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PIANISTIC ANALYSIS OF BEDŘICH SMETANA'S PIANO CYCLE *DREAMS, SIX CHARACTERISTIC PIECES FOR PIANO*

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PIANISTIC ANALYSIS OF BEDŘICH SMETANA'S PIANO CYCLE
DREAMS, SIX CHARACTERISTIC PIECES FOR PIANO

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

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PIANISTIC ANALYSIS OF BEDŘICH SMETANA'S PIANO CYCLE *DREAMS, SIX CHARACTERISTIC PIECES FOR PIANO*

ABSTRACT

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This document provides a study resource for teachers and performers concerning Bedřich Smetana's piano cycle *Dreams,* a musical work that played a key role in the development and recognition of a distinctly Czech style. The *Dreams* cycle consists of six pieces that are part of the standard repertoire for Czech pianists. Outside of the Czech Republic, however, these pieces attract very little attention despite favorable comparison with similar works by Smetana's contemporaries, Liszt, Schumann and Chopin.

The Introduction presents a review of related literature, including relevant historical and biographical studies, dissertations, journal articles and key recordings of Smetana's compositional output. A survey of Czech composers preceding Smetana who wrote piano music and a discussion of Smetana's historical contributions to the development of a distinctly Czech musical style are provided. Also present is a discussion of the historical, musical, and compositional factors that influenced Smetana's compositional style as expressed in *Dreams,* including the influence of his idols, Liszt, Schumann, and Chopin. The major portion of the document presents a formal analysis guided by the summaries by Czech music scholar Mirko Očadlík. In addition, a comparison of Smetana's compositional techniques with those used by Liszt,

Schumann, or Chopin and practice suggestions and a performer's analysis are included. These practice suggestions are based on the writers' pianistic experience and also consider interpretational differences between the Urtext edition of *Dreams* and the edition published by Jan Novotný, a Czech pianist and distinguished pedagogue.

The study concludes with a summary of important issues, including the key structure and pianistic and performance aspects of each piece in the cycle *Dreams.* Also included are suggestions for ways that the subject matter may be extended and explored, including suggestions for more extensive pedagogical use of Smetana's piano compositions. Though often overlooked, the piano cycle *Dreams* makes a critical contribution to the Czech piano repertory.

CHAPTER 1

INTRODUCTION

In the Czech Republic, Bedřich Smetana's (1824-1884) piano compositions represent an essential source of repertoire for all levels of piano study. There, the popularity of his concert piano works including his concert etude *On the Seashore* or his piano cycles *Rêves (Dreams)*[2] or the *Czech Dances* compares to the popularity of the most beloved piano works of the standard repertory.[3] The farther away one travels from Smetana's native country, however, this popularity diminishes. Many prominent Czech pianists have recorded his complete works. These include the first recording by Věra Řepková[4] for Supraphon in 1952 to 1953 and after Řepková, Jan Novotný[5] (on both the Czech label Supraphon and the Japanese label Nippon Columbia). Additional

[2] The English translation of the piano cycle *Rêves* (*Dreams*) is used in this document unless the context requires otherwise.

[3] This is an observation of the author of this study who was born and musically trained in piano performance in the Czech Republic.

[4] Věra Řepková was a Czech pianist known for her ardent promotion of Smetana's piano music. She was the first pianist to record complete piano works of Smetana.

[5] Jan Novotný (b. 1935) is a Czech pianist.

recordings are by Ivan Klánský[6] (on the Danish label Kontrapunkt), and most recently Jitka Čechová[7] (Supraphon). All of these individuals have recorded the complete piano works by Smetana in part to raise awareness of the importance of the composer's piano music. Smetana's piano works have also been promoted through recordings of Czech pianists with broader international reputations including Ivan Moravec[8] and Radoslav Kvapil.[9] A recording of selected piano works of Smetana by renowned pianist Rudolf Firkušný[10] is available on EMI Classics. Most recently, internationally recognized pianist Kathryn Stott[11] made a recording of his piano cycle *Dreams* in 2006 for the British record label Chandos.

Piano works play an essential role in Smetana's compositional output. Even though he spent considerable time writing operas and symphonic music, including thirteen years during which he did not compose any piano works, he eventually returned to his favorite instrument, piano, when composing *Dreams.* This return coincided with

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[6] Ivan Klánský (b. 1948) is a Czech pianist.

[7] Jitka Čechová (b. 1971) is a Czech pianist, and a former pupil of Jan Novotný.

[8] Ivan Moravec (1930-2015) was a Czech pianist whose acclaimed recordings encompass works of standard repertory as well as works of Smetana, Dvořák, and Janáček.

[9] Radoslav Kvapil (b. 1934) is a Czech pianist and an acknowledged authority on Czech music of all eras. Among his recordings are complete piano works of Dvořák and Voříšek, and selected works of other significant Czech composers including Smetana.

[10] Rudolf Firkušný (1912-1994) was an American pianist of Czech birth. He championed works of standard repertory from Mozart to Brahms as well as works by Czech composers including Smetana, Dvořák, Janáček, and Martinů.

[11] Kathryn Stott (b. 1958) is a British pianist.

Smetana's despair over his health condition and resulted in an intimate confession in the music as he poured his feelings into these six characteristic pieces.[12] In addition to the piano cycle *Dreams*, Smetana's piano music is generally promoted in the Czech Republic through a piano competition held in his name. The Smetana piano competition was initially founded in 1963 as a national piano contest. Through the years, however, it developed into an international piano competition approved by The European Union of Music Competitions for Youth EMCY,[13] and later became a member of Alink-Argerich Foundation.[14] Despite these efforts to promote Smetana's piano works internationally, they still remain subordinate in the international repertory to his symphonic and operatic output.

This lack of awareness may cause pianists to overlook nearly fifty years of piano writing, during which Smetana created a substantial body of concert repertory for piano as well as literature appropriate for instructional purposes. Within that 50-year period, the main body of Smetana's piano compositions was written and published in a twenty-year time frame between the mid-1840s and the early 1860s. The compositions conceived at that time were primarily intended for the composer's own concert

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[12] The six pieces of *Dreams* are *Le Bonheur éteint (Faded Happiness), La Consolation (Consolation), En Bohême (In Bohemia), Au Salon (In the Salon), Près du château (By the Castle)* and *La Fête des paysans bohémiens (Harvest).* Smetana titled his pieces originally in French, and English translations of these titles may vary. This issue is addressed in more detail in chapter 3.

[13] EMCY, the European Union of Music Competitions for Youth, is an association that administers approximately fifty national and international music competitions for young people.

[14] Smetana International Piano Competition, 2013, accessed September 27, 2016, http://www.piano-competition.com/.

performances with the exception of a few works dedicated to other pianists. The compositions written after 1860 were predominantly composed for other pianists and Smetana never performed them in public.

Smetana's piano cycle *Rêves: Six morceaux caractéristiques pour le piano* (*Sny: Šest charakteristických skladeb pro klavír)* (*Dreams: Six characteristic pieces for piano*) is one example of a set of pieces that were composed for other pianists. Written in 1875 after a 13-year-long break from piano writing, this cycle corresponds to the last and most difficult decade of Smetana's life. The composer dedicated each individual piece of the cycle to various of his former pupils to show his appreciation for their aid during his time of financial hardship caused by his irreversible deafness that began in 1874. While in despair over his lost hearing, Smetana clung to music, composing his most popular works, including a set of symphonic poems *Má vlast* (*My Country*) and the autobiographical string quartet *Z mého života* (*From My Life*). The six characteristic pieces of *Dreams* were conceived alongside *Má vlast* (*My Country*) and represent one of Smetana's finest piano works.[15]

In Smetana's native country, the piano cycle *Dreams* is a staple of the standard concert piano repertoire as well as a popular study set for advancing pianists. Internationally, however, it became somewhat overshadowed by the composer's last piano cycle, the *Czech Dances* (1877-1879). Mirko Očadlík[16] states the following:

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[15] Václav Holzknecht, *Bedřich Smetana život a dílo* [Bedřich Smetana life and works] (Prague: Panton, 1984), 304.

[16] Mirko Očadlík (1904-1964) was a Czech music scholar and author of several publications about Smetana's works, including a complete descriptive guide of Smetana's piano music.

> However, it was not until Smetana discovered the stimulating power of national folk music…that he found his true identity. This discovery took place with the composition of the ["Czech Dances"]-surely his most significant piano works.[17]

Indeed, elements of the Czech folk idiom appear prominently in Smetana's *Czech Dances*. The composer deliberately rendered well-known Czech folk songs and dances to counter the popularity of Dvořák's *Slavonic Dances.* Smetana was dissatisfied by the lack of specific dance titles in Dvořák's work. When submitting the manuscript of the *Czech Dances* for publication, Smetana also enclosed a letter to his publisher F. A. Urbánek that states:

> …Where Dvořák labels his pieces simply *Slavonic Dances*, without one's knowledge of which specific dances they are and whether they exist, we want to show which dances with real titles we Czechs have![18]

Unlike the *Czech Dances*, the main focus of *Dreams* was not to promote Czech folklore. Nonetheless, by the time Smetana created *Dreams,* he had so internalized the elements of the Czech folk style that they unmistakably shaped these compositions. Therefore, one can just as easily identify the prominence of folk elements in the third *(In Bohemia*) and the sixth *(Harvest*) pieces *of Dreams* as in the stylized melodies of the *Czech Dances.*

Recent scholarly studies of the piano cycle *Dreams* offer two different views of its significance within Smetana's piano output. Marta Ottlová, a Czech scholar of Smetana's legacy, considers *Dreams* a nostalgic reminiscence of the characteristic

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[17] Mirko Očadlík, Liner notes, *Bedřich Smetana Complete Works,* trans. Barbara Clark, Věra Řepková, CPO-4/999010-2, quoted in David Yeomans, *Piano Music of the Czech Romantics: a Performer's Guide* (Bloomington: Indiana University Press, 2006), 216.

[18] Jarmil Burghauser, *Antonín Dvořák* (Prague: Horizont, 1985), 36-37.

pieces of the 1840s and homage to Smetana's idols, such as Liszt, Chopin, and Schumann.[19] In her statement however, Ottlová seems to consider only the circumstances under which the work was composed, without taking into account its deeper significance.

Ottlová's opinion is countered by the agreement of several other scholars. In his biography of Smetana, Brian Large claims that the cycle serves as a reflection of the composer's ill-fated state and that instead of being seen as light-hearted characteristic pieces, these works are a serious musical survey of Smetana's past, present, and future.[20] Along with Mirko Očadlík and Václav Holzknecht,[21] Large believes that the piano cycle *Dreams* approaches the same spirit as the tone poems of *My Country* and may be considered a set of tone poems for piano.

In light of this scholarly debate, this study reviews and considers the historical underpinnings of Smetana's *Dreams* as well as its significance within the composer's piano output. In addition, this study provides an analysis of the pianistic elements of each of the six pieces in *Dreams*, including comparisons with selected elements of

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[19] Marta Ottlová, "Piano Works," in "Smetana, Bedřich," Marta Ottlová, John Tyrell and Milan Pospíšil, *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed December 28, 2013, http://www.oxfordmusiconline.com/subscriber/article/grove/music/52076.

[20] Brian Large, *Smetana* (1970; repr., Da Capo Press: New York, 1985), 298.

[21] Dr. Václav Holzknecht (1904-1988) was a Czech pianist, pedagogue, music scholar, and critic. He authored Smetana's biography published in Czechoslovakia (1984), co-founded the International Music Festival Prague Spring, and directed the Prague Conservatory from 1946 to 1970.

compositions by three composers—Liszt, Chopin and Schumann—who are believed to have had a significant impact on Smetana.

Purpose of the Study

The purpose of this document is to provide a study resource for teachers and performers concerning Bedřich Smetana's piano cycle *Dreams.* The author first provides historical context and considers both the significance of Smetana as a distinctly Czech composer as well as the placement and significance of *Dreams* within his larger body of piano works. The pianistic analysis of each piece in the cycle consists of three parts. First, a formal analysis is presented, guided by the summaries published by Czech music scholar Mirko Očadlík. This formal analysis includes an investigation of standard pianistic elements such as dynamics, voicings, tempi, articulations, pedal markings, fingerings, and hand distributions. The author also considers proper interpretation of these elements according to Smetana's style. In the second part of each analysis, selected technical patterns contained in *Dreams* are compared to similar patterns in the piano works of Smetana's better-known contemporaries, Franz Liszt, Robert Schumann, and Frederic Chopin. The first two parts of each pianistic analysis provide a foundation for the third part—practice suggestions for specific technical and musical elements in Smetana's *Dreams.*

Need for the Study

A review of the scholarly research regarding Smetana's contribution to the piano literature reveals a large body of research that concentrates almost exclusively on the

nationalistic aspect of his music compositions. The English language dissertations centering on Smetana's piano music present either a complete review of his piano output or analyses of stylistic elements from selected piano works, thus excluding any pianistic or interpretational examinations. The scholarly works written outside of the Czech Republic consist mainly of biographical studies, including a translation of Smetana's diary entries, letters, and reminiscences. Other literature discussing Smetana's works centers primarily around his operatic and orchestral output. A need exists among teachers and performers, particularly outside of the Czech Republic, for a study of Smetana and his piano cycle *Dreams* which presents a pianistic analysis as well as practice suggestions in the context of Smetana's role both as the originator of a distinctive Czech music style and as the composer of this significant piano concert work.

Procedures

The procedures for this study were comprised first of a survey of Czech composers writing piano music preceding Smetana, a survey of Smetana's piano compositions, and a discussion of the historical, musical, and compositional aspects which influenced Smetana's compositional style within the piano cycle *Dreams.* A brief survey of compositional techniques of Smetana, Liszt, Schumann, and Chopin is included to validate the comparison section of each analysis. The performer's analysis and pianistic overview for each piece is derived from the writers' pianistic experience and educational study. In addition, a thorough investigation of selected recordings of the piano cycle *Dreams* was conducted and has informed the study.

Limitations

Since the main focus of this document is Smetana's piano cycle *Dreams*, an in-depth discussion of the entire piano output of Bedřich Smetana is omitted. Additional selected piano works by Smetana are mentioned only briefly to provide context for the study of *Dreams*. Since the focus of this research is an analysis of pianistic elements, a historical analysis of Smetana's life and a tonal analysis of the music is abbreviated.

Organization of the Study

This study is comprised of five chapters. Following chapter 1**,** which serves as an introduction, chapters 2 and 3 consist of background information. More specifically, chapter 2 presents a survey of piano literature composed by Czech composers preceding Smetana. In this chapter Smetana is introduced as the initiator of the Czech musical style. In chapter 3 *Dreams* is examined in the historical and musical context of Smetana's piano output. This examination includes the conception of the work, Smetana's original intent, the explanation of the French titles, and an aesthetic portrait of the individual pieces of *Dreams*. In addition, chapter 3 provides a discussion of the compositional techniques used in this piano cycle and a survey of compositional techniques of composers who inspired Smetana. Chapter 3 concludes with a brief reflection on the significance of the piano cycle *Dreams* as viewed through a variety of scholarly sources.

The analyses of the piano cycle *Dreams* included in chapter 4 are possible after surveying important background information in the preceding chapters. Each of the six analyses incorporates a discussion of formal structure, a comparison with selected

works of Schumann, Chopin, and Liszt, and interpretational considerations in the form of practice suggestions which address unique or challenging pianistic features. Chapter 5 concludes this study with a synthesis of findings and some final thoughts. A bibliography is included, and a complete list of Smetana's piano compositions constitutes Appendix A.

Related Literature

A substantial number of studies dedicated to Smetana's contributions to the establishment of Czech national music are available. With respect to his piano music alone, however, the scholarly input is significantly diminished. In the center of this review stand the works of authors who were personally acquainted with Smetana and authors who greatly impacted his legacy. In addition, interrelated modern scholarly studies on Smetana's legacy and his piano music are provided. Historical studies first will be reviewed, followed by studies on Smetana's piano works. After this, dissertations, theses, and journal articles examining Smetana's historical and musical background are included. A selected review of recordings and their performers relevant to the subject of this study concludes this section of related literature.

Historical-Biographical Studies

Perhaps the most valuable source regarding the life and thoughts of Bedřich Smetana is František Bartoš's collection of Smetana's letters and reminiscences translated into English by Daphne Rusbridge. This collection includes a large number of

reminiscences about the composer obtained from primary sources.[22] Its chronological organization allows for a view of important personal and professional events of Smetana's life, including his devotion to Franz Liszt, his continuous health struggles, and the circumstances under which Smetana decided to become a Czech nationalist composer.

Bartoš's collection of Smetana's letters and commentaries also is helpful for researching the conception of and challenges surrounding the piano cycle *Dreams.* The collection includes, for example, one of his early letters about the piano cycle, where Smetana expresses his disapproval of a criticism of his pupil Jiránek. Later, Smetana reports that the piano cycle written in 1875 was still not in print in 1879. Bartoš's compilation proved the most useful in providing both the material for Smetana's biographical background and the evidence related to the piano cycle *Dreams*.

Karel Hoffmeister,[23] a distinguished Czech pianist, pedagogue, and scholar assembled one of the earliest Smetana biographies in 1915.[24] Although Hoffmeister was only 16 years old when Smetana died, he likely witnessed the composer's rising status as a national music icon that occurred immediately after Smetana's death. Hoffmeister clearly supports this interpretation of Smetana's legacy in the introductory section of his

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[22] František Bartoš, *Letters and Reminiscences,* trans. Daphne Rusbridge (Prague: Artia, 1955), 8.

[23] Karel Hoffmeister (1868-1952) was a Czech pianist, pedagogue, and scholar. He was a representative of the first generation piano pedagogues of the modern Czech piano school in the 20th century. Among his most noted piano students was František Rauch (see chapter 4, *Faded Happiness*, the Practice Suggestions subsection).

[24] Karel Hoffmeister, *Bedřich Smetana* (Prague: Manes, 1915).

study.[25] Being an accomplished pianist, Hoffmeister was also one of the earliest to study and perform Smetana's piano works.[26] Unfortunately Hoffmeister omits any description of Smetana's piano works; instead, he includes a detailed list of this piano repertoire which Smetana performed during his concert tours. Perhaps the main challenge of Hoffmeister's study is its outdated language. This shortcoming is partially ameliorated by the inclusion of manuscript letters between Smetana and his father.

Another important scholar who expanded the research of Smetana's life and works was musicologist, critic, historian, pedagogue, and politician Zdeněk Nejedlý (1878-1962).[27] This Czech scholar played a crucial role in the shaping of Smetana's legacy in the course of the twentieth century. Through his political involvement with the totalitarian system in Czechoslovakia, Nejedlý became an exclusive authority on scholarly study of Czech music history. In regards to Smetana's legacy, Nejedlý embraced the assertive agenda of his teacher Otakar Hostinský who considered Smetana the only possible candidate for the role of the inventor of modern Czech music.[28]

Inspired by Smetana's significance, Nejedlý began collecting materials for the first detailed biographical study of the composer's life and works. Unfortunately, his

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[25] Hoffmeister, *Bedřich Smetana*, 1-2.

[26] Jaromír Kříž*, František Rauch* (Prague: Editio Supraphon, 1985), 19.

[27] Zdeněk Nejedlý (1878-1962) was Czech musicologist, critic, historian, pedagogue, and politician.

[28] Otakar Hostinský, *Bedřich Smetana a jeho boj o moderní českou hudbu: Vzpomínky a úvahy* [Bedřich Smetana and His Struggle for Modern Czech Music: Reminiscences and Reflections] (Prague: Laichter, 1901), i.

overly ambitious study became an obstacle in the completion of this task. Nejedlý collected an overwhelming body of information pertaining to his subject, and his inability to control the quantity of his research resulted in a biographical fracture of Smetana's life which only covers the years 1824 through 1843.[29] Nejedlý extended this study in an additional volume, *Bedřich Smetana: doba zrání* (*Smetana: Time of Development*) published in Prague in 1924.[30] In this collection, Nejedlý examines Smetana's life through 1862.[31]

The first complete English-language biography of Smetana was written by Brian Large and published in London in 1970. Large examines Smetana's life through his compositions. This unique approach offers a cohesive portrait of Smetana's compositional progress as well as the important events of his personal life based on preserved letters, diaries, and critical writings.[32]

Large's biography of Smetana, along with a biographical sketch of Smetana's life written by Václav Holzknecht, provided the framework for this document. The concept of both biographies is similar. Like Large, Holzknecht also highlights Smetana's compositions in the light of his personal life. However, he employs a somewhat narrative style in his examination of Smetana's life and works.

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[29] Zdeněk Nejedlý, *Bedřich Smetana* (Prague: Státní hudební vydavatelství, 1924-33, 2/1950-54).

[30] Zdeněk Nejedlý, *Bedřich Smetana: doba zrání* [Smetana: Time of Development] (Prague: Státní hudební vydavatelství, 1924, 2/1962).

[31] Large, *Smetana*, 461.

[32] Large, *Smetana*, xii.

Studies on Smetana's Piano Works

Published in 1932, the earliest study on Smetana's piano works was written by Smetana's pupil and friend Josef Jiránek.[33] In the first chapter the author presents the genesis of selected piano works. The second and also last chapter of this mini booklet begins with Jiránek's vivid description of Smetana at the piano. He then continues with an overview of Smetana's interpretational ideas and practice suggestions regarding the dynamics, tempi, articulations, pedal markings, and fingerings in Smetana's compositions. Jiránek also includes music examples written by Chopin, Schumann, and Liszt, which are pitted against the same concepts in Smetana's compositions. Through these examples, Jiránek offers insight into Smetana's interpretational approach that is invaluable for scholarly study. Although Jiránek presents such valuable personal knowledge about Smetana's pianism and teachings, his study suffers from excessive brevity and random organization of its material.

The second study written on Smetana's piano works is by Mirko Očadlík who presents his survey on Smetana's piano works in a well-organized volume.[34] This study was initially written to accompany the first complete recording of Smetana's piano pieces by Věra Řepková. Each listing is in chronological order and is accompanied by a brief description of the piece, highlighting its most remarkable features. Regarding

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[33] Josef Jiránek, *O Smetanových klavírních skladbách a jeho klavírní hře* [About Smetana's Piano Works and His Piano Playing] (Prague: Nákladem Společnosti Bedřicha Smetany, 1932).

[34] Mirko Očadlík, *Klavírní dílo Bedřicha Smetany* [Piano Works of Bedřich Smetana] (Prague: Státní hudební vydavatelství, 1961).

Smetana's piano cycles, Očadlík includes their historical background and also adds a description of each individual movement.

The book is divided into four parts. Part 1 is dedicated to Smetana's compositions from his youth, between the years 1832 and 1844. Part 2 contains works from Smetana's years of study, 1845 to 1847. In part 3 Očadlík lists compositions written between the years 1847 and 1862. He includes Smetana's late piano works in part 4. At the beginning of each part, the author provides a short biographical sketch to ensure the reader's familiarization with Smetana's important life events. Očadlík's description of the circumstances under which the piano cycle *Dreams* was conceived, along with his view of the individual components, serves as a foundation for discussion in chapters 3 and 4 of this document.

David Yeomans' *Piano Music of the Czech Romantics: a Performer's Guide*[35] presents a broad spectrum of piano music written by Czech composers. Although the title suggests that only piano music of the Romantic period is presented in this study, the author actually includes works of the classical era and the twentieth century as well. Yeomans describes his research as being exclusively focused on Czech composers, their works for solo piano, and their association with a specifically Romantic aesthetic.[36]

Each of the 18 chapters in Yeomans' book is dedicated to one composer and a selection of that composer's piano works. Chapter 6 is dedicated to Smetana. Yeomans launches Smetana's chapter as well as the others with a short biographical synopsis of

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[35] Yeomans, *Czech Romantics.*

[36] Yeomans, *Czech Romantics*, ix.

each composer and highlights their contributions to piano music. He then proceeds with a brief description of selected piano works, and includes compositions from different periods of the composer's output.

Regarding Smetana's early piano output, Yeomans discusses one of his *Sketches* Op. 5 (1849). He emphasizes the essential role of Smetana in the stylization of polka by including the two earliest polkas; *Polka* No. 1 in E-Flat Major from the *Three Poetic Polkas*, Op. 8 (1855) and *Polka* No. 1 in A Minor from *Souvenirs of Bohemia in the Form of Polkas,* Op. 12 (1859). Yeomans concludes this chapter with yet another dance form, the *Obkročák* (*Stepping Dance*) from Smetana's last piano cycle *Czech Dances, Book 2.* Besides providing the analysis and musical score examples of the examined works, Yeomans also offers his recording of all the pieces presented, which is included in the book. This truly enhances the final effect of his book.

Dissertations/Theses

Only a few dissertations and theses have been written about the piano output of Bedřich Smetana. Possibly the most exhaustive doctoral study on the piano music of Bedřich Smetana is presented in "Czech Piano Music from Smetana to Janáček: Style, Development, Significance" by Sarah Murphy (2009).[37] In nine chapters, Murphy examines the development of Czech piano music through its key composers between 1840 and 1912. Chapters two through five are dedicated to Smetana. Murphy initially discusses the relationship between Smetana and his younger contemporary Dvořák. She

[37] Sarah Murphy, "Czech Piano Music from Smetana to Janacek: Style, Development, Significance" (Ph.D. diss., Cardiff University, 2009).

then investigates their role in the development of Czech music through the lens of contemporary commentators. A separate section is dedicated to an in-depth analysis of the piano works of these two composers respectively. In this analysis, Murphy's main focus is on a synopsis of the stylistic features of their piano compositions. She concludes by comparing the piano works of Smetana and Dvořák.

Helen Marlais focused part of her study "Experiencing Folk Music in the Works of Bartók, Janáček, Smetana, Rzewski" (1994) on Smetana's contribution to the stylization of polka. [38] On a relatively small platform Marlais presents a brief overview of Smetana's life, his importance in the development of Czech national music, and a survey of his piano output. Marlais then narrows her research to Smetana's last piano cycle, *Czech Dances.* She provides a brief synopsis of the piano cycle followed by an analysis of the melodic, rhythmic, and harmonic origin of each dance respectively.

More recently, Erin Kathleen Bennett's doctoral document, "Czech Nationalism in Music: A Study of Smetana's Czech Dances, Book 2," published in 2009,[39] examines this piano cycle in the context of nineteenth century Czech nationalism. Bennett begins her study by arguing for Smetana's role as the creator of a conscious national style. She also explores how the national style is reflected in his music. The next part of her research is dedicated to an analysis of the circumstances under which the piano cycle

[38] Helen Marlais, "Experiencing Folk Music in the Works of Bartók, Janáček, Smetana, Rzewski" (D.M.A. diss., Northwestern University, 1994).

[39] Erin Kathleen Bennett, "Czech Nationalism in Music: A Study of Smetana's Czech Dances, Book 2 for Piano" (D.M.A. diss., University of Cincinnati, 2009).

was written. Lastly, Bennett offers an examination of folk material usage in the piano cycle *Czech Dances, Book 2.*

A broad survey regarding Czech dance music is presented through the selected polkas of Smetana in the doctoral document "Dance-inspired Music for Piano."[40] Assembled by Hsueh-Ping Wang in 1999, this dissertation focuses on dance-inspired piano music ranging from early Baroque dances to rags by Scott Joplin and William Bolcom. Wang's study is divided into three categories. In category three, "Nationalistic Dances in the Western Hemisphere," she places Smetana's contribution to the advancement of polka alongside Chopin's contribution to mazurka.

The authors of the following historical-biographical sources examine only certain aspects of Smetana's life and music. Perhaps the most popular topic of scholarly discussion about the composer is his association with nineteenth-century Czech nationalism. A large number of studies in Czech, German, and English survey this particular feature of Smetana's compositional output, including a limited number of doctoral dissertations.

"On Nationalism and Music" by Benjamin Ward Curtis examines the role of music in the nineteenth-century nationalistic movements in Germany, Bohemia, and Norway through works of Wagner, Smetana, and Grieg.[41] Curtis chose these three composers mainly for their recognition as the true founders of their countries' national

[40] Hsueh-Ping Wang, "Dance-Inspired Music for Piano" (D.M.A. diss., University of Maryland, College Park, 1999).

[41] Benjamin Ward Curtis, "On Nationalism and Music" (Ph.D. diss., University of Chicago, 2002).

style. Curtis opens his study with a discussion of what constitutes a nationalistic composer. He then presents a biographical outline and analyzes the musical contribution of each individual composer. Curtis concludes his study with a summary of interrelated artistic approaches among the three composers.

A doctoral dissertation dedicated explicitly to Smetana's contributions to Czech nation-building is "Revolutionizing Czechness: Smetana and Propaganda in the Umělecká Beseda."[42] Written by Kelly St. Pierre, this study investigates the actions taken by the members of the Umělecká beseda (Art Society) organization and how their active publications shaped the field of Smetana research after his death. Furthermore, St. Pierre includes a discussion about the controversial impact of Zdeněk Nejedlý, who significantly influenced Smetana's legacy during the twentieth century.

Journal Articles

The role that Nejedlý played in the shaping of Smetana's legacy, particularly his prioritizing of Smetana's music at the expense of other internationally acclaimed Czech composers, is partly discussed in "Smetana: Century After" by John Clapham.[43] Published in 1984, this article offers an overview of the main musical contributions of Smetana 100 years after his death. Clapham launches his article with a description of Smetana's stance during his life as a composer for the Czech nation. The author also

[42] Kelly St. Pierre, "Revolutionizing Czechness: Smetana and Propaganda in the Umělecká Beseda" (Ph.D. diss., Case Western Reserve University, 2012).

[43] John Clapham, "Smetana: A Century After," *The Musical Times* Vol. 125, no. 1694 (April 1984), accessed September 11, 2013. http://www.jstor.org/stable/963564.

includes Smetana's artistic struggle towards the end of his life and the remarkable transformation of his legacy, which began shortly after his death.[44] In his article, Clapham includes a list of critical editions of Smetana's works in chronological order and Smetana's most recent biographical studies, including volumes dedicated to his chamber music and choral works.

Clapham summarizes his overview with brief commentary on the inconsistent knowledge of Smetana's works outside of his native country. He considers it strange that Smetana's piano music is in such a peripheral position. Clapham states: "One rarely hears the *Czech Dances* (1877-9), the cycle *Dreams* (1875) or the virtuoso piece *On the Seashore."*[45] In his conclusion, Clapham emphasizes the importance of Smetana as an internationally recognized creator of the distinctively Czech style. He considers Smetana a true nationalist and believes that the intense national fervor displayed in Smetana's opera *Libuše* and cycle of symphonic poems *Má vlast* (*My Country*) is unsurpassed.[46]

Perhaps the most intriguing among studies of Smetana's pianistic style is an article discussing the influence of Liszt on Smetana's piano works: "Liszt and Smetana: A Comparison of their Pianistic Styles."[47] In this 54-page essay, the Czech scholar

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[44] Clapham, "Smetana: A Century After," 203.

[45] Clapham, "Smetana: A Century After," 204.

[46] Clapham, "Smetana: A Century After," 204-05.

[47] Jaroslav Jiránek, "Liszt und Smetana: Ein Beitrag zur Genesis und eine vergleichende Betrachtung ihres Klavierstils: Bericht über die Zweite Internationale Musikwissenschaftliche Konferenz Liszt, Bartók 1961" [Liszt and Smetana: Contribution to the development of their Pianistic Styles: Report of the Second International Musicological Conference, Budapest, 1961], *Studia Musicologica*

Jaroslav Jiránek compares the pianistic styles of Smetana and Liszt through both historical and compositional analysis of their piano works. Jiránek opens his article with a review of Liszt's pianistic development. He then proceeds with an argument emphasizing Chopin's influence on Smetana's early piano works such as his *Bagatelles* and *Impromptus* (1844). According to Jiránek, as Smetana's compositional style matured, certain aspects of his style become more closely related to the compositional style of Franz Liszt. Jiránek supports his argument by providing examples of specific sections in Liszt's compositions, which he then compares with similar concepts in Smetana's works. He concludes his study with a discussion of how Smetana was still able to retain his individual compositional signature regardless of Liszt's influence.

Recordings

John R. Bennett's book *Smetana on 3000 Records* presents impressive research into the early recordings of Smetana's music. This compilation covers a span of recordings ranging from the earliest available discography of Smetana's works until 1974. Bennett's research was initially focused on the vocal repertoire, but he extended it to entries of Smetana's choral and instrumental music, including recordings of piano music. At the time of completion, Bennett was able to secure recordings of 250 singers and over 300 orchestras and instrumentalists worldwide. These recordings were made for more than fifty different gramophone labels, most frequently for the Gramophone

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Academiae Scientiarum Hungaricae, T. 5, Fasc. ¼. (1963):139-192, accessed June 15, 2014, http://www.jstor.org/stable/901537.

Company, Zonophone, Odeon, Pathé, Polydor, Ultraphone, Esta, Parlophon, Columbia, and Supraphon.[48]

Perhaps the most interesting recordings were made by Smetana's pupil Josef Jiránek for the record label Pathé. Jiránek completed several recordings of Smetana's individual works. Amongst these compositions is the characteristic piece No. 3 *In Bohemia* from *Dreams*. According to Bennett, this gramophone recording is the exclusive property of the Czech Academy.[49]

The recording label most frequently promoting Smetana's piano music is Supraphon. Within the inventory of this record company can be found individual pieces as well as compilations of Smetana's piano music. The Czech label Supraphon also was the first to produce a recording of Smetana's complete piano works. Věra Řepková made this recording during the 1950s.[50] Two decades later a Czech pianist and distinguished pedagogue, Jan Novotný, recorded his version of Smetana's complete piano works. Novotný's recording for Supraphon was particularly important for its dedication to Smetana's centenary commemoration in 1984. In the same year, Japanese record label Nippon Columbia released Novotný's complete recording of Smetana's piano works as well. Most recently, Novotný's former student Jitka Čechová began her

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[48] John Reginald Bennett, *Smetana on 3000 Records* (Dorset: Oakwood Press, 1974), 9-10.

[49] Bennett, *Smetana on 3000 Records*, 274.

[50] Václav Němec, *Zpravodaj Společnosti Bedřicha Smetany* [Newsletter of Bedřich Smetana Society] (Prague: National Museum, 2010), 31, accessed August 13, 2014, http://www.nm.cz/snm/download/SBS_Zpravodaj_2010.pdf.

recording of Smetana's complete piano works. Volume 7 of this series was released in 2014.

Between 1995 and 2000, Ivan Klánský (b. 1948) made an effective recording of Smetana's complete piano works for Danish record label Kontrapunkt. Klánský offers a quite modern and technically sound interpretation of Smetana's works—an interpretation devoid of unnecessary sentiment which is occasionally present in earlier recordings. Klánský began his international career as a prizewinner of the Ferruccio Busoni International Piano Competition, Bolzano (1967), Bach's International Piano Competition in Leipzig (1968), and International Chopin Piano Competition in Warsaw (1970). His exceptional success in the Chopin competition secured Klánský a position as the director of the Chopin Piano Festival in the Czech Republic. Klánský admits that although an admirer and ardent performer of Chopin, Smetana's music was extremely important to him since childhood, and he took great pride in recording his music.[51]

With respect to recordings of Smetana's *Dreams,* Klánský's rendition of *Dreams,* along with the recordings of Igor Ardašev and Kathryn Stott, inspired to a large extent the interpretational analysis of this document. In 1995, Igor Ardašev (b. 1967), a Czech recording artist, pianist, and laureate of the Tchaikovsky Piano Competition in Moscow (1987) and Queen Elizabeth Competition in Brussels (1991), recorded *Dreams* along with the music of two other Czech composers, Josef Suk and Vítězslav Novák on a CD "Song of Love." The British pianist Kathryn Stott,

[51] Agáta Pilátová, "Ivan Klánský: Mohl jsem být šachistou nebo automobilovým závodníkem" [Ivan Klánský: I could have been a Chess-player or Car-racer], *Týdeník Rozhlas* 47 (2004), 7, September 5, 2014, http://www.radioservis-as.cz/archiv04/4704/47titul.htm.

prizewinner at the Leeds International Piano Competition in 1978 and pupil of Nadia Boulanger, included the piano cycle *Dreams* along with other appealing piano works of Smetana on her 2006 CD “Dreams” made for the record label Chandos.

CHAPTER 2

A SURVEY OF CZECH COMPOSERS AND THEIR PIANO MUSIC BEFORE SMETANA

Introduction

This chapter on a survey of Czech music before Smetana will review the lives and work of eight Czech composers who were productive from the mid-1700s to the mid-1800s. It must be noted, however, that the development of Czech music during this time period was greatly impacted and disrupted by historical and political events in the Czech lands during the seventeenth century.[52] A critical moment in the history of the Czech lands was the defeat of the Czech nobles in the Battle of White Mountain (in modern-day Prague) in 1620. This defeat resulted in centuries of political slavery for

[52] The Czech territory or "country" referenced here includes the historical territories known as Bohemia and Moravia (once known as the Kingdom of Bohemia or the Czech Kingdom) which eventually became part of the Austro-Hungarian Empire, later emerged as Czechoslovakia following the First World War (and the collapse of the Austro-Hungarian Empire in 1918), and is now the modern-day Czech Republic.

Czechs under the rule of the Hapsburg monarchy.[53] The dramatic social and political consequences of the defeat began almost immediately in 1620 and have been described more particularly as follows:

> The Czech defeat at the Battle of White Mountain was followed by measures that effectively secured Hapsburg authority and the dominance of the Roman Catholic Church. Many Czech nobles were executed; most others were forced to flee the kingdom. An estimated five-sixths of the Czech nobility went into exile soon after the Battle of White Mountain, and their properties were confiscated. Large numbers of Czech and German Protestant burghers emigrated. In 1622 Charles University was merged with the Jesuit Academy, and the entire education system of the Bohemian Kingdom was placed under Jesuit control.
>
> The Revised Ordinance of the Land (1627) established a legal basis for Hapsburg absolutism. All Czech lands were declared hereditary property of the Hapsburg family.
>
> … In the aftermath of the defeat at White Mountain, the Czechs lost their native noble class, their reformed religion, and a vibrant Czech Protestant culture. …It seemed that Bohemia was destined to become a mere province of the Hapsburg realm.[54]

Since any independent cultural development of the country directly depended on these political circumstances, Czech national art during the second half of the seventeenth century and throughout the eighteenth century became nearly extinct.

By the early nineteenth century, the political situation still did not allow for significant progress toward the development of a distinctly Czech national art. Smetana, like his predecessors, went abroad (to Sweden) and for much of his career did not contribute to a Czech musical identity. In fact, he could not pursue his ideal of a

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[53] John Clapham et al., "Czech Republic," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed November 8, 2014, http://www.oxfordmusiconline.com/subscriber/article/grove/music/40479.

[54] Ihor Gawdiak, ed., "Consequences of a Czech Defeat," *Czechoslovakia: A Country Study*, Washington: GPO for the Library of Congress, 1987, accessed November 17, 2014, http://countrystudies.us/czech-republic/11.htm.

genuine Czech musical style until late in his career. According to Václav Juda Novotný,[55] Smetana's decision to create a genuine Czech musical style originated during one of his visits with Liszt in Weimar. Novotný states that it was during Smetana's dispute with Johann Ritter von Herbeck[56] over the originality of Czech music when Smetana decided to pursue the nationalism ideal in his musical composition.[57] Explaining his position, von Herbeck argued:

> What have you achieved up to now? All that Bohemia can bring forth is fiddlers, mere performing musicians who can brag only of their perfection in craftsmanship, in the purely mechanical side of music, whereas on the real artist's path of truth and beauty your creative strength dwindles; indeed hitherto you have not done anything for the development and progress of musical art, for you have not a single composition to show which is so purely Czech as to adorn and enrich European music literature by virtue of its characteristic originality….[58]

Smetana understood the condition of Czech national music as well as the practical and political challenges that conspired to defeat its composers. As he debated with von Herbeck, however, he realized more clearly that it had been impossible to create and sustain any national musical identity in light of the 200 years of Czech history that preceded his birth.

Shortly after 1620 the political administration of Bohemia was moved to Vienna. Prague lost its status as the capital of the Bohemian lands and became a

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[55] Václav Juda Novotný (1849-1922) was a Czech composer, music writer, and translator of operatic texts.

[56] Johann Ritter von Herbeck (1831-1877) was a German conductor and composer. He later became a director of the Vienna Court Opera.

[57] Bartoš, *Letters and Reminiscences*, 45.

[58] Bartoš, *Letters and Reminiscences*, 45.

provincial town. The Bohemian estates remained under foreign administration as well and their owners used them predominantly as secondary properties. At that time instrumental music was primarily performed at these estates for the entertainment of foreign nobles.[59] The number of available music posts in the Bohemian estates was extremely limited. The political administration of the region could engage only a fraction of Czech musicians, effectively forcing the others to seek employment outside of their native country. Thus began a mass emigration of Czech musicians into foreign lands.

Lack of employment opportunity, however, was only one of the reasons for this mass emigration. Czech musicians were also leaving their native country to pursue better musical education which was principally available in the well-developed music centers of the time, including Vienna, Italy and Germany. Quite naturally they sought job opportunities with benefits and prestige. Finally, they wanted to escape the political, nationalistic, religious, and social persecution in their native land.[60]

Representatives of the Czech Music Emigration

The first Bohemian composers whose work is reviewed here are those who worked abroad and who had a profound impact on piano composition. As Vladimír Helfert characterizes, while they acquired high prestige and posts throughout the entire

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[59] Zdenka Böhmová-Zahradníčková, *Slavní čeští klavíristé a klavírní pedagogové z 18. a 19. století* [Prominent Czech Pianists and Pedagogues of the 18th and 19th Century] (Prague: Editio Supraphon, 1986), 13.

[60] Böhmová-Zahradníčková, *Slavní čeští klavíristé,* 14, trans. Kristina Henckel.

European continent, these composers could no longer directly contribute to the development of Czech music. Instead, they eventually absorbed the musical style of their new country and conformed to its aesthetics.[61] They are, however, among the most esteemed representatives of the Czech music emigration of the eighteenth century.

Jiří Antonín Benda (Georg Anton Benda) (1722-1795)

Jiří Antonín Benda was a German émigré whose compositional style "represents a stylistic bridge between the *galanterie* of the pre-Classical era and the pathos of the nineteenth century."[62] His association with the key composer of the transitional period between baroque and classicism, C. P. E. Bach, allowed him to develop his own style and perhaps contribute to the development of a new concept of keyboard writing known as the *empfindsam Stil*. Significant keyboard works of Benda which exemplify this style include sixteen keyboard sonatas and thirty-four sonatinas. Selected sonatinas of Benda (for example, his popular *Sonatina* No. 3 in A minor) are included in teaching collections published by the Associated Board of the Royal Schools of Music and by Brodt Music Company.[63]

One of the many reasons for the mass emigration of musicians from the Czech lands during the eighteenth century was the lack of religious freedom. For that reason,

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[61] Vladimír Helfert, "Bedřich Smetana," *The Slavonic Review*, Vol. 3, no. 7 (June 1924): 151, accessed November 4, 2014, http://www.jstor.org/stable/4201826.

[62] Yeomans, *Czech Romantics*, 5.

[63] Jane Magrath, *The Pianist's Guide to Standard Teaching and Performance Literature* (Van Nuys, CA: Alfred Publishing Co., 1995), 72.

one of the most distinguished musical families in Bohemia, the Benda family, immigrated to Prussia in 1742. At first they established their residence in Potsdam where František Benda the older brother of Jiří Antonín held the position of concertmaster in the court orchestra of Frederick the Great.[64] Jiří Antonín Benda, who was born and musically trained in Bohemia, accepted a position as a violinist in the same orchestra as his brother. In that orchestra, Benda met and befriended C.P.E. Bach.[65]

Through their professional collaboration Bach and Benda interacted proficiently with one another. Yeomans goes so far as to state they perhaps jointly created a new concept of compositional style.

> By nature of their professional association, their eight-year age difference, and their common musical temperaments, one could consider Bach and Benda actual co-creators of the modern expressive piano style. Innovative musical features link the two musicians, such as large leaps in the melodic lines, dramatic pauses, and abrupt changes in mood, texture, and tempo.[66]

A similar melodic contour with notable leaps is prominent and may be seen in two examples of keyboard sonatas by Bach (example 2.1) and Benda (example 2.2). C.P.E. Bach's *Sonata III in B Minor* (1779), seen in part in example 2.1 is included in the collection of his *Clavier Sonaten für Kenner und Liebhaber*, Wq 55-59, 61 (*Keyboard*

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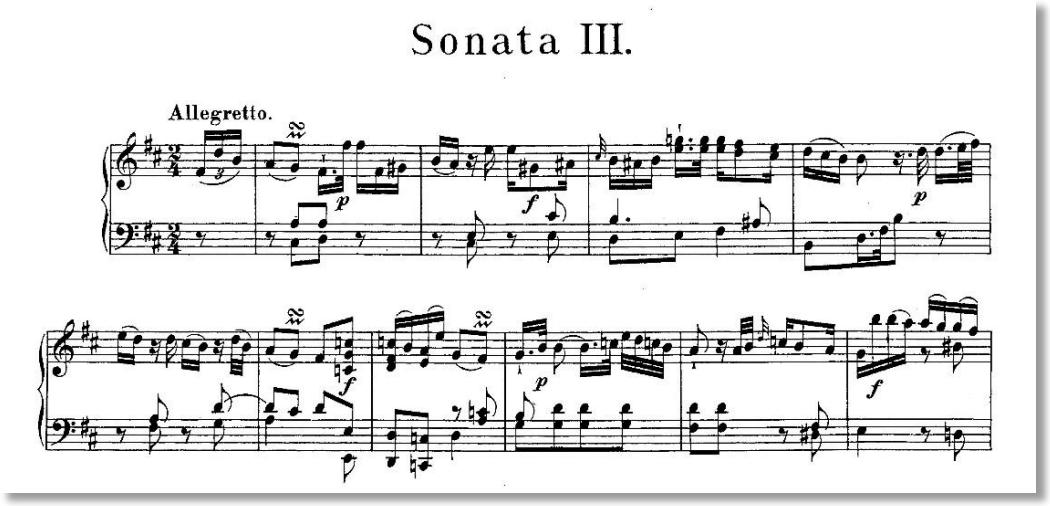
[64] John D. Drake, et al., "Benda," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed November 2, 2014, http://www.oxfordmusiconline.com/subscriber/article/grove/music/43903pg4.

[65] Carl Philipp Emanuel Bach (1714-1788) was an influential composer of the transitional time from Baroque to Classicism and Romanticism. He was a son of J. S. Bach. He is known for his compositional approach called *empfindsamer Stil* [sensitive style].

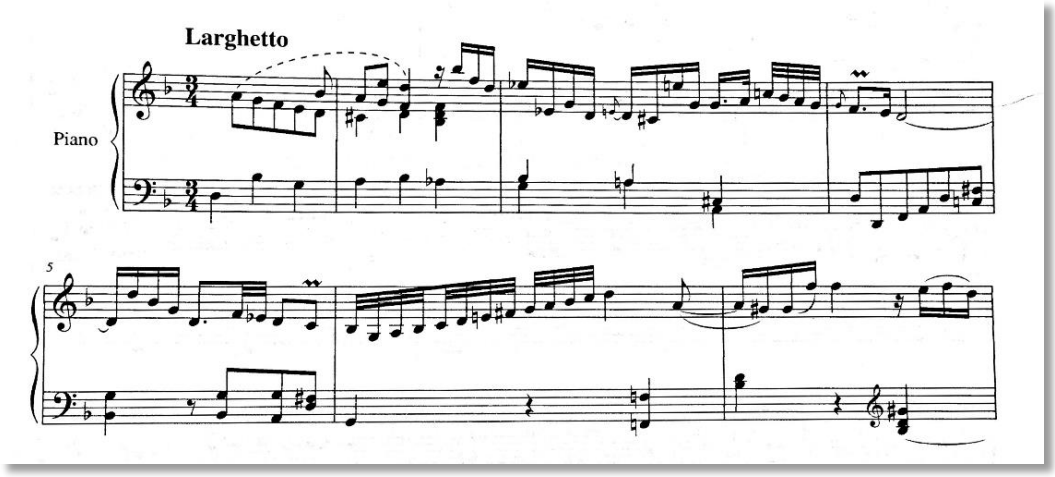
[66] Yeomans, *Czech Romantics*, 5.

Sonatas for Connoisseurs and Amateurs). Benda's *Sonata No. 1 in B Flat Major* (1780), seen in part in example 2.2, was included in a collection of his six sonatas.

Example 2.1.[67] C.P.E. Bach, *Sonata III in B Minor*, movement 1, *Allegretto*, mm. 1-10.



Example 2.2. Jiří Antonín Benda, *Sonata No. 1 in B Flat Major*, movement 2, *Larghetto*, mm. 1-7.



[67] As noted in the List of Examples, p. *x*, unless otherwise indicated by specific reference, the scores for all musical examples are from the Petrucci Music Library collection, International Scores Music Library Project (ISMLP), http://imslp.org.

Pedagogical value is yet another common trait of Bach's and Benda's keyboard literature. Both composers assembled multiple volumes of keyboard works for pedagogical use. Benda's six-volume collection, *Sammlung vermischter Clavierstücke für geübte und ungeübte Spieler* (*Collection of Assorted Keyboard Pieces for Experienced and Inexperienced Players),* closely resembles Bach's *Keyboard Sonatas for Connoisseurs and Amateurs*.[68] Despite the common stylistic thread in the keyboard compositions of these two composers, Benda's works can still be clearly distinguished from works of Bach. The stylistic characteristics of his keyboard music include noticeable folk elements.[69] Although Benda's music is not known for works that are distinctly Czech, he occasionally shows melodic traits that are Czech in nature such as alternating thirds and sixths, which were later exploited by Smetana and other Czech composers.[70]

In 1750 Benda received an appointment as the Kapellmeister in the court of Duke Friedrich III of Saxe-Gotha (now the federal states of Bavaria and Thuringia, Germany). He was eventually named the Kapelldirector in 1770 and served in both positions for twenty-eight years. In Gotha, Benda focused on writing cantatas and various instrumental works at first but eventually concentrated on operas and melodramas.[71] This resulted in Benda becoming a recognized composer of melodramas

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[68] Yeomans, *Czech Romantics,* 5.

[69] Magrath, *Pianist's Guide*, 72.

[70] Yeomans, *Czech Romantics,* 6.

[71] Drake, et al., "Benda."

during his lifetime. Due to the success in Vienna of his third melodrama, *Pygmalion*, he expected to find a new position there when he resigned his duties in Gotha in 1778. Yet despite his success in Vienna, Benda did not receive an appointment and instead retired to a small village near Gotha where he devoted his time to preparing his keyboard and other works for publication.[72]

Although Benda did not invent the melodrama form, he was the first to present a successful production of the form which then became popular.[73] Benda was also a noted composer of instrumental works, especially sinfonias and harpsichord concerti. His keyboard output comprises sixteen three-movement sonatas and thirty-four sonatinas. In the sonatas, Benda employs a characteristic style of keyboard music found in the mid to late eighteenth century combining baroque counterpoint with classical brilliance. Through his personal and expressive style of writing, Benda's music suggests drama and audacity, which later becomes an innate component of Romanticism.

Benda's association with C.P.E. Bach and his efforts to develop and promote a new style of composition make him a notable transitional composer in his own right. His many compositions for keyboard with their pedagogical value also contributed to the development of the *empfindsam Stil* as a recognized style. His use of some Czech traits in his keyboard compositions did not separately contribute to a Czech nationalistic style, but they are a key part of the larger body of Czech works that precede Smetana and perhaps even encourage the development and appreciation of Czech piano music.

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[72] Yeomans, *Czech Romantics,* 6.

[73] Drake, et al., "Benda."

Jan Křtitel Vaňhal (Johann Baptist Wanhal) (1739 – 1813)

Jan Křtitel Vaňhal was born in Bohemia but spent most of his life in Vienna. He composed a broad body of works including symphonies, chamber works, piano sonatas, and reportedly also wrote piano method books. He was most recognized for his symphonic output and a large body of published piano works, including seventy-two keyboard sonatas. The development of Vaňhal's compositional style was strongly influenced by emerging musical styles in Vienna and perhaps also by his later travels in Italy. With respect to Vaňhal's keyboard output, his seventy-two sonatas (composed 1783 and later) conform to the classical style of his time. However, the free form along with the virtuosic elements such as *tremolo* presented in his six piano caprices Op. 15 and 31 may possibly foreshadow the Romantic piano pieces.

Vaňhal was born in the small Bohemian town of Nechanice. He is better known under the name he preferred, Johann Baptist Wanhal. Other versions of his name are Vanhal, Vanhall, or Wanhall. Although Vaňhal's family was not professionally involved with music, he received musical training from early childhood. Initially studying singing and multiple string and wind instruments, Vaňhal later mastered the organ, keyboard, violin, and composition. He was only briefly employed in his native country as a musician, first as an organist in the town of Opočno and later as a choir director in the Jičín district.[74]

At the age of twenty-one, Vaňhal relocated to Vienna. Initially he studied music theory with one of the members of the royal orchestra and possibly with Carl Ditters

[74] Böhmová-Zahradníčková, *Slavní čeští klavíristé,* 30, trans. Kristina Henckel.

von Dittersdorf.[75] It was von Dittersdorf who introduced Vaňhal to the Viennese musical scene as a violinist. It is also well documented that Vaňhal encountered Mozart as a child and that he later played in a quartet with him, Haydn, and von Dittersdorf.[76] As Vaňhal became acquainted with the Viennese musical elite he also began to build his reputation as a composer. His symphonies secured him a leading position amongst the Viennese composers of his time and consequently contributed to the rise of the Viennese style.[77]

In 1769, Vaňhal set off on a study tour through Italy where he encountered many prominent composers, including Christoph Willibald Gluck. According to Bryan it is impossible to assess the impact of Vaňhal's travel on his compositional style, and yet it is clear that upon his return to Vienna in the late 1770, he rather quickly adapted to the shifting musical taste of the Viennese society. He no longer wrote symphonies and string quartets but instead refocused his compositional efforts on music for and with the keyboard. Although Vaňhal was primarily a violinist, he composed a wide variety of keyboard works which became popular with the Viennese public.[78]

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[75] Carl Ditters von Dittersdorf (1739-1799) was an Austrian composer and violinist.

[76] Paul R. Bryan, "Vanhal, Johann Baptist," *Grove Music Online, Oxford Music Online,* Oxford University Press, accessed November 1, 2014, http://www.oxfordmusiconline.com/subscriber/article/grove/music/29007.

[77] Bryan, "Vanhal."

[78] Bryan, "Vanhal."

Besides being a composer, violinist, and pianist, Vaňhal was also active as a piano teacher. His pedagogical contribution is primarily discernible in the abundance of his instructional literature which possibly includes an elementary piano method:

> The scholarly sources on Vaňhal's legacy suggest that the composer authored a volume dedicated to an elementary study of figured bass, "Anfangsgründe des Generalbasses" (Fundamentals of Figured Bass), and also an elementary piano method volume, "Kurzgefasste Anfangsgründe für Pianoforte" (Brief Guide to Fundamentals of Pianoforte).[79]

Unfortunately, while the study of the figured bass is readily available in the Czech Republic and abroad, Böhmová-Zahradníčková reports that a publication of Vaňhal's piano method has not been found, but that the piano method may be among the overwhelming volume of Vaňhal's instructional works, only under a different title.[80]

With regard to compositions for concert use, the keyboard played an essential role in Vaňhal's piano trios and quartets. After 1783 he composed seventy-two keyboard sonatas, most of them in a three-movement model. Among his published works for solo keyboard are six concerti for harpsichord, including one concertino, and piano caprices. Vaňhal's use of free form along with prominent virtuosic elements in the piano caprices suggests their possible correlation with Romantic character.[81]

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[79] Böhmová-Zahradníčková, *Slavní čeští klavíristé,* 31, trans. Kristina Henckel. [Czech text: Jak v našem, tak i v mnoha cizích hudebních slovnících, monografiích i časopiseckých článcích o Vaňhalovi je uvedeno, že napsal školu generálního basu "Anfangsgründe des Generalbasses" a elementární klavírní školu "Kurzgefasste Anfangsgründe für Pianoforte."]

[80] Böhmová-Zahradníčková, *Slavní čeští klavíristé,* 31, trans. Kristina Henckel.

[81] Bryan, "Vanhal."

Vaňhal's early compositions written in Bohemia are lost. In Vienna, he dedicated his compositional efforts to the newly emerging genres of that time such as symphony and chamber music. The overwhelming body of his string quartets and their quality places him as only second to Haydn and make him a vital link in the development of the genre.[82] Vaňhal's keyboard output offers a myriad of accessible piano literature as well as pieces for concert use. The quality of his instructional pieces serves as testimony to Vaňhal's teaching style and their popularity secures Vaňhal a prominent place among the educational composers in the Czech Republic.

Leopold Koželuh (Koželuch, Kotzeluch) (1747-1818)

Leopold Koželuh was an accomplished performer, a prolific composer, a proponent of the fortepiano and a success in Viennese artistic and social circles of his time. Koželuh understood the uniqueness of the fortepiano sound and he exploited it throughout his entire career as a performer and composer. His works for the fortepiano, most notably his sonatas, were praised for their thematic invention, sense of form, and intricate contrapuntal texture. *Sonata in E Flat Major* Op. 26, No. 3 (1788) is a prime example of Koželuh's work that exemplifies these compositional elements.

Born into a well-recognized Czech musical family, he was initially trained in music fundamentals in his hometown, Velvary, and later continued his studies in Prague. He studied music theory with his cousin, Jan Antonín Koželuh, and piano with

[82] Bryan, "Vanhal."

the esteemed Bohemian pianist and composer František Xaver Dušek.[83] At the same time, Koželuh received a general education and eventually entered law school. However, after his initial compositional success with his ballets, he gave up law to concentrate entirely on musical study.[84]

Scholarly sources agree that Koželuh likely left Bohemia in 1778.[85] His destination was Vienna where, shortly after his arrival, he wrote *Cantata on the Death of Empress Maria Theresa*. A successful performance of this work secured Koželuh popularity with Emperor Joseph II as well as access to the court. Koželuh also established himself as an impeccable pianist and sought-after teacher in Vienna. Later, he was appointed a "Kammer Kapellmeister" (court chamber music conductor) and "Hofmusik Compositor" (court composer).[86]

As a pianist, Koželuh was known for his precise technique, his sensitive, expressive interpretation and as a possible rival of Mozart. Most importantly, he championed the hammer-action of fortepiano over harpsichord. In fact, few composers of the late eighteenth century were as ardent promoters of the fortepiano as Koželuh.[87] His belief in the importance of the fortepiano has been recorded as follows:

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[83] See subsection, "František Xaver Dušek (1731-1799)," in this chapter.

[84] Böhmová-Zahradníčková, *Slavní čeští klavíristé,* 27, trans. Kristina Henckel.

[85] Böhmová-Zahradníčková, *Slavní čeští klavíristé,* 28, trans. Kristina Henckel. Yeomans, *Czech Romantics*. Milan Poštolka, "Kozeluch, Leopold," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed November 25, 2014, http://www.oxfordmusiconline.com/subscriber/article/grove/music/15446.

[86] Böhmová-Zahradníčková, *Slavní čeští klavíristé,* 28, trans. Kristina Henckel.

[87] Yeomans, *Czech Romantics*, 11.

> Apparently, the one-faceted sound profile of the harpsichord did not resonate with Koželuh's demands for nuanced, expressive and colorful interpretation. It was for this reason that he only accepted students interested in both harpsichord and fortepiano.[88]

Over the course of his career, Koželuh produced a prolific body of piano, chamber, symphonic, and vocal music. His forty concerti and sixty sonatas encompass some of his best-known piano compositions and along with his piano trios formed the center of Koželuh's compositional interest. According to Poštolka, Koželuh's compositional output may be divided into three main stylistic periods. His piano concerti and sonatas written around the 1780s may be classified as classical with a subtle suggestion of Romantic lyricism; and "Romantic expression is foreshadowed in the chamber works and piano music conceived between 1785-1791 and above all in the *Trois caprices for piano* (1797) and the piano trios using Scottish and Irish melodies."[89] Of great interest is the fact that the formal design of the caprices, along with their unusual harmonic profile, may suggest an early form of a Romantic character piece.

Although Koželuh's music is not particularly innovative, he is notable for his abundant output and his obsession with the sound of the modern fortepiano. These

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[88] Eduard Hanslick, *Jahrbuch der Tonkunst von Wien und Prag* [Almanac of Musical Art of Vienna and Prague] (Vienna: Schönfelder Verlag, 1796), 33, trans. Kristina Henckel, quoted in Böhmová-Zahradníčková, *Slavní čeští klavíristé*, 28, trans. Kristina Henckel. [Czech text: "Jednotvárnost cembala nebyla vhodná pro zřetelnost, jemnost, světlo a stín, které v hudbě požadoval; nepřijal proto žádného žáka, který se také nerozhodl pro fortepiano."]

[89] Poštolka, "Kozeluch, Leopold."

traits, together with his preference for interpretive and expressive performance, allow us to identify in Koželuh key foreshadows to the drama of Romanticism.[90]

Jan Ladislav Dusík (Dussek) (1760-1812)

Perhaps the greatest contributor of the Bohemian emigration to the development of piano interpretation, piano composition, and piano construction was Jan Ladislav Dusík. This brilliant pianist and composer from the period of late classicism presented many novelties in his pianism as well as compositions which laid the groundwork for the much later Romantic style. These novelties, including drama, expressiveness as well as unconventional harmonic progressions foreign to his contemporaries, became the trademark of Dusík's later compositions. These musical traits make it fair to characterize Dusík as a precursor of Romantic composers. It has been noted, for example, that Dusík's harmony is considerably more chromatic than that of Mozart, Haydn, and Beethoven, and his piano music employs a fuller texture than that of C. P. E. Bach, Mozart, and Haydn.[91] Dusík's music reflects many innovations including an extended range of the keyboard. It is ironic that Dusík's music is often dismissed because it "sounds like" Chopin since his music predates Chopin and others who employed elements that Dusík used with success. The keyboard works for which he may be best known are the sonata, *Elégie harmonique sur la mort du Prince Louis*

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[90] Yeomans, *Czech Romantics*, 12.

[91] Howard Allen Craw, et al. "Dussek," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed November 5, 2014, http://www.oxfordmusiconline.com/subscriber/article/grove/music/44229pg2.

Ferdinand de Prusse Op. 61, *La Consolation* Op. 62 and *Piano Sonata* No. 26, Op. 70 *Le retour à Paris*.

Born in Bohemia in 1760, Dusík's first music teacher was his father, a well-educated and talented musician. Dusík studied piano from the age of five and later added organ. At the age of nineteen, he left his native country to escape his draft into Austrian military forces and he traveled first to the Netherlands. There he established his career as an organist, eventually as a pianist and he also composed his first four piano concerti.

Scholarly sources agree that Dusík was one of the first known touring concert pianists. He toured and gave performances in the Netherlands, Russia, Germany, England, and France. During his visit to Germany in 1783 he sought out C. P. E. Bach. Bach introduced the English fortepiano to Dusík and guided him through the intricacies of playing keyboard instruments. Dusík became infatuated with the sound of the new fortepiano and developed quite unique tone quality for which he was praised by many.[92]

In late 1786 Dusík arrived in Paris where he performed and taught for three years. He made frequent concert appearances at the royal court and dazzled audiences throughout Parisian salons. After only three years in Paris, Dusík was forced to flee and move to England as the French Revolution exploded in 1789. For the next eleven years Dusík made his living as concert pianist and piano teacher. As Craw and Yeomans have noted, Dusík also gained access to the piano manufacturing industry through his concertizing and collaborated with the Broadwood piano firm (later, John Broadwood &

[92] Böhmová-Zahradníčková, *Slavní čeští klavíristé,* 46, trans. Kristina Henckel.

Sons, Ltd.) on the keyboard extension. This innovation prompted his compositional writing for the extended piano range. Dusík's compositions for the extended keyboards were subtitled "for piano with additional keys" and many of his compositions were published in two versions to conform to the smaller keyboards as well.[93]

Dusík went into the publishing business with his father in law, but a lack of business experience caused their bankruptcy and Dusík went to Germany leaving his father-in-law to face the consequences of their unsuccessful endeavor. In Germany, Dusík reestablished his former fame as a concert pianist and piano teacher. He settled in Hamburg, where he also earned extra money as a representative for the piano manufacturer Longman, Clementi and Co.[94]

In 1802 Dusík returned to his native country on a concert tour. During this tour he became acquainted with the young, talented pianist Václav Jan Křtitel Tomášek. Through their artistic collaboration, Tomášek was closely exposed to Dusík's technical and interpretational approach to piano playing. This exposure had a profound impact on Tomášek and his piano teaching and ultimately lead to the establishment of the pianistic tradition of the Prague Piano School. Tomášek also admired Dusík's approach to the staging of the piano, and as explained by Yeomans, "Dusík was reportedly the first concert pianist who placed the piano sideways on the stage, which is an accustomed modern performance practice."[95]

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[93] Craw, et al., "Dussek."

[94] Böhmová-Zahradníčková, *Slavní čeští klavíristé,* 39, trans. Kristina Henckel.

[95] Yeomans, *Czech Romantics,* 28.

In or about 1803 Dusík entered the service of Prince Luis Ferdinand of Prussia, who was also an excellent musician and composer. The two became friends and when the Prince died in the Battle of Saalfeld in 1806, Dusík responded with the composition of his piano sonata *Elégie harmonique sur la mort du Prince Louis Ferdinand de Prusse* Op. 61.[96] Dusík then spent the remainder of his life in Paris where he devoted himself entirely to composition. In the last years of his life Dusík battled melancholy and heavy drinking. He died in 1812.

Scholars agree that Dusík's music and his innovations are unjustly neglected.[97] His music suffers from a close resemblance with compositions of other composers. However, the majority of these composers, as Craw accurately observes, belong to the younger, Romantic generation. Therefore, such resemblance places Dusík's compositional ideas ahead of his time. Another connection with the Romantic idiom lies in Dusík's need for expression of his inner emotions which can be seen in the titles of his works such as *La Consolation* Op. 62 and *Piano Sonata* No. 26, Op. 70 *Le retour à Paris.*

Dusík made significant contributions to piano virtuosity. He was one of the first touring virtuosos and through his interest in piano manufacturing he contributed to the extension of the keyboard. As previously noted, he was also the first performer to

[96] Translated as "Harmonic Elegy on the Death of His Royal Highness, Prince Luis Ferdinand of Prussia." Yeomans, *Czech Romantics,* 28.

[97] Yeomans, Böhmová-Zahradníčková, and Craw imply this idea in their writings about Dusík.

position the piano on stage according to modern practice and he constantly sought new ways to enhance his piano sound. Böhmová-Zahradníčková observes:

> Dusík was among the earliest pianists to discover the art of refined piano touch and the art of pedaling. The pedal was a fairly new expressive device at the time and even Dusík's younger contemporaries, such as Johann Nepomuk Hummel[98] were not accustomed to its use…. Dusík carefully annotated the pedaling in his own compositions to promote its precise interpretation.[99]

Although Dusík's life was relatively short and unsettled, his piano output is remarkable and includes several important sonatas, sonatinas, piano concerti, variations, preludes, rondos, etudes, four-hand works as well as works for two pianos. His piano sonatas, piano concerti, and chamber music deserve attention and public performance. Besides his piano works he composed six sonatas for harp, one duet for harp and piano, and three string quartets.

Dusík also contributed to the field of piano pedagogy. His pedagogical output conceived in London is comprised of technical exercises in progressive order titled *12 Leçons progressivs* and a publication of his piano method *Dusseks Introduction on the Art of Playing the Pianoforte or Harpsichord.* In this elementary piano method, Dusík promoted a modern pedagogical approach. His first twelve chapters are dedicated to notation, rhythm fundamentals, clefs, accidentals, intervals, scales, cadences, and embellishments with the following section dedicated to proper sitting and hand position.

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[98] Johann Nepomuk Hummel (1778-1837) was an Austrian composer and piano virtuoso.

[99] Böhmová-Zahradníčková, *Slavní čeští klavíristé,* 47, trans. Kristina Henckel. [Czech text: Dusík byl nesporně jedním z prvých, či dokonce prvý, kdo odhalil tajemství klavírního úhozu a umění pedalizace, na rozdíl od pedálové hry pianistů typu Hummela…. Dusík pečlivě zapisoval používání pedálu ve svých kompozicích aby dosáhl precizní interpretace.]

