

## ABSTRACT

Title of Dissertation:

NATIONALISM IN PIANO MUSIC  
FROM POLAND, HUNGARY, SPAIN,  
AND BOHEMIAN CULTURES FROM  
THE 19TH CENTURY TO THE EARLY  
20TH CENTURY

Dissertation directed by:

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From the 19<sup>th</sup> century to the early 20<sup>th</sup> century, the spirit of nationalism in music emerged as a response to the growing sense of identity and pride in the newly formed nations of Europe. Composers began to incorporate folk melodies, rhythms, and other traditional cultural elements into works as a way of expressing their national identities and distinguishing themselves from the dominant German and Italian musical traditions.

Nationalist composers often drew on themes from their country's history, literature, and mythology and sought to create a distinct national style that reflected their country's unique character. As a result, such efforts contributed to strengthening their country's sense of nationalism and patriotism.

Frédéric Chopin, Maria Szymanowska, and Karol Szymanowski employed traditional Polish folk melodies and rhythms in their compositions. Three Hungarian composers, Franz Liszt, Béla Bartok, and Ernst von Dohnányi, often incorporated Hungarian folk music from their country into their works. In Spain, Joaquín Turina and Enrique Granados were known for using flamenco

rhythms and other traditional Spanish elements, while the compositions of Bedřich Smetana and Antonín Dvořák were heavily predicated on traditional Bohemian folk music.

This dissertation contains two hours of piano solo recordings and explores how each of these composers was influenced by folk music and how they integrated it into their unique style in celebration of national history and identity.

Jeff Gruber from Blue House Production Studio in Silver Spring, Maryland, conducted the two-hour piano solo recording project. The recordings will be made available in the Digital Repository at the University of Maryland (DRUM).

NATIONALISM IN PIANO MUSIC  
FROM POLAND, HUNGARY, SPAIN, AND BOHEMIAN CULTURES FROM THE  
NINETEENTH CENTURY TO THE EARLY TWENTIETH CENTURY

by

Hanni Zhang

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## Recording Contents

### Polish music:

**Frédéric Chopin:** Polonaise, Op. 26, No. 1 [6'26]

Four Mazurkas, Op. 67 [7'00]

No. 1 in G major: *Vivace*

No. 2 in G major: *Cantabile*

No. 3 in C major: *Allegretto*

No. 4 in A minor: *Moderato animato*

**Maria Szymanowska:** Polonaise in F minor [4'50]

**Karol Szymanowski:** Mazurkas, Op. 50, Nos. 1, 2, 4, 11, and 12 [12'20]

No. 1: *Sostenuto: Molto rubato*

No. 2: *Allegramente: Poco vivace*

No. 4: *Allegramente, risoluto*

No. 11: *Allegretto*

No. 12: *Allegro moderato*

### Hungarian music:

**Franz Liszt:** Csárdás Obstinée [4'30]

7 Historical Hungarian Portraits, Nos. 1 and 4 [8'46]

No. 1: Széchenyi István

No. 4: Teleki László

**Béla Bartók:** Sonatina, Sz55 [4'10]

Two Romanian Dances, Op. 8a [8'32]

No. 1: *Allegro vivace*

No. 2: *Poco allegro*

**Ernst von Dohnányi:** Ruralia Hungarica, Op. 32a, Nos. 1 and 3 [8'31]

No. 1: *Allegretto, molto tenero*

No. 3: *Andante poco moto, rubato*

**Music from Bohemian Cultures:**

**Bedřich Smetana:** Trois Polkas Poétiques, Op. 8 [10:00]

Czech Dances, Book I, 1 and 2 [6:00]

No. 1: A minor: *Non molto allegro*

No. 2: F sharp minor: *Moderato*

**Antonín Dvořák:** Poetic Moods, Op. 85, Nos.1, 2 and 3 [14'00]

No. 1: Twilight Way

No. 2: Toying

No. 3: In the Old Castle

**Spanish Music:**

**Joaquín Turina:** Sonata Sanlúcar de Barrameda, Op. 24

I: En la torre del castillo

II: Siluetas de la Calzada

III. La playa

IV: Los Pescadores en Bajo de Guía [21'00]

**Enrique Granados:** Goyescas [7'00]

No. 1 Los Requeiebros

Total time: 2 hours and 4 minutes

# Chapter 1

## Polish Music

### Mazurkas, Polonaises, and the Composers: Frédéric Chopin, Maria Szymanowska, and Karol Szymanowski:

#### Mazurka

The mazurka is a dance in triple time that originated in rural Poland, while the polonaise is a stately dance that was popular in the Polish court. Both styles played a significant role in the development of the Polish national identity.

As a sectional dance, the repetition of sections is an important principle. Typically, mazurkas consist of three or four sections that are repeated in various combinations. Contrast in key, thematic material, and character are also frequent elements of mazurkas.

Three kinds of mazurkas have been distinguished: the *kujawiak*, a slow and melancholic dance, named after the Kujawy region; the *mazur*, a faster tempo dance, meaning a Masovian woman or girl, a feminine form of the word "*Mazur*", its name having originated in the Mazovia region; and the *obertas*, also called *oberek* or *ober*, its name derived from the Polish words *obracać się*, meaning to spin. In the *kujawiak*, the minor mode predominates, and the slow tempo permits much embellishment and rubato. These rural dances were often sung to the accompaniment of the *dudy* (a form of bagpipe), which produced a drone bass, an effect that Frédéric Chopin frequently retained in his mazurkas.<sup>1</sup>

Chopin composed the mazurkas and polonaises that remain the most well-known and widely played today. Chopin's music was deeply influenced by his Polish heritage, and he is often

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<sup>1</sup> Kirby, F. E. (1995). *Music for Piano: A Short History*. Amadeus Press. (p. 197).

considered a symbol of Polish nationalism. Chopin composed 59 mazurkas between 1824 and 1849, and 23 polonaises between 1817 and 1846.

Maria Szymanowska was a prominent Polish composer and virtuoso pianist of the early 19th century. She started her European tours in the 1820s before settling permanently in St. Petersburg, Russia. Szymanowska wrote around a hundred piano pieces, songs, and some chamber works. As a performing artist, assisted by her influential salon, she was able to connect with some of her era's most renowned composers, such as Ludwig van Beethoven, Frédéric Chopin, and Gioacchino Rossini.

Polish composer and pianist Karol Szymanowski was a prominent figure in the modernist Young Poland movement, which thrived during the early 20<sup>th</sup> century. Many celebrated soloists, such as Arthur Rubinstein, Heinrich Neuhaus, and Robert Casadesus, delivered memorable performances of his works. In addition to piano works, Szymanowski wrote four symphonies, two violin concertos, and various stage works, including ballets and operas. After writing his Opus 50, a set of twenty mazurkas for piano between 1926 and 1931, he added a final pair of mazurkas, Op. 62, in 1934.

### Frédéric Chopin and His Mazurkas Op. 67

Frédéric Chopin began composing mazurkas as early as 1824 and continued until his death in 1849. He incorporated classical techniques in his mazurkas, including both counterpoint and imitative counterpoint. Chromaticism and harmonic changes are prevalent in Chopin's mazurkas, showing a deeper level of sophistication and technical complexity than any mazurkas known

before this time.<sup>2</sup>

Chopin maintained some aspects of traditional mazurka dances, such as using dotted rhythms (Figure 1.1), graceful embellishments (Figure 1.2), irregular accentuations (Figure 1.3), triplets (Figure 1.4), and a great deal of repetition.<sup>3</sup>



Figure 1.1



Figure 1.2



Figure 1.3

<sup>2</sup> Charles Rosen, *The Romantic Generation* (Cambridge, Massachusetts: Harvard University Press, 1995)

<sup>3</sup> Jeffrey Kallberg, *The Problem of Repetition and Return in Chopin's Mazurkas*, Cambridge, England, Cambridge University Press, 1988.



