

A PEDAGOGICAL ANALYSIS OF DVOŘÁK'S *POETIC TONE PICTURES*, OP. 85

by

Nathan MacAvoy

Bachelor of Music Education
Bob Jones University, 2014

Master of Piano Performance
University of South Carolina, 2016

Submitted in Partial Fulfillment of the Requirements

For the Degree of Doctor of Musical Arts in

Piano Pedagogy

School of Music

University of South Carolina

2020

Accepted by:

Sara Ernst, Major Professor

Scott Price, Committee Member

Charles Fugo, Committee Member

Daniel Jenkins, Committee Member

Cheryl L. Addy, Vice Provost and Dean of the Graduate School

© Copyright by Nathan MacAvoy, 2020
All Rights Reserved.

DEDICATION

This treatise is dedicated to my wife Martha. She consistently challenges me to do my best, innovate, and plan. Her support throughout my graduate degrees has been invaluable.

ACKNOWLEDGEMENTS

I would like to thank the members of my committee for their investment in my education as a scholar, teacher, and musician. Dr. Jenkins' classes challenged me not only to excel in music theory but also to use that knowledge for the benefit of others. Dr. Price served as my degree advisor and helped me improve my writing for many proposals. Weekly lessons with Dr. Fugo are already missed, but how I listen to, practice, and perform music has been transformed. I did not enjoy research until Dr. Ernst's advanced research class. It prepared me to both finish and enjoy writing this treatise.

I could not have begun this program without my previous instructors and mentors. Dr. Moore and Dr. Boerckel taught me throughout high school and my undergraduate degree. Their consistent investment prompted me to continue with a musical career. Doleen Hood was a source of sound advice and encouragement throughout my student career. My first piano teachers, my mom and sister, started this journey and have continued to be enthusiastic cheerleaders.

My family, specifically my wife, our children, and both sets of our parents, have been a constant support throughout this degree. They have consistently challenged me to do my best and encouraged me along the way. I thank God for placing me in this environment where I have been able to flourish.

ABSTRACT

The purpose of this study is to pedagogically analyze each of Antonin Dvořák's (1841-1904) *Poetic Tone Pictures* (op. 85) for both technical and artistic challenges. Historical and theoretical analysis give context but are limited so that the pedagogical value of the set can be fully explored.

Poetic Tone Pictures is a set of thirteen programmatic character pieces that were originally popular but have been overlooked in recent history. This is largely due to Dvořák scholars' discrediting attitude toward his solo piano writing. The recent interest in recording his piano works has brought *Poetic Tone Pictures* positive critical reviews. This study analyzed each piece for pedagogical value and found much potential for teaching and performing. More frequent programming of these pieces and further research on Dvořák's compositional style, specifically in his solo piano writing, is necessary to negate the neglect that has surrounded this music for most of the twentieth century.

This treatise contains four chapters, a bibliography, and an appendix. Chapter one contains the historical context of *Poetic Tone Pictures*, the purpose and need for the study, limitations, related literature, and methodology. Chapters two and three contain the pedagogical analysis of the thirteen pieces. Chapter two includes the pieces that have overt technical challenges whereas the pieces in chapter three are difficult because of the necessary artistic interpretation. Both chapters introduce the pieces in order of ascending

difficulty. Chapter four offers conclusions about the set, including benefits of study and possible areas of further research.

TABLE OF CONTENTS

Dedication	iii
Acknowledgements	iv
Abstract	v
List of Tables	viii
List of Figures	ix
Chapter 1: Introduction	1
Chapter 2: Technically Demanding Pieces of Op. 85	18
Chapter 3: Artistically Demanding Pieces of Op. 85	64
Chapter 4: Conclusions	95
Bibliography	104
Appendix A: Recital Programs	109

LIST OF TABLES

Table 2.1: “Goblins’ Dance,” Op. 85, No. 8.....	19
Table 2.2: “Peasant’s Ballad,” Op. 85, No. 5	23
Table 2.3: “Tittle-Tattle,” Op. 85, No. 11.....	30
Table 2.4: “Toying,” Op. 85, No. 2	36
Table 2.5: “Furiant,” Op. 85, No. 7	40
Table 2.6: “Twilight Way,” Op. 85, No.1.....	46
Table 2.7: “Bacchanalian,” Op. 85, No. 10	56
Table 3.1: “Spring Song,” Op. 85, No. 4	65
Table 3.2: “Serenade,” Op. 85, No. 9	71
Table 3.3: “Reverie,” Op. 85, No. 6.....	76
Table 3.4: “In the Old Castle,” Op. 85, No. 3.....	79
Table 3.5: “On the Holy Mount,” Op. 85, No. 13.....	85
Table 3.6: “At a Hero’s Grave,” Op. 85, No. 12.....	89
Table 4.1: <i>Poetic Tone Pictures</i> in Ascending Technical, Artistic and Overall Difficulty	96

LIST OF FIGURES

Figure 2.1: “Goblins’ Dance,” mm. 5-8, first theme with broken-octave accompaniment	20
Figure 2.2: “Goblins’ Dance,” mm. 65-69, middle theme with polyrhythms and hand crossings.....	20
Figure 2.3: “Goblins’ Dance,” mm. 37-42, accented conclusion to the first section.....	21
Figure 2.4: “Goblins’ Dance,” mm. 33-36, frequent pedal changes and various articulations.....	21
Figure 2.5: “Goblins’ Dance,” mm. 70-74, multiple tempo markings indicating <i>rubato</i>	22
Figure 2.6: “Peasant’s Ballad,” mm. 1-25, first statement of first theme	24
Figure 2.7: “Peasant’s Ballad,” mm. 46-74, second theme, polyrhythms, hemiola, and four-voice texture	26
Figure 2.8: “Peasant’s Ballad,” mm. 92-104, first theme in <i>brilliante</i> octaves with left-hand leaps.....	27
Figure 2.9: “Peasant’s Ballad,” mm. 131-152, first theme in sixths, losing momentum.....	28
Figure 2.10: “Peasant’s Ballad,” mm. 166-191, final statement and ending flourish	29
Figure 2.11: “Tittle-Tattle,” mm. 1-8, opening of first theme	31
Figure 2.12: “Tittle-Tattle,” mm. 14-18, chromatic broken intervals with rapid pedaling	32
Figure 2.13: “Tittle-Tattle,” mm. 19-29, first theme in A \flat major then in F major.....	33
Figure 2.14: “Tittle-Tattle,” mm. 29-34, transitional figuration to second theme, various subdivisions and wide spacing for each hand	34

Figure 2.15: “Tittle-Tattle,” mm. 35-38, second theme with <i>staccato</i> and <i>ben marcato</i>	35
Figure 2.16: “Toying,” mm. 1-15, opening with rapid, chromatic chord changes, sudden and frequent dynamic changes, and pulse manipulation	38
Figure 2.17: “Toying,” mm. 25-27, <i>dolce</i> theme with rapid accompaniment	38
Figure 2.18: “Toying,” mm. 78-85, hand crossing	39
Figure 2.19: “Furiant,” mm. 1-9, first statement of first theme with pervasive right-hand octaves, large left-hand leaps, and accented hemiola.....	42
Figure 2.20: “Furiant,” mm. 31-40, second theme with <i>pianissimo</i> <i>fortepiano</i> marks	43
Figure 2.21: “Furiant,” mm. 58-68, enharmonic transition to third theme with hemiola accompaniment in the left-hand.....	43
Figure 2.22: “Furiant,” mm. 75-79, restatement of third theme with new accompaniment pattern	44
Figure 2.23: “Furiant,” mm. 91-108, fourth theme with wide melodic leaps.....	45
Figure 2.24: “Twilight Way,” mm. 1-18, opening chords and first theme	48
Figure 2.25: “Twilight Way,” mm. 29-36, first theme with dramatic texture	48
Figure 2.26: “Twilight Way,” mm. 136-140, large intervals in second theme.....	49
Figure 2.27: “Twilight Way,” mm. 37-40, second theme.....	50
Figure 2.28: “Twilight Way,” mm. 15-18, first theme	50
Figure 2.29: “Twilight Way,” mm. 102-107, fourth theme	51
Figure 2.30: “Twilight Way,” mm. 124-127, transition back to first theme.....	52
Figure 2.31: “Twilight Way,” mm. 75-86, first theme with extended ending.....	53
Figure 2.32: “Twilight Way,” mm. 162-176, final version of first theme	54
Figure 2.33: “Twilight Way,” mm. 118-125, lengthening of the pulse and return to the first theme	54

Figure 2.34: “Twilight Way,” mm. 92-95, articulation and tempo indications in the third theme	55
Figure 2.35: “Bacchanalian,” mm. 1-16, <i>pianissimo</i> first theme in low register with hemiola	57
Figure 2.36: “Bacchanalian,” mm. 17-21, first theme with close hand proximity and left-hand trill figuration.....	58
Figure 2.37: “Bacchanalian,” mm. 33-40, conclusion of first section with right-hand octaves and left-hand leaping pattern.....	58
Figure 2.38: “Bacchanalian,” mm. 73-78, hemiola and wide left hand with ossia.....	59
Figure 2.39: “Bacchanalian,” mm. 116-125, second theme with alternating hands repeating the same note and fast triplets in the right hand.....	60
Figure 2.40: “Bacchanalian,” mm. 177-192, conclusion of second theme and beginning of the third theme	61
Figure 2.41: “Bacchanalian,” mm. 250-261, return to first theme with slightly different register.....	62
Figure 3.1: “Spring Song,” mm. 58-64, first theme with rapid, repeated-chord accompaniment	66
Figure 3.2: “Spring Song,” mm. 16-19, second theme with crossing thumbs	67
Figure 3.3: “Spring Song,” mm. 32-39, unusual harmonic progression, thematic development, and chromatic return to the second theme	68
Figure 3.4: “Serenade,” mm. 1-6, introduction (visually misleading for rhythm) and beginning of first theme	72
Figure 3.5: “Serenade,” mm. 10-12, conclusion of first theme with triplet accompaniment.....	73
Figure 3.6: “Serenade,” mm. 33-38, first theme in compound duple meter	74
Figure 3.7: “Serenade,” mm. 75-85, return to first theme and common time	74
Figure 3.8: “Serenade,” mm. 22-23, unusual modulation to G \flat major	75
Figure 3.9: “Reverie,” mm. 1-4, first theme and texture	76

Figure 3.10: “Reverie,” mm. 51-54, first theme with broken-chord accompaniment between the hands	77
Figure 3.11: “Reverie,” mm. 55-59, climax in second theme.....	77
Figure 3.12: “Reverie,” mm. 13-17, chromaticism and dynamic change during first theme	78
Figure 3.13: “Reverie,” mm. 55-64, climax and return to first theme	78
Figure 3.14: “In the Old Castle,” mm. 1-10, first statement of first theme	80
Figure 3.15: “In the Old Castle,” mm. 35-48, climactic episode, rolled chords.....	81
Figure 3.16: “In the Old Castle,” mm. 11-20, first statement of second theme.....	83
Figure 3.17: “In the Old Castle,” mm.44-58, final variation of second theme.....	84
Figure 3.18: On the Holy Mount,” mm. 1-3, unusual meter with <i>quasi cadenza</i>	86
Figure 3.19: On the Holy Mount,” mm. 20-23, dynamic pacing	87
Figure 3.20: On the Holy Mount,” mm. 24-30, transition to closing theme.....	88
Figure 3.21: “At a Hero’s Grave,” mm. 1-3, first theme with blocked accompaniment	90
Figure 3.22: “At a Hero’s Grave,” mm. 13-14, first theme with broken-chord accompaniment.....	91
Figure 3.23: “At a Hero’s Grave,” mm. 25-27, second theme with broken-sixth accompaniment.....	91
Figure 3.24: “At a Hero’s Grave,” mm. 34-36, second theme in octaves with leaping accompaniment	92
Figure 3.25: “At a Hero’s Grave,” mm. 46-48, second theme with right-hand flourishes	93
Figure 3.26: “At a Hero’s Grave,” mm. 72-73, first theme with pervasive octaves and leaps	93

CHAPTER 1

Introduction

In their highly-regarded pedagogy textbook, Marianne Uszler, Stewart Gordon, and Scott McBride Smith offer several excellent guidelines for selecting advanced repertoire. The most important aspect to remember for the student is balance: technical and virtuosic pieces with those of a more restrained style; repertoire from various time periods; and pieces that can be approached from previous knowledge with those that require more detailed understanding of the history, form, or composer.¹ The authors state, “Not everything in a student’s repertoire needs to be hard, nor should it be in the same stage of development.”² Understanding the needs of individual students is vital for continued growth in both technique and artistry. As such, a teacher should be aware of as many resources as possible so that they can assign repertoire appropriately. The early advanced character pieces of Edvard Grieg (1843-1907) and Johannes Brahms (1833-1897) are similar in style and difficulty to Antonìn Dvořák’s (1841-1904) *Poetic Tone Pictures*, op. 85, and are frequently included in lists of Romantic repertoire that advancing pianists should study.³ Although the Romantic period offers numerous

¹ Marianne Uszler, Stewart Gordon, and Scott McBride Smith, *The Well-Tempered Keyboard Teacher*, 2nd ed. (New York: Schirmer Books, 2000), 153–54.

² Uszler, Gordon, and Smith, 153–54.

³ James Lyke, Geoffrey Haydon, and Catherine Rollin, *Creative Piano Teaching*, 4th ed. (Champaign, Illinois: Stipes Publishing, 2011), 300–302.

selections of repertoire, Dvořák's op. 85 offers a balance of both technical and artistic pieces that are pedagogically appropriate for the advancing pianist.

A prevailing prejudice against Dvořák's piano writing has caused his *Poetic Tone Pictures* to be neglected. Chapter one contains the historical background of these works and a justification for further pedagogical examination. Also included is a review of related literature, the research questions that guide this study, and an outline. Reassessment of the merit of Dvořák's *Poetic Tone Pictures* will facilitate effective use in both pedagogy and performance.

Historical Background

A brief overview of Dvořák's personal life and compositional output is necessary to provide historical context for evaluating *Poetic Tone Pictures*. Op. 85 was published in 1889, which was one year before he wrote the famous Piano Trio No. 4, op. 90 ("Dumky") and three years before he came to America. Sketches for *The Jacobin* began near the end of 1887, and the opera was first performed in February of 1889. During this time, his friendship with Pyotr Illyich Tchaikovsky (1840-1893) developed to the point that Tchaikovsky invited Dvořák to visit Moscow in late 1888. After three children who died between 1875 and 1877, the Dvořáks eventually had six children survive to adulthood. The youngest of these, his daughter Aloisie (Zinda), was born on April 4, 1888, and his opera, *Saint Ludmila*, was performed in Troy, NY in May of 1888. Following the premiere of *The Jacobin*, Dvořák suffered from some health difficulties. This may have influenced the small gap in his musical output from the completion of *The Jacobin* in November of 1888 to the beginning of his composition of *Poetic Tone*

Pictures in April 1889. In his biography of Dvořák, Hans-Hubert Schonzeler references this gap in compositional output:

After Tchaikovsky had left Prague in early December 1888, Dvořák took the “Cypresses” of 1865 out of the drawer again and reworked eight of them as a cycle, “Love Songs” (op. 83). . . . But after this short song cycle we now come to one of the longest periods of barrenness in the whole of Dvořák’s life as a composer. It lasted from December 1888 until mid-April 1889, and then initially only brought forth a set of thirteen piano pieces under the title “*Poetic Tone Pictures*” (op. 85). They are not amongst the best of Dvořák’s works for piano and do not stand comparison with the earlier Waltzes or the later Humoresques, but as each of the pieces bears a descriptive title, Simrock snapped them up with glee together with the “Love Songs.”⁴

Schonzeler references a ubiquitous, but unjust prejudice, theme concerning *Poetic Tone Pictures*—many have been highly critical of Dvořák’s writing for piano within the work.

Purpose and Need for the Study

To reevaluate this prejudice, a pedagogical analysis of op. 85 is necessary to determine its full potential. *Poetic Tone Pictures* (op. 85) includes a vast range of character and mood, an appealing harmonic language, and technical elements that will prepare the advancing pianist for more difficult pieces of standard repertoire. The set was originally well-received but has been overshadowed by Dvořák’s other works and by other composers of solo piano music in a similar style. Although recent authors have been flippant or disparaging toward *Poetic Tone Pictures*, recordings of the set have consistently met with great approval. The purpose of this study is to analyze Dvořák’s *Poetic Tone Pictures* from a pedagogical perspective so piano instructors can be aware of their pedagogical value. Ideally this will result in more exposure through teaching and

⁴ Hans-Hubert Schonzeler, *Dvořák* (London: Marion Boyars, 1984), 127.

performing which will also generate a more positive view of Dvořák's writing for solo piano.

Original Reception

The relationship between Friedrich Simrock (1837-1901), Dvořák's publisher, and Dvořák himself indicates some tension between artistic license and commercial profit. In a letter to Dvořák concerning the *Poetic Tone Pictures* (July 1889), Simrock confessed "that he loved Dvořák's music as a whole and was strongly attracted by some of these pieces . . . [adding] that he did not expect them to be very accessible musically or to be very popular."⁵ This reference to popularity is rejected by Alec Robertson, who wrote a biography of Dvořák in 1943 as part of the *Master Musicians Series*. Robertson has the most favorable view of *Poetic Tone Pictures*:

There is a touching story of Dvořák revisiting his birthplace Nelahozeves in April 1889 and improvising for a long time on themes from *The Jacobin* on the piano in a girls' high school now housed in the Lobkowitz castle. The outcome of this experience was the composition of the thirteen *Poetic Tone Pictures* for piano, op. 85, which the parsimonious Simrock grumbled would be expensive to produce. In the event he was well repaid, as the collection proved extremely popular. Dvořák's greater skill in handling the piano is shown in this work and much more in the fine piano Quartet in E-flat major, Op. 87, which he composed in the summer of this year.⁶

This quote indicates the original popularity of *Poetic Tone Pictures* based on the profit Simrock made after grumbling about the production expense.

Prejudice Against Dvořák's *Poetic Tone Pictures*

Over time, Dvořák's solo piano works fell out of favor compared to his larger orchestral works and his chamber works. More recent critical reactions to Dvořák's piano

⁵ John Clapham, *Dvořák* (New York: Norton, 1979), 100.

⁶ Alec Robertson, *Dvořák* (London: J. M. Dent & Sons Ltd, 1969), 56.

works have mostly been flippant or disparaging of op. 85. Gervase Hughes first published his biography, *Dvořák: His Life and Music*, in 1967. Hughes states, “A good deal of the piano writing in op. 85 was disfigured by tasteless decorations suggesting Liszt at his most vapid, and it is the comparatively unpretentious items that make the most appeal.”⁷ Hughes speculates that “Straightforward dance-evocations were much more in Dvořák’s line of country than allegedly descriptive tone-pictures.”⁸ Notice that the first quote references Dvořák’s writing for piano while the second focuses on the programmatic titles.

In his 1971 biography of Dvořák, Václav Holzknicht attempts to explain why “his compositions for pianoforte have not attracted general interest. . . . In his early youth, Dvořák was accustomed to the violin and had a thorough knowledge of the technical possibilities of string instruments.”⁹ Dvořák did become familiar with the piano later in life, but Holzknicht also asserts that Dvořák’s “pianoforte production has an accent slightly foreign to the pianoforte idiom. Although the number of these works is not small, and the compositions contain many lovely melodic, harmonic and rhythmic ideas, they are rarely heard on the concert platform.”¹⁰ A slight contradiction occurs within the previous quotations. According to Holzknicht, Dvořák’s compositions for solo piano have not “attracted general interest,” but they “contain many lovely melodic, harmonic and rhythmic ideas.” If these pieces were not interesting at some level, then how is it possible that they have “lovely melodic, harmonic, and rhythmic ideas?”

⁷ Gervase Hughes, *Dvořák: His Life & Music* (London: Cassell & Company, 1967), 135.

⁸ Hughes, 135.

⁹ Václav Holzknicht, *Antonín Dvořák*, 2nd ed. (Orbis Publishing, 1971), 69.

¹⁰ Holzknicht, 70.

Critical Response to Recordings of Dvořák's *Poetic Tone Pictures*

Holzkecht's observation that *Poetic Tone Pictures* has been neglected in performance despite its many excellent qualities is of little surprise. When most authorities are discrediting and there are standard alternatives such as the early advanced character pieces of Grieg or Brahms, it is understandable that Dvořák's *Poetic Tone Pictures* have all but disappeared from the concert hall. This does not devalue either the musical appeal or the pedagogical value of the set. In the past 20 years, several recordings of *Poetic Tone Pictures* have been made. Critical reviews of these recordings have consistently been favorable, which attests their musical appeal.

The original popularity of *Poetic Tone Pictures* previously referenced in Robertson's biography is mirrored today by the continued recording of op. 85. Unlike the critical reviews in biographies, reviews of the recordings are consistently favorable. This discrepancy between critical responses presents an inconsistency between Dvořák's capability in writing for the piano and the ability of pianists to perform these works in a way that merits a favorable review. Reviews by several critics in multiple publications of the recordings by various artists contradict the assertion of Dvořák's substandard piano composition.

