Example 16).

437 *loco* *Tempo rubato*

438

439

440 $\text{♩} = 72$ *sf* *ff*

441

442

443

444

445

446

447

448

449

November 5, 1992

Example 16. *Fantasia II*. Coda, mm 437-449.

Summary

In this summary, rather than list the salient features of each movement separately, the sonata as a whole, as a group of contrasting movements, is addressed. Both movements are titled *Fantasia* but there are many ways in which the two contrast each other. In general, the second fantasia is more diatonic and more sectionalized than the first, and its tonal areas are more clearly defined. The first movement is highly chromatic, its form is continuous, and key areas are never established. The change of mode between *Fantasia I* and *Fantasia II*, from B minor to B major, is customary of traditional, Classical, two-movement sonatas.

Both movements are in a sense variation movements. In *Fantasia I* a motive is developed and in *Fantasia II* a theme is varied. Each movement also evokes formal traits other than the fantasia. The first movement resembles the binary form of Baroque and early Classical sonatas. The second movement, with its *ritornello* and hymn theme, resembles a chorale prelude. The absence of any break between the two movements conveys a one-movement design. This design is further suggested by the cyclic return of the first movement's opening theme at the end of the second movement.

Melody, harmony, rhythm, and texture are treated in a variety of ways. Dankner's melodies are motivic in the first movement. In the second, he uses the variation technique of Beethoven, as adapted by Liszt, to sustain long-term use of the hymn melody and hymn motive.

CHAPTER V

SUMMARY AND CONCLUSIONS

In this chapter a summary of the previous chapters is presented, followed by conclusions drawn from the analysis in Chapter 4 as interpreted within the frameworks given in Chapters 2 and 3. The question of how Dankner's *Piano Sonata* (1992) departs from or conforms to the rules that govern traditional (i. e. Classical) sonata form is the topic of discussion.

Sonatas are usually three or four movements, occasionally in two movements, and rarely in one movement. The movements of a sonata do not necessarily have to be in sonata form. The original meaning of sonata is "to sound," and that, in the opinion of Newman et al, it is for some Modern works, the meaning that is most appropriate. The multi-movement scheme of a sonata has been fused with the sonata-allegro form. Other forms such as the rondo have also been arranged in a sonata-allegro scheme. The idea of a "typical" sonata is mythical. Almost every sonata is unique in the details of its structure. Traditional sonatas depend on tonality, and a particular tonal scheme, to create the dramatic tension and contrast that gives the form vitality. In the nineteenth century, when Schumann and others were already speculating on the death of the sonata, the form was defined in detail and described in publications of theorists. The three main theorists, Reicha, Czerny, and Marx, were all students of Beethoven. Many composers used the textbook definition as a guide for composing sonata forms. This appears to have resulted in the rigidification of people's concepts of the form.

Composers in the nineteenth and twentieth centuries used one of the sonata forms that had been employed in the Classic era, that of Beethoven's four-movement plan. However, unique circumstances in these eras influenced the decisions composers made when writing sonatas. In the nineteenth century composers were influenced by the works of Beethoven, the movements in historicism and by the ideology of Romanticism (the imperative to be individualistic and expressive).

In the twentieth century, composers who were not continuing in some way the Romantic tradition used the sonata in a Neoclassical way, to create a work that rejected Romanticism and traditional tonality yet was exemplary of new, innovative styles. The Modern uses of the sonata resemble traditional sonatas only in its most general characteristics, the six traits outlined by Newman. A sonata is an instrumental piece, either set for solo instrument or chamber group, it is a cycle of contrasting movements, usually not programmatic, and it embodies the broadest structural principles, most extended designs (contrast), and serves an aesthetic or diversional purpose.

Just as Modern architects ignored the past and expressed a preference for pure, simple forms, Modern composers, for example neoclassicists such as Stravinsky, took the textbook definition, the simple idea of the sonata principle (exposition, development, recapitulation) and made it hold a new anti-traditional harmonic content. Sonata form, which had always been regarded as a product of traditional tonal practice, was artificially unified with a trend in music that was positioning itself to tear down the traditional concept of tonality. Modernists such as Boulez took this even further by

simplifying or reducing the sonata principle even further (to the mere idea of "contrasting textures" -- or as Newman suggests, reverting to the original use of the term to simply indicate a piece that is to be sounded rather than sung) in order to unify it with atonal, serial music. For these modernists the simplicity of the textbook definition of sonata form was exploited in order to advance or assert some kind of triumph over the past.

In contrast, Dankner's sonata takes on all the complex history of the sonata form in its many manifestations: the binary form of the Baroque sonata, the motivic writing of the Baroque style, the two-movement sonata cycle of the Classical period, the Romantic use of the fantasia to expand the sonata form are all present. (Even the harmonic relationships of the Baroque, Classical and Romantic periods are each represented.) Furthermore, the acknowledgement of the ramifications of these trends, especially the Romantic trends, can be seen in the multiple formal traits Dankner's sonata acquires. Dankner is not imitating Beethoven or Schumann or Liszt who each combined the sonata with the fantasy. Dankner alludes to all of the above by making his sonata a sonata-fantasia in two movements (not one or three) with contrapuntal textures using motivic writing as well as variation technique, and adopting the formal attributes of the chorale prelude too. By returning to a part of the sonata's past that had been ignored by composers from the late nineteenth century onward, Dankner restores or renovates this history, and creates a dialectic with the styles and forms of the past.

The very thesis of this treatise, "to determine how Dankner's sonata conforms to or departs from sonata form," is essentially a modernist's question. It implies that there is only one way to view form — as a mold — and it implies that sonatas are defined only in terms of their fitting or not fitting the mold of Classical sonata form.

This rigid concept of sonatas and sonata form dates back to the latter part of the nineteenth century, when theorist's definitions of sonata form appeared in textbooks and composers began to regard sonata form as a musical law. To determine whether or not Dankner's sonata conforms to the traditional definition of sonata form only answers part of the larger question: what kind of sonata is Dankner's sonata?

Dankner's Sonata has the six traits which, according to Newman, are common to all sonatas. But it is not in traditional sonata form. It is a sonata and a fantasia (and a dozen other things). It is a sonata without having any of the textbook traits of a sonata. It is a sonata because it encapsulates the history of the sonata, it reflects the sonata's complex past rather than presents an image that is "pure" and simple. Because it fuses these varied aspects of the sonata's history Dankner's sonata is not in any clear type of sonata form.

Dankner's sonata resembles traditional sonatas, especially the two-movement sonatas of Beethoven, and the sonata-fantasies of Beethoven, Schumann, Schubert, Liszt, Mendelssohn. Dankner uses harmony in a traditional late-Romantic and in a more Modern way with added-note chords, delayed resolutions, progressive modulations, modulations by way

of deceptive cadences, for example. The tonal key schemes are only in the broadest sense the traditional (tonic to dominant and back to tonic) plan. Dankner uses dotted rhythms suggestive of Baroque music, varying procedures and modulations, caesuras, and deceptive cadences reminiscent of Emmanuel Bach. Formal procedures of Beethoven's are seen in the fantasia's taking on sonata form traits as well as variation form, and chorale prelude attributes. Beethoven's principle of contrasting derivation is employed. Dankner uses textures that are Baroque (Bachian counterpoint), Classical (Beethovenian), and Romantic (Schumannesque), and coloristic effects not unlike Debussy. Furthermore, textures are idiomatic of the virtuoso keyboard fantasy styles of Emmanuel Bach, and a virtuoso, Lisztian technical vocabulary. Although some of the Romanticisms are compared to Schumann and Liszt, and the coloristic effects are comparable to Debussy, Dankner only borrows from Bach and Beethoven.

Harmonically, Dankner achieves a progressive structure from start to finish. Few strong cadences are used. Frequent use of plagal cadences (particularly from IV or iv in the second inversion to i or I in root position) chords with suspended seconds or fourths and added sixths, combined with anticipations, make cadences which are rather weak. Liberal use of dissonant harmonies, frequently unresolved, help weave tonality into a stream that continually passes through various keys but rarely cadences. This is true more for the first fantasia than the second. The second fantasia has tonal areas which are more clearly defined. In both movements variation technique is applied to harmony, rhythm, melody, and texture.