Figure 1.4

### Karol Szymanowski and His Mazurkas Op. 50

Karol Szymanowski, a renowned Polish composer and pianist, was born in 1882 to the Korwin-Szymanowski family, part of the wealthy nobility of the central Mazovia region of Poland. Although his family was exiled to Ukraine after the failed Kościuszko Uprising in 1791, Szymanowski resettled permanently in Poland in 1919.

Early in his career, Szymanowski's compositions reflected the influence of the late Romantic German composers, the works of Alexander Scriabin, and the Impressionist styles of Claude Debussy and Maurice Ravel. Additionally, he drew great inspiration from his fellow Pole, Frédéric Chopin, and the rich tradition of Polish folk music. However, what truly captivated Szymanowski was the folk music of the Polish Highlanders, which he discovered during his time in the Zakopane region in the southern Tatra highlands.

In addition to mazurkas, Szymanowski wrote many different styles of piano solos. His first piano work was a set of preludes composed between 1899 and 1900. He also composed etudes, sonatas, one fantasy, variations, and other characteristic pieces for piano.

In 1925, Szymanowski published 20 mazurkas, Op. 50, which fused characteristics of highland music, such as the raised fourth and lowered seventh degree of the scale, with exotic rhythmic elements of the mazurka style.

The presence of mazurka elements in Szymanowski's Op. 50 is most apparent in the rhythmic patterns, phrase structures, and melodic shapes. Rather than precisely replicating the traditional folk mazurka rhythm, Szymanowski employed a fusion of typical dotted-note, even eighth note, and triplet rhythms to create a more flexible and unique style.<sup>4</sup> He also employed atypical techniques, such as occasionally using rhythms falling across the bar lines to form two- or four-beat patterns. Dynamic stresses, characteristic of the folk mazurka, are regularly utilized and can fall on any beat of the bar. Additionally, the phrase structures are not always symmetrical; for example, there are three-bar phrases in the second mazurka, while the eleventh has a five-bar phrase, and the sixteenth has phrases of seven bars. Throughout the collection, Szymanowski's melodic writing showcases the strong influence of Tatra folk music in his works.<sup>5</sup> The motive in the first mazurka is characterized by the presence of sharpened fourths and flatted sevenths. The Lydian mode can also be found in the opening. This motive and mode are recurring inflections throughout the collection (Figure 2.0). Moreover, the opening of the second mazurka features the use of the pentatonic scale (Figure 2.1).<sup>6</sup>

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<sup>4</sup> Wightman, Alistair. *Karol Szymanowski: His Life and Work*. Ashgate Publishing Limited, 1999, pp. 289-293.

<sup>5</sup> Ibid.

<sup>6</sup> Ibid.



Figure 2.0



Figure 2.1

The harmonic language shows Szymanowski's use of tritonal and whole-tone elements. Furthermore, Szymanowski's using of pedal-points created a drone fifth, which evidently sought to imitate the Polish *dudy* (Figure 2.2).

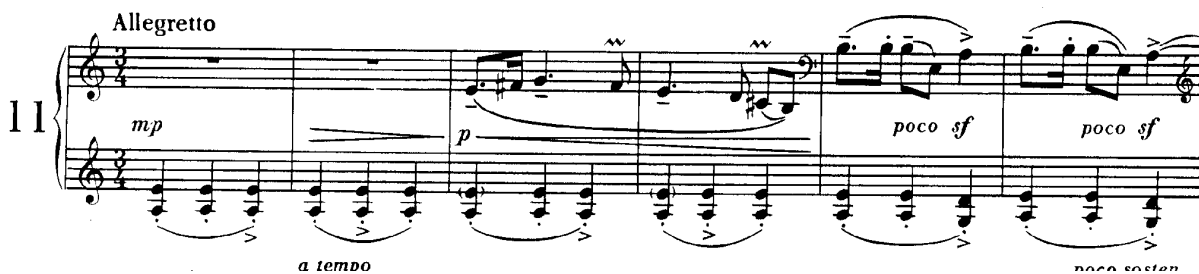


Figure 2.2

Szymanowski's most frequently employed structure is a simple ternary form with a coda. Some mazurkas are cast in a simple rondo form. The eleventh mazurka is unusually comprised of a chain of variations, at the close of which the opening theme returns in its original form.

## Polonaise

The polonaise, a ceremonial dance, is traditionally performed by couples who promenade around the dance floor. It is set to music in triple meter at a moderate tempo. According to the *New Grove Dictionary of Music and Musicians*, the precursor folk dances to the polonaise were embraced by the lower rungs of the upper class (namely, the gentry and lesser aristocracy) prior to the conclusion of the 16th century. Although originally performed with singing, the dances became instrumental as they gained popularity among higher social echelons.

Oskar Kolberg, a 19th-century Polish ethnographer, compiled the early melodies of the original Polish folk dances that served as the foundation for the polonaise. These melodies consist of short phrases in triple meter and begin on the downbeat. As the polonaise evolved from primarily sung dance music to instrumental music, it underwent both formal and stylistic changes. Melodies grew more ornamental and broader in range. Two rhythmic patterns that are indicative of the polonaise are (1) the sequence of one eighth-note, two sixteenths, and four eighth notes (Figure 3.0) and (2) the cadential formula of four sixteenths followed by two quarter notes, sometimes ornamented to be three sixteenths followed by a thirty-second rest and a thirty-second note.



Figure 3.0

In Chopin's early years in Warsaw, his polonaises were brief compositions that showcased a typical rounded binary form with a trio that had long been used for minuets and other dance movements since the Baroque period.

The polonaise in C- sharp minor that I recorded features the trio section, written in D-flat major. It opens with a lyrical tune that exudes a sense of dignity and a touch of sentimentality. The melody played by the right hand evokes the style of an operatic aria, brimming with melody but adorned with embellishments. The piece reaches its climax with the introduction of a new melody in the trio section.<sup>7</sup> Additionally, the unmistakable rhythm of the polonaise can be heard in the piece, serving as a symbol of this musical genre.

#### Maria Szymanowska and Her Polonaise in F Minor

Born in Warsaw, Poland, in 1789, Maria Szymanowska was a contemporary of Beethoven and Schubert and became a virtuoso pianist and composer. Szymanowska initially taught herself piano before studying with local teachers Antoni Lisowski and Tomasz Gremm in Warsaw. In 1810, she made her performance debut in Warsaw and Paris, and in the same year married Joesf Szymanowski, with whom she had three children. However, her marriage ended with a divorce due to her demanding concert schedule that took her away from home. Despite the societal norms of the time that discouraged women from pursuing careers in public concerts, Szymanowska performed in both public and private settings from 1815 until 1831.<sup>8</sup> In 1822, Szymanowska became the first female pianist at the Russian court and performed concerts in the Russian Society of Musical Amateurs. She died in St. Petersburg, Russia, at the age of 42. Her dedication to music is evident in her composition of over one hundred pieces for piano, voice, and chamber ensembles. Her achievements as a female musician, during a time when such pursuits were frowned upon for females, are a testament to her talent and determination.

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<sup>7</sup> Tomaszewski, M. (n.d.). A series of programs entitled 'Fryderyk Chopin's Complete Works'. Polish Radio 2.