Dusík required piano students to center themselves on the keyboard and promoted proper height and distance from the piano, room between elbows and the body of the player.

Dusík's piano method introduces thirty-four one-measure exercises which should be practiced in loud and soft dynamics, slow and fast tempi, and in transposition. A review of all scales ascending and descending follows, including proper fingering notations, with the addition of double thirds and sixths. Also included are triads and four-voice arpeggios, octaves, and chromatic scale. Dusík includes a guide on how to practice these elementary exercises. He dedicates a separate section to the mastering of different types of embellishments including a trill in double thirds. He concludes his method with twenty-four exercises in progressive order. In appendices, he provides an explanation of the Italian terms used in music.[100]

Dusík stands out as an exceptional composer whose music represents the Romantic style before the style was recognized. He was also an innovator with the extended keyboard composing works specifically to take advantage of the innovation and also promoted the use of pedaling. His compositional output does not however provide any clear connection with Czech traits in melodic style or otherwise.

[100] Jan Ladislav Dusík, "Dussek's instructions on the art of playing the pianoforte or harpsichord," 44, in the Ignaz Pleyel Early Editions collection, University of Iowa Libraries, accessed November 26, 2014, http://digital.lib.uiowa.edu/cdm/ref/collection/pleyel/id/8618.

Antonín Rejcha (1770-1836)

Perhaps the most experimental composer of this group of composers preceding Smetana is Antonín Rejcha. Although he was mainly a flautist and violinist, he was considered a significant pianist as well. Rejcha was a contemporary of Beethoven and, in addition to his notoriety as a composer, he was a theorist and wrote treatises on composition, including *Traité de mélodie* and *Cours de composition musicale*, works that were translated by Carl Czerny among others and were used as teaching tools throughout most of the nineteenth century.[101] Rejcha is also known as a teacher, of counterpoint, fugue, and composition, counting among his students Berlioz, Gounod, Franck, and Liszt.

Born in Bohemia, Rejcha was sent to Germany shortly after the death of his father to stay with his uncle Josef Rejcha who adopted him.[102] His uncle was also responsible for Antonín's initial musical training. When the family relocated to Bonn in 1785, the young Rejcha became a member of the Hofkapelle as a flautist and violinist. There he befriended Beethoven, who played viola in the orchestra. It was perhaps the progressive quality of Rejcha's compositional approach that interested Beethoven. In her article "Beethoven through Czech Eyes," Adrienne Simpson claims that Beethoven

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[101] Ronald Drummond, "The String Quartets of Antonin Reicha," *The Chamber Music Journal*, v. 14, No. 1 (Spring 2003), 7, accessed November 23, 2014, http://chambermusicjournal.org/pdf/Vol14-no1.pdf.

[102] Peter Eliot Stone, "Reicha, Antoine," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed November 12, 2014, http://www.oxfordmusiconline.com/subscriber/article/grove/music/23093.

was strongly influenced by Rejcha.[103] She emphasizes that Rejcha was better musically educated than Beethoven at that time and that he already showed quite an experimental approach in his early compositions.

Simpson continues that Rejcha's experimentation was derived from his need to look for new ways to express music. Orchestration was one of the concepts with which he constantly experimented. He urged his students to find alternative solutions to the orchestral sound including expansion of the orchestra itself. In his chamber music he experimented with bitonality, with each instrument written in a different key. Quartertone music was also an interest that he embraced. As Simpson points out, Rejcha was far too progressive for his time but his analytical approach along with his need to record all of his musical findings serve as proof of his extraordinary musical mind.[104]

Regarding his experimental piano works, Simpson presents two volumes, Rejcha's 36 fugues and *L'art de varier* (*The Art of Change*). She examines the experimental features of the thirty-six fugues and summarizes that in all of the fugues Rejcha exploits various possibilities of this specific form. Each fugue and variation of the second volume concentrates on a specific theoretical aspect. Finally, she includes the most innovative feature of the volume—the unusual 5/8 meter. Rejcha's piano

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[103] Adrienne Simpson, "Beethoven through Czech Eyes," *The Musical Times* Vol. 111, no. 1534, Beethoven Bicentenary Issue (December 1970):1203, accessed November 4, 2014, http://www.jstor.org/stable/955821.

[104] Adrienne Simpson, "Bohemian Piano Music of Beethoven's Time," *The Musical Times*, Vol. 113, no. 1553 (July 1972), 667, accessed November 4, 2014, http://www.jstor.org/stable/956200.

output also includes several non-experimental works. Among them are sets of variations, piano sonatas, etudes and concerti.

In 1794 Rejcha left Bonn and, after temporary visits to Hamburg and Paris, he moved to Vienna. In 1802 he began his study with Joseph Haydn to whom he dedicated his experimental volume of thirty-six fugues for piano. After six years in Vienna Rejcha finally settled in Paris where he began collecting his five books on music theory. Eventually Rejcha was appointed a professor of counterpoint and fugue at the Paris Conservatory. Among his pupils were Berlioz, Gounod, Franck, and Liszt. [105] While there is nothing in Rejcha's music that can be considered markedly Czech, he remains a significant musical figure. Much of his impact can be measured by his affiliation with Beethoven, his prominent students, his experimentation with musical form and his contributions to music theory and pedagogy.

Jan Václav Hugo Voříšek (Woržischek) (1791-1825)

The youngest of the Czech composers working abroad presented in this section is Jan Václav Hugo Voříšek. Born in Bohemia and trained in music by his father since the age of three, Voříšek demonstrated an extraordinary musical talent. At first he learned piano and voice, and later added a study of organ, violin, and composition. Voříšek mastered the organ so quickly that he became a deputized organist by the age

[105] Stone, "Reicha, Antoine."

of seven.[106] Taking advantage of Voříšek's extraordinary skill at the piano, his father presented him on small concert tours through the Bohemian lands. By the age of ten Voříšek was performing Mozart's piano concerti and his own works.

Voříšek extended his musical career during his early study years in Prague's Jesuit Gymnasium. There he served as a school organist and eventually developed a local reputation also as a pianist and composer. Around 1804, Voříšek became a student of Václav Jan Křtitel Tomášek,[107] who greatly influenced the young pianist and composer. During their lessons, Tomášek exposed his student to the music of J. S. Bach and Beethoven. The works of these two composers had in turn a profound impact on Voříšek's growth as a composer. Tomášek also helped his gifted student with his difficult financial situation. He gave Voříšek piano and composition lessons free of charge and recommended him as a piano teacher to a wealthy noble family, Lobkowitz.

Voříšek's first published compositions appeared about 1812, while he still lived in Bohemia, but he was composing well before this. In about 1803 Voříšek began composing the *12 Rhapsodies* Op. 1. These rhapsodies were reportedly praised by Voříšek's idol Beethoven.[108] They were modeled after similar works of Tomášek but they reflect Voříšek's own lyrical style.

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[106] Kenneth DeLong, "Voříšek, Jan Václav," *Grove Music Online. Oxford Music Online,* Oxford University Press, accessed November 2, 2014, http://www.oxfordmusiconline.com/subscriber/article/grove/music/29688.

[107] See subsection, "Václav Jan Křtitel Tomášek (1774-1850)," in this chapter.

[108] Böhmová-Zahradníčková, *Slavní čeští klavíristé,* 65, trans. Kristina Henckel.

In 1813, Voříšek moved to Vienna initially to study law. As he was exposed to the musical elite, including Beethoven, he began to build his reputation as one of the finest keyboard players in the city. He reportedly rivaled Moscheles and Meyerbeer with his virtuoso technique, sensitive musicianship, and improvisation. During this time, Voříšek made an acquaintance and perhaps studied with Hummel. Hummel admired his younger colleague so much that he entrusted him with his entire class of piano students when he moved out of Vienna.[109]

Despite his success as a performer and composer Voříšek completed his law degree and in 1822 accepted a brief appointment in the civil service. Then the position of the principal court organist became available that same year and Voříšek, known for his fluent figured bass reading and improvisation, secured this position and resigned his civil service appointment. He remained most active as a composer and he completed his *12 Rhapsodies* Op. 1 (1818), *6 Impromptus* Op. 7 for the piano (1820), the *Violin Sonata* Op. 5 (1819), the *Symphony in D* (1823) and fashionable virtuoso works for piano and orchestra.[110]

Although born in Bohemia, Voříšek's music displays no connection with the later popular Czech national style. Instead, Voříšek along with Hummel and Moscheles greatly contributed to the development of the brillante style of piano music that emerged in Vienna after 1815. His piano works associated with this style are *Variations brillants* Op. 6, *Variations di bravura* Op. 14, and *Introduction et rondo*

[109] Böhmová-Zahradníčková, *Slavní čeští klavíristé,* 65, trans. Kristina Henckel.

[110] DeLong, "Voříšek, Jan Václav."

brilliant. All of these pieces are for piano and orchestra and feature virtuosic figurations in the upper register of the keyboard so typical of the brillante style.

Voříšek and Tomášek are typically viewed as among the first composers to cultivate the genre of piano miniature. Voříšek's *Impromptus* Op. 7 (published in 1821) remain transitional works in the development of the Romantic character pieces and predate Schubert's famous impromptus. Additional piano works by Voříšek include the three-movement *Sonata in B Flat Minor* (published in 1825) written in the classical style, programmatic single movement works, and bravura pieces such as the *Fantasie in C* Op. 12.[111] Voříšek's piano music features attractive melodies, interesting harmonic profile, and graceful and decorative figurations. He is one of the last Bohemian emigrants to master a compositional style of the late Classicism.

Representatives of Czech Domestic Music

The next two composers, František Xaver Dušek and Václav Jan Křtitel Tomášek, represent the emergence of prominent Czech musicians and teachers who focused their efforts in Bohemia to develop the best musicians, composers and music that Bohemia could offer, separate and apart from the existing music capitals in Europe.

František Xaver Dušek (1731-1799)

František Xaver Dušek is known as a composer and a founder of the Czech piano school. His greatest contribution according to Böhmová-Zahradníčková lies in his

[111] DeLong, "Voříšek, Jan Václav."

establishment of the first private piano school in Bohemia and she also notes that Dušek was the first independent artist teacher in Bohemia, which at that time was an entirely new social status. [112] He hosted countless musical events in his home in the presence of international musical elites, including W. A. Mozart, establishing a Czech musical salon of the highest artistic reputation at the time. Unfortunately, there is limited biographical information available on Dušek due to the fact that many events in his life (for example, his study in Vienna, which ended possibly in 1756) are not documented; and specifically, much evidence is missing between the years 1756 and 1770.

Like many of the Czech composers previously examined, Dušek also received his initial musical training in Bohemia. He studied with František Jan Habermann[113] in Prague, and later in Vienna with Georg Christoph Wagenseil.[114] It is known that under Wagenseil, Dušek studied harpsichord at first. Nevertheless, upon his return from Vienna to Prague, which was possibly around 1756, he presented himself as an accomplished pianist who favored fortepiano over harpsichord.[115]

As a performer Dušek was celebrated for his interpretation of works by J. S. Bach and Bach's son C. P. E. Bach, and George Handel. He was praised for his

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[112] Böhmová-Zahradníčková, *Slavní čeští klavíristé,* 25, trans. Kristina Henckel.

[113] František Jan Habermann (1706-1783) was a recognized music teacher in Prague. Among his pupils were Josef Mysliveček and Count Morzin.

[114] Georg Christoph Wagenseil (1715–1777) was a noted Viennese pianist, composer, pedagogue, and harpsichordist. He conducted lessons for the family of Empress Maria Theresa. His compositional output includes forty symphonies, thirty piano concerti, sixteen operas, and solo piano works.

[115] Böhmová-Zahradníčková, *Slavní čeští klavíristé,* 23, trans. Kristina Henckel.

especially soft and brilliant style of playing. Dušek's inspiration for the development of his signature piano style was the pianism of W. A. Mozart. The two composers became friends probably during Mozart's visit to Prague for the premier of his *Le nozze Di Figaro* in 1787 and Dušek, as an influential composer in Bohemia, helped Mozart to get established in Prague when Vienna was no longer interested in Mozart's music.[116] In turn, Mozart clearly stimulated Dušek's musical and pedagogical development. Mozart's influence on Dušek's compositional style is felt through the endless melodic lines; and from the pedagogical aspect, Dušek used his observation and analysis of Mozart's playing to enhance his students' keyboard study.[117]

As a pedagogue, Dušek was among the first in Bohemia to teach correct fingering, tone production, and expressive interpretation. Yet despite Dušek's expertise in piano teaching, he never assembled an elementary piano study. He did, however, compose sonatinas and four-hand sonatas, which served his students in their proper technical and musical development. [118] Today, these sonatas and sonatinas are an essential part of the instructional piano repertory in the Czech Republic.

While Dušek was perhaps the most prominent composer of secular music among the Bohemian composers of the second half of the eighteenth-century, he was just as celebrated for his pedagogical efforts. As Böhmová-Zahradníčková concludes:

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[116] Gracian Černušák, *Dějiny Evropské hudby* [History of European Music], (Prague: Panton, 1964), 209.

[117] Böhmová-Zahradníčková, *Slavní čeští klavíristé*, 24, trans. Kristina Henckel.

[118] Václav Jan Sýkora, *František Xaver Dušek: život a dílo* [F. X. Dušek: His Life and Works] (Prague: SNKLHU, 1958), 87-88.

> Dušek was our first teacher whose piano instruction equaled pedagogical practice of well-recognized piano teachers abroad. Since his arrival in Prague, in 1770 (1768 is also listed as a possibility), the young Czech pianists were no longer required to seek quality piano mentorship abroad. Instead the most quality education was available in their homeland.[119]

Among Dušek's most notable students were pianists Vincenc Mašek and Jan August Vitásek who were active in Bohemia, and Leopold Koželuh who was active in Vienna.

Most of Dušek's compositions were written between 1761 and 1796. His compositions represent a variety of musical styles popular during his lifetime. Prominent in his music are the gallant and classical styles, with occasional baroque mannerisms.[120] Along with his works for keyboard, such as his sonatinas, sonatas, and piano concerti, Dušek also wrote symphonies and string quartets.

Since Dušek's musical career primarily evolved around piano teaching and composition, perhaps his most appealing music is contained in his instructional keyboard works. These keyboard works reflect Dušek's transition from harpsichord to piano. Furthermore, the melodic lines in his sonatinas and sonatas suggest, to some extent, an influence of the Czech folk song. Dušek's active involvement in promoting

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[119] Böhmová-Zahradníčková, *Slavní čeští klavíristé,* 25, trans. Kristina Henckel. [Czech text: Dušek byl naším prvním učitelem, jehož pedagogická praxe se svou úrovní i dosahem vyrovnala učitelské činnosti významných cizích mistrů. Od jeho příchodu do Prahy (1770 či 1768) nemusel český pianistický dorost hledat poučení v cizině, ale mohl se učit doma, ve vlasti.]

[120] Milan Poštolka, "Dušek František Xaver," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed November 8, 2014, http://www.oxfordmusiconline.com/subscriber/article/grove/music/08411.

the musical life in Prague through his teaching and composing activities makes him a pivotal figure in the development and success of the Czech piano school.[121]

Václav Jan Křtitel Tomášek (1774-1850)

A generation younger than Dušek, Václav Jan Křtitel Tomášek emerged as another esteemed piano teacher in Bohemia. According to Böhmová-Zahradníčková, none of the Dušek's students were able to fulfill that role. Some of them, such as Koželuh, worked abroad while others were so preoccupied with their musical activities and performances in their homeland that they were unable to dedicate their time to teaching. Böhmová-Zahradníčková adds, "Two new teaching figures appeared in the center of the Czech piano school, a blind musician, Josef Proksch, who was Smetana's teacher, and Tomášek."[122] Josef Proksch (1794-1864) was a Czech pianist and composer of German descent. Proksch primarily focused on the management of his "Musikbildungsanstalt" (Music Academy) in Prague, where he taught music theory, composition and piano. His compositional output perhaps becomes secondary since he dedicated all his time to teaching whereas Tomášek was able to develop his compositional skill while sustaining a career as an esteemed teacher and pianist.

Tomášek's musical talent was apparent since his childhood when he received his first musical training in voice and violin. His piano study was quite brief and unfulfilling due to his demanding and unkind teacher which resulted in self-study of the

[121] Böhmová-Zahradníčková, *Slavní čeští klavíristé,* 25, trans. Kristina Henckel.

[122] Böhmová-Zahradníčková, *Slavní čeští klavíristé,* 51, trans. Kristina Henckel.

instrument. Due to a lack of formal musical education Tomášek did not acquire knowledge of elementary concepts in theory and piano (for example, no proper fingerings for scales). Witnessing a production of Mozart's *Don Giovanni* and a live performance of Beethoven inspired Tomášek to become the best composer he could be. He greatly admired both composers and believed that Beethoven was the greatest pianist of all time.[123]

Despite his difficult musical upbringing largely based on his self-study, Tomášek, through his dedication and musical intellect, enjoyed a successful career as a pianist, teacher, and composer. His success as a teacher and composer secured him a position of music director and music tutor in the house of Count Georg Buquoy whom Tomášek served for 16 years. As the Count's interest in music diminished, Tomášek devoted his free time to composition and independent piano teaching[124] which eventually resulted in Tomášek's funding of his own music institute.[125] In his institute Tomášek focused on the instruction of piano, music theory, and composition.

Although Tomášek never concertized internationally he became a sought-after pianist. As a pianist, he encountered J. L. Dusík. The two composers collaborated during Dusík's concert tour in Bohemia. During this time, Tomášek devoted himself to an intense study of Dusík's refined pianistic style. Furthermore, Tomášek applied his

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[123] Kenneth DeLong and Adrienne Simpson, "Tomášek Václav Jan Křtitel," *Grove Music Online, Oxford Music Online,* Oxford University Press, accessed November 9, 2014, http://www.oxfordmusiconline.com/subscriber/article/grove/music/28077.

[124] Böhmová-Zahradníčková, *Slavní čeští klavíristé,* 54, trans. Kristina Henckel.

[125] Böhmová-Zahradníčková, *Slavní čeští klavíristé,* 56, trans. Kristina Henckel.

findings in his piano instruction. His study of Dusík's pianism and its subsequent application laid the foundation of what later became known as the Prague Piano School.

As a pedagogue Tomášek was extremely interested in the research of piano technique and piano pedagogy. In 1817, he began to assemble a piano method which he never completed or published. His modern approach to piano instruction included a study of works by J.S. Bach, in particular the preludes and fugues from *Well Tempered Clavier*, instead of the practice of mechanical exercises which was a common teaching method at that time. For each lesson his students had to perform one of the preludes and fugues from memory. His target repertoire was assembled from the works of Mozart and Beethoven. He also used his own compositions, such as sonatas and concerti.[126]

During his service for Buquoy, he began composing short character piano pieces titled *Eclogues, Rhapsodies*, and *Dithyrambs*. These piano miniatures were composed within a span of nearly two decades and became the staple of Tomášek's piano output. They are not difficult and serve best as instructional pieces but their originality is significant. They are the first true predecessors of the Romantic character pieces. Of these miniatures, the *Eclogues*, according to Yeomans, are perhaps Tomášek's most representative piano works. Their musical content presents a balance between folk stylization and Romantic lyricism and reflects Tomášek's stylistic growth as a composer.[127]

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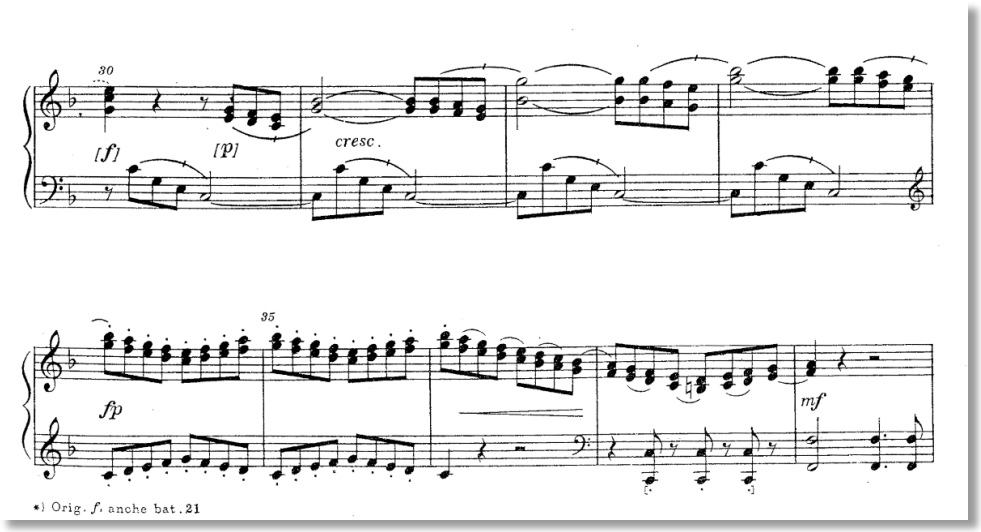
[126] Böhmová-Zahradníčková, *Slavní čeští klavíristé,* 56, trans. Kristina Henckel.

[127] Yeomans, *Czech Romantic*, 43.

The folk stylization evident in the *Eclogues* is presented through Tomášek's use of alternating as well as parallel thirds and sixths in a similar manner as Smetana.[128] For example, Tomášek uses parallel thirds and sixths in his *Eclogue* Op. 35, No. 2, in measures 30 to 38 as seen in example 2.3. Usage of alternating thirds and sixths can be seen in Smetana's *Paysage amiable* (*The Pleasant Countryside*) from *Sketches* Op. 5, in measures 1 to 8 as seen in example 2.4.

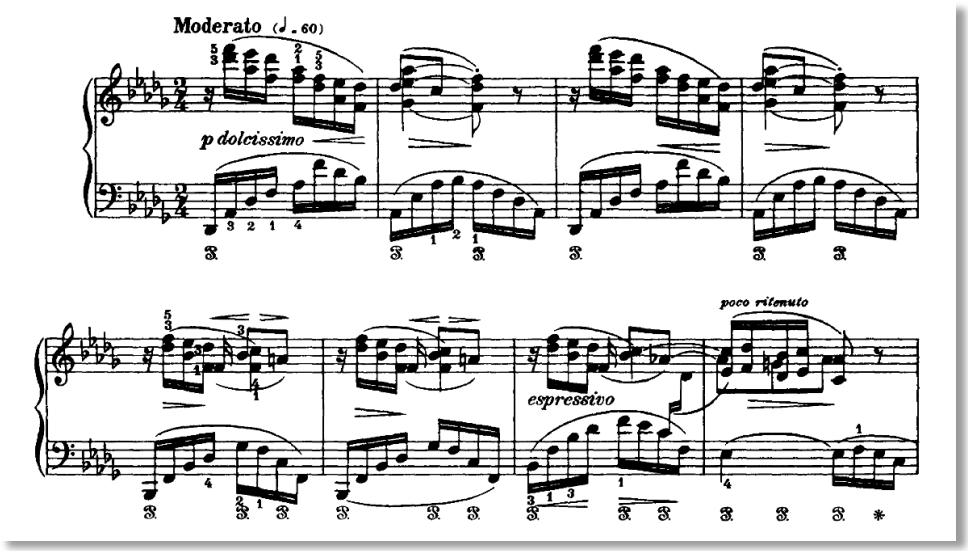
Example 2.3. Václav Jan Křtitel Tomášek, *Eclogues* Op. 35, No. 2, mm. 30-38.[129]



[128] Parallel thirds and sixths are idiomatic to Czech folklore music.

[129] Václav Jan Křtitel Tomášek, *Eclogues* Op. 35, No. 2, in Musica Antiqua Bohemica Series I Vol. 2, Editio Supraphon 1949-91.

Example 2.4. Smetana, *Paysage amiable* (*The Pleasant Countryside*), *Sketches* Op. 5, mm. 1-8.[130]



Tomášek's use of folk style has been further explained as follows:

> A close relation to the dance music of [Tomášek's] native country remained always something of very special meaning and significance; in most of his later compositions for [piano] the dance influence was present as an essential even though sometimes hidden ingredient.[131]

Tomášek was a composer of many musical genres including symphonies, piano concerti, piano sonatas, operas, and vocal works primarily songs. The majority of his songs were written on German texts, most notably on text settings by Goethe. DeLong states: "His best songs achieve a melodic intensity that approaches Schumann. What is ultimately missing, however, is the imagination, so striking in Schubert, that finds a

[130] Bedřich Smetana, *Paysage amiable* [The Pleasant Countryside], *Sketches* Op. 5, ed. Walter Niemann (Leipzig: C. F. Peters, 1935).

[131] Verne W. Thompson, "Johann Wenzel Tomaschek," (Ph.D. diss., University of Rochester, 1955), 76, quoted in Yeomans, *Czech Romantics* ,43.

fresh musical solution to the setting of each poem."[132] Songs on text settings in the Czech language are also included in Tomášek's vocal output. They are lesser in number but significant for their use of the Czech language, a factor which contributed to the evolution of the Czech song repertory.[133]

Tomášek was an esteemed musician admired by the musical elite of his time. According to his own memoirs, he was a friend of Haydn and Beethoven, and corresponded with Goethe. Muzio Clementi, Clara Schumann, Nicolo Paganini, and Hector Berlioz sought his professional advice.[134] As a pedagogue he was rigorous and consistent, and a noted authority on the music of W. A. Mozart. His students admired him and he in turn prepared many of them for distinguished musical careers. Among his most recognized students were Eduard Hanslick, Alexander Dreyschock, and Hugo Voříšek.[135] As a composer he was considered by many as strikingly conservative. His preference for the piano miniature over the popular and most common musical forms of his time and his use of folk elements (dance), however, prove his progressive musical thinking. His music may lack a striking originality and variety of the later great Romantic composers, but as Yeomans states, "He offered much that was youthfully innovative and prophetic to Romantic ideals."[136]

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[132] DeLong and Simpson, "Tomášek."

[133] DeLong and Simpson, "Tomášek."

[134] David Yeomans, *Czech Romantics*, 42.

[135] Böhmová-Zahradníčková, *Slavní čeští klavíristé,* 50-57, trans. Kristina Henckel.

[136] David Yeomans, *Czech Romantics*, 42.

Conclusion

Eight Czech composers who were active before Smetana during the second half of the eighteenth and first half of the nineteenth century are reviewed in this chapter. The following six Czech composers by birth, Benda, Vaňhal, Koželuh, Dusík, Rejcha, and Voříšek, emigrated from Bohemia and worked in various countries of Europe. The remaining composers in this survey, Dušek and Tomášek, stayed in Bohemia. The emigration of Czech musical talent during this period impeded the development of any significant Czech music "school" or geographically centered concentration of musical talent in Bohemia and may have led Czech composers to follow (and in some cases lead) the styles of music that were developing in foreign capitals.

As a group, these composers achieved notoriety and respect among peers. In some cases they pushed musical styles forward and were innovators who were well ahead of their contemporaries. They are responsible for a huge body of music including significant piano works that rival better known German, Austrian, Polish, French and Italian composers. They also made significant contributions to piano pedagogy. But as a group, their music cannot be said to demonstrate any significant or lasting Czech traits that finally emerged in their wake through the music of Smetana.

Some of these men were known for pushing the boundaries of the period style and should be considered transitional. A large number of Jiří Antonín Benda's piano compositions may be considered a transitional bridge between the styles of the late baroque and early classicism. Benda's *Sonata No. 1 in B Flat Major* and additional works display his innovative approach to the style of keyboard writing known as the *empfindsam Stil*. Jan Ladislav Dusík was a prolific, innovative, and rather progressive

composer and pianist for his time. He wrote piano music for the extended keyboard, he was responsible for staging the piano sideways, and he was a proponent of the fortepiano. He also incorporated and wrote pedaling into his piano composition at a time when pedaling was largely ignored and rarely noted in piano music. Dusík's progressive compositional ideas presented in his late works include the use of full chords, frequent modulations to remote keys, and expressive markings as seen in *La Consolation* Op. 62 and *Piano Sonata* No. 26, Op. 70 *Le retour à Paris.*

Leopold Koželuh was perhaps the most forceful proponent of the fortepiano in the late eighteenth century. As a teacher he only accepted students willing to study on both the harpsichord and the fortepiano. As a composer he demonstrated a strong sense of form and thematic invention. These compositional techniques along with an intricate contrapuntal texture are the highlights of his Sonatas for Fortepiano, as seen particularly in *Sonata in E Flat Major* Op. 26, No. 3. Koželuh is also said to have rivaled Mozart as a performer just as Rejcha is said to have equaled Beethoven with his experimental compositional work early in his career.

Jan Křtitel Vaňhal mostly conformed to the musical styles of his time in Vienna. The abundance of his instructional works, however, significantly contributed and still contributes to the development of piano study. Other composers made their substantial contribution to the accessible piano repertory as well. Benda wrote his six-volume *Collection of Assorted Keyboard Pieces for Experienced and Inexperienced Players* which has pedagogical effectiveness. Vaňhal is believed to have authored an elementary study of figured bass, *Anfangsgründe des Generalbasses* (*Fundamentals of Figured Bass*), an elementary piano method volume, *Kurzgefasste Anfangsgründe für Pianoforte*

(*Brief Guide to Fundamentals of Pianoforte*) and other instructional works. František Xaver Dušek's greatest contribution to Czech music may lie in his founding of the first private piano school in Bohemia. Having assisted W. A. Mozart in Prague, Dušek used his experience with Mozart to enhance his students' keyboard study. As a pedagogue, Dušek was among the first in Bohemia to teach correct fingering, quality tone production, and expressive interpretation. As a composer, Dušek's piano works (sonatinas and four-hand sonatas) remain an essential part of the instructional piano repertory in the Czech Republic. And after Dušek, Václav Jan Křtitel Tomášek founded a music school in Prague that helped to foster the development of piano study and composition in Bohemia. Through his teachings he helped to disseminate the art of great composers, such as Bach, Mozart, Beethoven and pianists such as J. L. Dusík.

Despite their prominence and sometimes prolific output, none of these Czech composers may be said to have developed distinctly Czech music, nor did they attempt to distinguish their music as Czech by using Czech melodies or Czech characteristics as we see in Smetana's music, particularly in the piano cycle *Dreams*. Occasionally their music reflects Czech folk elements, such as alternating or parallel thirds and sixths, however, while these elements are perhaps associated with the idiom of the Czech folk music, they cannot be seen as having a direct impact on the development of the distinctively Czech musical style later championed by Smetana.

CHAPTER 3

SMETANA'S *DREAMS* – CONTEXT, AESTHETICS AND SIGNIFICANCE

Historical Setting and Context

Smetana's death in 1884 was recognized as a national event in Bohemia where the composer had distinguished himself through his music.

> A few days after Smetana's body had been laid to rest in the Vyšehrad Cemetery, Prague, Franz Liszt sent word to Karel Navrátil: 'In haste I write to tell you that the death of Smetana has deeply affected me. He was indeed a genius!'[137]

By the end of his life, Smetana's music was revered in a developing Czech music community and his works were seen as giving a distinctly Czech musical voice to those who wished for independence from the Habsburg monarchy. However, Smetana's professional ambitions were more traditional than nationalistic for most of his career as he strove for the prowess of great composers like his idols, Franz Liszt, Frederic Chopin and Robert Schumann; and he did this by producing a significant compositional output, including a large body of works for the piano. This is confirmed in his own words, early

[137] Large, *Smetana*, xi.

in life: "By the grace of God and with His help, I shall one day be a Liszt in technique and a Mozart in composition."[138] Nevertheless, later in his life and to the delight of his countrymen, a more mature Smetana returned to the melodies from his youth in order to establish a musical art form that could be viewed as distinctly Czech.

Before *Dreams*, and early in his compositional life, Smetana had offered up less complex dance and polka compositions for the piano—rhythms and melodies which were prevalent in Bohemia—as well as intimate characteristic pieces. His dance compositions showed a certain uniqueness, particularly the early polkas written in the 1840s such as *Jiřinková* (*Dahlia*) or *Louisina* (*Louisas*). However his early characteristic pieces, according to Large and other scholars,[139] were modeled after Robert Schumann.[140] Examples of these characteristic pieces are the *Bagately a Impromptus* (*Bagatelles and Impromptus*) written in 1844 and *Lístky do památníku* (*Album Leaves*) written in 1849 and 1850. Smetana's early polkas eventually developed from initial dance miniatures into stylized and highly effective piano works.

Following these early polkas and characteristic pieces, Smetana focused later on works of a virtuosic nature which were inspired by no less virtuosic piano works than those of his friend and mentor Franz Liszt. This myriad body of compositions was written for Smetana's own use as a piano virtuoso and includes such works as *Concert*

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[138] Diary, *23 January, 1845*, in Bartoš, *Letters and Reminiscences*, 18.

[139] See, for example, Large, *Smetana*, 31; Jiránek, "Liszt und Smetana," 171, trans. Kristina Henckel; Ottlová, "Piano Works"; Očadlík, *Klavírní,* 76, trans. Kristina Henckel; and Séquardtová, *Bedřich Smetana*, 216, trans. Kristina Henckel.

[140] Large, *Smetana,* 31.

Etude in C Major (1858), *Macbeth a čarodějnice* (*Macbeth and the Witches*) (1859), and the *Concert Etude in G Sharp Minor "Na břehu mořském"* (*On the Seashore*) composed in 1861. The culmination of this virtuosic period can be seen in the *Fantazie na české národní písně* (*Fantasia on the Czech National Songs*) written in 1862.[141] This piece was written after Smetana's return to Bohemia from Sweden and it is also his last piano work for the following thirteen years.

During these thirteen years, from approximately 1862 until 1875, Smetana abandoned piano composition altogether in favor of primarily orchestral works and operas. It was during this period, for example, that Smetana began the first drafts of *Má vlast* (*My Country*) in 1872, later completing the full work in 1879. It was also during this period that Smetana composed several operas including his best known opera, *Prodaná nevěsta* (*The Bartered Bride*) (1864-1870). By 1874, Smetana began to suffer profoundly with hearing loss that threatened his employment as the conductor of the Prague Provisional Theatre. His health condition would cause significant and immediate changes in his life.

On July 28, 1874, as seen in Smetana's diary, the composer admitted for the first time that his hearing was failing. At the beginning of August he visited an ear specialist who kept him under observation. His doctor suggested rather mild treatment but prohibited Smetana from all musical activity.[142] A month later, in September 1874,

[141] See Appendix A for a complete list of Smetana's keyboard works.

[142] Bartoš, *Letters and Reminiscences*, trans. Daphne Rusbridge, 147.

Smetana resigned his duties as a conductor of the Prague Provisional Theatre due to his health condition.[143] As recorded by Josef Srb-Debrnov:

> "It was in August 1874," Smetana told us, "as I was walking in the early evening hours through the woods… I suddenly heard such moving and ingenious notes being lured from a flute that I stood still and looked round me, trying to see where such an excellent flute player was hiding. Nowhere, however, could I see a living soul. I passed this over without noticing; when this happened again next day, I kept to my room, but the illusion repeated itself later in a closed room and so I went to seek advice from the doctor. Later a terrible roaring in my ears was added to this and the piano at which I had sat down to play, seemed to me to be quite out of tune, particularly in the middle reaches. I travelled up to Prague and was forced to take the utmost care of myself and refrain from playing anything at all. It was, however, too late. On the 20th of October I lost my hearing completely."[144]

These entries from Smetana's diary illustrate the complicated situation in which the composer found himself as he came to realize that his health condition was irreversible. Despite his doctor's order not to compose, it was around August 5, 1875 when the completely deaf Smetana began writing *Dreams*—completing the first four pieces on August 19th, and finishing the cycle less than a month later on September 14, 1875.[145] Unlike its rapid creation, however, the publication of *Dreams* took time and proved to be just as difficult as the circumstances under which Smetana wrote this cycle.

The best evidence available concerning Smetana's intentions for *Dreams* and the circumstances of its publication is found in a letter from Smetana to his new publisher,

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[143] Bartoš, *Letters and Reminiscences,* 148, trans. Daphne Rusbridge.

[144] Josef Srb-Debrnov, in Bartoš, *Letters and Reminiscences*, 149.

[145] Large, *Smetana,* 298.

F. A. Urbánek, in March 1879. [146] It appears from this letter that the piano cycle was still unpublished at that time. In this letter, Smetana asks Urbánek to publish *Dreams* along with the polkas from the first book of the *Czech Dances;* and he further urges Urbánek to obtain the piano cycle from his former publisher Starý (the Emanuel Starý Publishing House), who apparently did not consider the pieces worth publishing and had them in his possession since 1875.[147] Starý finally published the work in two volumes in July 1879.[148] According to Očadlík, Emanuel Starý was the first publisher of *Dreams*; and it was Starý who rearranged the order of the pieces causing an irreparable adjustment in Smetana's original sequence.[149] Starý published the cycle in two volumes which he preferred to present with equal numbers of pages. To achieve this result, Starý replaced the original third piece, *In the Salon,* with the fourth piece, *In Bohemia,* essentially switching the order of these two pieces. [150] This new order definitely disrupts the original continuity of the pieces, but it has been maintained as such in all subsequent publications. Additional proof of Starý's manipulation is found in the order of

[146] Bartoš, *Letters and Reminiscences,* 204, trans Daphne Rusbridge.

[147] Bartoš, *Letters and Reminiscences,* 204, trans Daphne Rusbridge.

[148] Cf. publication announcement in *Dalibor*, Vol. I, No. 22, 1 August 1879, p. 177, quoted in Bedřich Smetana, *Rêves Six morceaux caractéristiques pour le piano* [Six Characteristic Pieces for Piano], ed. Jarmila Gabrielová (Praha: Bärenreiter, 2012).

[149] Očadlík, *Klavírní*, 77, trans. Kristina Henckel. The original sequence of the pieces was as follows: *Faded Happiness, Consolation, In the Salon, In Bohemia, By the Castle,* and *Harvest.*

[150] Očadlík, *Klavírní*, 77, trans. Kristina Henckel.

dedications.[151] Smetana's first three pieces (*Faded Happiness*, *Consolation*, and *In the Salon*) were dedicated to the countesses of Thun-Hohenstein while the next two (*In Bohemia* and *By the Castle*) were dedicated to the countesses of Nostitz.[152]

The French titling of *Dreams* (as *Rêves*) also flows from Smetana's personal circumstances in 1875.[153] Smetana composed and dedicated *Dreams* to his noble pupils who had come to his aid as he faced health and financial difficulties. These nobles raised money for Smetana's medical treatments through a series of benefit concerts. The official language of the Czech nobility at that time was French and it was proper for Smetana to title the cycle and its individual pieces in that language. This decision, however, may have caused a certain misunderstanding in the perception of the piano cycle by scholars and pianists. Hence we have Ottlová's opinion that *Dreams* is a nostalgic reminiscence of the characteristic pieces of the 1840s in addition to being an homage to Smetana's idols, such as Liszt, Chopin, and Schumann.[154] One might expect such musical content in the characteristic pieces titled by Smetana in French.[155] The true content of the cycle, however, is derived from Smetana's struggle with his rapidly

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[151] Očadlík, *Klavírní*, 77, trans. Kristina Henckel.

[152] Očadlík, *Klavírní*, 77, trans. Kristina Henckel.

[153] The author acknowledges certain difficulties associated with the original titling of the cycle in French and thus English titling is used here instead. This decision is also based in part on the author's personal experience with the titling of the cycle in the Czech language. English titling seems more appropriate for this document and the translations of the titles are those of the author.

[154] Ottlová, "Piano Works."

[155] Smetana frequently used the French language to title his early characteristic pieces.

deteriorating health. Smetana demonstrated a pattern, applicable to *Dreams*, which saw his greatest musical works emerge from personal struggles and tragedies.[156] In this category, for example, are his *Piano Trio in G Minor,* Op. 15,[157] and his string quartet *Z mého života* (*From my Life*).[158]

Dreams was composed at the same time that Smetana was in the midst of composing the symphonic cycle, *Má vlast* (*My Country*), a work which secured him a place in the international repertory. During this period Smetana was no longer looking for his compositional signature. He had become a mature composer who was yet again traumatized by a personal tragedy, one which is reflected in the musical content of the entire piano cycle, and especially in the individual titles, *Faded Happiness, Consolation,* and *In the Salon*. On the other hand Smetana also appears to have been looking for comfort and relief in his difficult situation, causing him to turn to the folk elements such as the polkas in the third piece, *In Bohemia,* and in the finale, *Harvest.*

Aesthetic Portrait[159]

The premise of Smetana's six-piece cycle is a dream-like sequence of images that represent the composer's personal confession of his past, his present, and his faith

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[156] Large, *Smetana,* 63.

[157] This trio was composed out of grief after the death of Smetana's oldest daughter Bedřiška.

[158] As the title suggests, the quartet was intended to be Smetana's biographical confession which describes the tragedies of his life: the loss of his three daughters, the loss of his first wife, and finally the loss of his hearing.

[159] This subsection is intended to paint an aesthetic portrait of the entire piano cycle *Dreams* in the context of Smetana's life, his circumstances and his specific

in the future. The pieces should not be viewed as fanciful or indulgent, but rather as "serious-minded, deeply searching utterances lasting nearly thirty minutes in performance."[160] Smetana's past is most likely presented in the *Faded Happiness, Consolation, In Bohemia,* and *By the Castle,* while *In the Salon* depicts the composer's then current life and circumstances. And finally, *Harvest* is a free-form composite of the first five pieces that necessarily reflects on the past and Smetana's present, but also demonstrates the composer's faith in the future through the metaphor of a rural harvest. Smetana's past, present, and dreams of the future are conveyed through different means in each of these six dreams.

In the first dream, *Faded Happiness,* Smetana paints a portrait of his former triumphs and the distant memories of his virtuoso career.[161] The main theme of this dream may be perceived as a sigh through which Smetana expresses his realization of happier days gone by. As the piece advances, the sigh is transformed into different characters. For example, the character of Smetana as virtuoso is perhaps conveyed through the insertion of bravura passages and passionate chords. [162] In the same way, the reminiscence of Smetana's early salon performances is identifiable in the dance-like

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intentions. Chapter 4 includes limited information on the aesthetics of the individual pieces applicable to the formal analysis of each piece. In Chapter 4, the applicable summary comments of the scholar Mirko Očadlík are used to separately introduce each piece; and these commentaries, while brief, contain limited information on the aesthetics of the pieces as well as structural insights that guide the author's formal analyses.

[160] Large, *Smetana,* 298.

[161] Large, *Smetana,* 298.

[162] Large, *Smetana,* 298.

transformation of the main theme. Finally, *Faded Happiness* dissolves at the end just like Smetana's own happiness.

To convey the past in the second dream, *Consolation,* Smetana briefly inserts the main theme of one of his earlier pieces *Přívětivá krajina* (*The Pleasant Countryside*) Sketch No. 3 Op. 5. *Consolation*, however, also presents a reply to *Faded Happiness* in the form of a sober view of life. Smetana's piece has no correlation with Liszt's *Consolations*, and support for this proposition is found in the fact that the dream is rather subjective and withdrawn in expression.[163] Its subjective nature is perhaps implied through the simple melody of the opening and the rhapsodic character of the middle section filled with chromaticism. This chromaticism results in considerable dissonances, and these dissonances are very likely crucial to Smetana's expressive intentions as may be deduced from correspondence between Smetana and one of his students. After the completion of the cycle, Smetana sent the score to his pupil Josef Jiránek for his review before submitting the pieces to his publisher E. M. Starý.[164] Jiránek's reaction to the score of *Dreams* was rather reserved and he criticized certain harmonic progressions directly to Smetana. Smetana reacted to this criticism as follows:

> …I hear that my piano pieces did not find great favour with you and that you even found mistakes in them. Please hand my pieces as they are, with all the mistakes and terrible dissonances without delay to Mr. Starý without any critical comments and I would also ask you not to let it occur to you to correct anything in them. I did not send the pieces for your kind comments on them, I never even considered whether they would please you or not. If, in spite of your training as an organist you have not arrived at the stage where you understand all possibilities of harmony and their combinations then I am sorry, the more so, since as my pupil you should avoid all narrow-mindedness in our art. If you

[163] Large, *Smetana,* 298.

[164] Large, *Smetana,* 298.

> were a stranger, your comments on my compositions would afford me 'grand plaisir' but, as it is, I cannot understand how you could wish to correct me. Should I perhaps have the pieces published with the note "Composed by B. Smetana, corrected by J. Jiránek?" You will allow me to explain these terrible dissonances to you when I come to Prague. For the moment kindly leave them as they are and give them to Mr. Starý.[165]

Large's commentary concerning dissonances (or wrong notes), as referenced in Smetana's correspondence with Jiránek, indicates that these comments relate to the fifth dream, *By the Castle*.[166] But since neither Smetana nor his pupil identify exactly which dissonances or which piece or pieces are being discussed, it could be both *Consolation* as well as *By the Castle* in which these dissonances appear.[167]

In Smetana's original order of the cycle, *Consolation* was followed by *In the Salon.* Očadlík expresses the importance of this order in his commentary of the piano cycle. He considers the misplacement of *In the Salon* a disruptive element in the line of thought of the entire cycle.[168] *Consolation* creates a bridge between the bygone past of *Faded Happiness* and the stark reality which *In the Salon* portrays. Although its title, *In the Salon,* suggests a connection with the lighthearted dance music gracing the salons of the nineteenth century, the piece is actually a statement of the composer's forlorn personal feelings similar to *Faded Happiness*. In fact, *In the Salon* depicts the harsh

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[165] Bedřich Smetana to Josef Jiránek, Jabkenice October 7, 1875, in Bartoš, *Letters and Reminiscences,* 160-161.

[166] Large, *Smetana,* 298.

[167] See, for example, the discussion of dissonances found in chapter 4, subsection *Consolation,* Form, at measure 12 of the *Moderato assai,* seen in example 4.33. See, also, the harmonic progressions in chapter 4, subsection *By the Castle,* Form, at measures 16 to 17 of the *Più moderato.*

[168] Očadlík, *Klavírní,* 76, trans. Kristina Henckel.

reality of Smetana's health and living conditions. He composed the cycle while living at his daughter's home in Jabkenice, far from his beloved life in Prague, and confined to silence by his deafness. This painful portrait needs to be alleviated and Smetana does so through the next dream, *In Bohemia.*[169]

In the dream *In Bohemia* Smetana finds relief from his current situation by depicting a rural scene in the Czech countryside, the place of the composer's joyful childhood and the source of his life-long inspiration.[170] A similar reminiscence intertwines the finale of the cycle—*Harvest*. In both pieces Smetana depicts the rustic feel of Bohemian folklore through the use of the polka. For Smetana, however, the polka element has much deeper significance than as a vehicle through which he depicts the Czech folk character. The polka was a significant part of his development as a composer. Smetana had written and performed polkas since his youth and he developed the polka into a stylized genre. The relief he sought through the composition of *In Bohemia* becomes amplified as a picture of his childhood painted in the genre he invented. The comfort of Smetana with the polka genre is seen through multiple applications in both pieces. *In Bohemia* is comprised of two opposing types of polkas, one lyrical in character and the other assertive; and in *Harvest* Smetana employs a rustic and lively polka.

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[169] Smetana's original order was not preserved and all of the subsequent editions list *In the Salon* as the fourth dream, therefore it is the publisher's order in which the *Dreams* are performed and recorded. For that reason the analyses in Chapter 4 are also presented in this altered order.

[170] Hana Séquardtová, *Bedřich Smetana*, vol. 26 (Prague: Supraphon, 1988), 219, trans. Kristina Henckel.

In the original sequence of pieces, *By the Castle* follows the polkas of *In Bohemia* and precedes the final celebration of the rustics in *Harvest.* The portrayal of a medieval castle may not seem to fit in a cycle filled with personal memories and struggles. For example, Séquardtová notes that *By the Castle* obscures the fundamental idea of the cycle and is the most distant from it.[171] Large, on the other hand, offers a direct link to the previous piece, *In Bohemia.* In his opinion *By the Castle* represents an image of the castle in Smetana's hometown of Litomyšl.[172] Following this logic, the image of a castle directly correlates with Smetana's childhood as well as with the Bohemian landscape of which the composer was so fond. Confirmation for this view may be found in the subtitle of the preceding dream, *A Rural Scene*. Furthermore, inclusion of a castle as an historical topic is not a surprising element to find in Smetana's inspiration here. Besides the folk dances and songs, Smetana appears to draw on the legends of the Bohemian lands for inspiration as well. Castles were and are an integral part of Bohemian legends, and they represented for Smetana a reminder of the great past and the resistance of the Czech nation to foreign hegemony. Moreover, *By the Castle*—depicting the Czech symbols of resistance—may also represent a fitting analogy to Smetana's personal resistance against his own fate.

After the poignancy and desolation of *By the Castle*, *Harvest* explodes in celebration of the rustic life and its imperatives. As the music of *Harvest* and its title create these rustic images, Smetana also engages in structural and symbolic harvesting

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[171] Séquardtová, *Bedřich Smetana*, 220, trans. Kristina Henckel.

[172] An examination of stylistic challenges of the fourth piece of *Dreams, In the Salon,* is included in the Chapter 4, subsection *In the Salon*, Practice Suggestions.

to create this finale. The structural harvesting occurs in the composer's use in *Harvest* of characteristic and compositional elements of each preceding piece of the cycle. The symbolic harvesting arises as Smetana seems to recall and present memories of his Czech youth and his ardent hope for a happy future—one that is perhaps best reflected musically in the *coda* in *Harvest*, which is featured in a major key.[173]

Survey of Pianistic Styles: Smetana and his Idols - Schumann, Liszt, and Chopin

There can be little doubt that Smetana was greatly influenced by three of the finest Romantic composers, Schumann, Liszt and Chopin; and as seen here, scholars have previously examined this topic in some detail.[174] The purpose of this survey is to explore the extent of this influence and its impact which is recognizable in Smetana's pianistic style culminating in *Dreams*.[175] It is understood that Smetana's style in *Dreams* had matured and is substantially different than that seen in the characteristic pieces written in his youth—pieces through which Smetana is linked to Schumann.[176] As a result, only a brief survey of the styles of Smetana and Schumann is necessary

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[173] Five out of six pieces of the cycle are featured in a minor key, including *Harvest*.

[174] See, for example, Large, *Smetana*, 9-10; Jiránek, "Liszt und Smetana," 139-192, trans. Kristina Henckel; and Jaroslav Jiránek, "Chopin a Smetana" [Chopin and Smetana, on the genesis and comparison of piano styles], *HRo*, xiii (1960), 97, trans. Kristina Henckel; and Murphy, "Czech Piano Music."

[175] Chapter 4 of this document picks up where this survey ends by providing, among other things, specific comparisons of Smetana's pieces in the cycle *Dreams* to specific examples from works of Schumann, Liszt or Chopin where appropriate.

[176] Jiránek, "Liszt und Smetana," 171, trans. Kristina Henckel.

here, although certain comparable pianistic patterns and rhythmic figures can be identified in selected pieces of *Dreams* and the piano works of Schumann. The influence on Smetana of the pianistic styles of Liszt and Chopin is more recognizable in the individual pieces of the cycle *Dreams* and will be emphasized here. Following a brief review of the pianistic styles of Smetana and Schumann, Liszt's influence on Smetana is examined next with Chopin's influence examined last. Although both Liszt and Chopin had significant impact on the mature compositional years of Smetana, the order of presentation chosen by the author for this survey reflects the fact that it was Liszt whom Smetana met first and who introduced the piano music of Chopin to him.[177]

The Influence of Schumann

The connection between Smetana and Schumann, and their pianistic styles, is seen primarily in their mutual use of small forms, specifically the descriptive characteristic pieces. For both composers, these characteristic pieces served as emotional and personal reflections, and occasionally, biographical statements. Such pieces are prominent in Smetana's early piano output, however, in *Dreams* Smetana returns to this idiom. Therefore, such scholarly reaction as "*Dreams*…nostalgic reminiscence of the characteristic pieces of the 1840s and homage to Smetana's idols, such as Liszt, Chopin, and Schumann,"[178] is not surprising.

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[177] Sarah Murphy, "Czech Piano Music from Smetana to Janacek: Style, Development, Significance" (Ph.D. diss., Cardiff University, 2009), 43.

[178] Ottlová, "Piano Works."

Jiránek mentions Schumann's impact on Smetana's early works as well, noting that the piano cycle *Bagately a Impromptus (Bagatelles and Impromptus)* was directly modeled after Schumann. [179] However, Jiránek also concludes that Schumann's influence culminates in *Dreams,* after which, Smetana develops his own compositional signature.[180] It is apparent from Jiránek's assertion that the pianistic means by which Smetana conveys the characters in *Bagatelles and Impromptus* shows affinity with Schumann's style. This may be identified in the rhythmic structure and in certain finger patterns. To a much lesser degree, the similarities in the rhythmic structure and pianistic patterns of Smetana and Schumann may be recognized in *Dreams* as well. These instances, however, appear in an obscure form, wrapped in Smetana's original pianistic style developed over many years. These rhythmic and pianistic patterns are displayed and examined in chapter 4, in the comparison subsections of the individual pieces *Faded Happiness, In Bohemia, By the Castle,* and *Harvest.*

The Influence of Liszt

Smetana's entire compositional output for piano reflects in various ways his affiliation with Liszt's pianistic style.[181] This influence is seen directly in Smetana's conception of his concert studies modeled after Liszt such as *Macbeth a čarodějnice (Macbeth and the Witches)* or his etudes from the 1850s and 1860s. Liszt's influence is

[179] Jiránek, "Chopin a Smetana," 171, trans. Kristina Henckel.

[180] Jiránek, "Chopin a Smetana," 171, trans. Kristina Henckel.

[181] The author is aware of Liszt's essential influence on Smetana's orchestral output, however, this discussion focuses exclusively on the pianistic styles.

also seen indirectly in Smetana's two mature piano cycles, *Dreams* and the *Czech Dances*. Common elements, according to Jiránek, may be summarized as follows: the treatment of chordal texture, the use of arpeggios, the use of leaps and jumps in a similar manner, the rapid crossing of the hands, and the rich use of pedaling (though not always indicated in Smetana's scores).[182] Both composers also strive to achieve an orchestral sound from the piano through manipulation of the entire keyboard.[183] In this aspect Smetana is occasionally a bit less successful than Liszt.[184] Additional similarities are found in Smetana's and Liszt's thematic treatment and in their use of recitatives. Both composers are inclined to the use of one theme, which they then transform throughout the course of a piece, and both apply the recitative section to enhance the drama of their pieces.[185]

All of these shared pianistic elements are prominent in Smetana's early compositions. They are, however, much less prevalent in *Dreams*. For example, Smetana employs a monothematic style in only three of his six characteristic pieces, *Faded Happiness, In Bohemia,* and *In the Salon.* He occasionally uses the recitative style to intensify the emotional impact in the more dramatic pieces of the cycle, *Consolation* and *In the Salon.* The pianistic techniques found in *Dreams* which are

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[182] Jiránek, "Liszt und Smetana," 174, trans. Kristina Henckel.

[183] Jiránek, "Liszt und Smetana," 143, trans. Kristina Henckel.

[184] The less successful attempts of Smetana's orchestral writing for piano are discussed in chapter 4, in the formal analyses of *Faded Happiness, Consolation,* and *By the Castle.*

[185] Jiránek, "Liszt und Smetana," 188, trans. Kristina Henckel.

shared by Liszt and Smetana include Smetana's treatment of chordal texture, his employment of arpeggios, and his use of leaps and jumps. Smetana uses these techniques occasionally, with the exception of rapid crossing of the hands and extensive use of the pedal, throughout the individual pieces of the cycle.

The Influence of Chopin

Smetana's affiliation with Chopin's compositional style is seen in many ways. Both composers, in general, are considered founders of the national music schools in their respective Slavic countries as they both draw inspiration from folk songs and dances. Both composers leave their homelands, Chopin permanently and Smetana temporarily. Furthermore, both composers develop a functional dance form into a stylized small form genre. Chopin, through his stylization, elevates the mazurka and Smetana parallels that in the advancement of the polka.[186] Their mutual use of the dance folk idiom (derived from Slavic roots) results in the occurrence of similar rhythmic figures in their compositions. These rhythmic figures, however, are not the only common element in the piano pieces of Smetana and Chopin. A high degree of contrapuntal writing is present in Smetana's *Dreams* and this compositional technique is found in a myriad of Chopin's compositions.[187] In this respect, Smetana completely departs from the compositional model of Liszt.

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[186] Sarah Murphy, "Czech Piano Music from Smetana to Janacek: Style, Development, Significance" (Ph.D. diss., Cardiff University, 2009), 119.

[187] Jiránek, "Chopin a Smetana," 97, trans. Kristina Henckel.

The primary differences between the pianistic styles of Smetana and Chopin may be summarized as follows: Chopin derives his music from the capability of the instrument and he writes for piano with piano in mind; Smetana, on the other hand, is not concerned about the capabilities of the instrument and his writing is geared towards an orchestral sound.[188] Furthermore, Chopin derives his pianistic texture from the physical capabilities of the hand while Smetana's pianistic texture is clearly subordinate to his motivic development.[189] Chapter 4 will highlight examples from the pieces of *Dreams* where Smetana embeds a motive or melody in pianistic texture, in patterns such as scales and arpeggios.[190] While in some instances Smetana employs pianistic elements, such rhythmic figures, in the same manner as Chopin, at other times Smetana's approach to similar pianistic texture appears profoundly different.[191] Nevertheless, each of the six characteristic pieces of *Dreams* contains pianistic material that is comparable to Chopin's style.

[188] Jiránek, "Liszt und Smetana," 174, trans. Kristina Henckel.

[189] Jiránek, "Chopin a Smetana," 97, trans. Kristina Henckel.

[190] See, among others, examples 4.14, 4.16, 4.18, 4.68, 4.107 and 4.139.

[191] Specific examples of the similarities and differences in the styles of both composers are examined in-depth in chapter 4, in the Comparison subsections of the six pieces of *Dreams*.

Summary of Influences

Smetana was certainly influenced by the pianistic styles of Schumann, Liszt and Chopin, and yet he developed a unique pianistic style as well.[192] Schumann's influence is most prominent in the characteristic pieces of Smetana's youth, yet Smetana returns to this idiom in the characteristic pieces of *Dreams.* Liszt's influence through his unique keyboard command is seen in certain pianistic techniques (chordal texture and arpeggios, for example) which are prevalent in Smetana's pieces of a virtuosic character (his concert studies). Yet in *Dreams,* while still detectable, these techniques are used only occasionally. Additionally, Liszt's reliance on the use of a monothematic style correlates to selected pieces, but not all, of Smetana's cycle *Dreams.* Lastly, the interest and inspiration in the folk idiom of his homeland, as well as the contrapuntal compositional approach to his writing, links Smetana's pianistic style in *Dreams* to the pianistic style of Chopin.

Significance of Dreams

Scholarly views of the significance of the piano cycle vary. Ottlová, widely considered the most authoritative source on Smetana for musicians, emphasizes the influence of Schumann, Chopin, and Liszt in Smetana's writing of *Dreams* and views the cycle as a reminiscence of his earlier characteristic pieces.[193] Most other scholars who have considered this issue disagree somewhat with Ottlová's opinion and view

[192] Jiránek, "Chopin a Smetana," 99, trans. Kristina Henckel.

[193] Ottlová, "Piano Works."

Smetana's cycle as a mature and stylistically original piano work. At first glance there is some validity to Ottlová's opinion since multiple factors seem to support this view. For example, Smetana wrote the cycle for his noble pupils; the cycle is comprised of characteristic pieces titled in the French language; and no title directly indicates any correlation with Czech folk elements.

However, a deeper consideration of the circumstances surrounding the writing of this particular cycle reveals much more. Other Czech scholars such as Očadlík, Jiránek, and Séquardtová, highlight key factors including: the composer was mature at the time of the writing; he was going through a great personal struggle; he used the piano as a vehicle for his intimate confession (thus the use of characteristic pieces fits); and he was not trying to please the ears and sensibilities of his noble pupils. International scholars such as Large and Clapham support this view of *Dreams* as well. Large states, "…that the cycle serves as a reflection of the composer's ill-fated state and that instead of being seen as light-hearted characteristic pieces, these works are a serious musical survey of Smetana's past, present, and future."[194]

[194] Large, *Smetana*, 298.

CHAPTER 4

DREAMS – PIANISTIC ANALYSES

The analysis of each of the six pieces of the piano cycle *Dreams* in this chapter begins with a discussion of the formal structure, followed by a comparison of each piece with selected works of one or more of Smetana's role models, Schumann, Chopin, and Liszt.[195] Practice and performance suggestions are then offered in the form of interpretational considerations, with an emphasis on the unique pianistic features that pose challenges for performers.

Mirko Očadlík, a significant Czech music scholar of the twentieth century, dedicated a large quantity of his research to the study of many works of Bedřich Smetana. In addition to numerous articles, essays, and books about the operatic and symphonic output of Smetana, Očadlík published a book on the complete piano works of Smetana which includes a short, descriptive sketch of each of Smetana's published piano titles.[196] While Očadlík's descriptions of Smetana's piano titles are unsurpassed,

[195] As noted earlier, some scholars consider *Dreams* to be an homage to Smetana's idols and reminiscent of the characteristic pieces of the 1840s. See Ottlová, "Piano Works."

[196] Očadlík, *Klavírní*.

they only briefly describe the key elements of the form of each piece. For this study, Očadlík's descriptions of the musical content of each piece in the cycle *Dreams* serves as a springboard for this author's more comprehensive analysis of the formal structure of each piece.

Faded Happiness[197]

Form

The form of *Faded Happiness* is not limited to any rigid structure, but instead reflects the wistful feelings suggested by its title. Očadlík describes the musical content and form of *Faded Happiness* as follows:

> The introduction of this piece is essentially a large, completely free *cadenza*, in which the main theme is presented obscured rather than in a real form. One cannot help but note that it is reminiscent of the first symphonic poem *Vyšehrad* from *Má vlast* (*My Country*), which offers a similar introductory form. And was not *Vyšehrad* also a reflection of *Faded Happiness*?[198] – From the *cadenza* grows *Quasi andante* with its four-bar motive in which the initial interval of a fourth increases its size during the course of the piece into a sixth and portrays a passionate cry. The motivic development offers a breadth and excitement which relaxes in the *più vivo* section, in which the theme is presented through rhythmic diminution in an intimate and calm character. The following section, however, becomes expanded through seemingly sharp and forceful passages, after which a twelve-bar episode of a quick movement shines optimism to build up a stormy climax; analogy with the first variation, which follows, demonstrates less intense nature, which gradually becomes softer towards the ending. A last soft sigh is interrupted with an abrupt strike – awakening.[199]

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[197] Dedicated to Countess Carla Thun-Hohenstein.

[198] Očadlík refers to the legend of the first fortress, Vyšehrad, and its rise and fall throughout Czech history.

[199] Očadlík, *Klavírní*, 77-78, trans. Kristina Henckel. [Czech text: Vstupní partie této skladby je v podstatě velká, zcela volná kadence, v níž je sice vyexponováno téma, ale spíše v nápovědi, nežli reálném charakteru. Nelze se ubránit reminiscenci na

Smetana illustrates the elusive and fleeting qualities of happiness through six transformations of the main theme. These transformations, including the thematic material found in the opening *cadenza*, delineate brief episodes which may be viewed as quasi-variations on the main theme. The first two thematic transformations are identified in the music by tempo changes. The others do not include tempo changes but are established through double bar lines, which denote structural design of the piece, key changes, textural and rhythmic variety, and various technical concepts. *Faded Happiness* may be classified as a quasi-theme and variations, but the thematic variations are not delineated by numbers and the order and methods of presentation of the main theme and the variations are unorthodox.[200] In using this form, it may be fair to conclude that Smetana begins his cycle using *Faded Happiness* to present a dream-like sequence that unfolds unpredictably and, like his own happiness, changes constantly before dissolving.

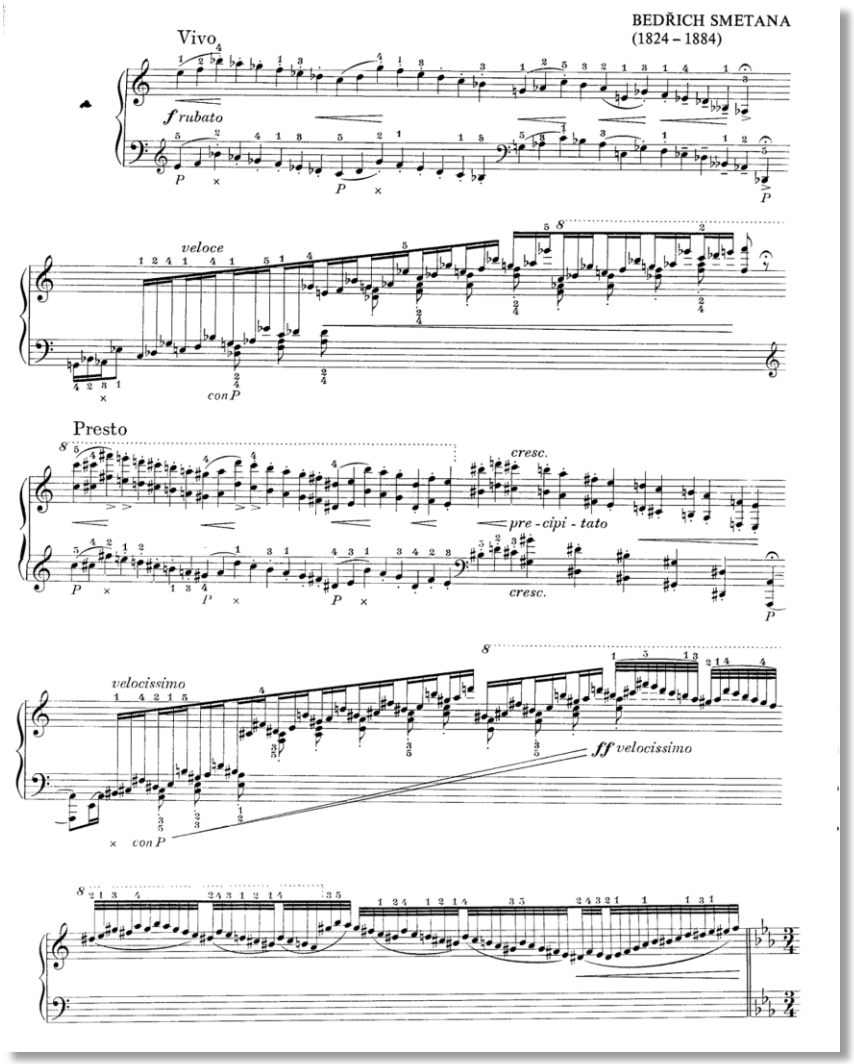
Vyšehrad, kde se introdukce rozezněla podobně. A nebyl Vyšehrad také obrazem zaniklého štěstí? - Z kadence se vzpíná Quasi andante a čtyřtaktovým motivem, jehož vstupní kvartový krok průběhem skladby se rozšíří na sextu a vyzní v sugestivním žalobném výkřiku. Propracování motivu v tematické pásmo má šíři a vzruch, který se tiší v più vivo, v němž téma dostává diminuci, a zintimnělý výdechový ráz. Za to následující partie se rozšíří prudkými, zdánlivě až křečovitými běhy, po nichž dvanáctitaktová epizoda rychlého pohybu prosvitne optimisticky, aby tím bouřlivěji vystoupil dramatický vzryv; analogie první variace základního tvaru má po něm zmírňované napětí, až se ztiší do závěru, jehož citlivé vydechnutí je ukončeno strohým úderem - probuzením.]

[200] As described by Očadlík, "the introduction of this piece is essentially a large, completely free cadenza…." Očadlík, *Klavírní*, 77-78, trans. Kristina Henckel. Instead of presenting a typical linear development of thematic material, the opening cadenza has a free flowing and improvisational "feel" and it also contains a brief variation on the main theme before the main theme is introduced.

Cadenza – And First Thematic Transformation (Measure 1)

"The introduction of this piece is essentially a large, completely free *cadenza*…"[201] The opening *cadenza* to which Očadlík refers, identified as measure 1, features a section spread out over five grand staff systems, delineated by tempo markings *Vivo* and *Presto* as seen in example 4.1.