Dankner's sonata maintains and breaks from traditional sonata form. Although it is not an example of sonata-allegro form, it may still be considered traditional because it is a two-movement sonata, a rare, but established (especially by Beethoven) form. Ironically, it breaks from traditional sonata forms in a traditional way, which is to say, not in an avant-garde or Modern way. Just as the nineteenth-century Romantic composers exaggerated Classical means, Dankner exaggerates Baroque, Classical and Romantic means and creates a new and original style.

In a Postmodern fashion, Dankner brings together elements that have been excluded or silenced by Modern composers. Modern Neoclassical composers borrowed sonata form but usually it was the sonata principle they sought to use in an effort to reject emotionalism. The two-movement sonata cycle of Beethoven was not the usual model used by Neoclassical composers. And Neoclassical composers never borrowed the Romantic textures, sonorities, and tonalities. Dankner's style includes Baroque, Classical, Romantic and Modern elements. This all-inclusive aspect of Dankner's sonata makes it Postmodern. It suggests that the definition of sonata form as it has been used by twentieth-century composers is no longer adequate because it excludes all of the exceptions. The overall unifying factor that brings these different elements together is the application of Romantic *pianism*: the arpeggiated gestures and sweeping lines, progressive tonality, chromatic mediant relationships, deceptive cadences, the improvisatory feel, the *sounding* (to refer to the original meaning of "sonata") of the piano, the *sounds* of Romanticism.

Neoclassicism was largely abandoned after the second world war as composers opted to use serial techniques extensively and exclusively. This can be considered as a destructive outcome of the avant-garde. In contrast, Dankner's style seeks to be new without destroying the past, it creates a "logic of renovation" by returning to a period previously rejected — that of Romanticism — and reconstructing a dialogue with that past rather than "silencing" it through rejection. It is different from Modern sonatas that exclude the complexity of sonatas by adhering to the Classical form only. The Postmodernism of Dankner's style asks questions about Modernity. It brings up the question of whether it is still appropriate or necessary to limit the concept of sonatas to the simplified, Classical definition of sonata form. Although it sounds Romantic it is contemporary because it creates a dialogue with the past. It is not simply an old voice being sounded again. The Romantic harmonies, sounds, and gestures are treated in such a way as to acknowledge there is no way to really go back to the past in an innocent way. Rather, some self-consciousness is involved.

Dankner's first experiment in this Postmodern style is realized in the *Piano Sonata 1992*. The history of the piano and the history of the sonata are in a sense encapsulated in this work. Baroque, Classical, Romantic, and Modern musical elements that are usually kept separate from each other are all included in this work. There may be other works which include Baroque, Classical, Romantic, and Modern elements but usually these styles are used in contrast to one another, juxtaposed in an eclectic pastiche. Dankner, however, has fused these different styles into a new style.

Dankner's bringing together of these elements usually kept separate is also reminiscent of Schlegel's idea of the *Roman* (discussed in Chapter 2). The call to be inclusive is suggested in the text of hymn quoted in the second movement of Dankner's sonata (see Appendix D for text). The hymn, "Come, Ye Thankful People, Come," is a hymn of thanksgiving. The presence of a hymn of thanksgiving is reminiscent of Beethoven's late String Quartet Opus 132. The hymn speaks of harvesting "All the blessings of the field/All the stores the gardens yield," to honor the "source whence all our blessings flow." This could be read as a metaphor suggesting that the rich heritage of Classical music is by no means expended.

The element that stands out the most in Dankner's *Piano Sonata* is the expression of feeling through what has come to be known as Romantic gestures that can be seen in the arpeggiated piano writing, for example. Dankner uses this pianistic grammar to refresh the medium of the sonata, where for the past century these were generally forbidden by the progressive wing of the composer establishment. The connection with the past, the expression of feeling and emotion, the allusion to Baroque and Classical styles is also a part of Dankner's compositional arsenal. It is Dankner's synthesis of these varied styles into a contemporary style all his own that makes this piece substantial, more than just a compendium of piano literature.

Dankner's music only *sounds* Romantic. It sounds Romantic because it sounds tonal and the music contains Baroque, Classical and Romantic tropes we are accustomed to hearing in "classical" music. However, Dankner's

treatment of dissonance is very different from the traditional treatment. Dissonance is introduced and then dissonance is rarefied (instead of released). Dissonance is applied and withdrawn. Dankner reveals a more modern objectivity in regard to dissonance and its resolution. There is almost a self-consciousness in the treatment of harmony.

The absence of traditional tension and release creates a contradiction and a duality at the same time: On the one hand it is as though all "transitional" material is cut out of the musical fabric, leaving only the climaxes. Each climax passage can also be viewed as transitional material. The listener experiences this duality of sustained passion and intensity and climax on the one hand and continually transitioning material on the other. There is plenty of tension, but where is the release?

Whereas Modern composers used the sonata form to make a statement against Romanticism, against traditional tonality (to establish an objective order independent of tonal schematics), Dankner is using the sonata form and traditional tonality to imply a questioning of Modernity, by reconnecting to the particular past that has been excluded by Modernists. The return to the complexity of the sonata, in its many forms, suggests that the oversimplified, Modern idea of sonata form be questioned.

It is hoped that the appendices will enhance the presentation of the material in the main body of this paper and encourage further interest in the study and performance of Stephen Dankner's music. For further research on this composer and his music, an archive of Stephen Dankner's work has recently been established by librarian Rosalee McReynolds at Loyola University, New Orleans, Special Collections division.

APPENDIX A
Stephen Dankner's *Piano Sonata* (1992)

in memoriam John Scully

SONATA

Fantasia I.

Stephen Dankner [1992]

Molto Largo ed espressivo $\text{♩} = 72$

Piano

ppp

una corda

④

cresc.

sfz

⑨

sfz

sfz

decresc.

con tristezza

⑫

p

sfz

⑮

mf

tre corde

18

f

20

22

fz

23

molto espressivo

26

loco

28

pp

29

Piu mosso

agitato *cresc.*

30

32

36

ritard.

decresc.

pp

una corda

Meno mosso (tempo giusto)

38 *sognando*

Measures 38 and 39. Treble staff: Measure 38 has a triplet of eighth notes (F#, G, A) and a triplet of eighth notes (B, C, D). Measure 39 has a triplet of eighth notes (E, F, G) and a triplet of eighth notes (A, B, C). Bass staff: Measure 38 has a triplet of eighth notes (F, G, A) and a triplet of eighth notes (B, C, D). Measure 39 has a triplet of eighth notes (E, F, G) and a triplet of eighth notes (A, B, C). The word 'sognando' is written below the treble staff in measure 38.

40

Measures 40 and 41. Treble staff: Measure 40 has a triplet of eighth notes (F#, G, A) and a triplet of eighth notes (B, C, D). Measure 41 has a triplet of eighth notes (E, F, G) and a triplet of eighth notes (A, B, C). Bass staff: Measure 40 has a triplet of eighth notes (F, G, A) and a triplet of eighth notes (B, C, D). Measure 41 has a triplet of eighth notes (E, F, G) and a triplet of eighth notes (A, B, C). The word 'sognando' is written below the treble staff in measure 40.