<sup>8</sup> Kijas, Anna E. *Maria Szymanowska (1789-1831): A Bio-Bibliography*. Scarecrow Press, Inc., 2010.

In contrast to Chopin's polonaises, the polonaise in F-minor by Szymanowska is a relatively short piece. Like Chopin, she employs the expected form of rounded binary with a trio. Throughout the piece, Szymanowska uses ornamental figures, such as grace notes, turns, and trills. She blends sentimentalism with melancholy, resulting in a more intimate tone with modest technical display compared to Chopin's frequent heroic quality.

**Chapter 2**  
**Hungarian Music:**  
**From the 19<sup>th</sup> Century to the Early 20<sup>th</sup> Century**  
**Liszt, Bartók and Dohnányi**

Throughout the centuries, European people's lives transformed from an oral agricultural folk culture to an urban society centered around books and factories.<sup>9</sup> It was only in the late 19th century that Hungarian music began to incorporate written notation, as until then, it had remained illiterate in terms of written music.<sup>10</sup> As a result, Hungarian musical culture exhibits distinct features of traditional oral culture.<sup>11</sup> Unaccompanied solo songs are transmitted orally rather than written.<sup>12</sup>

Beginning in the 19<sup>th</sup> century, Franz Liszt and Béla Bartók used traditional music elements of Hungarian music. Bartók's book, *Hungarian Folk Music* (Oxford University Press, 1931), provides comprehensive insights into his fascination with Hungarian folk music. Unfortunately, Bartók's research only gained significant attention within a limited circle of experts; few notable composers at that time truly engaged with true Hungarian folk music. Most Hungarian composers during this period had received training in Germany and adhered that tradition. Among them was Ernst von Dohnányi, who focused on piano music in the style of Brahms with certain elements drawn from Hungarian folk music.

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<sup>9</sup> Kodály, Z. (1982). *Folk Music of Hungary*. (R. Tempest & C. Jolly, Trans.).

<sup>10</sup> Ibid

<sup>11</sup> Ibid

<sup>12</sup> Ibid

Liszt, Bartók, and Dohnányi had a strong interest in ethnography, which led them to document Hungary's rich folk customs and music traditions. During the 19th century, their music was considered fascinating and novel, and it had a huge impact on Western Europe.

### Franz Liszt and His Music:

#### Hungarian Historical Portraits No.1 and 4 and Csárdás Obstiné

Franz Liszt (1811-1886), a virtuoso pianist and internationally renowned composer, transformed 19th-century concert music with his bohemian attitude towards art and politics. He gained recognition as one of the earliest musical icons of his era and emerged as a prominent symbol of European Romantic Nationalism<sup>13</sup>.

Liszt started studying music at the age of eight, guided by his father, a musician and estate manager. He gave a piano recital for Count Esterházy in 1819, his father's employer, in an astounding display of virtuosity. In 1823, Liszt invited the public with an advertisement and performed the *Rakóczi March* (also known as the "Hungarian March," which served as one of Hungary's unofficial national anthems) and other transcriptions of *Verbunkos* (a genre of 18<sup>th</sup>-century Hungarian dance and music traditionally associated with the recruitment process of the Austro-Hungarian arm). in response to the rising national awareness among the Hungarian populace. "Esteemed Public! I am Hungarian, and I can think of no greater happiness than to offer the first fruits of my education and erudition to the public of my homeland before embarking on a tour of France and England."<sup>14</sup>

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<sup>13</sup> Lajosi, Krisztina. *Liszt, Franz*. Berlin: Propylaen Verlag, 2021.

<sup>14</sup> Ibid

After the Danube flooded Pest in 1838, Liszt organized a series of benefit concerts to support the city's reconstruction. This experience made him feel more connected to his native country. Even though he did not know the language, he showed a keen interest in Hungarian culture and actively supported his nation. Liszt's Hungarian identity was expressed musically in a variety of works, such as the Hungarian Rhapsodies and Hungarian Fantasy in addition to the pieces recorded here.

### Historical Hungarian Portraits

Most of Liszt's 7 *Historical Hungarian Portraits* were written in 1885; the sixth portrait had already been written in 1877, and the seventh even earlier than that in 1870. The collection originally included five pieces. The first piece honors Count István Széchenyi (1791–1860), a cavalry officer and early supporter of reform in Hungary. However, his policies backfired, and a younger, more radical generation eventually eclipsed him, which drove him to despair, madness, and suicide.<sup>15</sup>

The second piece honors the statesman Jozsef Eötvös (1813–1871), a writer, poet, and novelist who was a political moderate and supporter of Ferenc Deák, a statesman and Minister of Justice. Mihály Vörösmarty (1800–1855), a poet and dramatist banished following the unsuccessful 1848–1849 revolution, later returned to Hungary in 1850 and is honored in the third portrait. Béni Egressy was a Hungarian composer who turned Mihály Vörösmarty's patriotic poem *Szózat* ("Appeal") into a musical composition.<sup>16</sup>

The subject of the fourth portrait is politician Count László Teleki (1811–1861), banished following the unsuccessful revolution of 1848–1849 but subsequently pardoned on the condition

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<sup>15</sup> Jandó, Jenő. Franz Liszt: *Historical Hungarian Portraits*. Vol. 54. Naxos

<sup>16</sup> Ibid.

that he refrain from politics. He killed himself in 1861, just before a debate with Ferenc Deák. The theme of Liszt's *Trauervorspiel und Trauermarsch* (Funeral Prelude and Funeral March) is based on this portrait.<sup>17</sup>

The fifth composition honors Ferenc Deák (1803–1876), a moderate statesman who remains highly regarded for his roles in the political reform of Hungary. The music in this portrait is more traditional Hungarian than in the starker pieces that came before it. The sixth portrait depicts poet Sándor Petőfi (1822–1849), who played a vital role in the 1848–1849 revolution and was ultimately put to death. Liszt's historical gallery features only one musician, in the last portrayal, Mihály Mosonyi (1815–1870) was born in the district of Moson, Germany. His original name was Michael Brand, and he later adopted a Hungarian name. Like many of his peers, he also developed a Hungarian musical style.<sup>18</sup>

Liszt used tonal expansion in his compositions, which are frequently recognized as precursors to modernism. *Historical Hungarian Portraits* incorporate characteristic elements of Hungarian music, such as the Gypsy scale and csárdás rhythm. Some use pentatonic and whole-tone scales, while others are written in a bitonal style, making it challenging to determine their exact key. Later in his life, Liszt developed an increasing fixation on themes of death and loneliness, evident in the subjects he chose for the portraits. Such selections revealed his artistic and political leanings and personal hardships. These individuals also served as symbols of Romantic art and a degree of Hungarian nationalism.<sup>19</sup>

István Széchenyi, the first portrait in my recording, starts in the key of D minor and ends in D major. It features a descending scale progression, beginning with a dark and undeviating

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<sup>17</sup> Ibid.

<sup>18</sup> Ibid.

<sup>19</sup> Ibid.

character in D minor; the D major section symbolizes success and triumph. (Figure 4.0). The fourth piece, in contrast, a powerful funeral march set to the thunderous basso ostinato of bells, bespeaks Téleki's tragic fate (Figure 4.1). Each composition in this set evokes a sense of heroism, but there are also poignant, elegiac passages with a melancholy tone<sup>20</sup>.



Figure 4.0

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<sup>20</sup> Dezsó Legány, "Hungarian Historical Portraits," *Studia Musicologica Academiae Scientiarum Hungaricae* 28, no. 1/4 (1986): 79-88.