Some recordings have only included selections from *Poetic Tone Pictures* in combination with other of Dvořák's works for piano. Paul Orgel reviewed Vassily Primakov's recording of Dvořák's Piano Concerto combined with some of *Poetic Tone Pictures* in a 2010 issue of *Fanfare*. Orgel said that "Five of Dvořák's 13 *Poetic Tone Pictures*, op. 85, provide imaginative fillers. These character pieces remind me of

Tchaikovsky with their forthright, folk-influenced tunes.”¹¹ Martin Jemelka reviewed Jan Michiels’ recording of works by Dvořák and Janacek in *Czech Music* in 2017. Note the assertion of grandness associated with *Poetic Tone Pictures*:

I waited for a recording like this for many years: one combining Dvořák’s *Poetic Tone Pictures* and Janacek’s *On an Overgrown Path*, the grandest piano works by these two composers, allied both spiritually and compositionally. And here it is. No thanks to the work of Czech pianists, who practically ignore Dvořák’s two-hand piano work. Just like they were taught by generations of the Czech pedagogues, who shared an arrogantly disdainful view of Dvořák as a piano composer. . . .Both Dvořák and Janacek worked with piano textures in a rather unusual way, whether the influence came from the bowing of the strings (Dvořák) or from the cimbalom and harmonium (Janacek).¹²

Jemelka also reviewed a complete recording of *Poetic Tone Pictures* by Claudia Schellenberger in *Czech Music* (2012). This review similarly asserts the set as the summation of Dvořák’s solo piano writing:

Claudia Schellenberger approaches Dvořák’s piano opus summus with an undaunted technique and interpretational engagement: her delivery of *At the Old Castle* evokes an eerie and enchanting atmosphere; the gloom-ridden *Sorrowful Reverie* is reminiscent of a tango; evidently no other pianist has to date delved so deeply into the fiddly *Goblins’ Dance*; and the broad-breathed Serenade is a masterstroke. Whereas in the dances (*Furiant*, *Goblins’ Dance*, *Bacchanale*), Schellenberger foregrounds the composer’s “grand piano technique” (double thirds and octaves, tenths) in the musical tales (*Toying*, *Spring Song*, *Peasant Ballad*, *Serenade*, *Tittle-Tattle*) and, above all, the musical pictures (*On the Road at Night*, *At the Old Castle*, *At the Hero’s Grave*, *At the Holy Mountain* (*Svata Hora*)), she comes across as a warm-hearted renderer of images almost impressionistic in sonic terms.¹³

¹¹ Paul Orgel, “Piano Concerto. Poetic Tone Pictures: On the Road at Night; At the Old Castle; Goblin’s Dance; Sorrowful Reverie; At a Hero’s Grave,” *Fanfare* 33, no. 4 (April 2010): 182.

¹² Martin Jemelka, “Slavic Soul/Dumka and Furiant/Poetic Tone Pictures...,” *Czech Music* 15, no. 3 (July 2017): 35–36.

¹³ Martin Jemelka, “Poetic Tone Pictures, Op. 85, B. 161,” *Czech Music* 10, no. 3 (July 2012): 44.

The strength of language in these reviews is remarkably different from the previously cited authors. Scott Noreiga reviewed the same recording of *Poetic Tone Pictures* by Schellenberger in a 2013 issue of *Fanfare*:

Dvořák also composed much music that is regrettably and unjustifiably neglected. His works for piano . . . have never really caught on in the concert halls of the world. Only now that artists are exploring more of this music in the recording studio are many of these works reaching a much wider audience.¹⁴

Noreiga addresses the unfortunate neglect of Dvořák's op. 85 from live performance as well as the recent increase in recordings of the work.

The favorable tone of each of these reviews questions the negative evaluations evident in Dvořák's biographies. Primakov's recording uses *Poetic Tone Pictures* to fill out a recording that already includes Dvořák's piano concerto. Jemelka commented on the prejudice against Dvořák as a piano composer and notes both the technical and musical appeal of *Poetic Tone Pictures*, while Noreiga laments their neglect. If Dvořák's skill in writing for piano warrants the negative views expressed in his biographies, then the positive reviews of recordings could not exist without many caveats regarding the composer's capacity for idiomatic piano writing.

In addition to this discrepancy, further justification for the need for this study is found in F. E. Kirby's *Music for Piano*, Jane Magrath's *The Pianist's Guide to Standard Teaching and Performance Literature*, and Maurice Hinson's and Wesley Roberts' *Guide to the Pianists Repertoire*. Concerning Dvořák's character pieces, Kirby writes "best known is the set *Poetische Stimmungsbilder*,"¹⁵ but that is the extent of his commentary.

¹⁴ Scott Noreiga, "Dvořák: Poetic Tone Pictures, Op. 85," *Fanfare* 36, no. 3 (February 2013): 251.

¹⁵ F. E. Kirby, *Music for Piano: A Short History* (Portland, Oregon: Amadeus, 2003), 257.

After discussing several other pieces by Dvořák including the *Silhouettes* (op. 8), Waltzes (op. 54), and the Humoresque (op. 101, no. 7), Magrath lists *Poetic Tone Pictures* as a work for additional study.¹⁶

Hinson and Roberts provide further evidence of the merits of op. 85 with the information they include regarding current and recent publications. In addition to the original edition by Simrock, Henle has published a complete edition edited by Milan Pospisil with fingering by Detlef Kraus.¹⁷ Other complete editions have been published by Artia, Kalmus, and Recordi. Schirmer published four of the thirteen pieces (In the Old Castle, Spring Song, Serenade, and On the Holy Mount). Several other publishers have included selections from op. 85 combined with other solo piano works by Dvořák. C. F. Peters includes two of them in *24 Selected Piano Pieces*, and Dover includes four selections in *Humoresques and Other Works* (In the Old Castle, Peasants' Ballad, Goblins' Dance, and Serenade).¹⁸ The continued publication of these works in modern editions indicates a continued interest in them and further justifies the need for this study.

Limitations

Although Dvořák wrote many works for solo piano, piano duo, and chamber music including piano, this treatise only examines the thirteen pieces contained in Dvořák's *Poetic Tone Pictures* (op. 85): "Twilight Way," "Toying," "In the Old Castle," "Spring Song," "Peasants' Ballad," "Reverie," "Furiant," "Goblins' Dance," "Serenade,"

¹⁶ Jane Magrath, *Pianists Guide to Standard Teaching and Performance Literature* (Van Nuys, California: Alfred Music, 1995), 158.

¹⁷ Antonín Dvořák, *Poetic Tone Pictures, Opus 85*, ed. Milan Pospisil and Detlef Kraus (Prague: G. Henle Verlag, 1995).

¹⁸ Maurice Hinson and Wesley Roberts, *Guide to the Pianist's Repertoire*, 4th ed. (Indianapolis: Indiana University Press, 2013), 350–51.

“Bacchanalian,” “Tittle-Tattle,” “At a Hero’s Grave,” and “On the Holy Mount.”

Dvořák’s *Poetic Tone Pictures* are diverse in character as well as technical difficulty.

This set includes dances, rhapsodic pieces, narratives, and what can only be described as songs. There are a variety of musical textures and styles that can help advancing pianists develop both technique and artistry..

This treatise is primarily focused on pedagogical analysis. Some theoretical analysis is necessary to serve the pedagogical purpose of this study, but it is not an in-depth theoretical analysis of the score. Dvořák wrote in many styles, was associated with Czech Nationalism, and had many interesting events occur in his personal life. Some historical research is necessary to adequately position op. 85 within Dvořák’s life and in comparison to similar works that are more commonly used in standard pedagogy and performance. This is limited to an overview of life events and works composed within a few years of the composition of Dvořák’s *Poetic Tone Pictures*. Most notable of these events is the birth of his youngest daughter, the recent success of his opera (*The Jacobin*), and the fact that op. 85 was composed before his time in America.

Related Literature

Current literature related to this topic can be divided into three categories: literature relating to Dvořák’s life and works, dissertations written about Dvořák and his music, and dissertations that focus on analysis of piano music by other composers. Because pedagogical analysis has not frequently been the focus of dissertations, this portion of related literature has been expanded to include other musical disciplines.

Literature Relating to Dvořák's Life and Works

Much of the material surrounding Dvořák's life and works is not in English. Otakar Šourek was responsible for making much information concerning Dvořák available. His work is usually in Czech as is the case with his *Antonín Dvorak: Letters and Reminiscences*,¹⁹ which was translated to English by Roberta Finlayson Samsour in 1985. Access to Dvořák's personal correspondence is extremely valuable, both for his opinions regarding *Poetic Tone Pictures* and for an understanding of what other events, both musical and personal, were happening before, during, and after the composition of *Poetic Tone Pictures*.

In addition to translations of his personal correspondence, many biographies have been written about Dvořák. John Clapham's was the first English biography to give a complete account of Dvořák life. For the most part, Clapham's biography is chronological, with a concluding chapter discussing Dvořák as a teacher. Schönzeler's biography also follows a general chronological format. There are, however, four interludes that focus on specific issues in Dvořák's life such as opera and his relationships with Brahms and Simrock. Published in 1993, and edited by Michael Beckerman, *Dvořák and His World* is not a typical biography but rather a collection of essays, documents, and critiques by several contributors. The most recent biographical publication in English is Klaus Döge's article published in Grove Music Online in 2001.

¹⁹ Otakar Sourek, *Antonín Dvořák Letters and Reminiscences*, trans. Roberta Samsour (New York: Scholar's Choice, 1985).

Dissertations Written about Dvořák and His Music

In addition to the literature covering Dvořák's life, many dissertations have focused on specific portions of Dvořák's musical output. Some have focused on the elements of Nationalism found in Dvořák's music. Nan Chen's *Analysis on the Ethnic Elements of "Slavonic Dances" of Dvořák Piano Works*²⁰ focuses on Smetana as the creator of Czech Nationalism and Dvořák as the advocate for Czech Nationalism. Sarah Murphy's *Czech Piano Music from Smetana to Janáček: Style, Development, and Significance*²¹ has a similar goal of tracing the development of Czech Nationalism. Nationalistic elements within Dvořák's life, specifically within five of his comic operas was examined by Julia Rose O'Toole.²² Qichen Jiang focuses exclusively on *Slavonic Dances in Antonín Dvořák, the Piano Duet and Nationalism*.²³ This dissertation is most closely associated with this project because the set is analyzed for stylistic aspects of Nationalism as well as pedagogical features.

Dvořák's works have also been analyzed from a theoretical perspective. David Beveridge's *Romantic Ideas in a Classical Frame: The Sonata Forms of Dvorak*²⁴

²⁰ Nan Chen, "Analysis on the Ethnic Elements of 'Slavonic Dances' of Dvořák Piano Works" (MM thesis, Peoples Republic of China, Huazhong Normal University, People's Republic of China, 2010).

²¹ Sarah Murphy, "Czech Piano Music from Smetana to Janáček: Style, Development, and Significance" (PhD diss., Wales, Cardiff University, United Kingdom, 2009).

²² Julia Rose O'Toole, "National Identity and Comedy in Antonín Dvořák's Comic Operas" (PhD diss., United States -- Massachusetts, Boston University, Boston, 2017).

²³ Qichen Jiang, "Antonín Dvořák, the Piano Duet and Nationalism" (DMA diss., United States -- Kansas, University of Kansas, Lawrence, 2015).

²⁴ David Ralph Beveridge, "Romantic Ideas in a Classical Frame: The Sonata Forms of Dvorak" (PhD diss., United States -- California, University of California, Berkeley, 1980).

examines Dvořák's use of sonata form throughout his life. It is a comprehensive study that examines the symphonies, chamber music, concertos, and overtures of Dvořák. James Jirak has restricted the scope of his document to Dvořák's part songs.²⁵ Although there is much less musical material covered than in Beveridge's research, Jirak analyzes "musical form, phrase structure, melody, harmony, rhythm, tempo, and meter"²⁶ rather than isolating sonata form. These projects rely heavily on music theory and their topics focus specifically on Dvořák. Sarah Reid's *Tonality's Changing Role: A Survey of Non-Concentric Instrumental Works of the Nineteenth Century*²⁷ uses the Schenkerian method to analyze works by 22 composers written since 1900, one of which is Dvořák. Rather than focusing specifically on the music of Dvořák, the purpose of Reid's work is to trace the decreasing primacy of tonic in music of this time period.

Another area of research regarding Dvořák focuses on the interpretation of his music. These documents examine some of Dvořák's most well-known and frequently-played pieces, such as the Cello Concerto in B Minor, op. 104, and the *Slavonic Dances*. In her project, Carol Ann Roberts Bell conducts a detailed analysis of phrases within selections of Dvořák's *Slavonic Dances* and Brahms' *Hungarian Dances* to address common stylistic qualities and performance issues.²⁸ This approach is similar to

²⁵ James Edwin Jirak, "The Partsongs of Antonin Dvorak: Background and Analysis" (DA diss., United States -- Colorado, University of Northern Colorado, Greeley, 1996).

²⁶ Jirak, iii.

²⁷ Sarah Johnston Reid, "Tonality's Changing Role: A Survey of Non-Concentric Instrumental Works of the Nineteenth Century" (PhD diss., United States -- Texas, The University of Texas, Austin, 1980).

²⁸ Carol Ann Roberts Bell, "A Performance Analysis of Selected Dances from the 'Hungarian Dances' of Johannes Brahms and the 'Slavonic Dances' of Antonin Dvorak for One-Piano, Four-Hands" (DMA document, United States -- Oklahoma, University of Oklahoma, Norman, 1990).

Ching-Shin Ko's *Cellists and the Dvořák Cello Concerto: The Labyrinth of Interpretation*.²⁹ A slightly different variation on interpretive research is found in Wen-Chien Tang's dissertation.³⁰ It addresses the neglect of Dvořák's Piano Concerto in G Minor, op. 33, and the subsequent revision by Vilém Kurz of the solo piano part. A comparison of the original and the revised piano part for pianistic effectiveness and the performance history and practice of both versions and their combination is described.

Analytical Dissertations of Piano Music by Other Composers.

Other piano dissertations focus on either stylistic analysis or pedagogical analysis. Many dissertations have stylistically analyzed works by various composers. Sometimes these are well-known composers, such as Liszt³¹ and Villa-Lobos,³² and others are more obscure, like Paul Ben-Haim,³³ Pierre De Breville,³⁴ Leo Ornstein,³⁵ and Hyacinthe

²⁹ Ching-Shin Ko, "Cellists and the Dvořák Cello Concerto: The Labyrinth of Interpretation" (DMA diss., United States -- Washington, University of Washington, Seattle, 2000).

³⁰ Wen-Chien Tang, "Antonín Dvořák's Piano Concerto in G Minor, Opus 33: A Discussion of Musical Intent and Pianistic Effectiveness in Vilém Kurz's Version of the Solo Piano Part" (DMA diss., University of North Texas. Denton, 2010).

³¹ Karen Sue Wilson, "A Historical Study and Stylistic Analysis of Franz Liszt's 'Annees De Pelerinage.'" (PhD diss., United States -- North Carolina, University of North Carolina, Chapel Hill, 1977).

³² Vicente Della Tonia Junior, "H. Villa-Lobos' Concerto Para Piano E Orquestra N. 4: A Stylistic Analysis" (DMA document, United States -- South Carolina, University of South Carolina, Columbia, 2015).

³³ Rachel Bletstein, "A Theoretical and Stylistic Analysis of Paul Ben-Haim's Five Pieces for Piano, Op. 34 and Piano Sonata, Op. 49" (DMA treatise, United States -- South Carolina, University of South Carolina. Columbia, 2018).

³⁴ Gary Morgan Boerckel, "A Comprehensive Performance Project in Piano Literature and an Essay on the Solo Piano Works of Pierre De Breville (1861-1949)" (DMA document, United States -- Iowa, The University of Iowa, Iowa City, 1978).

³⁵ Jared Jones, "Seventeen Waltzes for Piano by Leo Ornstein: A Stylistic Analysis" (DMA treatise, United States -- South Carolina, University of South Carolina, Columbia, 2018).

Jadin.³⁶ These tend to be based more in theoretical analysis and historical context with a goal of a more informed performance practice.

Research focused on stylistic analysis was firmly established through the second half of the 20th century and is prevalent today. Pedagogical analysis started making an appearance in dissertation topics around the turn of the 21st century, making it a relatively new area of academic research. Much of this research is focused on works composed with pedagogical intent: Hummel's Piano Etudes (Op. 125),³⁷ Prokofiev's *Musiques d'Enfants* (Op. 65),³⁸ and intermediate-level sonatinas by Clementi, Dussek, Diabelli, and Kuhlau.³⁹ Another branch of this research analyzes intermediate pieces by composers such as Amy Beach⁴⁰ and Enrique Granados.⁴¹ Larisa Soboleva's research regarding the early piano works of Scriabin is especially relevant to this project because the purpose of that work was to address the neglect of Scriabin's piano works on the basis that they are too advanced for most students. Soboleva argues that many of Scriabin's earlier works for piano are unknown but are similar in difficulty to familiar works by Chopin that are

³⁶ Deanna Cash Moore, "Hyacinthe Jadin's Concerti for Pianoforte: A Stylistic Analysis" (DMA document, United States -- South Carolina, University of South Carolina, Columbia, 2006).

³⁷ Sun-Im Cho, "Johann Nepomuk Hummel's Piano Etudes, Op. 125: A Pedagogical Analysis" (DMA diss., United States -- New York, City University of New York, New York, 2012).

³⁸ Kelly M. Freije, "Pedagogical Analysis of Prokofiev's 'Musiques d'Enfants', Opus 65" (DA diss., United States -- Indiana, Ball State University, Muncie, 2011).

³⁹ Lori Ellen Rhoden, "A Pedagogical Analysis of Selected Intermediate-Level Sonatinas by Clementi, Dussek, Diabelli, and Kuhlau" (DMA treatise, United States -- South Carolina, University of South Carolina, Columbia, 1998).

⁴⁰ Donna Elizabeth Congleton Clark, "Pedagogical Analysis and Sequencing of Selected Intermediate-Level Solo Piano Compositions of Amy Beach" (DMA treatise, United States -- South Carolina, University of South Carolina, Columbia, 1996).

⁴¹ Harumi Kurihara, "Selected Intermediate-Level Solo Piano Music of Enrique Granados: A Pedagogical Analysis" (DMA monogram, United States -- Louisiana, Louisiana State University, Baton Rouge, 2005).

frequently assigned for students to learn. A representative selection of Scriabin's early works was analyzed pedagogically to support this claim.

Methodology

To elucidate the pedagogical value of Dvořák's *Poetic Tone Pictures*, each of the thirteen pieces is examined from a pedagogical perspective. Technical components such as polyrhythm, rapid octaves, arpeggiated figurations, and scalar passages are noted as well as interpretive concerns like tempo changes, rubato, harmonic implications, and use of pedal. To make this information easily accessible to teachers, tables are used to consolidate information so that assignments for students can be made appropriately.

Research Questions

Teaching advancing pianists requires a comprehensive knowledge of pedagogical repertoire that prepares students for more difficult pieces of repertoire. The purpose of this study is to analyze Dvořák's *Poetic Tone Pictures* from a pedagogical perspective so that piano instructors can be informed of their pedagogical value. Ideally this will cause more usage within pedagogy and performance which will also lend credence to a more positive view of Dvořák's writing for solo piano. The research questions that will guide this study are:

1. What is the level of each piece and the collection overall?
2. What styles of character pieces does the set include?
3. What rhythmic and metric complexities are utilized?
4. What technical skills are explored (rolled chords, pervasive octaves and larger spacing, repeated notes, etc.)?
5. How do these pieces help students develop artistic skills and make stylistically appropriate interpretive decisions (tempo fluctuations, changes of register, long phrases, balancing texture, etc.)?
6. How are these pieces useful to teachers in both pedagogy and performance?

Organization of the Study

This study contains four chapters. Chapter one introduces the topic, presents the justification and limitations of the study, and gives a brief historical context of Dvořák's *Poetic Tone Pictures* within Dvořák's life and musical output. It also includes an overview of related literature and a synopsis of the methods used for researching and analyzing Dvořák's *Poetic Tone Pictures*. Chapters two and three encompass the pedagogical analysis of Dvořák's *Poetic Tone Pictures*. Pieces that focus on technical demands for the advancing pianist are included in chapter two. Chapter three consists of pieces that may be less technically demanding but require the student to make artistically appropriate interpretive decisions. Following the chapters of pedagogical analysis, chapter four contains conclusions and recommendations for the assigning of these pieces to students.

CHAPTER 2

Technically Demanding Pieces of Op. 85

Dvořák's *Poetic Tone Pictures* includes a wide variety of character and mood, an appealing harmonic language, and both technical and artistic elements that will prepare the advancing pianist for more difficult pieces of standard repertoire. This chapter focuses on the pieces where technical components are the primary concern. Although this requires deviation from Dvořák's order, this division allows technical comparisons between pieces to be overt. This chapter organizes the following pieces from easiest to most difficult: "Goblins' Dance," "Peasants' Ballad," "Tittle-Tattle," "Toying," "Furiant," "Twilight Way," and "Bacchanalian." Artistic demands are also discussed for each piece as part of the pedagogical analysis. Considering the technical components and the artistic demands is necessary for establishing the overall difficulty of each piece.