42 *leggero*

cresc.

tre corde

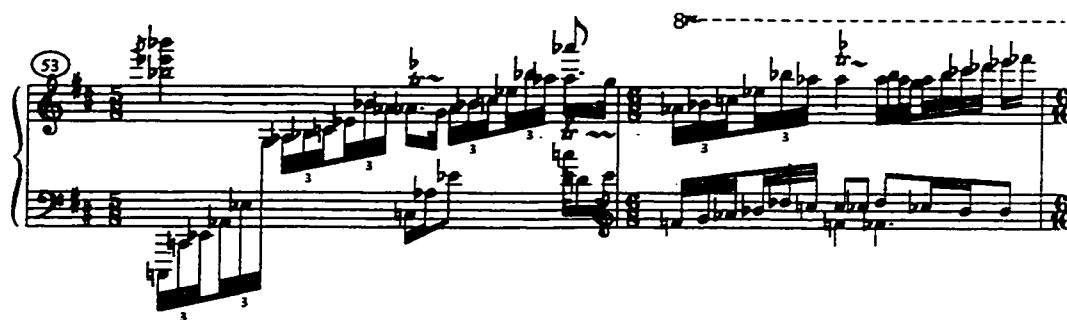
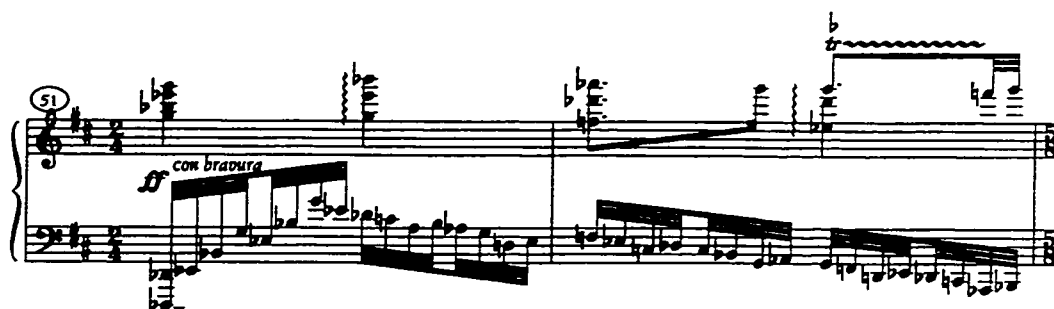
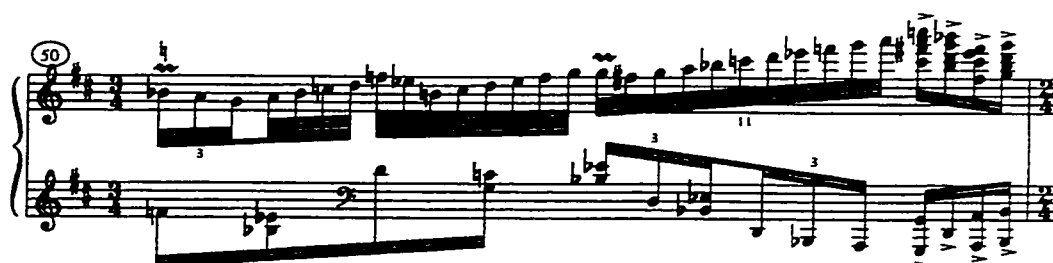
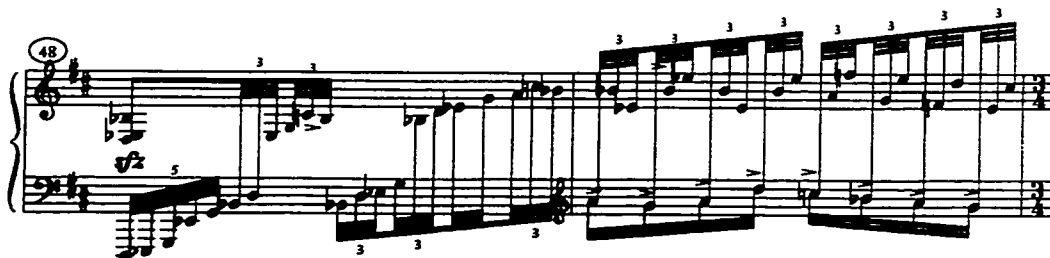
Measures 42 and 43. Treble staff: Measure 42 has a triplet of eighth notes (F#, G, A) and a triplet of eighth notes (B, C, D). Measure 43 has a triplet of eighth notes (E, F, G) and a triplet of eighth notes (A, B, C). Bass staff: Measure 42 has a triplet of eighth notes (F, G, A) and a triplet of eighth notes (B, C, D). Measure 43 has a triplet of eighth notes (E, F, G) and a triplet of eighth notes (A, B, C). The word 'leggero' is written above the treble staff in measure 42. The word 'cresc.' is written below the treble staff in measure 42. The word 'tre corde' is written below the bass staff in measure 42.

44 *ff* *sfz* *sub. pp* *cresc.*

Measures 44 and 45. Treble staff: Measure 44 has a triplet of eighth notes (F#, G, A) and a triplet of eighth notes (B, C, D). Measure 45 has a triplet of eighth notes (E, F, G) and a triplet of eighth notes (A, B, C). Bass staff: Measure 44 has a triplet of eighth notes (F, G, A) and a triplet of eighth notes (B, C, D). Measure 45 has a triplet of eighth notes (E, F, G) and a triplet of eighth notes (A, B, C). The word 'ff' is written below the treble staff in measure 44. The word 'sfz' is written below the treble staff in measure 45. The word 'sub. pp' is written below the treble staff in measure 45. The word 'cresc.' is written below the treble staff in measure 45.

46 *ff*

Measures 46 and 47. Treble staff: Measure 46 has a triplet of eighth notes (F#, G, A) and a triplet of eighth notes (B, C, D). Measure 47 has a triplet of eighth notes (E, F, G) and a triplet of eighth notes (A, B, C). Bass staff: Measure 46 has a triplet of eighth notes (F, G, A) and a triplet of eighth notes (B, C, D). Measure 47 has a triplet of eighth notes (E, F, G) and a triplet of eighth notes (A, B, C). The word 'ff' is written below the treble staff in measure 46.



55 *loca*

57 *sfz*

58 *sfz*

60

61

62 *mf dolce*

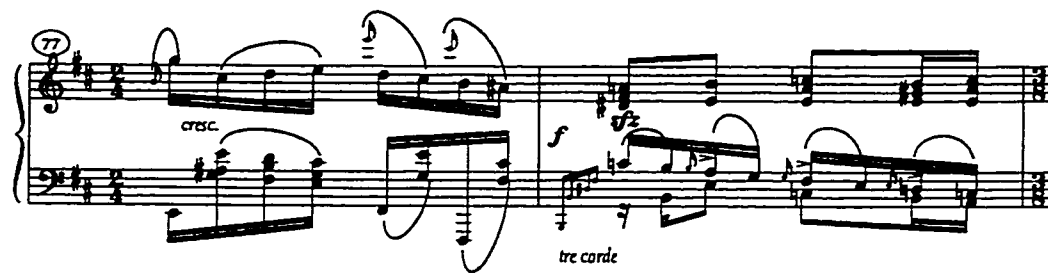
65 *loco* *lento* *pp*

67 *cresc.* *mp dolce, con calma*

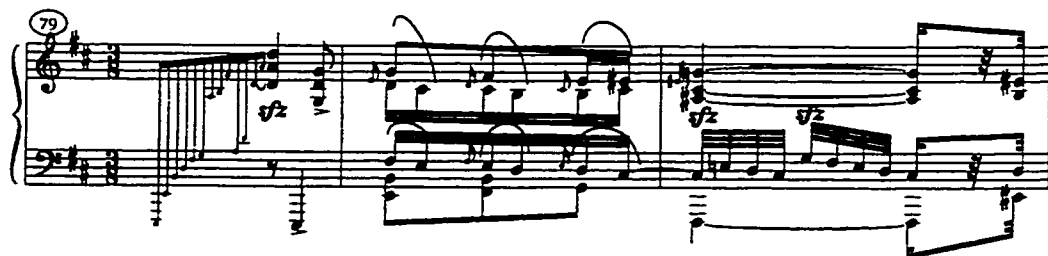
70 *quasi recitativo* *pp delicatissimo, semplice* *mf* *una corda*