Figure 4.1

### Csárdás Obstiné

*Csárdás* is a traditional Hungarian folk dance that is named after the roadside taverns and restaurants called "csárda" in Old Hungarian. It became increasingly popular in Hungary, the Banat Bulgarian community, and areas like Slovenia, Burgenland, Croatia, Transylvania, Slovakia, and Moravia.

The distinctive tempo changes of the *csárdás*, starting slowly and then picking up speed—make it easily identifiable. Most of the time, the music is in 2/4 or 4/4 time. The dance is performed by male and female dancers; women frequently dress in traditional wide skirts that give them a distinctive shape as they spin around.

Franz Liszt created three *csárdás* works for solo piano between 1881 and 1884. Utilizing the same name as the Hungarian dance form, Liszt wrote the *Csárdás Obstiné* in 1884. The piece's

name, which reflects its stubborn nature, comes from the French word *obstiné*, meaning “obstinate.” A repeated F-sharp opens the *csárdás*, followed by the four-note motif (Figure 4.2). The composition starts in B minor and ends in B major, a technique Liszt used more and more throughout his career. Major and minor keys are played simultaneously. The theme changes to B major before the coda and is repeated in octaves (Figure 4.3).

## Csárdás Obstiné

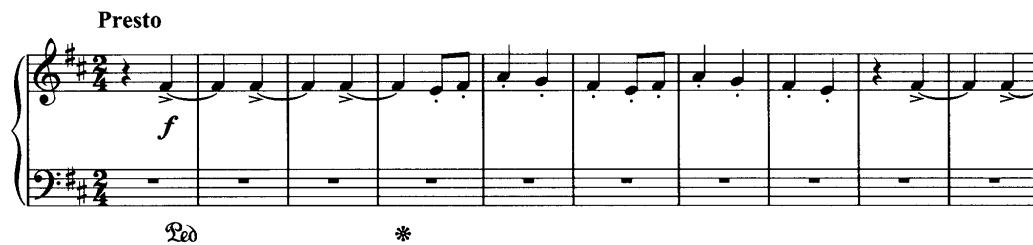


Figure 4.2



Figure 4.3

## Bèla Bartók and His Music

### Two Romanian Dances Opus 8a and Sonatina Sz.55

Born in Nagyszentmiklós, Hungary (now part of Romania) in 1881, Bartók is widely regarded as one of the most important composers of the 20th century and is considered one of Hungary’s greatest composers.

Due to his rigorous training at the Budapest Conservatory, Bartók's early compositions exhibit the influence of the Germanic Romantic tradition. Bartók and Zoltan Kodaly (1882–1967, a Hungarian composer, ethnomusicologist, music pedagogue, linguist, and philosopher) began investigating Hungarian folk music in 1905, traveling the nation on field trips to gather local tunes. Bartók nearly gave up on performing as a concert pianist in 1912 to focus entirely on creating, teaching, and researching folk music. He began teaching folk music at Columbia University in 1940.<sup>21</sup>

Bartók's compositions are imbued with the essence of Hungarian folk music. Not only did he create straightforward transcriptions and arrangements of folk dances for the piano, but he went further by incorporating the idiom, melodic types, phrase patterns, rhythms, and instrumental colors of Hungarian folk music into the thematic fabric of his compositions, surpassing anything produced in the 19th century.

#### Two Romanian Dances, Opus 8a

“Two Romanian Folk Dances, Op. 8a” is a pair of piano works composed by Bartók in 1910, showcasing his early interest in Romanian folk music. These dances were composed just one year after his first work with a strong folk influence, his String Quartet No. 1.

The opening dance, *Allegro vivace*, uses a rhapsodic form with a recurrent main theme that provides the piece's melodic, textural, and rhythmic support. It begins with *ppp* in the shadowy depths of the keyboard. The intensity gradually builds until it triumphantly returns in *fortissimo*. After the middle *Lento* section evocative modal melody, set against a tremolo bass harmony, Bartók returns to heavily using major and minor chords in this composition.

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<sup>21</sup> Kirby, F.E. *Music for Piano: A Short History*. Amadeus Press, p.311.

On the other hand, the second dance, *Poco allegro*, has a jeering character at the beginning and blends humor with severity. After a violent transition, the main theme from the opening returns in a warped form. The theme becomes increasingly frantic, punctuated by brief interludes, until it returns marked *più mosso, febrile* ("more motion, feverishly"). The rest of the composition blends cheerful motifs and unexpected contrasts that evoke both amusement and disturbance.

#### Sonatina Sz.55

Bartók composed his three-movement Sonatina Sz.55 in 1915. This composition departed from the standard sonata structure. The ABA form is used in the first movement, titled "Bagpipes." The Sonatina is one of Bartók's most popular works, and it has an orchestral version called *Transylvanian Dances*. The evocative opening theme vividly depicts two bagpipe players, with one playing the melody and the other one playing the accompaniment.

In a 1944 radio broadcast of the sonatina, Bartók clarified that the second movement is called "Bear Dance." He revealed that a peasant violinist imitated a bear's voice by playing the G and D strings only. This inspired him to write "Bear Dance" as the second movement. The last movement is a vivacious dance with a melody that uses a parallel phrase structure. Throughout the piece, there are many tempo changes, starting slow and gradually accelerating, which heightens the excitement of the final movement.

Ernst von *Dohnányi* and His *Ruralia Hungarica* Opus 32a No.1 and 3.

Ernst von Dohnányi, born in 1877, was a Hungarian conductor, pianist, composer, and teacher. In 1894, he enrolled at the Budapest Conservatory, where he studied composition with Hans von Koessler and piano with István Thóman. Dohnányi was greatly influenced by Thóman, a favorite pupil of Franz Liszt, and Koessler, an admirer of Johannes Brahms's compositions. As a result, *Dohnányi's* compositions were influenced by Brahms, while Liszt impacted his piano playing.

Dohnányi's compositions are personal, in style, and deeply romantic. Although he incorporated elements of Hungarian folk music into his compositions, he did not draw on folk traditions as Bartók and Liszt did. Some critics describe his style as traditional, mainstream Euro-Germanic, reminiscent of Brahms's structural approach rather than specifically Hungarian.

Dohnányi wrote operas, symphonies, concertos, chamber works, choral works, and many works for piano. Among them, one of the significant nationalist piano compositions is *Ruralia Hungarica*, Op. 32a (1923–4). The work consists of seven pieces, with many of the folk elements coming from Béla Bartók and Zoltán Kodály's *150 Hungarian folksongs from Transylvania*.<sup>22</sup>

The first movement of *Ruralia Hungarica* Op. 32, amarked *Allegretto, molto tenero*, is a straightforward minstrel song with increasingly intricate harmonies. According to Dohnányi, the melancholic intermezzo of the third movement, *Andante poco moto, rubato*, captures the "rhythmic pungency and freedom of the Hungarian gypsy style."<sup>23</sup> Dohnányi also used the

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<sup>22</sup> Grymes, James A. "Notes." Hyperion Records, 2015, [https://www.hyperion-records.co.uk/dw.asp?dc=W15363\\_68033](https://www.hyperion-records.co.uk/dw.asp?dc=W15363_68033)

<sup>23</sup> Ibid

various movements of *Ruralia Hungarica* in a ballet score and arrangements for orchestra, violin, piano solo, cello, and piano.