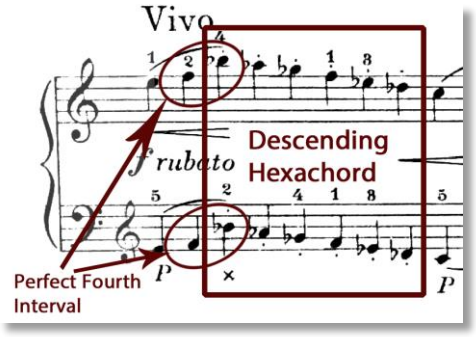
Example 4.1. Smetana, *Faded Happiness*, *Cadenza*, *Vivo* and *Presto*, m. 1.



[201] Očadlík, *Klavírní*, 77-78, trans. Kristina Henckel.

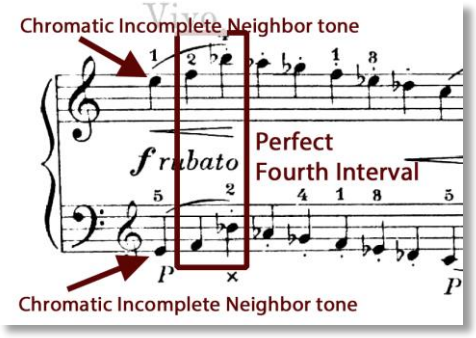
Očadlík also explains that the main theme is previewed, albeit in a cryptic fashion, in the opening *cadenza*, noting that, "the main theme is presented obscured rather than in a real form…."[202] Smetana obscures the main theme by featuring key fragments—a descending hexachord and a perfect-fourth interval which precedes the descending hexachord. Each of these thematic fragments are seen example 4.2.

Example 4.2. Smetana, *Faded Happiness*, *Cadenza*, *Vivo*, m. 1, descending hexachord preceded by perfect fourth interval in first grand staff.



He further modifies the main theme by adding a chromatic incomplete neighbor tone preceding the perfect fourth interval, as seen in example 4.3.

Example 4.3. Smetana, *Faded Happiness*, *Cadenza*, *Vivo*, chromatic incomplete neighbor tone precedes the perfect fourth interval in first grand staff.



[202] Očadlík, *Klavírní*, 77-78, trans. Kristina Henckel.

Although, this chromatic incomplete neighbor tone may be perceived as an embellishment figure, the composer also uses it immediately preceding the main theme (seen later in example 4.4, in subsection, *Quasi Andante - Main Theme*) as well as throughout the second thematic transformation (discussed later and seen in measure 28, displayed in example 4.6). Considering the preview of key fragments from the main theme in this *cadenza*, it is fair to refer to this preview as the first thematic transformation. However, it should also be noted that it is the only thematic transformation in *Faded Happiness* employed prior to the main theme and which does not feature a complete model of the main theme.

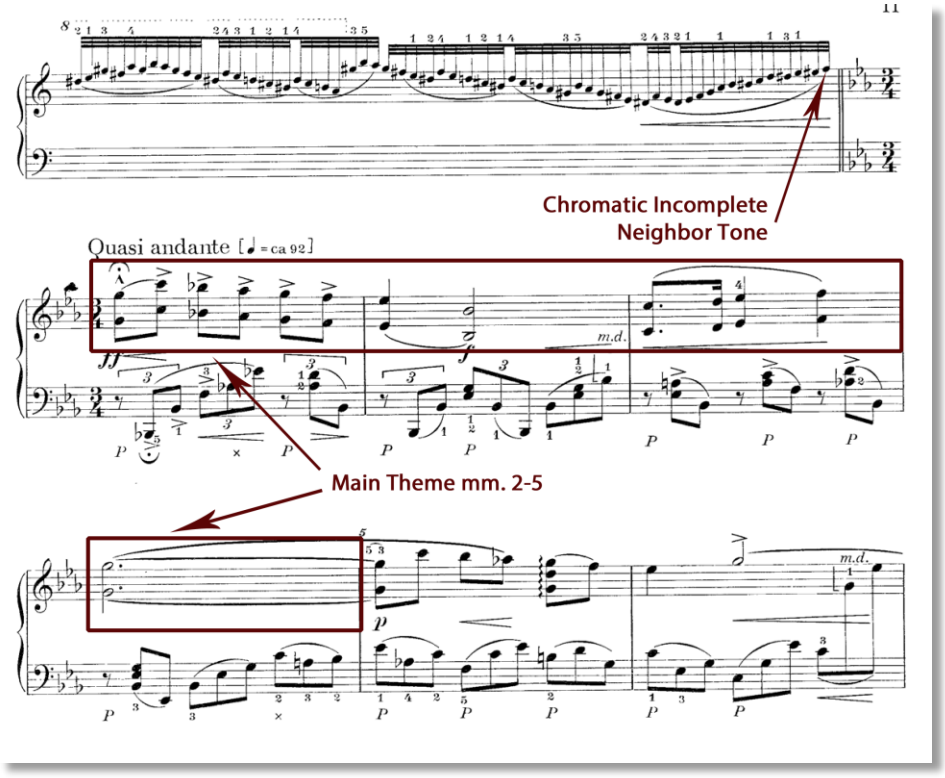
Quasi Andante - Main Theme (Measures 2-28)

Očadlík describes the main theme and its placement as follows: "From the *cadenza* grows *Quasi andante* with its four-bar motive in which the initial interval of fourth increases its size during the course of the piece into sixth and portrays a passionate cry."[203]

The growth of the *cadenza* into the main theme may be seen clearly in example 4.4 as the final melodic line of the *cadenza* rises upward to introduce the beginning of the main theme at *Quasi andante* in measure 2. The additional arrow in the example marks the chromatic incomplete neighbor tone, the final note of the *cadenza*, approaching the perfect fourth interval that begins the main theme as discussed previously under the subheading, *Cadenza*.

[203] Očadlík, *Klavírní*, 77-78, trans. Kristina Henckel.

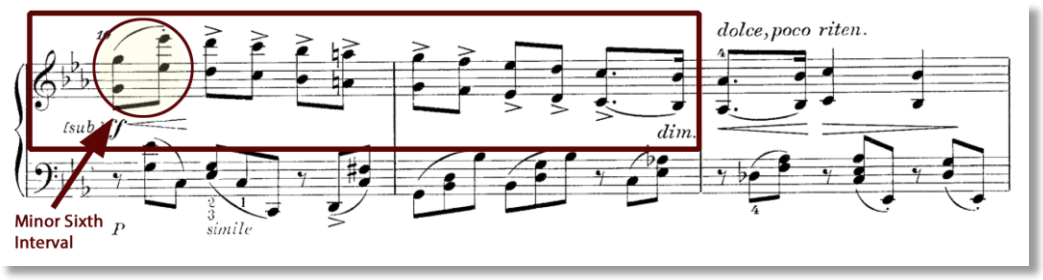
Example 4.4. Smetana, *Faded Happiness*, Main theme, *Quasi andante*, mm. 2-5, introduced by last grand staff of m. 1 of the *Cadenza*.



Example 4.4 also outlines the main theme featured in the *Quasi andante* section in measures 2 to 5. These four measures supply the thematic foundation for the entire piece. Očadlík further reports that the fourth interval employed at the onset of the main theme (example 4.4, measure 2) is subsequently increased into a sixth interval throughout the piece.[204] The fourth interval is indeed increased in size throughout the piece, however its size varies between a sixth and ninth. The sixth interval to which Očadlík refers only occurs in measures 10 and 19 of the *Quasi andante* section (see example 4.5).

[204] "…the initial interval of a fourth increases its size during the course of the piece into a sixth…." Očadlík, *Klavírní*, 77-78, trans. Kristina Henckel.

Example 4.5. Smetana, *Faded Happiness*, Main theme, *Quasi andante*, minor sixth interval precedes main theme, mm. 10-11.



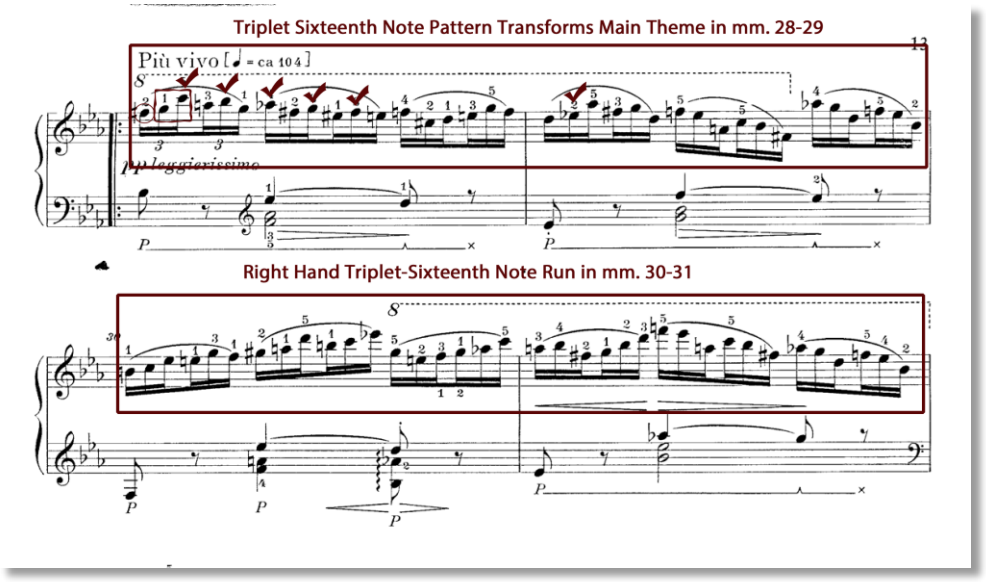
Očadlík suggests that the enlargement of the interval into a sixth depicts a passionate cry. This minor sixth, however, prompts a key change into relative minor as well as a modification of the following hexachord into a descending minor scale (example 4.5). Composers often use the enlargement of intervals to express growing intensity. However, in this case Smetana utilizes a key change—along with the increased interval and an extended version of the hexachord—to create the concentrated character of what Očadlík refers to as a passionate cry.

Più Vivo – Second Thematic Transformation (Measures 28-38)

According to Očadlík, "The motivic development offers a breadth and excitement which relaxes in the *Più vivo* section, in which the theme is presented through rhythmic diminution in an intimate and calm character."[205] The *Più vivo* section described by Očadlík occurs in measures 28 to 38 and marks the second thematic transformation of the main theme (see example 4.6).

[205] Očadlík, *Klavírní*, 77-78, trans. Kristina Henckel.

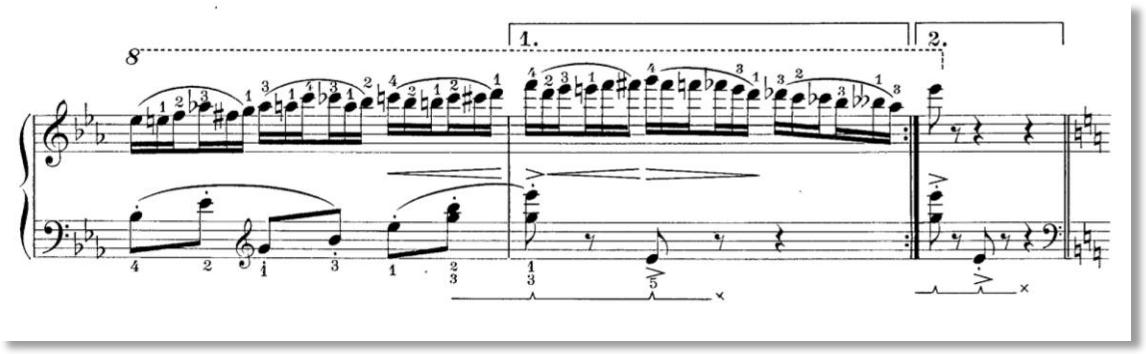
Example 4.6. Smetana, *Faded Happiness*, *Più vivo*, Second Transformation of the Main Theme, mm. 28-31.



In this thematic transformation Smetana uses the entirety of the main theme. He incorporates the first two measures of the main theme—the fourth interval approached by the chromatic neighboring note and the descending hexachord—in the right-hand triplet-sixteenth note pattern in measures 28-29. Example 4.6 highlights these key thematic elements in measures 28 and 29 as follows: the chromatic neighboring note is circled; the fourth interval is framed; and the descending hexachord is checked. The second two-measure phrase of the main theme (highlighted in example 4.6, in measures 30 and 31) is intricately disguised by Smetana in this second transformation. The melodic line of the main theme is carried here by the right-hand triplet-sixteenth note run, but some notes from the original melody are out of order or omitted.

Smetana distributes both parts of the main theme in this thematic transformation symmetrically, in two-bar phrases. But this symmetrical phrasing is interrupted in the repetition of the second two bar phrase in measure 36 as seen in example 4.7.

Example 4.7. Smetana, *Faded Happiness*, *Più vivo*, mm. 36-37, interruption of symmetrical phrasing.



Smetana expands the phrase by two more measures and intensifies its virtuosic effect by propelling a triplet-sixteenth note pattern upward until the highest note of the passage is reached (see the first ending in example 4.7). At this point, a descending chromatic scale is used to establish a return to the second repeat of the entire section, in measures 28 to 37. The second ending then concludes the passage by employing an inverted incomplete tonic chord on the downbeat with its root inserted on the second beat.

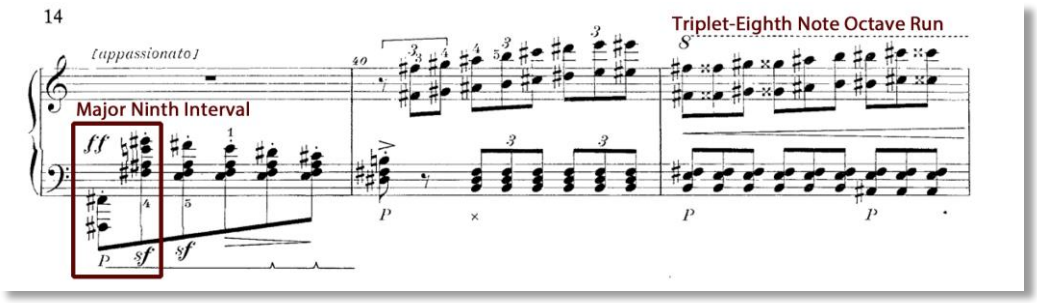
Third Thematic Transformation (Measures 39-46)

The next thematic transformation occurs in measure 39 (see example 4.8) and portrays a heroic, passionate, and rhapsodic character.[206] Očadlík describes these as "sharp and forceful passages."[207]

[206] The rhapsodic, highly emotional character of this section is portrayed through the use of chordal texture, wider range, and amplified dynamics.

[207] Očadlík, *Klavírní*, 77-78, trans. Kristina Henckel.

Example 4.8. Smetana, *Faded Happiness*, Third Thematic Transformation, mm. 39-41.

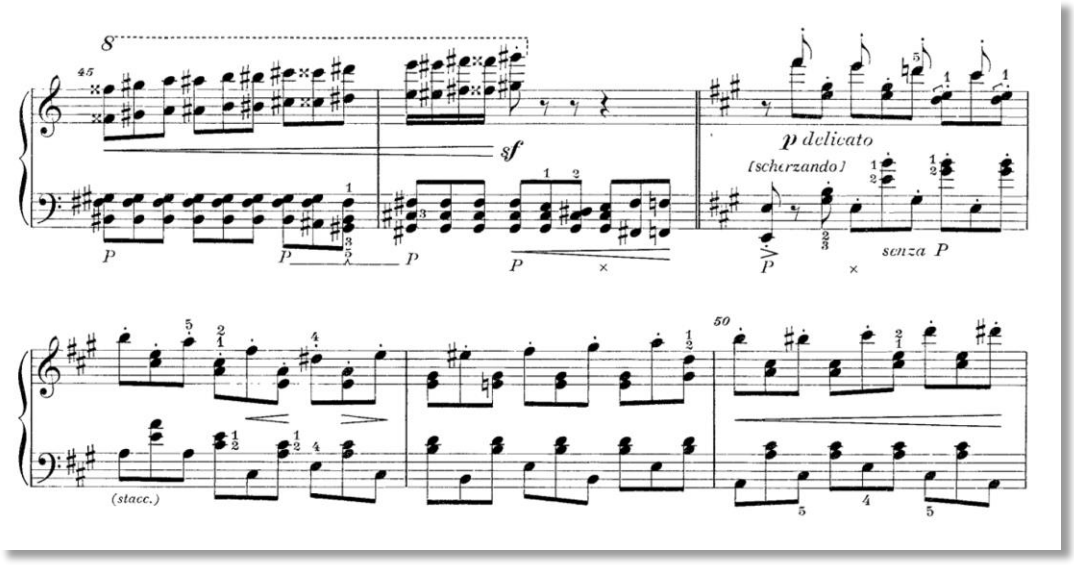


The main theme is manipulated by a change of register, texture and widening of the initial fourth interval into a major ninth extended over a two-octave range. As in the second thematic transformation, Smetana divides the theme into two parts comprised of two measures each. Yet unlike the preceding section, where the thematic work occurred in the descant right-hand figurations only, this transformation alters the thematic parts between registers. The first two measures of the main theme are modified in the bass and tenor chordal presentation, which features the major ninth interval at the onset of the chord figure in measure 39. This is followed by the second part of the main theme which is disguised in the right-hand triplet-eighth-note octave runs, seen beginning in measure 40. The rhapsodic character is amplified through the textural augmentation, and further embellished by right-hand triplet-eighth-note octave runs. Taken together, these musical elements create a rhapsodic version of the main theme.

Fourth Thematic Transformation (Measures 47-58)

The rhapsodic third complete version (fourth transformation) of the main theme is transformed into a dance-like, *delicato* episode seen in example 4.9, which, as Očadlík observes, "shines with optimism."[208]

Example 4.9. Smetana, *Faded Happiness*, Fourth Thematic Transformation, hemiola effect in mm. 47-50.



This "optimism," as characterized by Očadlík, is perhaps a result of the rhythmic structure built into this episode. A closer examination of the rhythmic structure reveals that Smetana maintains the triplet rhythmic figuration, used in the third thematic transformation, in both hands. However, in this transformation of the main theme he juxtaposes the triplets with a melodic line in the right hand which implies a duple meter (the double stemmed notes in example 4.9). In doing so he creates a hemiola effect within each measure of this thematic transformation.

[208] Očadlík, *Klavírní*, 77-78, trans. Kristina Henckel.

Fifth Thematic Transformation (Measures 59-65)

The "stormy climax" observed by Očadlík occurs in the fifth thematic transformation, in measures 59 to 65.[209] Smetana returns the enlarged ninth interval to its original size (a perfect fourth) and embeds the descending hexachord in a chordal texture, as seen in example 4.10.

Example 4.10. Smetana, *Faded Happiness*, Fifth Thematic Transformation, mm. 59-65.



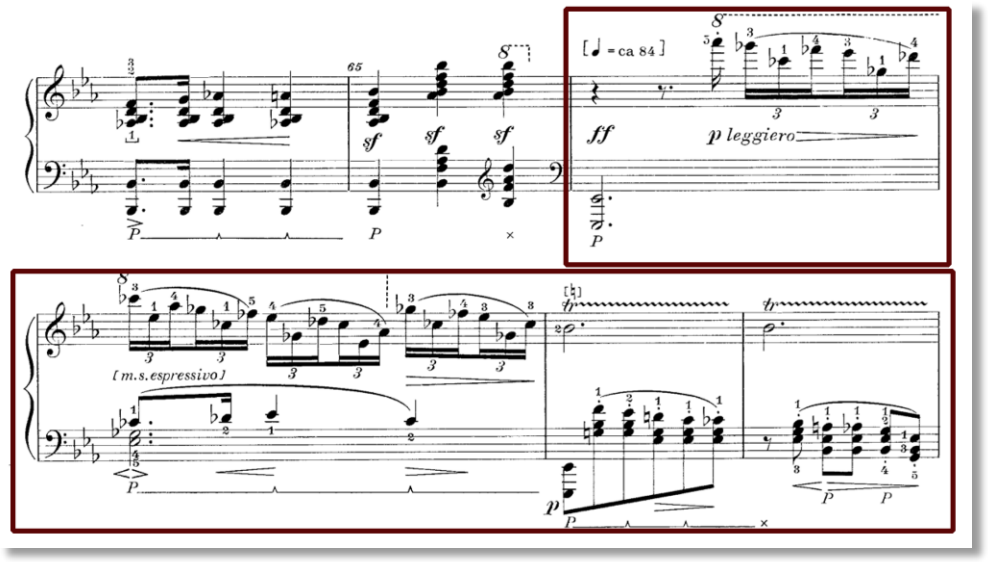
This return of the perfect fourth interval coincides with the reestablishment of the home key and a dynamic climax of the piece. This seven measure long thematic transformation leads into the closing section, which starts in measure 66.

[209] Očadlík, *Klavírní*, 77-78, trans. Kristina Henckel.

Closing Section - Sixth Thematic Transformation (Measures 66-88)

The sixth and final thematic transformation is seen in the closing section in measures 66 to 88. In this transformation of the main theme Očadlík identifies an "analogy with the first variation [*Più Vivo*] which gradually becomes softer towards the ending."[210] While Očadlík likely refers to the same figurative presentation in the right hand of both sections, the final thematic transformation in this closing section is presented in a more stimulating way, as seen in example 4.11.

Example 4.11. Smetana, *Faded Happiness*, Sixth and Final Thematic Transformation, hemiola effect, mm. 66-69.



In measure 66, Smetana launches a right-hand triplet figuration which contains the melodic line of the first part of the main theme. This right-hand figuration is joined by the left hand in measure 67 to present the second part of this transformation of the main

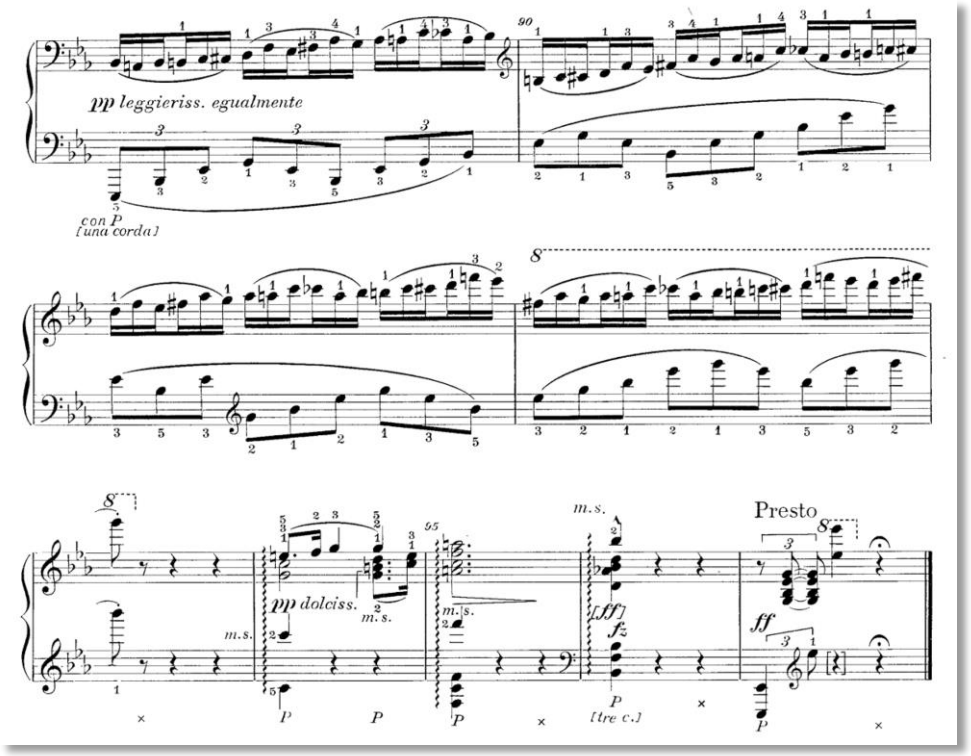
[210] Očadlík, *Klavírní*, 77-78, trans. Kristina Henckel. Očadlík's reference to the "first variation" correlates with the second thematic transformation at *Più vivo* as described in this section.

theme. In the following two measures (68 and 69), the first part of the transformed main theme is shifted to the left hand in the same rhythmic manner as the main theme. Smetana sustains this thematic presentation (seen in measures 66 to 69) with minor alterations throughout the remainder of the closing section.

Coda (Measures 89-97)

Measure 89 marks the beginning of the *Coda* and this final section extends from measure 89 to 97 (see example 4.12). Očadlík indicates that the "piece gradually becomes softer towards the ending."[211]

Example 4.12. Smetana, *Faded Happiness*, *Coda*, Closing Section, mm. 89-97.



[211] Očadlík, *Klavírní*, 77-78, trans. Kristina Henckel.

This gradual *decrescendo* identified by Očadlík defines the last virtuosic passage which is presented in a dynamically subdued manner from measures 89 to 92. Očadlík continues: "A last soft sigh is interrupted with an abrupt strike – awakening." This is portrayed in the two measures of dynamically subdued chords (measures 94 to 95) which are then interrupted by an abrupt awakening in the last two measures (96 and 97) seen in example 4.12. Having used thematic manipulations to share his view of "happiness" as elusive and fleeting, it seems fitting that Smetana also chooses to brusquely wake us from this dream.

Comparison with Selected Examples from Liszt, Chopin and Schumann

The principal purpose of this comparison section, as with each comparison section in this study, is to reveal notable issues which pianists encounter when playing *Faded Happiness* and the other pieces in the cycle *Dreams*. As a result, the comparisons presented here are based on the author's personal study, as informed by scholars referenced here, and based on the author's performance of Smetana's piano works as a pianist born and trained in the Czech Republic and raised on a musical diet that included many of Smetana's compositions. I selected the most technically intricate passages in *Faded Happiness*, and for the other pieces in the cycle as well, and pitted them against passages written by Liszt, Chopin, or Schumann. The common thread of the compared examples is their similar pianistic texture and structure. In selecting musical examples for comparison, I considered Ottlová's suggestion that the individual pieces in *Dreams* serve as homage to the composers Smetana considered his idols:

Liszt, Chopin, and Schumann;[212] and I further considered Jiránek's assertion in his essay "Liszt and Smetana: A Comparison of their Pianistic Styles," that Smetana was greatly influenced by Liszt's compositional style, but he was still able to retain his individuality and originality as a composer.[213]

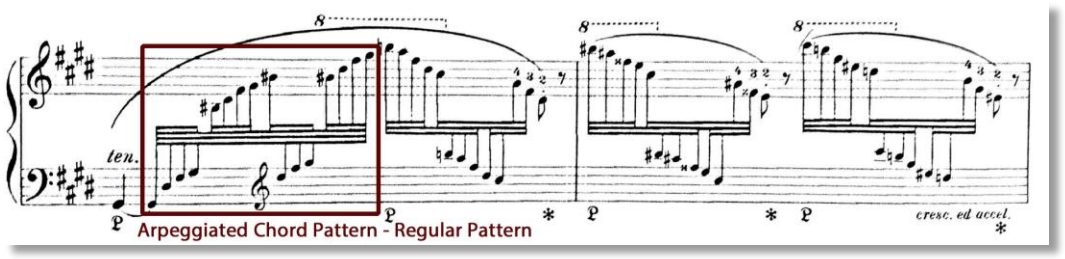
The first three comparisons addressed in this subsection consider selected virtuosic passagework of either Liszt or Chopin versus similar pianistic material used by Smetana in *Faded Happiness*. At first glance, each compared example reveals similar pianistic texture. When played, however, Smetana's figurations feel somewhat awkward in the hands even though they are not technically more challenging than similar, quickly mastered passages of Liszt and Chopin.

The first example is the pianistic material as it appears at the opening *cadenza* of *Faded Happiness* when compared with the opening *cadenza* of Verdi/Liszt *Rigoletto-Paraphrase*. Both figurations appear after the initial thematic introduction and each one serves as an embellishment. A close examination of Liszt's virtuosic figuration in measures 8 and 9 of *Rigoletto-Paraphrase*, as seen in example 4.13, reveals an arpeggiated chord pattern. Smetana's figuration also features an arpeggiated chord, however he further complicates its structure by incorporating the initial melodic motive. This motivic addition, which is almost invisible on the page, creates added difficulty when played and it may result in a slightly diminished virtuosic effect (see example 4.14, from the *Cadenza, Vivo*, second grand staff).

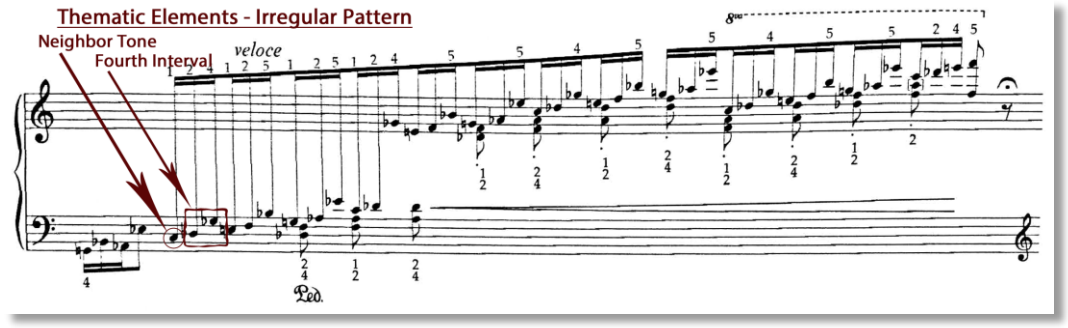
[212] Ottlová, "Piano Works."

[213] Jiránek, "Liszt und Smetana," 191.

Example 4.13. Verdi/Liszt, *Rigoletto Paraphrase*, *Allegro*, Opening *Cadenza*, mm. 8-9.



Example 4.14. Smetana, *Faded Happiness*, *Cadenza*, *Vivo*, m. 1, second grand staff.

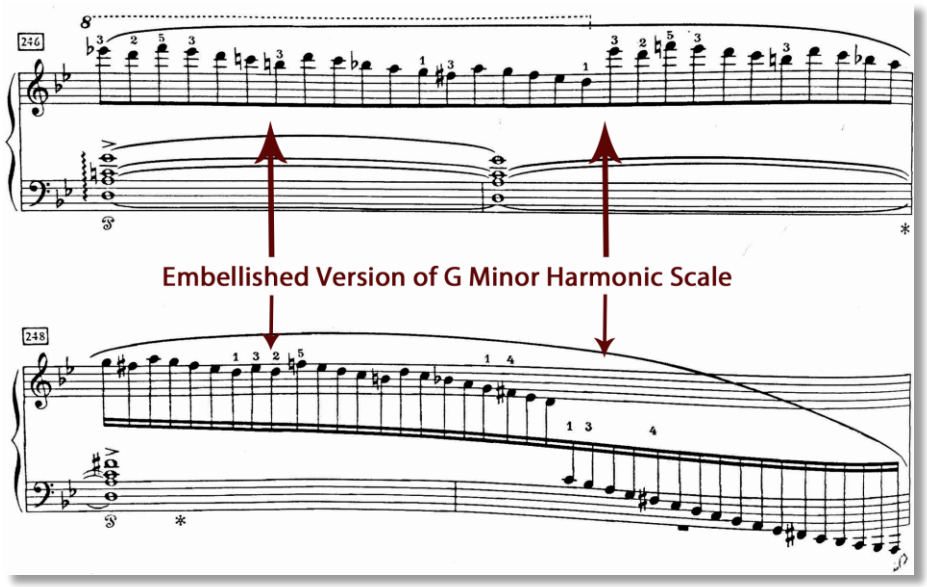


Liszt's virtuosic passagework in *Rigoletto* is derived from his improvisation. During his concerts, Liszt often improvised pieces on a given theme. In these improvisations he used virtuosic effects, such as rapidly played arpeggios, scales, and glissandos derived from the harmony. Therefore these passages, including the arpeggiated chord pattern seen in example 4.13, are based on regular patterns which can be mastered relatively quickly. Smetana on the other hand, although also an accomplished pianist, rarely derived his figurations from improvisation, and the passages with the motivic work in his opening *cadenza* (example 4.14) mostly feature

irregular patterns.[214] As a result, mastering Smetana's figurations takes longer and, for less advanced pianists, may present a technical obstacle.

The second instance of virtuosic passagework reviewed here is Smetana's through-composed pianistic texture which occurs in the conclusion of the opening *cadenza* of *Faded Happiness* in measure 1, in the fourth and fifth grand staffs. When compared with the passagework employed by Chopin in his *Ballade* No. 1, Op. 23, the featured passages in both (examples 4.15 and 4.16) serve as an embellishment figure. In measures 246 to 249 of the *coda* of *Ballade* No. 1, Op. 23, Chopin employs an ornamented version of the G minor harmonic scale in a regular pattern, as seen in example 4.15, which fits quite well in the pianist's hand.

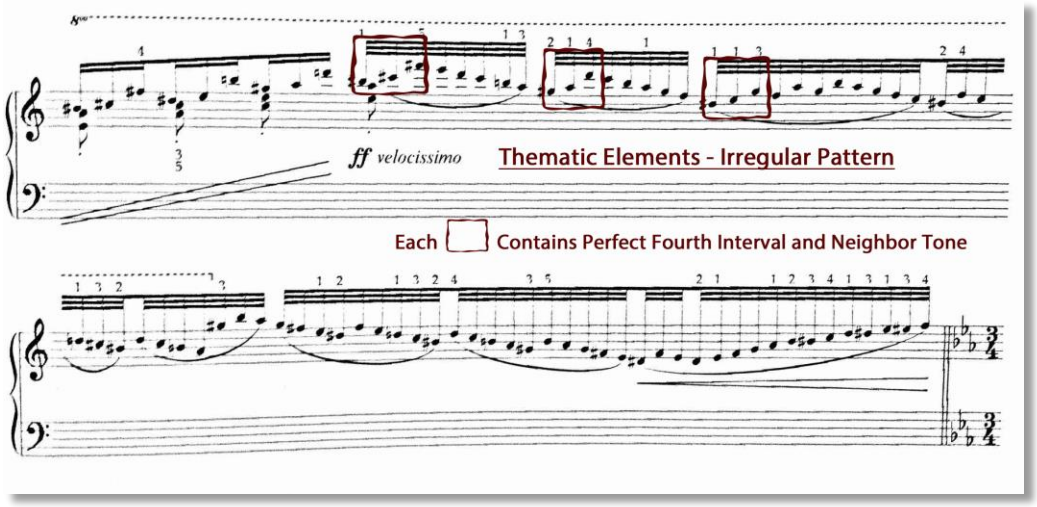
Example 4.15. Chopin, *Ballade* No. 1, Op. 23, from *Coda*, mm. 246-249.



[214] At the time Smetana composed *Dreams*, he was no longer performing publicly. For this reason as well as others, the passagework is not likely derived from improvisation.

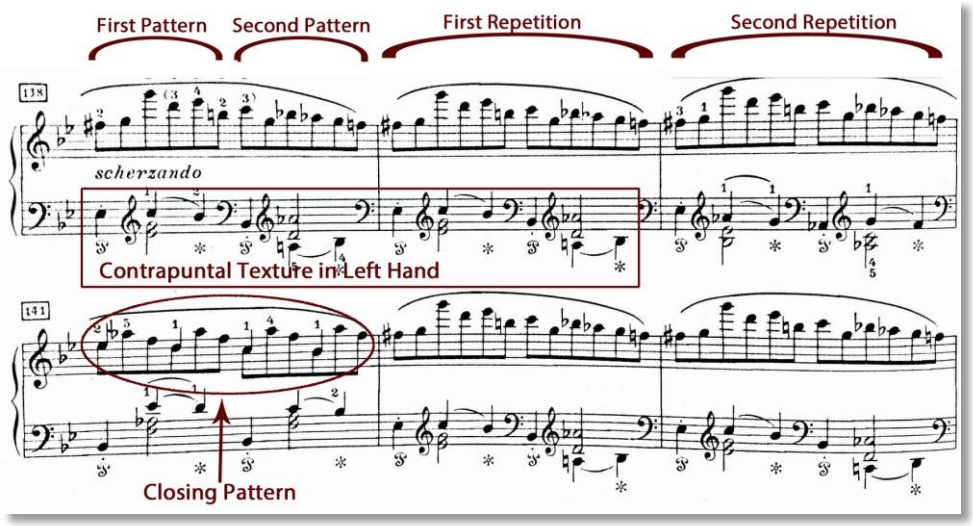
Smetana's figuration, although similar in appearance, is partially derived from a scale and partially from the motivic work. Therefore, it features an irregular motivic pattern instead, as seen in example 4.16.

Example 4.16. Smetana, *Faded Happiness*, *Cadenza*, *velocissimo*, m. 1, fourth and fifth grand staves.



The third instance of virtuosic passagework compared here is found in the *Più vivo* section, in measures 28 to 38, in which Smetana employs a contrapuntal accompaniment. This is similar in presentation to Chopin's *Ballade* No. 1, Op. 23, in measures 138 to 144, seen in example 4.17.

Example 4.17. Chopin, *Ballade* No. 1, Op. 23, mm. 138-143.

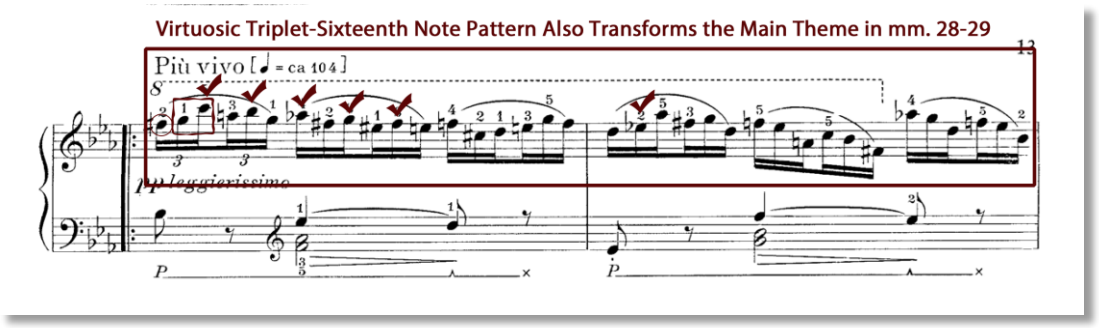


Chopin's right-hand figuration is based on two regular patterns (see example 4.17, measure 138) which are then repeated two times (see example 4.17, measures 139 and 140) before the closing pattern concludes the passage at measure 141. The repetitive motion of the right-hand pattern allows for a higher focus on the contrapuntal texture in the left hand. Sensitive voicing of the left-hand texture reveals a melodic motive which occasionally fluctuates between the top and bottom voice. The figurative pattern in the right hand then serves as an accompaniment which embellishes the prominent melodic motive in the left hand.

Smetana's right-hand figuration in measures 28 to 38 of *Faded Happiness* differs from Chopin's because, despite being virtuosic, the motivic material is woven into the pianistic texture (as seen in example 4.18). While Chopin (in example 4.17) also features motivic work, his is controlled by the pianistic texture, hence the recurring patterns. For Smetana, however, the pianistic texture becomes subordinate to his motivic work and consequently features unexpected turns and irregularities in the pianistic presentation. Example 4.18 shows Smetana's thematic material (the second

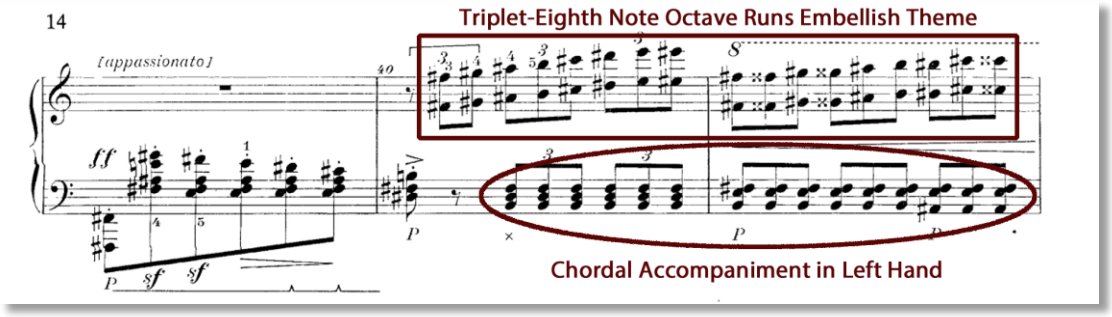
thematic transformation). In this example 4.18, the key thematic elements are again highlighted as follows: the chromatic neighboring note is circled; the fourth interval is framed; and the descending hexachord is checked.

Example 4.18. Smetana, *Faded Happiness*, *Più vivo*, mm. 28-29.



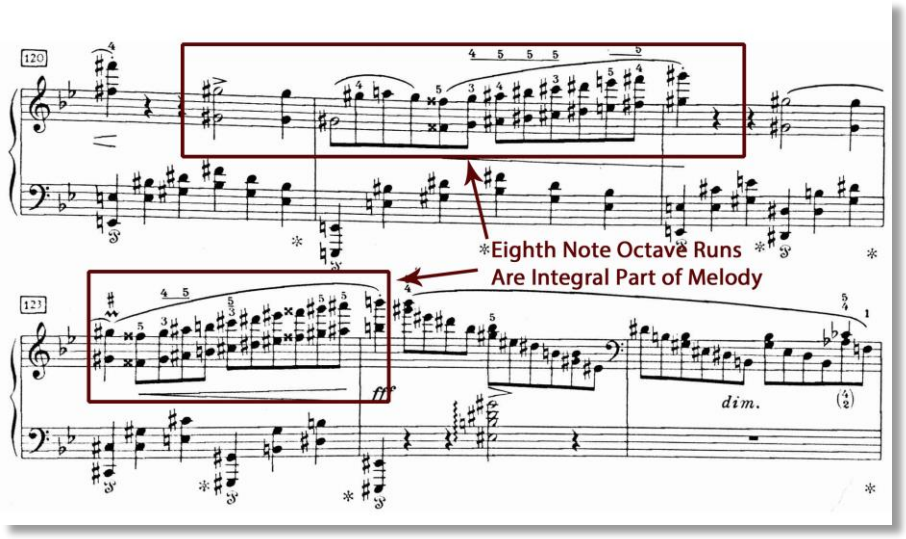
Beyond the three preceding comparisons of virtuosic passagework from Liszt and Chopin, I believe there are also specific musical features, such as octave passagework, which merit comparison. The next example serves to demonstrate the usefulness of Smetana's figurations in piano study. In the third thematic transformation in *Faded Happiness*, in measures 39 to 46, Smetana employs triplet-eighth-note octave runs in the right hand. Example 4.19 displays the triplet-eighth note octave passages used by Smetana in measures 40 and 41.

Example 4.19. Smetana, *Faded Happiness*, Third Thematic Transformation, mm. 39-41.



These octave passages remotely resemble the presentation of octave passagework found in Chopin's *Ballade* No. 1, Op. 23, in measures 120 to 123 seen in example 4.20.

Example 4.20. Chopin, *Ballade* No. 1 Op. 23, mm. 120-125.

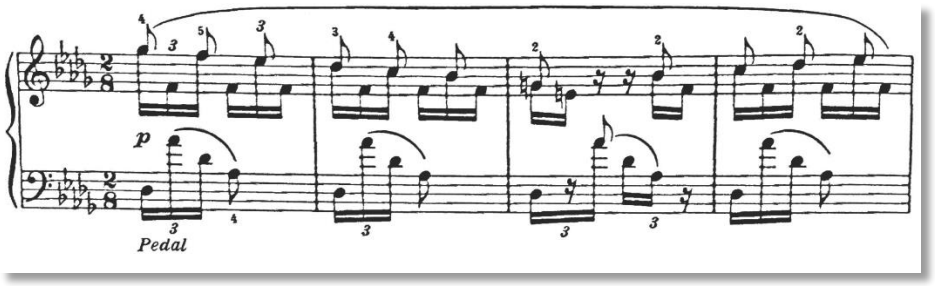


Chopin's eighth-note octave runs are an integral part of the melodic line while Smetana's triplet octave runs are more extensive and serve as embellishing figures of the thematic transformation. Smetana's version may become useful as a preparatory work for the octave runs in Chopin because of the slower rhythmic manner of the octaves, controlled with the chordal accompaniment in the left hand.

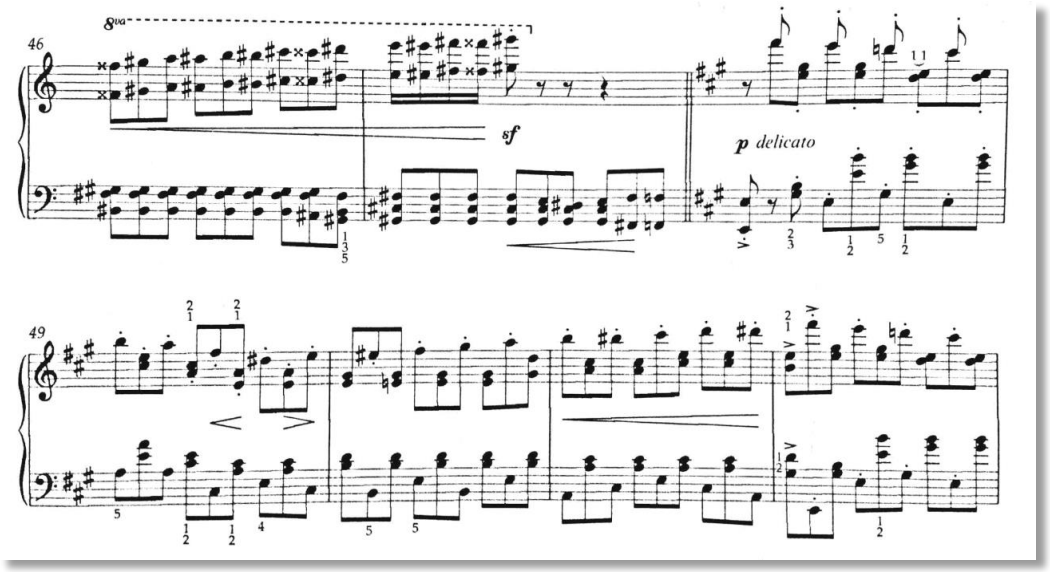
The final musical feature worthy of comparison is rhythmic structure. In the fourth thematic transformation in *Faded Happiness*, beginning in measure 48, Smetana pays homage to Robert Schumann by incorporating a rhythmic structure in Schumann's style. The common rhythmic figure featured in both Schumann's *Des Abends*

(Evenings)[215] and Smetana's thematic transformation in measure 48 is the hemiola. While Schumann creates his hemiola through a triple meter implication of the melodic line in a duple meter time signature seen in example 4.21, Smetana reverses this rhythmic structure as seen in example 4.22.

Example 4.21. Schumann, *Des Abends* (Evening), mm. 1-4.



Example 4.22. Smetana, *Faded Happiness*, Fourth Thematic Transformation, mm. 48-52.



[215] *Des Abends* (*Evening*) is the first movement from Schumann's piano cycle *Fantasiestücke* Op. 12 **(***Fantasy Pieces*).

In measure 48, shown in example 4.22, Smetana's melodic line is seen in the top voice of the right hand, which implies a duple meter in an overall triple meter time signature. While this particular presentation of the hemiola is not unusual in the works of Schumann and other composers, Smetana's version features an original element, the polka pattern.[216] This polka pattern is employed through the wide jumps and leaps in the left-hand accompaniment and right-hand melody, both implying a duple meter.

Practice Suggestions

The fundamental technical challenge of *Faded Happiness* lies in its virtuosic passages where the pianistic texture is guided by motivic development. Such passages occur in the entire *Più vivo* section (measures 28-38) as well as in the closing section and *coda* (measures 67-98). This incorporation of motivic development also causes unexpected turns in the patterns of such virtuosic passages.[217] These unexpected turns feel awkward in a pianist's hand and only proper and consistent fingering may secure their successful execution. Since these through-composed passages are so prominent in *Faded Happiness,* the piece is considered one of the most intricate of Smetana's piano output to study and to perform.[218]

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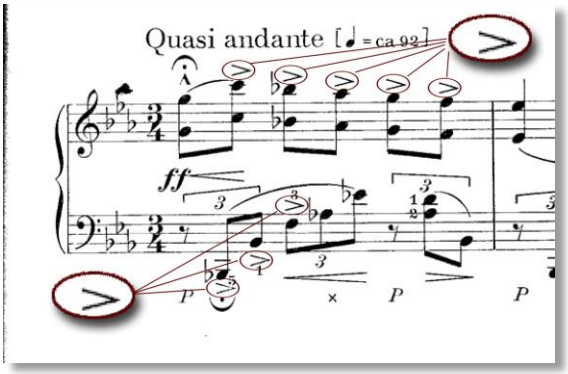
[216] The significance of the polka-element in *Dreams* is further discussed in chapter 3.

[217] See, for example, the discussion of Liszt's *Rigoletto-Paraphrase* compared with portions of the *Cadenza* (examples 4.13 and 4.14) from *Faded Happiness*, in chapter 4, subsection *Faded Happiness*, Comparison with Selected Examples from Liszt, Chopin and Schumann.

[218]Kříž, *František Rauch*, 61.

According to Rauch's interpretational assessment of Smetana's piano works,[219] a significant challenge faced by the pianist arises from Smetana's indication of dynamic levels, in particular his *fortissimo* markings.[220] Rauch characterizes Smetana's style seen in the majority of his piano works as an orchestral style of writing. As a result, Rauch concludes, "Smetana often indicates these loud dynamic levels in the naturally less-sounding registers of the piano keyboard. Exact interpretation then results in forced and uncultivated sound."[221] Smetana's orchestral style in keyboard writing occurs in the main theme of *Faded Happiness* where he indicates *fortissimo* amplified through an accented melodic line in the right hand; and he also indicates accents on the first three notes in the left-hand accompaniment as seen in example 4.23.

Example 4.23. Smetana, *Faded Happiness*, Main theme, *Quasi andante*, m. 2.



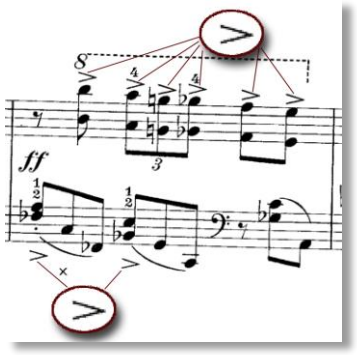
[219] František Rauch (1910-1996) was a distinguished Czech pianist and pedagogue who made multiple recordings of Smetana's piano works. He was the primary teacher of Jan Novotný and Ivan Klánský, both of whom recorded the complete piano works of Smetana.

[220] Kříž*, František Rauch*, 60.

[221] Kříž*, František Rauch*, 60-61.

Employing similar writing throughout the main thematic area, Smetana places similarly reinforced loud dynamic levels into the descant register of the piano as seen in measure 23 (example 4.24).

Example 4.24. Smetana, *Faded Happiness*, Main theme, m. 23.

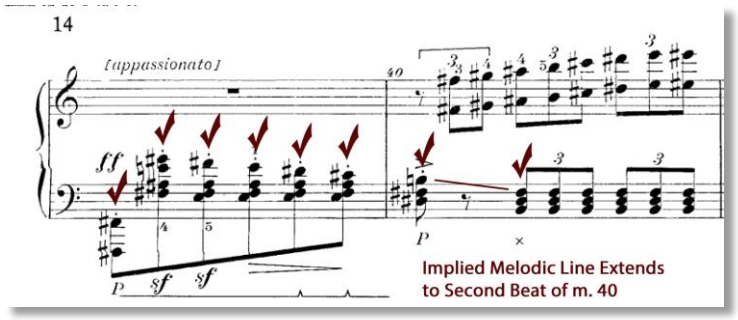


Despite this use of marked accentuation in *Faded Happiness*, in particular the *sforzato* markings, the dynamic inflections in the piece should not be considered forceful. Smetana employs these markings to emphasize the melodic contour over the rhythmic structure. Therefore, in the places where such markings occur, the pianist needs to employ highly expressive and properly voiced octaves and chords to avoid any unwanted, forced tone quality.

Proper voicing of melodic lines is essential for a cultivated interpretation of *Faded Happiness.* While the emphasis of the top voice, in the right hand, in the opening *cadenza* and main thematic area is appropriate, this principle would fail in the *più vivo* section in measures 29 to 32. In these measures, the melodic line clearly shifts to the top voice of the three-voice texture in the left hand. This also occurs in the closing section in measures 67 to 88.

In some instances, the pianist must pay close attention to where the melodic line begins and where it ends. For example, the voicing of the melodic line is intricately woven into the changing chordal texture in measures 39 and 40. The melodic line is embedded in the top voice of a four-voiced chord succession in measure 39, and extends over the bar line into measure 40 as indicated with check marks in example 4.25.

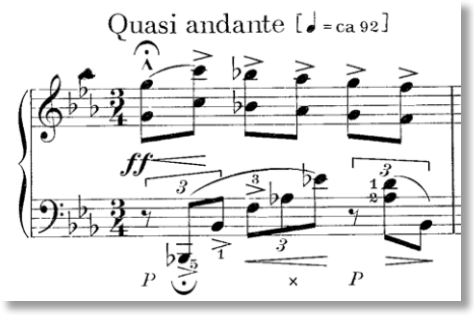
Example 4.25. Smetana, *Faded Happiness*, mm. 39-40.



The triad on the downbeat of measure 40 is accented, followed by an eighth rest, and may be mistakenly perceived as a conclusion of the melody. Instead, the melodic line of the main theme (as seen earlier in example 4.4) is concluded on the second beat approached by a perfect fourth interval just as seen in measure 40 (example 4.25). Therefore, the implied melodic line concludes in the top voice of the first triad of the triplet chordal figuration on beat two of measure 40. An added accent at this point is perhaps a much-needed editorial modification.

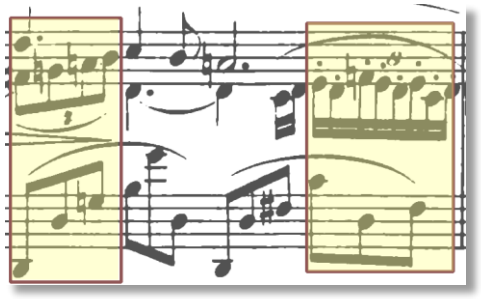
The rhythmic intricacies displayed in Smetana's *Faded Happiness* are mostly comprised of hemiola. The easier version of hemiola is demonstrated through the rhythmic ratio 2:3, as presented in the main theme between the hands in measures 2 to 5. Example 4.26 shows this hemiola in measure 2.

Example 4.26. Smetana, *Faded Happiness*, Main theme, m. 2.



Smetana employs two eighth notes in the right hand against triplet figures in the left hand. This ratio is common in the music of Chopin as well. Chopin, however, often employs more complex polyrhythmic ratios, such as 4:3 or even 8:3. Examples of such ratios can be found in his *Nocturne* Op. 55, No 2, as seen in example 4.27.

Example 4.27. Chopin, *Nocturne* Op. 55, No 2, m. 7.



Smetana's less complicated rhythmic figuration may serve as a springboard for mastering Chopin's intricate rhythmic figures.

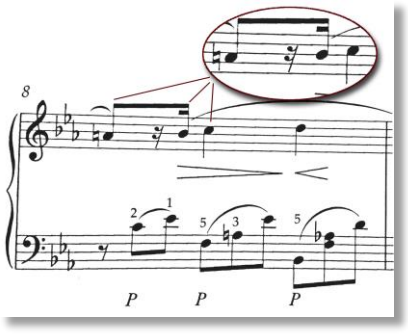
A more rhythmically and musically complex version of hemiola in *Faded Happiness* occurs in measures 48 to 59, as seen previously in connection with the comparison of hemiola used by Schumann and Smetana.[222] The difficulty for the

[222] A discussion of Schumann's *Des Abends* and Smetana's *Faded Happiness* (examples 4.21 and 4.22) may be found in chapter 4, subsection *Faded Happiness*,

performer of *Faded Happiness* lies in the rhythmic placement of the melody in the top voice, interwoven with an accompaniment in the right hand, combined with wide jumps as well as shorter leaps in both hands. In order to achieve clarity when playing this intricate section, several interpretational aspects must be addressed. Proper use of the pedal here is the crucial component of proper interpretation. In this section pianists often overuse the pedal to eliminate a certain dryness of sound. Smetana, however, clearly indicates staccato throughout. Excessive use of the pedal changes the articulation to *legato*; but in order to sustain the stylistic integrity as indicated by Smetana, only an accented pedal should be used. In order to cleanly execute the wide jumps and leaps in this section, a performer is required to apply subtle *rubato* at the shifting points in both hands as well as to maintain overall tempo control.

Beginning on the first beat of measure 8, shown in example 4.28, the right hand presents a rhythmic motive commonly used in Czech and Polish folk dance music.

Example 4.28. Smetana, *Faded Happiness*, m. 8.



Comparison of *Faded Happiness* with Selected Examples from Liszt, Chopin and Schumann.

As seen here in *Faded Happiness*, this rhythmic motive occurs in the right hand. Smetana employs this motive throughout his entire compositional output and it can be found in the music of Chopin as well. The interpretation becomes intricate as this rhythmic motive is usually performed with pedal indicated by the composer. To convey the sixteenth-rest clearly, however, the rhythmic motive must be divided into two separately articulated gestures—lift up and slide down. The application of a half pedal is necessary to enhance this gestural interpretation. The pedal should be pressed all the way down on the downbeat and then quickly changed, then held in a halfway position. A similar style of half-pedaling should be applied in the through-composed sections, such as the *più vivo* (measures 28 to 38) and the closing section (measures 67 to 89). Overall economy of pedaling greatly enhances the clarity and stylistic interpretation of *Faded Happiness* and the same approach may be taken with the majority of Smetana's piano pieces.

Consolation[223]

Form

Consolation,[224] the second piece in this cycle, *Dreams*, was written as a reaction or reply to *Faded Happiness*. The first piece of the pair may be seen as posing a

[223] Dedicated to Countess Leopoldine Ledebour, née Countess Thun-Hohenstein.

[224] Smetana's well-known association with Franz Liszt (addressed in chapter 3) suggests that Smetana may have drawn inspiration for *Consolation* from Liszt's six solo piano pieces titled *Consolations*; however, Liszt's pieces were conceived as a set of

question, and *Consolation* presents the answer. While *Faded Happiness* contains passages that depict dream-like images, the thematic material in *Consolation* is devoid of fanciful thoughts and reflects instead a realistic view of life. Očadlík describes the musical content and form of *Consolation* as follows:

> A four-bar introduction outlines the main theme. The main theme is presented in a rhapsodic form in triple descent. The first statement of the theme represents reality, the second depicts wish, and the third portrays desire. The six measures of the main theme peaceful *cantabile* are extended by a two-bar reminiscence on the *Přívětivá krajina* (*The Pleasant Countryside*) Sketch No. 3 Op. 5, and are further developed into more passionate character, which foreshadows the rhapsodic middle section of the piece. This middle section, which is immediately preceded by a *lento* preparation, features chordal triplets predicting sections of the yet to be written symphonic poem, *Blaník*. The character of this section presents a gradual rise through dynamic anticipation, and powerful *crescendo.* The return of the thematic fragment is underlined in the bass by the rhythmic triplet pulse of the middle section. This rhythmic throbbing eventually subsides to the full *cantabile* theme, which characterizes a bright perspective through its sequential rise. A following accelerated descending *cadenza* climaxes into a *forte* awakening before concluding with a calm *lento*.[225]

Consolation is presented in a rather tight formal structure of ternary design—ABA. A four-measure *cadenza* opens the piece and introduces fragmented thematic material taken from the first theme. The A section, beginning with *Moderato assai,* is

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short works in nocturne style and differ significantly in character and scope. There does not appear to be any correlation or connection between these similarly titled works.

[225] Očadlík, *Klavírní,* 78, trans. Kristina Henckel. [Introdukce ve čtyřech taktech načrtává téma. Děje se tak rapsodicky trojím sestoupením motivu skutečností, přání a touhy, z níž vzdušná pasáž uvádí vlastní sen. Poklidné kantábile, na jehož šestitaktové téma navazuje opakovaná dvojtaktová reminiscence na Přívětivou krajinu z Lístků do památníku, rozvine se do většího důrazu, aby lentovou předrývkou nastoupil vzrušený díl střední, charakterizovaný akordickými triolami nápovědí partie budoucího Blaníka. Je tu gradace souměrného vzestupu, dynamické napětí a crescendo vítězství. Do návratu motivického vstupu prvního duní ještě basový rytmus této střední partie, až se konečně rozezpívá vlastní kantábile, mírně stupňonané a vyznívající jasnou perspektivou. A zase poklesající zrychlovanou kadencí je uváděno forte probuzení a ztišený uklidněný závěr.]

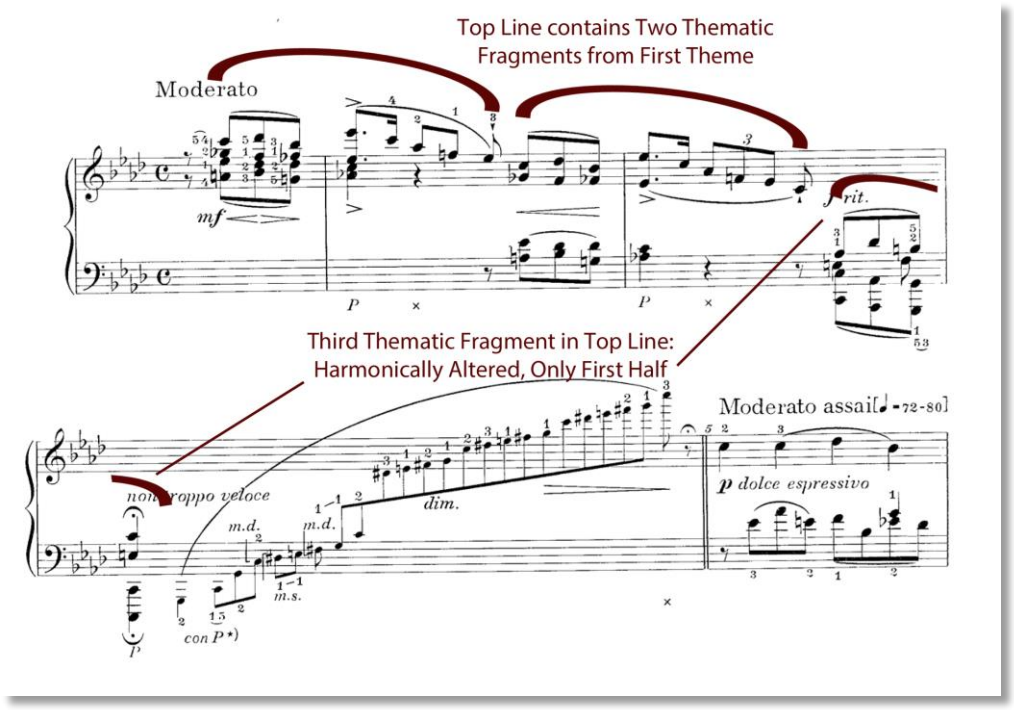
seen in measures 5 to 30 and presents the first theme (or what Očadlík refers to as the "main theme"). The B or middle section, *Più mosso,* follows in measures 31 to 62 and contains the second theme. The A section and the first theme return in measures 63 to 71, and the piece is concluded by the *coda* in measures 72 to 79. This more formal structure and character aptly support the view that *Consolation* is intended by Smetana as his response to the dream of happiness.

Opening Cadenza (Measures 1-4)

Consolation opens with a four-bar *cadenza*, seen in example 4.29, comprised of thematic fragments from the first theme. Očadlík describes this section as an "introduction" which "outlines the main theme."[226]

[226] Očadlík, *Klavírní*, 78, trans. Kristina Henckel.

Example 4.29. Smetana, *Consolation*, Opening *Cadenza*, mm. 1-4.



This *cadenza* serves a dual purpose. First, it demonstrates a correlation with *Faded Happiness* which also opens with a *cadenza*. In both *cadenzas*, Smetana introduces and works with the motivic elements of the main themes. However, in *Consolation* Smetana abbreviates the *cadenza* and divides it into measures rather than use the unmeasured style of the *cadenza* in *Faded Happiness*. The second purpose of the opening *cadenza* in *Consolation* is to foreshadow its dramatically intense middle or B section.

Očadlík notes that, "In the introduction, the main theme is presented in a rhapsodic form in a triple descent."[227] As seen in example 4.29, this descent occurs through a placement of the fragmented theme in a rhythmic diminution into three

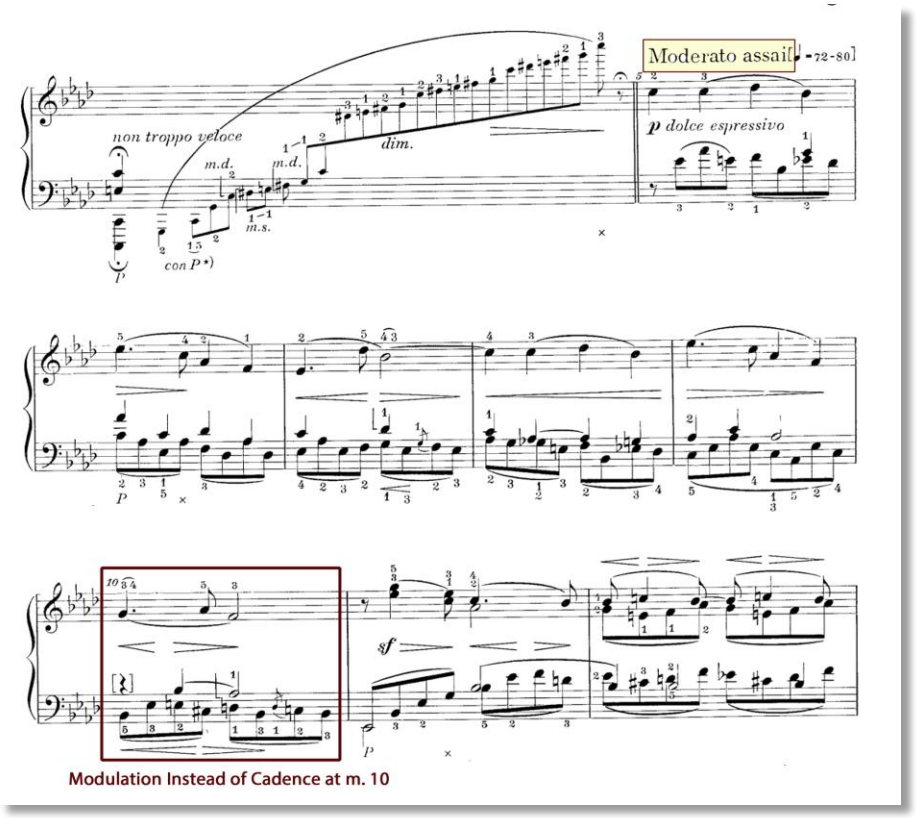
[227] Očadlík, *Klavírní*, 78, trans. Kristina Henckel.

consecutive registers, descending by an octave. Each reinstatement of the fragmented theme coincides with a dynamic alteration increasing in volume. The first two thematic fragments are almost identical. The melody and harmony of the third one, however, are slightly altered to enhance the moment of stasis, indicated by the fermata on the downbeat of measure four (see example 4.29). Following this descent, Smetana employs a quick ascending, virtuosic passage which prepares for the entrance of the first theme.

Moderato Assai – First Theme (Measures 5-30)

The first theme of *Consolation* is presented in the section, *Moderato assai*, which begins in measure 5 and continues through measure 10 (see example 4.30).

Example 4.30. Smetana, *Consolation*, *Moderato assai*, First Theme, mm. 5-10.