74

77 *cresc.* *f* *tre corde*



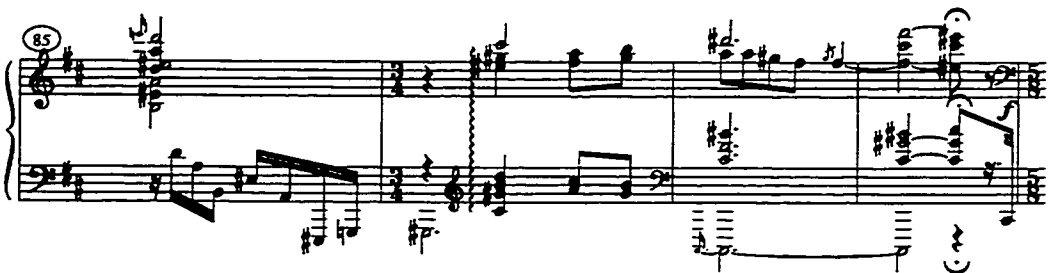
79 *sfz*



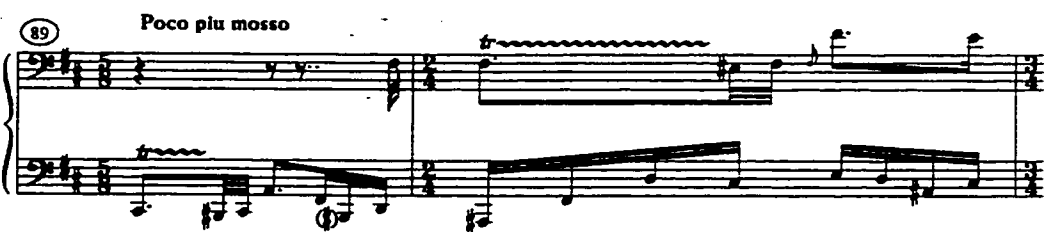
82 *sfz*



85 *p*



89 *Poco più mosso*



91

91 92

sfz con forza

sfz

This system contains measures 91 and 92. Measure 91 features a complex piano texture with multiple voices in both staves, including some triplets and slurs. Measure 92 continues this texture with a prominent *sfz con forza* marking in the right hand and a *sfz* marking in the left hand.

93

93 94

sfz

This system contains measures 93 and 94. Both measures are marked *sfz* and show a dense, rhythmic piano accompaniment with many sixteenth and thirty-second notes.

94

95 96

ff *sfz* *sfz*

This system contains measures 95 and 96. Measure 95 is marked *ff* and features a strong, sustained chord in the right hand. Measure 96 is marked *sfz* and continues the texture with a *sfz* marking in the left hand.

97

97 98 99 100

sfz *sfz* *ff* *sfz*

con bradura

Piu mosso

This system contains measures 97 through 100. Measures 97 and 98 are marked *sfz*. Measure 99 is marked *ff* and features a complex, rapid piano texture. Measure 100 is marked *sfz* and includes a *con bradura* marking. The tempo changes to *Piu mosso* at the beginning of measure 99.

99

101 102

s *s* *s* *s*

This system contains measures 101 and 102. Both measures are marked *s* (sostenuto) and feature a sustained, slow-moving piano texture with long notes and slurs.

100

Handwritten musical score for measures 100 and 101. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). Measure 100 features a treble staff with a melodic line and a bass staff with a triplet of eighth notes. Measure 101 continues the melody in the treble and has a bass staff with a triplet of eighth notes. A dynamic marking of *ff* is present in measure 101. A first ending bracket labeled "L.H." spans the final two measures of the system.

102

Handwritten musical score for measures 102 and 103. Measure 102 shows a treble staff with a melodic line and a bass staff with a triplet of eighth notes. Measure 103 continues the melody in the treble and has a bass staff with a triplet of eighth notes. A dynamic marking of *ff* is present in measure 103.

103

Handwritten musical score for measures 104 and 105. Measure 104 features a treble staff with a melodic line and a bass staff with a triplet of eighth notes. Measure 105 continues the melody in the treble and has a bass staff with a triplet of eighth notes. A dynamic marking of *ff* is present in measure 105.

104

Handwritten musical score for measures 106 and 107. Measure 106 features a treble staff with a melodic line and a bass staff with a triplet of eighth notes. Measure 107 continues the melody in the treble and has a bass staff with a triplet of eighth notes. A dynamic marking of *ff* is present in measure 107.

105

Handwritten musical score for measures 108 and 109. Measure 108 features a treble staff with a melodic line and a bass staff with a triplet of eighth notes. Measure 109 continues the melody in the treble and has a bass staff with a triplet of eighth notes. A dynamic marking of *ff* is present in measure 109. A first ending bracket labeled "L.H." spans the final two measures of the system.

107

p dolce, semplice

This system contains measures 107 and 108. Measure 107 features a treble staff with a melodic line of eighth and sixteenth notes, and a bass staff with a triplet of eighth notes. Measure 108 continues the melodic line in the treble and has a whole note in the bass. The tempo/mood marking *p dolce, semplice* is placed in the right margin.

109

sfz

This system contains measures 109 and 110. Measure 109 has a treble staff with a melodic line and a bass staff with a triplet of eighth notes. Measure 110 features a treble staff with a melodic line and a bass staff with a whole note. The dynamic marking *sfz* is placed in the right margin.

112

loco
p sub. ff

This system contains measures 112, 113, 114, and 115. Measure 112 has a treble staff with a melodic line and a bass staff with a triplet of eighth notes. Measure 113 has a treble staff with a melodic line and a bass staff with a whole note. Measure 114 has a treble staff with a melodic line and a bass staff with a whole note. Measure 115 has a treble staff with a melodic line and a bass staff with a whole note. The tempo/mood marking *loco* is placed above measure 113, and the dynamic marking *p sub. ff* is placed in the right margin.

116

sfz

This system contains measures 116, 117, and 118. Measure 116 has a treble staff with a melodic line and a bass staff with a triplet of eighth notes. Measure 117 has a treble staff with a melodic line and a bass staff with a whole note. Measure 118 has a treble staff with a melodic line and a bass staff with a whole note. The dynamic marking *sfz* is placed in the right margin.

119

tr

This system contains measures 119 and 120. Measure 119 has a treble staff with a melodic line and a bass staff with a triplet of eighth notes. Measure 120 has a treble staff with a melodic line and a bass staff with a whole note. The dynamic marking *tr* is placed in the right margin.

(121)

tr

(122)

loco
tr

sfz *sfz* *espressivo*

tr

(124)

Meno mosso
leggero

ppp *molto espressivo* *poco a poco cresc.*

una corda

tr

(127)

tr

tr

(129)

tr

tr

131 *loco*

f

133 *loco*

f *tre corde*

137 *cresc.*

ff *loco*

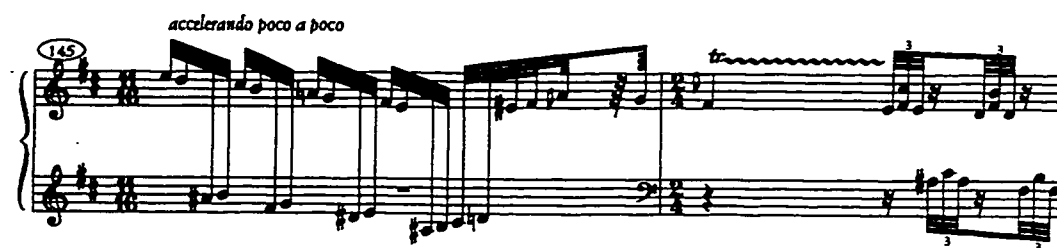
139 *L.H. R.H. tr*

f *loco*

143

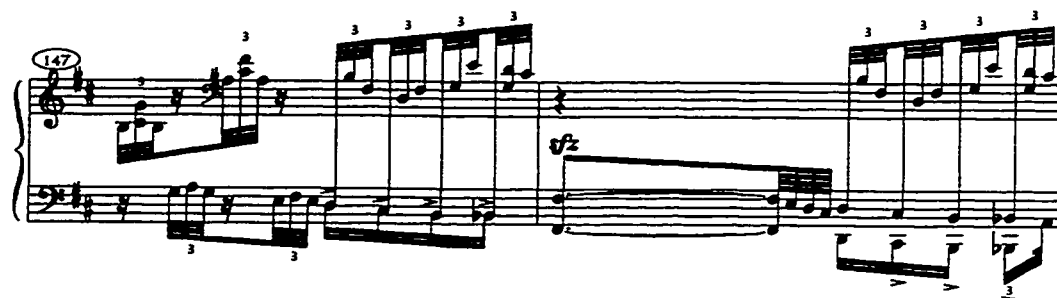
accelerando poco a poco

145



147

sfz



149

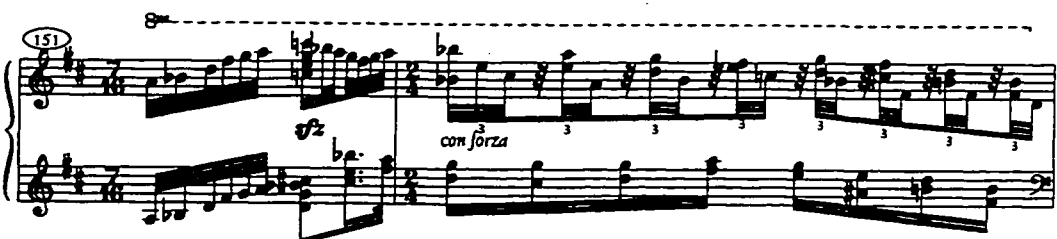
con bravura



151

sfz

con forza



153



155

Measures 155-156. The right hand features a series of triplets of eighth notes, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include *sfz* and *f*.