Goblins' Dance, Op. 85, No. 8

The eighth *Poetic Tone Picture*, "Goblins' Dance," is an energetic character piece in ternary form. The outer sections are rhythmically oriented, while the contrasting middle section is lyrical in character. It is technically difficult because of the arpeggiated figuration, polyrhythms, hand crossing, and dynamics. Artistic considerations include interpreting Dvořák's use of *ritardando* and *a tempo* markings as well as his detailed articulation. While the technical difficulties are the primary concern, "Goblins' Dance" is the least demanding of the pieces discussed in this chapter. Its energy and use of contrast

along with the comparatively low technical demands make it one of the most accessible pieces of the set.

Table 2.1 “Goblins’ Dance,” Op. 85, No. 8

Tempo	Form	Time Signature
Allegretto	Ternary	2/4
Key Signatures	Character	Level
<ul style="list-style-type: none"> • Ab Major • E Major (B Section) 	Energetic, rhythmic, outer sections with contrasting, lyrical middle section	<ul style="list-style-type: none"> • Henle: 7 • Hinson: M-D
Technical Considerations		Artistic Considerations
<ol style="list-style-type: none"> 1. Arpeggiated figuration 2. Polyrhythms 3. Hand crossings 4. Dynamics 		<ol style="list-style-type: none"> 1. Flexibility of pulse 2. Detailed articulation

The arpeggiated figuration is difficult both because of the fast tempo and the constant changes of position. Shifting forces the hand to continually adjust between perfect fourths and perfect fifths. In addition, the last 16th-note of each beat is repeated as the first note of the next beat as the pattern ascends (see fig. 2.1, mm. 5 and 7). As the pattern descends, however, there is an octave leap between 16th-notes (see fig. 2.1, mm. 6 and 8). Both the repeated note and the octave leap are difficult to execute without disrupting the two-measure slur. The fifth finger is ideal for the first 16th-note of each beat which further complicates sustaining a good tone at the fast tempo and at *piano*.

After the energetic opening, the lyrical B section includes many polyrhythms. The texture of the middle section relies on thirds and sixths in the right hand accompanied by broken-chord figurations in the left hand. These figurations are complicated by the rhythmic complexity and hand crossings (see fig. 2.2). The right-hand melody balances

two voices that are consistently in sixteenth-note subdivisions but rarely begin on the downbeat. The left hand begins each downbeat with a triplet arpeggio figuration followed by a cross over the right-hand melody. This intricate texture contrasts with the outer sections and requires technical control.



Figure 2.1. “Goblins’ Dance,” mm. 5-8, first theme with broken-octave accompaniment¹



Figure 2.2 “Goblins’ Dance,” mm. 65-69, middle theme with polyrhythms and hand crossings

Prior to the middle section, there is extended use of double thirds in both hands juxtaposed with several large chords that need to be broken (see fig. 2.3). Notice Dvořák’s use of the accent in combination with the term *risoluto*. This texture is distinct from the opening theme verging on the grotesque. If this is a reference to the “Goblins’

¹ All score examples in chapters two and three are taken from this public domain resource. Antonín Dvořák, *Poetic Tone Pictures, Opus 85* (Berlin: Simrock, 1889), [https://imslp.org/wiki/Poetic_Tone_Pictures%2C_Op.85_\(Dvo%27C5%27C3%A1k%2C_Anton%27ADn\)](https://imslp.org/wiki/Poetic_Tone_Pictures%2C_Op.85_(Dvo%27C5%27C3%A1k%2C_Anton%27ADn)).

Dance,” then either Dvořák was attempting to transform the goblins in the middle section or he was more interested providing contrast.



Figure 2.3. “Goblins’ Dance,” mm. 37-42, accented conclusion to the first section

Pedaling and articulation are interdependent in “Goblins’ Dance.” In the outer sections, Dvořák indicates pedal changes every measure. This is necessary even though the harmonic rhythm is not fast and both hands are in the middle and upper registers of the piano. Throughout *Poetic Tone Pictures*, Dvořák is particular regarding articulation. In “Goblins’ Dance,” Dvořák layers left hand *legato*, right hand *staccato* and accents, and pedal (see fig. 2.4). This is an excellent opportunity for the performer to experiment with color changes created by combining various articulations with pedal.



Figure 2.4. “Goblins’ Dance,” mm. 33-36, frequent pedal changes and various articulations

Flexibility of tempo is especially important in the middle section of “Goblins’ Dance.” The gradual *ritardando* beginning in measure 69 (see fig. 2.2) continues through measure 72 (see fig. 2.5). The contrast in character between this section and the outer sections is striking because the outer sections require precise regularity of pulse while the

middle requires extreme flexibility of the pulse. A performer must examine all the markings Dvořák placed in the score and determine how they relate to each other. Transitional tempo changes are also important, but the indications regarding flexibility of the pulse within the middle section are an excellent study in playing with *rubato*.



Figure 2.5. “Goblins’ Dance,” mm. 70-74, multiple tempo markings indicating *rubato*

“Goblins’ Dance” is an exciting piece full of wonderful contrasts and intricate detail. The rapid left-hand accompaniment in the outer sections is not only a technical challenge but also an excellent study in tonal control over a wide range. The polyrhythms and hand crossing require technical control to combine and perform musically and convincingly. Artistic internalization and manipulation of the pulse is necessary in the middle sections to play with effective *rubato*. Although there are several artistic challenges, the technical components are pervasive. Overall, “Goblins’ Dance” is the most accessible of the technical pieces in *Poetic Tone Pictures*.

Peasant’s Ballad, Op. 85, No. 5

Slightly more difficult than “Goblins’ Dance,” “Peasant’s Ballad” is a fast, rustic dance full of extreme contrasts: textures from one solo voice to *brillante* octaves, simple and complex rhythms, and a full range of dynamics from *pianissimo* to *fortississimo*. It is ternary in form with the first theme returning in two different textural settings: *brillante* octaves and more subdued sixths. The exuberance of the piece is reflected in the tempo,

Allegro giusto. In addition to the fast tempo, octave passages in both hands, large left-hand leaps, and sections of rhythmic complexity contribute to the technical difficulty. Artistically challenging as well, “Peasant’s Ballad” requires *rubato*, pacing of dynamics, and forethought regarding several transitions.

Table 2.2 “Peasant’s Ballad,” Op. 85, No. 5

Tempo	Form	Time Signature
Allegro Giusto	Modified Ternary (ABA’A’’coda)	3/4
Key Signatures	Character	Level
<ul style="list-style-type: none"> • B\flat Minor • B\flat Major (A’) 	Rustic dance with rapid octaves, rhythmic complexity, and imitative middle section	<ul style="list-style-type: none"> • Henle: 7 • Hinson: M-D
Technical Considerations		Artistic Considerations
<ol style="list-style-type: none"> 1. Rapid octaves 2. Left-hand leaps 3. Rhythmic complexity 		<ol style="list-style-type: none"> 1. Transitions 2. Dynamics 3. Rubato

The first theme begins as a solo line in the left hand (see fig. 2.6) but quickly develops a thicker texture with rhythmic complexity and a wide dynamic range. The dotted rhythms and the *sforzando* immediately contribute to the rustic dance character of “Peasant’s Ballad.” Measures 5 to 8 expand to a chordal texture at *piano* with accented downbeats in measures 6 and 8. Dvořák changes the articulation in measures 9 and 10 so that the downbeat is a staccato eighth-note followed by an eighth-rest. The slurs on the second beats of both measures shift the accentuation to beat two. Hemiola exists in measures 11 and 12 leading to the accented, *pesante* chords in measure 13 which also includes a *ritardando* and a *crescendo* to *fortissimo* in measure 14. Following the *crescendo* to *fortissimo* in measure 14, measures 14 to 23 have an improvisatory quality

with fewer notes per measure and a *decrecendo* to *pianissimo* in measure 24 where the first theme is restated as in measure 1.

The image displays a musical score for the first 25 measures of a piece titled "Peasant's Ballad." The score is written for piano and is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked "Allegro giusto." The score is divided into four systems. The first system (measures 1-4) begins with a piano (*mp*) dynamic and features a melodic line in the bass clef and a harmonic accompaniment in the treble clef. The second system (measures 5-8) includes a *cresc.* (crescendo) marking and a forte (*f*) dynamic. The third system (measures 9-12) starts with a *rit.* (ritardando) marking, followed by a *pesante* (heavy) marking and a fortissimo (*ff*) dynamic, then transitions to *in tempo* and a *dim.* (diminuendo) marking. The fourth system (measures 13-25) begins with a piano (*P*) dynamic and concludes with a pianissimo (*pp*) dynamic. The score is characterized by complex articulation, including slurs, accents, and dynamic markings, as well as textural changes between the hands.

Figure 2.6. “Peasant’s Ballad,” mm. 1-25, first statement of first theme

Highly colorful in articulation, dynamics, and textural changes, the opening of “Peasant’s Ballad” is also an excellent opportunity to develop an artistic *ritardando* followed by *in tempo*. The performer must understand the illusion of forward momentum generated by hemiola. Rather than allowing this to degenerate into rushing, one must relate the hemiola to the pulse of the piece so that all manipulations of the pulse stay proportionate rather than derailing the forward flow.

Following a similar statement of the first theme, the second theme is introduced in measure 49 (see fig. 2.7). Although both themes are united by pervasive dotted rhythms, the second theme has a contrasting texture. Two voices are introduced simultaneously in the bass register followed by two more in the treble (see fig. 2.7, m. 51). In each hand, one voice is melodic and fast-moving, while the other is harmonic and slow-moving. This texture requires finger independence and to remain balanced. The technical difficulty increases in measure 61 because the faster-moving voice in each hand is doubled in octaves intensifying the *crescendo* that started in measure 57.

Dvořák continues to increase the dynamic level and difficulty in measure 75 by adding accents *con forza* and introducing polyrhythm (see fig. 2.7). Measures 64 to 69 all have quarter-note quadruplets in octaves either in the right hand (mm. 65, 67, and 69) or split between the hands (mm. 66 and 68). It is essential that the measure pulse be maintained through this section so that the tempo is not distorted when regular quarter notes return in measure 70. Maintaining this pulse is difficult because Dvořák creates hemiola through *sforzando* (see fig. 2.7, mm. 70-71). Not until measure 72 does a conclusive downbeat occur, and only in measure 73 is the original pulse of triple meter restored. This rhythmic complexity should create excitement without distorting the overall pulse or tempo.

The most technically challenging passage in “Peasant’s Ballad” is the return of the first theme in *brillante* octaves (see fig. 2.8). Beyond thickening the texture, Dvořák also changes the tonality from minor to major. The *allegro* tempo makes it difficult to maintain a consistent tone especially with the thirds included in the right hand. The left hand also has pervasive octaves with wide leaps to the bass. The B \flat octaves in the bass

serves as a pedal point through the entire statement of this theme. Because of its register and placement on the downbeat of each measure, the pedal can easily overwhelm the melody. The pianist must listen attentively to balance this texture.



Figure 2.7. “Peasant’s Ballad,” mm. 46-74, second theme, polyrhythms, hemiola, and four-voice texture

Following the *brillante* statement of the first theme, the theme is restated with a slightly different texture and a similar character that becomes subdued. In measure 133 (see fig. 2.9), the right hand plays the melody accompanied by sixths and the left hand plays the low Bb octave pedal with smaller intervals filling the middle texture and

harmony. It seems like Dvořák is repeating a similar statement of the theme (see fig. 2.9, mm133-136) until the *decrescendo* begins in measure 137 and continues to *piano* in measure 139. Measure 140 is entirely silent, and then the motivic material from measure 137-139 is repeated in measures 141-148. These motives modulate from major to minor so that first theme is stated again in measure 149 with its original texture, tonality, and range.



Figure 2.8. “Peasant’s Ballad,” mm. 92-104, first theme in *brillante* octaves with left-hand leaps

The statement of the first theme in sixths retains some of the technical difficulty of the *brillante* octaves, but also creates other artistic demands. Dvořák places a *decrescendo* in measures 137-139. This requires the pianist to *decrescendo* without slowing the pulse. Forward flow must be maintained until the *ritardando* in measures 147-148, otherwise, the harmonic progression leading back to B \flat minor (see fig. 2.9, m. 149) will lack continuity. This *ritardando* must be in proportion with the rest of the piece since Dvořák eventually extends the use of *ritardando* to include measures of rest. If this *ritardando* becomes too extreme, it will be impossible to exceed it at the conclusion of

the piece. The transitions between these sections are some of the most difficult artistic problems in “Peasant’s Ballad.”



Figure 2.9. “Peasant’s Ballad,” mm. 131-152, first theme in sixths, losing momentum

For the final statement of the first theme, Dvořák uses *poco meno mosso* to indicate a slower tempo (see fig. 2.10). The texture includes the melody in the right hand with widely-spaced, broken-chord accompaniment in the left hand. The tonality is unstable in measures 166-173. Dvořák uses motivic fragmentation and full measures of rest to disrupt the original theme. This halting melodic section leads to an explosive return to *tempo primo* with *fortissimo* octaves in both hands. The octaves descend chromatically and lead to the final flourish which includes hemiola very similar to the beginning of “Peasant’s Ballad.”

The image displays a musical score for the final statement and ending flourish of the "Peasant's Ballad" (mm. 166-191). The score is written for piano and bass clef staves. It begins with the tempo marking "Poco meno mosso." and the dynamic "pp". The first system shows a melodic line in the right hand and a bass line in the left hand, with a first ending bracket. The second system is marked "Tempo I." and "ff", featuring a more complex rhythmic texture. The third system is marked "accelerando" and includes a section with rapid octaves in the right hand and left-hand leaps. The score concludes with a final flourish. The number "9248" is printed at the bottom center of the score.

Figure 2.10. “Peasant’s Ballad,” mm. 166-191, final statement and ending flourish

“Peasant’s Ballad” is an excellent study in maintaining both forward flow and steady pulse through various rhythmic complexities. The juxtaposition of various dynamics and different textures requires careful listening and technical control. The transitions between sections and Dvořák’s indications regarding the lengthening and quickening of the pulse forces the performer to make artistic decisions regarding the proportions of the entire piece. These demands are complicated by the overt technical demands such as rapid octaves and left-hand leaps. A pianist will not successfully fulfill the artistic demands without a strong technical foundation. Although the artistic

considerations are slightly less demanding than those found in “Goblins’ Dance,” the technical requirements are more difficult and prevalent throughout “Peasant’s Ballad.”

Tittle-Tattle: Op. 85, No. 11

“Tittle-Tattle” is a short, playful piece in rounded binary form. Although it begins and ends firmly in F major and the key signature does not change, many accidentals are used to accommodate sudden and frequent transitions to other key areas such as A \flat major and B \flat minor. Large portions of the piece are homophonic with clear melody and accompaniment while some of the transitional material is based on various figurations. The variety of figuration contributes to the playful character of the piece.

Table 2.3. “Tittle-Tattle,” Op. 85, No. 11

Tempo	Form	Time Signature
Andante con moto	Rounded Binary	2/4
Key Signatures	Character	Level
<ul style="list-style-type: none"> F Major Note: Themes also occur in B \flat minor and A \flat major	Short and playful with frequent accidentals and repeats.	<ul style="list-style-type: none"> Henle: 6 Hinson: M-D
Technical Considerations		Artistic Considerations
1. Large intervals (10ths and octaves) 2. Small rhythmic subdivisions 3. Variety of articulation combinations		1. Integration of ornaments 2. Pedaling 3. Unusual and sudden harmonic shifts

The main technical concerns are the small rhythmic subdivisions, broken tenths and octaves, and variety of articulation markings, but several artistic concerns also contribute to the overall difficulty of the piece. The foremost artistic considerations are the integration of ornaments, the frequency of pedaling, and the execution of unusual and

abrupt harmonic changes. The combination of these technical and artistic changes make “Tittle-Tattle” quite difficult despite its brevity.

The unobtrusive opening of “Tittle-Tattle” contains several challenges. The first theme is clearly stated in the right hand with the left-hand accompaniment spanning a large range. There are two ornamental turns in the first eight measures. Note that the symbol for the turn is used in measure 3 while the turn is notated in measure 5. This interesting discrepancy could be because of differing placement within the harmonic or melodic structure. Both ornamental figures are difficult to integrate artistically into the melodic line without disrupting the sixteenth-note left-hand accompaniment.

In addition to the ornamental figures in the right hand and the wide range of the left hand, there is a *crescendo* from *piano* to *forte* in measures 5-6 with a *decrescendo* to *piano* in measure 8. This large dynamic expansion coincides with an abrupt change of texture; in measure 7, Dvořák changes to homorhythmic, staccato writing. Although the texture and articulation has changed, and the dynamic level is decreasing, the projection of the melody must not be disrupted.

The image shows a musical score for the opening of the piece "Tittle-Tattle" (measures 1-8). The score is in 2/4 time, marked "Andante con moto." It features a piano (p) dynamic. The right hand has a melodic line with two ornamental turns (marked with a turn symbol and a circled "2"). The left hand has a sixteenth-note accompaniment. The score includes dynamic markings like "semplice" and "fritard.", and articulation like staccato. There are two endings for the final measure, marked "1." and "2."

Figure 2.11. “Tittle-Tattle,” mm. 1-8, opening of first theme

One of the most challenging technical problems occurs a few measures later (see fig. 2.12). In measure 10, Dvořák begins to write rapid, broken intervals for both hands. There are many chromatic alterations and the intervals range in size from sixths to tenths. This is made more difficult by the rapid pedal changes on every eighth-note. Combined with the frequent *staccato* markings, this creates an unusual texture that highlights the outer voices. Control and precision are essential in executing this passage successfully.



Figure 2.12 “Tittle-Tattle,” mm. 14-18, chromatic broken intervals with rapid pedaling

There are several unusual and abrupt harmonic transitions that require artistic insight. Dvořák uses the highly chromatic, broken interval passage as a harmonic transition to A \flat major (see fig. 2.13). In measure 21, the first theme is stated in A \flat major in a similar texture but narrower range than the opening of the piece. After four measures in A \flat major ending in a left-hand arpeggiation of the chord (see fig. 2.13, m. 24), the right-hand melody continues the thematic material in the dominant of F major. Although this key shift is quite abrupt, measures 26-28 are identical to measures 6-8 (see fig. 2.11) which helps to unite the harmonic shift to A \flat major with the rest of the opening material.

To make this harmonic shift successfully, two other artistic considerations need to be explored: dynamics and *rubato*. Dvořák specifies a gradual *decrescendo* starting in measure 18 (see fig. 2.12) and concluding with *pianissimo* in measure 20 (see fig. 2.13).

This prepares the shift to $A\flat$ major to begin at the quietest dynamic level so far in “Tittle-Tattle.” *Pianissimo* is maintained through the $A\flat$ major statement until the *crescendo* to *mezzoforte* for the return of the original key in measure 25 (see fig. 2.13). Flexibility of the pulse is indicated in the score by the *ritardando* in measure 20 and the *Tempo I* in measure 21 (see fig. 2.13), but the performer must decide how much time is needed. The combination of dynamic and tempo markings imply that this harmonic shift is meant to be secretive or other-worldly. An artistic performance will allow the thematic material in $A\flat$ major to be highlighted while remaining unified with the rest of the piece.

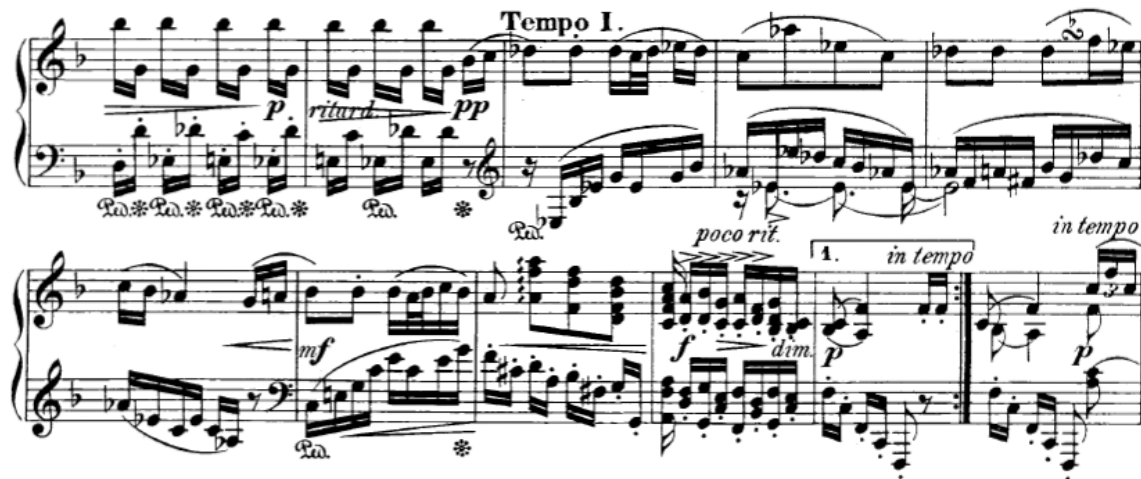


Figure 2.13. “Tittle-Tattle,” mm. 19-29, first theme in $A\flat$ major then in F major

The other passage that is overtly technical occurs twice in “Tittle-Tattle.” At first, it acts as the transitional material leading to the second theme, and later it is used as a conclusion. The variety of rhythmic subdivisions and the wide spacing in both hands contribute to the technical difficulty. Measures 29 and 30 alternate between 32nd-notes and 16th-note triplets (see fig. 2.14). This three against four pattern is not as difficult as it would be if the two subdivisions occurred simultaneously, but the amount of beams clutters the score. When both hands settle into the 32nd-note rhythms (see fig. 2.14, mm.