"The six measures of the main [first] theme peaceful *cantabile*," Očadlík continues, "are extended by a two-bar reminiscence on the, *Přívětivá krajina* [*The Pleasant Countryside*], *Sketch* No. 3 Op. 5…."[228] The peacefulness that Očadlík describes is clearly projected in the melodic line which is devoid of any conspicuous rhythmic, dynamic, and melodic gestures. There is, however, an underlying sense of drama felt throughout the presentation of the main theme. As Czech scholar Hana Séquardtová observes, "…the sweet and simple nature of the theme is pervaded from the beginning by dramatic undertones: in harmony, chromaticism, and irregular metric division…."[229]

The harmony, chromaticism, and irregular metric division Séquardtová references do not, however, add drama as separate elements. They maintain a rather tight-knit relationship within the musical and rhythmical structure of the first theme. For example, the first theme initially presents a straightforward harmonic design within the key of A-flat major, but this is interrupted in measure 10 (see example 4.30) where Smetana employs modulation instead of an expected closing cadence. This modulation then leads into a four-bar phrase expansion (seen in measures 11 to 14, example 4.31)[230] in which, according to Očadlík, Smetana revisits one of his early pieces from the piano

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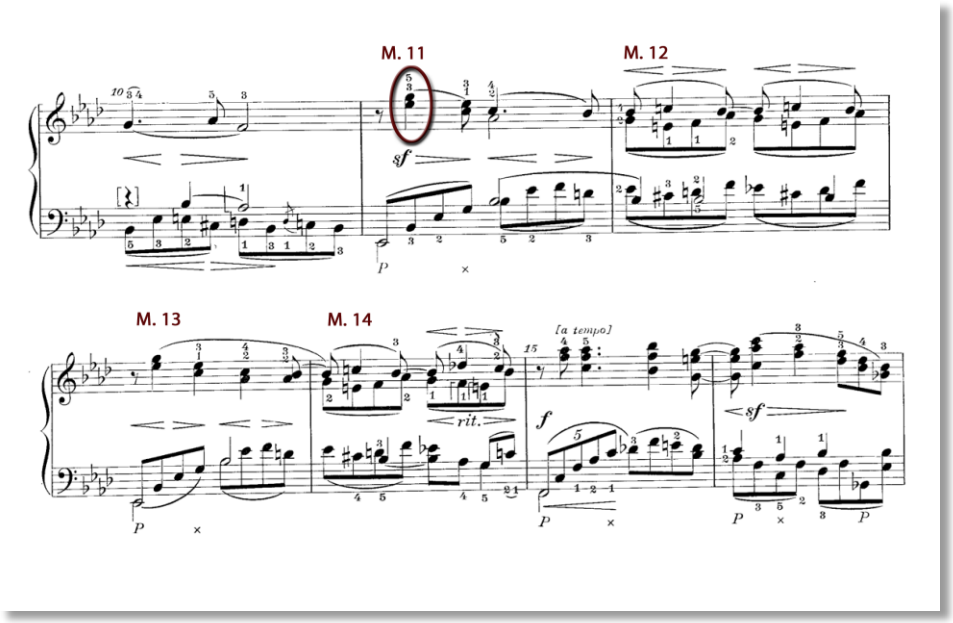
[228] Očadlík, *Klavírní*, 78, trans. Kristina Henckel.

[229] Hana Séquardtová, *Bedřich Smetana*, vol. 26 (Prague: Supraphon, 1988), 218, trans. Kristina Henckel.

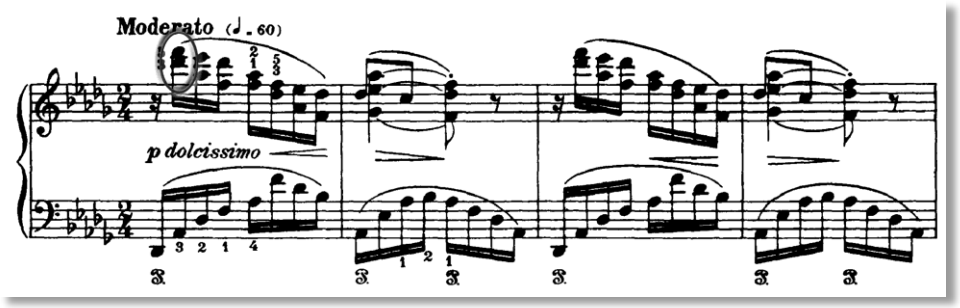
[230] Očadlík describes this phrase as two-bar phrase, considering the following two measures a repetition. The rhythmic and pitch alterations in the following two measures suggest that perhaps these particular measures should be treated as a closure of the phrase rather than a repetition.

cycle *Sketches* Op. 5, *Přívětivá krajina* [*The Pleasant Countryside*],[231] a portion of which is shown in example 4.32.

Example 4.31. Smetana, *Consolation, Moderato assai*, mm. 11-14.



Example 4.32. Smetana, *Přívětivá krajina* (*The Pleasant Countryside), Sketches* Op. 5, mm. 1-4.

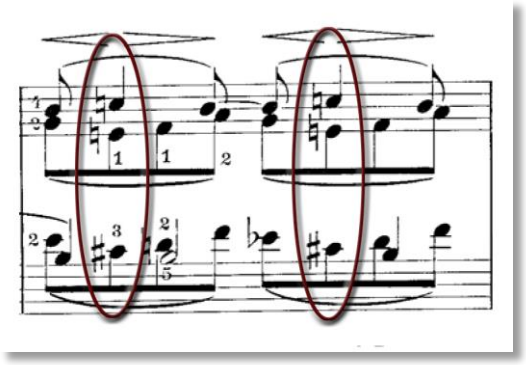


[231] Očadlík mistakenly lists *The Album Leaves*, another early piano cycle of Smetana, as the piano cycle containing *The Pleasant Countryside*. In his catalogue of Smetana's piano works, however, the entry of *The Pleasant Countryside* is identified and listed correctly with *Sketches* Op. 5.

Očadlík's claim that Smetana revisits *Přívětivá krajina* (*The Pleasant Countryside*) in *Consolation* is supported by the common elements seen in examples 4.31 and 4.32. These examples reveal similar treatment of the left-hand accompaniment by Smetana in both pieces. Another shared element is the descending line initiated by the interval of third preceded by a rest in the right-hand in each piece. This may be seen in *Consolation* in measure 11, example 4.31, and in *The Pleasant Countryside* in measure 1, example 4.32. However, despite these similarities, the purpose of these two comparable musical ideas in their respective works is different. In *The Pleasant Countryside* this musical material (example 4.32) serves as a main theme, while in *Consolation* (example 4.31) Smetana uses them as part of a subsequent musical idea which creates an expansion of the initial phrase. At the same time, this particular four-bar phrase expansion in *Consolation* (in measures 11 to 14, example 4.31) is the first instance where Smetana introduces an irregular metric division initiated through a modulation in the harmonic design.

Besides the use of harmonic design and rhythmic irregularity in *Consolation*, Séquardtová identifies chromaticism as a dramatic contributor in the first theme. This chromaticism penetrates the melodic line in measure 12, the second measure of the previously identified four-bar extension of the first theme. See example 4.33. A result of this chromaticism is the first of many dissonances which recur in the first thematic section, *Moderato assai*.

Example 4.33. Smetana, *Consolation, Moderato assai*, m. 12.

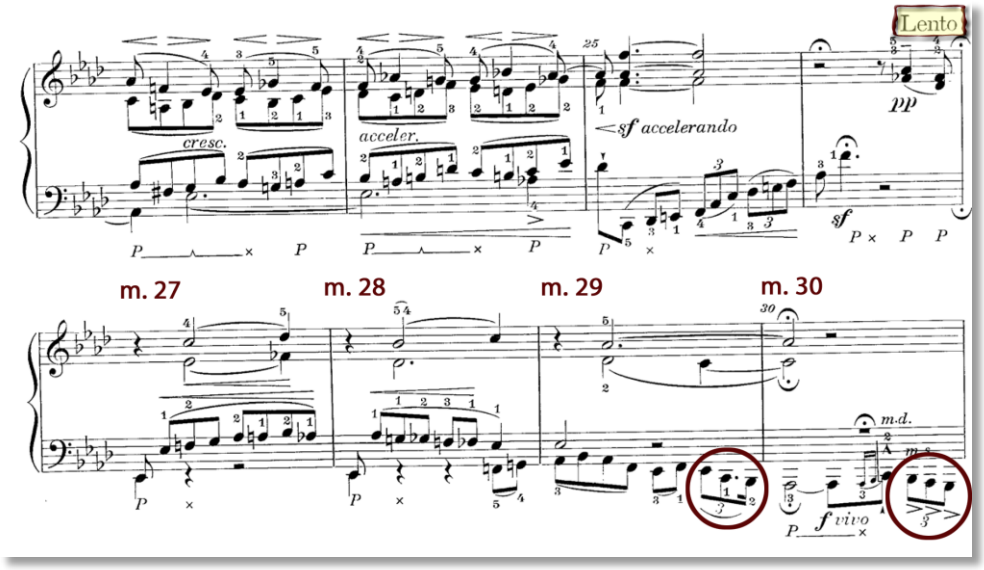


These dissonances are always an interval of a diminished octave which is the result of a juxtaposition of the quarter note on the end of the first beat in measure 12, in the top voice of the right hand, against, the eighth note in the left hand (see example 4.33). Such harsh dissonance comes as a surprise in Smetana's harmonic vocabulary. Although the composer treats this dissonance as an *appoggiatura* and immediately resolves it, its presence has raised questions about the composer's intent.[232]

Smetana further employs these dissonances in measures 21 and 24 of the first thematic section as he continues developing the first theme in *Moderato assai* through endless rhythmic flow, modulation, and sequence. He eventually reaches a point of rhythmic acceleration at measures 24 and 25 before beginning a transition into the rhapsodic B section and his second theme (*Più mosso)*. This transition occurs in *Lento*, measures 26 through 30, seen in example 4.34.

[232] As explained in chapter 3, Smetana forwarded his manuscript of *Dreams* to his pupil, Jiránek, who expressed concerns about the dissonances which Jiránek viewed as mistakes. While no particular piece in the manuscript *Dreams* is referenced, *Consolation* is the first of the pieces in which Smetana employs extensive chromaticism resulting in dissonant intervals. Jiránek may have attributed these dissonances to Smetana's hearing loss. However, on balance it appears that Smetana uses them intentionally.

Example 4.34. Smetana, *Consolation, Lento*, mm. 26-30.



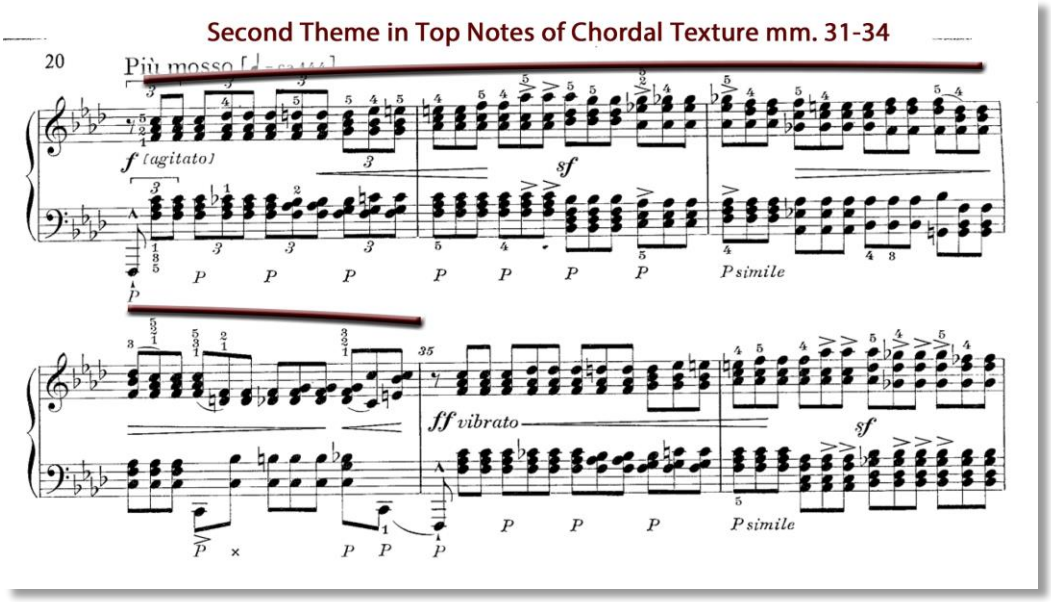
The first two measures of the *Lento* (27 and 28) serve as a closure of the first thematic section while the last two measures (29 and 30) serve to prepare the *Più mosso* through the use of implied triplet figures in the left hand. See example 4.34.

Più mosso – Second Theme (Measures 31-62)

The rhapsodic middle section, *Più mosso,* introduces a new theme in measures 31 to 34 (example 4.35) with "chordal texture in a triplet rhythmic pulse…," as described by Očadlík.[233]

[233] Očadlík, *Klavírní*, 78, trans. Kristina Henckel.

Example 4.35. Smetana, *Consolation*, *Più mosso*, mm. 30-34.

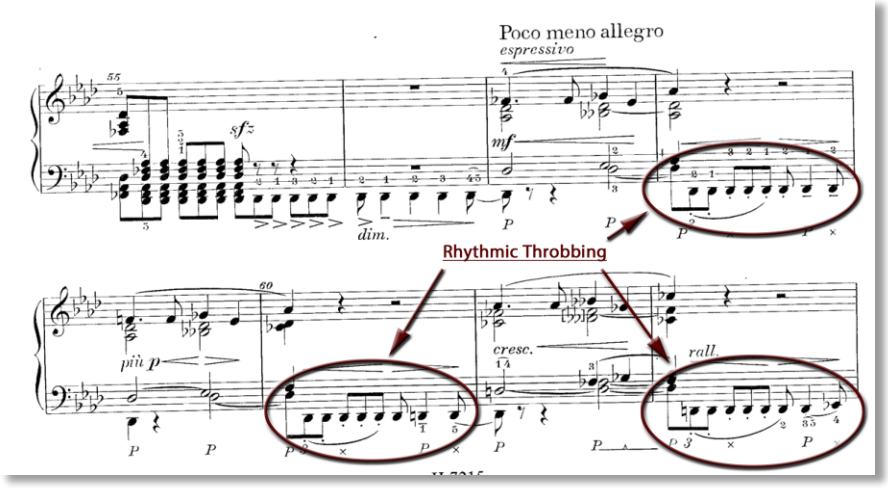


This theme is comprised of several essential elements which contribute to its recognition. The first element is the chromatic nature of the melodic contour which corresponds with the first theme in *Moderato assai*. This chromatic nature appears in the top voice of a chordal texture at onset of the melodic line (in measure 31, example 4.35) before the melodic line is further altered. Another important element of this second theme is its rhythmic structure—the chordal texture in a triplet pulse described by Očadlík. Očadlík notes that this rhythmic structure predicts "sections of the yet to be written symphonic poem *Blaník*."[234] Smetana's preference for an orchestral style of writing for the piano is yet another key element that contributes to the structure of this theme and is reflected in his doubling of the chords in both hands. Using a significant increase in tempo, and interpretational markings such as *agitato* and *vibrato*, the character of this section reveals an unsettled and anxious nature.

[234] Očadlík, *Klavírní*, 78, trans. Kristina Henckel.

Just as Smetana employs a transitional section (*Lento*) to approach the *Più mosso* (the B or middle section), he again employs a transitional section to leave the *Più mosso*. This transitional section is labeled *Poco meno allegro* and is comprised of six measures (measures 57 to 62) which lead us back to the return of the first theme. See example 4.36.

Example 4.36. Smetana, *Consolation*, *Poco meno allegro*, mm. 57-62.

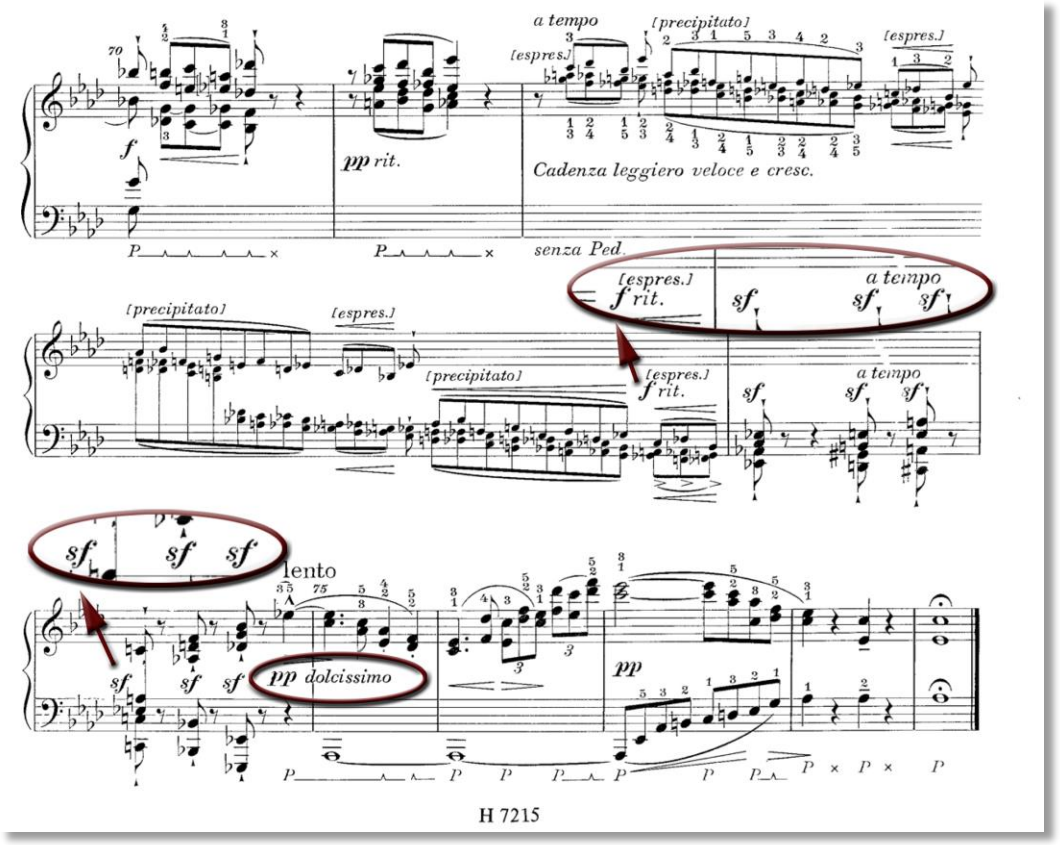


In *Poco meno allegro* (example 4.36) we see the "rhythmic throbbing" referenced by Očadlík in triplet bass-note figures which penetrate this transition as a reminder of the *Più mosso*. Eventually these triplet figurations subside and end in measure 62.

Return of the First Theme and Coda (Measures 63-79)

A stately version of the first theme returns in measure 63 and carries through to measure 72 where an extensive *coda* is initiated by a virtuosic *cadenza* (see example 4.37).

Example 4.37. Smetana, *Consolation, Coda,* mm. 72-74.

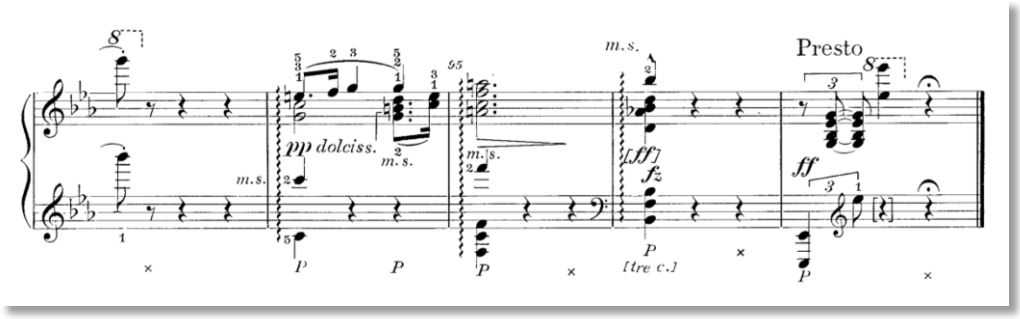


The repetitive and generous use of *sforzandi* markings in the *coda* (see example 4.37, measures 74 and 75) clearly illustrates what Séquardtová identifies as the last climactic episode before the completely calm ending, beginning abruptly on the last note in measure 75.[235] The obvious drama present in this passage, followed by tranquility, is aptly described by Očadlík: "A following accelerated descending *cadenza* climaxes into a *forte* awakening initially before concluding with a calm *lento*."[236]

[235] Séquardtová, *Bedřich Smetana*, 218.

[236] Očadlík, *Klavírní*, 78, trans. Kristina Henckel.

Example 4.38. Smetana, *Faded Happiness*, mm. 95-98.

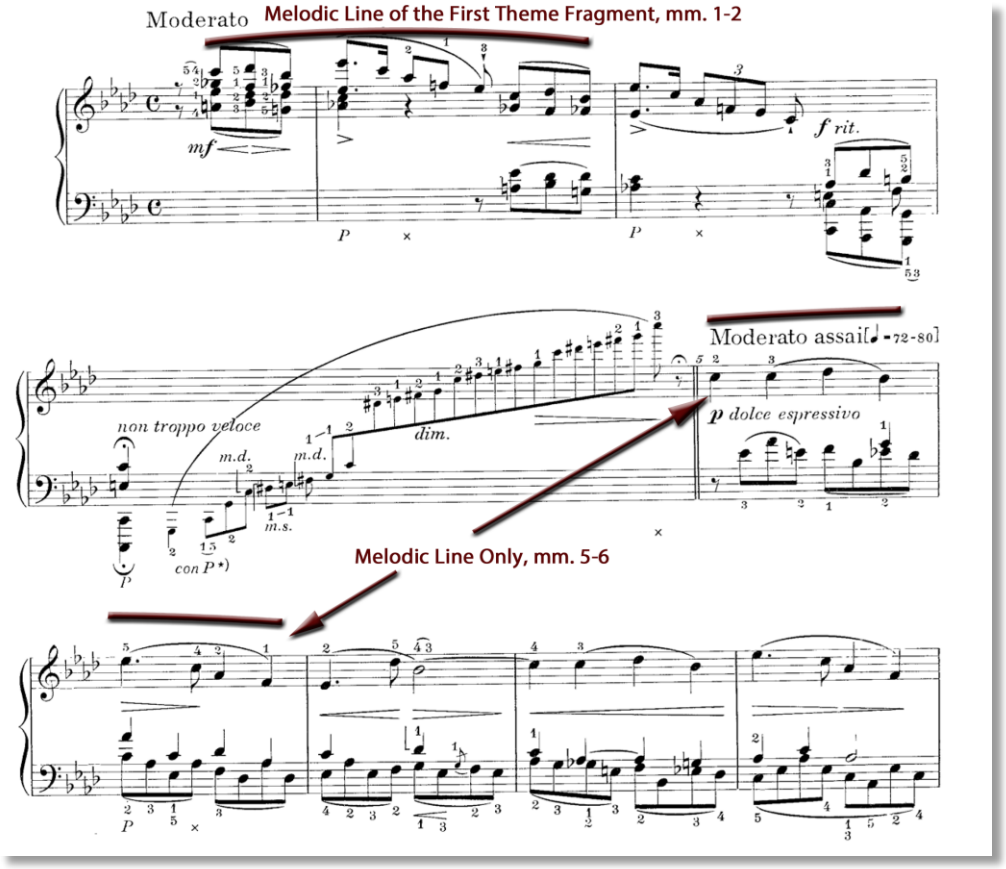


Comparison with Selected Examples from Chopin and Liszt

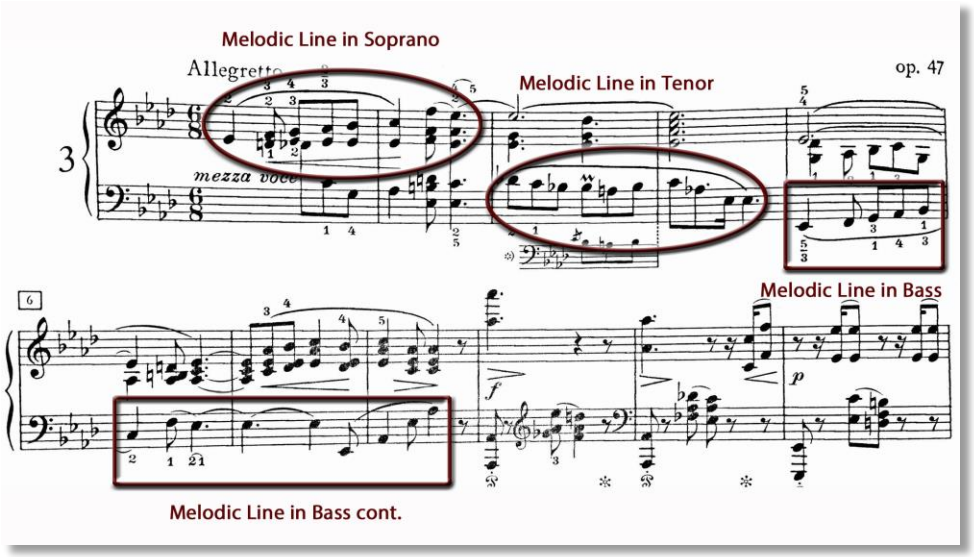
Consolation offers considerably less thematic variety than *Faded Happiness*, but some comparisons may still be made with works of Chopin and Liszt. Components of the first thematic section A (*Moderato assai*) of *Consolation* will be compared to Chopin's *Ballade* No. 3, Op. 47 and Liszt's *Sonata in B Minor*. The chordal texture of the middle section B (*Più mosso*) will be then pitted against Liszt's *Rhapsodie espagnole* (*Spanish Rhapsody*).

The fragmented presentation of the first theme in *Consolation*, in the opening *cadenza*, along with its full statement in the *Moderato assai* (example 4.39) resembles the opening of Chopin's *Ballade* No. 3 Op. 47 (example 4.40). Both examples feature a melodic line embedded in the harmonic structure.

Example 4.39. Smetana *Consolation*, Opening *Cadenza* and *Moderato assai*, mm. 1-8.



Example 4.40. Chopin *Ballade* No. 3 Op. 47, mm. 1-8.



In the four-bar introduction in *Consolation*, Smetana outlines and sustains the thematic motive of the first theme in the top voice of its harmonic texture. He then presents the first theme as a single melodic line in the right hand with a left-hand contrapuntal accompaniment in measures 5 through 7.

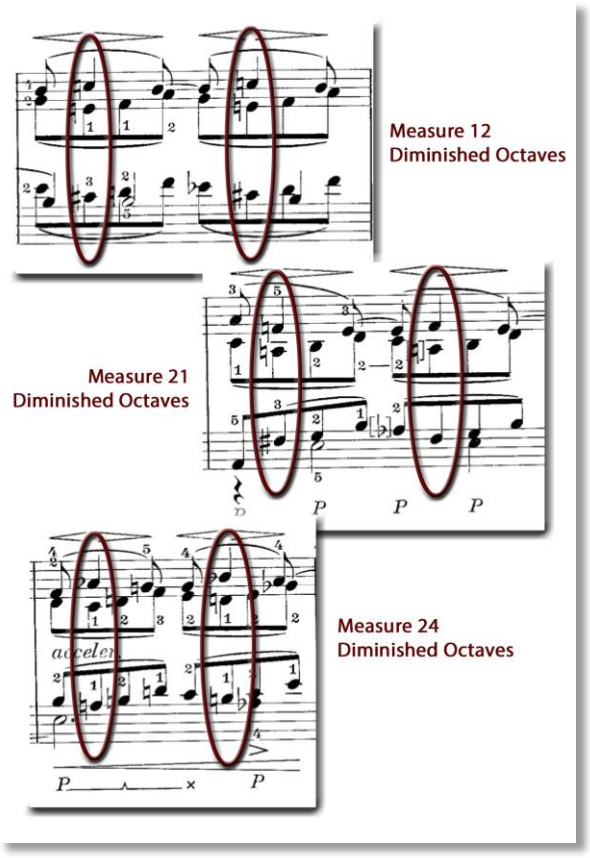
Chopin initially employs his first theme in the same manner as Smetana, in the top voice. Chopin, however, does not sustain this presentation of the melody and instead distributes it into layers and between hands as seen in example 4.40 as follows: (a) thematic presentation in measures 1 and 2 occurs in soprano (top voice); (b) in measures 2 and 3 the theme continues in the tenor; and (c) the bass line carries the theme in measures 5 and 6, where the initial melodic statement from measures 1 and 2 is repeated.

This intricate distribution of the melodic line in Chopin's *Ballade* No. 3 Op. 47, along with a more complex contrapuntal presentation than is found in Smetana's *Consolation,* places great demands on the pianist to maintain proper voicing. Another challenge in the *Ballade* No. 3 Op. 47, however, lies in the correct interpretation of the melodic line itself. Taken out of the contrapuntal context, the one-line melody (seen in example 4.40) appears simple. This melodic simplicity, however, may easily become lost in the contrapuntal texture as the pianist strives to achieve effective sound quality through voice leading. Unlike Chopin's more complex contrapuntal presentation, Smetana presents the melodic line of the first theme of *Consolation* initially as a single line with contrapuntal accompaniment in the left hand only, as seen in example 4.39. And even though Smetana further thickens the contrapuntal texture with the addition of a second and even a third voice in the right hand, he always sustains the melody in the

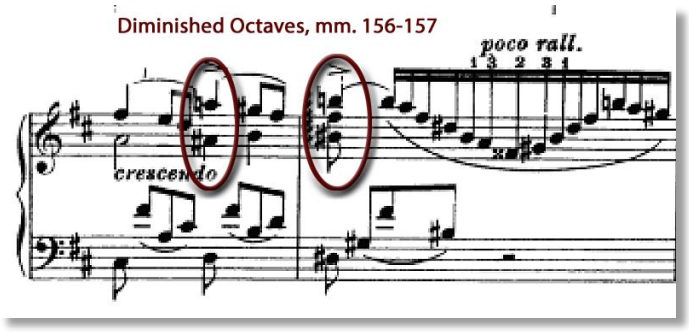
top voice. Smetana's contrapuntal thematic presentation in *Consolation,* while similar to the Chopin *Ballade* No. 3 Op. 47, is somewhat easier for the pianist and may be seen as a suitable substitute for Chopin's more demanding work.

As discussed in the *Form* section, Smetana uses chromaticism as a dramatic contributor in the first thematic section of *Consolation*: *Moderato assai*. This chromaticism occasionally takes the form of dissonances (seen in part in example 4.41) which are likely inspired by the harmonic vocabulary of Franz Liszt, seen here for comparison purposes in his *Sonata in B Minor* (example 4.42).

Example 4.41. Smetana, *Consolation,* from *Moderato assai*, m. 12, m. 21, m. 24.



Example 4.42. Liszt, *Sonata in B Minor*, mm. 156-157.

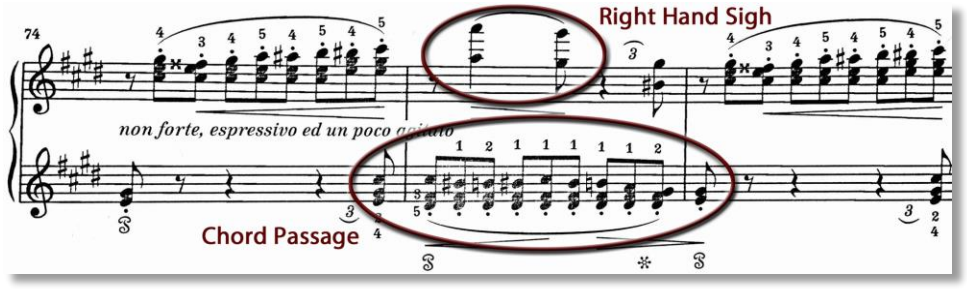


Smetana's dissonances in *Consolation* take the form of repeated dissonant intervals of diminished octaves. These diminished octaves in the first theme occur in measures 12, 21, and 24 (seen example 4.41). This progressive harmonic vocabulary of Smetana is considered by some as unacceptable (see discussion of Jiránek's objections referenced in the *Form* section). Smetana, however, more likely draws inspiration from Liszt, one of his role models. In Liszt's *Sonata in B Minor*, in measures 156 and 157 (see example 4.42), Liszt employs the same interval of diminished eighth in the same manner (appoggiatura) as Smetana's usage in *Consolation*, seen in example 4.41. In both examples the employment of the diminished octaves prompts higher intensity (drama) in an otherwise consonant harmonic design.

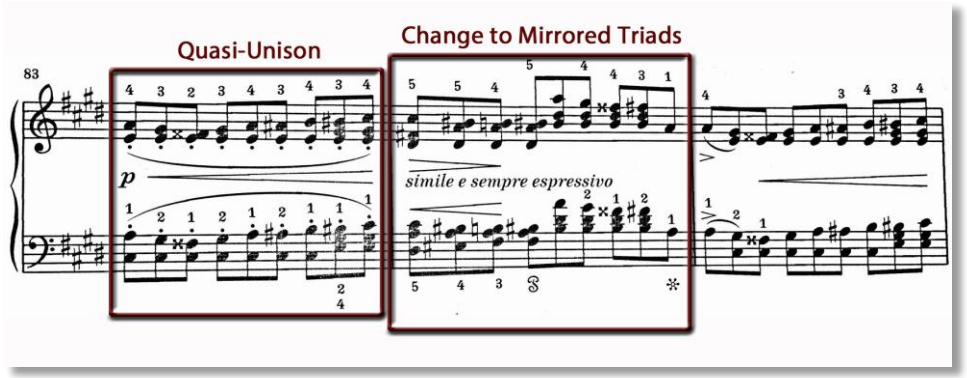
The chordal texture of the *Più mosso* (B section) of Smetana's *Consolation* presents common traits seen in the chord passages of Liszt's *Spanish Rhapsody*. The section of Liszt's *Spanish Rhapsody* examined here, occurring between measures 74 and 98 (with selected portions shown in examples 4.43, 4.44 and 4.45), is the same length as the *Più mosso* in *Consolation*—24 measures—but is significantly more difficult. The primary difference in the chordal passages of Liszt and Smetana lies in their textural treatment. Liszt's texture is either gradually condensed or varies from

doubled dyads to doubled triads, while Smetana immediately employs doubled triads occasionally layered into four-voice texture.

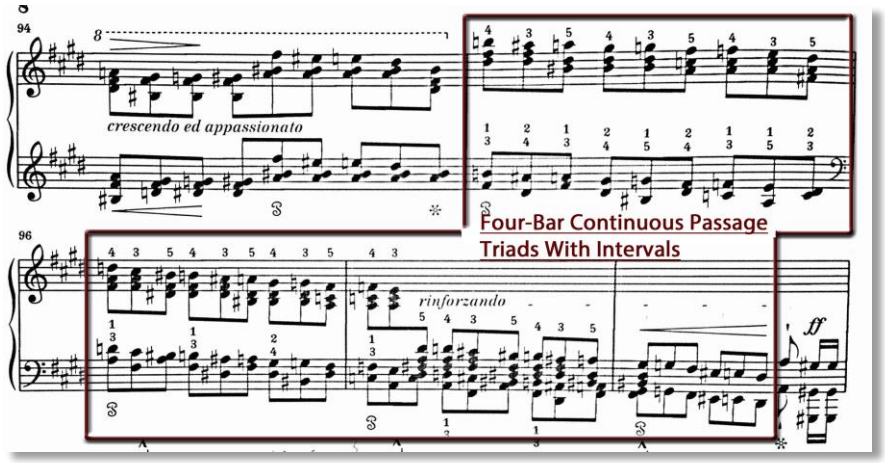
Example 4.43. Liszt, *Spanish Rhapsody*, mm. 74-76.



Example 4.44. Liszt, *Spanish Rhapsody*, mm. 83-85.



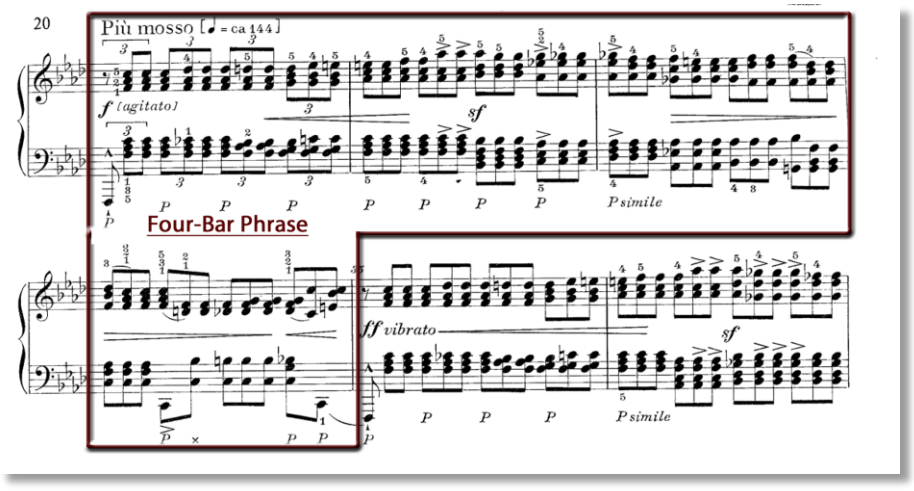
Example 4.45. Liszt, *Spanish Rhapsody*, mm. 95-98.



Liszt creates passages comprised of chord successions and a top voice melody, which he then alters between hands as seen in example 4.43. While the pianist's left hand executes these chordal passages, the right hand leaps to perform a sigh-gesture doubled in octaves (in measure 75, example 4.43). In measure 83 (example 4.44), Liszt finally joins both hands in a quasi-unison movement, which he then changes immediately in the following measure. This change occurring in measure 84 features mirrored chords in both hands, but with a subtle alteration: There is contrary motion between the top voice in the right hand and the bottom voice in the left hand in the first four chords in the measure, before the following chords exactly mirror each other. This section of Liszt's *Spanish Rhapsody* is further complicated by jumps and leaps in its chordal texture before being concluded by the four-bar continuous passage seen in example 4.45. In this four-bar passage, Liszt juxtaposes triads in the right hand and intervals outlining the triads in the left hand (measures 95 to 98, example 4.45).

In the *Più mosso* section of *Consolation*, Smetana utilizes less variability in the development of his chordal passages as may be seen in example 4.46.

Example 4.46. Smetana, *Consolation*, *Più mosso*, mm. 31-35.



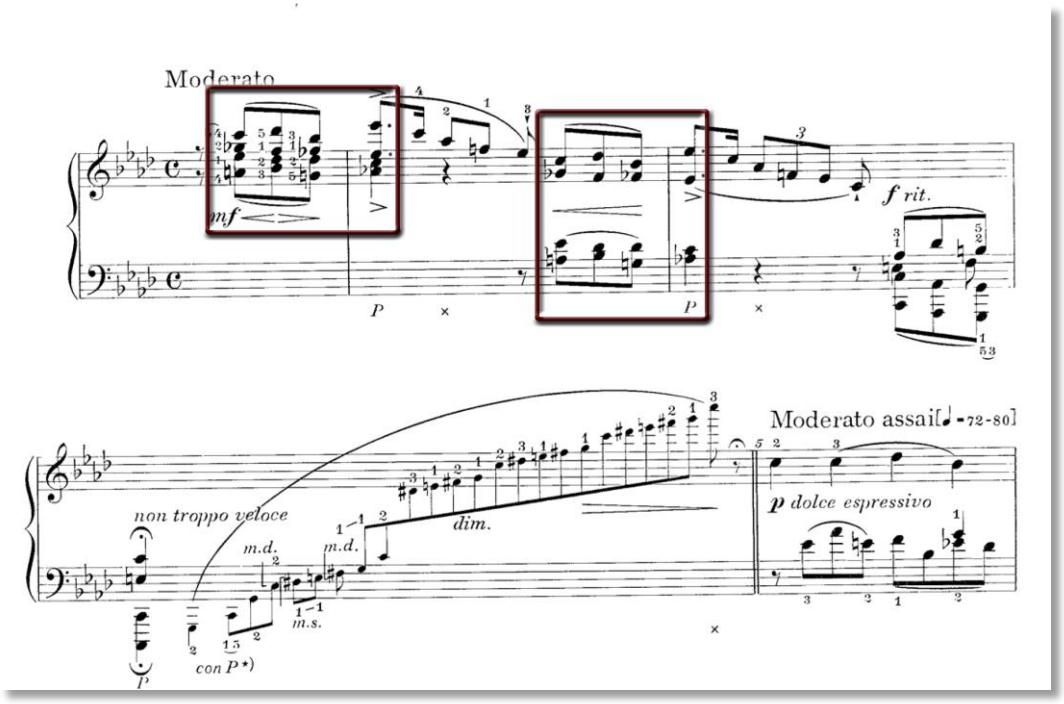
Furthermore, the entire *Più mosso* section may be divided into four-bar phrases (see example 4.46). This division allows the pianist to repose a little at the end of each phrase and pace herself through this section with relative ease when compared to the examples from Liszt's *Spanish Rhapsody*.

Practice Suggestions

The primary challenges in *Consolation* for pianists arise from proper voicing. In the first thematic section, *Moderato assai* (measures 5 to 30), voicing issues arise from the intricate left-hand contrapuntal texture, while intricate chordal texture presents additional voicing challenges in the second thematic section, *Più mosso* (measures 31 to 62).

From the first measures of *Consolation* the pianist needs to employ proper voicing of the melodic line and its accompaniment. In the first four measures of the opening *cadenza* (example 4.47), the top voice is the leading agent.

Example 4.47. Smetana, *Consolation*, Opening *Cadenza*, mm. 1-4.



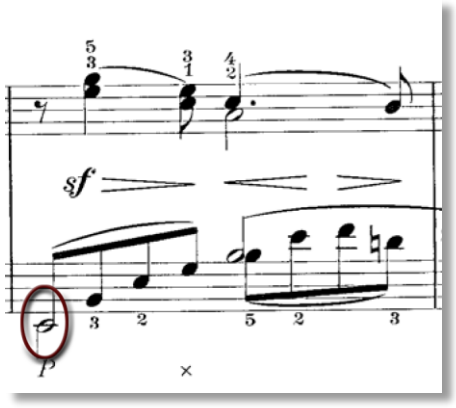
The supporting harmonic texture distributed between hands (successive intervals) serves as an accompaniment. A satisfying interpretation can be achieved by an emphasis of the top voice and a treatment of the other three voices as strictly subordinate. A more refined (colorful) sound model, however, may be accomplished if the lowest voice (in the left hand) is slightly emphasized over the middle voices without overpowering the top-voice melody.

The first theme is initially presented in a single melodic line placed in the right hand. Even when eventually doubled in thirds, sixths, or in a three-voiced texture, the melodic line is always prominent in the top voice, therefore its emphasis is aurally satisfying. More intricate contrapuntal texture, however, is employed in the left-hand accompaniment. Smetana's counterpoint should be treated thoroughly despite the large or occasionally even unrealistic hand stretches. The fingering and alterations in the hand

distribution should be developed accordingly, to honor the proper length of the contrapuntal figures. Finger pedaling is also necessary to achieve the required sound distinction of these contrapuntal figures.

Special care should be taken in the proper execution of the double-stemmed bass notes as seen in example 4.48.

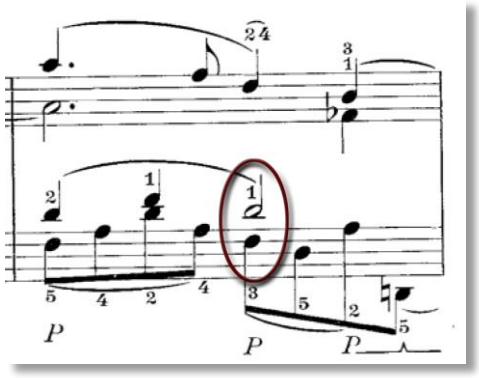
Example 4.48. Smetana, *Consolation*, *Moderato assai*, m. 11.



It is impossible to sustain the bass note for its full duration due to a required hand stretch which exceeds an octave on the second beat of measure 11 (see example 4.48). The same issue occurs in measures 13, 15, and 18. The obvious solution lies in the use of a damper pedal. However, to achieve a truly sophisticated illusion of sustaining the bass note presence, a sensitive *rubato* along with a delicate accentuation of the bass note is required.

In measure 19, Smetana places the sustained half note on the third beat in the tenor voice (see example 4.49).

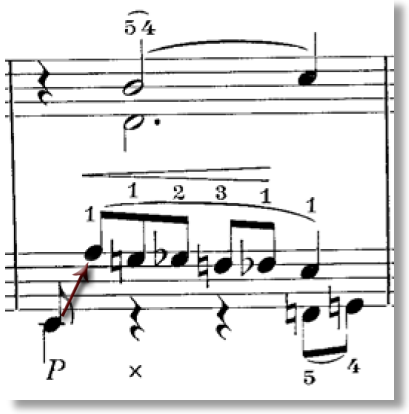
Example 4.49. Smetana, *Consolation, Moderato assai*, m. 19.



A couple of solutions for this intricate counterpoint are available. Either the thumb of the right hand silently assumes the half-note pitch on the second half of the third beat, or the right-hand thumb strikes the half note along with the pitch an octave above, therefore freeing the left hand from this impossible stretch.

Another example of an unrealistic hand stretch occurs on the downbeat of measure 28 (seen in example 4.50), in the left hand.

Example 4.50. Smetana, *Consolation, Lento*, m. 28.

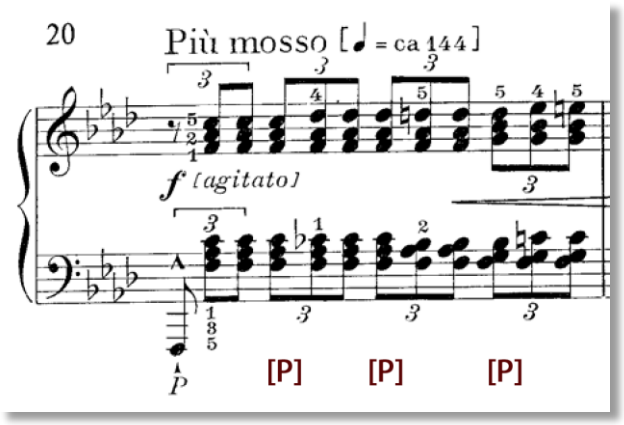


The bass E-flat (example 4.50) is double-stemmed and cannot be held over to the following A-flat above. A simple adjustment in hand distribution allows for a proper execution of this particular figure. The right-hand thumb should play the A-flat, while

the left hand resumes the tenor line, leaping from the bass E-flat straight to the natural G, solving another awkward hand-stretch issue.

Economic pedaling was recommended in the practice suggestions for *Faded Happiness* and the same recommendation applies to the pedaling in *Consolation* as well. In the highly contrapuntal first thematic section, *Moderato assai*, in measures 5 to 26, finger pedaling should be preferred over an excessive use of pedal. However, in the rhapsodic middle section, *Più mosso*, in measures 31 to 55, the pianist may use more pedal to avoid a certain dryness of the sound. The original pedal markings of the triplet chordal figures indicate sustained pedal for the first two beats of each measure only. However, pedaling each of the triplet groupings seems more appropriate for more smooth and colorful sound as seen with the triplets shown in example 4.51, in measure 31, where the additional suggested pedaling appears in brackets.

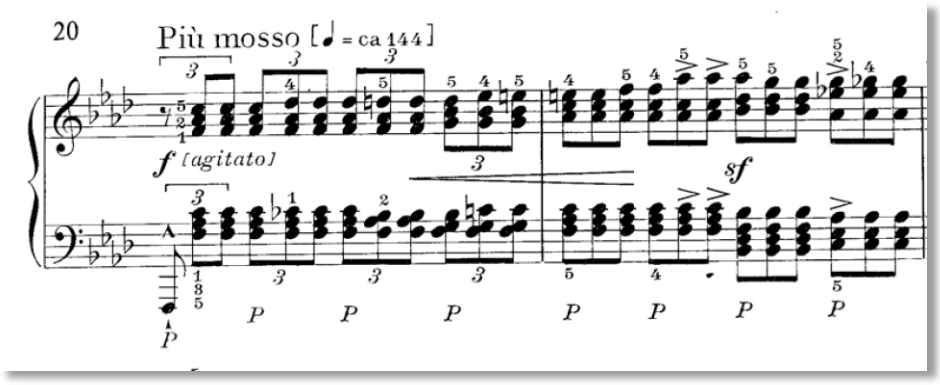
Example 4.51. Smetana, *Consolation, Più mosso*, m. 31.



The middle section, *Più mosso*, poses additional challenges regarding the balance of sound between the hands and the progress of dynamics throughout the section. As described in the *Form* section earlier, the *Più mosso* predominantly features

an orchestral style of writing and this includes heavy chordal texture. For example, Smetana employs duple imposed chords with a single melodic line (see example 4.52, measures 31 and 32).

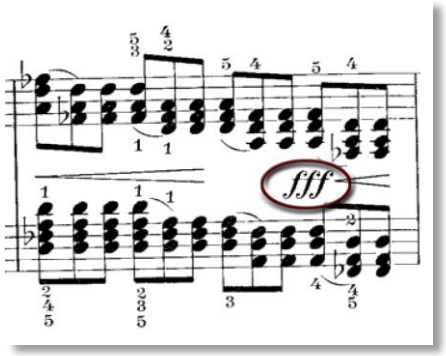
Example 4.52. Smetana, *Consolation, Più mosso,* mm. 31-32.



If the pianist were to take Smetana's dynamic indications literally, the single melodic line would be completely overpowered by the doubled chords. Instead, the melodic line needs to be emphasized and the sound volume of the chords needs to be subordinate to the melodic line at all times.

Dynamic balance becomes a problem again in measure 54 (example 4.53), where Smetana inserts a triple *fortissimo*.

Example 4.53. Smetana, *Consolation, Più mosso,* m. 54.



To avoid hammering of the keyboard, the pianist should divide the chordal texture into several sound levels. The melodic line, carried at the top voice of the right hand, should be the loudest. The volume of the left-hand chords should be voiced to the top, since this line doubles the right-hand melodic contour, however it should not overpower the right-hand top voice. Finally, the middle and bottom voices below the melodic line in each hand should be the softest. Applying this sound leveling of the chords consistently throughout the entire *Più mosso* section will greatly enhance the overall sound balance.

In Bohemia[237]

Form

In Bohemia was originally written as the fourth characteristic piece of *Dreams*.[238] *In Bohemia* portrays a rural scene in the Czech countryside, the place of Smetana's joyful childhood and life-long inspiration.[239] Séquardtová states that, "The thematic introduction of *In Bohemia* portrays a pastoral character. This pastoral character is further developed into a dance-like section in the style of the traditional Czech polka dance."[240] Očadlík's description offers an in-depth examination of the thematic and musical content of this third "*Dream*":

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[237] Dedicated to Countess Selina Nostitz.

[238] See discussion in chapter 3 about the original order of the pieces in the piano cycle *Dreams.*

[239] Séquardtová, *Bedřich Smetana*, 219, trans. Kristina Henckel.

[240] Séquardtová, *Bedřich Smetana*, 219, trans. Kristina Henckel.

The subtitle of *In Bohemia* is A Rural Scene. The isolated mood projected in the previous piece of *Dreams* is superseded by the luminescence of *In Bohemia*.[241] The reed-pipe pastoral theme opens in unison. Two ten-bar periods comprise this pastoral theme expanded by a subdued polka, which emphasizes the overall pastoral mood. The following thematic section rings with optimism. It features an assertive polka filled with stamping accents, which is quickly softened by the return of the initial section. The motivic figure of the initial theme gradually intensifies into a stormy climax in which the pastoral figure is pulverized into a sharp descent. A following lift and a shortened reprise of the first part initiates *Più vivo* polka in A-major which is full of wit and vitality. This polka eventually will reprise wrapped in a wealth of Zephyrus-like passages. It is a brilliant piece of music filled with folk expression of optimism and luminosity of the entire region until an abrupt arrival of the initial theme wrapped in rhapsodically striking chords appears. The theme acquires an epic breadth and expressiveness, but gradually softens and subdues, intertwined with whole measures of rests which bring the theme to a halt. The fragmented return of the initial theme again softens the entire image of the composition, and is also rhythmically and harmonically reminiscent of the final section of the first symphonic poem of *My Country Vyšehrad.* The piece vanishes into silence. The overall poetic nature of *In Bohemia* is not diminished by occasional heroic qualities. Rather, these highlight the fullness of life in a dreamy view.[242]

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[241] Očadlík catalogs his descriptions in the original order as written by Smetana. Therefore, his remark about the isolated nature of the preceding piece to *In Bohemia* applies to the piece *In the Salon*. In the new order, *In the Salon* follows after *In Bohemia.*

[242] Očadlík, *Klavírní*, 79-80, trans. Kristina Henckel. [V Čechách má jako podtitul: Vesnický výjev. Po osamocení, jímž vyznívá předchozí skladba, je to pronikavé vyjasnění. Pastorální šalmajové unisono skladbu zahajuje. Téma, které nastoupí má polkový, ale tlumený charakter, pastorální náladu zdůrazňující. Dvě desítitaktové periody vyzní v tomto jednosměrném vyladění. Nový tematický útvar zazvoní optimisticky. Je v něm přidupnutí, zpevnění postoje, ale návrat vstupní části převládne. Motivická figura narůstá, až zabouří a pastorální figura ve zkaleném zmnožení prudce padá. Nový zdvih, zkrácená repriza první části uvede *più vivo* A-dur, roztančenou polku, plnou důvtipu a živosti, která ve své reprize bude nadto obalena bohatstvím zefyrosních pasáží. To je slunečný kus hudby, výraz lidového optimismu a světelnosti celého kraje. Do takového vzdušného kola vpadne návrat vstupního tématu, ale zrapsodizovaného údernými akordy. Téma nabude epické šíře a výraznosti, postupně se však mírní a tlumí, prolamováno celotaktovými pauzami. Návrat vstupu skladby však znovu zjihne celý výraz kompozice, která utkví na útržcích motivu, ale zrytmizovaných a harmonicky vyznívajících stejně jako závěrečná partie Vyšehradu. A tak do ticha se vše rozplyne. Náběh na heroizaci tohoto venkovského obrazu nepopírá jeho základní lyričnost. Ale vyznění, byť snové, dosahuje lapidarity plného života.]

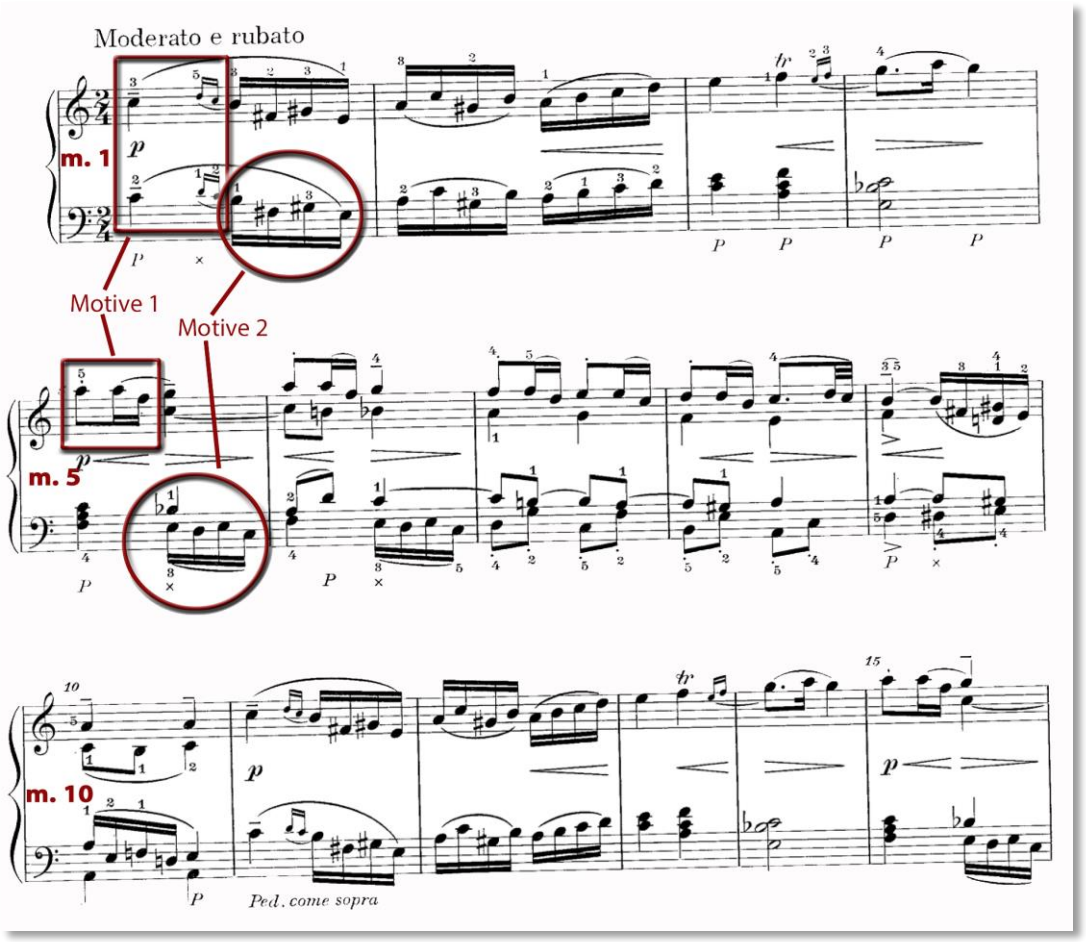
This analysis first considers two thematic sections of *In Bohemia*, and then shows how these two sections are distributed in episodes throughout the piece. Both Očadlík and Séquardtová agree that Smetana initially features two sections of opposing characters. The lyrical first section (mm. 1 to 20) marked *Moderato e rubato* is comprised of a pastoral theme followed by a polka which Očadlík describes as "subdued." The second assertive polka-like section appears in measures 21 to 28 and is marked *Più allegro.* This polka is later developed into episodes that cause the dance-like character to become prominent.

Moderato e rubato – Thematic Area 1 (Measures 1-20)

The lyrical first thematic area of *In Bohemia* is presented immediately, displayed in example 4.54. Here, according to Očadlík, "…the pastoral theme, in unison, is expanded by a subdued polka in the two ten-bar episodes."[243]

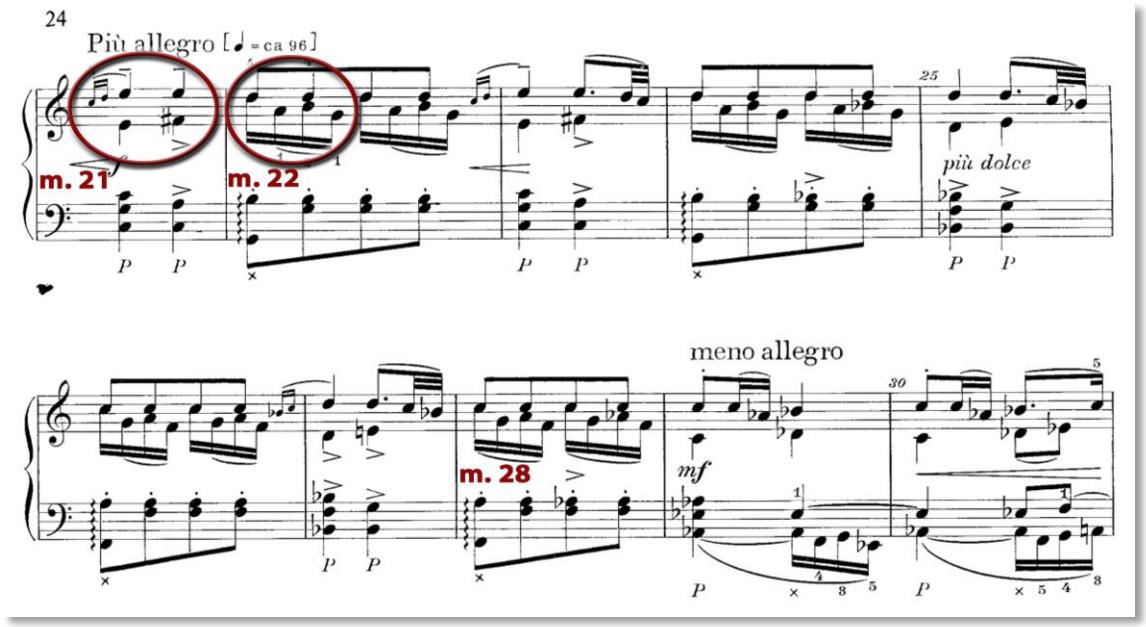
[243] Očadlík, *Klavírní*, 79, trans. Kristina Henckel.

Example 4.54. Smetana, *In Bohemia*, *Moderato e rubato*, mm. 1-10.



Očadlík delineates the section as comprised of the pastoral theme followed by a theme with a subdued polka. He does not, however, further examine the two motivic units presented in the pastoral theme, even though these motivic units, highlighted in measure 1 (example 4.54), serve as building blocks for the entire piece. They are both easily recognizable at the onset of the subdued polka (see highlights in measure 5, example 4.54) as well as in the first two measures of the assertive polka featured in the *Più allegro* section. This is displayed in example 4.55 which highlights the motives in measures 21 and 22.

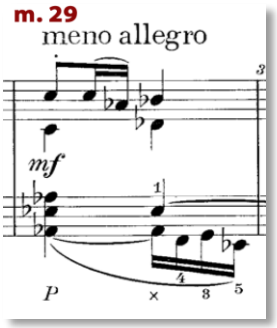
Example 4.55. Smetana, *In Bohemia*, *Più allegro,* mm. 21-28.



Più allegro – Thematic Area 2 (Measures 21-60)

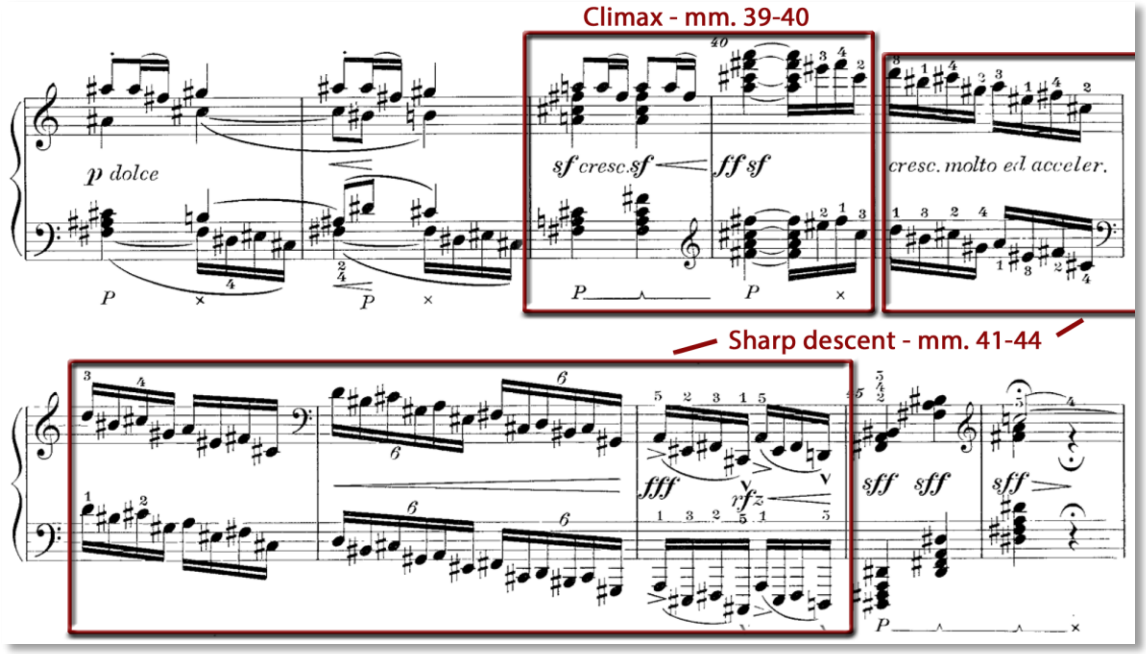
The second section which is dance-like is launched in the first eight measures of the *Più allegro* (see example 4.55*)* and features an overall tempo increase with tenuto-accented quarter notes in measure 21. Following this eight-bar introduction, the return of the subdued polka appears in a distant key and slower pace, indicated by the *meno allegro* in measure 29 (examples 4.55 and 4.56).

Example 4.56. Smetana, *In Bohemia*, *Meno allegro,* m. 29; return of the subdued polka.



Očadlík describes this return of the initial section as follows: "The motivic figure of the initial theme gradually intensifies into a stormy climax in which the pastoral figure is pulverized into a sharp descent."[244] A closer examination of the initial theme reveals that it is the second part—the subdued polka—that is featured here instead (see measure 29, example 4.56). The initial pastoral theme is then, as Očadlík states, "pulverized" [245] in the second measure of the initial climax that occurs in measures 39 and 40 (see example 4.57). This thematic pulverization is intensified in measures 41 to 44 through continuous tempo and dynamic increase as seen in example 4.57.

Example 4.57. Smetana, *In Bohemia*, *Meno allegro,* mm. 39-44.



[244] Očadlík, *Klavírní,* 79, trans. Kristina Henckel.

[245] Očadlík, *Klavírní,* 79, trans. Kristina Henckel.

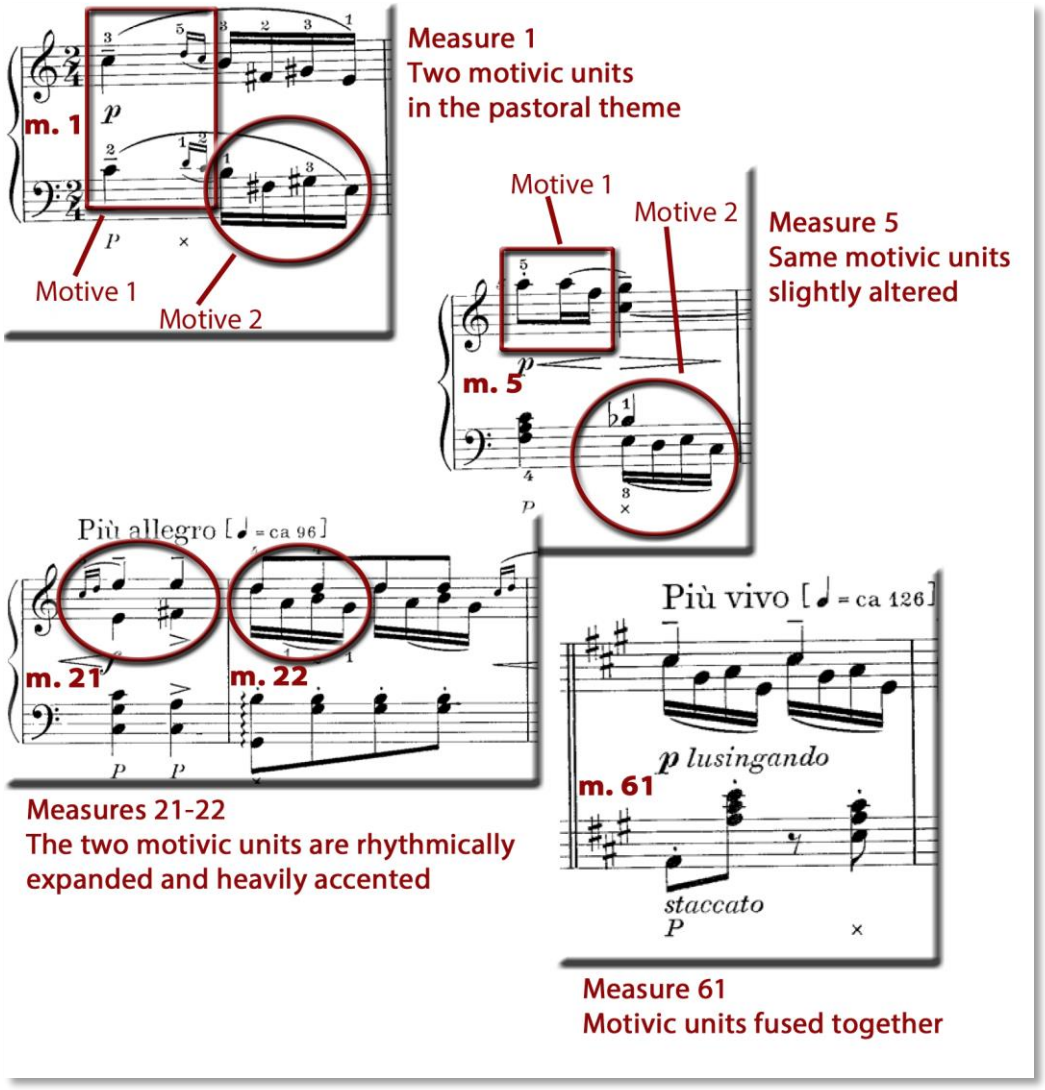
After a quick triple rise of chords in measures 45 to 46, Smetana reinstates a shortened version of the pastoral theme followed by the subdued polka. This pastoral theme reprise also serves as a transition into the first episode of the assertive polka titled *Più vivo*.