157

Measures 157-158. Measure 157 continues with triplets in the right hand. Measure 158 features a more complex right-hand pattern with sixteenth notes and a triplet. Dynamic markings include *sfz* and *f*.

159

Measures 159-160. Measure 159 has a triplet in the right hand. Measure 160 features a descending eighth-note scale in the right hand. Dynamic markings include *sfz* and *f*.

161

Measures 161-162. Measure 161 includes a *locos* section with a triplet of sixteenth notes. Measure 162 continues with triplets in the right hand. Dynamic markings include *sfz* and *f*.

163

Measures 163-164. Measure 163 features a triplet of eighth notes in the right hand. Measure 164 continues with eighth-note patterns in both hands. Dynamic markings include *sfz* and *f*.

Musical score for the first system of "L'Allegretto" by Franz Schubert, measures 165-175. The score is written for piano and includes the following details:

- Measure 165:** Starts with a forte (*ff*) dynamic. The right hand features a series of eighth notes, while the left hand plays a steady eighth-note accompaniment. A fermata is placed over the final eighth note of the right hand.
- Measure 166:** The right hand continues with eighth notes, and the left hand maintains the accompaniment. A fermata is placed over the final eighth note of the right hand.
- Measure 167:** The right hand plays a series of eighth notes, and the left hand continues the accompaniment. A fermata is placed over the final eighth note of the right hand.
- Measure 168:** The right hand plays a series of eighth notes, and the left hand continues the accompaniment. A fermata is placed over the final eighth note of the right hand.
- Measure 169:** The right hand plays a series of eighth notes, and the left hand continues the accompaniment. A fermata is placed over the final eighth note of the right hand.
- Measure 170:** The right hand plays a series of eighth notes, and the left hand continues the accompaniment. A fermata is placed over the final eighth note of the right hand.
- Measure 171:** The right hand plays a series of eighth notes, and the left hand continues the accompaniment. A fermata is placed over the final eighth note of the right hand.
- Measure 172:** The right hand plays a series of eighth notes, and the left hand continues the accompaniment. A fermata is placed over the final eighth note of the right hand.
- Measure 173:** The right hand plays a series of eighth notes, and the left hand continues the accompaniment. A fermata is placed over the final eighth note of the right hand.
- Measure 174:** The right hand plays a series of eighth notes, and the left hand continues the accompaniment. A fermata is placed over the final eighth note of the right hand.
- Measure 175:** The right hand plays a series of eighth notes, and the left hand continues the accompaniment. A fermata is placed over the final eighth note of the right hand.

October 1, 1992

Fantasia II.

112

① *Misterioso* $\text{♩} = 80$

pp

④

poco a poco accelerando *cresc.*

⑦ $\text{♩} = 90$ *tenuto*

f *sfz*

⑫ $\text{♩} = 92$ *poco tenuto*

decresc. *mf delicato*

pp una corda

⑮

sfz *mf* *pp*

23

23 24 25

sf *mf*

Handwritten musical score for measures 23-25. The right hand plays chords and single notes, while the left hand plays a continuous eighth-note pattern. Dynamics include *sf* and *mf*.

26

26 27 28 29

sf *sf*

Handwritten musical score for measures 26-29. The right hand plays chords and single notes, while the left hand plays a continuous eighth-note pattern. Dynamics include *sf*.

31

31 32 33 34 35

cresc. *f* *sf*

Handwritten musical score for measures 31-35. The right hand plays chords and single notes, while the left hand plays a continuous eighth-note pattern. Dynamics include *cresc.*, *f*, and *sf*.

36

36 37 38 39

cresc. *ff*

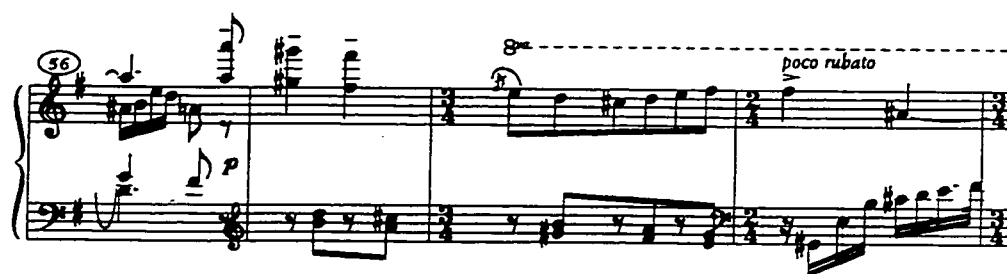
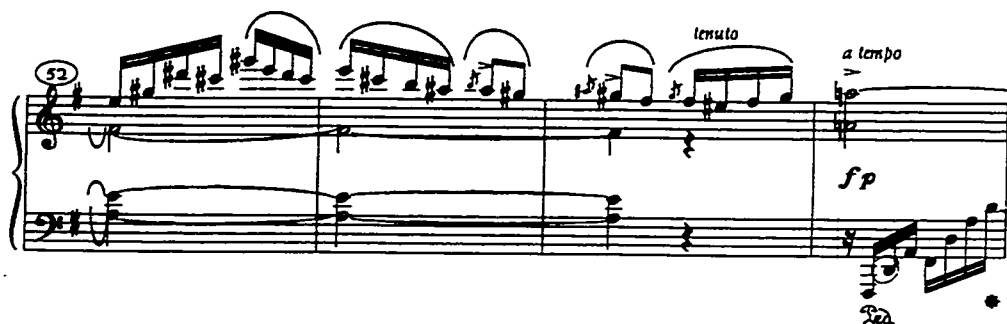
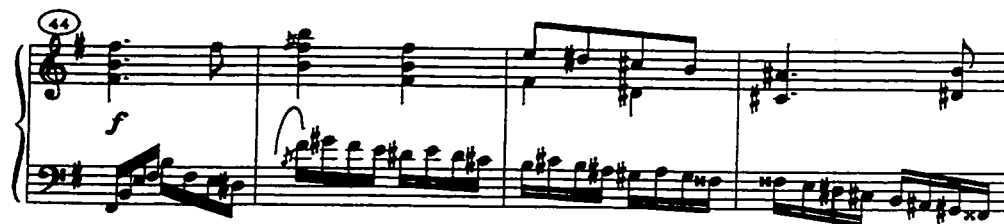
Handwritten musical score for measures 36-39. The right hand plays chords and single notes, while the left hand plays a continuous eighth-note pattern. Dynamics include *cresc.* and *ff*.

40

40 41 42 43

mf *cresc.*

Handwritten musical score for measures 40-43. The right hand plays chords and single notes, while the left hand plays a continuous eighth-note pattern. Dynamics include *mf* and *cresc.*.



63 *loco*

66 *f*

This system contains measures 63 through 66. Measure 63 is marked with a circled '63' and the word 'loco' above the treble staff. The music features a complex, rapid melodic line in the treble and a more rhythmic bass line. Measure 66 is marked with a circled '66' and a forte 'f' dynamic. The system concludes with a double bar line.

67 *sfz mf*

70

This system contains measures 67 through 70. Measure 67 is marked with a circled '67' and dynamics 'sfz' and 'mf'. The music continues with intricate melodic patterns in both staves. Measure 70 is marked with a circled '70'. The system concludes with a double bar line.