## Chapter 3

### Music from Bohemian Cultures and the Composers:

#### Bedřich Smetana and Antonín Dvořák

In Bohemian musical circles, patriotic views began to gain popularity during the 19<sup>th</sup> century. Opera, a prominent genre, was important for expressing Czech identity. Czech composers – including the "big three" of Bedřich Smetana, Antonín Dvořák, and Leoš Janáček used village comedies and serious legendary/historical opera to celebrate their national identities. Program music, derived from or influenced by pre-existing narratives, legends, or writings, provided a vivid way to connect with Czech musical idioms. Folk music, as in other European nations, was particularly important for conveying the Czech national identity.

Musicians from Bohemian cultures from the 19<sup>th</sup> century to the early 20<sup>th</sup> century, were led by Bedřich Smetana and Antonín Dvořák. Both composers developed unique musical styles and produced a substantial body of piano music.

#### Bedřich Smetana and His Polkas

A principal composer of nationalistic Czech music was Bedřich Smetana (1824–1884). Smetana was born in 1824 in Litomyšl, located east of Prague near the traditional border between Bohemia and Moravia. Although Smetana is best known for his operas, his tone poem cycle *Má vlast* (My Fatherland) made him a global celebrity. *Vltava*, also known by its German title, *Die Moldau*, has been the most performed movement of this cycle.

Smetana and Dvořák both emphasized the nationalistic spirit through character pieces for the piano. Smetana concentrated on developing the polka, his country's national dance.<sup>24</sup> He wrote three sets of polkas: *Trois Polkas de Salon* Op. 7 (Three Salon Polkas) in 1855, *Trois Polkas Poétiques* Op. 8 (Three Poetic Polkas) from 1848 to 1854 and published in 1855, *Souvenir de Bohème en forme de Polkas* Op. 12 and Op. 13 (Memories of Bohemia in the Form of Polkas) in 1859 and 1860, and two books of *Czech Dances* in 1877 and 1879. Some have likened Smetana's

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<sup>24</sup> Trochimczyk, Maja. "Polka." Essay. Polish Music Center at USC Thornton School of Music. Accessed April 25, 2023, <http://polishmusic.usc.edu/research/dances/polka>

contributions to the polka to those of Chopin to the mazurka. In addition to his polkas, Smetana wrote waltzes, bagatelles, impromptus, concert etudes, and many other piano pieces.<sup>25</sup>

The polka is a dance rooted in nineteenth-century Bohemia (now a part of the Czech Republic). It originated as a round dance around 1830 and quickly spread throughout Europe and America in the same century.<sup>26</sup> The term "polka" comes from the Czech term for "half," referring to the dance's half-jump step and its half-tempo of 2/4. It is a lively dance with a basic pattern of hop-step-close-step.<sup>27</sup>

The polka rhythmic pattern often consists of two sixteenth notes followed by an eighth note, reminiscent of military marches (see Figure 6.0). Several pieces in Smetana's Op. 8 have the similar rhythmic pattern but are written in an upbeat rhythm manner. This is evident in my recording of Op. 8 No. 1 (Figure 6.1). Generally, the musical structure of the polka is in ternary form, with an eight-bar phrase and occasionally a brief introduction and coda.



Figure 6.0

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<sup>25</sup> Kirby, F. E. (1995). *Music for Piano: A Short History*. Amadeus Press. (p. 256-257)

<sup>26</sup> Trochimczyk, Maja. "Polka." Essay. Polish Music Center at USC Thornton School of Music. Accessed April 25, 2023, <http://polishmusic.usc.edu/research/dances/polka/>

<sup>27</sup> Ibid

Bedrich Smetana  
Polka

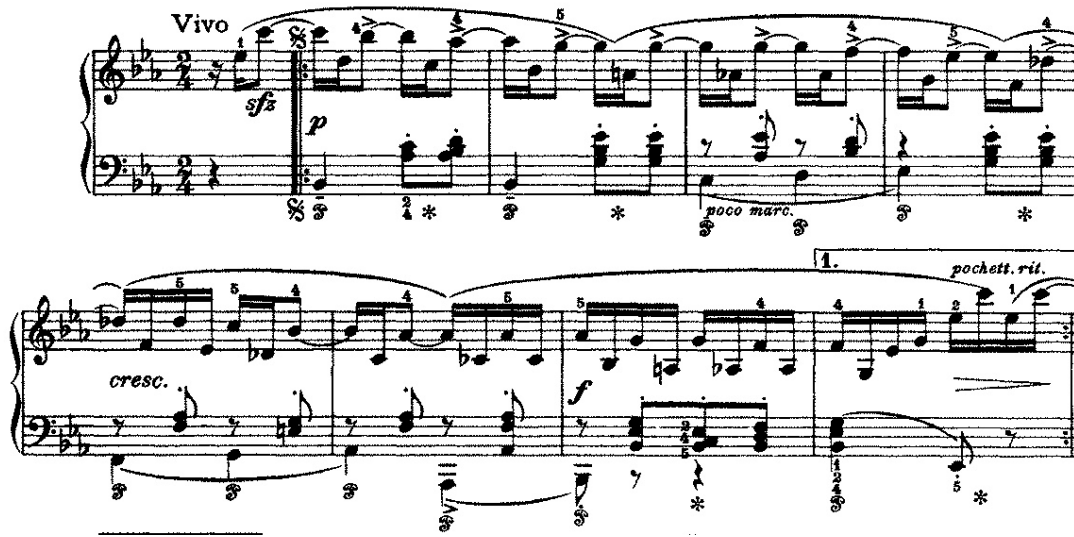


Figure 6.1

*Czech Dances Book 1*, written in 1877, contains four polkas. Unlike the polkas in Op. 8, the polkas in this set emphasize instrumental virtuosity. For example, the F sharp minor polka, starting in a fast tempo, requires high technical skill due to its three-voice counterpoint with many sustained notes played with the left hand (Figure 6.2).<sup>28</sup>

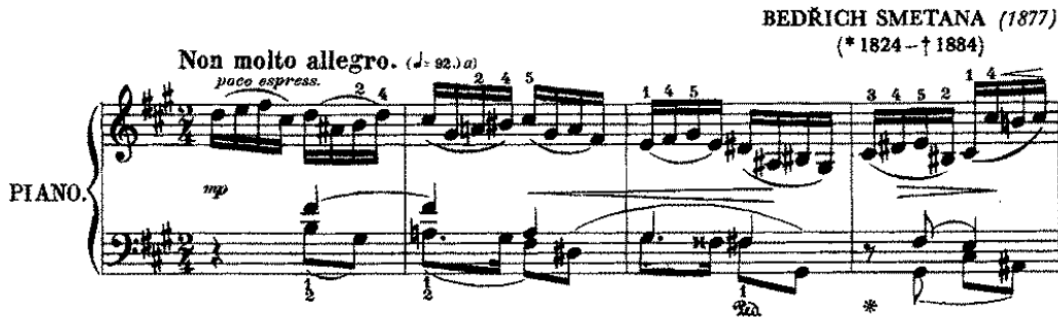


Figure 6.2

Antonín Dvořák and His Poetic Tone Pictures, Op. 85, Nos. 1–3

<sup>28</sup> Jan Novotný, "Editor's note," in *Czech Dances*, trans. Carolina Vocal Hughes (Prague: Bärenreiter Praha, 2007).

Renowned Czech composer Antonín Dvořák (1841–1904) expertly merged the traditional idioms and melodies of his homeland, Bohemia, with the classical heritage of Vienna. His works include concertos, piano solo pieces, chamber music, operas, oratorios, symphonies, and chamber music. His Cello Concerto Op. 104 (1894–1895) and Symphony No. 9 ("From the New World," 1893) are staples of the symphonic repertory that are frequently performed today.