Più vivo – Episode 1 (Measures 61-92)

The *Più vivo* presents the first episode where Smetana transforms and fuses the two main motivic units of the pastoral theme into a single motivic unit in one measure. The effect is to provide an authentic and satisfying polka-like episode. According to Očadlík, the polka featured in the *Più vivo* section is full of "wit and vitality."[246] Očadlík does not indicate a relationship between the assertive polka featured in measures 21 to 28 and the subdued polka of the initial theme. Example 4.58 demonstrates this relationship and reveals how Smetana transforms the two main motives of the pastoral theme into a musical unit featured in the *Più vivo* section.

[246] Očadlík, *Klavírní*, 79, trans. Kristina Henckel.

Example 4.58. Smetana, *In Bohemia*, mm. 1, 5, 21-22, and 61, motivic transformation.



Measure 1 (example 4.58) presents the two motivic units in the pastoral theme. In measure 5 (example 4.58), the onset of the subdued polka, these units are slightly altered. They are rhythmically expanded into two measures and heavily accented in

measures 21 and 22; and the two units are finally fused into one measure in measure 61 to create a first episode filled with an authentic polka (see example 4.58). [247]

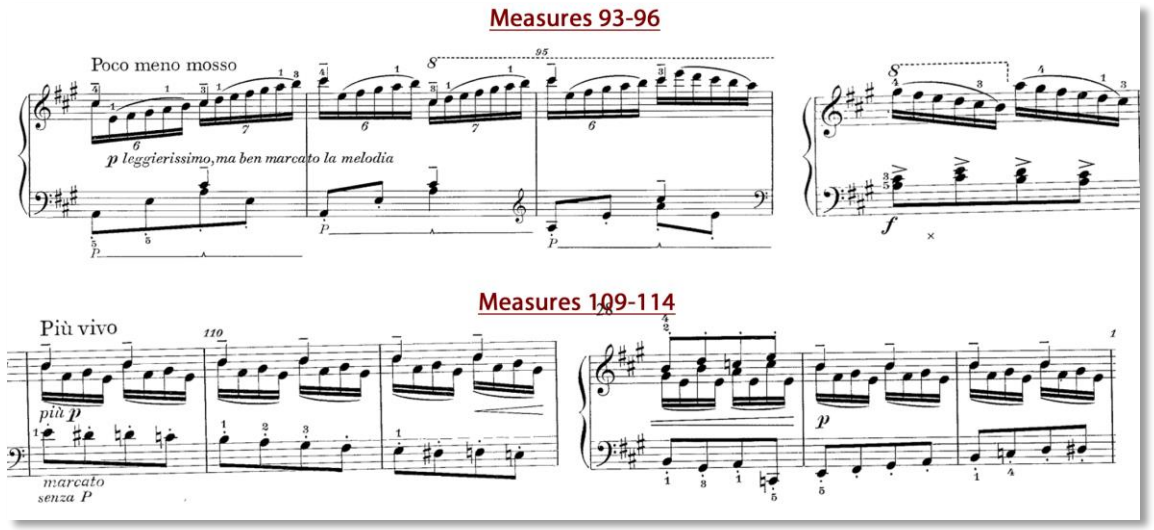
Poco meno mosso, più vivo, a tempo – Episode 2 (Measures 93-152)

In the second episode, beginning at measure 93, the polka featured in the previous *più vivo* section is transformed into a more mellow version in *poco meno mosso* (mm. 93-108, example 4.59). As seen in measures 93 to 96, this transformation occurs through alteration of tempo, rhythm, and melody. The tempo decreases from *più vivo* to *poco meno mosso* and the rhythmic alteration is employed through the breezy "Zephyrus-like passages."[248] These passages can be identified as sextuplet and septuplet rhythmic figurations, which feature an embedded melodic line (double stemmed notes) of the previous *più vivo section.* A melodically altered reprise of the *più vivo* section follows in measures 109-136 (see example 4.59). The melodic alteration allows this reprise to function as a transition into a reprise of the *poco meno mosso* polka version which concludes this lengthy section. While Očadlík considers this entire section an altered reprise of the *più vivo*, the extensive alterations of tempo, rhythm, and melody (derived from the initial theme) imply that it should be viewed as a second episode of the *più vivo* polka.

[247] The authentic character of the polka is emphasized through the heavily accented first and second beat in the right hand, which is accompanied by the rhythmic figure in the left hand.

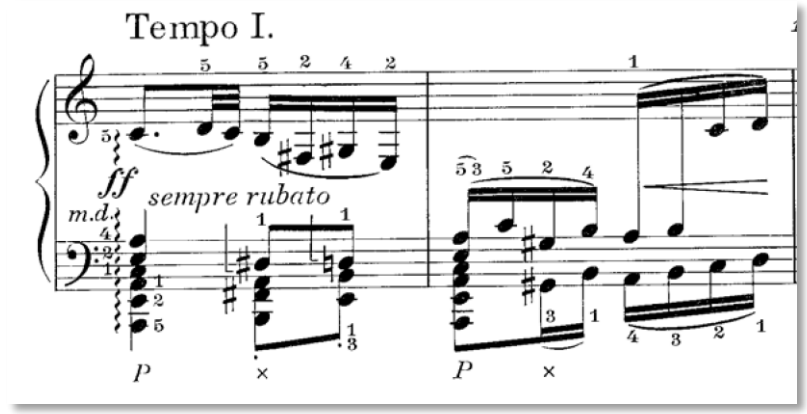
[248] Očadlík, *Klavírní*, 79, trans. Kristina Henckel. Zephyrus was a Greek god of the west winds.

Example 4.59. Smetana, *In Bohemia*, *Poco meno mosso*, mm. 93-96, and *Più vivo*, mm. 109-114.



This second episode of the pastoral theme also includes a distinctly rhapsodic version beginning at measure 153 which is described as the "abrupt arrival of the initial pastoral theme wrapped in rhapsodically striking chords"[249] as seen in example 4.60.

Example 4.60. Smetana, *In Bohemia*, mm. 153-154.



[249] Očadlík, *Klavírní*, 79, trans. Kristina Henckel.

This rhapsodic[250] version of the theme quickly softens and transforms into a subdued polka. Smetana presents this polka in a fragmented form along with tempo diminution in combination with measures of pauses. The combination of these elements produces a fading effect of the music before the *coda* begins.

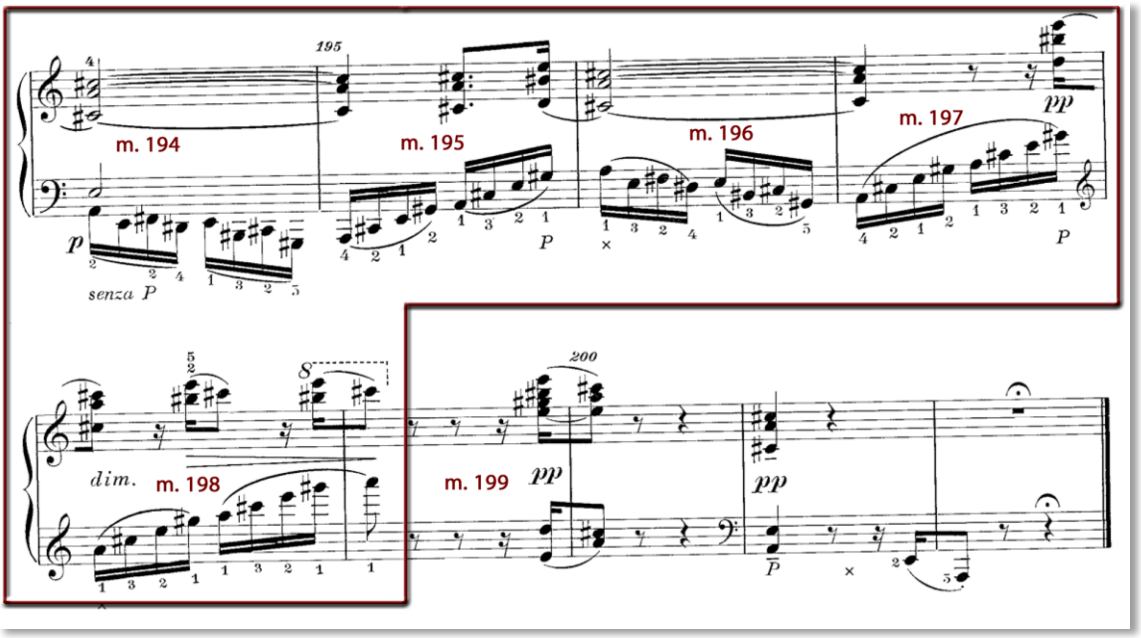
Poco andante – Coda (Measures 180-202)

The *coda* represents a return of the pastoral theme and is reminiscent of *Vyšehrad (The High Castle),* the first poem of the set of six symphonic poems of Smetana's *Má vlast* (*My Country).* The *coda* begins with a final repeat of the pastoral theme of *In Bohemia* in measure 180. At this point, Očadlík points out a correlation between the *coda* of *In Bohemia* and the closing section of *Vyšehrad.* Očadlík clarifies, "*In Bohemia…*is rhythmically and harmonically reminiscent of the final section...of *Vyšehrad."*[251] The rhythmic similarity of these two works is found in the left-hand sixteenth-note passagework of *In Bohemia* (see example 4.61) and in the thirty-second note passagework of the second system of *Vyšehrad* (see example 4.62).

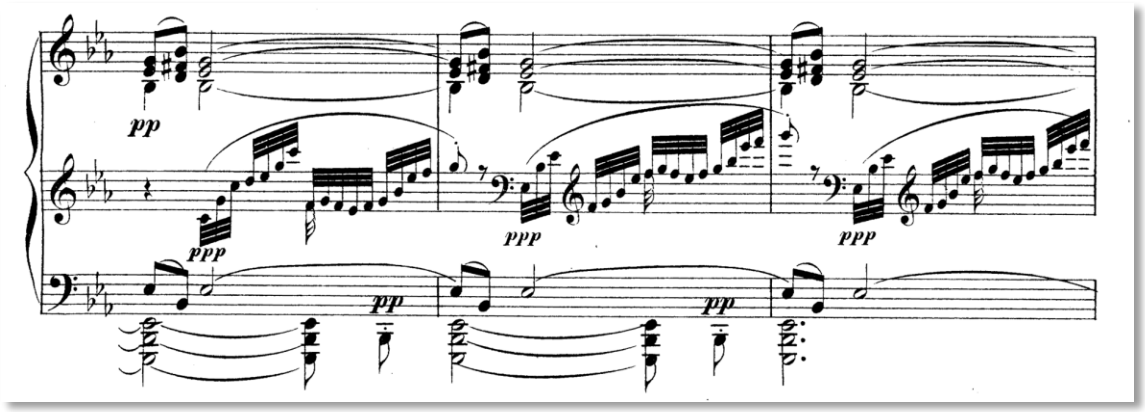
[250] The rhapsodic, highly emotional character of this section is portrayed through the use of chordal texture and amplified dynamics.

[251] Očadlík, *Klavírní*, 79-80, trans. Kristina Henckel.

Example 4.61. Smetana, *In Bohemia*, *Coda*, mm. 194-199.



Example 4.62. Smetana, *Vyšehrad*, closing section.

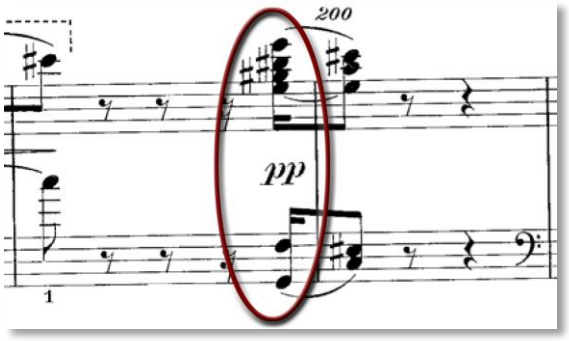


A "harmonic reminiscence" is created through the use of augmented fifths, according to Séquardtová's insightful observation.[252] *In Bohemia* employs the

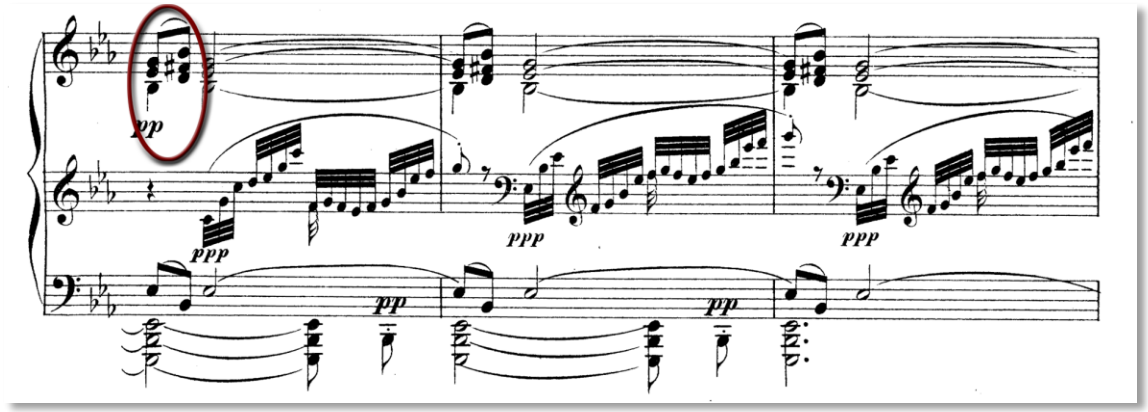
[252] Séquardtová, *Bedřich Smetana*, 219, trans. Kristina Henckel.

augmented fifths in a four-voiced texture seen in example 4.63 and in *Vyšehrad* they become a part of augmented triad as seen in example 4.64.

Example 4.63. Smetana, *In Bohemia*, *Coda*, m. 199, four-voiced chord.



Example 4.64. Smetana, *Vyšehrad*, closing section, augmented triad.



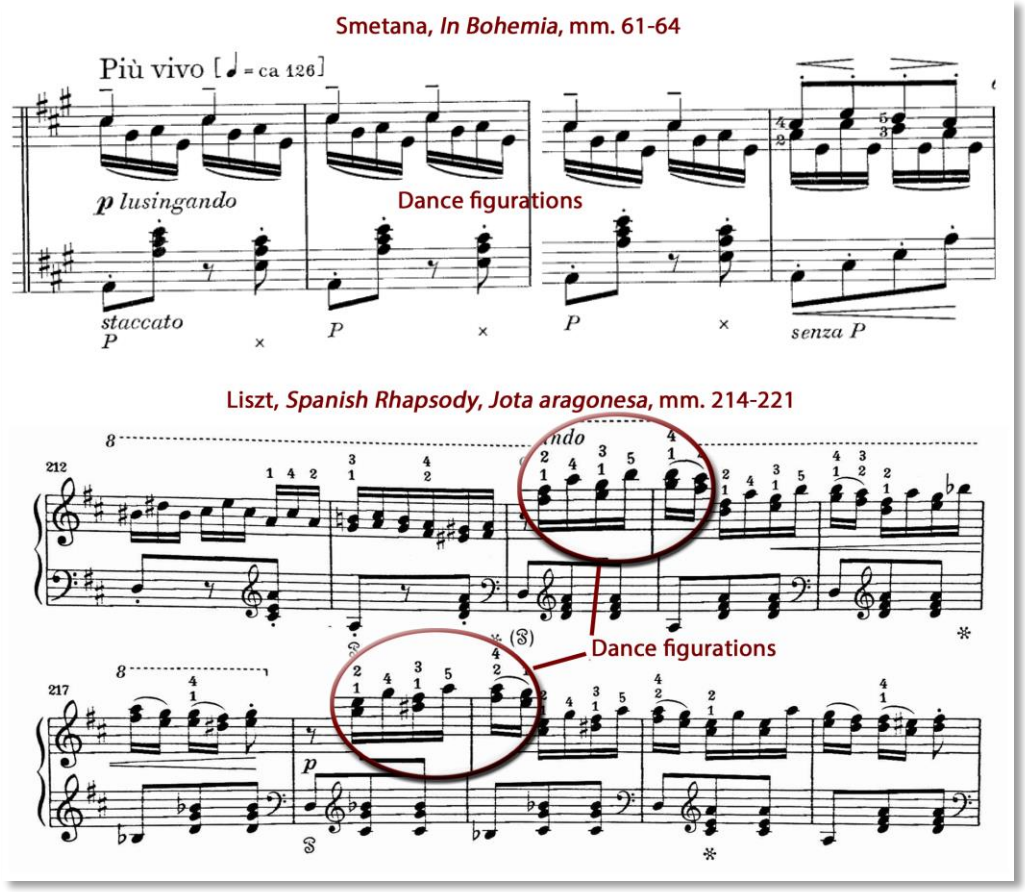
A study of the form of this third characteristic piece of *Dreams* clarifies its monothematic nature. Although neither Očadlík nor Séquardtová directly label this piece as monothematic, the analysis clearly identifies a single thematic source, the motivic foundation of which is employed throughout the entire piece. Recognizing this motivic unity allows for a more in-depth understanding of the thematic development. This in turn aids the performer in a study of *In Bohemia*.

Comparison with Selected Examples from Chopin, Liszt, and Schumann

In Bohemia is the first piece of the cycle with virtuosic passagework derived from either scales or chords. A comparison of these systematic patterns with similar passagework of Liszt, Schumann and Chopin follows, focusing on selections for Liszt from *Rhapsodie espagnole* (*Spanish Rhapsody*), *Feux Follets* (*Transcendental Étude* No. 5 in B-flat), and the Verdi/Liszt *Rigoletto Paraphrase* and Schumann selections from the piano cycle *Fantasiestücke* (*Fantasy Pieces*) Op. 12, and from *Faschingsschwank aus Wien* (*Carnival Jest from Vienna*) Op. 26. The Chopin comparison selection is from *Ballade* No. 1, Op. 23.

The first comparison considers right-hand figurations in a dance-like character used by Smetana in measures 61 to 64 of *In Bohemia* and those used by Liszt in *Spanish Rhapsody* to create the Spanish dance melody of *Jota aragonesa*. Smetana's right-hand figuration in measure 61 (example 4.65) employs a pattern assembled from two melodic fourths joined by a half step, with an embedded melodic line in the top voice. This pattern is then repeated two times in measures 62 and 63 (example 4.65) before the closing pattern arrives in measure 64. The even more technically challenging figuration presented in Liszt's *Spanish Rhapsody, Jota aragonesa* features a pattern consisting of a melodic line altered in double thirds and a single pitch (measures 214-221, example 4.65).

Example 4.65. Smetana, *In Bohemia*, *Più vivo*, mm. 61-64. Liszt, *Spanish Rhapsody*, *Jota aragonesa*, mm. 214-221.

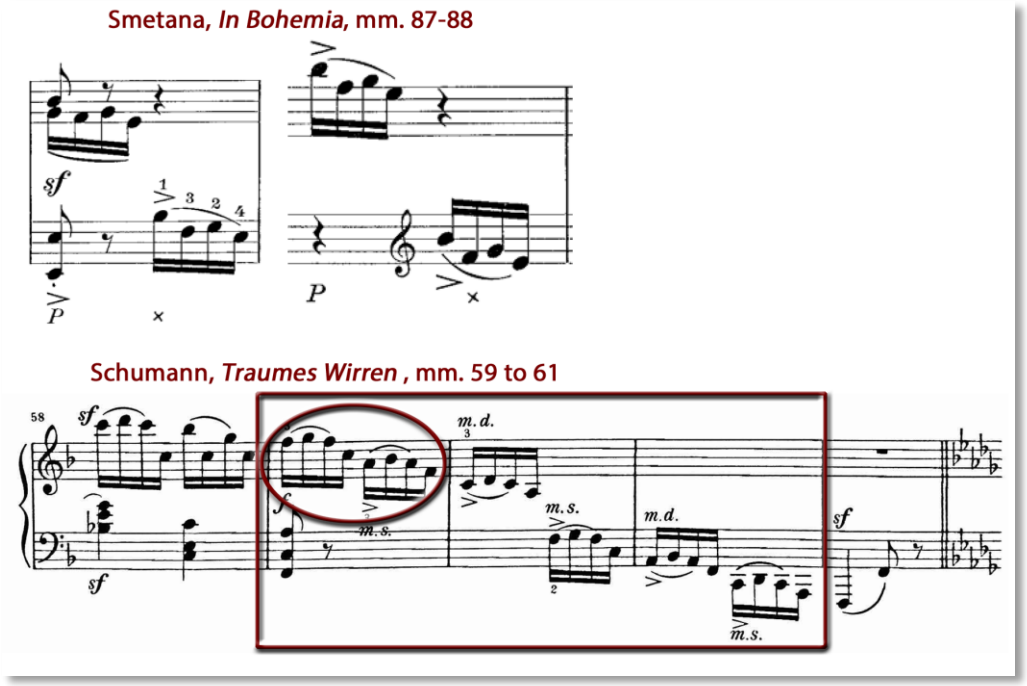


The examples relate primarily through their dance-like nature and also the repetitive nature with a close interval range within one hand (not exceeding the sixth). Furthermore, both patterns, although in a different meter, feature a dance: Smetana's repetitive pattern launches the polka in 2/4, and Liszt's repetitive pattern in the 6/8 meter represents the Spanish dance melody of *Jota aragonesa*. Both of these dance-like characters are enhanced through rhythmically constructed left-hand accompaniments.

Example 4.66 displays an obvious resemblance between the figurations employed by Smetana in measures 87 to 88 and those used by Schumann in *Traumes*

Wirren[253], in measures 59 to 61 since both figurations feature a four-finger pattern distributed between hands in the same manner. Furthermore, they are employed at the point of transition in both pieces. While Smetana's figuration serves to transition into the *Poco meno mosso*, Schumann's concludes the first section of his piece.

Example 4.66. Smetana, *In Bohemia*, mm. 87-88. Schumann, *Traumes Wirren* (Restless Dreams), mm. 59-61.

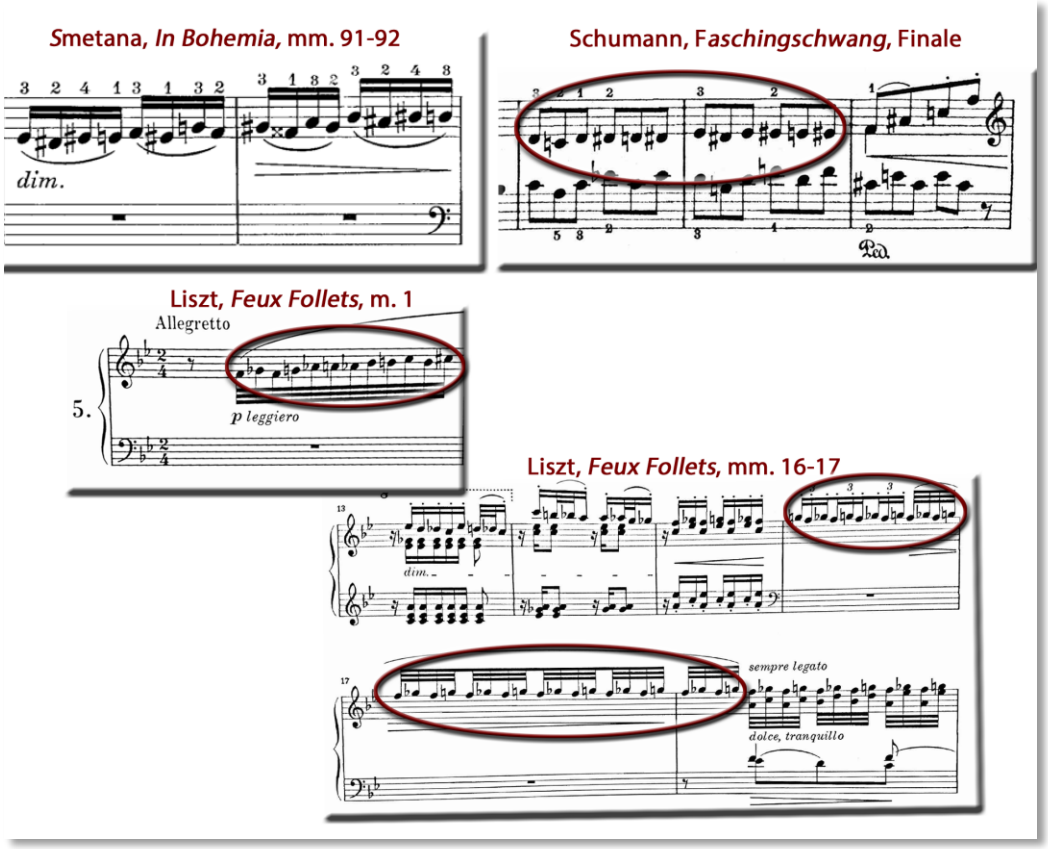


Another comparison to Smetana's *In Bohemia* is found in the last movement of Schumann's *Faschingsschwank aus Wien* (*Carnival Jest from Vienna*) and Liszt's *Feux Follets.* Smetana employs chromatically patterned passages in the right-hand sixteenth notes in measures 91 to 92 (example 4.67), which features an idiomatic alternating pattern of a descending half step followed by an ascending whole step. A similar pattern

[253] Robert Schumann's *Traumes Wirren* (*Restless Dreams*) is a movement from his piano cycle *Fantasiestücke* (*Fantasy Pieces*) Op. 12.

of whole steps and half steps appears in the right-hand triplets in Schumann's final movement from *Faschingsschwank aus Wien.* (See example 4.67.) Here Schumann features a triplet version of this pattern, although the alternation of the half steps and whole steps is not consistently patterned.

Example 4.67. Smetana, *In Bohemia*, mm. 91-92. Schumann, *Faschingsschwank*, Finale. Liszt, *Feux Follets*, mm. 1 and 16-17.

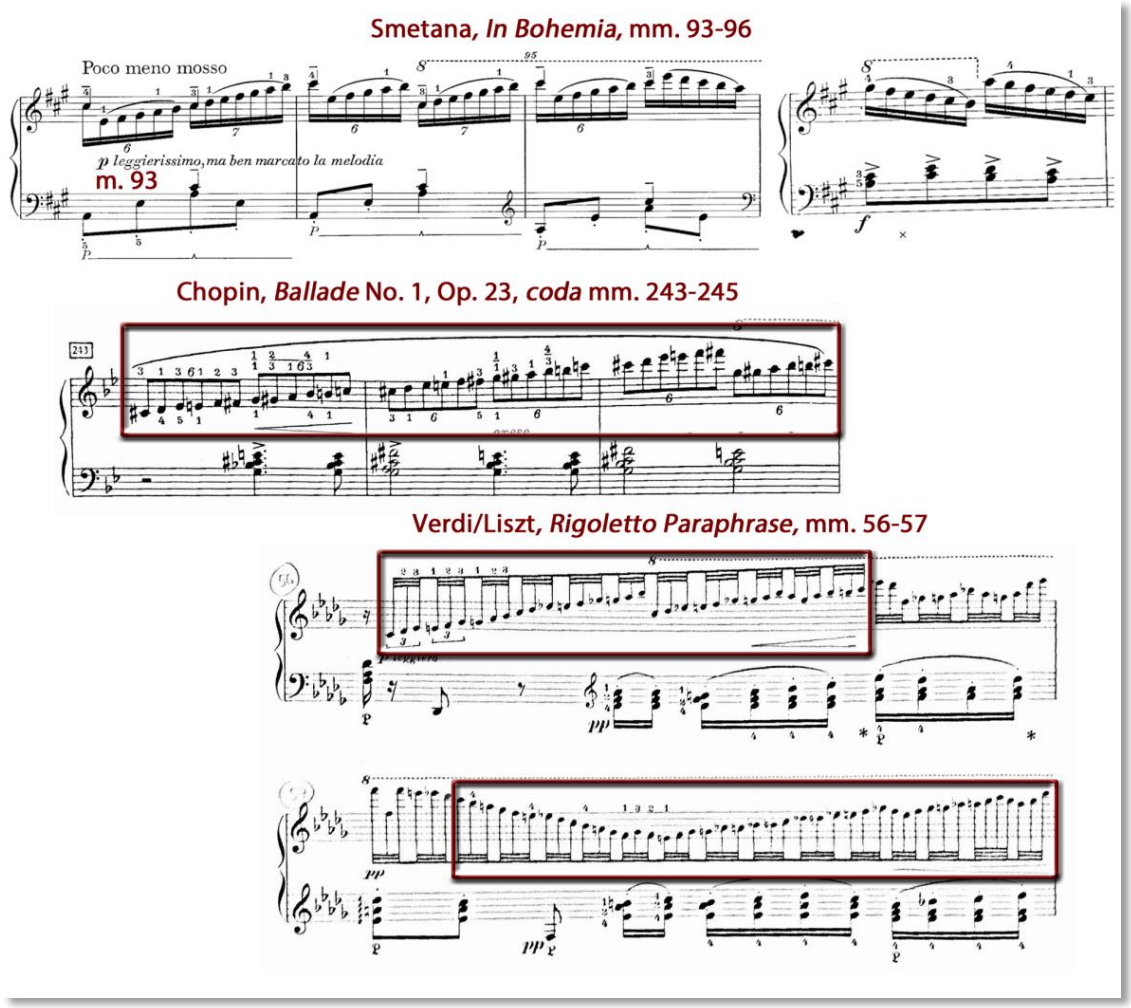


The *In Bohemia* chromatically-patterned passages may also be compared to a similar passage in Liszt's *Feux Follets*. The thirty-second note passage in the right hand of measure 1 of *Feux Follets* (see example 4.67) demands greater finger dexterity than the examples found in Smetana and Schumann (see example 4.67). Liszt employs the following pattern in measure 1 of *Feux Follets*: ascending half step, descending half

step, ascending whole step, then an ascending half step. This chromatic pattern is more complex in comparison to Smetana's in figure 4.67, and instead of higher-lower, higher-lower pitch pattern, he employs the opposite chromatic pattern of low to high chromatic pattern. Furthermore, Liszt's chromatically-patterned passage outlines a diatonic F major scale in measure 1. A simplified version of the initial chromatic pattern is found in a transitional section in measures 16 and 17 of the same piece (see figure 4.67). In measures 16 and 17 of *Feux Follets*, Liszt employs the following pattern: descending whole step, ascending half step, descending half step, and then an ascending whole step. This high to low chromatic pattern emphasizes the dominant, or the F pitch, just as the chromatically-patterned passage in measure 1 outlines a diatonic F major scale.

The final comparison of this section compares scalar passages in measures 93 to 96 of Smetana's *In Bohemia*, measures 243 to 245 of the *coda* in Chopin's *Ballade* No. 1, Op. 23, and measures 56 and 57 of Liszt's *Rigoletto Paraphrase*. Although these right-hand scales appear in a similar pianistic manner, Smetana, Chopin, and Liszt treat them differently: Smetana writes a pattern derived from the A major scale (measures 93 to 96, example 4.68), Chopin employs a chromatic scale (measures 243 to 245, example 4.68), and Liszt juxtaposes the D-flat major scale with a chromatic scale in measure 56 (example 4.68).

Example 4.68. Smetana, *In Bohemia*, mm. 93-96. Chopin, *Ballade* No. 1, Op. 23, *Coda* mm. 243-245. Verdi/Liszt, *Rigoletto Paraphrase*, mm. 56-57.



Notable is the rhythmic subdivision of these right-hand scales that feature groupings in threes: Liszt employs triplets and Chopin and Smetana sextuplets. Smetana, however, alters the sextuplets with septuplets (see measures 93 and 94 in example 4.68). A second notable relationship is that the right-hand scales in all three examples are accompanied by a chordal texture with an embedded melodic line. Smetana's left-hand melodic line is featured in semi-arpeggiated chords while the left-hand melodic line in Chopin and Liszt's examples is embedded in blocked chords. (See example 4.68.)

Practice Suggestions

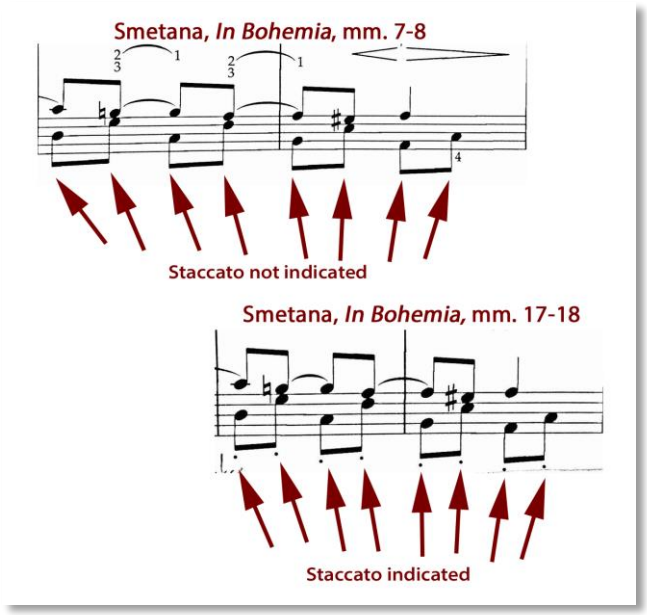
Perhaps the most challenging interpretational aspect of *In Bohemia* lies in the proper execution of its implied articulation. To understand the possible issues of articulation, it is useful to compare the Urtext[254] edition of Smetana's *In Bohemia* with a subsequent publication edited by Jan Novotný.[255] This comparison will highlight some key issues facing performers and will demonstrate how Novotný attempts to handle Smetana's inconsistent markings and also will provide the author's opinions on options available to performers of this piece. One additional performance challenge arising from implied articulation in significant sections of the *Poco meno mosso* will be discussed and suggestions for performers provided.

Smetana's inconsistent markings are especially apparent in the left-hand accompaniment in measures 7, 8, 17, and 18 (see example 4.69).

[254] Bedřich Smetana, *Rêves Six morceaux caractéristiques pour le piano* [Six Characteristic Pieces for Piano], ed. Jarmila Gabrielová (Praha: Bärenreiter, 2012).

[255] Bedřich, Smetana, *Composizioni per pianoforte: Volume 6* [Piano compositions 6], ed. Jan Novotný (Praha: Editio Supraphon, 1987).

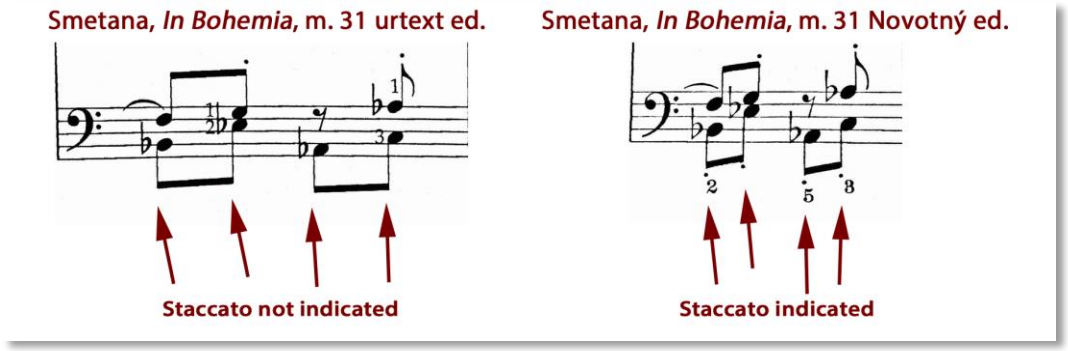
Example 4.69. Smetana, *In Bohemia*, mm. 7-8 and 17-18.



Measures 17 and 18 are the exact reprise of measures 7 and 8 except for the missing staccato markings in the bass notes in measures 7 and 8. This difference only occurs in Smetana's original version whereas Novotný marks the bass notes staccato in measures 7 and 8 of his edition. Since the bass notes in these measure of Smetana's manuscript (example 4.69) are not marked legato either, it seems proper to articulate all of them staccato as Novotný indicates. But this adjustment by Novotný does not resolve the issue for performers. If the bass notes are played too short and light, they become lost in the surrounding four-voice texture. The non-staccato markings of the original edition, however, allow the pianist the flexibility to slightly emphasize the bass notes by elongating their sound. This approach brings more depth of sound through a more prominent bass line. In order to achieve the highest clarity and quality of sound in this section, I believe the pianist should avoid the simple use of staccato and should not use the pedal. The best result may be obtained by slightly emphasizing and elongating the bass notes by using one's finger strength and natural arm weight.

Similar inconsistent staccato markings are found when comparing the Urtext edition and the Novotný edition in measure 31 (see example 4.70).

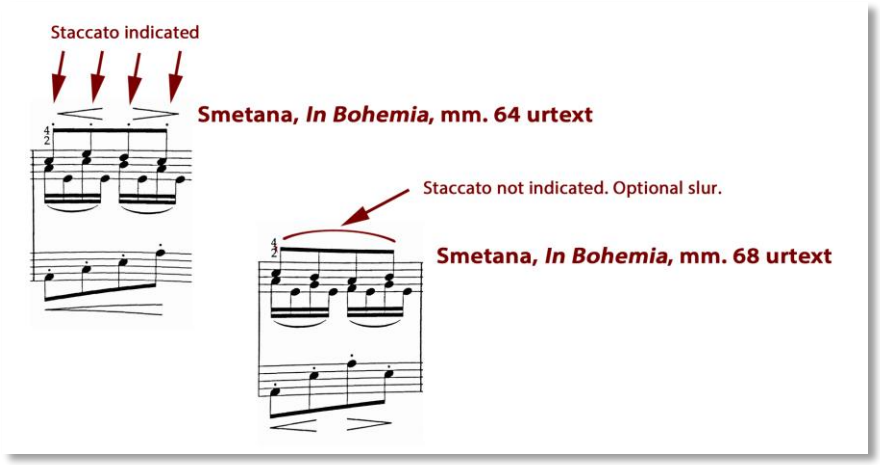
Example 4.70. Smetana, *In Bohemia*, m. 31, Urtext versus Novotný ed.



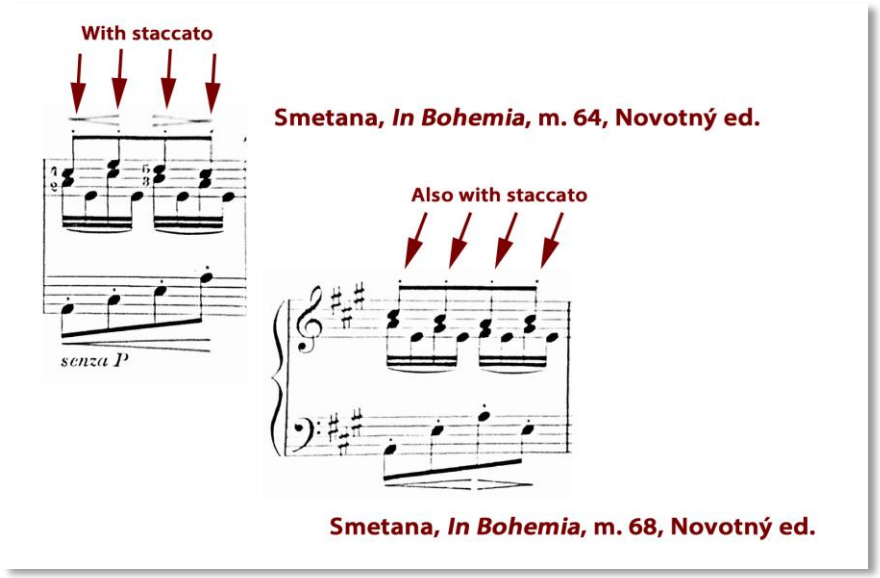
In both situations (examples 4.69 and 4.70), Novotný's editorial decision to add the staccato articulation simplifies the technical and physical aspect of the interpretation. In the prescribed tempo this seems reasonable since Smetana does not include slur marks to connect the bass notes. However, lengthening these notes to create a portato articulation renders the bass notes more prominent in the texture and in the first instance (example 4.69) this sound effect brings much needed variety to the repetitive presentation of the music.

Examples 4.71 and 4.72 reveal another difference between Smetana's original score and Novotný's edition that impacts the performer: the omitted staccato in the top right-hand line in measure 68 of the Urtext edition.

Example 4.71. Smetana, *In Bohemia*, mm. 64 and 68, Urtext.



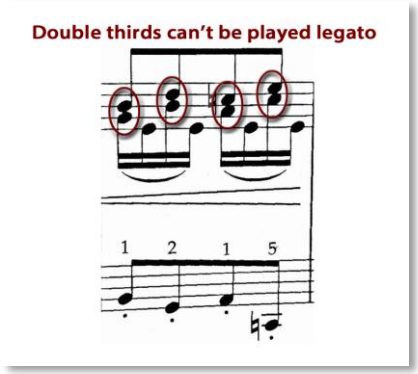
Example 4.72. Smetana, *In Bohemia*, mm. 64 and 68, Novotný ed.



Here, it seems appropriate to add the staccato in measure 68 as Novotný has done. The presentation is identical to measure 64, and the portato when played in the indicated tempo sounds staccato rather than portato. Yet another option for the performer is to sustain the inconsistency of Smetana's writing and enhance the indicated portato in measure 68 by adding a slur over the four-note group (see example 4.71). This adds

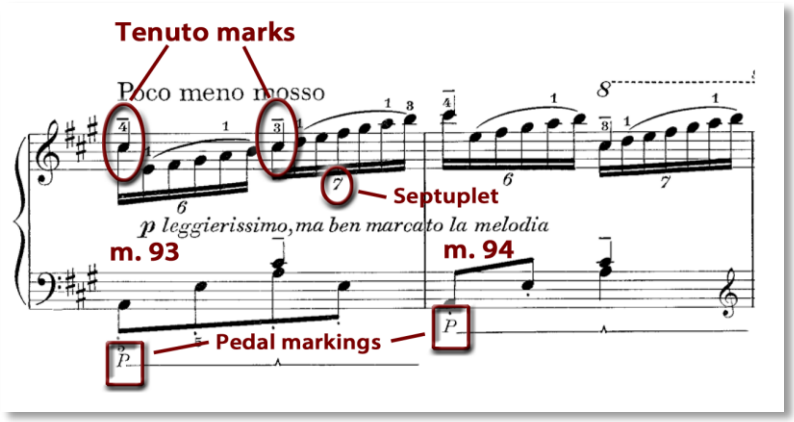
variety to the interpretation of an otherwise highly repetitive section. The same slur cannot, however, be applied in measure 112 (example 4.73), which is similar in presentation to measures 64 and 68. The legato in the top line of the right hand would be impossible to sustain when played as written in the double thirds.

Example 4.73. Smetana, *In Bohemia*, m. 112.



One particular challenge regarding interpretation is in the articulation of the right-hand figuration in the *Poco meno mosso* in measures 93 to 107 and 137 to 151. Only the first two measures (example 4.74) are needed to demonstrate this articulation for the entirety of both sections.

Example 4.74. Smetana, *In Bohemia*, mm. 93-94.



It is impossible to sustain the sound of the double-stemmed notes while playing the scales because of the fingering, especially in the septuplet groupings. The solution to this issue lies in the performer's emphasis on each pitch indicated by a tenuto mark enhanced by the appropriate use of the pedal. The appropriate use of pedal in this particular instance becomes questionable since Smetana does not indicate it at all. Later editors added the pedal markings in example 4.74.[256] And while these editorial decisions in measures 93 to 94 (example 4.74) allow for a proper articulation in the right hand, they elongate the staccato bass notes in the left hand. In this particular example, it is the skill of the performer's pedal technique, which determines whether the indicated articulation will be at least partially executed or not executed at all.

In the Salon[257]

Form

In the Salon was originally written as the third characteristic piece of *Dreams*[258] and although its title may suggest a connection with the dance music in the salons of the nineteenth century, the true character of the piece is more pessimistic. According to Séquardtová, after the carefree joy of *In Bohemia, In the Salon* portrays the composer's intimate feelings about his plight and reveals his personal feelings in a manner similar

[256] Smetana, *Rêves,* ed. Gabrielová, V.

[257] Dedicated to Countess Wili Lerchenfeld, née Countess Thun-Hohenstein.

[258] See discussion in chapter 3 about the original order of the pieces in the piano cycle *Dreams.*

to the first characteristic piece, *Faded Happiness.*[259] This time, however, the composer no longer depicts his memories but instead portrays the harsh reality of his situation and condition.[260]

In the Salon and *Faded Happiness* also are similar in form, particularly in Smetana's use of thematic modifications or "transformations" (as described by Očadlík). *In the Salon,* however, presents thematic transformations that are not as clearly identified as those in *Faded Happiness*. Perhaps for this reason Séquardtová suggests its form may also be perceived as "a brief ternary form."[261] Očadlík's description of the musical content and form offers the following view:

> All musical material related to this piece is presented immediately in its brief introduction. An eighth-note strike in the bass is followed by a sixteenth-note chord immediately transformed into a half-note chord, above which lingers the sound of a motivic fragment like a deep sigh. The piece then exposes a plain and simple theme which is notable for its unexpected and jerky presentation along with a breathless descending melodic line. This melodic line is interrupted by a counter-voice at the point of its initial presentation: the counter-voice motive of a sigh from the introduction. This extraordinarily elegiac expression expands gradually in the course of the piece into a tragic monument. When the theme is transformed into a chordal texture in the left hand, it is wrapped into a simple yet intriguing triplet melodic movement. A dynamic climax conveyed through triple octaves creates a boisterous shout, as it was meant to depict a hopeless isolation leading to destruction. Eventually subdued until the point of complete tranquility, this remarkably pessimistic piece dissolves. The title of the piece seemingly counters its musical character. However, it is necessary to understand that Smetana's room in Jabkenice, where during that harsh summer Smetana would try to produce sound on the piano he could no longer hear, was called the

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[259] Séquardtová, *Bedřich Smetana*, 219, trans. Kristina Henckel. Also see chapter 3 which explains Smetana's unhappy living conditions in Jabkenice and the health problems which plagued him during the time that he composed the piano cycle *Dreams*.

[260] See discussion in chapter 3.

[261] Séquardtová, *Bedřich Smetana*, 219, trans. Kristina Henckel.

> salon. Here he lived with painful reminiscences about his solitude and was distant from all activities in society.[262]

Whether the overall form is perceived as ternary (Séquardtová) or a set of thematic transformations (Očadlík), both views agree that the thematic foundation of *In the Salon* is comprised of one theme and its motivic components. Očadlík states: "All musical material related to this piece is presented immediately in the brief introduction."[263] Séquardtová adds that the thematic foundation consists of two individual elements[264] as seen in example 4.75. Based on the limited nature of the thematic transformations in this piece, I will refer to the alterations of thematic material used by Smetana as thematic modifications.

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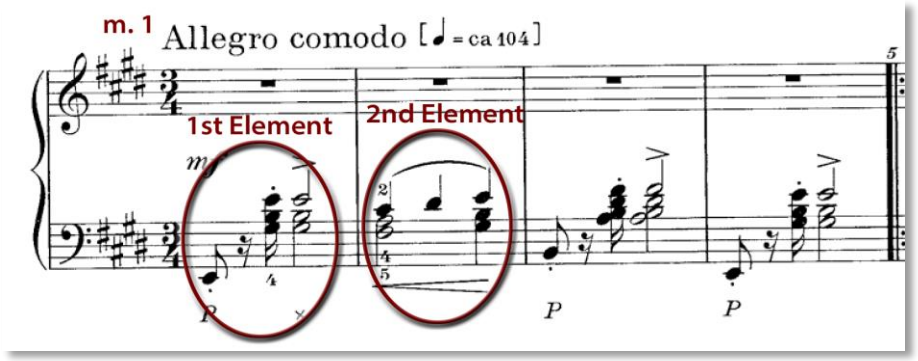
[262] Očadlík, *Klavírní,* 78-79, trans. Kristina Henckel. [Hned v krátké introdukci se ozve vše, co je pro skladbu příznačné. Je to osminový basový úder, po něm pak šestnáctinový a hned už půlový akord, nad nímž zní motivický úryvek hlubokého vzdechu. Vlastní skladba pak exponuje téma velmi prosté a jednoduché, ovšem nápadné svým trhaným vedením, poklesající melodií, která jakoby nestačila dechem na svůj prostý rozměr. V její náběh vstupuje jako protihlas onen motiv vzdechu z introdukce. Je to neobyčejně elegický výraz, jehož vyšší rozpětí se postupem skladby vyhrocuje, až do tragické mohutnosti. Když se téma přenese do akordů levé ruky, ovíjí je triolová melodie velmi prostého, ale při tom sugestivně do rafinovanosti vyhroceného figurovaného pohybu. Dynamický vrchol pak unisonem ve třech oktávách vyrazí tak bouřlivý výkřik, jakoby beznadějné osamocení vedlo až k zániku. Ve stálém útlumu až do vysloveného zklidnění poklesá zvlášť pesimistická skladba. Název je zdánlivě ve značném rozporu s dílem. Ale třeba si uvědomit, že salonem byl nazýván Smetanův pokoj v Jabkenicích, kde v tehdejším nevlídném létě rozeznával Smetana nástroj, jejž sám neslyšel, bolestnými reminiscencemi na své lidské osamocení a vzdálenost všemu živoucímu ruchu lidských a společenských snah.]

[263] Očadlík, *Klavírní,* 78-79, trans. Kristina Henckel.

[264] Séquardtová, *Bedřich Smetana*, 219, trans. Kristina Henckel.

Example 4.75. Smetana, *In the Salon, Allegro comodo*, mm. 1-4.



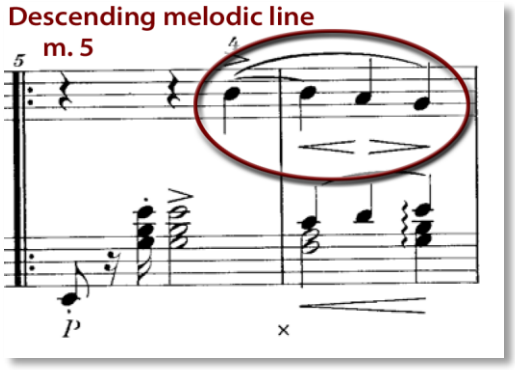
Introduction and First Thematic Modification (Measures 1-28)

The theme of *In the Salon*, consisting of the two motivic elements seen in measures 1 and 2 (example 4.75), is quickly modified by the use of a counter melodic line in the right hand which first appears in measures 5 and 6. The first element is the "eighth-note strike in the bass followed by a sixteenth-note chord immediately transformed into a half-note chord"[265] (see example 4.75). The second element is found in the ascending melodic line embedded in the chord progression employed in measure 2. This motivic fragment lingers above the chords "like a deep sigh"[266] as seen in example 4.75. The second melodic element maintains its ascending direction throughout the piece when employed in the left hand. When employed in the right hand in measures 5 and 6, however, it is transformed into a descending melodic line that acts as a counter agent to its original model. (See example 4.76.)

[265] Očadlík, *Klavírní*, 78-79, trans. Kristina Henckel.

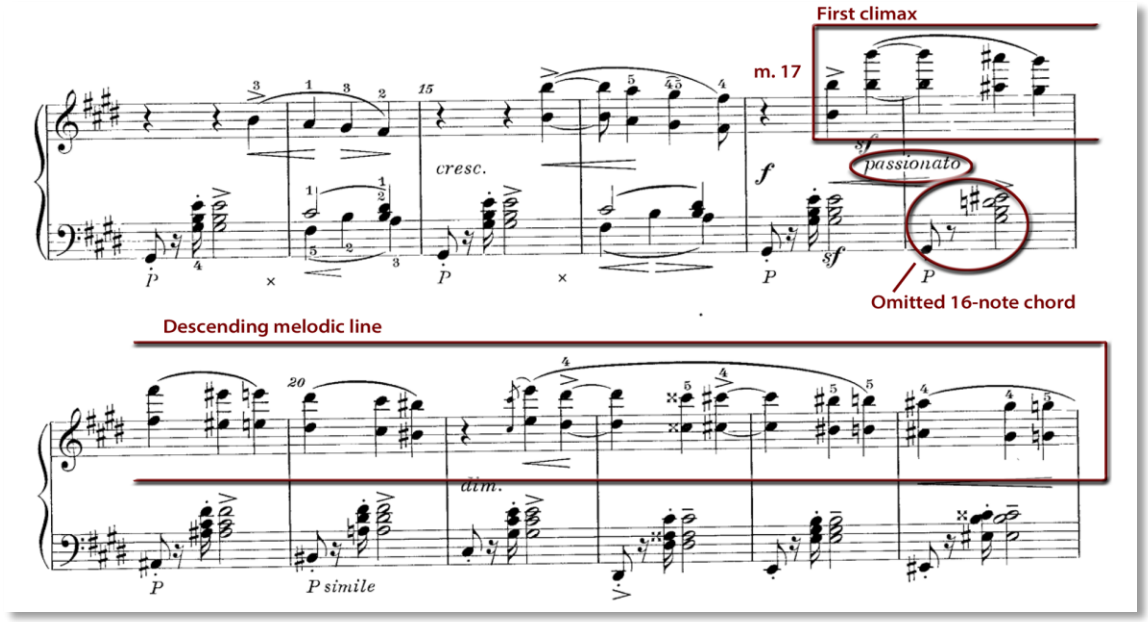
[266] Očadlík, *Klavírní*, 78-79, trans. Kristina Henckel.

Example 4.76. Smetana, *In the Salon, Allegro comodo*, mm. 5-6.



The arrival of the counter melodic line in the right hand marks the opening of the first thematic modification where Smetana juxtaposes the two initial elements with this counter melodic line and further develops them into the first climax of the piece in measure 17 (see example 4.77).

Example 4.77. Smetana, *In the Salon, Passionato*, mm. 17-24.



To intensify this climax, Smetana employs a semi-chromatic descending melodic line doubled in octaves in the right hand and indicates *passionato* (passionate)

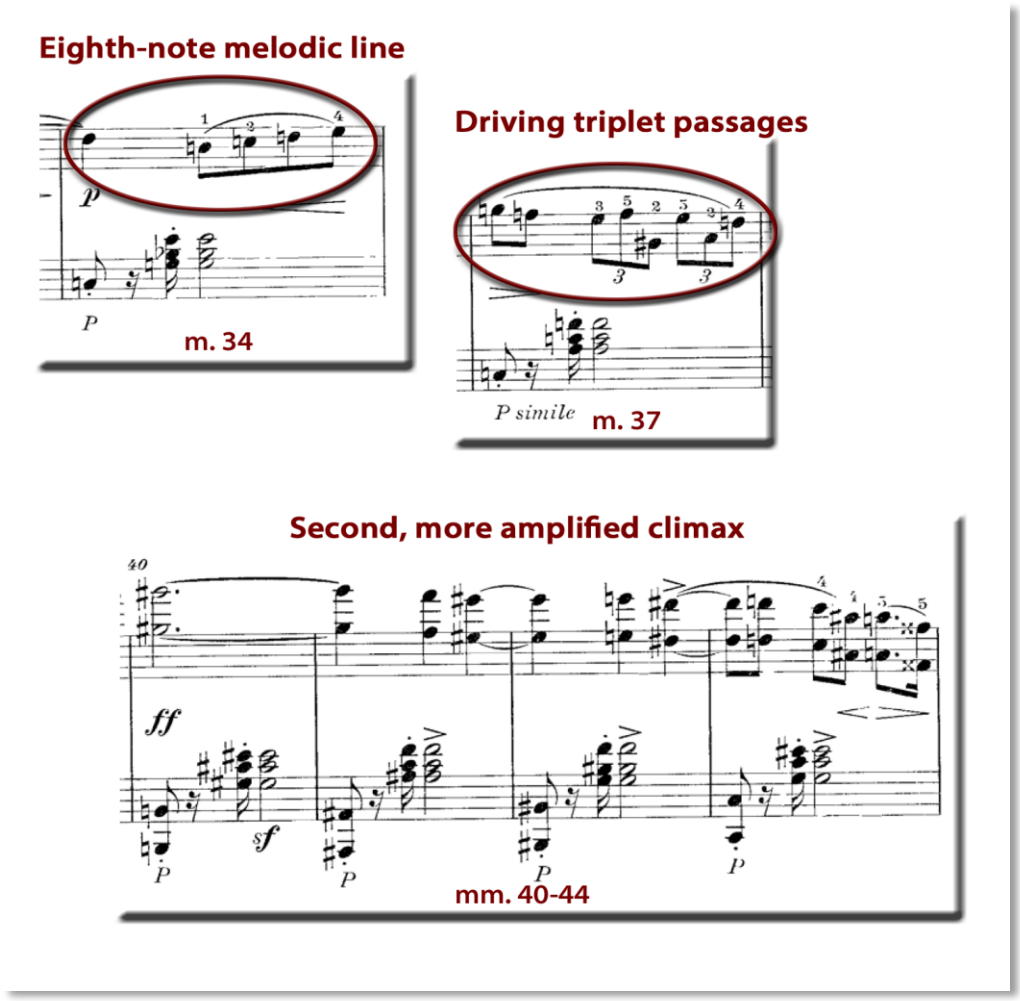
at the onset of this line. The accompaniment at this point features the first element (an eighth-note strike in the bass followed by a sixteenth-note chord immediately transformed into a half-note chord) which is harmonically developed through the employment of secondary dominant chords. The only instance in the piece where Smetana alters the rhythmic model by omitting the sixteenth-note chord occurs in measure 18 of this climax (see example 4.77).

Second Thematic Modification (Measures 29-59)

A second modification of the theme is accomplished through the use of harmonic extension followed by an eighth note melodic line in the right hand which then transforms into a triplet figuration that leads into a climax. This second thematic modification begins in measures 29 and 30 where Smetana reprises measures 6 and 7. He then extends the reprise harmonically through a transient modulation[267] in measures 31 to 33. This harmonic extension of the theme is further enhanced in measure 34 by the employment of an eighth-note melodic line in the right hand. The right-hand figuration serves as an ornamentation of the first motivic element sustained in the left hand (see example 4.78) and is quickly transformed into driving triplet passages (measure 37, example 4.78). These driving triplets then lead into a second, more amplified climax in measures 40 to 44 (example 4.78).

[267] Referring to a temporary shift of the tonal center.

Example 4.78. Smetana, *In the Salon*, m. 34, m. 37, mm. 40-44.



This climax most likely corresponds with Očadlík's description of "…elegiac expression built into a tragic monument."[268]

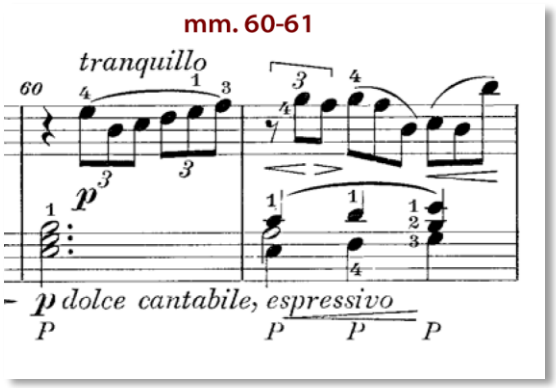
Third Thematic Modification (Measures 60-106)

The last thematic modification is launched in measure 60 (example 4.79) and features triplet figurations in the right hand combined with the thematic elements in a chordal texture in the left hand. The right-hand triplet figurations, which were

[268] Očadlík, *Klavírní*, 78-79, trans. Kristina Henckel.

foreshadowed as driving triplets in measures 37 to 39, are initially subdued in this thematic modification. They serve as an accompaniment and as Očadlík notes, "…when the theme is transformed into a chordal texture in the left hand, it is wrapped by a simple, yet intriguing triplet melodic movement."[269] The thematic elements (see example 4.79) are presented in the left-hand chordal texture, however the first thematic element in comparison to its original model is rhythmically altered. The eighth-note in the bass followed by the sixteenth-note chord is omitted and the half-note chord is rhythmically extended into a dotted half-note chord.

Example 4.79. Smetana, *In the Salon, Tranquillo,* mm. 60-61.

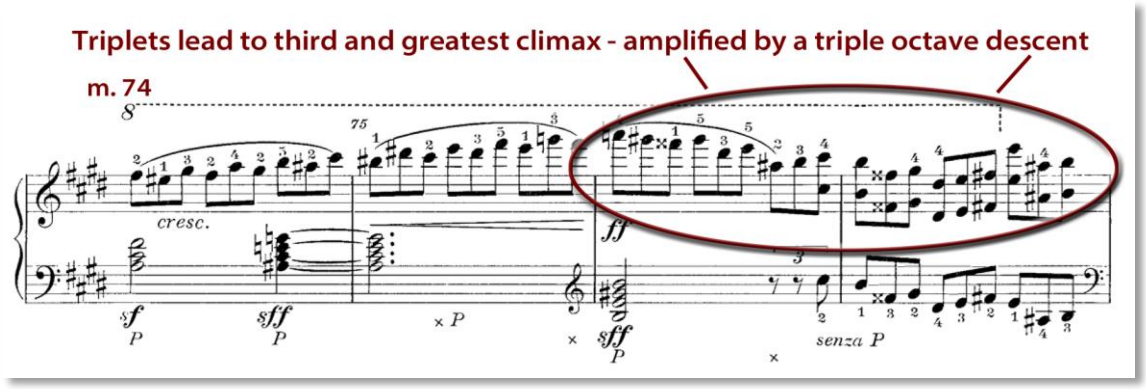


As this thematic modification advances, the triplets become more assertive and lead into the third and greatest climax of the piece. This climax is amplified by a triple octave descent that "creates such a boisterous shout as to depict a hopeless isolation leading to destruction."[270] This dynamic climax conveyed through a triple octave descent is seen in example 4.80.

[269] Očadlík, *Klavírní,* 78-79, trans. Kristina Henckel.

[270] Očadlík, *Klavírní,* 78-79, trans. Kristina Henckel.

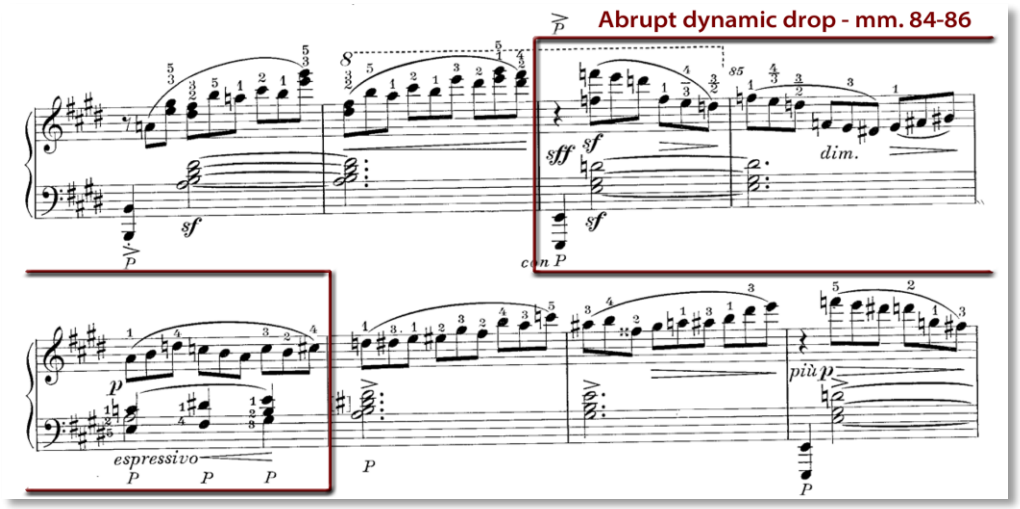
Example 4.80. Smetana, *In the Salon*, mm. 74-77.



In the conclusion of this piece, the forceful and dynamic climax undergoes an abrupt transition to a restrained and softer character, and the energy is gradually depleted by a reduction in volume and decrease in tempo. Očadlík concludes his description by stating that the climax is "[e]ventually subdued until the point of complete tranquility" after which "this remarkably pessimistic piece dissolves."[271] Example 4.81 demonstrates the abrupt transition from the climax into the subdued character described by Očadlík.

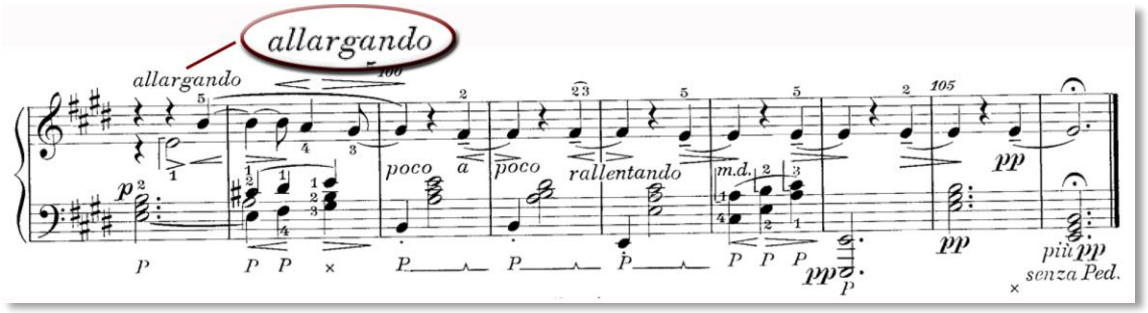
[271] Očadlík, *Klavírní*, 78-79, trans. Kristina Henckel.

Example 4.81. Smetana, *In the Salon*, mm. 84-86.



In measure 84, Smetana sustains the dynamic climax through employment of a double *sforzato* reinforced by two additional *sforzatos;* one for the octave in the right hand and one for the chord in the left hand. He then diminishes the volume to *piano* in measure 86 through an insertion of *diminuendo* over the last triplet figure in the previous measure. Finally, the concluding tranquility is evident from the *allargando* in measure 98 (example 4.82) as the fourth characteristic piece of *Dreams* slowly and majestically concludes.

Example 4.82. Smetana, *In the Salon*, *Allargando*, mm. 98-106.

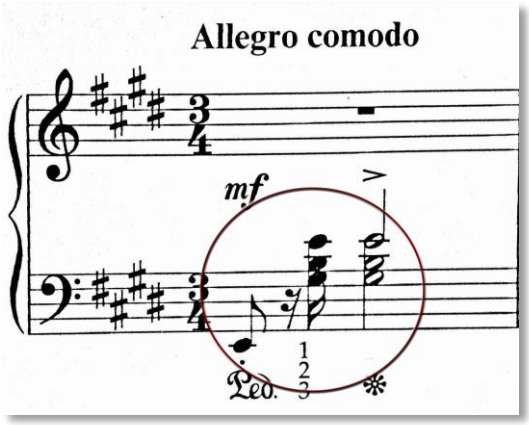


Comparison with Selected Examples from Chopin and Liszt

As in the third piece of the set *Dreams*, *In the Salon*, offers patterns and rhythms that resemble those found in the music of Chopin and Liszt. The comparison with music of Schumann is omitted here.[272] The rhythmic elements from *In the Salon* for comparison are: a rhythmic figure that will be compared with that in the third movement of Chopin's *Sonata in B Minor*, Op. 58, and right-hand triplet figurations, which are compared with Chopin's *Polonaise* Op. 40, No. 2.

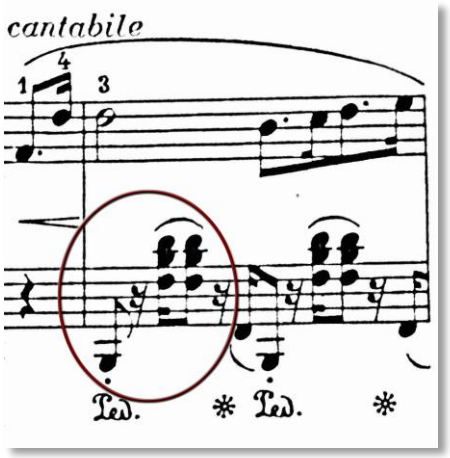
The rhythmic figure found in Smetana's *In the Salon* is seen in example 4.83 and is also employed in Chopin's *Sonata in B Minor* Op. 58. (See examples 4.83 and 4.84.)

Example 4.83. Smetana, *In the Salon*, m. 1, rhythmic figure.