71 *sfz*

74

This system contains measures 71 through 74. Measure 71 is marked with a circled '71' and a fortissimo 'sfz' dynamic. The music features a triplet of eighth notes in measure 72. Measure 74 is marked with a circled '74'. The system concludes with a double bar line.

75 *sfz mf f*

79

This system contains measures 75 through 79. Measure 75 is marked with a circled '75' and dynamics 'sfz', 'mf', and 'f'. The music continues with complex melodic and harmonic textures. Measure 79 is marked with a circled '79'. The system concludes with a double bar line.

80 *cresc.*

83

This system contains measures 80 through 83. Measure 80 is marked with a circled '80' and a 'cresc.' (crescendo) marking. The music features a gradual increase in volume and complexity. Measure 83 is marked with a circled '83'. The system concludes with a double bar line.

Tempo primo

85 *poco a poco accelerando*

ff *cresc.*

89

91 $\text{♩} = 100$

f agitato

93

95 *p (echo)* *f*

97

ff

This system contains measures 97 and 98. Measure 97 features a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It includes a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 98 continues the triplet pattern in the bass and has a forte (ff) dynamic marking.

117

99

ffz

This system contains measures 99 and 100. Both measures feature a treble clef with a key signature of two sharps and a 3/4 time signature. The music consists of eighth notes with a forte (ff) and crescendo (z) dynamic marking. The bass line has triplet markings over groups of eighth notes.

101

ffz

This system contains measures 101 and 102. Measure 101 has a treble clef with a key signature of two sharps and a 3/4 time signature, featuring a triplet of eighth notes in the bass and a forte (ff) and crescendo (z) dynamic marking. Measure 102 continues the pattern with a forte (ff) and crescendo (z) dynamic marking.

103

ffz

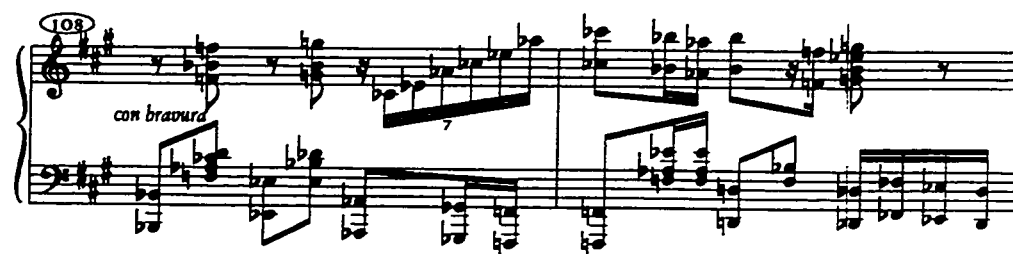
This system contains measures 103, 104, and 105. All three measures feature a treble clef with a key signature of two sharps and a 3/4 time signature. The music consists of eighth notes with a forte (ff) and crescendo (z) dynamic marking. The bass line has triplet markings over groups of eighth notes.

106

ffz

This system contains measures 106, 107, and 108. All three measures feature a treble clef with a key signature of two sharps and a 3/4 time signature. The music consists of eighth notes with a forte (ff) and crescendo (z) dynamic marking. The bass line has triplet markings over groups of eighth notes.

108 *con bravura*



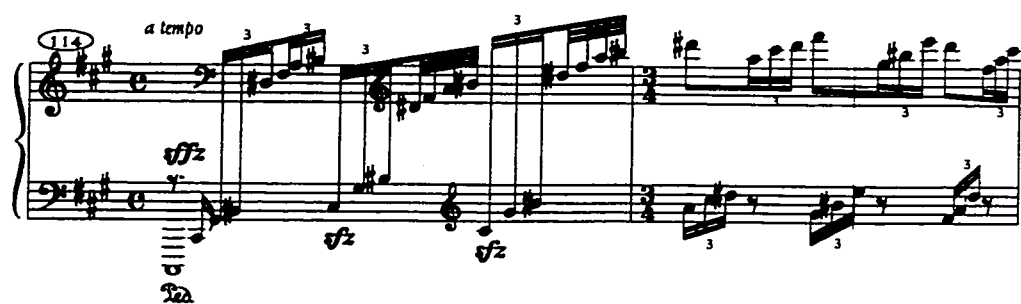
110 *ffz*



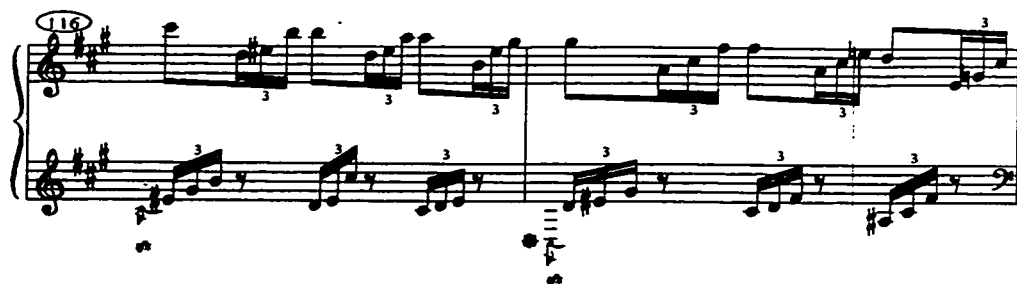
112 *poco tenuto*



114 *a tempo*



116



118

sfz 3

120

tenuto
calmandosi

122

tempo rubato
p

126

mp
con tristezza
sfz

129

cresc.
sfz f
decresc.

131

pp *legatissimo*

una corda

133

poco f

tre corde

135

mf

138

con forza

141

sfz *sfz* *sfz*

cresc.

(143) *temuto* *a tempo*

(145)

(147)

(148) *con bravura*

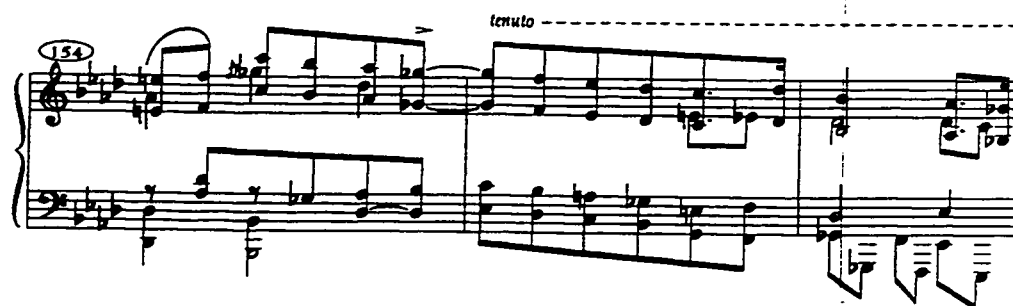
(149) *Molto appassionato* ♩ = 78

151



154

tenuto



157

tempo rubato



159

f



162



164 *sfz* *con forza* 10 *loco* *sfz* 10

sfz

165 10 *sfz* 12

sfz

166 *sfz* *sfz*

sfz

Broadly 168 *fff* *D major*

fff

170 *loco* *agitato* *sfz*

loco

agitato

sfz

173 *loco* *loco*

sfz

175 *loco* *sfz* *sfz* 5

sfz

176 5 *sfz* 5 *sfz* 8

sfz

177 *loco* 3 3 3 3 3 3 3 3 8

loco

179 *ff* 3 3 3 3 3 3 3 3

ff

125

181

loco

183

185

Piu mosso ♩ = 92

187

mp *cresc.*

pp sotto voce

189

sfz

191 *tenuto* *a tempo* *Poco, meno mosso*

ff *p* *mf* *ff*

194

mf *ff* *sfz* *sfz* *sfz* *sfz*

197 *Meno mosso*

sfz *L.H.* *sfz* *L.H.* *p* *sfz*

201 *Poco adagio*

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

204 *tenuto*

sfz *sfz* *ff* *R.H.*

(207) **Misterioso** $\text{♩} = 80$ poco a poco accelerando

ffz ff *decresc. poco a poco*

127

(211)

p

(215)

cresc. poco a poco

(219)

(223)

ffz

227 *sfz* *sfz* 128

The musical score for measures 227-230 of 'The Swan' from 'The Nutcracker' is presented in a two-staff format. The key signature is one sharp (F#), and the time signature is 3/4. The score begins with a circled measure number '227'. The first staff (treble clef) features a melody with a forte dynamic (*sfz*) in measures 227 and 228, followed by a crescendo leading to a fortissimo (*sfz*) dynamic in measures 229 and 230. The second staff (bass clef) provides a harmonic accompaniment, with a fortissimo (*sfz*) dynamic marking appearing in measure 229. The score concludes with a double bar line at the end of measure 230.