Composing polkas, waltzes, mazurkas, impromptus, album leaves, humoresques, and eclogues, Dvořák wrote a great deal of piano music. His *Poetical Tone Pictures* Op. 85 was written in 1889. In May of the same year, Dvořák told Fritz Simrock, his Berlin publisher, that he intended to complete a piano solo collection of twelve works, or two volumes, as some were somewhat lengthy. He mentioned that the idea of adding titles for each piece was inspired by Schumann's character pieces, such as *Carnaval* and *Scenes from Childhood*, but without sounding Schumannesque. These titles are intended to evoke a particular setting or emotion.<sup>29</sup>

*Poetic Tone Pictures* Op. 85 combines a compelling harmonic approach, a broad spectrum of character and emotion, as well as a blend of technical and artistic elements. The collection begins with "Twilight Way," a piece that features four main themes. The opening theme is a straightforward eight-bar phrase with a calm and gentle tune. Conversely, the second theme uses chromaticism, accents, strong beats, and fast tempo; these create an agitated feeling, making it an entirely different character from the beginning. The third and fourth themes have a wandering and shimmering character, giving "Twilight Way" a compelling narrative quality.<sup>30</sup>

"Toying," Dvořák's second piece in *Poetic Tone Pictures*, is a ternary piece in G major. Despite being short, it presents complex technical challenges. The energetic opening has a broad dynamic range. The middle section, which modulates from G minor to B flat major, unfolds with a smooth and sweet tune, providing a contrast to the staccato articulation in the beginning. The technical features of "Toying" include quick triplet patterns, fast accompaniment patterns throughout, and chromatic chord changes.

"In the Old Castle," the third piece of the collection, is structured as a theme and variation and features two distinct themes. This piece begins slowly and in a serene, dreamy manner, starting

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<sup>29</sup> Milan Kuna, *A Dvořák: Correspondence and Documents*, vol. 2, ed.

<sup>30</sup> MacAvoy, Nathan. 2020. "A Pedagogical Analysis of Dvořák's Poetic Tone Pictures, Op. 85." PhD diss., University of South Carolina. <https://scholarcommons.sc.edu/etd/5921.46>.

with a unison melody played with both hands and gradually evolving into a chorale-like arrangement.

“These two well-known Czech composers' piano compositions are not performed very frequently because great Romantic composers like Schumann and Brahms overshadow them. However, the works of Smetana and Dvořák illustrate the Czech composers' extraordinarily colorful and engrossing inner universes.”<sup>31</sup> In addition, their works combine subtle tonal effects with folklike themes, offering a multitude of unique and delightful effects.<sup>32</sup>

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<sup>31</sup> Ibid

<sup>32</sup> Ibid

## Chapter 4

### Spanish Music and the Composers: `

#### Enrique Granados and Joaquín Turina

Spain has a rich musical history that has significantly contributed to music's evolution in the West and has deeply impacted the music style of Latin American music. When thinking about music in Spain, *flamenco* might be the first thing that springs to mind. *Flamenco* originated in the music of the Romani people in Southern Spain, particularly the regions of Andalusia, Extremadura, and Murcia during the 14<sup>th</sup> and 15<sup>th</sup> centuries.

The flamenco guitar is a unique instrument used to play flamenco music. It resembles the classical guitar but has numerous distinctions. Flamenco guitars are designed to be lighter with thinner tops compared to classical guitars, resulting in a brighter and more percussive sound. This design also makes them more suitable for rapid playing and rhythmic tapping. Builders use less internal bracing to enhance the top's resonant percussion, spruce or cedar is commonly used for the top. Volume is crucial for flamenco guitarists because they must be heard over the dancers' nailed shoes. In order to increase sound volume, harder woods like rosewood are used for the back and sides, while softer woods are used for the top. Unlike classical guitars, flamenco guitars often feature a tap plate (*golpeador*) made of plastic, similar to a pickguard (a device used on the surface of a guitar to protect its finish from scratches from plucking), to protect the guitar body from finger taps. In the first piece in Granados's *Goyescas*, "Los Requeiebros," there are many patterns in which the piano imitates the plucking of guitar strings.

Enrique Granados

and his *Goyecas* No. 1 Los Requeiebros (Flattery)

Enrique Granados (1867–1916) was a composer, pianist, conductor, and music educator. His compositions span a diverse range of genres, including operas, symphonic poems, orchestral suites, chamber music, songs, and piano works. Tragically, Granados lost his life on the way back to Spain in 1916. Germans torpedoed his ship in the English Channel. The unprovoked attack killed around 50 people, including Granados and his wife, Amparo Gal.

Until late in the 19<sup>th</sup> century, there were no major Spanish piano masterpieces. During the 19<sup>th</sup> century, Spanish music was characterized by light salon music, such as fantasias based on operatic themes. However, the late nineteenth and early twentieth centuries saw a resurgence in Spanish piano music, largely attributed to Isaac Albéniz and Enrique Granados. This revival marked Spain's golden age of piano compositions.

Granados was inclined towards a Chopinesque style but incorporated Hispanic elements into his music. His piano compositions can be classified into three distinct phases: nationalistic, Romantic, and "Goyescas." The nationalistic period includes works such as *Seis Piezas Sobre Cantos Populares Españolas* (Six Pieces on Spanish Folksongs) and *Danzas españolas* (Spanish Dances). The Romantic phase features numerous salon pieces, including *Allegro de Concierto* and *Escenas románticas* (Romantic Scenes). The "Goyescas" phase is unique.<sup>33</sup>

Granados's most notable piano works emerged toward the end of his life. The *Goyescas* is comprised of six pieces that were composed in 1911. "Los Requeiebros," which is featured in my recording, is the opening piece of *Goyescas*. It incorporates two primary themes, both derived from a song called *Tirana del Tripili* (The Tyrant of the Tripili) by Blas de Laserna (1751-1816), a prolific and popular Spanish songwriter of the late eighteenth and early nineteenth centuries

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<sup>33</sup> Powell, Linton E. *A History of Spanish Piano Music*. Bloomington: Indiana University Press, 1980.  
[https://publish.iupress.indiana.edu/read/9bf5b2d7-77a9-4885-9ff1-95650c3e8b74/section/1aa92a32-391b-4d18-9b6f-31ea78bdaaa2#ch2fn\\_84](https://publish.iupress.indiana.edu/read/9bf5b2d7-77a9-4885-9ff1-95650c3e8b74/section/1aa92a32-391b-4d18-9b6f-31ea78bdaaa2#ch2fn_84)

(Figure 6.0). Granados skillfully extracts the thematic content from the song starting with the lyrics "Con el tripili tripili trápala" (with *tripili trápala*. In Spanish, *tripili trápala* is a phonetic representation meant to be sung in a rhythmic pattern in the music) and "Anda, chiquilla" (come on, little girl). Figures 6.1 and 6.2 demonstrate Granados's exceptional pianistic adaptation of Laserna's simple vocal material.<sup>34</sup>

Copla

La ti - ra - ni - lla en el di - a es lo que más  
gus - to da — Don - de esté te so - ne - ti - llo to - dos  
se pue - den ca - llar. Con el tri - pi - li tri - pi - li  
trá - pa - la la ti - ra - na se can - ta y se bai - la —  
An da, chi - qui - lla! Da - le con gra - cia, que me ro - bas el al - ma!