31-34), the right hand is consistently open to an octave and the left hand frequently spans a tenth. Although these large intervals are broken, the fast tempo and the staggered figuration contribute to the technical difficulty.



Figure 2.14. “Tittle-Tattle,” mm. 29-34, transitional figuration to second theme, various subdivisions and wide spacing for each hand

Throughout the first theme, both hands usually have the same pervasive articulation. For example, measures 1-6 (see fig. 2.11) are completely *legato* until measure 7 when both hands play *staccato*. In the second theme, however, the articulation is varied between the melodic material and the accompaniment (see fig. 2.15). This increases the technical difficulty and contributes to the contrast found in the second theme along with the shift to B \flat minor. The sixteenth-note accompaniment in measures 36-37 is consistently *staccato* while the melodic material is marked *staccato*, *tenuto*, and *nonlegato*. There is a slight shift of articulation in measure 38 because the middle voice retains the *staccato* from the previous measures while the outer voices omit the *staccato* or *tenuto*. The beginning of this section is marked *ben marcato*, which must inform the articulation choices previously discussed. These articulation markings require

detailed examination of the score and technical discipline during practice. Otherwise, this portion of “Tittle-Tattle” will lack the clarity and excitement.



Figure 2.15. “Tittle-Tattle,” mm. 35-38, second theme with *staccato* and *ben marcato*

Although one of the shortest pieces in *Poetic Tone Pictures*, “Tittle-Tattle” presents several technical and artistic challenges. The large, broken intervals in both hands and the small rhythmic subdivisions are technically challenging while the integration of ornaments, harmonic shifts, and pedaling frequency merit artistic consideration. The specificity of articulation markings present another technical difficulty that also contributes to the playful character of “Tittle-Tattle.” The pervasive, rapid notes provide little respite during the piece. The combination of these considerations contribute to the overall difficulty of the piece making it more difficult than either “Goblins’ Dance” or “Peasant’s Ballad.”

Toying, Op. 85, No. 2

“Toying,” the second piece of Dvořák’s *Poetic Tone Pictures*, is a ternary piece in G major. The artistic considerations are similar in difficulty to “Tittle-Tattle,” but the technical demands are slightly more advanced. The playful opening, with its wide dynamic range and punctuated articulation, is contrasted with the flowing middle section which modulates from G minor to B \flat major. The technical concerns for “Toying” include rapid, chromatic chord changes in the outer sections, rapid accompaniment patterns

throughout the entire piece, and hand crossing in the middle section. These technical components are compounded by the artistic challenges concerning dynamics and the manipulation of the pulse.

Table 2.4. “Toying,” Op. 85, No. 2

Tempo	Form	Time Signature
Allegretto leggiero	Ternary	2/4
Key Signatures	Character	Level
<ul style="list-style-type: none"> • G major • G minor (middle) • B\flat major (middle) 	Playful with sudden and frequent dynamic changes and chord changes	<ul style="list-style-type: none"> • Henle: 7 • Hinson: M-D
Technical Considerations		Artistic Considerations
<ol style="list-style-type: none"> 1. Rapid chromatic chord changes 2. Rapid accompaniment 3. Left-hand crossing 		<ol style="list-style-type: none"> 1. Sudden dynamic changes 2. Frequent manipulation of pulse

The opening melody of “Toying” is stated in right-hand staccato octaves accompanied by left-hand rapid, chromatic chord changes. The pervasive use of staccato and the alternation of hands results in a playfully disjunct texture. The chromatic changes in the left hand and the octaves in the right hand make the staccato touch difficult to maintain particularly because of the ever-changing dynamic levels. Starting at *piano* in measure 1, Dvořák indicates a *crescendo* through the second and third measures up to *forte* in measure 4. The pick-up to measure 5 returns to *piano* followed by a quick *crescendo* back to *forte* in measure 6. After staying at *forte* for measures 7 and 8, a *diminuendo* begins in measure 9 and continues through *piano* in measure 12 so that the restatement of the first theme begins in measure 13 at *pianissimo*. Both the staccato (mm.

1-6) and the accented staccato (mm. 7-8) require consistent tone production through these dynamic changes.

In addition to maintaining staccato touch at frequently changing dynamic levels, the performer will need to follow pervasive indications for manipulating the pulse. In the first 15 measures there are three *fermatas*, *poco a poco ritardando*, and *a tempo* (see fig. 2.16). Note that the *fermatas* in measures 4 and 12 lengthen the G major chord, which is the tonic, while the *fermata* in measure 6 is on a B major chord, which is a major mediant. This is an excellent opportunity the performer to make interpretive decisions regarding the length of time needed for each fermata based on both the context and the harmonic implications. Similar interpretive choices regarding the flexibility of the pulse are required for the *poco a poco ritardando* in measures 11 and 12 followed by the *a tempo* in measure 13. More nuanced decisions are imperative in places like the offbeat accent in measure 10 which begins the chromatic descent resolving in the G major *fermata* of measure 12.

In contrast to the opening staccato material, a legato, *dolce* theme completes the first section of “Toying.” Both themes are included and developed in the middle section of the piece. The first instance of the second theme is an excellent example of the rapid *tremelo* figuration that makes “Toying” technically challenging (see fig. 2.17). The theme is slow-moving and the highest part of the texture. This makes long phrases difficult to maintain at the *piano* dynamic level. The rapid figuration must not overwhelm the delicate melody although it is prone to do so because of the repeating broken-thirds and the small subdivisions of the beat. A further difficulty arises from the division of labor between hands. The melody is always in the right hand, but the accompaniment is

consistently split between the hands. This forces the right hand to maintain two contrasting elements simultaneously. Failure to accomplish this balance will result in either an unrefined melody or an unpleasantly prominent supporting figuration.



Figure 2.16. “Toying,” mm. 1-15, opening with rapid, chromatic chord changes, sudden and frequent dynamic changes, and pulse manipulation



Figure 2.17. “Toying,” mm. 25-27, *dolce* theme with rapid accompaniment

The final technical consideration in “Toying” is the left-hand crossing that occurs during the middle section. After modulating through G minor, Bb major becomes prominent until the *Da Capo al Fine*. In measure 78, the right hand continues a triplet

figuration that was foreshadowed in the G minor section (see fig. 2.18). Considered by itself, this is not any more difficult than the rest of the piece. The left hand also appears simple in measure 78 but becomes more difficult in measure 79 when it must cross the right hand for the *fortzando* B♭ and then immediately return to the original position and pattern. The *pianissimo* dynamic level and the necessary pedal changes also increase the difficulty of this passage. Attentive listening is required so that the harmonic shifts do not become blurred while the legato texture and the B♭ pedal is maintained.

“Toying” is technically difficult because of the rapid, chromatic chord changes, rapid accompaniment figurations, and hand crossing. Careful technical preparation is necessary for this piece to maintain its light, playful character. These difficulties are amplified by the constant flexibility of the pulse required in the outer sections of the piece.

The image shows a musical score for a piano piece, specifically measures 78-85. It is divided into two systems. The first system (measures 78-81) shows the right hand with rapid, chromatic chord changes and figurations, often with triplets. The left hand has a simpler accompaniment pattern but includes a hand-crossing passage in measure 79. Dynamics range from pianissimo (pp) to fortissimo (f). Pedal markings and asterisks are present throughout the score.

Figure 2.18. “Toying,” mm. 78-85, hand crossing

Furiant, Op. 85, No. 7

“Furiant” is the midpoint of Dvořák’s *Poetic Tone Pictures* and is one of the most technically challenging of the thirteen character pieces. The key signatures, pervasive octaves in both hands, and left-hand leaps are technically difficult and are exacerbated by the *allegro feroce* tempo. Artistic challenges include frequent rhythmic ambiguity, various accompaniment patterns, and large melodic leaps. The four themes are grouped so that the form of “Furiant” is more like a large, ternary piece rather than a seven-part rondo. The opening eight measure phrase, however, does occur four times throughout the dance.

Table 2.5. “Furiant,” Op. 85, No. 7

Tempo	Form	Time Signature
Allegro Feroce	Ternary A(abaca) B(d) A(a’b’a)	3/4
Key Signatures	Character	Level
<ul style="list-style-type: none"> • Ab minor (outer sections) • E major (inner section) 	Aggressive outer sections contrast with a lyrical middle section	<ul style="list-style-type: none"> • Henle: 7 • Hinson: M-D
Technical Considerations		Artistic Considerations
<ol style="list-style-type: none"> 1. Pervasive octaves in both hands 2. Large left-hand leaps 3. Fast tempo and unusual key signature 		<ol style="list-style-type: none"> 1. Rhythmic ambiguity 2. Left-hand accompaniment patterns 3. Large melodic leaps

At first glance, the opening of “Furiant” appears daunting. The key signature, tempo, right-hand octaves, and leaping left hand are all obvious technical challenges (see fig. 2.19). Students may not be accustomed to having C \flat and F \flat included in the key signature. Early in the learning process, fingering and gestures should be carefully planned to facilitate both left-hand leaps and right-hand octaves. What may be less

apparent in this opening is the rhythmic complexity that exists between the hands. The left hand consistently emphasizes the downbeat while Dvořák has written accents on every other beat of the right hand starting on beat two of measure 1. This creates a hemiola from measures 1 to 3 that is resolved in measure 4. The same pattern is used again in measures 5 to 8 and frequently throughout the piece. Because both rhythmic patterns exist simultaneously in the respective hands, it is difficult to maintain both without one dominating the other. The tension that exists between the hands will be distorted if the accents are misplaced. While these accents are important, they must not overshadow crucial concerns such as forward flow and phrasing.

The second theme is more subdued than the first theme. There are fewer octaves and leaps, and the dynamic level remains near *pianissimo* (see fig. 2.20). The dynamic level is important to note for two reasons: contrast is needed after the opening theme, and Dvořák indicates either *fortepiano* or *sforzando* several times. These indications must occur within the quieter dynamic level or the return of the first theme will lose effectiveness.

Although the second theme is more subdued in nature, the rhythmic complexity that was prevalent in the first theme is still present in the second. A similar hemiola exists in both hands in measures 31-32 and 35-36. Both hands are moving in two-beat groupings within the triple meter. This can be seen by looking at the placement of the slurs in the right hand or looking at the chord changes in the left hand. As with the hemiola in the first theme, the groupings of two beats should not disrupt the meter. This rhythmic complexity creates interest and eventually reaffirms the triple meter.



Figure 2.19. “Furiant,” mm. 1-9, first statement of first theme with pervasive right-hand octaves, large left-hand leaps, and accented hemiola

The third theme is the most lyrical in “Furiant,” and the transition to it is notable because of Dvořák’s use of enharmonic equivalence (see fig. 2.21). Measures 58-60 conclude the third statement of the first theme ending with *fortissimo* chords in $A\flat$ minor. Even with the rest on beat three of measure 60, the tonality of $A\flat$ minor is still present. When the $G\sharp$ octave begins the melody in the right hand in measure 61, the E major left-hand is aurally unexpected.

Phrasing the lyrical third theme is more difficult because the melody is presented in octaves. The performer must avoid accenting notes at the end of phrases, especially when they leap either up or down. Accenting the last note of phrases makes them feel abrupt and disjointed rather than lyrical and flowing. Another issue related to the lyrical theme is the rhythmic ambiguity found in the accompaniment. The right hand is clearly in triple meter for the entire third theme. The left hand supports the octave melody with open-spaced broken chords in hemiola rhythms (see fig. 2.21). This is more subtle than

the hemiola referenced in the first two themes, but it has a similar effect and unifies “Furiant” as a whole.



Figure 2.20. “Furiant,” mm. 31-40, second theme with *pianissimo fortissimo* marks



Figure 2.21. “Furiant,” mm. 58-68, enharmonic transition to third theme with hemiola accompaniment in the left-hand

The accompaniment pattern for the third theme changes as it is restated in triplets (see fig. 2.22). This removes the hemiola between the hands but allows Dvořák to introduce a melodic bass line that serves as a counter-melody to the octaves in the right hand. The performer must listen carefully to both the rhythmic and harmonic changes to the bass during the third theme so that the texture remains balanced.



Figure 2.22. “Furiant,” mm. 75-79, restatement of third theme with new accompaniment pattern

The fourth theme of “Furiant” contains many wide melodic leaps in the right hand (see fig. 2.23). This is artistically difficult because the left-hand accompaniment frequently crosses into the range of the melody. The best example of this occurs in measure 97 where the hands cross. In this way, Dvořák created a very close texture where the melody and accompaniment are almost completely entwined. To project the melody throughout this section, the pianist must exercise tonal control in both hands and listen carefully to the melodic intervals so that the wide leaps are expressive rather than disjointed.

As in the other three themes of “Furiant,” the fourth theme also contains hemiola. This rhythmic ambiguity occurs in the last three measures of figure 2.23. Notice that the triple meter is undermined by the two-beat groupings of both the melody and the accompaniment. The accompaniment is made even more interesting by the alteration of

eighth-notes to eighth-note triplets on alternating beats. This rhythmic ambiguity is not nearly as difficult or extensive as the other portions of the piece.

Dvořák’s “Furiant” is full of energy and excitement but also contains beautiful lyricism. There are some artistic considerations, such as balancing the texture with various left-hand accompaniments and maintaining phrasing and forward flow throughout metric variety, but these problems are not difficult in comparison with the other pieces of the set. The technical challenges, however, are frequent and obvious. The pervasive use of octaves and large leaps in the left hand are exacerbated by the difficult key signatures, numerous accidentals, and fast tempo. Without an excellent technical foundation, performing “Furiant” would be difficult, even physically damaging.

The image shows a musical score for the fourth theme of "Furiant" by Dvořák, measures 91-108. The score is in G major and 2/4 time. It features a piano (pp) dynamic in the first system, a crescendo (cresc) leading to a forte (f) dynamic in the second system, and a final system with a key signature change to F major. The left hand is characterized by wide melodic leaps, octaves, and triplets. The right hand has a more melodic line with some grace notes and slurs. The piece ends with a double bar line and a repeat sign.

Figure 2.23. “Furiant,” mm. 91-108, fourth theme with wide melodic leaps

Twilight Way, Op. 85, No. 1

“Twilight Way” opens Dvořák’s *Poetic Tone Pictures* and is one of the most difficult pieces from both technical and artistic perspectives. It is a sectional work with four main themes that can be grouped into two sets to form a large ternary form. The first theme, which both opens and closes the piece, contains a simple, eight-bar melody that is set in different registers in various settings throughout the piece. Although it is always lyrical, it evolves from a simple statement to a bold declaration and eventually concludes with a reminiscent whisper. In contrast, the second theme is agitated, accented, and chromatic. The third and fourth themes both seem to wander, the former because of its rhythmic hesitancy and the latter because of its harmonic instability, running sixteenth-note figuration, and trill-like figurations. Dvořák’s development of these themes makes “Twilight Way” an engaging narrative.

Table 2.6. “Twilight Way,” Op. 85, No. 1

Tempo	Form	Time Signature
Allegro Moderato	Ternary A(aba’) B(cdc’) A(ba’)	2/4
Key Signatures	Character	Level
<ul style="list-style-type: none"> • B minor (outer sections) • G major (middle section) • Note: outer sections add D# making it B major. 	Rhapsodic with many technical and artistic challenges	<ul style="list-style-type: none"> • Henle: 7 • Hinson: M-D
Technical Considerations		Artistic Considerations
<ol style="list-style-type: none"> 1. Extended hand position 2. Difficult accompaniment patterns 3. Voicing various textures 		<ol style="list-style-type: none"> 1. Sectional coherence 2. Manipulation of the pulse

Although the artistic elements of sectional coherence and changing tempo present challenges for a pianist, the technical aspect of “Twilight Way” is the primary concern. The technical components can be divided into three categories: extensive octaves and tenths, repeated sixteenth-note chordal figurations, and diverse textures. A pianist not prepared for these challenges will not produce an adequate performance and will risk physical injury.

The opening chords (see fig. 2.24) hint at the extensive use of octaves and tenths. Although the first chord is arpeggiated, neither the second or third chords are arpeggiated. Since the indication for arpeggiation returns inconsistently throughout the piece, it can be assumed that Dvořák was specific in the instance of these markings. Students with average or small hands will need instruction and accommodation to manage the pervasive octaves and frequent tenths. Students with large hands may also need instruction so that they do not develop poor technical habits that will cause tension.

The first theme with dramatic accompaniment (see fig. 2.25) includes two more examples of blocked tenths while portions of the second theme (see fig. 2.26) involve several other technical issues based on larger intervals. Measures 136-137 contain broken tenths in the left hand. Measures 138-139 begins with a blocked ninth then the B is held with finger five while the other fingers manage a descending broken-third passage. Meanwhile, the right hand is constantly extended to an octave span. The octaves in measures 138-139 require exceptional speed and agility because of the simultaneous double thirds.

Allegro moderato.

Figure 2.24. “Twilight Way,” mm. 1-18, opening chords and first theme

Figure 2.25. “Twilight Way,” mm. 29-36, first theme with dramatic texture



Figure 2.26. “Twilight Way,” mm. 136-140, large intervals in second theme

In addition to the technical considerations for octaves and tenths, the second theme uses a repeated sixteenth-note chordal accompaniment. This presents a two-fold issue. The speed of this passage makes the repeated chords difficult to control, especially at the *piano* dynamic level in the first measure of figure 2.27. The pianist must also learn to maintain a consistent staccato attack at all dynamic levels because this passage *crescendos* from *piano* to *fortissimo* over eight measures. Tension must not be allowed to accumulate at any point during the *crescendo*. The second problem is the frequent leap down to the low B. This is necessary as the foundation of the harmony, but it can also serve as an excellent release point for any tension in the left hand. Without proper instruction, however, this combination of leaping and repeated chords could both cause physical discomfort and overwhelm the melody.

Although the accompaniment pattern in figure 2.27 is difficult because of the repetitive chordal figuration, “Twilight Way” contains several other passages that present technical difficulty due to the voicing of diverse textures. After the original statement of the first theme in measures 7-14 (see fig. 2.24), it is repeated an octave higher with an arpeggiated accompaniment split between the hands (see fig. 2.28). This figuration reappears at the very end of the piece and is difficult to voice. The melody is played in the upper register of the piano. It must be projected above the arpeggiated

accompaniment and the bass pedal B. This is further complicated by the rhythmic ambiguity that exists between the measures. The left hand plays the low B as the downbeat of measure 16 but that the low B is tied over to the downbeat of measure 17. This can easily disrupt the textural balance as well as the larger phrase if either B is accented.