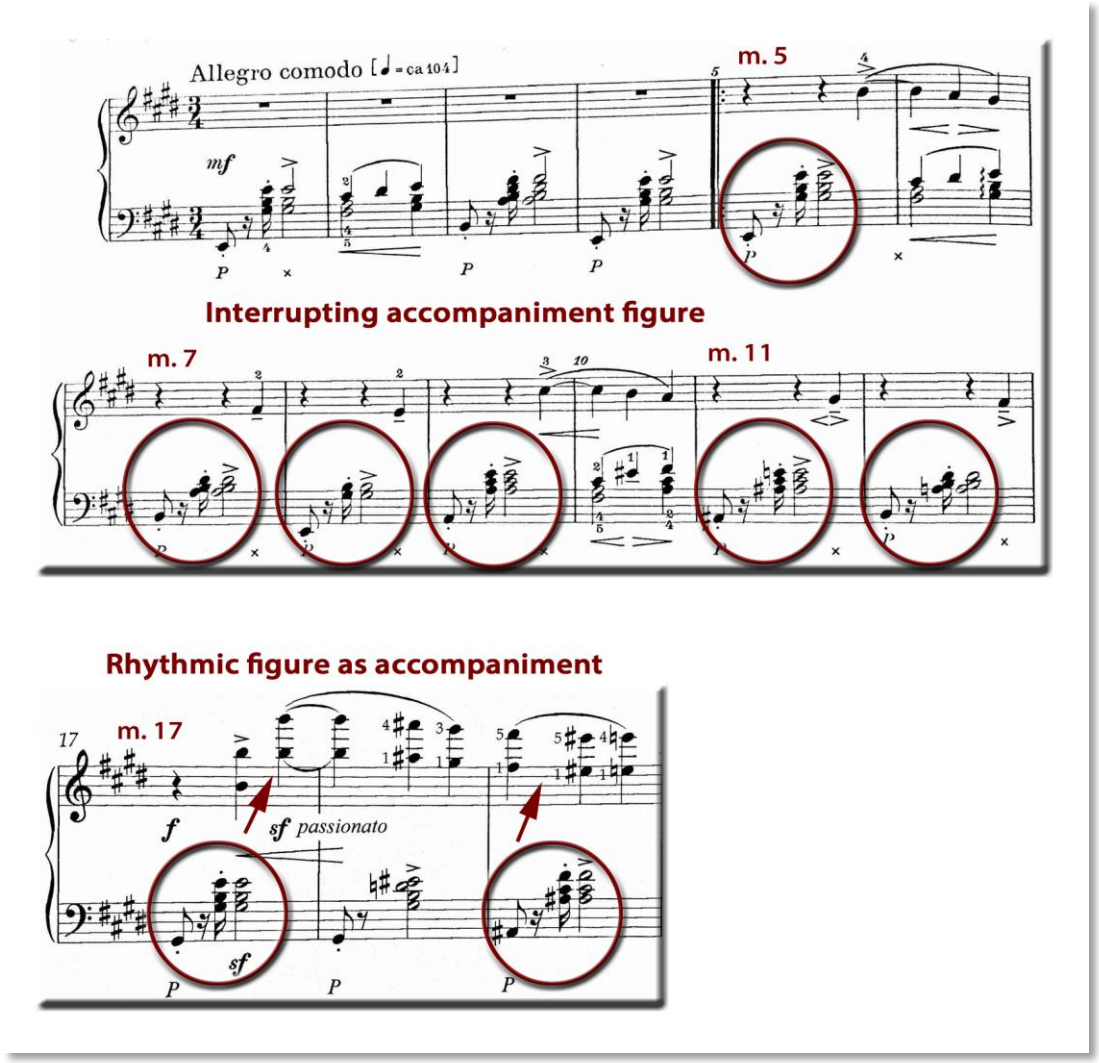
[272] As discussed in the survey of comparable compositional techniques of Smetana's idols—Chopin, Liszt and Schumann—in chapter 3, the traits of Schumann's pianistic patterns and figures are more prominent in the early compositions of Smetana. A limited number, however, can be still identified and are included in the analyses of *Faded Happiness*, *In Bohemia*, *By the Castle*, and *Harvest*.

Example 4.84. Chopin, *Sonata B Minor* Op. 58, third movement, m. 5, rhythmic figure.



The two composers use this rhythmic figure for different purposes. While Chopin employs the figure as a harmonic accompaniment for the right-hand melody (see example 4.84), Smetana initially engages it as an interruptive component of the developing melodic line, as seen in measures 5, 7, 8, 9, 11 and 12 of *In the Salon* (example 4.85). He then occasionally employs it as an accompaniment. This occurs in measures 17 and 19 where Smetana incorporates the figure into an accompaniment that supports the melodic line (see example 4.85).

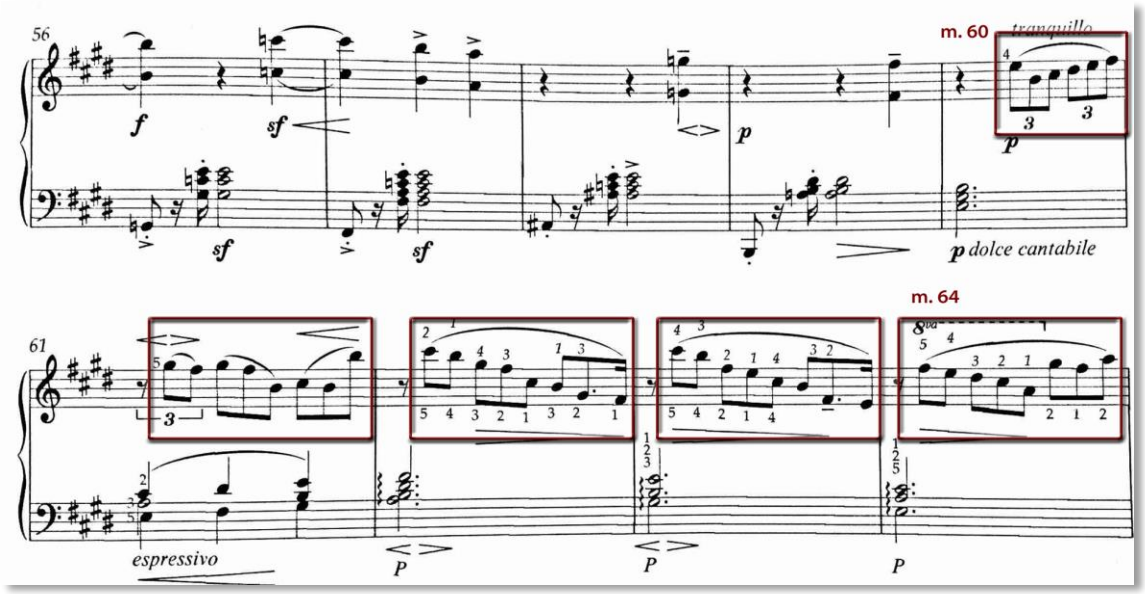
Example 4.85. Smetana, *In the Salon*, mm. 5-12 and mm. 17-19.



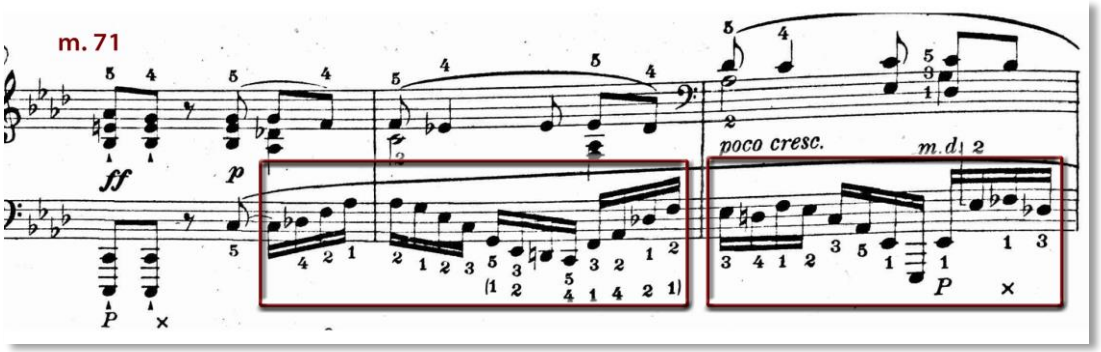
The last thematic transformation, in measure 60 of *In the Salon*, offers material for another comparison between Smetana and Chopin, specifically Smetana's right-hand triplet figuration (example 4.86) and Chopin's use of left-hand figurations in *Polonaise* Op. 40, No. 2 (example 4.87). Chopin's left-hand figuration (example 4.87) is reminiscent of the compositional process Smetana employs in his right-hand figuration (example 4.86). The metric subdivisions may not be identical but the manner of their presentation and purpose are similar. Both composers employ these figurations

as an embellishment of a melodic line embedded in the chordal texture. Furthermore, both composers derive these embellishing figures from the harmonic foundation of their respective chordal texture. In both examples these figures, regardless of their relatively slow movement, greatly stimulate the overall flow of the sections of their respective pieces.

Example 4.86. Smetana, *In the Salon,* mm. 60-64, triplet figurations in the last thematic modification.

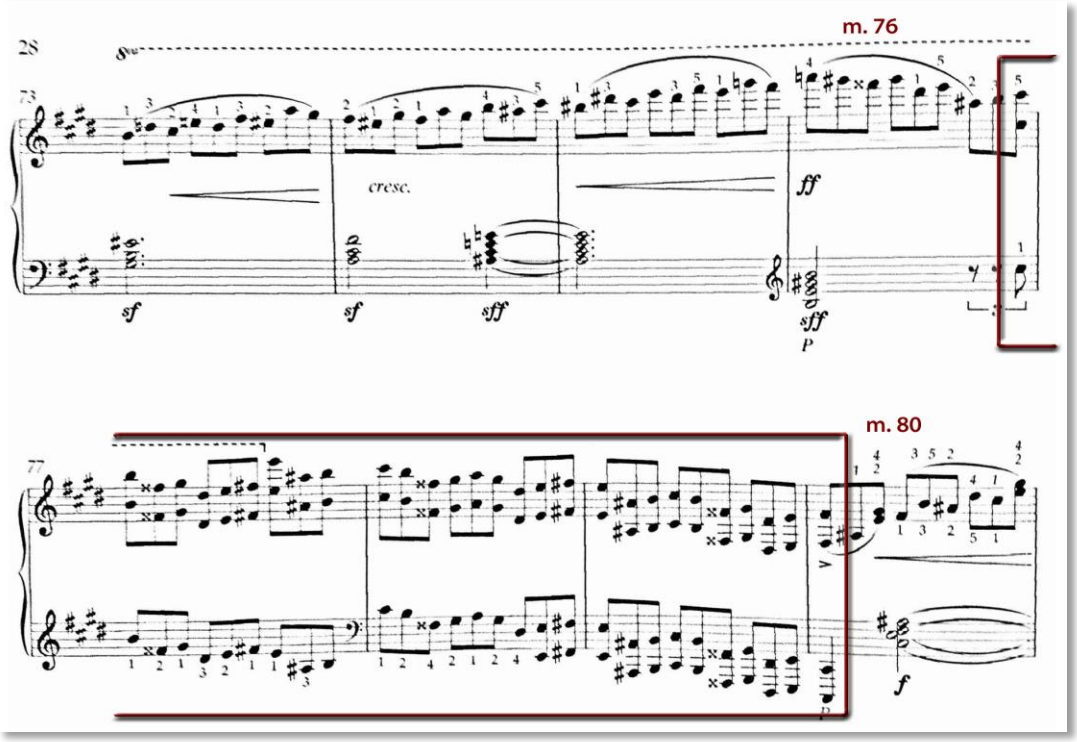


Example 4.87. Chopin, *Polonaise* Op. 40, No. 2, mm. 71-73, left-hand figurations.



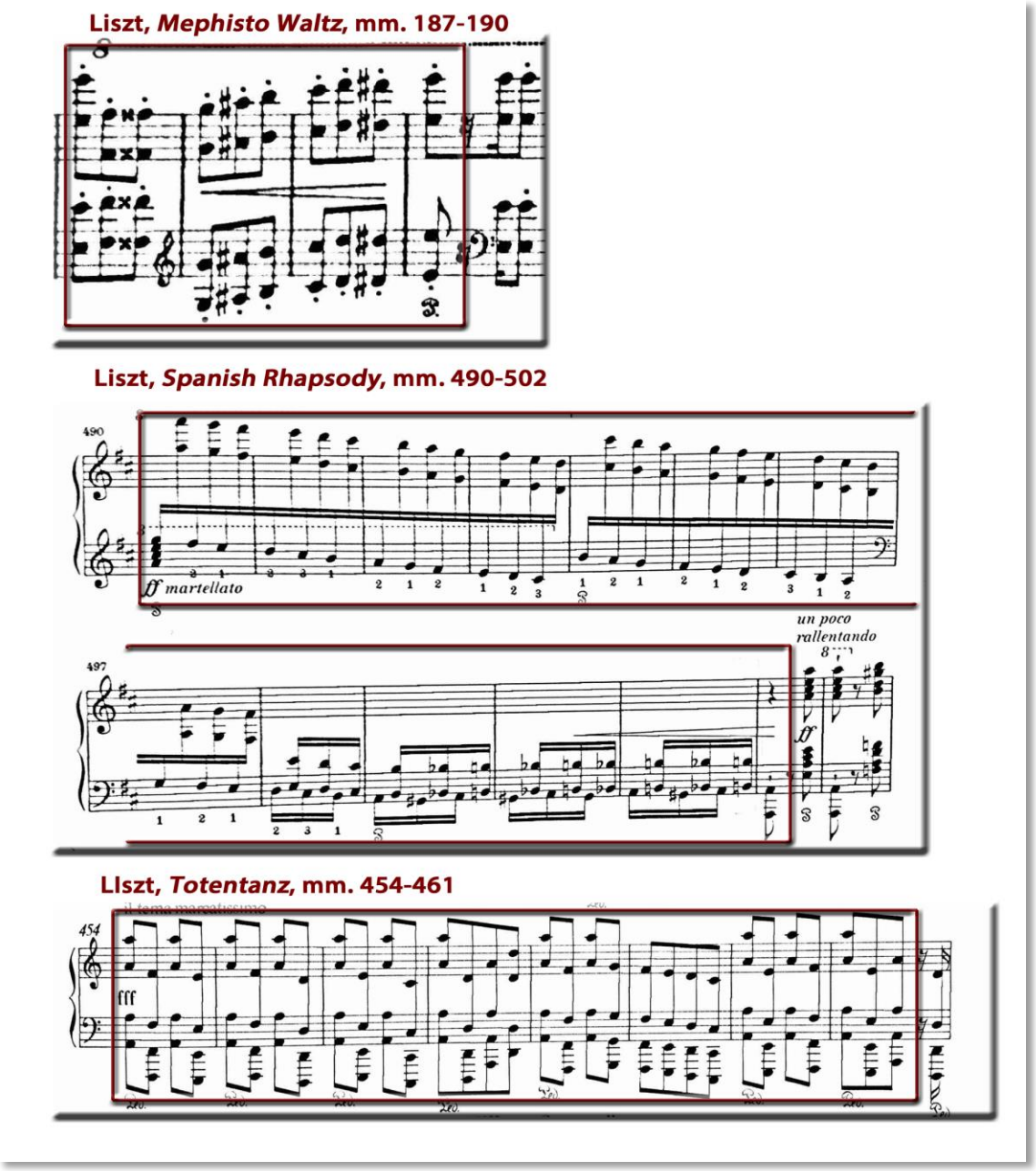
The final comparison here features the octave passages of *In the Salon* (example 4.88) which are compared with Liszt's octave passages from *Mephisto Waltz* No. 1, *Spanish Rhapsody*, and *Totentanz* (example 4.89) and Liszt's *Sonata in B Minor*, S. 178 (example 4.90).

Example 4.88. Smetana, *In the Salon*, mm. 76-80, octave passages.



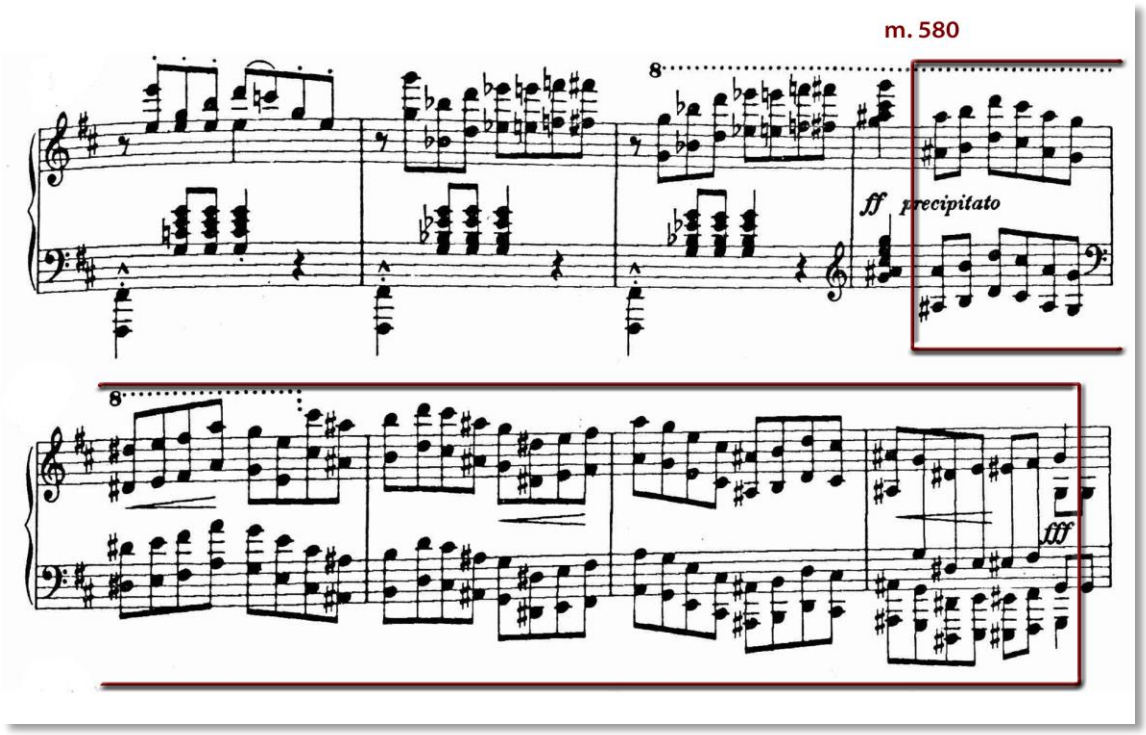
Although Liszt employs a wide variety of octave passagework in his compositions written for piano, such as those featured in example 4.90—*Mephisto Waltz* No. 1, *Spanish Rhapsody*, and *Totentanz*, these passages all differ from Smetana's version of the octaves seen in example 4.89. For example, Liszt uses an ascending scale in *Mephisto Waltz* No. 1; he uses a descending scale with octaves alternating between hands in *Spanish Rhapsody*; and he uses jumps of more than one octave in *Totentanz*.

Example 4.89. Liszt, *Mephisto Waltz* No. 1, mm. 187-190, *Spanish Rhapsody*, 490-502, *Totentanz*, mm. 454-461, octaves.



Another example of Liszt's use of octave passages for comparison with *In the Salon* (see example 4.88) is found in measures 580 to 584 of Liszt's *Sonata in B Minor*, S. 178 (example 4.90).

Example 4.90. Liszt, *Sonata in B Minor*, S. 178, mm. 580-584, octaves.



Here, as in Smetana's selection (example 4.88), the octave passage is transitional material which directly emerges out of the previous melodic motive. The main differences are apparent in their metric division and their textural treatment. Regarding the metric division, Smetana writes in triplets (see example 4.88) while the pianistic gestural subdivision of the octaves is in duplets. Regarding texture, Smetana initially employs his octaves in a three-voiced texture; he then thickens this texture by adding an additional voice near the conclusion of the passage. Liszt employs a four-voiced texture throughout the entire passage. Since Smetana employs the octaves only in the right hand while the left hand plays a single line in unison, Smetana's usage is less demanding.

Practice Suggestions

The main challenge in the interpretation of *In the Salon* lies in the appropriate understanding of its musical content and style. The title, meter, and tempo of the piece perhaps indicate an affiliation with the dance music performed in salons of the nineteenth century. Some scholars have fallen into the trap of relying on the title, meter and tempo of the piece to define its content and style. One such scholar concludes: "*In the Salon* presents a waltz initially written for the salon. The piece is a stylized dance in the manner of Chopin rather than a functional composition."[273] But this view of the style of the piece is misplaced and will lead to misinterpretation of its musical content. *In the Salon* is an emotionally intense piece of music and, as noted earlier, it reflects Smetana's unhappiness with his health and loss of hearing, his forced move to Jabkenice to live with his eldest daughter, and his intimate feelings as he worked on the composition largely confined to a room that was also a salon.[274]

In order to demonstrate the interpretational challenges and develop appropriate practice suggestions for *In the Salon*, it is helpful to compare the rhythmic patterns used by Smetana and those used by Chopin in his waltzes. In my review of Chopin's waltzes for this purpose, I looked particularly for the composer's most common rhythmic presentation in the accompaniment pattern[275] so the performer may compare this pattern with the rhythmic figure employed in measure 1 of *In the Salon.* This comparison

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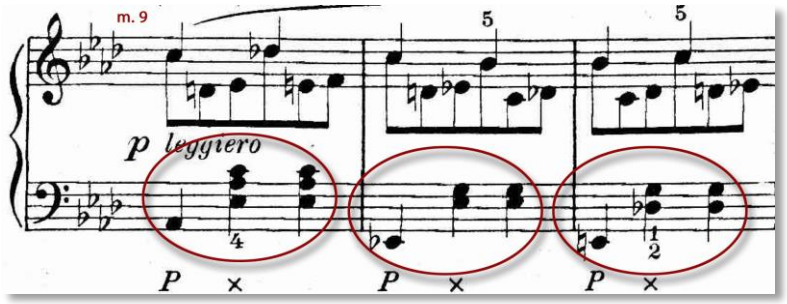
[273] Murphy, "Czech Piano Music," 112.

[274] See discussion in chapter 3.

[275] For this discussion, I selected an example from F. Chopin's *Grande Valse* (*Grande Waltz*) Op. 42.

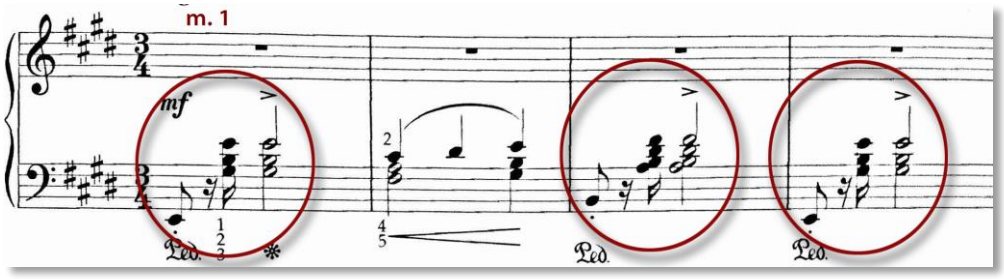
clarifies the first challenge for the performer—that Smetana's left-hand pattern represents the primary thematic material of the piece rather than merely the accompaniment to a stylized dance.

Example 4.91. Chopin, *Grande Valse* (*Grande Waltz*) Op. 42, mm. 9-11.



A direct comparison of the left-hand rhythmic patterns of Chopin's *Grande Valse* (*Grande Waltz*) Op. 42 (example 4.91) and Smetana's *In the Salon* (example 4.92) demonstrates the different musical purposes of the figure. Chopin's accompaniment is comprised of three equal beats featuring a single bass note-chord-chord pattern with an emphasis on the bass note in a continuous manner. Smetana's rhythmic figure (example 4.92), which was previously discussed in the comparison section of this analysis, also features a bass note–chord–chord pattern. However, this pattern is not continuous and its rhythmic structure does not resemble the accompaniment figure of Chopin's waltz. Through the bass eighth note–sixteenth rest–sixteenth note chord–half note chord rhythmic presentation, Smetana expresses the main musical idea, rather than an accompaniment pattern. (See example 4.92.)

Example 4.92. Smetana, *In the Salon*, mm. 1-4.



This knowledge for the performer allows for the correct interpretation of this rhythmic figure (measures 1, 3, and 4), enhanced through proper pedaling, and further confirms the view that this piece is not a stylized dance. While Smetana's pedal indication compromises the sixteenth-note rest, its gestural division (discussed in the Practice Suggestions subsection of *Faded Happiness*) occurs here naturally as there is a considerable jump between the bass note and the following chord.[276] Additionally, it is necessary to either release the pedal or change it on the half note chord to avoid the lingering sound of the initial bass note. This approach to pedaling will enhance the illusion of a breathy interpretation, which in turn supports the anti-dancing character of this piece. Lastly, the pianist needs to avoid any accentuation of the initial bass note. As seen in example 4.92, the accent is marked on the half note chord and not on the initial bass note.

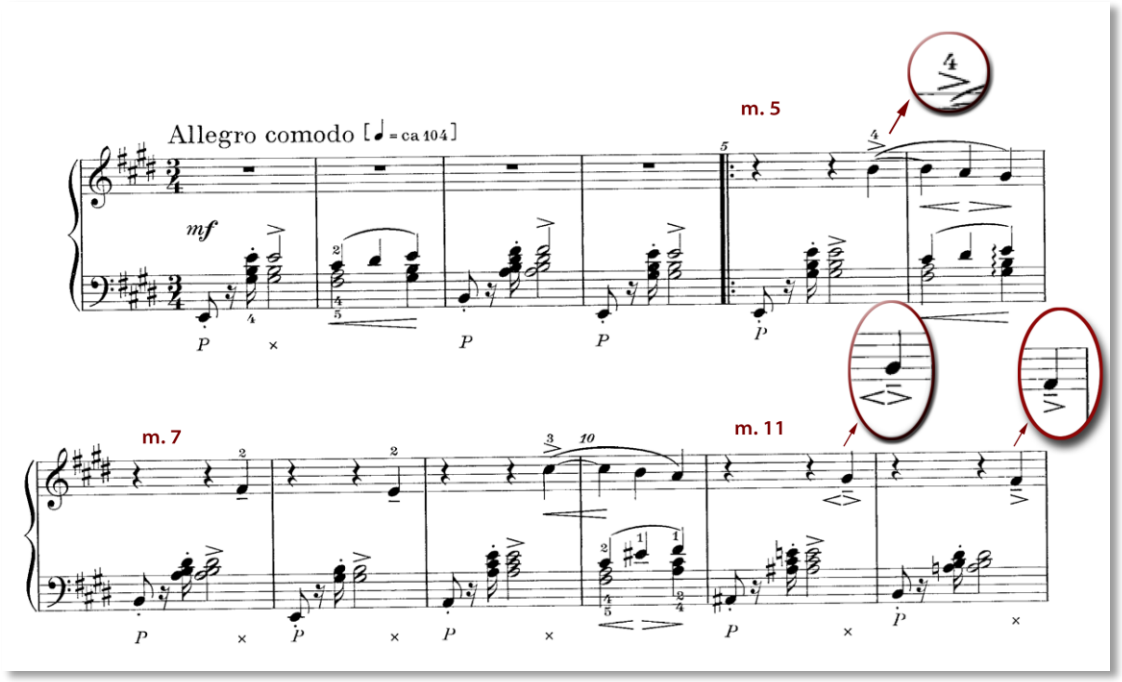
Properly voiced chords in the left hand are also essential for an accurate interpretation of the true nature of *In the Salon*. Measure 2 from example 4.92 presents a melodic line that is carried in the top note of each of the two chords and must be clearly emphasized over the remainder of the chord. This melodic line, however,

[276] See example 4.28 in chapter 4, subsection *Faded Happiness*, Practice Suggestions.

emerges directly out of the preceding chords in measure 1. The top pitch of these chords must be voiced with utmost care.

Another subtle and important element of the interpretation of *In the Salon* for the performer lies in Smetana's accentuation of the right-hand melodic fragments. Example 4.93 highlights the three types of accents Smetana indicates in the opening section.

Example 4.93. Smetana, *In the Salon*, mm. 5-6, 11-12.



As discussed in the Practice Suggestions subsection of *Faded Happiness,* an exact interpretation of Smetana's accentuation of the melodic line may result in a forced and uncultivated sound.[277] In measure 5, the accent on the third beat should not be

[277] See discussion associated with example 4.23, chapter 4, subsection *Faded Happiness,* Practice Suggestions.

perceived as a rhythmically forceful accent, but rather as a pitch emphasized through slightly delayed timing and increased volume. This will then allow the pianist to sustain the sound of the pitch for its full duration of the two beats.

An additional challenge for the performer of *In the Salon* arises from Smetana's use of accent markings that call for sound effects which are technically impossible to create on the piano. These effects include the use of a *tenuto* marking together with an open and closed hairpin associated with a single note and beat. This occurs in measure 11 (example 4.93) where Smetana employs this slightly softer type of accent: the *tenuto* marking together with an open and closed hairpin. This marking, although technically impossible to create on the piano, signals a growing intensity, which is amplified in the following double-accented pitch in measure 12. Through these accents Smetana builds the intensity of this opening section but they perhaps also indicate his struggle with his inability to hear the sound of the piano. Either way, to achieve their cultivated interpretation the pianist should carefully consider the proper volume of each of these accents.

By the Castle[278]

Form

The fifth piece in *Dreams*, *By the Castle*, is in an abridged sonata allegro form that lacks a development section. According to Séquardtová, two contrasting themes are

[278] Dedicated to Countess Jeanne Nostitz.

initially introduced in a section that may be considered an exposition.[279] These two themes are not further transformed in a development section, but instead battle for supremacy in what may be described as a recapitulation. Considering the traditional sonata form and its many variants according to Oxford Music Online, the model employed in the *By the Castle* may fairly be considered a type of abridged sonata.[280] Séquardtová agrees that the proper characterization of the form for this piece is sonata form with an omitted development. Interestingly, Očadlík, omits labeling the form and describes the musical content of *By the Castle* as follows:

> The theme full of pathos emphasized through *marcato* unison produces an image of a great and resisting force. While reminiscent of the warrior theme from the *Six characteristic pieces*, it is gradually intensified through chordal texture employed between the melody and bass line, which creates a massive expansion of the most powerful sound. When the theme is raised to a high and brilliant position, the introductory part is coming to its end. Two times, creating an echo effect, is heard a figure corresponding to the royal "It's in my power" of Dalibor.[281] And then the entire image vanishes. The second theme, which is established in the first four measures of the second thematic area, seems to adhere to a single tone. A slight pitch deflection in the third measure of this theme completes almost an exact quote of the chant Miserere mei, Deus. As the cantilena of the chant expands, it grows immensely in power, which is also efficiently escalated through its duplication in octaves. Suddenly a conflict appears, and the rumbling main theme emerges, only to surrender after twelve measures to a triumphant and brilliant version of the second theme. In the bright sound of the second theme the main theme becomes pulverized into fragments and parts until it sounds again, as a postscript, in which it is stripped of all of its

[279] Séquardtová, *Bedřich Smetana*, 220, trans. Kristina Henckel.

[280] Oxford Music Online, "Abridged sonata form," *The Oxford Companion to Music* (Oxford University Press), accessed March 6, 2016, http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e21.

[281] Očadlík refers to the tenor aria from the first act of Smetana's opera *Dalibor*.

buoyancy. At the end appears a complete transformation of the power of the royal theme. Too much is broken, the final chord is in major.[282]

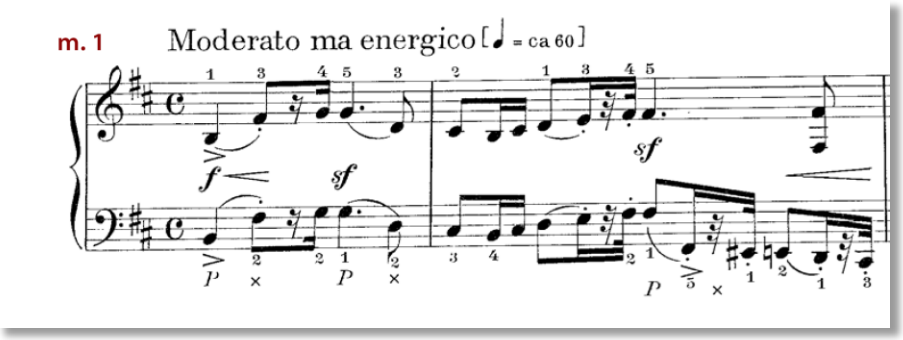
Exposition - First Theme – Moderato ma energico/Più moderato (Measures 1-26)

The first theme is presented in measures 1 and 2 (example 4.94), beginning the piece with a plaintiveness that suggests an emotional conflict to come. The theme is presented in the key of B minor and Očadlík refers to it as "[t]he theme full of pathos."[283] This first theme launches the exposition section in a traditional manner.

[282] Očadlík, *Klavírní*, 80, trans. Kristina Henckel. [Téma patetického vznosu v markatovém důrazu v unisonu vyvolá v zápětí obraz velké a vznosné síly. Je to výraz obdobný válečníku z Šesti charakteristických skladeb, ale stupňovaný a stále mocněji se vzpínající, kdy mezi tématem a basem prolínající výplňkové akordy vydávají masiv zvuku nejmocnějšího rozmachu. Když pak se téma vznese do vysoké blyštivé polohy, chýlí se úvodní část ke konci. Dvakrát jako ozvuk slyšeného se ozve figura, odpovídající královskému "Je v moci mé" z Dalibora. A pak do ztracena přejde celý tento obraz. Téma druhé, které se ozve, ve svých prvých čtyřech taktech jakoby ulpívalo na jediném tonu. Malý prohyb ve třetím taktu je doplňuje takřka na přesný citát chorálu Miserere mei, Deus. Když se konečně vzmůže na rozšíření, je to kantiléna velké nosnosti, jejíž účin je vystupňován i reduplikací oktávovou. Vzápětí však dochází ke konfliktu, dunící hlavní téma se znovu vzedme, ale po dvanácti taktech převezme vedení v jubilosním jasu téma vedlejší, pod jehož jasným zvukem se bortí téma v zlomky a prvky, až přezní v dovětek, v němž je zbaveno všeho vznosného, co v sobě mělo. A v závěru se zjeví zvrat královské mocenské figury. Moc je tu zlomena, závěrečný akord je v dur.]

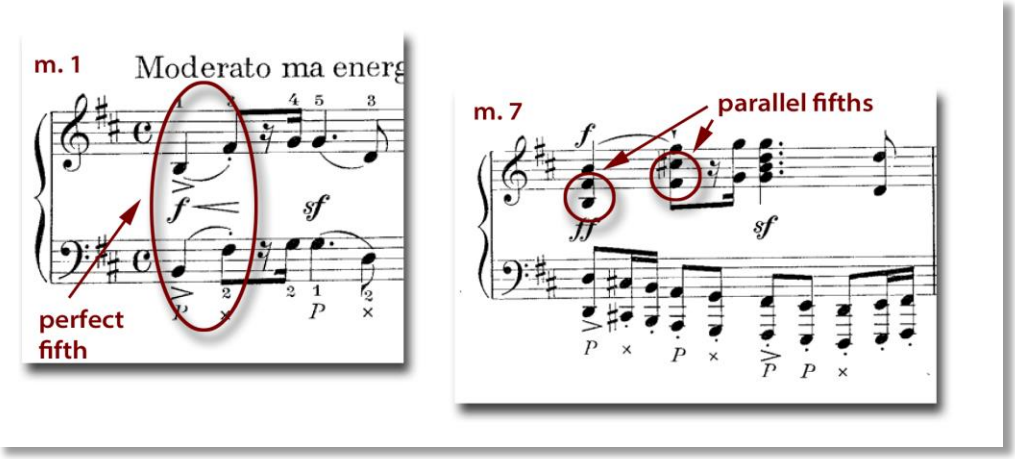
[283] Očadlík, *Klavírní*, 80, trans. Kristina Henckel.

Example 4.94. Smetana, *By the Castle*, First Theme, *Moderato ma energico*, mm. 1-2.



Smetana creates a medieval atmosphere through the use of perfect fifth intervals in parallel motion. He initially employs a single perfect fifth melodically as an opening gesture in measure 1 and as the first theme is amplified through the chordal texture in measure 7, the parallel fifths become prominent (see example 4.95).

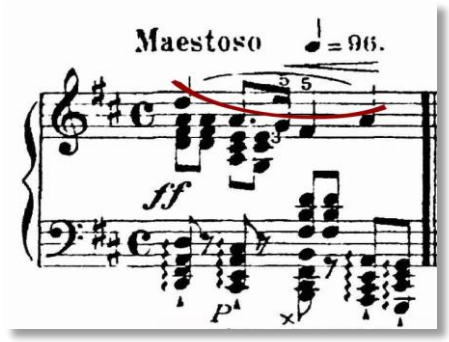
Example 4.95. Smetana, *By the Castle*, mm. 1 and 7.



Additional support for Očadlík's characterization of the first theme arises from certain similarities between this theme and the warrior theme from Smetana's *Six*

Characteristic Pieces.[284] Očadlík draws our attention to this comparison as the two themes are rhythmically, harmonically and texturally related. Example 4.96 shows the main theme in measure 1 from *Válečník* (*The Warrior*).[285]

Example 4.96. Smetana, *Válečník* (*The Warrior*), Main Theme, *Maestoso*, m. 1.

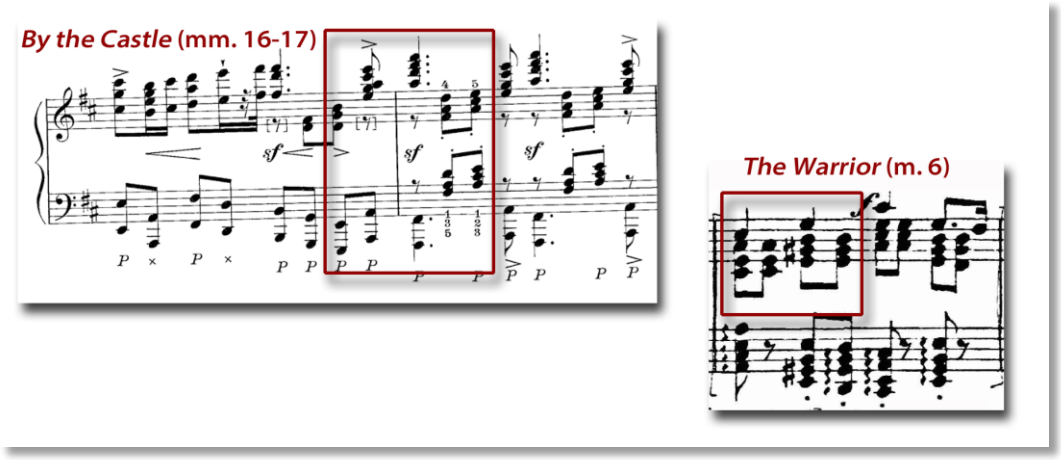


The rhythmic relationship between the two themes may be seen in the first measure of each piece (*By the Castle*, example 4.95 and *The Warrior*, example 4.96). Both themes are presented in quadruple meter and their respective melodic lines feature dotted rhythm. There is also a subtle but noticeable harmonic relationship between the two themes. The key of the first theme in *By the Castle* is in a relative minor relationship to the major key of *The Warrior*. Their rhythmic resemblance and key relationship, however, are not the only common features between the themes.

[284] Očadlík, *Klavírní*, 80, trans. Kristina Henckel.

[285] Očadlík refers to the fourth piece of Smetana's early piano cycle *Characteristic pieces* Op. 1. This piece is identified in Appendix A, List of Piano Compositions by Bedřich Smetana, as *Der Krieger* (*Warrior*).

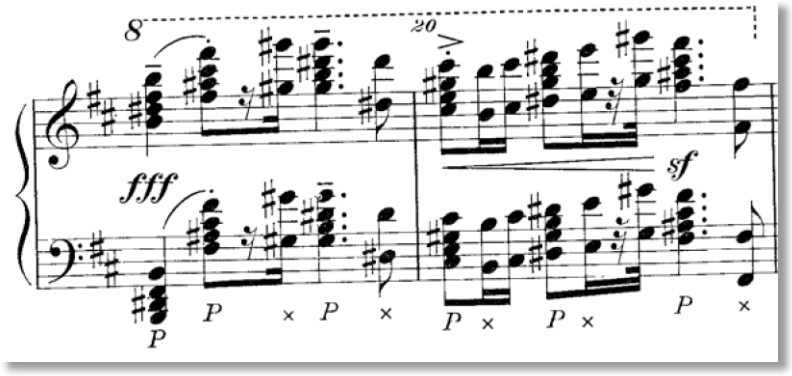
Example 4.97. Smetana, *By the Castle, Più moderato*, mm. 16-17, and *The Warrior,* m. 6.



Besides rhythm and key similarities, there are textural and additional harmonic similarities. Both themes are presented in a chordal texture (highlighted in example 4.97) which, while employed in different keys, features identical harmonic progression as well as textural treatment. The harmonic progression in measure 17 of *By the Castle* occurs as follows: The D major temporary tonic chord is altered by an A dominant-seventh chord. *The Warrior* in measure 6 then features an A major chord as a temporary tonic alternated with an E dominant seventh chord. Regarding the matching texture, both themes alternate between four-voiced chords and triads (example 4.97).

The climax of the first theme of *By the Castle* comes quickly, in measure 19 (see example 4.98), as the theme scales upward and builds in intensity as if the medieval castle walls are threatened with breach by a powerful force.

Example 4.98. Smetana, *By the Castle, Più moderato,* climax, m. 19-20.



According to Očadlík, this first theme is brought to its conclusion "…when the theme is raised to a high and brilliant position."[286] Smetana enhances this climax through dynamic amplification as well as transformation of the theme from the original key of B minor to a more festive B major. This climax is followed by a gradual descent of the chordal texture as well as a pronounced decrease of the volume which, as Očadlík states, clearly indicates that "…the introductory part is coming to its end."[287]

Exposition – Second Theme – Dolce amoroso ma con espressione (Measures 27-56)

The second theme, *Dolce amoroso ma con espressione*, is introduced in measures 27 to 30 and begins with a single tone, chant-like melody (measures 27 and 28) in the right hand which establishes a lyrical yet contemplative mood. According to Očadlík "[a] slight pitch deflection in the third measure of the second theme completes almost an exact quote of the chant *Miserere mei, Deus*."[288] Although there are many

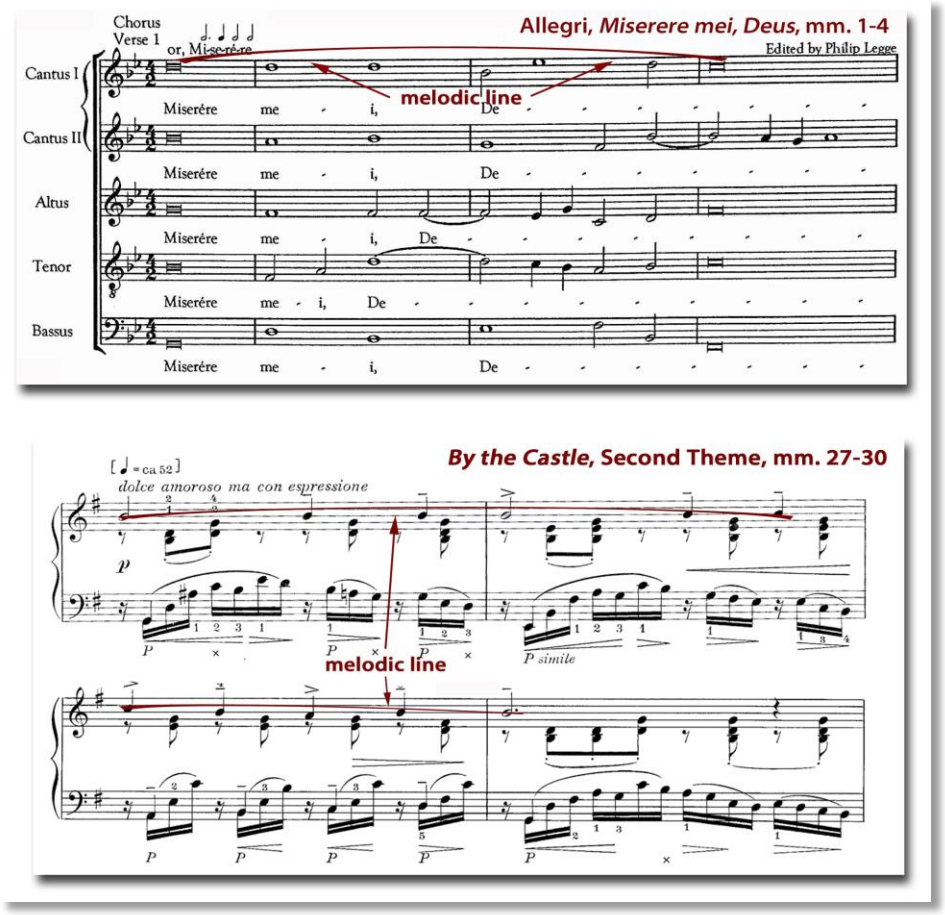
[286] Očadlík, *Klavírní*, 80, trans. Kristina Henckel.

[287] Očadlík, *Klavírní*, 80, trans. Kristina Henckel.

[288] Očadlík, *Klavírní*, 80, trans. Kristina Henckel.

versions of this sixteenth-century psalm-tone chant, the most likely source of the melody is Allegri's[289] version of the *Miserere mei, Deus*[290] (*Have mercy on me, God*). This version of the chant melody is included as a reference along with the second theme (measures 27 to 30) of *By the Castle* in example 4.99.

Example 4.99. Allegri, *Miserere mei, Deus*, mm. 1-6, and Smetana, *By the Castle*, Second Theme, mm. 27-30.



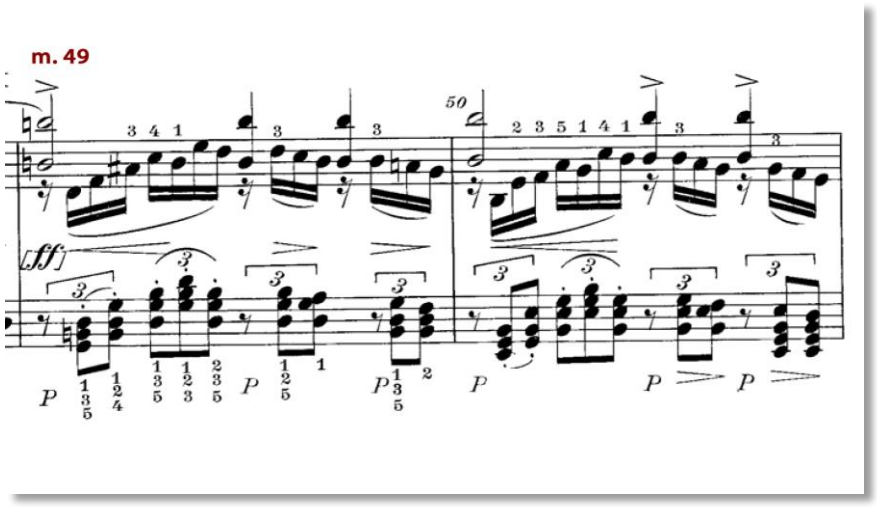
[289] Gregorio Allegri (1582-1652) was an Italian composer and singer of the early Baroque era.

[290] Other versions of the chant *Miserere mei, Deus* exist. To my knowledge, Allegri's version correlates most closely with Smetana's melodic line of the second theme in the *By the Castle.*

As seen in example 4.99, it is the Cantus I melodic line of the chant which compares closely with the top melodic line in the right hand of Smetana's second theme in *By the Castle*. While the rhythmic presentation of both melodies is different, their pitch relationship clearly corresponds. This is especially evident in the step-wise motion in measures 1 to 4 of the chant melody and in measure 27 to beat three in measure 29 in the second theme of *By the Castle.* The fourth beat of measure 29 differs from the chant melody. It, along with the musical content in measure 30, concludes the material of the second theme in *By the Castle*.

This four-bar second theme is further developed through modulation and dynamic amplification into a section which matches the first thematic area in scope. In addition, Smetana's method of development of the second theme is highly reminiscent of the first theme advancement; however the various means of expression that Smetana employs are quite different for this second theme. In the first theme, the dynamic amplification occurs through a textural expansion as well as gradually intensified dynamics; in the second theme Smetana mostly sustains the texture and the amplification occurs through intensified dynamics. A change occurs in measure 49 (example 4.100) where Smetana employs textural and rhythmic amplification of the second theme.

Example 4.100. Smetana, *By the Castle*, mm. 49-50.



The accompaniment in the left hand is transformed from a single line to triads with additional octaves in the bass register. In addition, the composer transfers the original single line accompaniment (carried by the left hand) into the right hand as the right hand continues to carry the melodic line which is now doubled in octaves.

These methods of textural, rhythmic and dynamic amplification of this chant-based theme are appropriately summarized by Očadlík: "As the cantilena of the chant expands, it grows immensely in power, which is also efficiently escalated through its duplication in octaves."[291] However, it is important to note that this already complex, amplified presentation of the second theme is further enhanced by the employment of 4:3 hemiola ratio distributed between hands. A few measures later (at measure 56) this expanded version of the chant abruptly comes to the end.

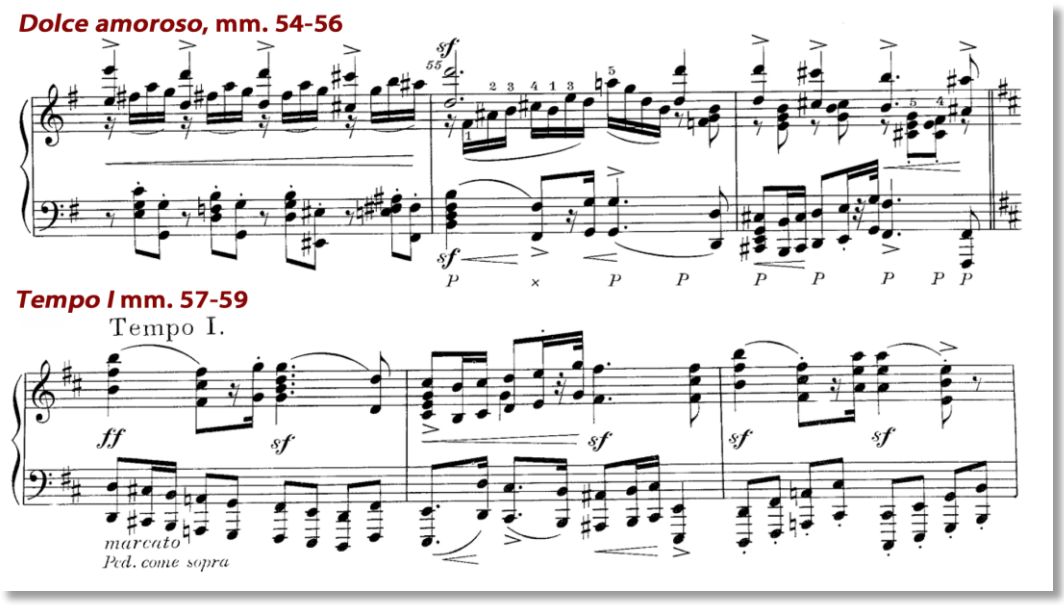
[291] Očadlík, *Klavírní*, 80, trans. Kristina Henckel.

Recapitulation – First and Second Themes – Tempo I – Più lento (Measures 57-85)

A sudden return of the first theme in measure 57 launches the recapitulation and indicates that Smetana is either deviating from traditional sonata form or is not following one at all. At this point he completely omits any development of the two themes initially introduced in the exposition and promptly pits one against the other in this section. Since the order of the themes here corresponds with the organization of themes in a recapitulation in sonata allegro form, this return of the first theme perhaps also launches a recapitulation. Očadlík describes this return of the first theme as follows: "Suddenly a conflict appears and a rumbling main theme emerges…."[292] The conflict unfolds in the form of an abrupt transition between the last measure (56) of the second theme in the exposition and the return of the first theme (measure 57) in the recapitulation. This transition coincides with a key change, shown in example 4.101, measures 54 to 59.

[292] Očadlík, *Klavírní*, 80, trans. Kristina Henckel.

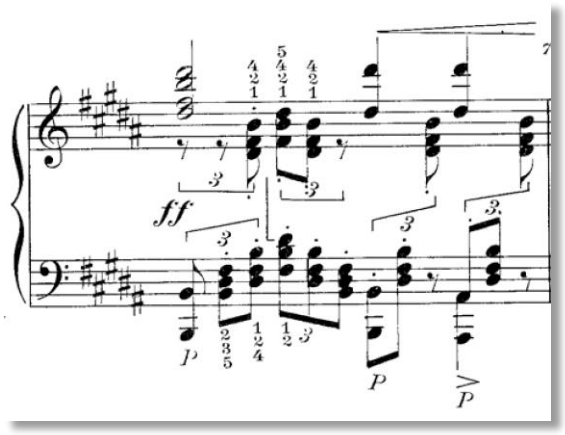
Example 4.101. Smetana, *By the Castle, Dolce amoroso,* mm. 54-56, and *Tempo I,* mm. 57-59.



The blunt nature of the transition from the lyrical second theme to the restatement of the first theme in measure 57 is accomplished with a dynamically amplified version of the first theme. This amplified version of the first theme also features a chordal texture with parallel fifths and corresponds with the intensified version of the first theme found in the exposition (measure 7, example 4.95). This time, however, the first theme is abbreviated and surrenders to an amplified version of the second theme in measure 69.

When the second theme reappears in measure 69 (example 4.102) after only twelve measures of the amplified first theme it is amplified through increased volume as well as textural treatment and features rhythmic alteration. Unlike the exposition, it is launched in eighth-note triplets. This subdivision into triplets enhances the broad and festive nature of this last and abbreviated statement of the second theme.

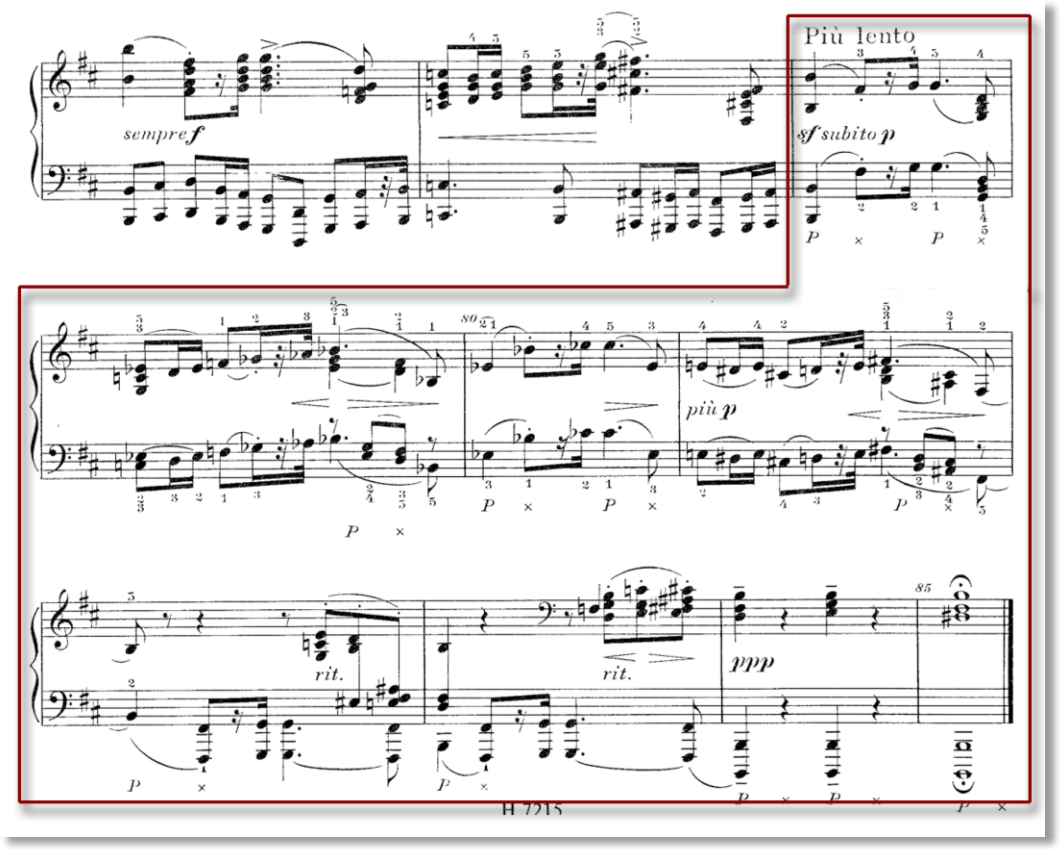
Example 4.102. Smetana, *By the Castle,* Second Theme, m. 69.



Following this amplified version of the second theme (measures 69 to 75), the remainder of Smetana's fifth dream is comprised of two fragmented versions of the first theme. It is at first, in measures 76 to 77 (example 4.103), a brief recall of the amplified version of the first theme. This two-bar fragment is then followed by a harmonically altered initial version of the first theme which is labeled *Più lento* and begins in measure 78 (example 4.103). Smetana's use of this harmonic alteration of his initial theme, following the amplified version, likely explains Očadlík's description of a theme which has been "stripped of all its buoyancy."[293]

[293] Očadlík, *Klavírní*, 80, trans. Kristina Henckel.

Example 4.103. Smetana, *By the Castle, Più lento*, mm. 78-85.



Along with the harmonic alteration of this last version of the first theme, its diminishing volume and tempo signals the fading away of the piece. Given Očadlík's characterization of this recapitulation section as two themes in conflict, with the main theme becoming "pulverized into fragments," his description of the conclusion seems fitting: "Too much is broken, the final chord is in major."[294]

[294] Očadlík, *Klavírní*, 80, trans. Kristina Henckel.

Comparison with Selected Examples from Chopin, Liszt, and Schumann

The interpretational and technical aspects of *By the Castle* are compared here with similar features found in the piano works of Chopin, Schumann, and Liszt. The key interpretational aspects from *By the Castle*—a rhythmic figure, a rhythmic ratio, and Smetana's textural writing—are compared to Chopin's *Mazurka in B Flat Major* Op. 7 (rhythmic figure), Schumann's *Scherzino* from *Carnival Jest from Vienna*[295] (rhythmic figure), Chopin's *Nocturne in C minor*, Op. 49, No. 1 (rhythmic ratio), and Liszt's *Sonata in B Minor* (textural writing). Key technical aspects of *By the Castle* are then compared with Liszt's transcendental etude No. 10, *Harmonies du soir,* with specific attention given to Smetana's and Liszt's compositional approach to the application of considerable jumps within chordal texture.

As previously discussed, a common rhythmic figure used by Smetana in this piano cycle is the dotted rhythm.[296] However, Smetana's presentation of the dotted rhythm in the first theme of *By the Castle* (shown in example 4.104), and its musical purpose, differs from earlier comparisons and offers a useful comparison with additional works by Chopin and Schumann (seen in examples 4.105 and 4.106 respectively).

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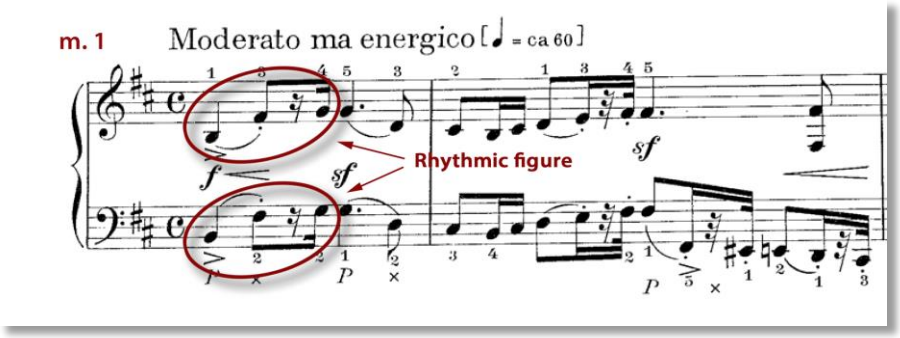
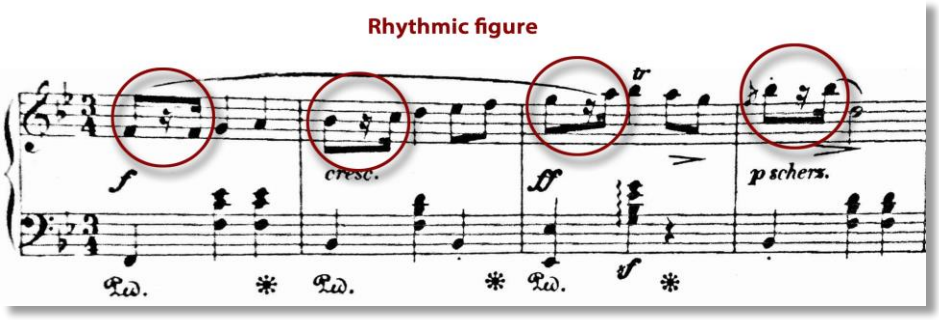
[295] R. Schumann, *Faschingsschwank aus Wien* (*Carnival Jest from Vienna*) Op. 26.

[296] See the discussion in chapter 4, subsection *In the Salon*, Comparison with Selected Examples from Chopin and Liszt, and in particular, examples 4.83, 4.84 and 4.85.

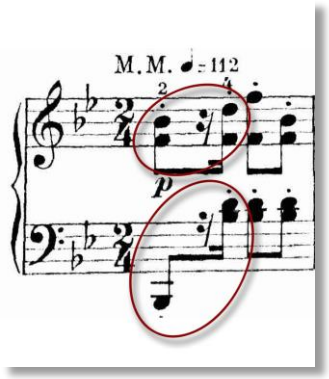
Example 4.104. Smetana, *By the Castle*, m. 1, rhythmic figure.



Example 4.105. Chopin, *Mazurka in B Flat Major*, Op. 7, No. 1, mm. 1-4, rhythmic figure.



Example 4.106. Schumann, *Carnival Jest from Vienna*, movement 3, *Scherzino*, m. 1, rhythmic figure.



All three dotted rhythms taken from Smetana, Chopin and Schumann (examples 4.104, 4.105, and 4.106) serve as defining motives of their respective themes. They are

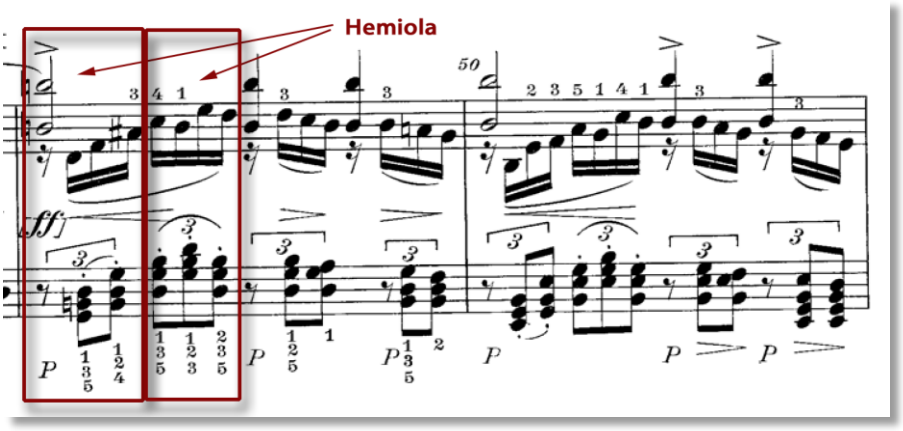
all initially employed in the first measure, however their placement within this measure differs. While Chopin and Schumann launch their figures directly on beat one, Smetana's figure is employed on beat two preceded by a quarter note. The rhythmic resolution of this figure differs in each of the examples. Smetana's figure is immediately followed by a dotted quarter note which launches a rhythmic augmentation of the initial dotted rhythm. Chopin's figure is followed by two quarter notes. Schumann resolves the rhythm into two eighth notes. Additionally, the articulation of these figures varies as well. Chopin and Schumann require pedaling of the dotted figure while Smetana does not.

The initial employment of the dotted rhythm, its resolution as well as whether the figure is indicated with pedal or without each contribute to the overall character of the pieces referenced above. Both Chopin and Schumann employ the dotted figure at the onset of the measure with pedal and resolve it into two rhythmically equal note durations (Chopin, quarter notes, Schumann, eighth notes). Both of their respective pieces feature a dancing character—Chopin, *Mazurka* and Schumann, *Scherzino*. Smetana, on the other hand, employs the figure on beat two, without pedal, followed by a rhythmic augmentation of the figure to create a dramatic effect.

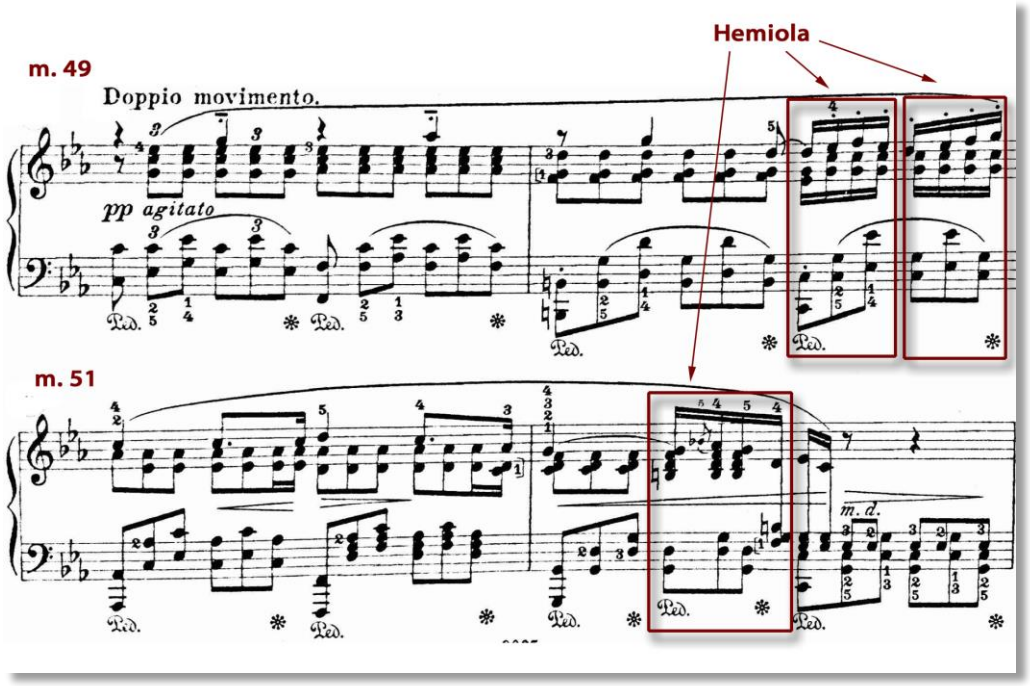
The next comparison examines the rhythmic ratio of hemiola as presented in measures 49 and 50 of Smetana's *By the Castle* (example 4.107), and Chopin's *Nocturne in C Minor*, *Doppio movimento*, measures 49 to 52 (example 4.108). The hemiola was discussed in the previous analysis of the *Faded Happiness,* however the ratio there was 2:3, while *By the Castle* features a 4:3 ratio.

This 4:3 ratio occurs in both, Chopin and Smetana examples, distributed between hands. In measures 49 and 50 of *By the Castle* (example 4.107), the eighth-note triplet subdivisions are superimposed against sixteenth-note quadruplets in the right hand. Chopin employs the same presentation of these rhythmic groupings in measures 50 and 52 (example 4.108) on beats three and four.

Example 4.107. Smetana, *By the Castle,* Second Theme, hemiola, mm. 49-50.



Example 4.108. Chopin, *Nocturne in C Minor,* Op. 49, No. 1, *Doppio movimento,* mm. 49-52.



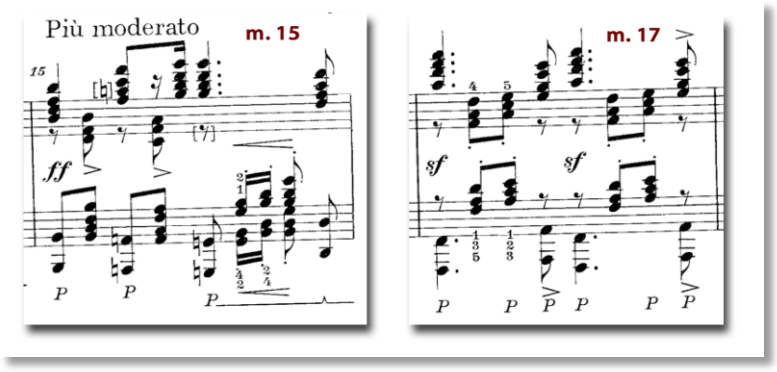
While the rhythmic presentation of the ratio appears similar, the musical manner in which these ratios are employed in their respective examples varies. Smetana employs the hemiola throughout the measure and distributes it into three rhythmic levels. As seen in example 4.107, he presents three rhythmic levels within the structure of the hemiola. Level one, the melodic line, is articulated by the half-note followed by two quarter-note octaves in the right hand. Level two, the accompaniment, features sixteenth-note quadruplets employed in the right hand as well. Finally, the third level which serves as an accompaniment occurs in the left hand in the form of eighth-note triplets. All three levels then create the hemiola. However the hemiola becomes intricate due to an incomplete triplet grouping on beat one, three, and four in measures 49 and

50.[297] Only measures 49 and 50 are shown here, however Smetana continues this intricate rhythm until measure 54.