Musical score for "The Rose Tree" in 2/4 time. The score is written for voice and piano. The key signature has one sharp (F#). The tempo is marked "♩ = 132". The score includes a vocal line and a piano accompaniment. The piano part features a prominent bass line with a "sfz" (sforzando) marking. The vocal line includes a circled measure number "231".

237

ffz *ffz* *ffz* *ffz* *ffz* *ffz*

7 7 7 7

241

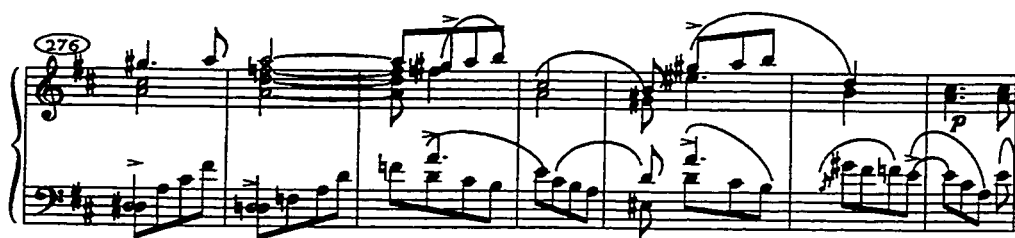
tenuto

Risoluto $\text{♩} = 132$

ff *non legato*

248

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, treble and bass clef. The key signature is one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The piece is marked with a '248' in a circle at the beginning. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment features a steady eighth-note pattern in the left hand, with some triplets indicated by a '3' over the notes. The piece ends with a double bar line.



291

p

pp

299

f

ff con forza

303

310

ff

sfz

316

f

sfz

L.b. in fuore

322

f

326

f

330

f *calmandosi poco a poco*

335

mf *tenuto*

340

a tempo *poco a poco ritardando*

347

353

Andante $\text{♩} = 68$

359

363

369

371

374

cresc.

ffz

f

This system contains measures 371 to 374. The music is in a key with three sharps (F#, C#, G#) and 3/4 time. It features a piano accompaniment with a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamics include *cresc.*, *ffz*, and *f*.

375

378

ff

ff

This system contains measures 375 to 378. The piano part continues with complex rhythmic patterns, including triplets and sixteenth notes. The right hand has more melodic movement. Dynamics include *ff* and *ff*.

379

Agitato ♩ = 98

mf cresc.

non legato

ffz

p

This system contains measures 379 to 381. A tempo marking *Agitato* with a quarter note equal to 98 is present. The music becomes more agitated. Dynamics include *mf cresc.*, *non legato*, *ffz*, and *p*.

382

385

ffz

ffz

ff

This system contains measures 382 to 385. The piano part features rapid sixteenth-note passages. The right hand has chords and moving lines. Dynamics include *ffz*, *ffz*, and *ff*.

386

ffz

mf

cresc.

p

B

This system contains measures 386 to 389. The piano part has a very active bass line with many triplets. The right hand has a more melodic line. Dynamics include *ffz*, *mf*, *cresc.*, and *p*. A section marker *B* is at the beginning.

388

ff

391

ff

393

ff

395

ff

Poco meno mosso (un poco rubato)

398

ff

400 **Tempo rubato**

401 **A tempo**

403 **Tempo rubato**

404 **tenuto** $\text{♩} = 88$

408

411

3 3 3 3 3

136

414

con bradura

sfz 3 *sfz* 3 *sfz* 3 *sfz*

3 3 3

417

sfz

3 3 3 3 3

419

p cresc. *sfz*

3 3 3 3 3

421

ff *p*

3 3 3 3 3

423

tenuato

loco

tr

3

3

Tempo di mvt. I $\text{♩} = 72$

The first system of the musical score for 'L'Espresso' consists of two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Tempo di mvt. I' with a quarter note equal to 72 beats per minute. The music begins with a treble clef on the first staff and a bass clef on the second staff. The first staff has a circled measure number '426' above it. The music features a series of eighth and sixteenth notes, with a trill (tr) marked above a measure. The second staff has a forte (f) dynamic marking and a trill (tr) marked above a measure. The system ends with a double bar line.

428

f 3 3 3 3 3 3 *tr* *tr* 5 5

p *cresc.* 5

430

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef. The key signature is one sharp (F#). The melody is in the Treble clef, and the bass line is in the Bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like *tr* (trill) and *f* (forte). The piece is marked with a circled '430' at the beginning.

432

cresc.

ff

Tempo rubato

8^{va}

435

loco

438

439

440

$\text{♩} = 72$

sfz *sfz* *ff*

444

449

November 5, 1992

APPENDIX B
DANKNER TELEPHONE INTERVIEW NO. 1
January 14, 2001

BEM: When did you get the idea to write the *Piano Sonata*? What was your inspiration, was it something that was commissioned or was it something you had just been wanting to do?

DANKNER: Well, as you know from playing the *Dance Suite*, I had been writing for piano, both in combination with other instruments and solo, but nothing that elaborate. Laura and I had been going to the Aspen Music Festival regularly for a number of years, (I used to use that as a springboard for what kind of pieces I would like to work on because it gave me a chance to hear a lot of great performances and I got to hear new works, and works that I haven't heard for a number of years). I don't remember which sonata in particular it was that gave me the idea, but, it might have been Beethoven's Op. 111 — I grew up with that piece. I think it was just the general climate of the place, it was a consolidating factor for me in those years when I was still pretty new to returning to my earlier style of tonal music. I think it was the Aspen experience. I think to tie it in to any one piece, or any one performance is hard to say. What it comes down to is just that I had pretty much decided that I wanted to write a major work in every form in the classical canon - the sonata for violin, cello sonata, and then symphonic as well—symphonies— so I had kind of an unwritten agenda for myself and I remember thinking, "Who am I going to get to play this piece?" and this was after you had played the *Dance Suite* and made the recording, and I remember thinking of how I could sell the idea to you — I obviously did. You know, I didn't let the feeling of impossibility of getting it played worry me —

BEM: I would say so! Those left-hand figures you write make you seem totally unapologetic.

DANKNER: You know, I get that a lot. I just finished writing a quartet for alto sax, piano, violin and cello, and there's a lot of left-hand activity in the piano part again. I don't know why I do that, because I can't play it. I guess I just think in terms of counterpoint and bass lines. Anyway, that's my take on how I decided to write the *Piano Sonata* — it was just a general sense of time and place, an unwritten agenda.

BEM: Is the *Piano Sonata* part of a cycle with your Violin and Piano sonata and your cello and piano sonata?

DANKNER: Only in the sense that these *genres* are part of the canon I spoke of earlier. As you know there is my Fourth Quartet which is interrelated with the Piano Sonata – I wrote my six string quartets pretty much at the same time, '91 to '93. The Piano Sonata was an interruption of my String Quartet cycle. That was definitely a cycle.

BEIM: And you wrote the *Piano Sonata* before the *Fourth String Quartet*, right?

DANKNER: Yes.

BEM: I'd like to put together a discography and my list is incomplete. Could you tell me what to add to the list?

DANKNER: My Sonata for Alto Saxophone and Piano was recently released on Albany, Troy 378, Simply Gifts. Lawrence Gwozdz, saxophone. It is a piece in three movements; Allegro molto moderato, the second movement is called "Elegy" and the third movement–Presto agitato. It was reviewed in last month's Fanfare magazine (a rave review). My latest CD is my symphony with the LPO [Louisiana Philharmonic Orchestra] and Hurricane, for symphony. The title of the CD is "Hurricane!" and it is also released on Albany, Troy 429. It has my Symphony No. 3 (which I call "Song of Solomon"), Hurricane, and my Concerto for Alto Saxophone and Orchestra.