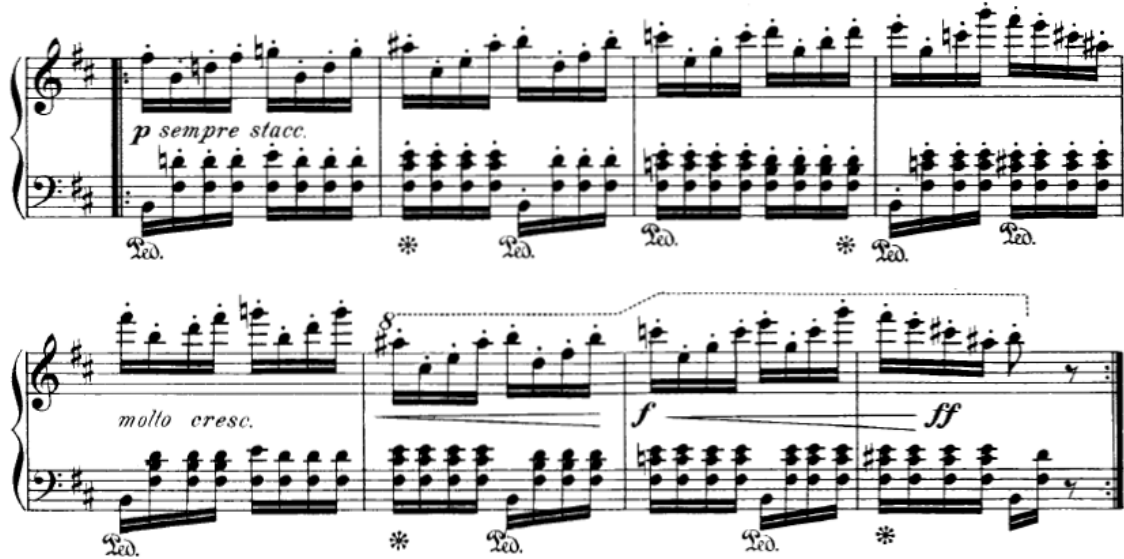


Figure 2.27. “Twilight Way,” mm. 37-40, second theme

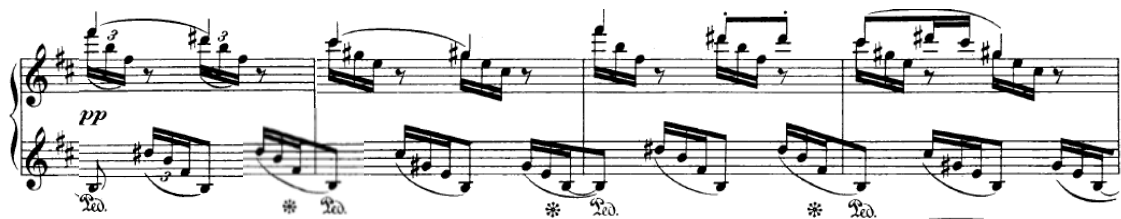


Figure 2.28. “Twilight Way,” mm. 15-18, first theme

A different voicing issue appears in the fourth theme (see fig. 2.29). The pervasive sixteenth-note melodic material is accompanied by both sustained notes and written-out trills in the left hand. The double notes of the right hand are difficult because the upper notes should be projected and legato. The tremelo in the upper part of the left hand must not overwhelm either the sustaining bass notes or the melody. The texture

inverts in measure 107 (see fig. 2.29) so that the written trill moves to the bass part while the other voices sustain a chord. A seamless transition requires exceptional technical control.

The transition back to the A section (see fig. 2.30) unexpectedly starts with the second theme before closing “Twilight Way” with the first theme and chords. The left hand ascends with broken chords in first inversion through the entire chromatic scale. Notice the growing momentum toward B minor that begins both rhythmically and texturally in measure 126 (see fig. 2.30). The left hand changes from sixteenth notes to sixteenth-note triplets with the root of the chord held as eighth notes. Meanwhile, the right-hand has difficult material: a trill with fingers four and five on F# while the thumb reiterates the lower F# as repeated sixteenth notes. The combination of the trill, repeated notes, and chromaticism creates a texture that is difficult to control.

Figure 2.29. “Twilight Way,” mm. 102-107, fourth theme



Figure 2.30. “Twilight Way,” mm. 124-127, transition back to first theme

The narrative style of “Twilight Way” presents two artistic considerations for pedagogical analysis: sectional coherence and flexibility of pulse. Each of the four themes evolve throughout the piece. Sometimes these changes are consecutive (see fig. 2.24, mm. 7-18) while at times they are separated by other themes. Because of this, sectional coherence must be achieved at two levels: within each portion of the overarching ternary structure as the themes develop and across the entire work as the first two themes return to conclude the piece. Overlooking thematic development will make memorization more difficult and will cause a performance to seem disjointed.

The first theme undergoes the most transformation. Following the opening chords, it is stated in its original version (see fig. 2.29). It is then restated an octave higher in a different setting starting in measure 15. Later, a bolder statement of this theme is made using a wider range of the piano at *forte* (see fig. 2.25). Although Dvořák specified different dynamics and articulation, these three statements illustrate the gradual thematic development that challenge the artistic ability of the performer. These statements must remain unified while demonstrating stylistic variety.

The first theme returns two more times later in “Twilight Way.” Figure 2.31 is similar to the opening statement of figure 2.24. This time, however, it is lengthened by an arpeggio figuration and a repeat of the last two measures in a lower octave. There is also

a harmonic shift that leads to G major for the introduction of the third and fourth themes. In this way, Dvořák uses the thematic material as both a conclusion to the opening section and a transition to the middle section.



Figure 2.31. “Twilight Way,” mm. 75-86, first theme with extended ending

The final statement (see fig. 2.32) of the first theme combines the figuration of figure 2.28 with the arpeggio figuration and repetition of the final two measures in a lower octave of figure 2.31. These returns to the original theme in a modified setting challenge a pianist to perform “Twilight Way” so that the evolution of the themes is apparent and the entire piece is tightly unified. The primary artistic challenge of “Twilight Way” is sectional cohesion.

Effective transitions are often dependent on appropriate timing. “Twilight Way” contains two main tempo designations: *allegro moderato* for the first two themes and *poco meno mosso, quasi andantino* for the third and fourth themes. The transition into the third theme can be seen in the last measure of figure 2.31. The *ritardando* is necessary both as a transition into the new tempo and for the harmonic shift to G major for the third theme. This is similar to the transition that occurs at the conclusion of the B section in

measure 124. The gradual *ritardando* and then the return to the original tempo can be seen in figure 2.33.

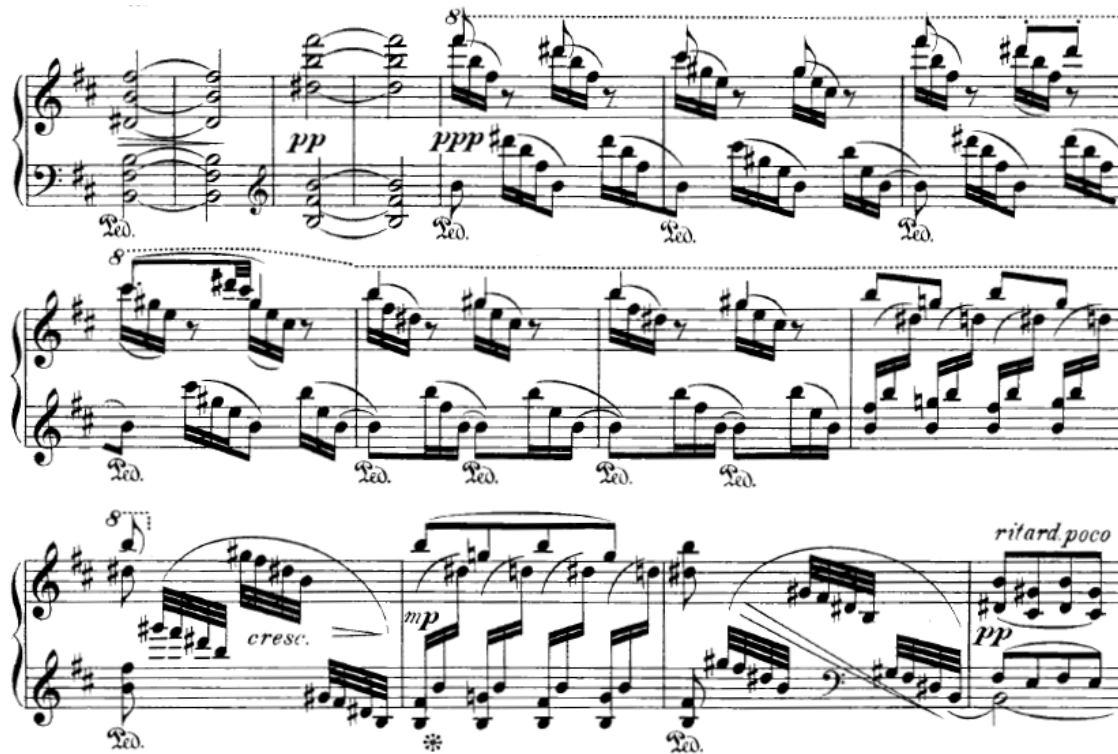


Figure 2.32. “Twilight Way,” mm. 162-176, final version of first theme



Figure 2.33. “Twilight Way,” mm. 118-125, lengthening of the pulse and return to the first theme

Although these transitional pulse adjustments require skill to execute, the manipulation of the pulse within themes three and four require artistic planning so that they do not sound either mechanical or overly Romanticized. Note the three indications of *tenuto* followed by the *ritardando* in measures 93-94 (see fig. 2.34). Careful attention

to the descending sixteenth-note melodic line must be observed with the gradual lengthening of the pulse. The pulse, however, should remain proportional to the original, especially because of the *in tempo* in measure 95. The half-note pulse that has been established throughout “Twilight Way” cannot be broken at this point or the similar occurrence in measures 116-118. These manipulations of the pulse require interpretive precision and care in proportion.



Figure 2.34. “Twilight Way,” mm. 92-95, articulation and tempo indications in the third theme

“Twilight Way” is one of the most difficult pieces of Dvořák’s *Poetic Tone Pictures*. The technical requirements of octaves and tenths, repetitive chords, and voicing diverse textures are greater than the artistic considerations of sectional coherence and manipulation of the pulse. The combination of these elements, however, is what makes “Twilight Way” truly difficult.

Bacchanalian, Op. 85, No. 10

The most challenging piece in *Poetic Tone Pictures*, “Bacchanalian,” is full of contrast and excitement. Sometimes the exhilaration is restrained by a quiet dynamic, but frequently it bursts forth in exuberant octaves. Rhythmic ambiguity is prevalent, and the harmonic language is sometimes unexpected and slightly jarring to the ear. Even the form is unusual for a character piece. Rather than a traditional ternary form, “Bacchanalian” has three main themes. The first is the longest and returns at the end in an abbreviated

version. The second theme is very similar to the first. It almost sounds like a mere variant of that material. The third theme juxtaposes three measures of a slow-moving, chorale-like texture with two measures of a faster-moving, two-voice texture. The alternation of these two ideas in five-measure groups gradually develops into a *grandioso* chorale and *marcato* response before returning to the first theme to close. This deviation from ternary form adds to the excitement of the piece.

Besides the *vivacissimo* tempo indication, technical considerations for “Bacchanalian” include pervasive octaves, wide intervals in the bass register, and times when the hands play in very close proximity. In addition to these technical considerations the piece has several significant artistic demands that increase its difficulty. Balancing textures, navigating rhythmic ambiguity, and interpreting the juxtaposition of dynamic changes, register changes, and character changes are the main artistic challenges.

Table 2.7. “Bacchanalian,” Op. 85, No. 10

Tempo	Form	Time Signature
Vivacissimo	ABCA'	3/4
Key Signatures	Character	Level
<ul style="list-style-type: none"> • C minor (A section) • C major (B section) • A\flat major (C section) 	A wildly excited dance though at times restrained	<ul style="list-style-type: none"> • Henle: 7 • Hinson: M-D
Technical Considerations		Artistic Considerations
<ol style="list-style-type: none"> 1. Fast tempo 2. Close hand position 3. Wide intervals (<i>ossia</i>) 		<ol style="list-style-type: none"> 1. Balancing texture 2. Rhythmic ambiguity 3. Juxtaposition of different characters

The first theme of “Bacchanalian” is introduced with both hands in unison in the low register (see fig. 2.35). Hemiola is integral to the character of the first theme. Dvořák

indicates both *pianissimo* and *secco* — an unusual combination that creates a sense of restrained excitement. Furthering this excitement is the use of staccato, legato, and especially the grace notes leading to *fortepiano* in measures 9 and 13. Dvořák uses unison texture but does so much with articulation, dynamics, and hemiola, that the opening sounds exciting and slightly mischievous, especially at a fast tempo.

Vivacissimo. Ant. Dvořák, Op. 85, Heft III.

The image shows a musical score for the first theme of 'Bacchanalian' in low register with hemiola. The score is in 3/4 time, key of B-flat major, and consists of two systems of piano staves. The first system shows the initial theme in unison in the low register, marked 'pp secco'. The second system shows the theme moving to the middle register, with dynamic markings 'fp' and 'pp' indicating changes in texture and articulation.

Figure 2.35. “Bacchanalian,” mm. 1-16, *pianissimo* first theme in low register with hemiola

After introducing the main theme in unison in a low register, Dvořák moves to the middle register and places the hands in close proximity (see fig. 2.36). Although this section is still *pianissimo*, the texture is thicker because of the use of pedal, the written-out trill in the left hand, and the descending, chromatic bass line. Balancing this texture requires careful listening and advanced pedaling. Dvořák indicates pedal changes with every change of the bass line (see fig. 2.36, mm. 17, 19, and 21). Using the full depth of the pedal risks allowing the left-hand trill to overwhelm the rest of the texture.

Overpedaling will spoil this section and make it seem disjointed from the opening *secco* section. This is an excellent opportunity for the performer to experiment with various

pedal depths and finger-pedaling. The texture must remain balanced even with the addition of the descending chromatic bass line.



Figure 2.36. “Bacchanalian,” mm. 17-21, first theme with close hand proximity and left-hand trill figuration

The conclusion of the first section is characterized by an abrupt shift to *fortissimo* and a wide range (see fig. 2.37). Technically, this portion is more challenging than the opening because of the pervasive use of octaves in both hands. In addition, the left hand must make wide leaps between octaves and chords in almost every measure. The fast tempo increases this difficulty. The pedaling in this section is much less advanced than that described in figure 2.36.



Figure 2.37. “Bacchanalian,” mm. 33-40, conclusion of first section with right-hand octaves and left-hand leaping pattern

The most technically challenging portion of “Bacchanalian” occurs twice throughout the piece: once in the middle (mm. 73-84) and again near the end (mm. 305-316). Several factors contribute to the level of difficulty: the tempo is still *vivacissimo*, both hands play wide intervals, there is frequent use of hemiola, and there are many

chromatic alterations (see fig. 2.38). The right hand constantly plays broken chords within the octave. The left hand, however, is always playing four-note chords, often with a span of a tenth. At the fast tempo, this is so difficult that Dvořák includes an *ossia* for these 12 measures which reduces the left-hand span to an octave. Hemiola exists in measures 73-78 because of the two-beat slurs crossing the barlines and the right-hand accents occurring on every other beat. Because of the extended use of hemiola, an illusion of meter change from triple to duple occurs.



Figure 2.38. “Bacchanalian,” mm. 73-78, hemiola and wide left hand with ossia

The second theme is in the parallel major and incorporates repeated notes with alternating hands as well as rapid triplet figurations in the right hand. As the theme develops, the range and dynamic level is expanded, but when it is introduced (see fig. 2.39) the hands are in close proximity as they were in measures 17-21 (see fig. 2.36). Once again, the rapid tempo, along with the *piano* dynamic level, increases the difficulty. Throughout the second theme, Dvořák makes much use of *fortepiano* and *sfortzando*. The *sfortzando* always occurs on the downbeat, usually when both hands are involved (see fig. 2.39, m. 120). The *fortepiano* almost exclusively occurs on the second half of the downbeat (see. fig. 2.39, mm. 116, 118, and 124). In this way, the *fortepiano* markings undermine the primacy of the downbeats and propel the second theme. The *sfortzando* markings reaffirm the downbeat and usually begin the right-hand, triplet figurations. The

interplay between these markings and the constant shift from simple to compound subdivisions create a restrained excitement, similar to that in the opening of the first theme (see fig. 2.35), that gradually expands to a boisterous *fortissimo* and ends with a *pesante* affirmation of the minor (see. fig. 2.40, mm. 177-179)



Figure 2.39. “Bacchanalian,” mm. 116-125, second theme with alternating hands repeating the same note and fast triplets in the right hand

Following the return to minor ending in *marcato* octaves on C, Dvořák uses a common tone in a transition to the third theme in A \flat major (see fig. 2.40, m. 180). Although the tempo is unchanged, this portion is more relaxed owing to prevalent use of longer note values. The difficulty of the third theme is due to the juxtaposition of the slow-moving, chordal texture with the fast-moving, two-voice texture. In addition to the rhythmic difference, the chordal texture is in the middle register and the two-voice texture in a higher register. As the third theme develops, Dvořák indicates that the chordal section should be *grandioso*, and the two-voice texture (now with left-hand octaves and occasional right-hand octaves) should be *marcato*. During this development, Dvořák moves through several different harmonic areas, but the juxtaposition of the two different textures remains unchanged, with three measures of chordal texture followed by

two measures of two-voice texture. This indicates an underlying hemiola to the entire section. More subtle than the hemiola found in the first theme, it creates a refined cohesion to the rest of the piece.



Figure 2.40. “Bacchanalian,” mm. 177-192, conclusion of second theme and beginning of the third theme

Dvořák uses this hemiola as a tool to return to the first theme. The last section of two-voice texture from the third theme has grown to *fortissimo* and has expanded from two measures to four measures because Dvořák repeats it an octave lower to return to the middle register of the piano (see fig. 2.41, mm. 253-256). The hemiola is maintained for the first two measures of the return of the first theme in both hands. (see fig. 2.41, mm. 257-258). Unlike the opening of “Bacchanalian” (see fig. 2.35 and fig. 2.36), the left-hand accompaniment continues the hemiola even through the measures when the right-hand reverts to traditional triple meter. The left-hand accompaniment in this section is technically challenging because it consistently spans a tenth. Since the accompaniment is harmonically static at this point, it is less challenging than measures 73-84, thus making another *ossia* unnecessary. The accompaniment remains the same for measures 257-260,

but it moves an octave higher in measure 261. This shift puts the hands in close proximity again which adds to the technical difficulty. These slight differences are common in the shortened version of the first theme that is used to conclude “Bacchanalian.”

“Bacchanalian” is one of the most challenging pieces in *Poetic Tone Pictures*. The technical challenges are overt and include the fast tempo, pervasive octaves and large intervals, and close hand proximity. Also artistically demanding, “Bacchanalian” is an excellent study for balancing textures at multiple dynamic levels, maintaining the rhythmic tension of hemiola, and successfully juxtaposing changes in dynamics, register, and character.



Figure 2.41. “Bacchanalian,” mm. 250-261, return to first theme with slightly different register

Poetic Tone Pictures includes several pieces with significant technical demands that are appropriate for the advancing pianist. The rapid, chordal accompaniments found in “Twilight Way” and “Toying” require control to retain textural balance and avoid physical injury. “Peasants’ Ballad” includes frequent left-hand leaps that need consistent precision. Pervasive octaves and wider intervals are found throughout “Furiant,” “Tittle-Tattle,” and “Bacchanalian.” “Goblins’ Dance,” and most of the other pieces discussed in

this chapter, have sections that are rhythmically complex. In these pieces, the technical demands are either more overt, difficult, or pervasive than the artistic considerations. Dividing *Poetic Tone Pictures* into these two large categories and examining them from easiest to most difficult allows similarities between the pieces to be more apparent. Hopefully this will also be a valuable ordering for reference and repertoire selection so that these pieces will be studied and performed more frequently.

CHAPTER 3

Artistically Demanding Pieces of Op. 85

While chapter two focused on the pieces of Dvořák's *Poetic Tone Pictures* where technical components were the primary concern, this chapter focuses on the pieces where artistic considerations are more prominent, including "Spring Song," "Serenade," "Reverie," "In the Old Castle," "On the Holy Mount," and "At a Hero's Grave." Although technical considerations will be identified and analyzed, interpretive demands are the main focus of the pedagogical analysis. These six pieces presented in ascending order of difficulty. To accurately level each piece, both the technical components and the interpretive demands are considered.

Spring Song, Op. 85, No. 4

Dvořák's "Spring Song" has an unusual form. There are two contrasting themes and a basic ternary structure. The opening is six measures long and serves as an introduction to the main melodic material. The opening recurs with two punctuating chords to conclude the piece. No development of the opening theme occurs, and none of the material is alluded to in the main theme. Whereas the opening is disjunct and confined to the primary chords, the main theme is lyrical and explores colorful harmony. The rapid, repeated-chord accompaniment of the first theme is technically challenging as are the chromatic runs and close hand position that occur in the middle section. Artistic considerations include balancing textures, thematic development, harmonic complexity, and overall cohesion.

Table 3.1. “Spring Song,” Op. 85, No. 4

Tempo	Form	Time Signature
Poco Allegro	Ternary	3/8
Key Signature	Character	Level
A major	A song without words accompanied by repeated left-hand chords	<ul style="list-style-type: none"> • Henle: 7 • Hinson: M-D
Technical Considerations		Artistic Considerations
<ul style="list-style-type: none"> • Repeated left-hand chords • Chromatic scalar passages 		<ul style="list-style-type: none"> • Textural balance • Thematic development • Unusual harmonic progression • Overall cohesion

The accompaniment of the first theme requires technical attention to avoid an unbalanced texture, fatigue, or injury. Although the passage is only six measures long, the rapid repeated-chord accompaniment can quickly cause tension in the left hand and overwhelm the melody (see fig. 3.1). To avoid tension, students should be prompted to find release points during each measure. The left hand leaps down to the bass note at the beginning of each measure. This provides a point to release tension. It will also encourage listening to and therefore balancing of the texture. To further aid balance, it may be helpful for students to think of other instruments that could produce rapid, repeating notes more easily than the piano. Stringed instruments, for example, could group the 32nd-notes in measures 1 to 4 so that each beat was one bow stroke with four divisions. This would create a very different sound than bowing each note, which is similar to what pianists must do at the piano. Thinking of the larger rhythmic unit will alleviate tension and promote a balanced texture.