Chopin creates a more pianistically friendly version of this already complex rhythmic ratio. The musical purpose of his hemiola is to embellish the triplet rhythmical presentation. He distributes this hemiola between hands in a manner similar to Smetana and likewise features a melodic line. However, Chopin employs the melodic in the top voice of the quadruplet chords in the right hand only on beats three and four, while the triplets in the left-hand accompaniment are complete. The top melodic line is void of any jumps at this point and appears quite accessible for the pianist. The complete triplets in the left hand also help the pianist to properly align the hemiola between hands.

The chordal presentation in measures 15 and 17 (example 4.109) of Smetana's *By the Castle* offers material for yet another comparison, this time with Liszt's *Harmonies du soir*.

Example 4.109. Smetana, *By the Castle*, mm. 15 and 17.

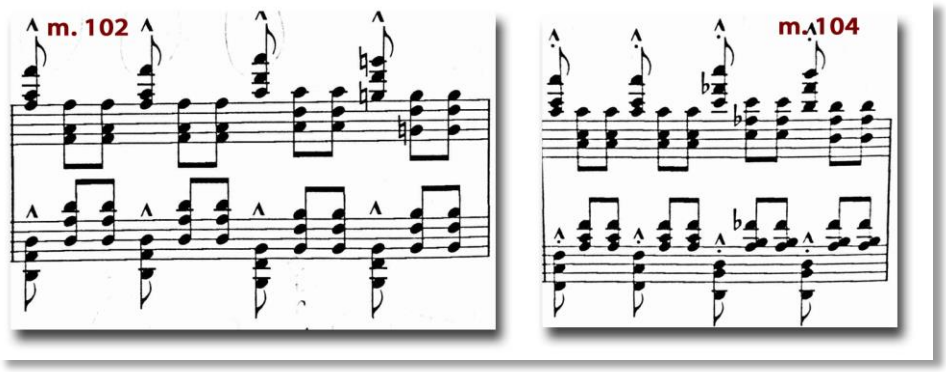


[297] See discussion in this analysis, chapter 4, subsection *By the Castle*, Practice Suggestions, example 4.117.

These particular measures feature considerable jumps, which occur simultaneously in both hands. The span of these jumps varies between an octave and larger than octave. In measure 15 (example 4.109) the left-hand jumps used by Smetana are employed at an octave distance while the right-hand jumps gradually increase the distance each time up to two octaves. In measure 17 Smetana employs a pattern in the right and left hands which is comprised of two close range jumps in the opposite range of the keyboard in contrary motion, combined with two close range jumps in the middle range of the keyboard in parallel motion.

As seen in example 4.110 a similar arrangement of chordal texture with jumps appears in Liszt's *Harmonies du soir* in measures 102 and 104.

Example 4.110. Liszt, *Harmonies du soir,* mm. 102 and 104.

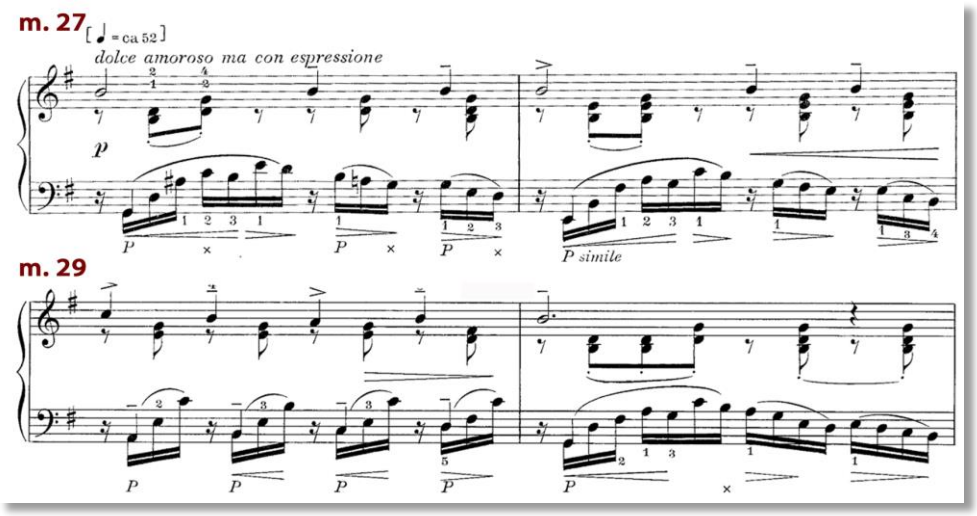


Unlike Smetana, Liszt employs patterned jumps and shorter leaps in both measures. He repeats a pattern of one chord in the opposite range of the keyboard with two chords placed in the middle range of the keyboard in contrary motion. He then gradually increases and decreases the distance of the outer chords through which he establishes a melodic line. In addition to an already technically demanding coordination between hands, Liszt uses a rather rapid pace created through the triplet rhythmic subdivision of

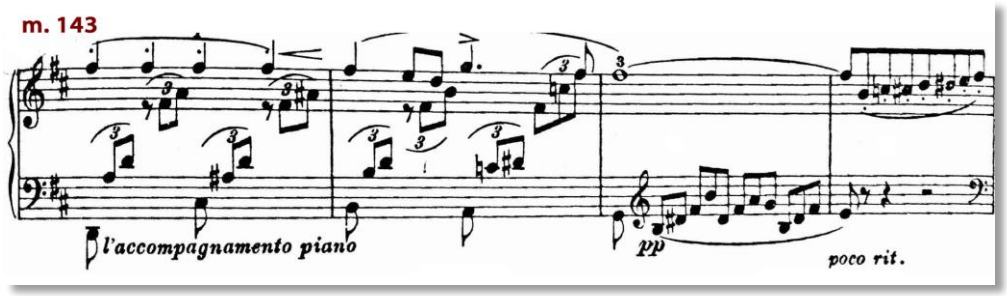
the beat. While Smetana's jumps feature a similar distance to Liszt's, the overall pacing is slower and therefore more accessible for the pianist.

The last comparison of this subsection reviews two examples of textural writing: Measures 27 to 30 from the second theme of *By the Castle* (example 4.111), and one of the thematic transformations in Liszt's *Sonata in B Minor*, at measures 143 to 146 (example 4.112). Smetana and Liszt both employ embedded melodic lines in multi-layered textures.

Example 4.111. Smetana, *By the Castle,* Second Theme, mm. 27-30.



Example 4.112. Liszt, *B Minor Sonata,* mm. 143-146.



Each respective melodic line is positioned in the top voice of the right hand and is simultaneously accompanied by either blocked or broken dyads in the same hand. The third layer occurs in the left-hand accompaniment. Additionally, the linear structure of each respective melody in the top voice shows a resemblance. This resemblance occurs through the multiple repetitions of the initial pitch; Smetana's melodic line features six repeated Bs (example 4.111, mm. 27-28) while Liszt repeats the F sharp in measures 143-144 (example 4.112) five times.

The main difference between the themes of Smetana and Liszt (examples 4.111 and 4.112) occurs in their metric subdivisions as well as the manner of presentation of their textural treatment. Regarding the rhythmic subdivisions, Smetana employs quadruplet sixteenths while Liszt uses triplet eighth notes to subdivide the beat. Smetana's texture includes a top melody accompanied by harmonic dyads and triads in the right hand. The sixteenth-notes in the left hand may be perceived as an accompaniment comprised of arpeggiated chords, however they actually present a counter-melodic line. Liszt, on the other hand, accompanies the top melodic line with arpeggiated chords in measures 143 and 144, distributed between hands. In measure 145 he employs a single line derived from an arpeggiated chord in the style of recitative in the left hand. This line is then concluded in the following measure by a consecutive chromatic scale in the right hand.

Practice Suggestions

Performers will find that *By the Castle* offers interpretational challenges which are mostly related to proper articulation. The articulation challenges fall into distinct

categories including pedaling and pedal markings, rhythmic articulation, jumps within chordal texture, proper voicings in multi-layered chordal texture, and dynamics. The pedaling and pedal markings are examined here from an editorial perspective, while the voicings and rhythmic articulation require a more pianistic approach. These pianistic considerations are also necessary in order to achieve transparent execution of considerable jumps and leaps found in *By the Castle*. Finally, a practice suggestion is included to address the dynamic levels of a chordal texture which are found in Smetana's orchestral style of keyboard writing.[298]

Proper application of the pedal, considering the rare pedal indications in Smetana's manuscript, has been discussed in a previous analysis.[299] As in the previous analyses, I examined the Urtext score edited by Gabrielová and the subsequent edition of Jan Novotný to support my discussion. Both Gabrielová and Novotný agree that Smetana's pedal markings are rare.[300] For example, in the first twelve measures of the Urtex[301] edition of *By the Castle* (the first thematic area), no pedal markings are indicated. Novotný's edition, featuring an abundance of pedal markings in this section,

[298] See the discussion in chapter 4, subsection *Faded Happiness*, Practice Suggestions, example 4.23.

[299] See discussion in chapter 4, subsection, *In Bohemia,* Practice Suggestions, example 4.74.

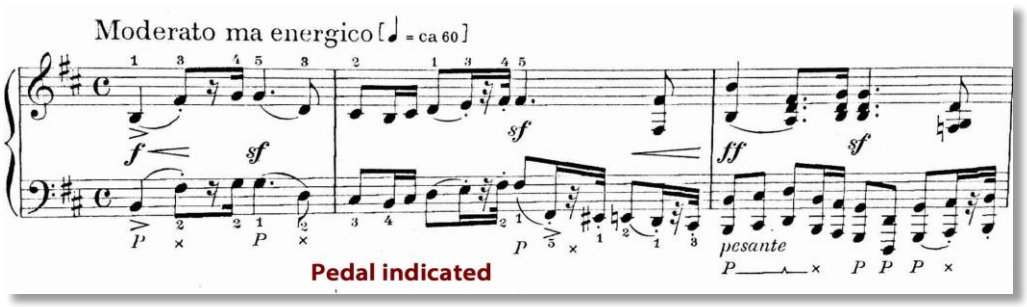
[300] Smetana, *Rêves,* ed. Gabrielová, V; Smetana, *Composizioni,* ed. Novotný, 7.

[301] Smetana, *Rêves,* ed. Gabrielová, V.

indicates them mostly as accented pedals.[302] I agree that this type of pedaling is appropriate to avoid a certain dryness of the sound which occurs if no pedal is applied.

There are, however, a few instances where Novotný sustains the pedal over two or three notes at the time. In these instances the pianist should take care to project a clear interpretation of Smetana's intended sound. For instance, this can be seen in measure 3 of the Novotný edition (see example 4.113).

Example 4.113. Smetana, *By the Castle,* mm. 1-3, Novotný ed.

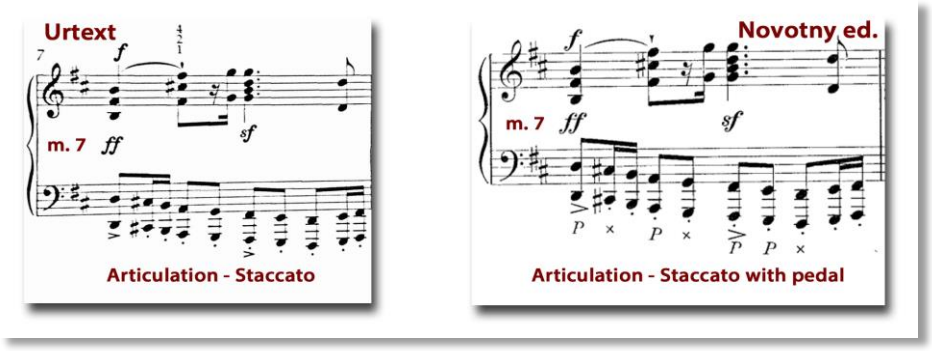


Here the first three eighth-note octaves in the left hand are to be played with pedal. The result is a slurred, connected, and somewhat less transparent interpretation of these octaves which are marked neither *staccato* nor *legato*. A clearer interpretation may be achieved by accented pedaling of each of the three octaves. The *pesante* character is sustained while each octave in the left hand is clearly articulated.

Once again Novotný adds the accented pedaling in measure 7 (see example 4.114).

[302] Short pedal usually applied over one note or a chord.

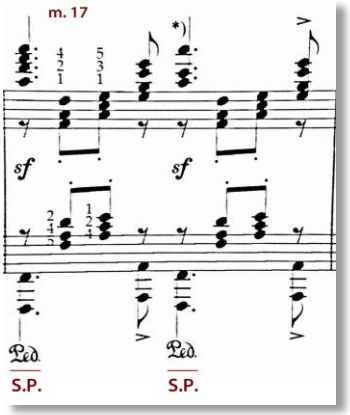
Example 4.114. Smetana, *By the Castle,* m. 7, urtext versus Novotný, pedaling obscures the articulation.



Here however the pedaled octaves on beat three are also marked *staccato* which may be compromised if the pedal is held too long and elongates the sound of the octaves. Should the pianist decide to follow Novotný's editorial suggestion she must take utmost care not to obscure the *staccato* articulation of the octaves with this pedaling. In fact it may be easier to leave out the pedal completely, in this instance, to honor the originally indicated articulation.

The pedal markings in measure 17 of the Urtext edition, where continuous jumps are employed in chordal texture, provide an additional challenge to creating a proper sound outcome.

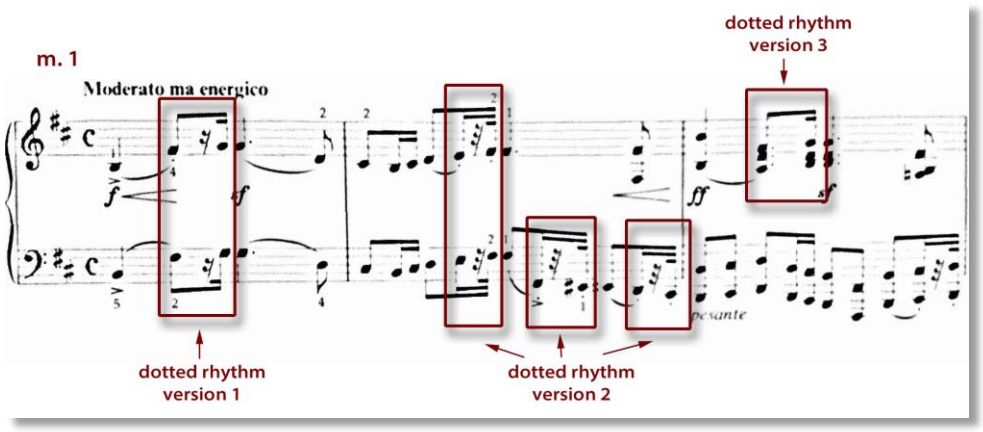
Example 4.115. Smetana, *By the Castle,* m. 17.



As seen in example 4.115, Smetana indicates two pedal changes on the dotted quarter-note chords. The sound outcome of this pedaling becomes muddled due to a mixture of chord tones belonging to two different chords, the D major chord and its dominant seventh chord. Novotný resolves this sound issue by adding four additional pedal markings at the point of the harmonic changes. While this seems sufficient, this pedal application compromises the duration of the dotted quarter-note chords by one half of a beat. To solve this rhythmic shortage of the chords, the pianist should use middle *sostenuto* pedal on beat one and three of this measure. This in turn allows the pianist to sustain the length of the dotted rhythm on the outer chords while comfortably and cleanly executing the changing harmonies in the middle of the keyboard register.

The pianist will also face challenges that arise from subtle differences in rhythmic figures used by Smetana in *By the Castle* which are similar to but not the same as the dotted rhythm previously discussed in connection with *Faded Happiness, In Bohemia*, and *In the Salon.* These earlier analyses examined only the initial version of this dotted rhythmic figure which is found in measure 1 of *By the Castle* (example 4.116).

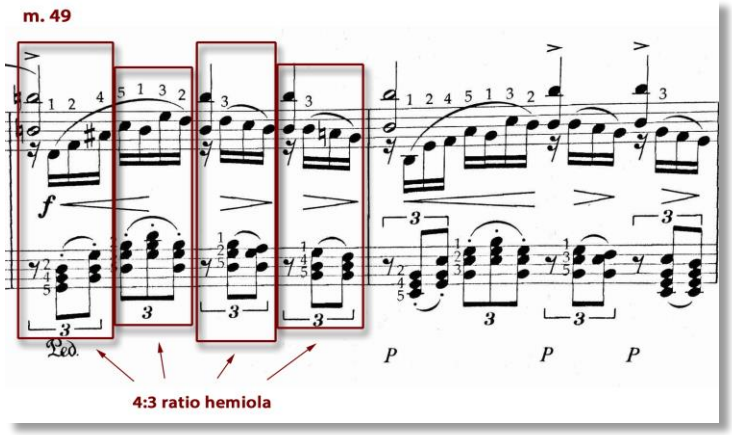
Example 4.116. Smetana, *By the Castle,* mm. 1-3, three versions of the dotted rhythm.



Smetana then alters this rhythmic figure in *By the Castle,* creating two more versions (see example 4.116, measures 2 and 3). In measure 2 he employs a rhythmic diminution on beat two in both hands and beat three and four in the left hand. Measure 3 then features the figure in its initial rhythmic duration, however the sixteenth rest in the dotted rhythm is omitted. The pianist must differentiate the subtle nuances of these similar rhythmic figures. The first two figures must be performed without a pedal to articulate clearly the sixteenth and thirty-second rests. The dotted rhythm in measure 3 may then easily be connected through finger pedaling along with the quick pedal at the point of the repetition of the chord to avoid dry sound.

By the Castle also presents the pianist with a more complex rhythmic arrangement of the hemiola (4:3) than that discussed earlier in the Practice Suggestions subsection of *Faded Happiness* (2:3).

Example 4.117. Smetana, *By the Castle*, mm. 49-50, hemiola.

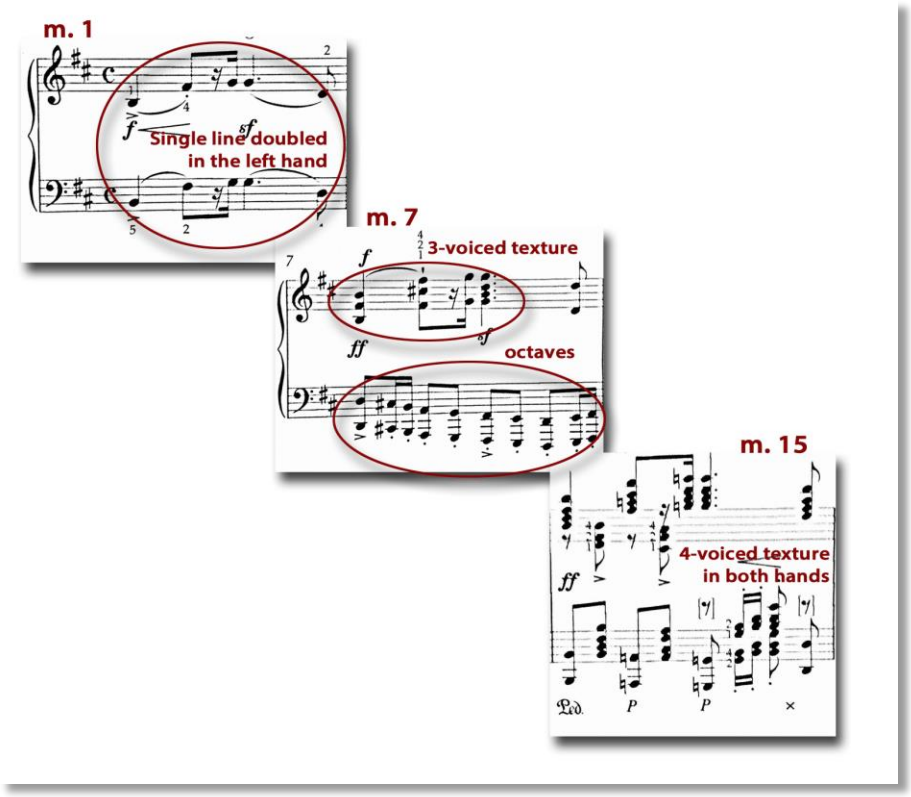


Example 4.117 shows the rhythmic distribution of this 4:3 ratio between hands. Sixteenth-note quadruplets are employed in the right hand and are juxtaposed against eighth-note triplets in the left hand. Smetana then further complicates this already complex rhythmic grouping by omitting the initial eighth-note in the triplet on beats one, three, and four.

To master this intricate rhythm the pianist must first determine how these two groupings fit together. The initial rhythmic attacks are simultaneous, and then the triplet is distributed evenly between the second and third, and third and fourth quadruplet. The next step for the pianist in practice preparation is to manage the missing attack in the left hand. At first the pianist should insert the missing chords, then play them gradually with less emphasis until they are not sounding anymore. A helpful tool in this process is to set the metronome to triplet subdivisions of the beat to ensure evenness of the rhythmic grouping whether the rhythm is complete or not. After drilling the triplets this way, the pianist should set the metronome to the quadruplet subdivisions and repeat the entire process.

The pianist must also contend with the considerable jumps within the chordal texture of the first theme of *By the Castle*, especially as the chordal texture gradually thickens. Example 4.118 highlights this process of the textural thickening of the first theme. Initially in measure 1 (example 4.118) the melodic and rhythmic motive is employed as single line doubled in octaves. In measure 7 (example 4.118), the same motive is featured in four-voiced texture comprised of octaves in the left hand and octaves with the added fifth in the right hand. A major triad with doubled root on beat three enhances this right-hand presentation.

Example 4.118. Smetana, *By the Castle,* mm. 1, 7, and 15.



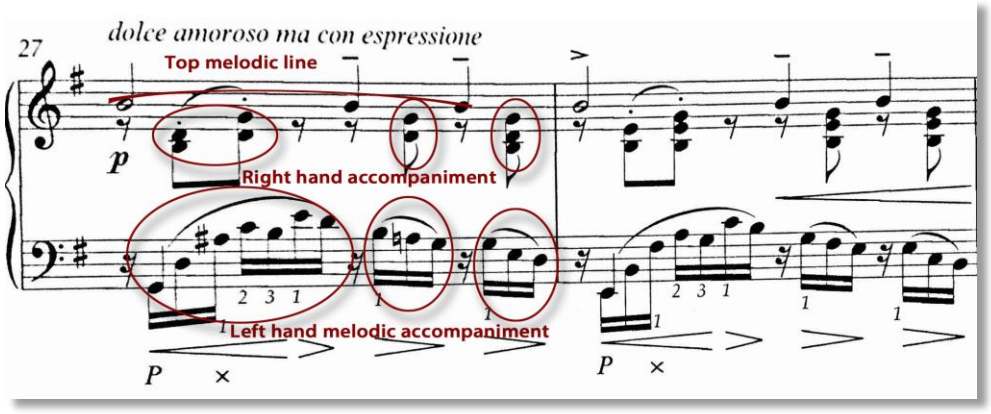
The most pianistically challenging form of the first theme motive occurs in measure 15. Here, the four-voiced texture is further complicated by simultaneous jumps in both

hands. Right-hand jumps feature four-voiced chords alternated with triads exceeding one octave; and the left-hand then employs octaves alternated with four-voiced chords not exceeding an octave.

To avoid any muddled and unclear interpretation of this technically demanding chordal passage (measure 15, example 4.118), the pianist must first acquire complete control over the distance of the chords in each hand separately. "Silent" landing onto the keys of the target position should be practiced at first with a quick transition between the initial chord and the landing position. This method should then be practiced with both hands simultaneously and in rhythmic variation where the jumps are executed in a dotted rhythm.

Properly voiced chords and emphasized melodic lines in a multi-layered texture must be executed proficiently for a refined interpretation of *By the Castle*. The pianist must present properly voiced chords throughout this entire characteristic piece, but the chant-like second theme offers particular voicing challenges that deserve comment. The second theme in measure 27 initially employs two melodic lines and an accompaniment.

Example 4.119. Smetana, *By the Castle,* mm. 27-28.



In measure 27 (example 4.119) the distribution of these two lines and the accompaniment may be clearly seen. The main melodic line occurs in the chant—the top notes of the right hand—and features the longest rhythmic durations within the measure. The subordinate melodic line occurs in the left-hand sixteenth-note runs. This line could be considered an accompaniment, however its melodic and rhythmic presentation clearly relates to and completes the top melodic line in the right hand. The dyads occasionally combined with triads in the right hand are then the true accompaniment of this three-layered texture. The pianist must carefully observe the double-stemmed bass note immediately following the top pitch to project the connection between these two interdependent lines. However, the left-hand figuration should never overpower the lingering sound of the sustained pitch in the right hand. It should instead aid the illusion that the sound level of this held note remains the same. The accompaniment chords in the right hand must be presented and voiced as the background of these two melodic lines. This design and its required voicing continues throughout the entire second thematic area.

By the Castle also presents the pianist with unrealistic dynamic markings that must be managed thoughtfully just as those examined in connection with *Faded Happiness.*[303] Smetana's orchestral-style of writing is seen in this chordal texture when his markings call for extremely loud dynamics in sound registers of the piano that produce limited volume. Measures 19 and 20 (example 4.120) demonstrate this unrealistic sound requirement for the pianist.

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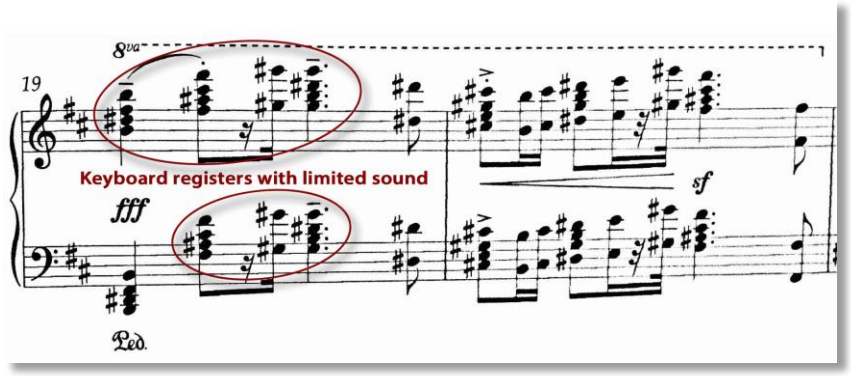
[303] See the discussion in chapter 4, subsection *Faded Happiness,* Practice Suggestions, example 4.23.

Example 4.120. Smetana, *By the Castle,* mm. 19-20.



The chord employed on the downbeat of measure 19 in the left hand may easily overpower the right-hand chord. The chords which follow, if played in the indicated dynamics, will sound forced. To achieve a cultivated sound in these dynamically exposed passages, the pianist must lower the sound level, especially in the left hand, and emphasize the top notes of the chords in the right hand.

Harvest[304]

Form

After the pathos of Smetana's *By the Castle*, *Harvest* is filled with excitement and reflects a celebration of the most essential accomplishment of hard working peasants. As this finale applauds the rustic life, it also serves as a synthesis of the characteristic and compositional elements of each individual piece of the cycle. In *Harvest* Smetana presents both a literal reflection on the previous pieces in the cycle

[304] Dedicated to her Highness Josefine, Countess Arco- Zinneberg nèe Princess Lobkowicz.

and a figurative reflection on the happiest and most distinctly Czech memories of his own life as represented in *Dreams*. Séquardtová confirms that *Harvest* serves as a synthesis of the entire cycle and adds, regarding the form, that Smetana employs variation and rondo principles.[305] Očadlík's description, while not directly labeling the form, essentially corresponds with Séquardtová's characterization and reads as follows:

> The title of the final composition translated directly from French is The Festival of the Bohemian Rustics. It could also be a harvest festival or feast, or any other folklore celebration. After the towering image with a historical theme the composer retreats to a celebration of peasants' finished work. A quick assembly initiates the introduction of the piece. Such an introduction is already known from the polka in *The Bartered Bride*. The *Vivo ed energico* launches the first polka which serves as the manifestation of life, health, and spirited existence. This polka full of Dionysus-like vitality, presents an unstoppable whirling. The whirling is tempered twice by a soothing eight-measure episode that consists of a festive element. Here the theme becomes lyrical in character and is surrounded by brilliant passages, full of brightness. The middle section, however, features four cheers and optimistic shouts. After a brief transition from the previous episode the initial dance returns amplified and more intense until the point of its final transformation. Here, the polka features heavy accents which reinforce either the chords or the figurative passages. This is a fantastic vision of a dance full of lush life and enduring energy. At this point the entire piano cycle culminates into the final climax as if Smetana implies that this is an area in which he finds his greatest strength and the best inspiration for his subsequent works. In this glorification of the working people, celebrating the results of their own work, Smetana consciously develops his most original compositional style, which he manifested in the symphonic poem *From Bohemian Fields and Groves*, in the operas, *The Kiss*, *The Secret*, in the conclusion of *My Country* and *The Czech dances*.[306]

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[305] Séquardtová, *Bedřich Smetana*, 220-221, trans. Kristina Henckel.

[306] Očadlík, *Klavírní*, 80-81, trans. Kristina Henckel.
[Slavnost českých sedláků je nadepsána skladba závěrečná francouzským jazykem. Mohly to být také dožínky, posvícení, jakákoliv jiná venkovská slavnost. Po patetickém obraze etickém s motivem historickým je to odvrat k živoucím sedlákům, k oslavě jejich dokončeného díla. Rozběh k tanci, jaký známe z introdukce polky v Prodané nevěstě a dynamická příprava tanečního reje tvoří introdukci.Vivo et energico nastoupí první tanec, projev pevného života a zdraví, nebojácný životní projev. Je to polkový pohyb vpravdě dionyssk ý, rozvíření nezadržitelné. Vystřídá je zklidněná epizoda, dvě osmitaktí, mezi které je vsunuta zvlášť jubilosní vložka. Zde téma na sebe nabírá

While both scholars seem to agree on the formal principles Smetana employs in *Harvest,* they also indicate that these principles are used to develop two themes; the first is a polka and the second is lyrical in character.

In considering the formal structure of this piece, it is necessary to assess the manner in which Smetana creates a composite reflection of the other pieces in *Dreams*. This study demonstrates that Smetana manages to use most of the structural elements featured in the first five pieces of his cycle; and thus the form of *Harvest* should not be viewed according to the formal conventions but rather as a composite free form that reflects the various forms employed in the first five pieces. Within this free form model, one encounters two equally important themes, eventually transformed and guided more by the composer's reflection of the other pieces than by any specific formal structure. For example, there is an introductory *cadenza* followed by thematic transformations presented in a very sectional structure similar to *Faded Happiness*. The composer introduces two contrasting themes, as in *Consolation* and *By the Castle*, and there is a correlation between the polyphonic treatment in the second theme of *Harvest* with the first theme of *Consolation.* In addition, the lively polka seen in the first theme of *Harvest* compares favorably with the assertive polka from *In Bohemia.* And even

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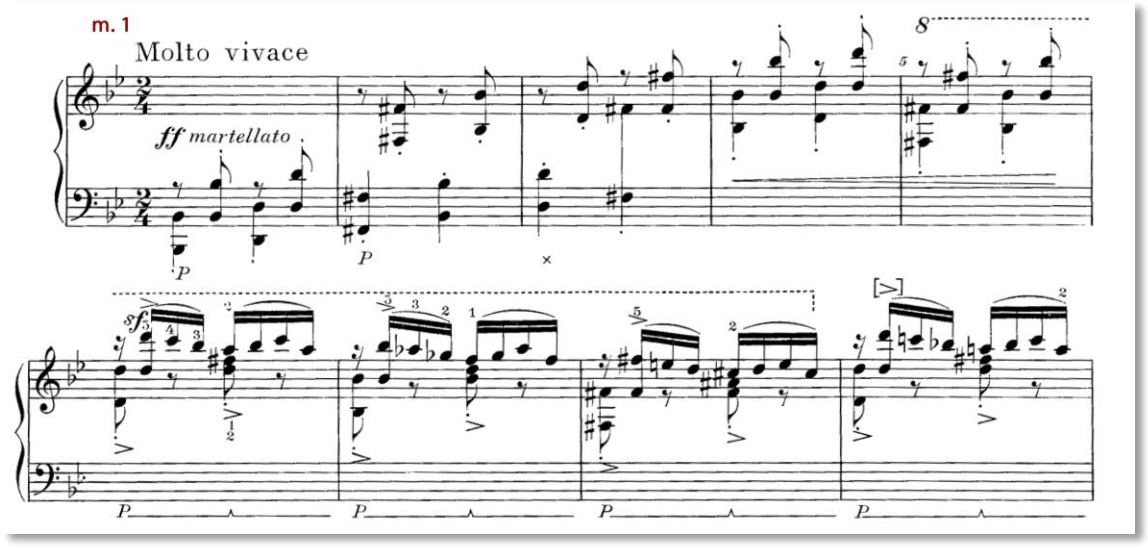
lyrický vznosný tvar a je obklopeno svítivými pasážemi, plnými vzdušnosti a jasu. Střední partie má však čtvero vyvýsknutí a optimistických výkřiků. Stručným převodem po této epizodě rozezní se vstupní tanec ještě mohutněji a nezadržitelněji, až přeletí k závratné větě závěrečné. V ní je akcent polkový naprosto převažující a prolíná se od akordických nárazů k figurativně rozvětvené partii. To je fantastická vize tance, bujného života a nezlomné energie. Zde také celý cyklus vrcholí - jakoby chtěl napovědět, že toto je oblast, v níž Smetana nadále nalezne nejsilnější inspirativní podněty celé své další tvorby. V této glorifikaci pracujícího lidu, slavícího šťastné výsledky vlastní práce, vzniká u Smetany vědomí budoucího tvůrčího postupu, jak se vzápětí projevil v symfonické básni Z českých luhů a hájů, v Hubičce, Tajemství, v dokončení Mé vlasti a v Českých tancích.]

though *In Bohemia* is based on a monothematic foundation rather than the two themes found in *Harvest, In Bohemia's* theme is presented through a set of episodes which are somewhat similar to the structural delineation of *Harvest*. And finally, *In the Salon* uses thematic modification that is, to a limited degree, also present in *Harvest*.

Introduction – Cadenza - Molto vivace (Measures 1-29)

Smetana launches *Harvest* with an extensive introduction comprised of a *cadenza* (see example 4.121) just as he begins *Faded Happiness*, the first piece of *Dreams*, although the *cadenza* in the *Faded Happiness* features one long measure while the *cadenza* in *Harvest* is divided into 29 measures. It appears that Smetana has used the *cadenza* in *Harvest* to structurally connect the piece to *Faded Happiness*, but the two *cadenzas* accomplish separate purposes with obvious contrasts in tempo and style.

Example 4.121. Smetana, *Harvest*, mm. 1-9.[307]



[307] Since the manner of rhythmic presentation in the cadenza alters only within the first nine measures, only those are displayed.

The *cadenza* in *Harvest* draws its character from its rapid succession of octaves outlining an arpeggiated chord (measures 1-5, example 4.121, augmented triad) and five-finger pattern (measures 6 to 9, example 4.121). The quick pace (*molto vivace/martellato*) along with the highly-patterned style perhaps depicts a hasty gathering of the peasant crowd for a dance. It seems as if people hear music from a distance and quickly begin running toward the music. This characterization comports with Očadlík's description of the opening *cadenza*: "A quick assembly initiates the introduction of the piece."[308] Očadlík also notes that Smetana had previously employed this type of opening in the introduction of the polka from his opera *The Bartered Bride*.[309] Unlike *Faded Happiness*, which features thematic work in its *cadenza*, *Harvest* only hints at a thematic element—the initial augmented triad seen in measures 1 to 5—which is then briefly recalled in a later variation of the first theme (see example 4.125).

First Theme – Polka (Measures 30-45) –Second Theme (Measures 46-53)

The first theme of *Harvest* is an energetic polka,[310] displayed in example 4.122, which is reminiscent of the assertive polka from the third piece of the set, *In Bohemia.* However the polka theme in *Harvest* becomes more robust in character through faster tempo, rhythmic augmentation, and reinforced articulation.

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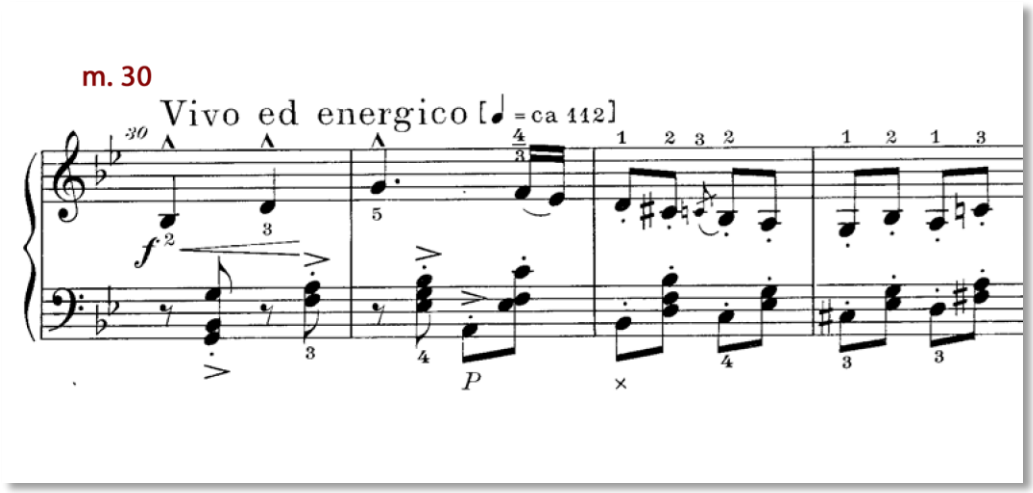
[308] Očadlík, *Klavírní*, 80, trans. Kristina Henckel.

[309] Očadlík, *Klavírní*, 80, trans. Kristina Henckel.

[310] Očadlík notes: "The *Vivo ed energico* launches the first polka which serves as the manifestation of life, health, and spirited existence."

Example 4.122. Smetana, *Harvest*, First Theme, Polka, mm. 30-33.

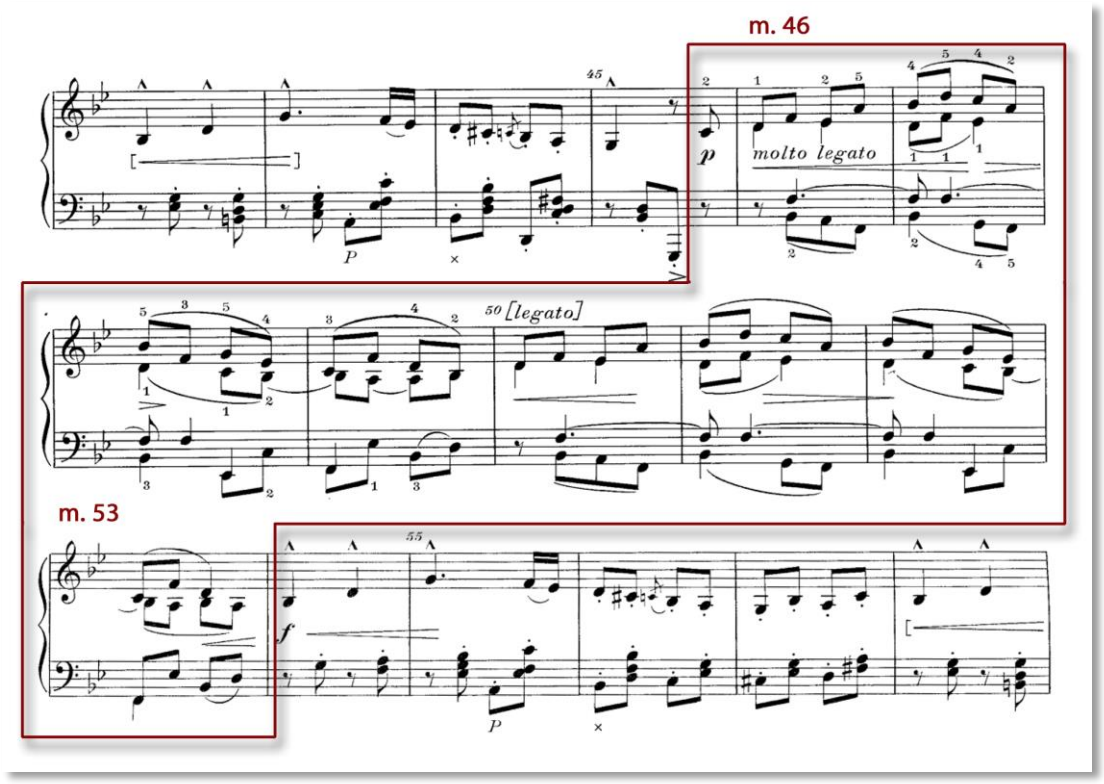


The faster tempo is conveyed through *vivo ed energico* (lively and energetic) which outpaces the polka in *più allegro* of *In Bohemia*. A four-measure phrase (versus *In Bohemia's* two-measure phrase) indicates the rhythmic augmentation of the polka theme in *Harvest* as does Smetana's use of slower rhythmic values (quarter notes and eighth notes with only a brief insertion of two sixteenth notes versus *In Bohemia's* quarter notes and sixteenth notes). Lastly, the composer reinforces the articulation in the polka with three *marcato* accents in the right hand (example 4.122, measure 30, and on the downbeat of measure 31) and additional accents on the upbeats in the left hand.

The contrasting second theme of *Harvest* is presented in a calm manner reminiscent of the first theme in *Consolation*, the second piece of the set.[311] The two themes also share polyphonic texture employed in both hands (note the double-stemmed notes in both themes).

[311] The first theme in *Consolation* is introduced in measures 5 to 10, as seen in example 4.30.

Example 4.123. Smetana, *Harvest,* Second Theme, mm. 46-53.



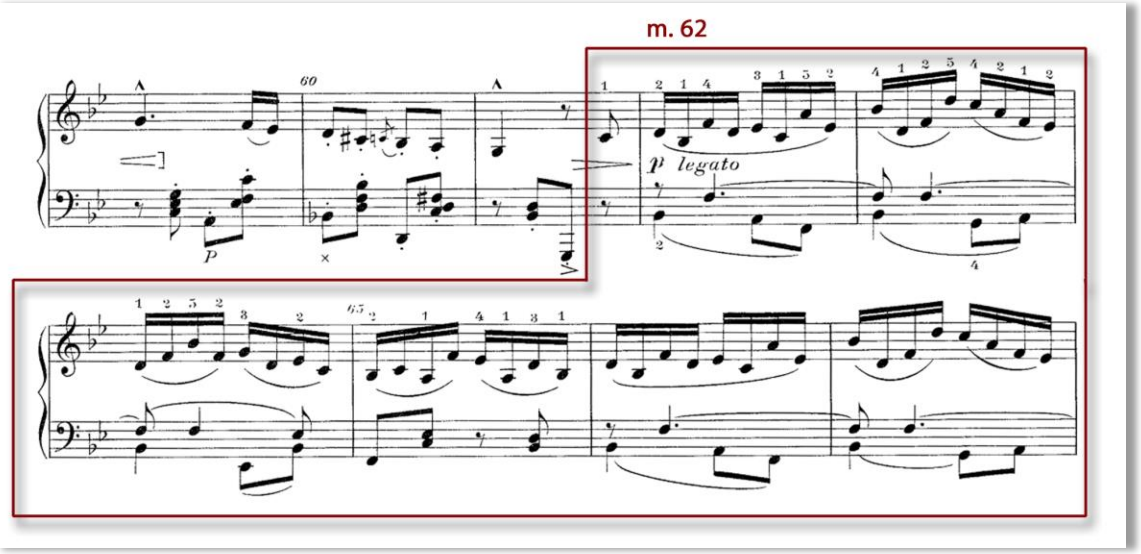
The theme enters with an anacrusis in measure 45 (example 4.123) and is comprised of a parallel period (see measures 44 to 53). While both phrases of this period present similar musical material, the anacrusis is omitted in the second phrase (measures 50 to 53) and the last eighth note in the right hand (measure 53) is altered. The chord tone which is initially employed in measure 49 (example 4.123) is replaced by a lower neighboring tone to transition into a return of the first theme polka.

This return of the first theme in measures 54 to 61, immediately after the introduction of the second theme, indicates the rondo principle as suggested by Séquardtová:[312] A first theme is presented (considered the main theme in rondo design);

[312] Séquardtová, *Bedřich Smetana*, 220-221, trans. Kristina Henckel.

a second theme follows (or an episode in rondo design); and the first theme (main theme) returns. But Smetana immediately interrupts this purported rondo design in measure 62 (example 4.124) by launching a variation of the second theme instead of another episode as we would expect in a rondo form.

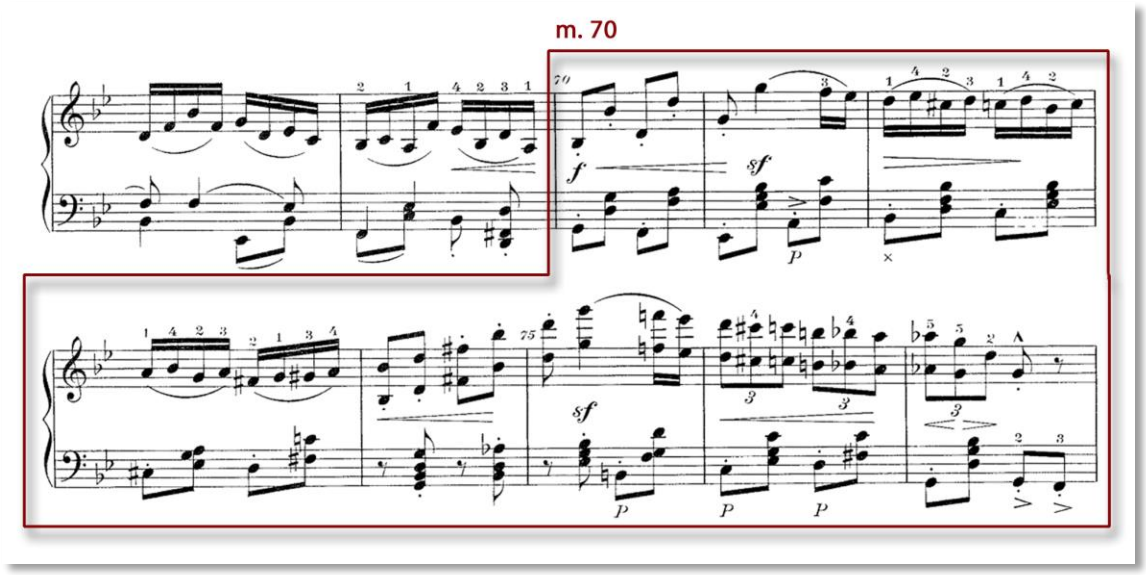
Example 4.124. Smetana, *Harvest,* Second Theme, mm. 62-65.



Through this variation of the second theme, Smetana establishes the status of both themes as equal, and he further develops them as equals throughout the remainder of the piece.

The variation of the second theme is superseded in measure 70 (example 4.125) by a variation of the first theme polka which Smetana alters through amplification, a slight melodic alteration, and rhythmic modification.

Example 4.125. Smetana, *Harvest,* First Theme, mm. 70-77.



The amplification occurs in both hands simultaneously in the first phrase of the parallel period as Smetana employs the main melodic motive, doubled in broken octaves, in the right hand (measures 70 and 71, example 4.125). He also further thickens the texture with a broken-chord pattern in the left hand. In the second phrase (measures 74 to 77) the broken octaves become blocked as do the chords, which are employed on the up beats in measures 74 and 75.

The slight melodic alteration occurs in measures 72 and 73 (example 4.125) through embellishment of the original melodic line (seen in measure 32, example 4.122) by *cambiatas*.[313] Additional melodic alteration appears in measure 74 (example 4.125) where Smetana increases the quality of the triad from the initial minor to augmented. Smetana previously used this augmented triad in the first five measures of the *cadenza* (example 4.121) as a hint of the thematic material that returns in this variation of the

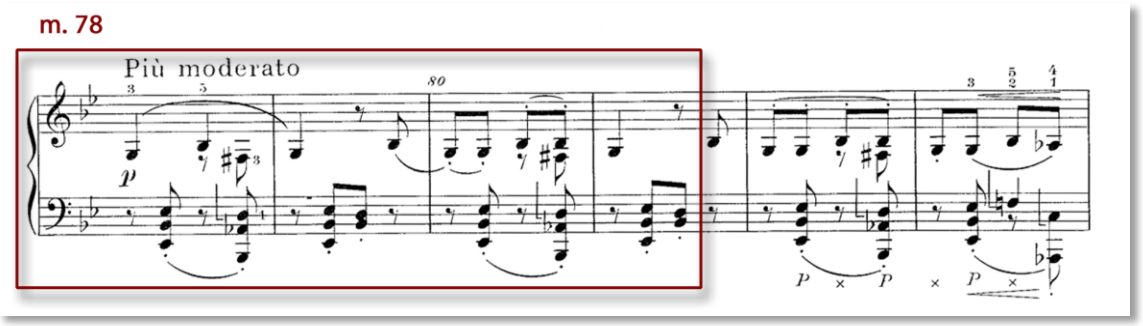
[313] Referring to the neighbor group comprised of two non-chord tones in succession, an escape tone and an appoggiatura.

polka theme. Finally, rhythmic modification is achieved through diminution of the initial note durations: quarter notes become eighth notes; eighth notes become sixteenths or triplets.

First and Second Themes - Thematic Transformations - Più moderato (Measures 78-93) and Più lento (Measures 102-122)

In the *più moderato*, beginning at measure 78 (example 4.126), Smetana transforms the first theme polka into a deconstructed version with motivic fragments featuring both the quarter notes and the eighth notes, the melodic outline of the third interval, and the augmented triad. This last motivic fragment, based on the augmented triad, occurs between the hands on the end of the second beat in measures 78 and 80 (example 4.126). Additionally, Smetana maintains the parallel period design of the initial theme in this thematic transformation.

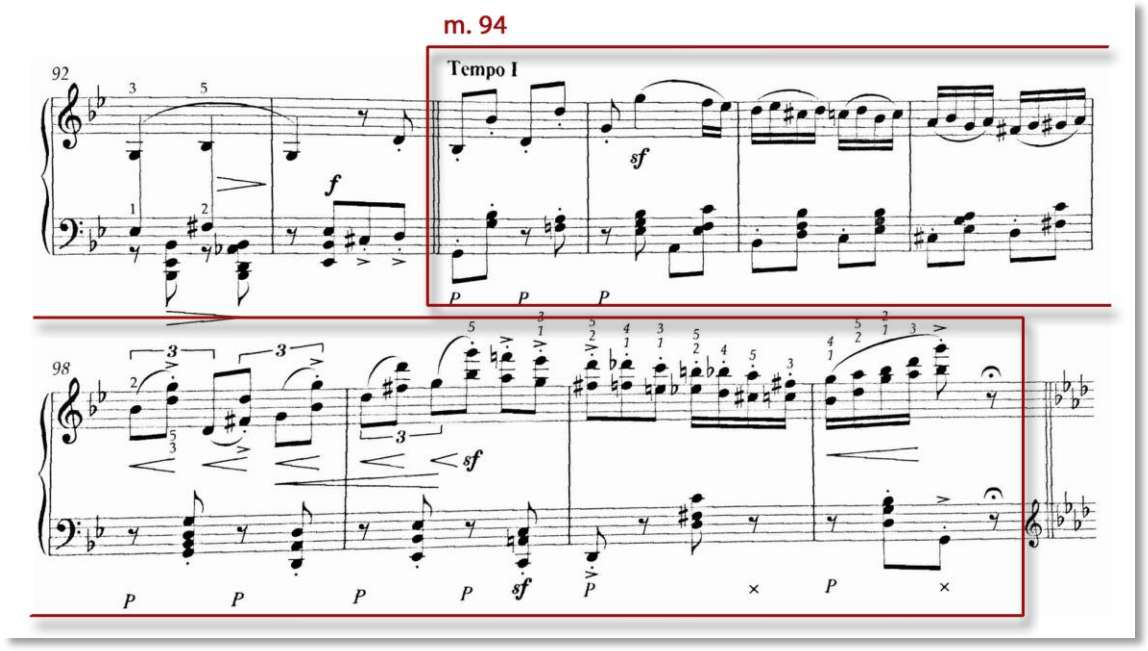
Example 4.126. Smetana, *Harvest*, First Theme transformation, mm. 78-81.



Immediately following the deconstructed transformation of the polka theme Smetana employs yet another variation which is an exact replica of the first four measures of the polka variation of the polka theme (measure 94, example 4.127). The first phrase of this variation repeats nearly identical material from the preceding variation in measures 70

to 73. The second phrase of this variation is then further amplified and rhythmically altered when compared to the first variation.

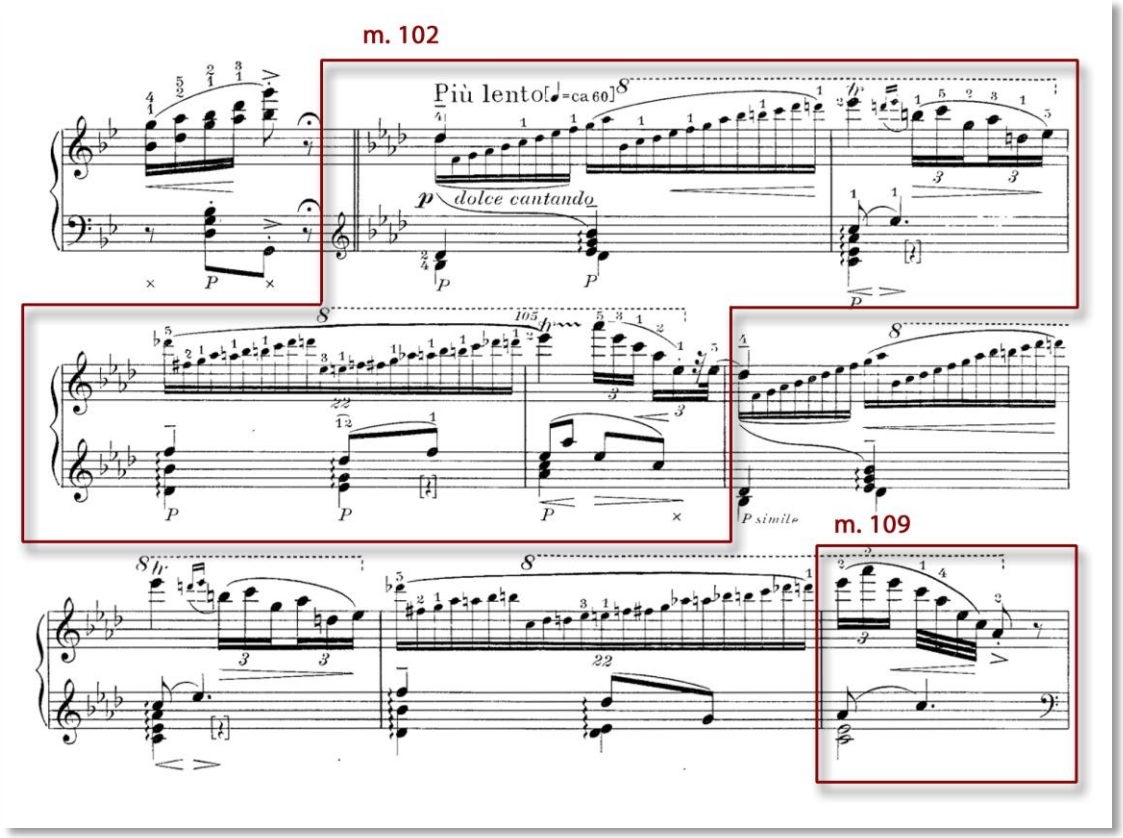
Example 4.127. Smetana, *Harvest*, second variation of First Theme, mm. 94-101.



At the *più lento*, beginning at measure 102, Smetana commences his first transformation of the second theme using fragmented motivic elements in the left hand as well as extensive flourishes in the right hand in sixteenth notes which resolve into a trill followed by two triplet groupings in measure 103 (see example 4.128).[314]

[314] "Here the theme becomes lyrical in character and is surrounded by brilliant passages, full of brightness." Očadlík, *Klavírní*, 80, trans. Kristina Henckel.

Example 4.128. Smetana, *Harvest*, Second Theme transformation, mm. 102-109.

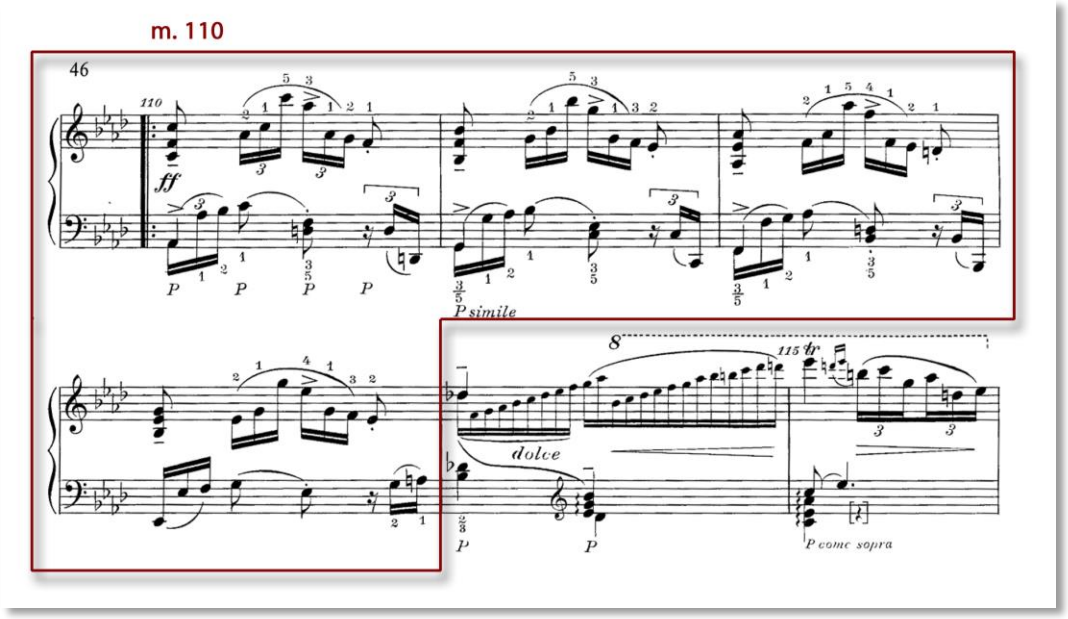


The parallel period design of this thematic transformation corresponds with the previous thematic versions. In measure 105 the triplets in the right hand along with the accompaniment conclude the first phrase. This first phrase (measures 102 to 105) is repeated almost exactly in measures 106 to 109. Minor changes occur through a slightly altered melody and rhythm in the last measure of this parallel phrase (measure 109, example 4.128). This use of fragmented motivic elements in a thematic transformation clearly recalls Smetana's approach in the third piece of the cycle, *In Bohemia*. A similar

thematic transformation occurs in the second episode of *In Bohemia*.[315] However, in this thematic transformation in *Harvest*, Smetana employs the motivic elements exclusively in the left hand and the double-stemmed notes in the right hand serve only to reinforce (double) the left hand.

In the middle of this second theme transformation, at measures 110 to 113, Smetana injects a four measure chordal sequence that seemingly departs from the previous material (example 4.129).[316]

Example 4.129. Smetana, *Harvest*, 4-bar insertion, mm. 110-113.



However, the correlation with the previous transformation of the second theme (and with the original second theme) may be identified in the recurring use of the descending

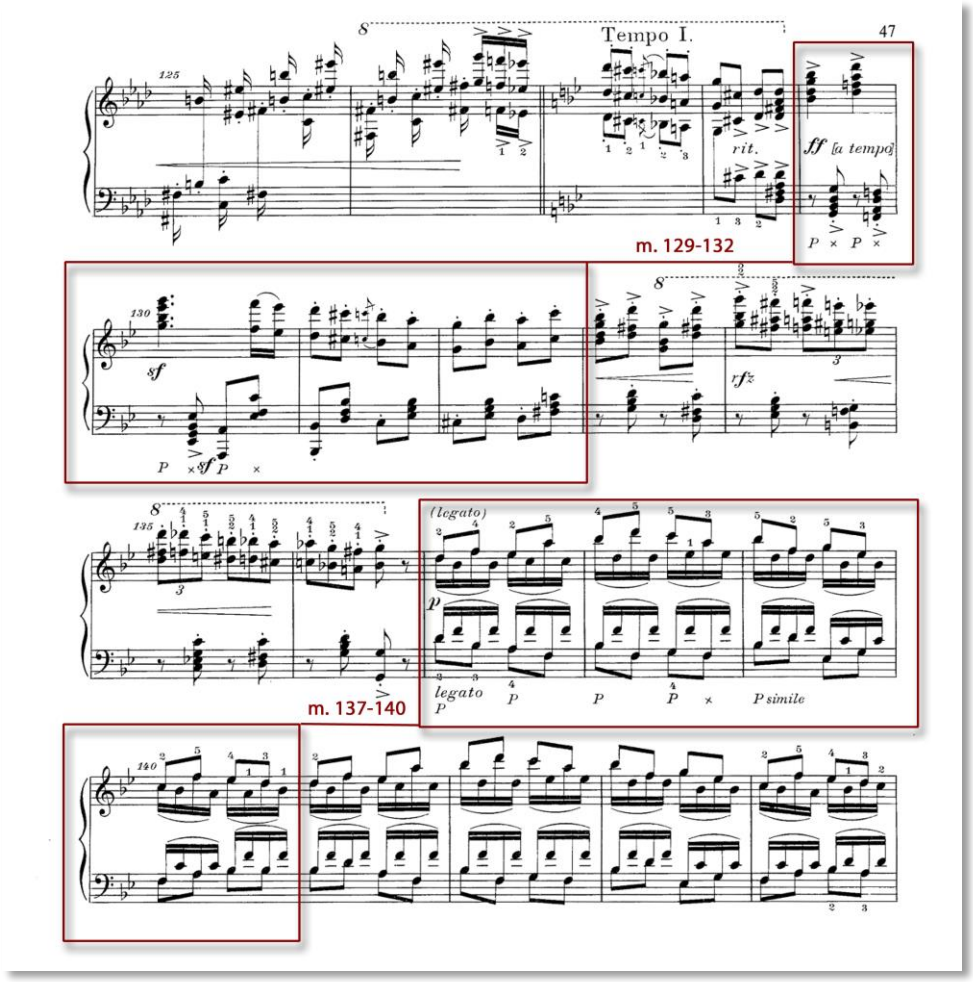
[315] See chapter 4, subsection *In Bohemia*, Form, *Poco meno mosso, più vivo, a tempo – Episode 2 (Measures 93-152),* and example 4.59.

[316] "The middle section, however, features four cheers and optimistic shouts." Očadlík, *Klavírní*, 80, trans. Kristina Henckel.

third interval. This descending third launches the melodic line of the previous transformation in measures 102 and again in 106. In this four-measure insertion the descending third can be identified between the last and first notes of the two triplet groupings (measures 110 to 113). A return of the initial thematic material follows this brief diversion and concludes this transformation of the second theme. By using deconstructed bits of key thematic elements, we see that Smetana adds variety to an otherwise repetitious transformation.

Transitional material comprised of a succession of arpeggiated major and augmented triads (in measures 125 to 128) resolves into the most amplified variation thus far of the first theme polka in measures 129 to 132 (example 4.130).

Example 4.130. Smetana, *Harvest*, mm. 129-132, and mm. 137-140.



In this penultimate variation of the first theme, the composer uses increased dynamic volume and thickened texture—doubled octaves from the first and second variations become four-voice blocked chords—in the first phrase of the polka theme (in measures 129 to 132, example 4.130). He amplifies the second phrase as well by thickening of the texture in both hands and employing a hemiola between the hands in measures 133 to 136. A similar hemiola is then included in the succeeding and last variations of the first theme in measures 149 to 150. In this instance, however, while the right hand presents triplet groupings, the left-hand chords are lined up with the first note of each triplet, and therefore the hemiola effect is omitted. This last variation of the first theme serves to

propel the music through new transitional material into the final transformation of the first theme.

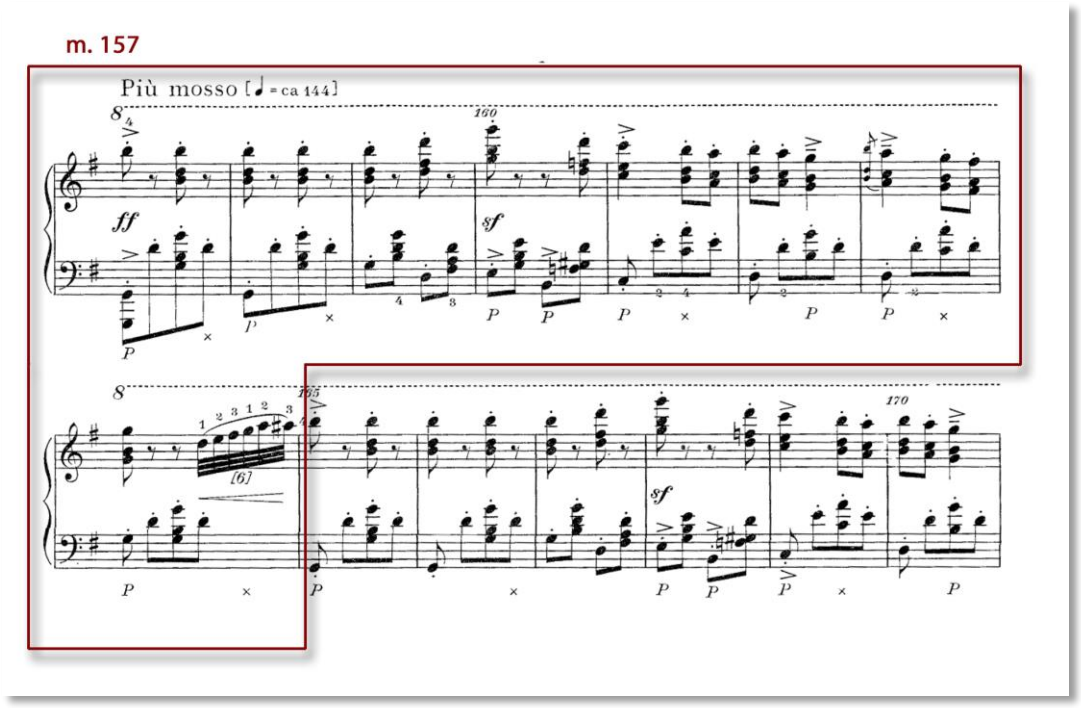
The last variation of the first theme is preceded by a final variation of the lyrical second theme. It appears in measures 137 to 144 (example 4.130) and presents a modified pattern of Alberti bass. This modified Alberti pattern is employed in sixteenth notes, and in both hands simultaneously, which in turn creates a sense of perpetual motion. An additional melodic element is identified in the double-stemmed eighth notes in both hands. This melodic line represents the melody of the first theme in its original form.