Figure 6.0

<sup>34</sup> Ibid

The image displays a musical score for a piano piece, consisting of four systems of staves. The first system includes the following markings and features:

- Tempo/Character:** *quasi a tempo molto a piacere* (written below the first staff), *velocemente* (written above the second staff), and *brillante ff* (written below the second staff).
- Section Title:** **-Tonadilla - Con gallardia** (written above the second staff).
- Performance Markings:** A blue arrow points to the beginning of the *brillante ff* section. The word *brillante* is written above the first staff of this section.
- Musical Notation:** The score features various rhythmic patterns, including triplets (marked with '3') and accents (marked with 'A'). The key signature is B-flat major (two flats).

The subsequent systems continue the musical development with complex rhythmic figures and dynamic contrasts.

Figure 6.1



Figure 6.2

“Los Requiémbros” contains a super-abundance of notes, constantly covering a wide range of the piano. The captivating opening features a dazzling exhibition of thirty-second notes, capturing the passionate essence of the Spanish style. Simultaneously, the numerous rapid triplets are reminiscent of guitar plucking. This piece requires a considerable degree of technical virtuosity. This composition is valuable to learn not just for its technical aspects but also for vividly showcasing ethnic Spanish elements and impressively portraying the Flamenco and guitar styles through piano writing.

Joaquín Turina

Sonata Sanlúcar de Barrameda, Op. 24.

Joaquín Turina (1882–1949) received his early musical education in Seville, his birthplace. Beginning in 1903, he studied the piano with composer José Tragó at the Madrid Conservatoire. Throughout his creative career, he composed music spanning many different genres including vocal, orchestral, chamber, and guitar music. He also wrote many short, descriptive piano pieces with national and regional resonances, adopting characteristic “gypsy” rhythms and guitar sty

Turina composed a collection of five piano sonatas between 1909 and 1946, which includes *Sonata Romántica*, Op. 3, *Sonata Sanlúcar de Barrameda*, Op. 24, *Sonata Fantasía*, Op. 59, *Concierto sin Orquesta*, Op. 88, and *Rincón Mágico*, Op. 97. These sonatas skillfully blend traditional formal structures with folk-inspired themes and even aspects of French Impressionism.

Turina's compositional technique is characterized by the use of both functional and non-functional harmonic progressions. His works feature a variety of contrapuntal and structural elements, such as imitative passages, canon, melodic inversion, theme-and-variations, ternary, sonata, and cyclic forms. Specifically, the modal-tonal and dramatic progression of *Sanlúcar de Barrameda* is predicated on Debussy's captivating piano solo work *L'isle Joyeuse*.<sup>35</sup>

The composition, Op. 24, known as *Sonata Sanlúcar de Barrameda*, was dedicated to the city of *Sanlúcar de Barrameda*, a renowned tourist destination located in the northwest of the Cádiz province, which is part of the autonomous community of Andalucía in southern Spain. The first performance of this piece was given by the composer in September 1922 in the hall of the Ayuntamiento de Sanlúcar. It was later published by Unión Musical Ediciones (Madrid) in 1927.

Op. 24 adopts a cyclic form, which is a sonata structure characterized by recurring themes that appear in various forms within each constituent movement. In the first movement of this piece, the theme of the Andantino section appears for the first time, as illustrated in Figure 7.0. Subsequently, it will be heard several more times throughout the entire piece. The distinctively Spanish features of Turina's Op. 24 include the use of triplet rhythms as melodic embellishments, hemiola,

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<sup>35</sup> Powell, *A History of Spanish Piano Music*. 98.

syncopation, and modality. These characteristics are commonly found in all of Turina's piano sonatas.



Figure 7.0

In this sonata, Turina frequently incorporates slow-tempo sections within fast movements. The *tranquillo* section (Figure 7.1) is played to introduce the secondary theme of the exposition of the first movement, followed by the emergence of the second theme in a different meter at a faster tempo (Figure 7.2). Turina's sonata form displays not only the features of the Classical and Romantic eras but also combines national (modal) and tonal characteristics.<sup>36</sup>

<sup>36</sup> Sanders-Hewett, Martin Scott. "An Investigation of the Sonata-Form Movements for Piano by Joaquín Turina (1882-1949)." PhD diss., University of Birmingham, 2014.

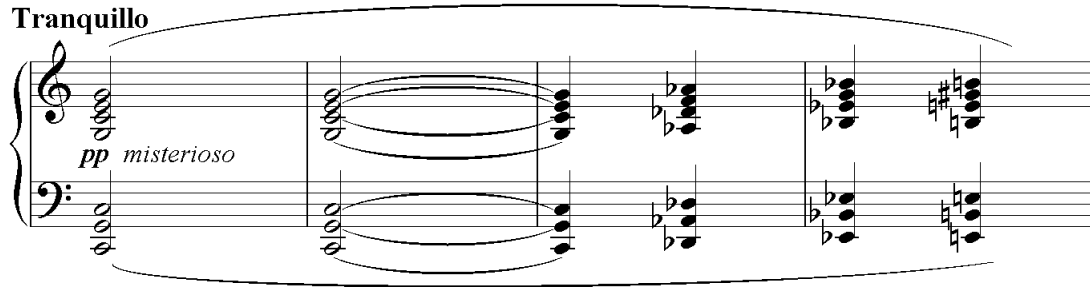


Figure 7.1



Figure 7.2

Both Granados's and Turina's compositions demand advanced piano techniques. Granados's compositions are infused with an extremely virtuosic Spanish guitar style, but his music is also reminiscent of Chopin's style. Turina's compositions capture Spanish musical style and incorporate elements from French impressionism. Both their works in my recording exhibit the composers' remarkable nationalistic compositional skills, standing as invaluable treasures that foster continuous learning and discovery.

## Annotated Bibliography

Benavides, Ana. *The Piano in Spain: From Its Introduction until Joaquín Turina*. 1st ed. Madrid: Bassus Ediciones, 2010.

The main objective of this book is to illustrate the connection between 18<sup>th</sup>-century composers and prominent figures such as Isaac Albéniz, Enrique Granados, Manuel de Falla, and Joaquín Turina. It comprehensively overviews the earliest Spanish piano makers, musical venues, publishers, and teachers. Additionally, it explores the impact of the musical press. With over 200 full-color illustrations, this book stands as an indispensable resource for gaining insight into the role of the piano in 19th-century Spain.

Cadrin, Paul, and Stephen C. Downes. *The Szymanowski Companion*. Farnham, Surrey: Ashgate, 2015.

Szymanowski's standing as a prominent and unique figure in the early twentieth-century modernist movement is indisputable. However, there is a notable scarcity of comprehensive and reliable information concerning his music and its background. This recent publication effectively bridges this gap by presenting over 50 contributions from diverse international contributors, including esteemed Polish experts. The collection provides a systematic, authoritative, up-to-date compendium of the composer's life, thoughts, and works.

Czekanowska, Anna. *Polish Folk Music: Slavonic Heritage, Polish Tradition, Contemporary Trends*. Cambridge Studies in Ethnomusicology. Cambridge: Cambridge University Press, 1990.

In this exploration of Polish folk music, Anna Czekanowska delves into the historical and practical aspects of the country's musical tradition, offering an enlightening perspective on Polish culture. Meticulously dissecting the vocal and instrumental components of Polish folk music, the author charts its historical development and elucidates the profound influence of geography, politics, and social occurrences such as harvest festivals, solstices, and weddings. Additionally, Czekanowska explores the emergence of Polish ethnomusicology as an academic field, shedding light on various research methodologies. The book is richly supported by visual aids, including depictions of instruments, cultural events, musical examples, maps, a comprehensive discography, and an extensive bibliography.

Dobrzański Sławomir, Maja Trochimczyk, and Maria Agata Wołowska Szymanowska. *Maria Szymanowska: Pianist and Composer*. Los Angeles, CA: Polish Music Center at USC, 2006.