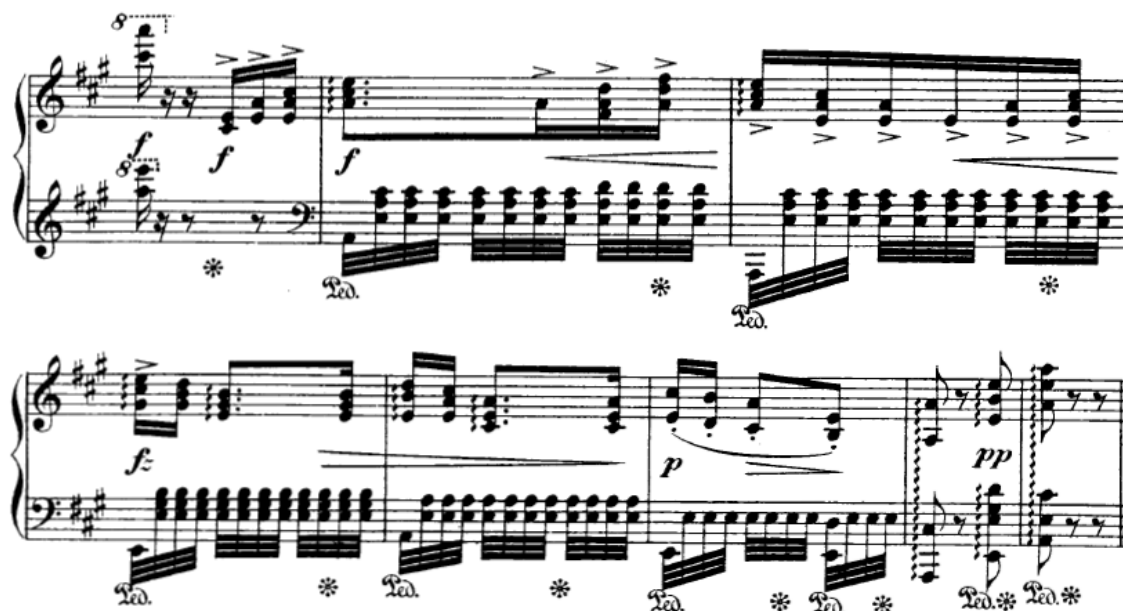


Figure 3.1. “Spring Song,” mm. 58-64, first theme with rapid, repeated-chord accompaniment

The second theme is accompanied by descending broken chords in both hands. Rather than simply arpeggiating the tonic and dominant, Dvořák places the hands in close proximity to create a complex texture between the melody and the bass. This texture causes several issues. In measure 16 (see fig. 3.2), the left-hand thumb must play an F# by reaching across the right-hand thumb which had just played an E. In measure 17, however, the left thumb plays a D by reaching under the right thumb, which has just played a C#. This thumb crossing is pervasive throughout the second theme and is complicated by the left-hand leaps to the bass notes. Since “Spring Song” is *Poco Allegro* and the rhythmic subdivisions are small, this is a difficult texture to balance at *pianissimo*.

The same accompaniment is used later in the piece with a *crescendo* to *fortissimo* (see fig. 3.3). Here, the dynamic writing is especially idiomatic because the frequency of

notes naturally creates a *crescendo*. Even so, careful technique is needed to maintain a consistent tone between the hands as the thumbs continue to cross.

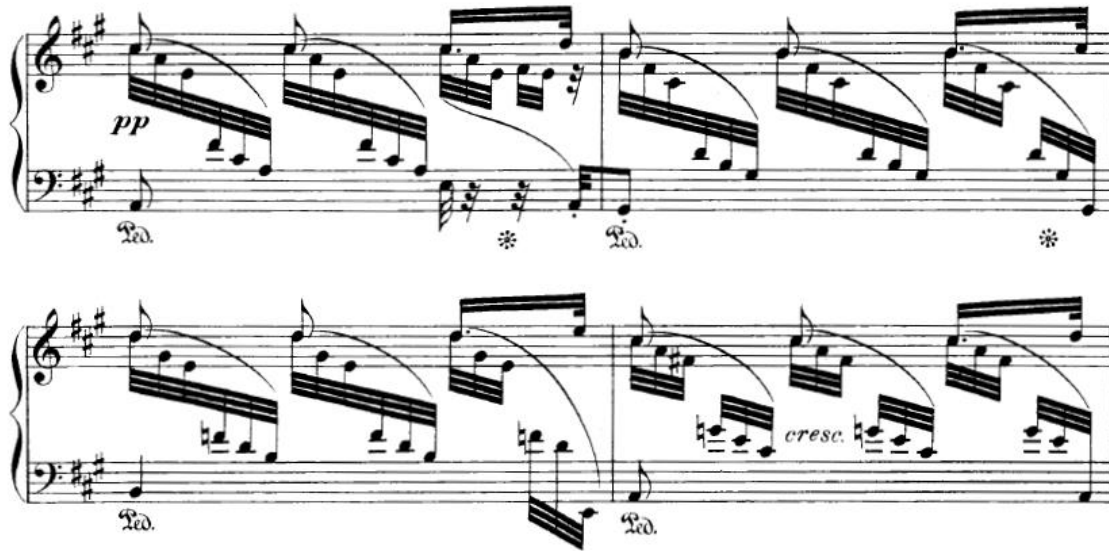


Figure 3.2. “Spring Song,” mm. 16-19, second theme with crossing thumbs

Following this large *crescendo*, there is a *decrescendo* in measures 37-38 followed by a chromatic scalar passage leading to the second theme (see fig.3.3). While the *crescendo* in measures 33-34 takes little effort, the *decrescendo* requires control to stay proportionate to the *crescendo* and maintains the texture. This artistic problem is difficult because it requires fluency of the technical challenges (crossing thumbs and leaping left hand) and a complete understanding of the second theme.

Another difficulty in measure 38 is the rapid ascending chromatic scale that completes the *decrescendo* going into measure 39 (see fig. 3.3). Although not very challenging technically, it presents an artistic challenge because Dvořák does not give any indication for manipulating the pulse. One could argue that the combination of the chromatic scale leading to the return of the second theme accompanied by a *decrescendo* implies a slight *ritardando*. This assumption does not answer the question of how much

ritardando, if any, is necessary. The teacher could certainly model an appropriate execution of this transition. Since there are many viable options, however, this would be an excellent place for the student to be encouraged to experiment. In this way, students can learn to become competent at making artistic decisions for themselves while the teacher can still offer guidance and suggestions.



Figure 3.3. “Spring Song,” mm. 32-39, unusual harmonic progression, thematic development, and chromatic return to the second theme

In addition to the artistic considerations that are directly tied to technical difficulties within “Spring Song,” the student must consider Dvořák’s treatment of the second theme. The theme is mostly conjunct and has many repeated notes. There are three separate times when the theme appears to be restarting, but each time Dvořák changes it. He provides harmonic depth by prolonging the return to tonic with chromatic alterations and departing from functional harmony. One example of this is measures 32-33 (see fig. 3.3). The implied harmony in measure 32 is a dominant G chord, which is expected to resolve to C. In measure 33, however, the bass line moves up chromatically to Ab. In the following measures, several other secondary dominants are implied but never resolved until the dominant of the key is finally reached in measure 38. This resolves to another statement of the second theme in tonic in measure 39. Students may not be expected to identify every harmonic motion and non-chord tone in this passage, but they should appreciate the way Dvořák prolongs the harmonic progression and develops the thematic material of the second theme.

The most difficult consideration for “Spring Song” is overall cohesion. As mentioned above, the second theme begins three different times, each with its own harmonic direction and development, almost recalling variation technique. The first theme, however, resembles an introduction and coda that are unrelated to the much larger middle section. Making “Spring Song” work as a whole is essential. The title of the piece suggests one means of achieving cohesion. The middle section, with its lyrical, conjunct melody and the expressive use of dynamics and harmony, is reminiscent of a vocal song with instrumental accompaniment. The opening and closing theme acts as an instrumental accompaniment that introduces and confirms the key, provides introductory and closing

material, and stands in sharp contrast to the entire middle section. This could be helpful in achieving cohesion and developing convincing textures.

“Spring Song” is one of the least difficult of the *Poetic Tone Pictures*, but it contains several technical and artistic considerations that make it pedagogically useful. The rapid, repeated-chord accompaniment in the left hand during the outer sections and the close hand proximity and chromatic scalar passages in the middle sections require technical preparation. Of greater difficulty, however, are the artistic decisions that must be made while balancing textures, considering thematic development with unusual harmonic progressions, and creating overall cohesion.

Serenade, Op. 85, No. 9

“Serenade” also has a song-like texture with several opportunities for artistic development. It is similar to “Spring Song” in that there is a short introduction and conclusion that contrasts with the rest of the piece. Both pieces begin at a louder dynamic level and then decrease to a softer dynamic level before introducing the lyrical theme. This gives the impression of an instrumental introduction to the “song.” The form of “Serenade” is a theme and variations. The variations move through harmonically distant keys and a different meter before returning to an almost exact version of the original theme. The prominent technical considerations are the division of accompaniment patterns between the hands and rhythmic ambiguity. Artistic challenges include cohesion between the variations and the introduction and conclusion, managing repeated notes within the melodic line, effective interpretation of unusual harmonic progressions, and navigating meter changes.

Table 3.2. “Serenade,” Op. 85, No. 9

Tempo	Form	Time Signatures
Moderato e molto cantabile	Theme and Variations with introduction and coda	<ul style="list-style-type: none"> • 4/4 • 6/8
Key Signature	Character	Level
C major	Lyrical melody with unusual harmonic language and meter changes	<ul style="list-style-type: none"> • Henle: 6 • Hinson: M-D
Technical Considerations		Artistic Considerations
<ul style="list-style-type: none"> • Rhythmic ambiguity (triplets vs 16th notes) 		<ul style="list-style-type: none"> • Overall cohesion • Repeated notes in melody • Meter changes

The introduction to “Serenade” is only four measures long. Harmonically it simply introduces and reinforces tonic, subdominant, and dominant. The main challenge in the introduction is reading the notation. Dvořák uses several quick-moving motives in this section. Because of the various fast-moving voices, there are many eighth-rests and sixteenth-rests (see fig. 3.4). The beaming of the sixteenth-notes often go into the next beat (see fig. 3.4, mm. 2). These notational factors make the opening portion more difficult to read than to play. Each of the sixteenth-note groups act as small pick-up beats into the following beat. This not only promotes forward flow, but also hints at the character of the main theme which is introduced as the upbeat to measure 5.

One other curiosity concerning the introduction is the lack of a *decrecendo* between the *forte* in measure one and the *pianissimo* in measure four. Dvořák is usually specific in his expressive markings. If measure 4 was to be a *subito pianissimo*, it probably would have been indicated in the score. Because the density of notes in measure

3 and 4 decreases, a *decrecendo* is inevitable, so the marking was either unnecessary or implied within the context of what was notated.



Figure 3.4. “Serenade,” mm. 1-6, introduction (visually misleading for rhythm) and beginning of first theme

The first theme begins as the upbeat to measure 5 (see fig. 3.4). This lyrical theme presents artistic difficulty because of the frequent note repetition. Finesse is needed to maintain melodic motion through these notes, and students must avoid accenting the repeated pitches or else the melodic phrasing will become broken. In addition to the pervasive repetition of pitches, the first theme is accompanied by a bass line and broken-chord figuration featuring dotted rhythms and repeated pitches. This places a large burden on the left hand because it must balance both the bass and the accompaniment beneath the melody.

The texture described above is consistent through the first theme until measure 11 (see fig. 3.5). For the last two measures of the first statement of the first theme, Dvořák changes the division of the beat from sixteenth-notes to predominantly triplets. It is vital that the same tempo and pulse throughout these two measures are maintained. Both the

first and second endings immediately return to the sixteenth-note subdivisions and the original accompaniment figuration. This brief change in the accompaniment thickens the texture and aids the *crescendo* that begins in the second half of measure 10.



Figure 3.5. “Serenade,” mm. 10-12, conclusion of first theme with triplet accompaniment

“Serenade” is unique in *Poetic Tone Pictures* because it is the only piece where Dvořák uses both simple and compound meter within the same piece. One of the ways that Dvořák creates a variation on the original theme is by rewriting it in compound duple meter (see fig. 3.6). Although the change in meter removes some of the repeated melodic notes, this section presents a different artistic challenge. Dvořák introduces a new repetitive accompaniment that lasts from measure 33 to measure 79. This rhythmic repetition puts the entire section at risk of monotony, especially if all the chords are played equally without considering the implications of meter and harmony. Although the meter implies that the first and fourth beat would receive more weight than the third and sixth beat, a more nuanced interpretation will make adjustments for places when the melody is tied over the barline and for harmonic changes. The descending bass line beautifully supports the melody if it is voiced properly within the texture.

Besides a *poco a poco ritardando* leading in to measure 33, there is no transition into the new meter. When Dvořák returns to common time, however, he specifies two

measures of four quarter notes within the compound duple time signature (see fig. 3.7). The *fortissimo* in measure 79 is the loudest dynamic marking Dvořák specifies in “Serenade.” In addition to resolving this climax, the student must anticipate the simple division of the beat that occurs in measure 80 and 82. This is an excellent opportunity for a student to develop an understanding of pulse. The passage is not technically difficult, but it requires significant mental preparation.



Figure 3.6. “Serenade,” mm. 33-38, first theme in compound duple meter



Figure 3.7. “Serenade,” mm. 75-85, return to first theme and common time

In addition to changing the meter, Dvořák also varies the original theme by changing the harmony, setting, and range. Rather than modulating to the dominant, the relative minor, or some other closely-related key, Dvořák modulates from C major to G \flat major in measure 23 (see fig. 3.8). The melody is altered as well, but the primary

differences are the narrow range and new accompaniment. The left hand sustains a higher G \flat with a broken chord figuration.



Figure 3.8. “Serenade,” mm. 22-23, unusual modulation to G \flat major

“Serenade” is a lyrical piece with few technical problems but several artistic challenges. Interpreting the introduction and the conclusion so that they seem organically connected to the rest of the piece is difficult. The repetition of pitches within the main melody and accompaniment are hard to perform without breaking long phrases and forward flow. Dvořák’s harmonic language is unusual in certain places and requires forethought and sensitivity, and the changes in meter must not disrupt the larger unit of pulse. Similar in form to “Spring Song,” “Serenade” is more difficult both technically and artistically.

Reverie, Op. 85, No. 6

“Reverie” has a lyrical character with a singing right-hand melody and a distinctive dotted-rhythm left hand accompaniment. It is ternary in form, but Dvořák varies the thematic material from both the A and B sections through harmonic, dynamic, and textural changes. The harmonic language is somewhat difficult, but the *andante* tempo of “Reverie” makes it one of the easiest *Poetic Tone Pictures* from a technical standpoint. Artistic considerations include balancing different textures, pedaling, and manipulating the pulse.

Table 3.3. “Reverie,” Op. 85, No. 6

Tempo	Form	Time Signature
Andante	Ternary	2/4
Key Signature	Character	Level
B major	A song without words with accompaniment patterns divided between hands	<ul style="list-style-type: none"> • Henle: 6 • Hinson: M-D
Technical Considerations		Artistic Considerations
<ul style="list-style-type: none"> • Broken-chord accompaniment divided between hands 		<ul style="list-style-type: none"> • Balancing textures • Pedaling • Manipulating Pulse

There are two primary textures throughout “Reverie.” In the first (see fig. 3.9), the right hand plays the melody and the left hand plays both the bass and the dotted-rhythm, chordal figuration. The pervasive, dotted rhythm and thicker texture can easily dominate the melodic line if the student does not project the melody even at *piano* and *pianissimo*. The second texture (see fig. 3.10) is an elaboration of the first. The right hand still plays melody and the left hand still plays the bass, but the dotted-rhythm chordal pattern is changed to broken chords split between the hands. This presents a more difficult texture to balance because of the interplay between the hands.



Figure 3.9. “Reverie,” mm. 1-4, first theme and texture

Much of the pedaling in Dvořák’s “Reverie” is simple because of the thinner texture and the mostly consistent harmonic rhythm. Generally, the harmony changes once

per measure. Pedal changes are indicated within the score, and they enhance the textures. Unquestionably, the dotted-rhythm texture could not be sustained without the use of the damper pedal. The climax (see fig. 3.11) requires more sophisticated pedaling due to the faster rate of harmonic change. Although the tempo is still andante, changing the pedal at least twice per measure requires quicker motions that must be coordinated with the left-hand arpeggios while projecting the right-hand melody.



Figure 3.10. “Reverie,” mm. 51-54, first theme with broken-chord accompaniment between the hands



Figure 3.11. “Reverie,” mm. 55-59, climax in second theme

A student must synthesize Dvořák’s harmonic and dynamic changes to fully explore color changes in “Reverie.” Dvořák explores tertiary relationships as can be seen by comparing figure 3.12, which centers around G major, to figure 3.9, which centers around B major. This harmonic change is emphasized by a dynamic change from *piano* (see fig. 3.9) to *pianissimo* (see fig. 3.10). This is an excellent opportunity for students to work on colorful performance practice that is stylistically appropriate. Although there is

no indication of *una corda*, the dynamic and harmonic context of measure 15 (see fig. 3.12) could support that artistic decision. The performer could also use a slight agogic accent to highlight the change to *pianissimo*.



Figure 3.12. “Reverie,” mm. 13-17, chromaticism and dynamic change during first theme

The climax of the piece has several indicated tempo modifications such as the *fermata* (see fig. 7), *ritardando*, and *lunga corona* (see fig. 3.13). After the intensified texture and *fortissimo* dynamic, the level decreases to triple piano before returning to the original harmony, melody, and texture. This passage is an excellent opportunity for students to experiment with artistic color changes and rubato.

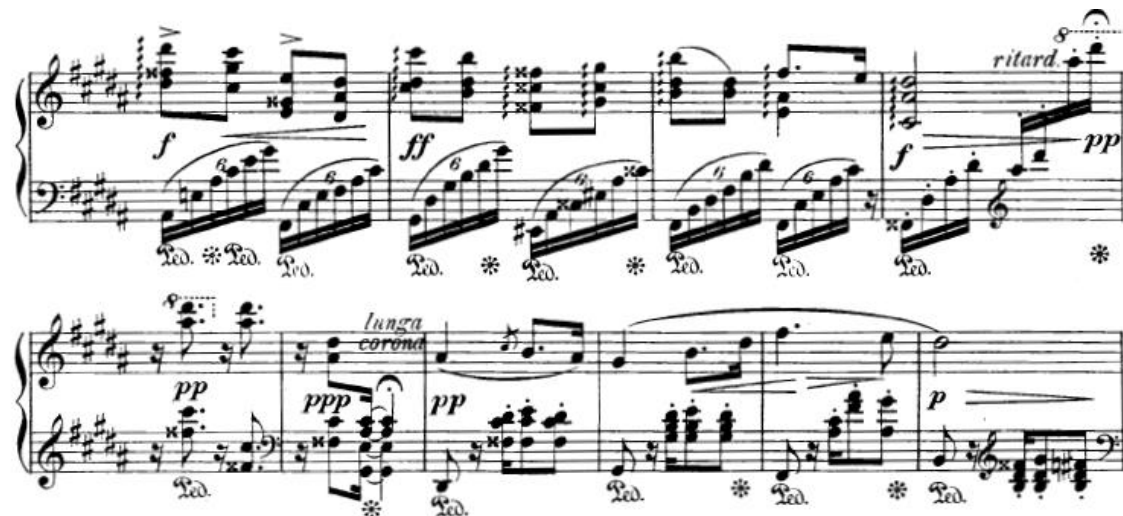


Figure 3.13. “Reverie,” mm. 55-64, climax and return to first theme

Because Dvořák gives so many indications regarding dynamics, articulation, and timing, and because of the constantly shifting harmonic language, “Reverie” requires

students to make many artistic decisions. Experimenting with balance, pedal, and tempo will promote listening skills so that stylistically appropriate interpretation can be achieved. Although the technical considerations are not nearly as challenging and the tempo does not increase the difficulty, the key signature and accidentals (including pervasive double-sharps) make reading problematic.

In the Old Castle, Op. 85, No. 3

“In the Old Castle” is the third piece of Dvořák’s *Poetic Tone Pictures* and is the first piece in the set where the artistic difficulties outweigh the technical demands. It is organized as a theme and variations with two distinct themes. Two statements of each theme are separated from the final statement by a grand, *fortissimo* episode. The development of the themes and the contrasting episode give “In the Old Castle” a narrative quality. The piece is set in E \flat major., and as with many of these pieces, there is substantial borrowing from the parallel minor. Unusual characteristics of this piece are the *Lento* tempo designation and the 4/8 time signature.

Table 3.4. “In the Old Castle,” Op. 85, No. 3

Tempo	Form	Time Signature
Lento	Theme and Variations	4/8
Key Signature	Character	Level
E \flat major (with significant minor borrowing)	Mysterious and slow with difficult right-hand subdivisions	<ul style="list-style-type: none"> • Henle: 6 • Hinson: M-D
Technical Considerations		Artistic Considerations
<ul style="list-style-type: none"> • Rhythmic subdivisions (64ths, 32nds, and 32nd sextuplets) 		<ul style="list-style-type: none"> • <i>Lento</i> tempo and unusual harmony • Long phrasing and sparse texture • Dynamic pacing

There are four artistic considerations that contribute to the overall difficulty of “In the Old Castle:” tempo, pedaling, dynamics, and arpeggiated chords. The primary technical difficulty is the right-hand figuration that occurs in the two variations of the second theme. The relative lack of overt technical issues may give the illusion that “In the Old Castle” is easier than it is, but a successful performance depends on careful planning of the artistic considerations.