BEM: I am also trying to put together a more up-to-date list of your compositions. The most recent information I have was in Baron's article on you.

DANKNER: I know who can help you with this: A good friend of mine, Rosalee McReynolds, the librarian at the Loyola University College of Music, established an archive of my music. She has all my scores, and what you might do (to make this whole thing more comprehensive than trying to put things together from all these different sources), is to give her a call and she could fax you a complete list of all the things I've done. She is also putting together notes on every piece that I have done, including the Piano Sonata, and everything I have done back to 1969. She has been interviewing me for five weeks or more.

BEM: That's wonderful!

DANKNER: So, you have a whole other source here you can use.

BEM: Excellent, I would like to put this in my treatise, so that other people can do research on your work.

DANKNER: I would urge you to give her a call to fax you that list of works, there are probably ten or fifteen more things on that list than you know about. Maybe she has ready the commentary on every piece. She has been putting a lot of work into this, she has been working on it since last summer. So—that should give you a lot more details.

BEM: Thank you for telling me about this, it's wonderful!

DANKNER: Most of my things are there at Loyola.

BEM: I am wondering what you are currently working on.

DANKNER: Well, I have this residency with three churches. I was assigned this residency (from the American Composers Forum) to write six pieces for these three churches in the south, in Jackson, Mississippi. That is my latest project. I finished two pieces for the Methodist church, one is for chorus and organ, and one for chorus, twelve brass instruments and tympany. I still need to write the two pieces for the Catholic church and the two pieces for the Baptist church. I mentioned earlier that quartet [quartet for alto sax, piano, violin and cello] I am working on and I just finished a piece for violin and marimba.

BEM: What plans do you have for writing more solo piano music?

DANKNER: I have another piano sonata I am writing. I got a few pages into it and then I got involved with these other projects I had also started. It will be very different from the other one [*Piano Sonata 1992*]. You know, that one is a very experimental piece, and I wouldn't want to repeat myself, not that I didn't like it, but for that reason alone I would like to treat the next sonata differently.

APPENDIX C: List of Works
Stephen Dankner, List of Works, 1982 to 2000

p=performed; un=unperformed.

Night Passage: trumpet, piano (1982), p. New York, 1987-89.

Sonata for Flute and Piano (1982), p. New Orleans, 1985.

Serpent Song: baritone voice and piano (1982), un.

Dance Suite: piano solo (1985), p. New Orleans, 1989.

Suite for Kurzweil 250 Synthesizer: (1985) recording.

Concerto for Kurzweil 250 Synthesizer: (1986) recording.

The Persistence of Memory: piano, string quartet, bass (1988), p. New Orleans, 1989.

Fantasy on "Für Elise": piano solo with synthesizer (1988), p. New Orleans, 1990.

Piano Sextet: piano, string quartet, bass (1989), p. New Orleans, 1990.

Aquarium Music: computer-controlled music for Aquarium of the Americas [four hours duration].

Songs of Bygone Days: soprano, baritone, piano (1990), p. New Orleans, 1991; Colorado, 1994.

Piano Concerto: piano solo with orchestra (1991), un.

Cello Concerto: cello solo with orchestra (1991), un.

String Quartet #1: (1991), p. New Orleans 1992.

Trio: clarinet, cello, piano (1991), p. New Orleans, 1992.

String Quartet #2 (1991), p. New Orleans, 1996.

Report of the Independent Accountants: dramatic scena for mezzo-soprano and piano (1991), p. New Orleans, 1992.

Piano Trio: violin, cello, piano (1991), p. New Orleans, Feb. 1993; Missouri, 1993.

The Widow Paris: film score (1991)

String Quartet #3: (1992), p. New Orleans, December 1992.

Violin Concerto: (1992), un.

Piano Sonata: (1992), p. New Orleans, November, 1994.

Sonata for Violin and Piano: (1992), p. New Orleans, November 1994.

Sonata for Cello and Piano: (1993), p. New Orleans, November 1994.

String Quartet #4: (1993), p. Cincinnati, May 1994.

String Quartet #5: (1993), p. New Orleans, February 1995.

String Quartet #6: (1993), p. New Orleans, 1999.

Piano Concerto #2: (1994), un.

Hurricane: for large orchestra (1995/6), p. New Orleans, Washington, D.C., elsewhere.

Toccata: solo marimba (1996), p. New Orleans.

Fanfare: string quartet (1996), p. Washington, D.C., National Symphony Orchestra.

Fanfare: brass and percussion (1996), p. New Orleans.

Sonata: alto saxophone and piano (1997), publ. By Ries & Erler. P. worldwide.

Prelude to the New Millennium: for orchestra (1998), p. New Orleans.

Psalm 90: SATB chorus and organ (1998), p. New Orleans.

Biblical Songs: song cycle for dramatic soprano and piano (1998), p. New Orleans.

Concerto for Alto Saxophone and orchestra: publ. by Ries & Erler. P. Louisiana, Mississippi, New York.

Symphony for Saxophone Chamber Orchestra: (1998) publ. by Ries & Erler.

Overture to Spring: string orchestra (1998), p. New York.

Song of Solomon (Symphony #3): (1999), p. New Orleans.

Sonata #2 for Violin and Piano: (1999), p. New York.

Symphony #4: (2000), un.

Quartet: violin, alto saxophone, cello and piano (2000), p. Kennedy Center, March 2001.

Psalm 138: chorus and organ (2000)

Psalm 148: chorus, brass ensemble and organ (2000). Both psalms were written for Gallaway Methodist Church in Jackson, Mississippi. Performances scheduled for spring, 2000.

Fantasy: violin and marimba (2001)

APPENDIX D: “Come, Ye Thankful People, Come”

Text by Henry Alford, 1844,

Altered by Hugh Hartshorne, 1915

Come, ye thankful people, come,
Raise the song of harvest-home;
All is safely gathered in,
Ere the winter storms begin;
God, our Maker, doth provide
For our wants to be supplied;
Come, to God’s own temple, come,
Raise the song of harvest-home.

All the blessings of the field,
All the stores the gardens yield;
All the fruits in full supply,
Ripened ‘neath the summer sky;
All that spring with bounteous hand
Scatters o’er the smiling land;
All that liberal autumn pours
From her rich o’erflowing stores;

These to Thee, our God, we owe,
Source whence all our blessings flow;
And for these our souls shall raise
Grateful vows and solemn praise.
Come, then thankful people, come,
Raise the song of harvest-home;
Come to God’s own temple come,
Raise the song of harvest-home

Henry Alford, “Come, Ye Thankful People, Come,” in *The Hymnal, Army and Navy*, Ivan L. Bennett, ed. (Washington, D.C.: United States Government Printing Office, 1942), 462.

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SOTA-1, 1991. *Music from the Aquarium of the Americas*
Twelve selections from an electronic score composed for the Aquarium of the Americas. Performed on synthesizer.

Albany Records/Troy 144, 1994. *Trios/Dance Suite*.
Piano Trio (1991),
Trio for clarinet, cello and piano (1991)
Dance Suite for piano (1985)

Albany Records/Troy 067, 1992. *Songs of Bygone Days*.
Songs of Bygone Days (1990)
Piano Sextet (1989)

Centaur Records/CRC 2247, 1995. *Sonatas*.
Piano Sonata (1992)
Sonata for Violin and Piano (1992)

Gasparo label, number GSCD-324. *String Quartets*. Amernet String Quartet
String Quartets 3, 4, and 5 (1992, 1993 and 1993 respectively)

Albany/Troy 429. *Hurricane!* Louisiana Philharmonic Orchestra.
Song of Solomon (Symphony No. 3, 1998)
Hurricane (1996)
Concerto for Alto Saxophone and Orchestra (1998)

Albany/Troy 378. *Simply Gifts*. Lawrence Guozdz, alto saxophone.
Sonata for Alto Saxophone and Piano (1997)

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