Focusing on the life and musical contributions of the virtuoso pianist and composer Maria Szymanowska, formerly known as Maria Wołowska (1789-1831), this book draws extensively from Dobrzański's doctoral research. Offering an in-depth exploration of Szymanowska's biography, the book relies on Polish primary sources for a comprehensive understanding. Furthermore, it provides detailed analyses of her entire body of work, with a particular emphasis on her piano compositions. A separate chapter is dedicated to examining her influence on Chopin.

Dohnányi Ilona von, and James A. Grymes. *Ernst von Dohnányi: A Song of Life*. Bloomington: Indiana University Press, 2002.

This biography is a valuable resource for individuals seeking a deeper understanding of Dohnányi's vibrant life. Providing an intimate perspective on his last two decades, the book is rich with details and anecdotes not found elsewhere. The primary focus is on Dohnányi as an individual. Particularly noteworthy is the exploration of his challenges in the immediate aftermath of World War II, along with his concluding "golden" years in the U.S. as a respected professor and revered performer on the concert stage. These years mark a period of redemption and growing appreciation for the artist.

Grymes, James A. *Perspectives on Ernst von Dohnányi*. Lanham, Md.: Scarecrow Press, 2005.

Delving into the life of Ernst von Dohnányi (1877-1960), widely regarded as the preeminent musician of his generation during his lifetime, this book addresses the oversight of his musical contributions in the latter half of the 20th century. The volume comprises a selection of essays curated from the finest papers presented at the 2002 International Ernst von Dohnányi Festival held at Florida State University. Some of these essays are now publicly available for the first time, while others are reprints of scholarly works that have substantially contributed to the field. A notable inclusion is Viktor Papp's crucial 1927 biography of Dohnányi, which is accessible in English for the first time.

Hooker, Lynn M. *Redefining Hungarian Music from Liszt to Bartók*. New York: Oxford University Press, 2013.

*Redefining Hungarian Music from Liszt to Bartók* delves into the historical development of Hungarian-Gypsy music conventions, with a particular focus on Liszt's challenging role as a Hungarian composer who spent much of his life outside Hungary. The book raises questions about whether Hungary's national music is primarily influenced by Hungarians or Roma (Gypsies). The author argues that Bartók and Kodály's efforts to discover genuine folk music were not solely scientific endeavors but also a means to provide composers with greater stylistic freedom, including the exploration of modernist musical language.

Kijas, Anna E. *Maria Szymanowska (1789-1831): A Bio-Bibliography*. Lanham: Scarecrow Press, 2010.

In *Maria Szymanowska (1789-1831): A Bio-Bibliography*, Anna E. Kijas delves into the life and career of the highly influential Polish pianist and composer Maria Szymanowska. The exploration spans from Szymanowska's early days as an artist to her extensive concert tours between 1822 and 1828, concluding with an examination of the final three years of her life in St. Petersburg. The book provides a close illustration of the practical aspects of touring, encompassing the logistics of organizing concerts, securing transportation and accommodations, and managing finances. Additionally, Kijas offers insights into Szymanowska's reception in various cities, delving into her repertoire, critical reception, ticket pricing, and the presence of fellow artists on the concert program.

Kirby, F.E. *Music for Piano: A Short History*. Amadeus Press, 1997.

This historical survey primarily focuses on solo piano compositions while also encompassing significant works composed for piano duets and two pianos. The book combines scholarly depth with readability, spanning the entire repertoire from the Renaissance to the late 20th century. Additionally, it provides a comprehensive bibliography featuring 1,100 sources for those seeking further study.

Lark, Walter Aaron. *Enrique Granados: Poet of the Piano*. Oxford: Oxford University Press, 2006.

Walter Lark's book on Enrique Granados seamlessly combines the most recent scholarship with a reassessment of previous research on the composer, accompanied by insightful analyses of selected works. Serving as a revelation to those seeking to understand music within Spanish culture during the closing decades of the 19th century, this biography fulfills the expectations of admirers of Enrique Granados. With unabashed enthusiasm, Walter A. Lark tells the compelling story of this Spanish composer, shedding light on Granados's late-romantic compositional style and providing readers with fresh perspectives on Spain and its music at the turn of the twentieth century.

Powell, Linton. *A History of Spanish Piano Music*. Bloomington: Indiana University Press, 1980.

The initial chapter of this book delves into Spanish piano music spanning the years from 1740 to 1840, placing particular emphasis on early compositions tailored for the fortepiano, the historical significance of the organ, and the profound impact of Scarlatti. Later chapters meticulously document the late 19th and early 20th centuries, providing in-depth explorations of eminent composers such as Arriaga, Albeniz, Granados, Falla, Turina, and Mompou.

Ryland, Barbara Anne. "The Piano Sonatas of Joaquín Turina." D.M.A. diss., University of Maryland, College Park, 1984.

This dissertation explores the life of Turina and includes an analysis of five sonatas, with a particular focus on their tonal relationships and structural elements.

Samson, Jim. *The Cambridge Companion to Chopin*. Cambridge England: Cambridge University Press, 1992.

Within this Companion, you will find twelve essays authored by eminent Chopin scholars, offering an exceptionally comprehensive exploration of the composer and his musical oeuvre. The book provides valuable insights into Chopin's distinctive musical style.

Walker, Alan. *Fryderyk Chopin: A Life and Times*. 1st ed. New York: Farrar, Straus and Giroux, 2018.

*A Life and Times* stands as the most comprehensive biography of the renowned Polish composer published in English in over a century. Walker's biography serves as a corrective,

seeking to dispel the numerous myths and legends surrounding Chopin's legacy. This book offers an intimate exploration of Chopin's remarkably dramatic life in light of the latest scholarly discoveries with emphasis on his formative years in Poland. Furthermore, the book delves into Chopin's romantic involvement with George Sand, with whom he shared nine years of his life.

\_\_\_\_\_. *Franz Liszt: The Final Years, 1861-1886*. Vol. 3. Ithaca, N.Y.: Cornell University Press, 1997.

This book is a biography of Liszt's final years, tracing his life from 1861 to taking holy orders and detailing his travels between Rome, Weimar, and Budapest. The biography introduces Liszt's accomplishments as a composer, conductor, teacher, and organizer.

Wightman, Alistair. *Karol Szymanowski: His Life and Work*. Aldershot, England: Ashgate, 1999.

The book illustrates Szymanowski's connection to the Polish musical establishment and the reception of his works both domestically and internationally. Drawing from letters, polemical writings, verse, theatrical sketches, and the memoirs of family, friends, and contemporaries, it provides a comprehensive view of his legacy, covering his most significant works among 140 music samples.

Yeomans, David. *Bartók For Piano*. Bloomington: Indiana University Press, 1988.

This book discusses over 400 pieces by Bartók, presented chronologically, and offers critical details for each piece. These details encompass edition differences, duration of the pieces, complexity level, and bibliographic citations related to each piece.

\_\_\_\_\_. *Piano Music of the Czech Romantics: A Performer's Guide*. Bloomington: Indiana University Press, 2006.

This book examines the piano compositions of Czech composers spanning from the late 18th to the early 20th centuries. Encompassing renowned composers like Smetana, Dvorák, Janáček, and Martinu, as well as lesser-known figures such as Benda, Fibich, and Suk, the book includes pieces, some of which are no longer in print. It supplements the compositions with biographical details, in-depth analyses, interpretive guidance for each piece, and lists of recommended repertoire, editions, recordings, and source materials associated with each composer.