The *Lento* tempo designation makes the opening of “In the Old Castle” difficult because the texture is extremely sparse (see fig. 3.14). Starting with a unison melody in both hands in measures 1 and 2, the texture develops into a chorale-like setting in measures 3 through 10. This gradual development of the texture is an excellent opportunity for students to develop phrase shaping. Attentive listening is necessary so that all the notes within each phrase are considered and all phrases are integrated. In the first statement of the first theme, Dvořák gives several indications of *crescendo* and *decrescendo*. This indicates the importance of shaping phrases even when the texture is sparse.

The image shows a musical score for the first ten measures of the first theme of "In the Old Castle" by Antonín Dvořák. The score is written for piano in 4/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked "Lento." The score consists of two systems of music. The first system covers measures 1 through 5, and the second system covers measures 6 through 10. The right hand (treble clef) plays a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The left hand (bass clef) provides harmonic support with chords and moving lines. Dynamics are indicated by *p* (piano) and *pp* (pianissimo). The texture is sparse, with few notes in each measure, creating a chorale-like setting.

Figure 3.14. “In the Old Castle,” mm. 1-10, first statement of first theme

Dynamic pacing is difficult in the first ten measures of “In the Old Castle” because the dynamic remains *piano* and *pianissimo*. Later, however, the opposite issue is presented. In the climactic episode (see fig. 3.15), a motif from the second theme (see fig. 3.16 m. 35) is introduced in measure 37 at *piano*. A quick *crescendo* to *forte* and then *fortissimo* follows in measure 43. Although measure 43 is marked *fortissimo* and *marcato*, it must not overshadow the majestic, arpeggiated chords in measures 45-48. Although the texture in this section is much denser than the opening theme, it still does not use the entire range of the keyboard. Without careful planning of dynamics, one could reach the upper limit of the dynamic range in measure 43 and not be able to grow further in measures 45-47 without forcing tone.

The image displays a musical score for the climactic episode of "In the Old Castle," measures 35 through 48. The score is written for piano and consists of three systems of staves. The first system (measures 35-36) shows a piano introduction with a *p* dynamic and a triplet of eighth notes. The second system (measures 37-42) features a *f* dynamic and a *ff marc.* marking, with a crescendo line leading to a *ritard.* marking. The third system (measures 43-48) continues the *ff* dynamic and includes a *ritard.* marking. The score is characterized by dense, arpeggiated chords and a complex texture. A *ritard.* marking is present at the end of the section.

Figure 3.15. “In the Old Castle,” mm. 35-48, climactic episode, rolled chords

Dvořák's writing facilitates dynamic growth in measure 45 because he changes from mostly octaves in measure 43-44 to full, arpeggiated chords in measures 45-48. The fuller harmony adds interest and variety. The arpeggiation of these chords adds another dimension to this portion of "In the Old Castle." Notice that the indication for the arpeggiated chords in measures 45-46 and the first chord in measure 47 are all broken between the hands. This is slightly different than the second chord in measure 47 and the downbeat of measure 48 where the left hand is arpeggiated and the right hand is blocked. Measure 57 (see fig. 3.17) adds a further variation because the arpeggiation is specified from the bottom of the left hand up to the top of the right hand. These different arpeggiations suggest a high level of specificity from Dvořák and provide excellent opportunities for artistic development. Even with the three different indications for arpeggiated chords, the speed of the arpeggiation and the balance between the notes of the chords are the choice of the performer. The arpeggiated chords should add to the majestic climax while the melody is projected and well-shaped. This requires careful listening and tone production.

Careful listening is also required throughout "In the Old Castle" for artistic pedaling. The second theme, which is introduced in measures 11-18 (see fig. 3.16), has pedal indications in almost every measure. Dvořák's colorful chromaticism can become blurred without more frequent pedal changes. Using the *sostenuto* pedal throughout this passage to sustain the low E_b pedal, while changing the damper pedal more frequently, allows greater clarity while maintaining sonority. This pedaling approach is useful in both variations of this theme. The slow tempo and consistent rests in the downbeat of the right hand provide an opportunity to practice the use of the *sostenuto* pedal.



Figure 3.16. “In the Old Castle,” mm. 11-20, first statement of second theme

The final variation of the second theme is expanded by three measures. The recommendation to add the *sostenuto* pedal remains the same, but the final variation also has several right-hand flourishes that require technical consideration. Despite the varied subdivisions (see fig. 3.17), it is vital that the performer maintain a steady eighth-note pulse. This is most difficult in measures 55-56 because of the *poco a poco ritard* in measure 57. Finally, the 64th-note flourishes in the upper register of the right hand are difficult technically because of their speed and the large intervals involved. Careful attention must be given to the first and fifth fingers to avoid accents, maintain the ripple of sound, and not overwhelm the melodic line.

“In the Old Castle” is an especially picturesque character piece. The spacious tempo and unusual harmonies slowly lead to a majestic climax and gradually return to the original melody and sparse texture. Despite the apparent simplicity, many artistic demands challenge the performer. The frequently sparse texture is unforgiving when working on phrasing, dynamic pacing, and pedaling. This is an excellent opportunity for teaching a student to truly plan and listen to the sounds that they create. Opportunities to

experiment with the *sostenuto* pedal and to develop artistic decision making are pervasive. The technical demands of the right-hand flourishes combined with the abundant artistic considerations makes “In the Old Castle” more difficult than “Spring Song,” “Serenade,” or “Reverie.”



Figure 3.17. “In the Old Castle,” mm. 44-58, final variation of second theme

On the Holy Mount, Op. 85, No. 13

The last piece in *Poetic Tone Pictures* is also the most unusual. “On the Holy Mount” is an expansive narrative. Although there are two contrasting sections, they are unequal in length: 24 measures and 13 measures. The time signature is 5/4 throughout the first section but 3/4 in the final section. There are also eleven *quasi cadenza* passages that push beyond the unusual meter in the first section. These expansive compositional

choices reflect the programmatic title more strongly than some of the other pieces in *Poetic Tone Pictures*.

The unusual composition of “On the Holy Mount” leads to several technical and artistic considerations. The main technical problems are effectively playing the enormous arpeggiated chords that usually begin the *quasi cadenza* sections and balancing the repeated-note accompaniment within the texture of the second section. Artistic demands include treatment of the unusual form and meter as well as pacing for the *quasi cadenza* sections and the overall dynamic structure.

Table 3.5. “On the Holy Mount.” Op. 85, No. 13

Tempo	Form	Time Signature
Poco lento	Binary	5/4
Key Signature	Character	Level
Db major	Expansive and majestic with unusual meter and <i>quasi cadenza</i> portions	<ul style="list-style-type: none"> • Henle: 6 • Hinson: M-D
Technical Considerations		Artistic Considerations
<ul style="list-style-type: none"> • Full, arpeggiated chords • Balancing texture against repeated notes 		<ul style="list-style-type: none"> • <i>Quasi cadenza sections</i> • Unusual time signature (5/4) • Dynamic pacing

“On the Holy Mount” begins boldly at *forte*. Starting in the middle register of the piano, the range grows outward to the large, arpeggiated chord in measure 2 (see fig. 3.18). The left-hand portion cannot physically be reached at one time, so it must be divided in such a way that the performer can incorporate all the notes into the arpeggiation. The two chords at the end of the measure continue the melodic material, but is interrupted by the first of the *quasi cadenza* sections. Since the *quasi cadenza* is only

an arpeggiation of the chord, there is no need to change the pedal. The pedal allows the arpeggiated chord to sound until it naturally decays. This provides an artistic opportunity for a student to experiment with *rubato*. The question of how much time to take in this instance depends on the student’s ability to continue the melodic line into the following measures. Dvořák specifies the dynamics of both the melodic material and the *quasi cadenza*, which is helpful in phrasing the melody.

Dvořák interpolates the *quasi cadenza* arpeggios throughout this piece’s chordal texture. Dynamic pacing is important because the *forte* in measure 1 (see fig. 3.18) grows dynamically to triple *forte* in measure 21 (see fig. 3.19). The tone quality should be resonant but not strident. The performer must carefully pace the dynamic growth so that “On the Holy Mount” maintains its majestic and elevated character.



Figure 3.18. “On the Holy Mount,” mm. 1-3, unusual meter with *quasi cadenza*

Although all the *quasi cadenza* sections are similar in figuration, they are not the same in function. Following the triple *forte* dynamic climax in measures 21 and 22, Dvořák uses the *quasi cadenza* section in measure 22 as a *decrescendo* to *piano*. This is the softest dynamic level employed in the melodic material. More time may be necessary

to allow the sound from the *fortississimo* chord to dissipate so that the dynamic change is not too abrupt.

The image displays two staves of musical notation for measures 20-23 of 'On the Holy Mount.' The top staff begins with a *ff* dynamic and features a repeated-note figuration in the right hand. The bottom staff begins with a *fff* dynamic and also features a repeated-note figuration in the right hand. Both staves show a dynamic change to *f* in measure 21 and *fff* in measure 22. The bottom staff includes a *p* dynamic in measure 23 and a *dim.* dynamic in measure 24. The notation includes various musical symbols such as accents, slurs, and dynamic markings.

Figure 3.19. “On the Holy Mount,” mm. 20-23, dynamic pacing

The closing theme begins in measure 26 with the change to 3/4 time (see fig. 3.20). The transition to the closing theme needs additional time as evidenced by the *ritardando* and *fermata* in measure 25. Dvořák also continues the *decrescendo* from measure 22 (see fig. 3.19) with *diminuendo* in measure 23 and *morendo* in measure 25. In this way, the music seems to have concluded by the first beat of measure 26.

The repeated-note figuration in measure 26 must not overwhelm the texture either at the *pianissimo* of measure 26 or the *forte* of measure 30. Fingering within the score recommends using fingers 4, 3, 2, and 1 for the repeated notes. Although this may help to group the repeated notes into a large sense of pulse, more consistent tone production may be achieved with the use of one finger rather than four, especially since the tempo is not

fast. Whatever fingering is chosen, it must be technically controlled and musically balanced within the texture.



Figure 3.20. “On the Holy Mount,” mm. 24-30, transition to closing theme

“On the Holy Mount,” the last piece in *Poetic Tone Pictures*, is one of the strongest programmatic pieces of the set. The opening rolled chords and *quasi cadenza* sections are both majestic and elevated. The closing theme is accompanied with a repeated-note pedal point which extends the dominant for 10 measures before finally resolving to tonic. This introspective and contemplative material balances the majestic opening. Technically, the rolled chords and repeated-note accompaniment present a challenge, while artistically, the dynamic pacing, time signatures, *quasi cadenza* sections, and the form are difficult to perform convincingly. Together, these elements make “On the Holy Mount” a challenge to both learn and perform.

At a Hero’s Grave, Op. 85. No. 12

“At a Hero’s Grave” is a majestic narrative in rounded binary form with a coda. It is unusual harmonically in that the tonal center is frequently unclear. Dvořák unifies the

piece with two themes, but both themes travel through many tonal centers. This is apparent visually by the various key signatures used as well as the multitude of accidentals. The complex harmony is balanced by the easily recognizable themes. This enhances the questioning character of the title, making “At a Hero’s Grave” one of the most successful programmatic pieces of *Poetic Tone Pictures*.

The slow tempo, *Grave, Tempo di Marcia*, contributes to the overall difficulty of the piece. Some of the technical concerns are less demanding, while some of the artistic considerations are made more difficult, by the slow tempo. The most prominent technical concerns include the juxtaposition of various subdivisions, pervasive octaves, large leaps in both hands, and the right-hand flourishes that occur the first time the second theme is introduced. The artistic concerns are melodic phrasing, large-scale cohesion of the piece, and effective performance of unusual harmonic progressions.

Table 3.6. “At a Hero’s Grave,” Op. 85, No. 12

Tempo	Form	Time Signature
Grave, tempo di marcia	Rounded binary with coda	4/4
Key Signature	Character	Level
<ul style="list-style-type: none"> • F minor • Ab major • A major 	Strong, dotted melody with various accompaniment patterns	<ul style="list-style-type: none"> • Henle: 6 • Hinson: M-D
Technical Considerations		Artistic Considerations
<ul style="list-style-type: none"> • Rhythmic subdivisions • Pervasive, rapid octaves • Right-hand flourishes • Large leaps in both hands 		<ul style="list-style-type: none"> • Melodic phrasing • Overall cohesion • Unusual harmonic progression

The unusual harmonic orientation is evident from the first measures of “At a Hero’s Grave.” Although there are no sharps or flats in the key signature, which would

suggest a tonality of either C major or A minor, the opening melodic material tonally undefined (see fig. 3.12 mm. 1-2). Unlike some of the other pieces in *Poetic Tone Pictures*, this is not introductory material, but the first theme. The two most prominent cadential points during this key signature occur in measure 12 and 24 cadencing in C minor and A \flat minor respectively. Neither of these cadential points are closely related to the key signature of C major or A minor. Apparently, Dvořák is abandoning key signatures to aid in reading the score.



Figure 3.21. “At a Hero’s Grave,” mm. 1-3, first theme with blocked accompaniment

Besides the discrepancy between the key signature and the harmonic implications of the first theme, the melodic material is also heavily accented with frequent dotted rhythms. This suggests a martial character and therefore must be confident and precise. The accented notes, however, should be musically shaped. The blocked chords used to accompany the first theme also contribute to the march-like character of the piece. Although not difficult to play, the chords can be difficult to integrate rhythmically and texturally so that they do not overwhelm the melodic material.

Later, the first theme is restated in a different tonal area and texture. In measures 13 and 14 (see fig. 3.22), it is presented in octaves but is now played only by the right hand, unaccented, *pianissimo*, and supported by a broken-chord figuration, which softens

the militaristic character of the opening (see fig. 3.21). The difference between these two statements of the theme illustrates the artistic difficulty of large-scale cohesion within “At the Hero’s Grave.”



Figure 3.22. “At a Hero’s Grave,” mm. 13-14, first theme with broken-chord accompaniment

The second theme is introduced in a simple homophonic texture (see fig. 3.23). Although the harmonic progressions are still colorful, the tonal centers revolve more closely around A-flat major and F minor, which is reflective of the new key signature. Since the second theme is introduced in single notes rather than octaves, care must be taken to project the melody above the thick, low accompaniment while maintaining the *piano* dynamic.



Figure 3.23. “At a Hero’s Grave,” mm. 25-27, second theme with broken-sixth accompaniment

The simplicity of the second theme is quickly abandoned in a section of technical difficulty. Dvořák states the theme in octaves and extends the melodic material (see fig. 3.24). The left-hand accompaniment in measure 34 is similar to that in measures 25-27 (see fig. 3.23). In measure 25, however, wide leaps are introduced. Besides the difficulty

of these leaps, the first two beats of the right hand in measure 35 have a dotted sixteenth-note rhythm, which is a continuation of the sixteenth-note subdivisions prevalent in measure 34. By the third beat of measure 35, both hands have changed to triplet subdivisions, but playing the first two measures of measure 35 with accurate subdivisions adds to the difficulty.



Figure 3.24. “At a Hero’s Grave,” mm. 34-36, second theme in octaves with leaping accompaniment

Dvořák develops the second theme further in measure 46 (see fig. 3.25) where the theme is presented in a similar format to measure 25 (see fig. 3.23). The accompaniment is identical except that the key signature has changed to A major, the right-hand melody is now stated in octaves, and Dvořák indicates *fortissimo* and *brillante* rather than *pianissimo*. The main difference is the inclusion of right-hand arpeggio figures, which, although not technically demanding, present an additional artistic difficulty because of their frequency. All of the flourishes must be incorporated into the texture so that they enhance the second theme without disrupting the phrasing.

The passage with right-hand flourishes is the conclusion to the first half of “At the Hero’s Grave.” Although the second half of the piece has some portions that are difficult, it tends to be more subdued and relies on similar artistic and technical considerations. A notable exception is the conclusion to the first theme in measures 72-73 (see fig. 3.26). The wide skips in the left hand of measure 35-36 (see fig. 3.24) occur in both hands in

measure 72. The second half of measure 72 and measure 73 maintain pervasive octaves leading to the end of this statement of the first theme. This is the most overt technical passage in the second half of the piece.



Figure 3.25. “At a Hero’s Grave,” mm. 46-48, second theme with right-hand flourishes



Figure 3.26. “At a Hero’s Grave,” mm. 72-73, first theme with pervasive octaves and leaps

One of the most successfully programmatic pieces of *Poetic Tone Pictures*, “At the Hero’s Grave” is full of unusual harmonic progressions and contrasts of character. Uniting the piece as a cohesive whole is one of the most difficult artistic demands. Melodic phrasing is especially difficult in the first theme because of the frequent dotted rhythms and sustained melodic notes. Technical concerns such as various rhythmic subdivisions, pervasive octaves, large leaps in both hands, and the right-hand flourishes

during the second theme add to the overall difficulty of the piece. Together, these elements create a challenge for the most imaginative pianist.

Throughout *Poetic Tone Pictures* there are several pieces that require the performer to make artistically informed interpretive decisions. The slow tempo and sparse texture used for “In the Old Castle” makes dynamic pacing and phrasing difficult. Phrasing is also difficult throughout “At a Hero’s Grave” because of the pervasive dotted rhythms contained in the melody. Both “Spring Song” and “Serenade” require forethought to achieve overall cohesion. The outer sections of “Spring Song” must be connected to the main melodic material which develops throughout the inner portion of the piece. “Serenade,” however, introduces the first theme in simple meter which returns later in the piece in compound meter. “Reverie” is an excellent study in balancing textures and pedaling. The most unusual piece in *Poetic Tone Pictures* is “On the Holy Mount.” The *quasi cadenza* sections it contains and the unusual meter are artistically challenging, but the piece also requires exceptional control of dynamic pacing. Sequencing these pieces from least to most should be helpful when deciding which of these pieces to assign to an advancing pianist.

CHAPTER 4

Conclusions

The purpose of this study is to analyze *Poetic Tone Pictures* from a pedagogical perspective. Chapters two and three contain pedagogical analysis for each of Dvořák's *Poetic Tone Pictures*, but this chapter offers conclusions about the set as a whole. To aid this overview, the pieces have been compared to determine relative technical, artistic, and overall difficulty. Several benefits of study are explored including technical development, artistic originality, and programming versatility. Finally, several related topics are briefly considered as areas of further research.

Benefits of Study

The pedagogical analysis contained in chapters two and three confirms the benefits of studying these pieces. Although several complete recordings of *Poetic Tone Pictures* have been made and earned favorable reviews, the set is still widely unknown. Unlike more familiar pieces of repertoire, there is no standard way of playing any of the pieces or preexisting expectations concerning the set. Since there is so much room for interpretation, this is an excellent opportunity for performers to make their own artistic mark. This can be exciting and freeing to both teachers and students but causes challenges for leveling the set.

The wide variety of musical character and texture within *Poetic Tone Pictures* makes leveling the pieces difficult. Technical difficulty is more quantifiable while artistic demands are highly subjective. The thirteen pieces are listed in ascending difficulty from

three different perspectives in table 4.1. The first column focuses exclusively on technical difficulty, the middle column concentrates on artistic demands, and the final column weighs the pedagogical concerns discussed in the previous two chapters to achieve an overall level for each piece.

Table 4.1 Poetic Tone Pictures in ascending technical, artistic, and overall difficulty

	Technical Difficulty		Artistic Difficulty		Overall Difficulty
Spring Song	1	Furiant	1	Spring Song	1
Serenade	2	Toying	2	Serenade	2
Reverie	3	Tittle-Tattle	3	Reverie	3
In the Old Castle	4	Spring Song	4	In the Old Castle	4
On the Holy Mount	5	Serenade	5	Goblins' Dance	5
Goblins' Dance	6	Peasants' Ballad	6	Peasants' Ballad	6
Peasants' Ballad	7	Goblins' Dance	7	Tittle-Tattle	7
Tittle-Tattle	8	Reverie	8	Toying	8
Toying	9	In the Old Castle	9	On the Holy Mount	9
Furiant	10	On the Holy Mount	10	Furiant	10
At the Hero's Grave	11	Twilight Way	11	Twilight Way	11
Twilight Way	12	Bacchanalian	12	At the Hero's Grave	12
Bacchanalian	13	At the Hero's Grave	13	Bacchanalian	13

As this table displays, the thirteen pieces have a wide variety of technical and artistic challenges that can be helpful in various pedagogical scenarios. Within the set, there is a spectrum of technical to artistic demands. One of the most overtly technical

pieces is “Furiant.” The pervasive octaves, fast tempo, and key signature offer excellent challenges for the advancing pianist with strong technique. The artistic demands (rhythmic complexity, left-hand accompaniment patterns, and large melodic leaps) do not contribute nearly as much to the overall difficulty of the piece. In this way, “Furiant” has much in common with an etude but has more variety and development. This would be an excellent option for a student who needs to develop technical facility in octaves in a variety of contexts. “Peasants’ Ballad” also has several passages of rapid octaves and “Tittle-Tattle” frequently uses broken octaves and tenths. Several of the pieces in *Poetic Tone Pictures* also rely on technically difficult accompaniment patterns. The arpeggiated accompaniment in “Goblins’ Dance” uses a constantly changing hand position whereas the tremolo accompaniment in “Twilight Way” requires exceptional control of all the left-hand fingers.

Just as the difficulty of “Furiant” is primarily technical, the level of “In the Old Castle” is based on its artistic demands. These two pieces are at opposite ends of the technical and artistic spectrum found in *Poetic Tone Pictures*. The *lento* tempo, unusual harmony, long phrases, sparse texture, and dynamic pacing, of “In the Old Castle” all contribute to the artistic difficulty. The only technical concern, however, is the small, rhythmic subdivisions that occur in the frequent right-hand flourishes throughout the piece. The artistic demand is integrating these flourishes with the melodic line on the final page. “In the Old Castle” is an excellent piece for a pianist who needs to develop artistry without being distracted by technical difficulty. “Spring Song,” “Serenade,” and “Reverie” also have low technical demands (see table 4.1). “Serenade” is unique in *Poetic Tone Pictures* because it is the only piece to have thematic material introduced in

a simple meter and then developed into a compound meter. In a similar way, the prevailing 5/4 meter of “On the Holy Mount” is unique. It also features several *quasi cadenza* passages that have excellent potential for artistic development. Both “Spring Song” and “At the Hero’s Grave” contain unusual harmonic progressions that require the performer to make artistic decisions regarding textural balance and timing. They also both have several distinctly varied sections, which makes overall cohesion difficult to achieve.

Although “Furiant” and “In the Old Castle” are on opposite ends of the technical to artistic spectrum within *Poetic Tone Pictures*, they are toward the middle of the set when considering overall difficulty. The most difficult pieces have virtuosic technical passages compounded by advanced artistic concerns, while the most accessible pieces contain low technical demands and modest artistic concerns. “Bacchanalian,” “Twilight Way,” and “At the Hero’s Grave” are examples of the most difficult pieces (see table 4.1). In “Bacchanalian,” the fast tempo, close hand position, and wide intervals are all of technical difficulty, but they are compounded by the rhythmic complexity, changing textures, and juxtaposition of different characters throughout the piece. “Twilight Way” frequently has extended hand positions, difficult accompaniment patterns, and textures that are technically difficult to balance. The sectional nature of the piece, however, requires the performer to artistically manipulate the pulse during transitions and provide overall cohesion for the audience. Similarly, “At the Hero’s Grave” is technically difficult because of the pervasive rapid octaves, small rhythmic subdivisions, right-hand flourishes, and large leaps in both hands. The performer must navigate the repeated notes in the melody, which make phrasing an artistic challenge, as well as unusual harmonic

progressions and achieve a cohesive performance. To successfully perform each of these pieces, a pianist must have both a solid technical foundation and a high level of artistry.

The most accessible pieces, one each from chapters two and three, are “Goblins’ Dance” and the “Spring Song” respectively. The accompaniment patterns in “Goblin’s Dance” are the least technically challenging of the pieces in chapter two. Once the shifting left-hand pattern is mastered, the performer can focus on artistic interpretation. Attention should be given to the detailed articulation throughout the piece and some rubato will be necessary during transitions. Apart from brief, chromatic, scalar passages and the rapid, repeated chord accompaniment, “Spring Song” has no unusual technical problems. Harmonic analysis will aid artistic interpretation of the main theme as it returns with variations. The performer must listen carefully to maintain balance throughout the piece. These pieces are the most accessible of the set.

There are several options for programming *Poetic Tone Pictures*. Although it would be possible to program the entire set in a recital, it would last about 55 minutes based on the average lengths of recordings. Groups of two to five pieces would be suited to most programs. The best sets would pair selections from chapters two and three that both contrast and complement each other. One of the most accessible pairings from the set would be “Reverie” and “Goblins’ Dance.” They have contrasting characters and do not have many advanced technical or artistic considerations. A larger grouping would be “Twilight Way,” “Spring Song,” “Tittle-Tattle,” “On the Holy Mount,” and “Furiant.” This would occupy a large portion of the program, balance technical and artistic demands, and provide pleasing variety for the audience. Placement within the program would depend on the pieces selected and the preferences of the performer.

Several pieces would make excellent opening or closing pieces for a recital. Those that could best stand alone in this way are “Twilight Way,” “Bacchanalian,” and “Furiant.” “Twilight Way’s” rhapsodic character is enjoyable to play and hear, and its five to six-minute performance length is long enough to stand alone. “Bacchanalian” is suitable for the same reasons but is more difficult both technically and artistically. “Furiant,” however, is shorter and much more of a showpiece. The left-hand leaps and right-hand octaves are virtuosic and exciting. The lyrical middle section lends beautiful contrast before the return to the opening material. Because of its versatility, *Poetic Tone Pictures* could furnish excellent material for a recital program.

Further Research

This study pedagogically analyses the thirteen pieces contained in Dvořák’s *Poetic Tone Pictures*. Further research in several areas would provide valuable resources for both pianists and teachers and would promote the piano music of Dvořák. These include additional stylistic analysis, comparison to other literature, and advanced leveling.

Since Dvořák’s writing for piano in chamber music is widely known and accepted, *Poetic Tone Pictures* could be examined from a stylistic perspective and compared to Dvořák’s writing in *Slavonic Dances* (op. 46 or op. 72) or his fourth piano trio (op. 90). Similar theoretical research could compare the harmonic language in such works. Others could follow the pedagogical analysis of this study to evaluate Dvořák’s other solo piano works listed below:

1. Impromptus, Op. 52 (1880)
2. Waltzes, Op. 54 (1880)

3. Mazurkas, Op. 56 (1880)
4. Album Leaves, B. 109 (1880)
5. Humoresques, Op. 101 (1894)

A further area of research could compare *Poetic Tone Pictures* to similar works by other composers of the same time period. Two strong options would be Edvard Grieg's *Lyric Pieces* and Johannes Brahms' *Six Pieces for Piano*. Grieg's fifth book of *Lyric Pieces* (Op. 54) was composed and published within a few years of *Poetic Tone Pictures* and includes the famous "March of the Dwarfs" (No. 3) and "Notturmo" (No. 4). Both sets are unified by the composers' use of programmatic titles and the similar range of difficulty. Brahms does not use programmatic titles for any of the *Six Pieces for Piano* (Op. 118) and they are more difficult than Dvořák's *Poetic Tone Pictures*. Dvořák composed opus 85 close to the same time that Brahms composed opus 118. Brahms' "Intermezzo" (No. 2) and "Romance" (No. 5) are closest to the level of difficulty found in *Poetic Tone Pictures*. Comparing *Poetic Tone Pictures* to Grieg's opus 54 or Brahms opus 118 could further validate the solo piano writing of Dvořák.

In addition to further research about Dvořák's works or comparisons between Dvořák piano writing with that of his contemporaries, another study could expand the leveling system introduced in Jane Magrath's *Pianists Guide to Standard Teaching and Performance Literature*. In her book, Magrath defines ten levels of increasing difficulty with representative pieces illustrating the difficulty of each level.¹ These levels are used for many composers across the four major time periods (Baroque, Classical, Romantic,

¹ Jane Magrath, *Pianists Guide to Standard Teaching and Performance Literature* (Van Nuys, California: Alfred Music, 1995).

and 20th Century). Some sets, including Dvořák's *Poetic Tone Pictures*, are labelled as "works for additional study."² According to Magrath, the works for additional study are ". . . not examined, but may be appropriate for study at some point for pianists working between levels 1-10."³ After pedagogically analyzing *Poetic Tone Pictures* I have concluded that "Spring Song," "Serenade," "Reverie," and "In the Old Castle" could be levelled as a nine and "Goblins' Dance," "Peasants' Ballad," "Tittle-Tattle," and "Toying" could be levelled as a ten using Magrath's system. "On the Holy Mount," "Furiant," "Twilight Way," "At the Hero's Grave," and "Bacchanalian," however, have more difficult demands than can be contained in this 10-level system. Expanding the Magrath system is necessary for leveling *Poetic Tone Pictures*. This study would be a valuable resource for both teachers and performers and would be an excellent area of further research.

Expanding Magrath's levelling system presents several difficulties: scope, style, and subjectivity. The scope of this topic is so large that it would not work well for a single treatise or dissertation topic. To match the scope of Magrath's book, a researcher would need to analyze a substantial number of composers and pieces across the same historical time periods. As the difficulty of repertoire increases, the styles become more integral to the demands on the performer. It may be difficult to make meaningful connections between higher levelled pieces from different historical time periods. Similarly, increasing difficulty in repertoire raises the subjectivity of what makes it difficult. As seen in chapters two and three, technical and artistic demands are frequently

² Magrath, 158.

³ Magrath, viii.

linked to each other. What one person may view as a difficult technical passage, another may approach as a problematic artistic moment. These issues would need to be clearly planned to make the study successful.

Poetic Tone Pictures is a set of thirteen programmatic character pieces that were originally popular but have been overlooked in recent history. The recent interest in recording Dvořák's piano works has brought *Poetic Tone Pictures* positive critical reviews. Analysis of these pieces proves that they have great potential, both for teaching and performing. More frequent programming of these pieces and further research on Dvořák's compositional style, specifically his solo piano writing, is necessary to negate the neglect of this music for most of the twentieth century.

BIBLIOGRAPHY

Literature Relating to Dvořák's Life and Works

- Bauman. "Dvořák: Piano Pieces." *American Record Guide* 67, no. 6 (December 2004): 88–89.
- Beckerman, Michael, ed. *Dvořák and His World*. Princeton, New Jersey: Princeton University Press, 1993.
- Clapham, John. *Dvořák*. New York: Norton, 1979.
- Döge, Klaus. "Dvořák, Antonín." Grove Music Online, 2001.
<https://doi.org/10.1093/gmo/9781561592630.article.51222>.
- Dvořák, Antonín. *Poetic Tone Pictures, Opus 85*. Berlin: Simrock, 1889.
[https://imslp.org/wiki/Poetic_Tone_Pictures%2C_Op.85_\(Dvořák\)](https://imslp.org/wiki/Poetic_Tone_Pictures%2C_Op.85_(Dvořák)).
- Dvořák, Antonín. *Poetic Tone Pictures, Opus 85*. Edited by Milan Pospisil and Detlef Kraus. Prague: G. Henle Verlag, 1995.
- Dvořák, Otaker, and Paul Polansky. *Antonín Dvořák, My Father*. Spillville, Iowa: Czech Historical Research Center, 1993.
- Holzknicht, Vaclav. *Antonín Dvořák*. 2nd ed. Orbis Publishing, 1971.
- Hughes, Gervase. *Dvořák: His Life & Music*. London: Cassell & Company, 1967.
- Jemelka, Martin. "Poetic Tone Pictures, Op. 85, B. 161." *Czech Music* 10, no. 3 (July 2012): 44–44.
- . "Slavic Soul/Dumka and Furiant/Poetic Tone Pictures..." *Czech Music* 15, no. 3 (July 2017): 35–36.
- Morin, Alexander. "Dvořák: Poetic Tone Pictures." *American Record Guide* 61, no. 3 (June 1998): 120.
- Noriega, Scott. "Dvořák: Poetic Tone Pictures, Op. 85." *Fanfare* 36, no. 3 (February 2013): 251.

Orgel, Paul. "Piano Concerto. Poetic Tone Pictures: On the Road at Night; At the Old Castle; Goblin's Dance; Sorrowful Reverie; At a Hero's Grave." *Fanfare* 33, no. 4 (April 2010): 181–82.

Robertson, Alec. *Dvořák*. London: J. M. Dent & Sons Ltd, 1969.

Schonzeler, Hans-Hubert. *Dvořák*. London: Marion Boyars, 1984.

Smaczny, Jan. "Dvořák, Antonín." Grove Music Online, 2002.
<https://doi.org/10.1093/gmo/9781561592630.article.O008450>.

Smolka, Jaroslav. "The Sources of Antonín Dvořák's Music." *Czech Music* 4, no. 1 (January 2006): 34–40.

Sourek, Otakar. *Antonín Dvořák Letters and Reminiscences*. Translated by Roberta Samsour. New York: Scholar's Choice, 1985.

Dissertations Written about Dvořák and His Music

Beveridge, David Ralph. "Romantic Ideas in a Classical Frame: The Sonata Forms of Dvorak." PhD diss., University of California, Berkeley, 1980.

Chen, Nan. "Analysis on the Ethnic Elements of 'Slavonic Dances' of Dvořák Piano Works." MM thesis, Huazhong Normal University, People's Republic of China, 2010.

Jiang, Qichen. "Antonín Dvořák, the Piano Duet and Nationalism." DMA diss., University of Kansas, Lawrence, 2015.

Jirak, James Edwin. "The Partsongs of Antonin Dvorak: Background and Analysis." DA diss., University of Northern Colorado, Greeley, 1996.

Ko, Ching-Shin. "Cellists and the Dvořák Cello Concerto: The Labyrinth of Interpretation." DMA diss., University of Washington, Seattle, 2000.

Murphy, Sarah. "Czech Piano Music from Smetana to Janáček: Style, Development, and Significance." PhD diss., Cardiff University, United Kingdom, 2009.

O'Toole, Julia Rose. "National Identity and Comedy in Antonín Dvořák's Comic Operas." PhD diss., Boston University, Boston, 2017.

Reid, Sarah Johnston. "Tonality's Changing Role: A Survey of Non-Concentric Instrumental Works of the Nineteenth Century." PhD diss., The University of Texas, Austin, 1980.

Roberts Bell, Carol Ann. "A Performance Analysis of Selected Dances from the 'Hungarian Dances' of Johannes Brahms and the 'Slavonic Dances' of Antonin Dvorak for One-Piano, Four-Hands." DMA document, University of Oklahoma, Norman, 1990.

Tang, Wen-Chien. "Antonín Dvořák's Piano Concerto in G Minor, Opus 33: A Discussion of Musical Intent and Pianistic Effectiveness in Vilém Kurz's Version of the Solo Piano Part." DMA diss., University of North Texas. Denton, 2010.

Analytical Dissertations of Piano Music by Other Composers

Biggs, Nicole Elizabeth. "Howard Ferguson's Contributions to Piano Literature and Pedagogy." DMA document, University of Oklahoma, Norman, 2011.

Bletstein, Rachel. "A Theoretical and Stylistic Analysis of Paul Ben-Haim's Five Pieces for Piano, Op. 34 and Piano Sonata, Op. 49." DMA document, University of South Carolina. Columbia, 2018.

Boerckel, Gary Morgan. "A Comprehensive Performance Project in Piano Literature and an Essay on the Solo Piano Works of Pierre De Breville (1861-1949)." DMA document, The University of Iowa, Iowa City, 1978.

Cho, Sun-Im. "Johann Nepomuk Hummel's Piano Etudes, Op. 125: A Pedagogical Analysis." DMA diss., City University of New York, New York, 2012.

Clark, Donna Elizabeth Congleton. "Pedagogical Analysis and Sequencing of Selected Intermediate-Level Solo Piano Compositions of Amy Beach." DMA treatise, University of South Carolina, Columbia, 1996.

Della Tonia Junior, Vicente. "H. Villa-Lobos' Concerto Para Piano E Orquestra N. 4: A Stylistic Analysis." DMA document, University of South Carolina, Columbia, 2015.

Freije, Kelly M. "Pedagogical Analysis of Prokofiev's 'Musiques d'Enfants', Opus 65." DA diss., Ball State University, Muncie, 2011.

Jones, Jared. "Seventeen Waltzes for Piano by Leo Ornstein: A Stylistic Analysis." DMA treatise, University of South Carolina, Columbia, 2018.

Koh, Min Yu. "Medtner's 'Acht Stimmungsbilder,' Op. 1: A Pedagogical Guide with Analysis." MM thesis, Southern Illinois University, Carbondale, 2011.

Krueger, Justin Douglas. "An Exploration of Conceptual Teaching in Piano Study: Pedagogical Analysis of Three Selected Intermediate Piano Works by Two American Composers, William Bolcom and Lowell Liebermann." DMA document, West Virginia University, Morgantown, 2014.

Kurihara, Harumi. "Selected Intermediate-Level Solo Piano Music of Enrique Granados: A Pedagogical Analysis." DMA monogram, Louisiana State University, Baton Rouge, 2005.

Moore, Deanna Cash. "Hyacinthe Jadin's Concerti for Pianoforte: A Stylistic Analysis." DMA document, University of South Carolina, Columbia, 2006.

Rhoden, Lori Ellen. "A Pedagogical Analysis of Selected Intermediate-Level Sonatinas by Clementi, Dussek, Diabelli, and Kuhlau." DMA treatise, University of South Carolina, Columbia, 1998.

Soboleva, Larisa. "A Pedagogical Analysis of Selected Early Piano Works by Alexander Scriabin." DMA essay, University of Miami, Miami, 2016.

Wilson, Karen Sue. "A Historical Study and Stylistic Analysis of Franz Liszt's 'Annees De Pelerinage.'" PhD diss., University of North Carolina, Chapel Hill, 1977.

Pedagogy and Repertoire

Bastien, James W. *How to Teach Piano Successfully*. 3rd ed. California: Kjos Music Company, 1988.

Branagan, Marcella. "Preparing Students for College Auditions." *Clavier* 36, no. 8 (October 1997): 15–17.

Camp, Max. *Teaching Piano: The Synthesis of Mind, Ear, and Body*. Van Nuys, California: Alfred Music, 1992.

Clark, Frances. *Questions and Answers: Practical Advice for Piano Teachers*. Kingston, New Jersey: The Frances Clark Center for Keyboard Pedagogy, 1992.

Hinson, Maurice, and Wesley Roberts. *Guide to the Pianist's Repertoire*. 4th ed. Indianapolis: Indiana University Press, 2013.

Jacobson, Jeanine M. *Professional Piano Teaching, Volume 2: A Comprehensive Piano Pedagogy Textbook*. Edited by E. L. Lancaster and Albert Mendoza. Van Nuys, California: Alfred Music, 2015.

Kirby, F. E. *Music for Piano: A Short History*. Portland, Oregon: Amadeus, 2003.

Lyke, James, Geoffrey Haydon, and Catherine Rollin. *Creative Piano Teaching*. 4th ed. Champaign, Illinois: Stipes Publishing, 2011.

Magrath, Jane. *Pianists Guide to Standard Teaching and Performance Literature*. Van Nuys, California: Alfred Music, 1995.

Uszler, Marianne, Stewart Gordon, and Scott McBride Smith. *The Well-Tempered Keyboard Teacher*. 2nd ed. Schirmer, 1985.

APPENDIX A:

Recital Programs



UNIVERSITY OF
SOUTH CAROLINA
School of Music

presents

NATHAN MACAVOY, piano

in

DOCTORAL RECITAL

**Friday, November 20, 2017
7:30 PM • Recital Hall**

- | | |
|--|--|
| Sonata No. 2 in G Minor, Opus 22
So rasch wie möglich
Andantino
Scherzo
Presto | Robert Schumann
(1810-1856) |
| 9 Variations on "Lison dormait", K. 264 | Wolfgang Amadeus Mozart
(1756-1791) |
| Nocturne, Opus 33 | Samuel Barber
(1910-1981) |
| Sonata No. 3 in F Major, Opus 46
Allegro con moto
Andante cantabile
Allegro giocoso | Dmitry Kabalevsky
(1904-1987) |

*Mr. MacAvoy is a student of Charles Fugo.
This recital is presented in partial fulfillment of the requirements
for the Doctor of Musical Arts degree in Piano Pedagogy.*



UNIVERSITY OF
SOUTH CAROLINA

School of Music

presents

NATHAN MACAVOY, piano

in

GRADUATE RECITAL

Tuesday, November 20, 2018

6:00 PM • Recital Hall

Toccata in D Major, BWV 912	J.S. Bach (1685-1750)
Two Nocturnes, Opus 27 No. 1 in C-Sharp Minor No. 2 in D-Flat Major	Frédéric Chopin (1810-1849)
From <i>Moments Musicaux</i> , D.780 IV. Moderato V. Allegro vivace VI. Allegretto	Franz Schubert (1797-1828)
Excursions, Opus 20, No. 4 Two Piano Pieces, Opus 54 Scottish Legend Gavotte Fantastique	Samuel Barber (1910-1981) Amy Beach (1867-1944)
The Tides of Manaunaun from <i>Three Irish Legends</i>	Henry Cowell (1897-1965)
Jeux d'eau	Maurice Ravel (1875-1937)

*Mr. MacAvoy is a student of Charles Fugo.
This recital is presented in partial fulfillment of the requirements
for the Doctor of Musical Arts degree in Piano Pedagogy.*