First and Second Theme Transformations/Episodes (Measures 157-226) and Coda (Measures 234-260)

The final transformation of the polka theme is presented in the major mode and is full of energy, brilliant sound and perpetual motion (see example 4.131).[317]

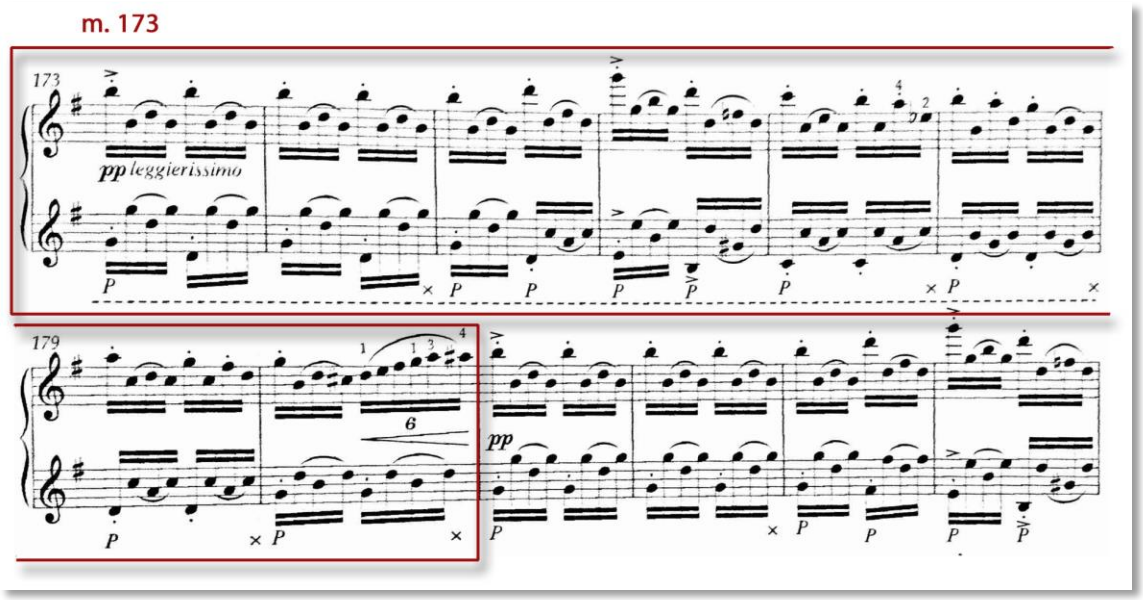
[317] Očadlík refers to this transformation of the polka as "a fantastic vision of a dance full of lush life and enduring energy." Očadlík, *Klavírní*, 80-81, trans. Kristina Henckel.

Example 4.131. Smetana, *Harvest*, mm. 157-164.



The energy is conveyed through the tempo (*più mosso*) along with the articulation (staccato with an occasional accent on the strong beats). As seen in measures 157 to 164 (example 4.131), Smetana boosts the melodic line of the polka through chordal texture placed in the opposite registers. He achieves the desired brilliant sound by utilizing the entire keyboard. As this transformation advances, Smetana modifies the polka in the same manner as the second theme variation in measures 137 to 144 (example 4.130). This modification, as Smetana advances the transformation further, also consists of a quasi Alberti bass pattern in sixteenth notes with an embedded melodic line in the right hand seen in measures 173 to 180, example 4.132.

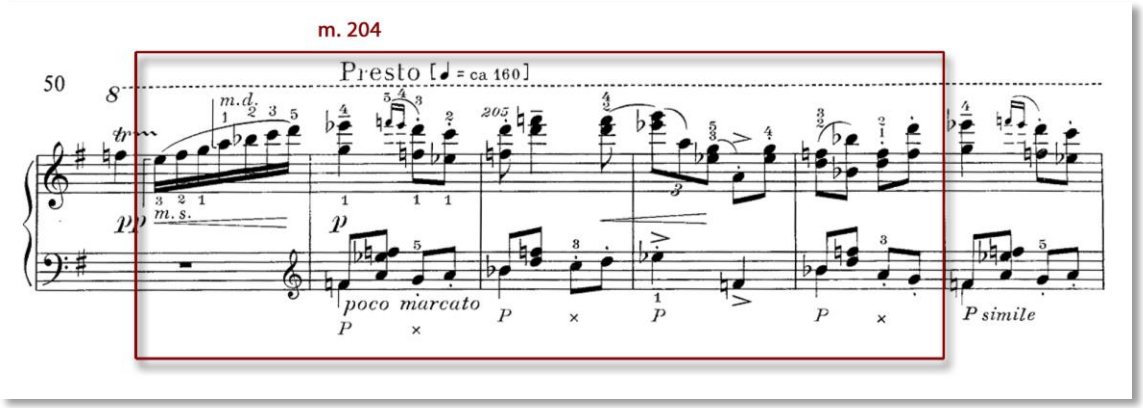
Example 4.132. Smetana, *Harvest*, mm. 173-180.



The outcome of this gradual rhythmic acceleration is to provide a sense of motion that gains momentum and drives the piece toward the final transformation of the second theme in measures 203 to 226.

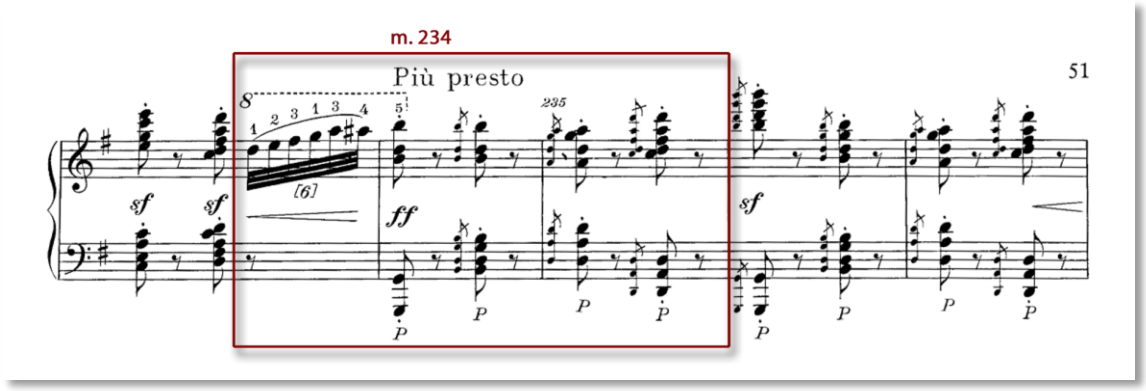
The final transformation of the second theme is also Smetana's most inventive and a segment of it is displayed in example 4.133.

Example 4.133. Smetana, *Harvest*, mm. 204-207.



The composer transforms the lyrical second theme into a fast polka which is comprised of two parallel periods, one in major and one in minor. The second period in minor culminates into a climax through sequence. The climax consists of series of rising chords which rhythmically feature a hemiola. This chordal series then prepares the entrance of the final *coda* seen in example 4.134.

Example 4.134. Smetana, *Harvest*, mm. 234-235.



The *coda* which arrives at measure 234 is quite extensive. Its length is achieved through a slightly altered repetition of the fundamental chord progression—tonic to dominant to tonic chord—which eventually resolves into the final tonic chord. This final chord in measure 260 concludes the series of variations, transformations, and modifications of the two themes in *Harvest* as well as the entire cycle.

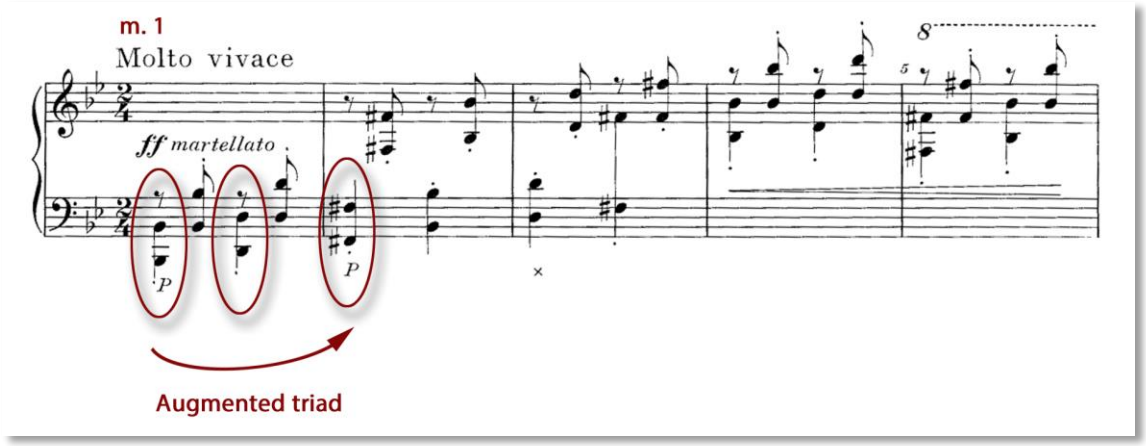
Comparison of Harvest with Selected Examples from Chopin, Liszt, and Schumann

Harvest is a free-form movement and many of the figurative patterns featured in *Harvest* are also found in the first five pieces of *Dreams.* As a result, many of these patterns and similar passages have been discussed and compared with works by Chopin,

Liszt and Schumann. In order to avoid duplication, this comparison will focus on works of Liszt and Chopin which contain the patterns and passages not previously discussed or those which show additional variety.[318]

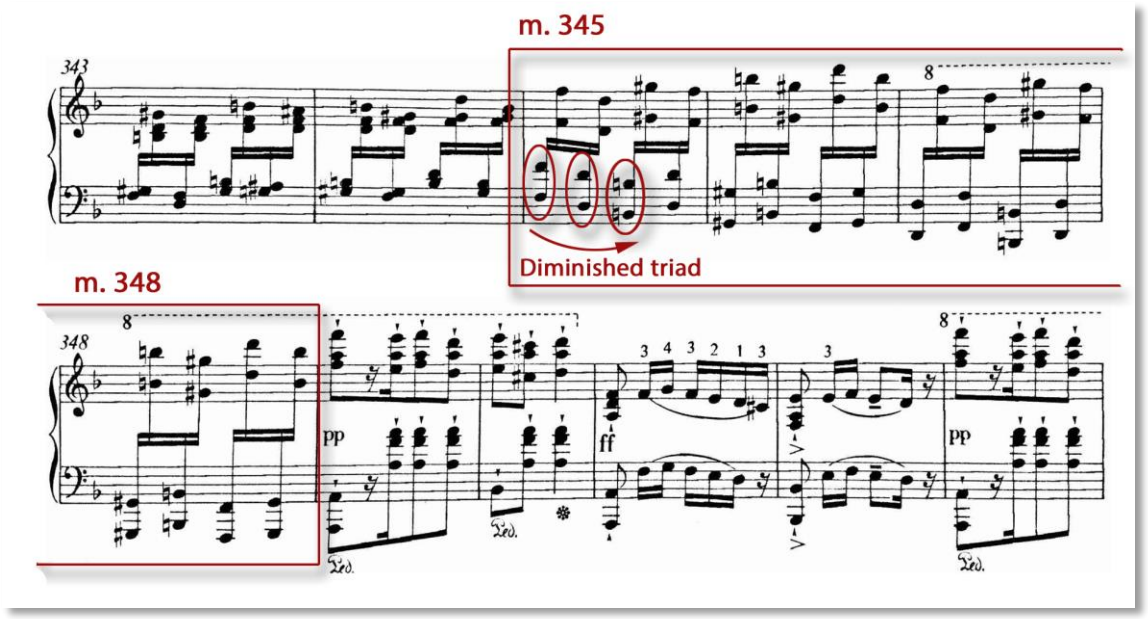
Octave passages as well as arpeggiated chords were examined in the previous pieces of the cycle. However *Harvest* offers broken octaves in the context of arpeggiated triads. Smetana first uses an augmented triad in measures 1 to 5 (example 4.135), and later a diminished triad in measures 197 to 200 (example 4.137). Both of these octave presentations are pitted against the broken octaves in measures 345 to 348 of Liszt's *Totentanz*.

Example 4.135. Smetana, *Harvest*, mm. 1-5.

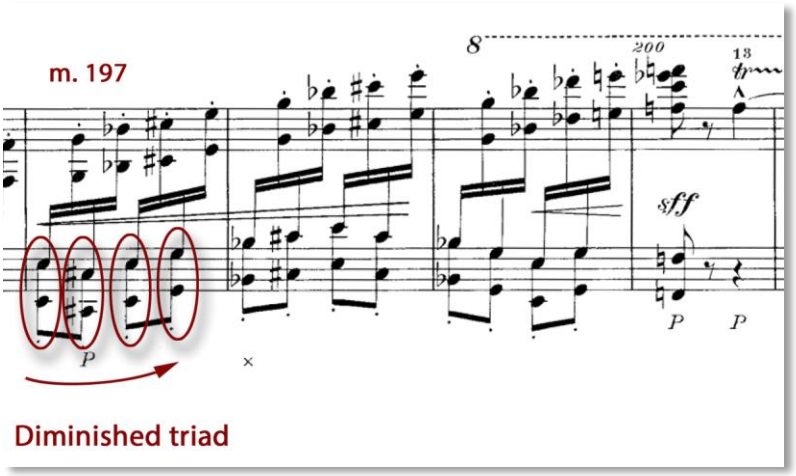


[318] A comparison with Schumann's piano pieces is not included here because the comparable patterns are discussed sufficiently in the analysis of *In Bohemia*.

Example 4.136. Liszt, *Totentanz*, mm. 345-348.



Example 4.137. Smetana, *Harvest*, mm. 197-200.



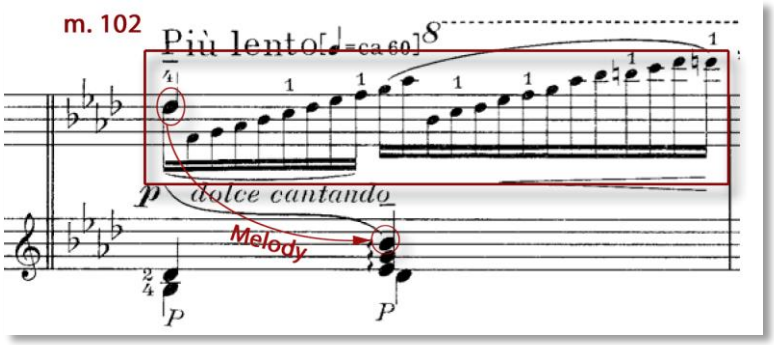
All three examples (4.135, 4.136 and 4.137) feature broken octaves distributed between hands in a repetitive pattern. In each case the octave pattern is initiated in the left hand and then shifts between hands as it outlines a diminished triad (measures 197 to 200 of *Harvest*, example 4.137, and measures 345 to 348 of *Totentanz*, example 4.136) or an augmented triad (measures 1 to 5 of *Harvest*, example 4.135).

Despite the different qualities of their triads, both composers use arpeggiated octave figurations for a similar musical purpose—as transitional material. In the initial five measures of the *Harvest* (example 4.135), the broken octaves launch the transition into the first theme. In measures 197 to 200 of *Harvest* (example 4.137) and in Liszt's *Totentanz* they serve as a transition between thematic transformations. Furthermore, similar articulation and tempo markings are indicated in all three examples: Measure 1 of *Harvest* (example 4.135) indicates *martellato* (pounded); measures 197 to 200 (example 4.137) indicate *staccato* reinforced by a *crescendo* into a climatic double *sforzato;* and finally, *Totentanz* (example 4.136) indicates *strepitoso* (resounding) in the measures leading up to the broken octave arpeggio.

While the tempo markings show affiliation among all three examples, the rhythmic values of the arpeggiated octaves in example 4.135 differ profoundly from those in examples example 4.136 and example 4.137. In measures 1 to 5 of *Harvest* (example 4.135) Smetana creates contrapuntal texture by employing quarter-note octaves in the left hand combined with eighth-note octaves in the right hand. This contrapuntal texture permits the pianist to emphasize the left-hand octaves over the right hand which creates a slight amplification of the left hand. This slight amplification in turn enhances the rustic character of this otherwise virtuosic opening. The other two arpeggiated octave figurations identified here—*Harvest*, in measures 345 to 348 (example 4.137), and *Totentanz*, measures 345 to 348 (example 4.136)—both draw their virtuosic character from the exclusive use of sixteenth notes in predominantly contrary motion. This presentation in each case creates a virtuosic sound effect and enhances the musical purpose of the chord patterns as transitional material.

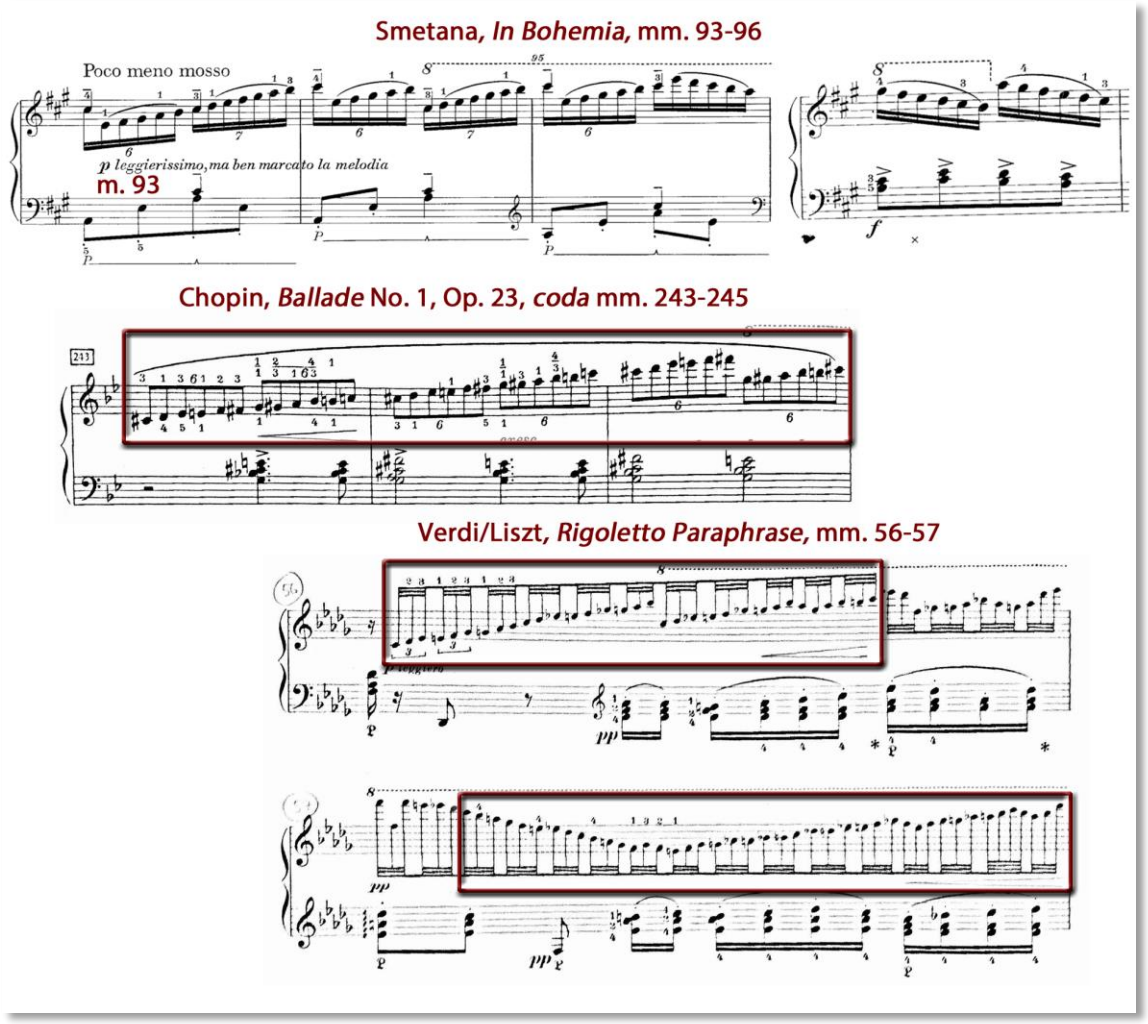
The next comparison features scale-derived passages in *Harvest* which are strongly reminiscent of scalar passages from *In Bohemia.*[319] The scale-derived passages in measure 102 of *Harvest* (example 4.138) are compared with measures 243 to 245 of the Chopin's *Ballade* No. 1, Op. 23 as well as measures 56 to 57 of Liszt's *Rigoletto Paraphrase* (see example 4.139).

Example 4.138. Smetana, *Harvest,* m. 102.



[319] See chapter 4, subsection *In Bohemia*, Form, and the discussion associated with example 4.68. The same example is presented here, for convenience, as example 4.139.

Example 4.139. Smetana, *In Bohemia*, mm. 93-96, Chopin, *Ballade* No. 1, Op. 23, *coda* mm. 243-245, Verdi/Liszt, *Rigoletto Paraphrase*, mm. 56-57.



The similarities of the scale-derived passages in examples 4.138 and 4.139 are apparent at first sight. All examples feature scale runs in the right hand with the melodic line embedded in chordal texture in the left hand; and the technical requirements of the scale figurations in *Harvest* (example 4.138) appear just as demanding as the examples from Liszt and Chopin (example 4.139). Measure 102 of *Harvest* (example 4.138)

features a double-stemmed note at its onset, however, this double-stemmed note appears only at the beginning of the initial rhythmic grouping.[320]

A correlation may also be seen between the types of scalar material used in *Harvest* (measure 102, example 4.138) and the examples from Chopin and Liszt (example 4.139). Smetana presents primarily an A-flat major scale with the last five notes written chromatically. The scale Chopin employs in measures 243 to 245 (example 4.139) is chromatic only. Liszt's scalar juxtaposition of the D-flat major scale with a chromatic scale in measure 56 (example 4.139) most closely resembles Smetana's example in *Harvest*. However, Liszt alternates between the major and chromatic scales while Smetana inserts the chromatic scale at the end of his figuration. Lastly, the rhythmic presentation of the scalar figurations in all of the examples is similar. All of them are measured figurations, sextuplets or triplets, with the exception of those in *Harvest,* which are the most rhythmically ambiguous. The first grouping in measure 102 features nine and the second grouping increases up to 23 sixteenth notes (example 4.138).

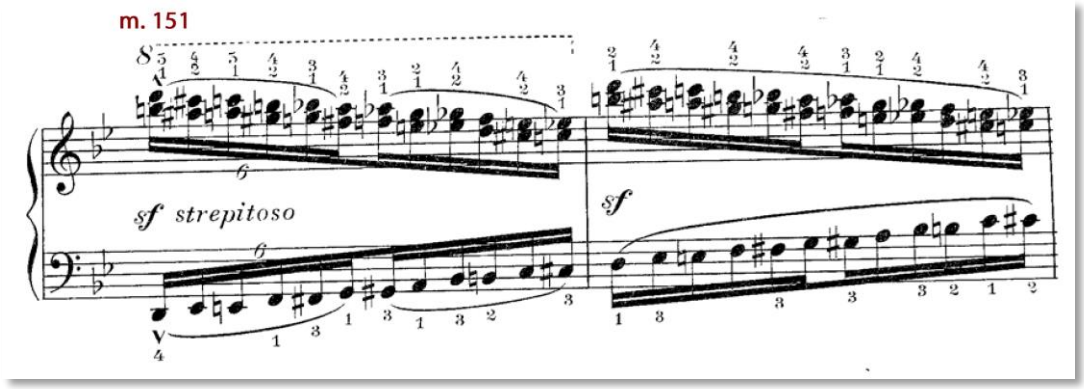
Harvest is the only piece in the *Dreams* cycle in which Smetana uses a chromatic scale in double thirds.[321] This occurs in the transitional section in measures 151 to 152, seen in example 4.140. The same figuration is found in measures

[320] Although a comparison with Smetana's similar usage from *In Bohemia* is not the purpose here, it should be noted that *In Bohemia's* double-stemmed melodic notes are inserted at the onset of each rhythmical grouping as well as in the top voice on beat two of the left-hand chordal accompaniment (see example 4.139). By comparison, the presentation of this pattern in *Harvest* is more accessible.

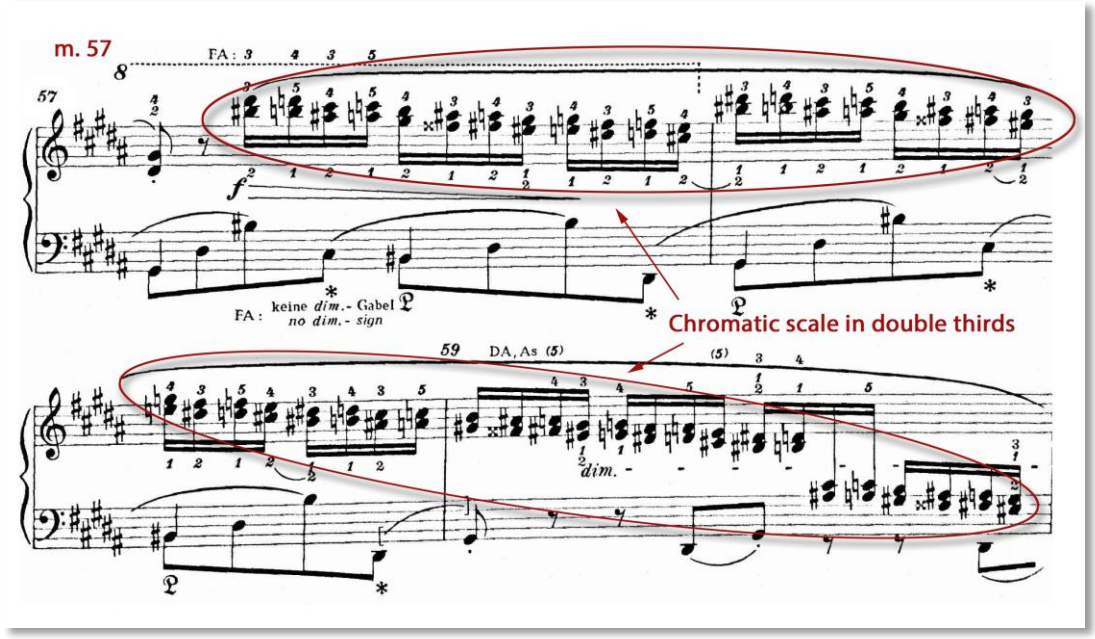
[321] For a non-pianist, the double thirds appear as coupled or parallel thirds.

57 to 58 of Chopin's *Etude* No. 6 in G-sharp Minor, Op. 25, seen in example 4.141. Both examples 18 and 19 feature a descending chromatic scale in double minor thirds in the right hand, and each features a similar melodic contour initiated only a half-step apart (Chopin's scale, example 4.141, is launched with a double third, one half step higher than Smetana's).

Example 4.140. Smetana, *Harvest*, mm. 151-152.



Example 4.141. Chopin, *Etude* in G-sharp Minor No. 6, Op. 25, mm. 57-59.



Rhythmically, Chopin groups his chromatic scale in quadruplets (example 4.141) while Smetana employs sextuplets (example 4.140). The two scales also differ in the left-hand accompaniment. Smetana uses a single pitch chromatic scale in contrary motion (example 4.140) and the musical purpose is clearly transitional. After two octaves of this chromatic figuration, Smetana inserts a descending chromatic scale in octaves and concludes this brief transitional section by an ascending G major scale.

Chopin employs chromatic minor thirds at the conclusion of his etude (example 4.141). Although, the main purpose of the etude is to "exercise" these double thirds, whether as a melody or as a scale, Chopin is more successful than Smetana in conveying a musical thought rather than mere exercise. He employs the double thirds as an embellishment and also as a driving agent to the concluding chords of the piece. The partially contrapuntal accompaniment in the left hand (the double-stemmed notes seen in example 4.141) then greatly enhances the musical purpose of this concluding section.

Although the score of this finale appears more technically demanding, the scale and chord passages are built on symmetrical patterns. Smetana no longer complicates the scale or chord derived figurations with motivic elements and he employs these figurations in a pianistic manner. This makes *Harvest* extremely appealing for the pianist and rewarding for the audience.

Practice Suggestions

As in the previous piece, *By the Castle,* the interpretational challenges of *Harvest* arise primarily from proper articulation of dynamics, voicings and accentuation. I will examine the dynamics and voicings in the *coda* as well as the

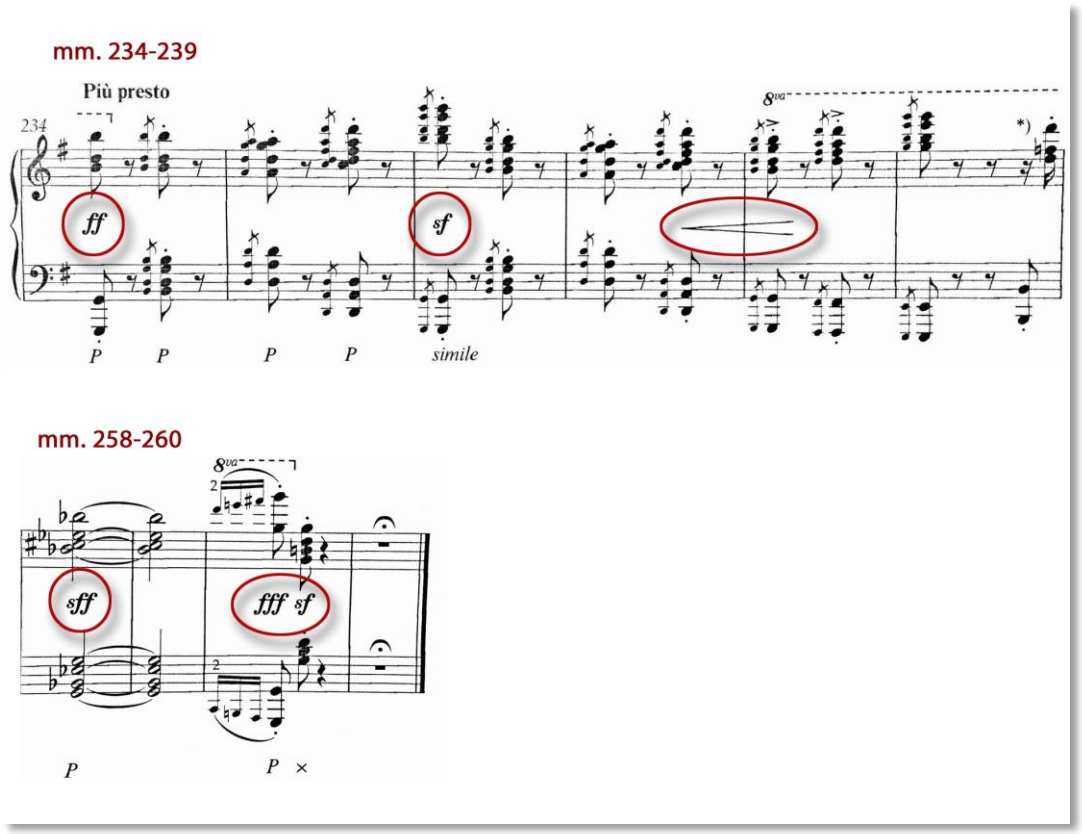
challenging accentuation found in the final transformation of the second theme (measures 204 to 205). In addition, I will examine pianistic elements such as tempi, pedal markings, and hand distribution, all of which have been addressed in one or more of the first five pieces, further establishing *Harvest* as a synthesis of the cycle.

Smetana's orchestral style of writing for piano is once again seen in *Harvest* and presents challenges similar to those encountered in *Faded Happiness*[322] and *By the Castle.*[323] In *Harvest* this style is found in the *coda* at measures 234 to 239 and 258 to 260. As seen in example 4.142 Smetana employs chordal texture in both hands in *fortissimo* in measure 234, reinforces this with *sforzato* in measure 236, and adds additional accents on the chords in the right hand in measure 238. In both instances the accented chords occur after considerable jumps and in the upper, less-sounding register of the keyboard. Since the chords and the jumps in these measures are to be performed in a fast tempo (*più presto*) the dynamic level of each needs to be carefully considered, otherwise the sound of this section becomes too forced and unclear.

[322] See the discussion in chapter 4, Practice Suggestions subsection of *Faded Happiness*, example 4.23.

[323] See the discussion in chapter 4, Practice Suggestions subsection of *By the Castle*, example 4.120.

Example 4.142. Smetana, *Harvest*, mm. 234–239, and 258–260.

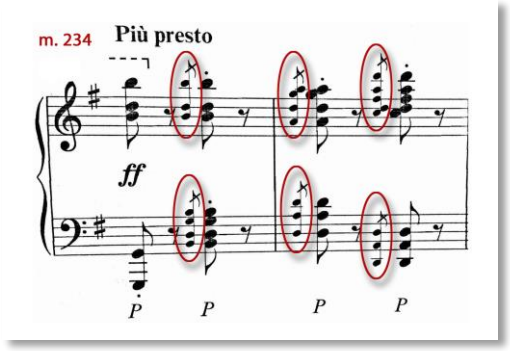


The best approach to control the dynamic levels at the onset of the *coda* (measures 234 to 239, example 4.142) is to shape the chords as a phrase and add a *crescendo* while doing so. The *crescendo* should be applied as follows: the initial chord on the downbeat of measure 234 should be played *fortissimo* as indicated and the chord on the second beat of the same measure should be dropped down to *mezzo forte*. The reason for this dynamic progress closely relates to the rhythmic elision which occurs on the downbeat of measure 234. Here, the initial chord concludes the previous phrase as well as initiates the next. From the second beat in measure 234 the pianist should *crescendo* into the downbeat of measure 236, marked *sforzato*, and start building a second phrase on the following chord through another *crescendo.* An open hairpin in measure 237 eventually marks this *crescendo*, (see example 4.142), however the hairpin

is indicated too late, in the middle of the raising chordal phrase. This dynamic layering is one of the steps toward a more musically sensitive interpretation of the *coda*.

Properly voiced chords in the *coda* are yet another step to a refined interpretation. However, the pianistic nature of the *coda* makes the voicing of the chords extremely demanding. In addition to rapid jumps and dynamically exposed chords in the upper, less-sounding registers of the keyboard, Smetana embellishes the chords with an *acciaccatura.* These *acciaccaturas* are employed in both hands simultaneously (see measures 234 to 235, example 4.143).[324].

Example 4.143. Smetana, *Harvest*, m. 234-235.



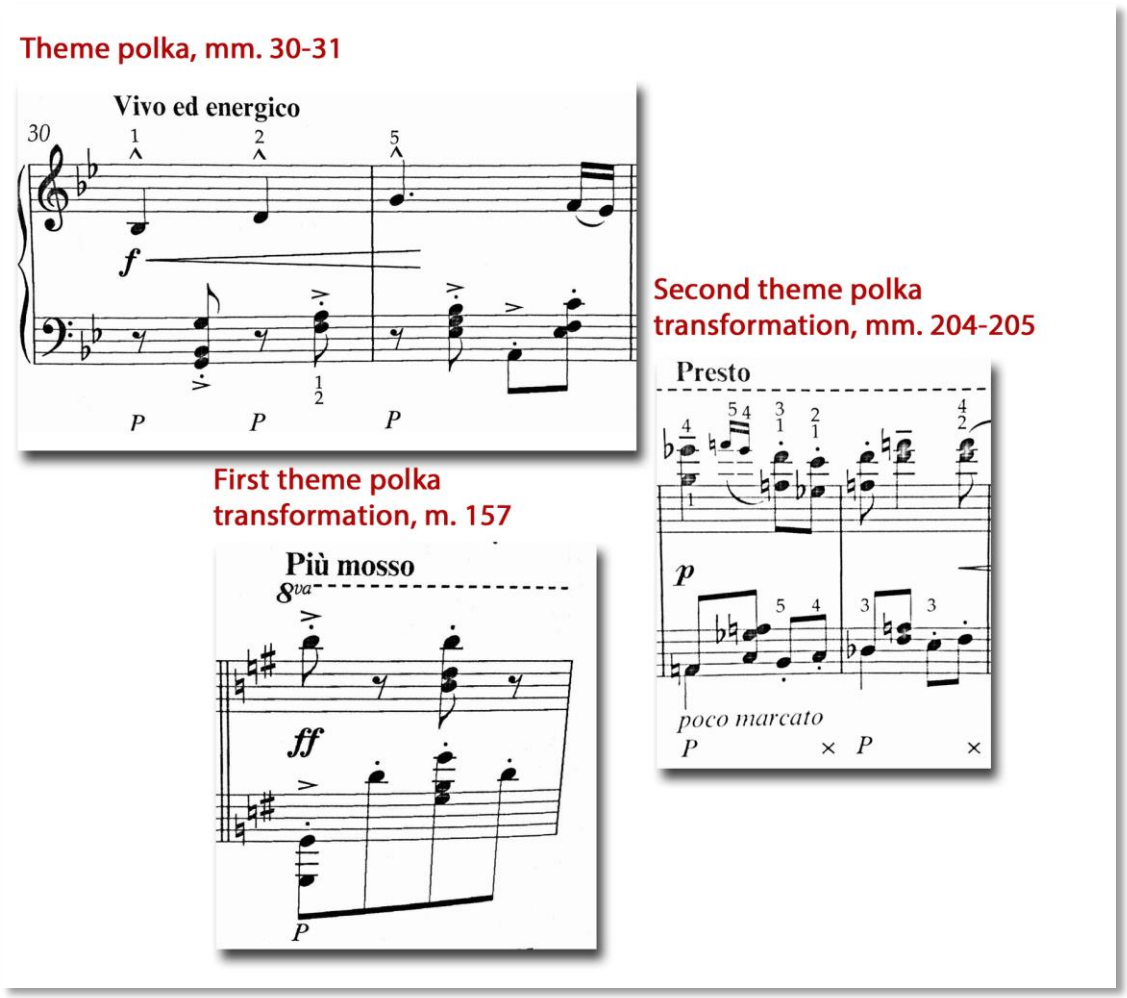
Given this demanding pianistic texture, it is likely that pounding of the chords may occur. To avoid too harsh a sound from these chords the top voice of both the *acciaccatura* chord and the chord must be the loudest and the rest of the voices strictly subordinate. Additional depth of the sound can be achieved by emphasizing the bass note of the chords in the left hand. This sound layering, along with properly constructed

[324] Although only measures 234 to 235 are displayed in example 4.142, Smetana sustains this technically demanding presentation throughout the majority of the *coda*.

dynamics, will result in a cultivated but exciting interpretation which drives the piece to its conclusion.

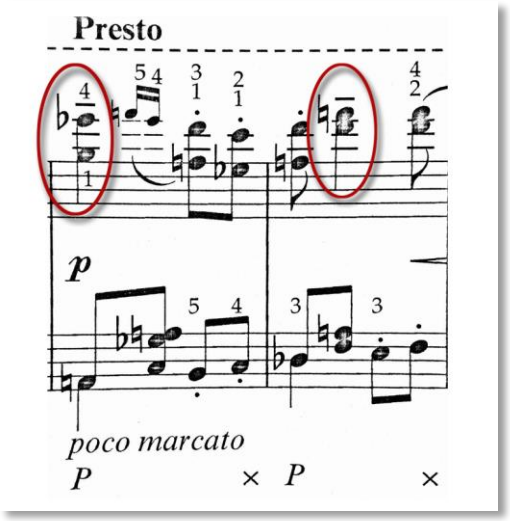
Careful consideration of the tempo distribution throughout the piece will also greatly elevate its interpretation. The opening *cadenza*, *molto vivace*, is intended to be swift as it depicts a quickly gathering crowd of people. However, the first polka theme initiated in measure 30 (*vivo ed energico*) should not necessarily match the pace of the introduction but rather project robust energy. (See example 4.144.)

Example 4.144. Smetana, *Harvest*, mm. 30-31, 157, and 204-205.



This pacing allows the pianist to increase the speed considerably in the polka transformation marked *più mosso* in measure 157 (example 4.144). The tempo of this polka, while lively, should, however, not exceed the tempo of the two following sections—the polka transformation of the second theme in the *presto* (measures 204 to 205, seen in example 4.144) and the even more rapid *più presto* of the *coda* (measure 234, example 4.143). The pianist should be aware that if any of the preceding sections are played in a faster tempo than the *coda*, the piece will lose its momentum, excitement, and virtuosity. This raises a special challenge—finding the appropriate pacing of the *coda* itself. If the *coda* becomes too fast, it may compromise the clarity of the *acciaccaturas* and the voicing and dynamics of the chords.

Example 4.145. Smetana, *Harvest*, mm. 204-205.



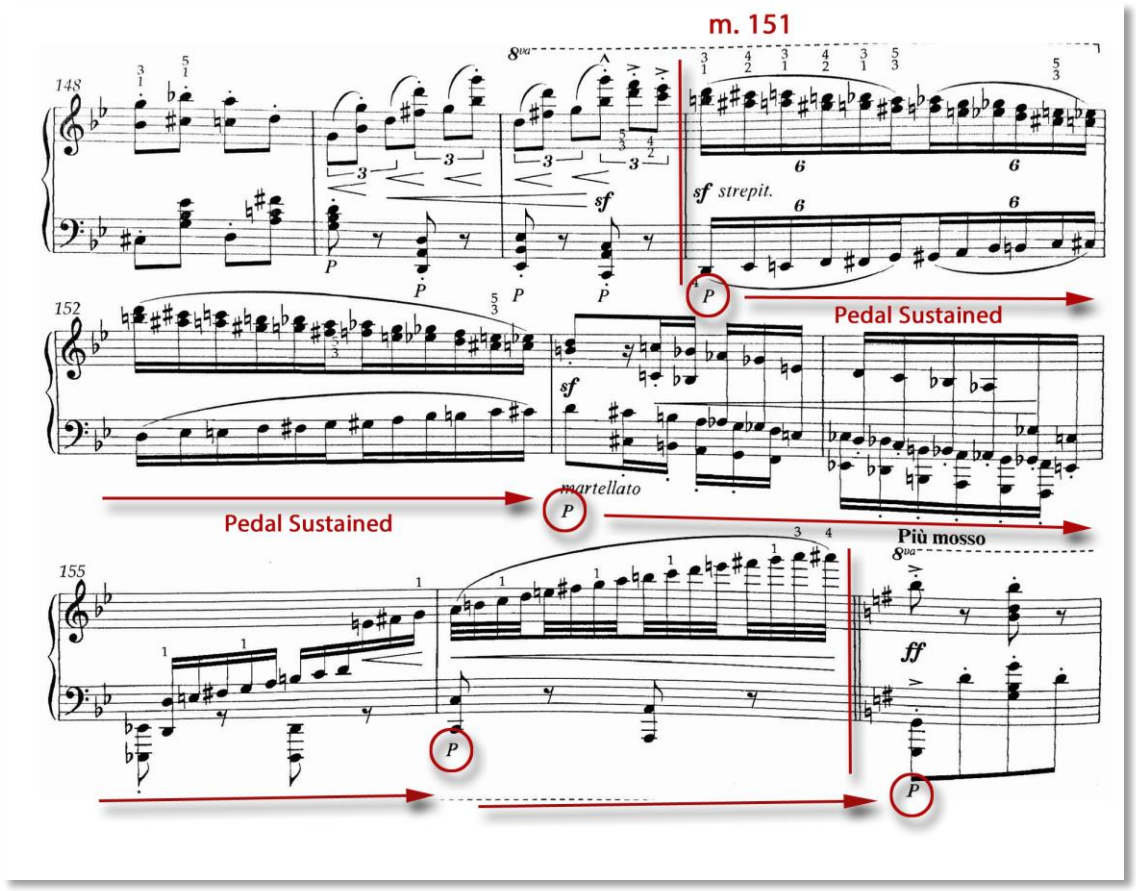
A precise and carefully observed accentuation is necessary to convey distinctly each polka and its variations and transformations. In the initial and later versions of the first theme polka the accents predominantly fall on the strong beats and highlight the duple meter pulse. However, in the final transformation of the second theme (polka) in

measures 204 to 226 there are additional accents on the upbeats. These accents occur in the form of *tenutos* in measures 204 (shown in example 4.145) and subsequently in measures 209, and 213. A delicate *rubato* into these *tenutos* brings a certain gracefulness into this thematic transformation and may help to eliminate potentially mechanical interpretation.

Smetana's rare use of pedal markings has been discussed in connection with the previous pieces. *Harvest,* however, is the only piece of the cycle in which Smetana does not indicate pedal at all. According to the preface of the Urtext edition, the pedal markings indicated in *Harvest* originated from the subsequent edition of *Dreams* by Henri de Kàan (Universal-Edition No. 3302).[325] Kàan's pedal markings, while useful, may become a bit limited in places. One such example occurs in measures 151 to 156 (example 4.146).

[325] Bedřich Smetana, *Rêves Six morceaux caractéristiques pour le piano* [Dreams Six Characteristic Pieces for Piano], ed. Jarmila Gabrielová (Praha: Bärenreiter, 2012), VIII.

Example 4.146. Smetana, *Harvest*, mm. 151-156.

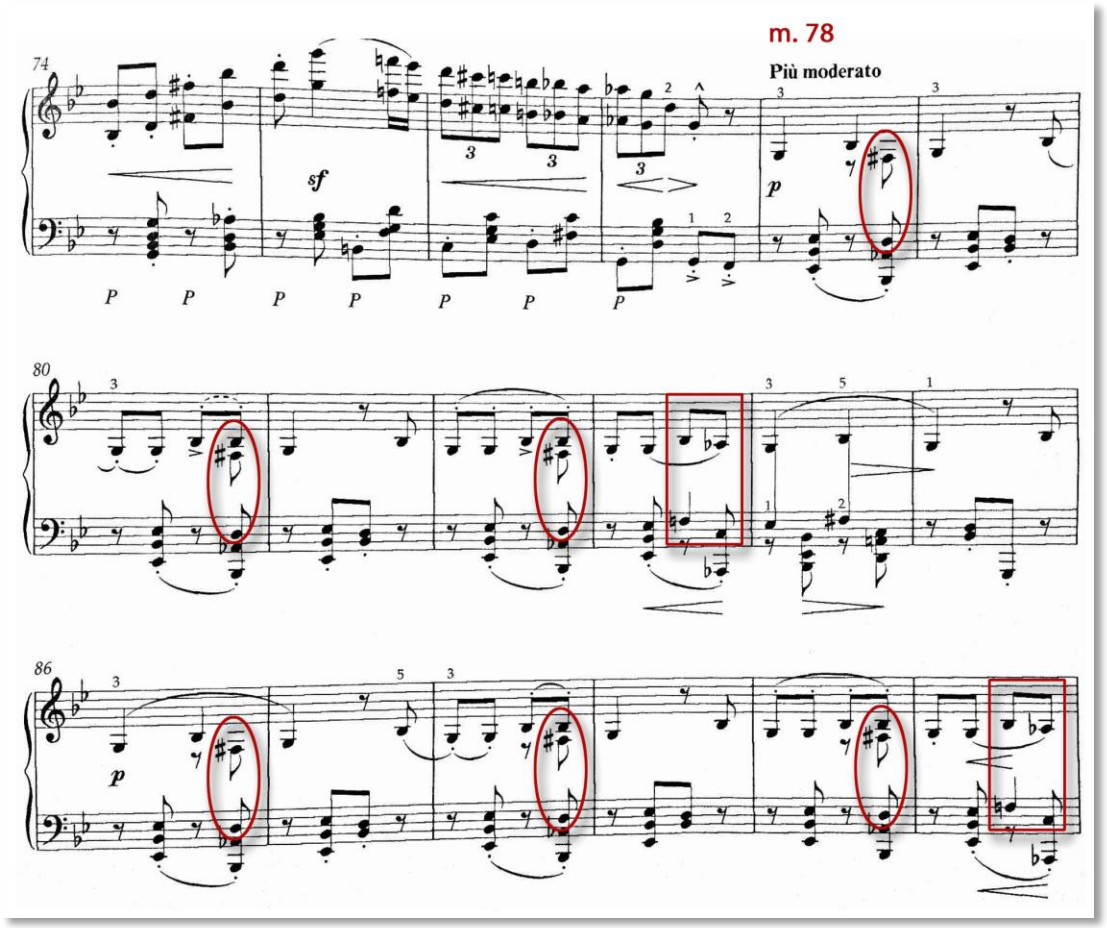


Here, Kàan indicates pedal on the downbeat of the *strepitoso* in measure 151 (example 4.146). The next indicated change of the pedal is at the onset of the *martellato* in measure 153 and the last pedal change occurs on the downbeat of measure 156. While sustaining the pedal through the entire scalar passage of the double thirds may perhaps be acceptable, the pedal change in measure 156 is not sufficient. If the pianist does not change the pedal on the downbeat of measure 155, the sound becomes muddled and the *martellato* effect completely compromised as this pedaling combines the sound of the octaves in measure 153 as well as the scale in measure 155. In fact, there is an obvious lack of pedal markings in this section. The section could be pedaled as follows: The initial pedal should be played as indicated on the downbeat of measure

151, followed by a pedal change on each sextuplet in measure 151 and 152; and then add at least two pedal changes on the *martellato* octaves. At this point a quick fluttered pedal may perhaps be more suitable, since that would certainly enhance the indicated *martellato.* Finally, each octave in the left hand in measures 155 and 156 should be pedaled.

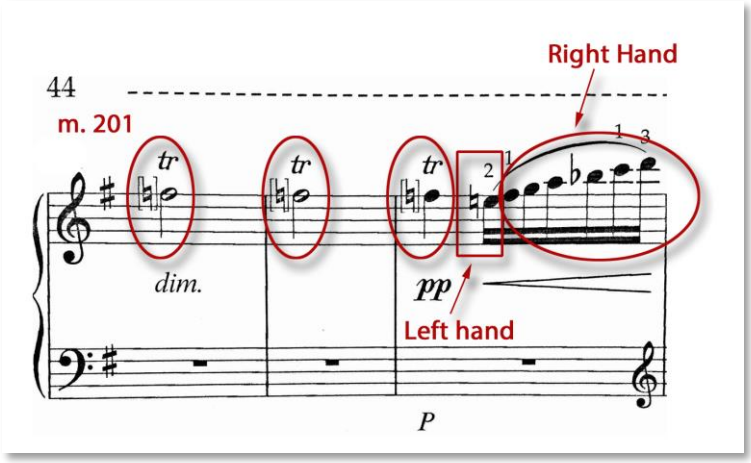
The last pianistic element examined in *Harvest* is the distribution of the hands, specifically, the hand distribution in the *più moderato* first theme transformation in measures 78, 80, 82, 86, 88, and 90. (See example 4.147.)

Example 4.147. Smetana, *Harvest*, mm. 78-91.



On the end of beat two in these measures (example 4.147) the right hand assumes the top pitch of the eighth-note chord in the left hand. Thus in measure 78 the right-hand plays a dyad, which becomes a triad in measures 80 and 82. This same pattern occurs in measures 86, 88, and 90 since the previous material is repeated in these measures.

Example 4.148. Smetana, *Harvest*, mm. 201-203.



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The final example showing hand distribution is found in measures 201 to 203. As seen in example 4.148, there is a trill indicated in measures 201, 202 and partially in measure 203. In measure 203 this trill is followed by a quick scalar run. To convey virtuosity through an amplified volume of this run it is best to play the trill in the right hand and initiate the run starting with the left hand. Example 4.148 only indicates the first note of the run to be played in the left hand, however, the run can be divided entirely between hands to avoid the thumb turns.

CHAPTER 5

CONCLUSION

This document on Bedřich Smetana's piano cycle *Dreams* presented an investigation of the historical, musical, and compositional aspects of the day that influenced Smetana's compositional style in the piano cycle *Dreams*. The author reviewed relevant research and literature, considered the historical and musical context of the piano cycle, and presented a pianistic analysis with practice suggestions for each piece in the cycle.

The pianistic analyses in the document were guided in part by previous scholarly summaries of the pieces by Mirko Očadlík. The author also considered the views of other prominent scholars, notably Marta Ottlová and other Czech and international scholars such as Jaroslav Jiránek, Hana Séquardtová, Brian Large, and John Clapham. Since the scholarly viewpoints on *Dreams* differ, this may be a source of confusion or doubt as to the cycle's significance in the standard Romantic piano repertoire. Očadlík focuses on the folk elements of the cycle while Ottlová emphasizes an affiliation with early Romantic works by Schumann, Chopin, and Liszt and views the cycle as an homage to these three important influences on Smetana. Ottlová's opinion is countered by the other Czech scholars (Očadlík, Jiránek, and Séquardtová) who see Smetana's

cycle as a mature and stylistically original piano work in which Smetana also displays the folk elements that played an important role in his operas and symphonic works.

The study emphasized that in *Dreams* we see a correlation with the pianistic styles of Schumann, Chopin, and Liszt with respect to the form as well as the standard pianistic elements, including dynamics, voicings, tempi, articulations, and pedal markings. However, it is this author's view that even in these standard elements Smetana employs his own compositional style. After thirteen years away from piano composition, *Dreams* represents Smetana's return in 1875 to his favorite instrument as a more reflective and mature composer facing despair over his hearing loss and financial hardship. The author further believes that Smetana's use of folk elements in the form of polka—to portray his memories and feelings—also adds originality to this work, preparing the way for the composer's better known *Czech Dances* which more firmly established Smetana as the first distinctly Czech composer.[326] As a result, the author supports the thesis that Bedřich Smetana's piano cycle *Dreams* should be viewed by performers and pedagogues as a significant piano concert work which belongs to the standard Romantic repertoire, suitable for both developing and advanced pianists.

[326] While one prominent scholar, Mirko Očadlík, identifies the later composition *Czech Dances* (1877-1879) as Smetana's first work of "national folk music," by the time he created *Dreams* the composer had so internalized the elements of the Czech folk style that one can just as easily hear their prominence in *Dreams* as in the stylized melodies of the *Czech Dances.* See Yeomans, *Czech Romantics,* 216.

Historical and Musical Context of Dreams

Smetana lived during a period when the Czech's were gradually awakening to the idea of their own national identity after two hundred years of domination by a foreign power (the Habsburg Monarchy). Like his predecessors, Smetana went abroad to Sweden to work and study and during that period of his career did not contribute to a distinctly Czech musical identity. However, he was directly challenged by Johann Ritter von Herbeck on the issue of whether there had been any Czech contribution to the progress of musical art.[327] This in fact led directly to Smetana's desire to create a Czech musical style.

In the one hundred years preceding Smetana's compositional years, Czech composers of note were those who worked abroad. These representatives of the Czech musical emigration of the eighteenth century[328] had a profound impact on piano composition, but their output reflects their conformity to the esthetics of their adopted countries. On the other hand, František Xaver Dušek and Václav Jan Křtitel Tomášek represent the age of the emergence of prominent Czech musicians and teachers before Smetana who focused their efforts in Bohemia. It was their desire to develop the best musicians and composers that Bohemia could offer separate and apart from the existing music capitals in Europe. Yet until Smetana's *Dreams* and his later *Czech Dances*, there

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[327] "All that Bohemia can bring forth is fiddlers, mere performing musicians who can brag only of their perfection in craftsmanship…whereas on the real artist's path of truth and beauty your creative strength dwindles." In Bartoš, *Letters and Reminiscences*, 45.

[328] Representatives of the Czech music emigration reviewed for this study in chapter 2 are Jiří Antonín Benda, Jan Křtitel Vaňhal, Leopold Koželuh, Jan Ladislav Dusík, Antonín Rejcha, and Jan Václav Hugo Voříšek.

was no prominent work for piano that may be considered to represent a distinctly Czech musical style. *Dreams* is a compositional work which, borrowing von Herbeck's own words, "is so purely Czech as to adorn and enrich European music literature by virtue of its characteristic originality."[329]

Smetana's initial compositional exercises for piano during his study in Pilsen and Prague became gradually more refined resulting in technically highly demanding compositions with a virtuosic quality comparable to piano compositions of Franz Liszt. However, unlike his mentor Liszt, Smetana essentially omitted large abstract forms from his output, such as the sonata form, and instead eventually brought to the forefront characteristic piano pieces filled with the popular Czech folk idiom. In that respect he completely departs from the compositional model of Liszt and may be viewed as closer to the style of another great Romantic, Frederic Chopin. The piano cycle *Dreams* falls into the category of Smetana's mature piano works which are no longer linked to his early characteristic compositions for piano or to his virtuosic pieces of the 1850s and 1860s. They instead serve as his personal confession analogous to his symphonic cycle *Má vlast*, and directly foreshadow his final piano cycle based on the Czech folk idiom, the two volumes of the *Czech Dances.*

The Six Pieces of the Cycle

The six pieces of the cycle *Dreams* take performers and audiences on a contemplative and personal journey that includes, to a certain degree, the Czech folk

[329] Bartoš, *Letters and Reminiscences*, 45, quoting Johann Ritter von Herbeck.

elements as well as pianistic qualities which compare favorably with Smetana's better-known Romantic idols, Liszt, Chopin and Schumann. The personal and contemplative aspects of the pieces that make up *Dreams* are certainly found in the folk elements, but they are also embedded in the eclectic collection of formal structures and interwoven through pianistic elements which sometimes challenge performers to find the most appropriate interpretation of Smetana's intentions.

Faded Happiness

In *Faded Happiness* Smetana sets the premise of the entire cycle. Through various means, and through the form in particular, he paints the picture of a dream-like sequence that unfolds unpredictably and undergoes many changes before dissolving at the end. The form may be classified as a quasi-theme and variations, even so the thematic variations are not identified by numbers and the order and methods of presentation of the main theme and the variations are unorthodox. The monothematic nature of the piece correlates with the monothematic style Liszt often employed in his works. Further correlation with the pianistic style of Liszt as well as of Chopin and Schumann is seen in *Faded Happiness.* The pianistic styles of Liszt and Chopin are apparent in the virtuosic passages derived from scales and arpeggios such as in the opening *cadenza* and the second thematic transformation of the *Faded Happiness*. While these passages resemble those in the opening *cadenza* of Liszt's *Rigoletto Paraphrase* and the *coda* of Chopin's *Ballade* No. 1, Op. 23, Smetana's passages feature motivic development. Liszt and Chopin in this instance, create virtuosic passages simply from the pianistic texture without a thematic purpose. Smetana's

motivic development poses challenges for performers of *Faded Happiness* which include unexpected and irregular turns in his virtuosic passages. An awareness of this compositional approach can help the performer achieve successful execution and ease the learning process of these possibly awkward passages. Smetana's correlation with the pianistic style of Schumann is most evident in the use of similar rhythmic figures, as demonstrated in the comparisons of *Faded Happiness* with Schumann's *Des Abends* presented in this document.

An additional challenge for the performer arises from Smetana's orchestral style of writing for piano. This is most evident in the use of detailed articulation markings as well as extremely loud dynamic levels indicated by the composer. Smetana occasionally employs forceful dynamic indications that make voicing difficult and it is up to the performer to adjust the dynamics accordingly to achieve an overall sound balance such as demonstrated in the melodic line of the main theme in *Faded Happiness.*

Consolation

Consolation in some respects presents a reply to *Faded Happiness.* This can be seen primarily through the formal structure of *Consolation.* This formal structure features a rather strict ternary design that contrasts the variable form of *Faded Happiness,* however it still reflects on *Faded Happiness* through its opening four measure *cadenza*. This *cadenza* creates a bridge between the dream sequence of *Faded Happiness* and the more structured and realistic ABA form of *Consolation.* The key pianistic elements found in the first theme of *Consolation*—harmony, chromaticism and irregular metric division—are prominent throughout the entire piece. Most notable here

is Smetana's use of chromatic elements that is reminiscent of similar usage by Liszt and which presages the harmonic vocabulary that became common in the twentieth century.

Pianists will find challenges in *Consolation* that arise from proper voicing. For example, in the contrapuntal texture the pianist will it find necessary to use finger pedaling over damper pedaling. Furthermore, proper fingering, hand distribution, and damper pedaling solutions need to be employed for the tricky hand stretches. Additional challenges are found in the chord rich section (*Più mosso,* measures 31 to 62) which arise from voicings and dynamics. These challenges may be overcome by emphasizing the top voice in each hand and through judicious use of dynamics indicated by the composer. While Smetana's *Consolation* is not in any manner related to the *Consolations* of Liszt, Smetana employs extensive chromaticism, reminiscent of Liszt's approach, in both thematic areas of this dream. Additionally, the chromaticism in the first thematic area is enhanced through polyphonic writing which is perhaps reminiscent of Chopin's style.

In Bohemia

As its title suggests, *In Bohemia* depicts the source of Smetana's life-long inspiration, his country. *In Bohemia* was written as the fourth piece in the cycle but was switched by the publisher with *In the Salon* (intended by Smetana to follow *Consolation*) for convenience. Očadlík asserts in his commentary that the nature of this misplacement affects the line of thought in the entire cycle.[330] For a better

[330] Očadlík, *Klavírní,* 76, trans. Kristina Henckel.

understanding of the composer's intentions, the aesthetics and the pianistic qualities of the cycle as a whole, the author encourages teachers and students to assess the pieces for study purposes in their original order. Despite this issue, *In Bohemia* offers Smetana's attempt to paint a picture of his country, or more specifically a rural scene in the Czech countryside, using folk elements.

The form of *In Bohemia* is reminiscent of the structural delineation of *Faded Happiness,* one theme followed by a set of transformations. This formal delineation, however, is not immediately apparent. As mentioned above, *In Bohemia* is the first dream of the set in which Smetana uses folk elements. These elements, initially seen as two motivic units in the first measure of the piece, should be viewed as one thematic source which the composer uses to build two polkas—one pastoral and one dance-like in character. Recognizing this motivic unity allows for a clearer understanding of the thematic development which in turn aids the pianist to achieve innovative interpretation.

In Bohemia is also the first piece of the cycle where Smetana employs virtuosic passagework derived from either scales or chords without the motivic development. Most notably, Smetana's dance-like right-hand figurations are similar to those employed by Liszt in *Spanish Rhapsody*; and chromatically patterned passages in the right-hand of *In Bohemia* may compare to those found in Liszt's *Feux Follets* and Schumann's final movement from *Faschingsschwank aus Wien.*

Critical challenges for performers arise from inconsistent markings by the composer shown here by comparing the Urtext edition to the later publication edited by

Jan Novotný.[331] The author, however, maintains the importance of fidelity to the original score regarding articulation. While this approach creates, among other things, demand for skillful pedal technique, it brings needed variety into the interpretation of the piece.

In the Salon

In the Salon, by its title, suggests a connection with the lighthearted dance music gracing the salons of the nineteenth century, but the piece is actually a statement of the composer's despondent personal feelings similar to *Faded Happiness*. As noted earlier, *In the Salon* was intended by Smetana to follow *Consolation*, and *Consolation* was intended to create a bridge between the bygone past illustrated in *Faded Happiness* and the stark reality of the composer's present circumstances which *In the Salon* portrays. The circumstances faced by Smetana when he composed *Dreams*, his loss of hearing, his poor finances and his living conditions, shape the character of *In the Salon* and proper recognition of the nature of this dream is of the utmost importance for its successful interpretation.

Although the form of *In the Salon* has caused some confusion among scholars,[332] it should be identified as a theme and its modifications. The single theme is comprised of two elements, one rhythmic and one melodic, and these serve as the foundation for three modifications—with each modification developed into the three

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[331] Novotný, ed., *Composizioni per pianoforte.*

[332] As noted in chapter 4, Očadlík describes the form as a theme with "transformations;" and Séquardtová sees the form as "a brief ternary form."

climaxes contained in the piece. Rhythmic elements and octave passages from *In the Salon* provide interesting comparisons with similar figurations used by Chopin and Liszt, particularly the manner in which Smetana uses repetitive rhythmic elements both as accompaniment and as components of a melodic line.

Performance challenges arise from understanding its emotionally intense nature and certain rhythmic and articulation issues. For example, Smetana's left-hand rhythmic pattern represents the primary thematic material of the piece rather than merely the accompaniment to a stylized dance. In addition, an exact interpretation of Smetana's accentuation of the melodic line results in a forced and uncultivated sound; and these accent markings sometimes call for sound effects which are technically impossible to create on the piano—such as the composer's use of a *tenuto* marking together with an open and closed hairpin associated with a single note and beat. As a result, the performer must adapt while being considerate of the fact that these markings indicate a growing intensity that must be translated into sound.

By the Castle

In *By the Castle* Smetana employs an unlikely form for a characteristic piece, an abridged sonata form that omits the development section. This form, which features two contrasting themes, along with the elements such as open fifths (first theme) and a quotation of the psalm-tone chant *Miserere mei, Deus* (second theme) perhaps enhances the image of an historical castle and its resistance to invading forces. This musical portrait is one to which all Czechs of Smetana's day could relate, but *By the Castle* should also be seen as a self-portrait shared by the composer as he battled his advancing

deafness and financial downfall. It is this view of *By the Castle* which best explains why Smetana incorporates this dream in the sequence of reflections on his past and present.

Crucial interpretational aspects of *By the Castle*—a rhythmic figure, a rhythmic ratio, and textural writing—compare favorably with similar usages by Chopin, Schumann and Liszt. Smetana, like Chopin and Schumann, uses a dotted rhythm as the defining motive of his first theme. He employs a technically demanding hemiola ratio which is comparable to that in Chopin's *Nocturne.* While Smetana and Liszt exhibit a similar approach to the use of multi-layered texture, when comparing the technically advanced jumps of Smetana and Liszt, Smetana's usage in *By the Castle* is more accessible than the more demanding work of Liszt.

An additional interpretational challenge lies in Smetana's rare use of pedal markings. Observing these original markings may produce a dryness of sound that subsequent editions (notably Novotný's) have addressed. Pianists should also avoid the use of too much pedal, in order to present a clear interpretation of Smetana's intended sound.

The pianist will find it necessary to identify and articulate subtle differences in the rhythmic figures—some should be played without pedal and others must be connected through a combination of finger pedaling and a quick pedal. The author presented a practice approach to master Smetana's complex rhythmic ratios, useful methods to contend with the considerable jumps within the chordal texture, and some practical advice to deal with unrealistic dynamic markings while maintaining consistency with the composer's orchestral style. Finally, the proper voicing of chords

to emphasize melodic lines in multi-layered texture should be seen as crucial to a proper interpretation of the piece.

Harvest

The final piece of the cycle, *Harvest,* might be considered to provide a reflection on the various characteristic and compositional elements presented in the five preceding dreams. Here Smetana employs a folk idiom in the form of polka. He then presents the polka in a free compositional form that assimilates elements of the various forms offered in the previous pieces. Present in *Harvest* are a *cadenza* followed by thematic transformations in a sectional structure reminiscent of *Faded Happiness.* The two contrasting themes recall similar presentations in *Consolation* and *By the Castle;*the lyrical second theme in *Harvest* also correlates with the polyphonic treatment of the first theme in *Consolation.* The episodic treatment of the single theme from *In Bohemia* is recreated through a similar treatment of both themes in *Harvest.* And finally, *In the Salon* uses thematic modification in a manner that is, to some degree, also present in *Harvest*.

A comparison of *Harvest* to works by Chopin and Liszt necessarily results in some overlap since many of the figurative patterns in *Harvest* are rooted in the first five pieces of *Dreams.* Smetana does break somewhat from the octave passages and arpeggiated chord work in the earlier pieces of the cycle by presenting broken octaves in the context of arpeggiated triads and these were compared with similar patterns in Liszt's *Totentanz.* In addition, the scale-derived passages in *Harvest*—strongly reminiscent of passages from *In Bohemia*—were compared to similar passages in

Chopin's *Ballade* No. 1, Op. 23 and Liszt's *Rigoletto Paraphrase*. All examples were found to use scale runs in the right hand with the melodic line embedded in chordal texture in the left hand. A final comparison in Smetana's *Harvest* is a descending chromatic scale, in double minor thirds in the right hand which is compared with the same figuration in Chopin's *Etude* No. 6 in G-sharp Minor, Op. 25. The comparisons demonstrated that the scale and chord passages in *Harvest* are created from symmetrical patterns and enhance the virtuosic result in a piece that is engaging for audiences and accessible to pianists.

The practice suggestions related to *Harvest* focused on two key aspects: first, challenges arising from articulation of dynamics, voicings and accentuation (in the *coda* and the final transformation of the second theme); and second, the tempo distribution throughout the piece. It was suggested that dynamic levels at the opening of the *coda* could be controlled by shaping the chords as a phrase and providing a *crescendo* while doing so. In addition, a demanding texture in the *coda* arising from chords embellished with an *acciaccatura* requires effective voicing. This can be achieved if the top voice of both the *acciaccatura* chord and the chord are the loudest and the rest of the voices strictly subordinate, while additional depth of sound will come from emphasizing the bass note of the chords in the left hand.

The pianist will find that the lively tempo of the polka should not exceed the tempo of the two key sections that follow: the transformation of the second theme and the even faster final *coda*. The tempo of these sections must be carefully regulated in order to create and maintain the building momentum and excitement of the piece, as well as its virtuosity. Given the particular difficulties in the *coda* with the articulation of

dynamics, voicings and accentuation, it was also suggested that the pianist first master this climactic section at a presentable tempo, and then take steps to insure that the tempo of earlier sections is controlled so that the excitement and virtuosity of *Harvest* are presented successfully.

The significance of *Harvest,* both personally to Smetana and more broadly to the creation of a distinctly Czech piano style, is best summarized by Očadlík in his description of this *coda*:

> At this point the entire piano cycle culminates into the final climax as if Smetana implies that this is an area in which he finds his greatest strength and the best inspiration for his subsequent works. In this glorification of the working people, celebrating the results of their own work, Smetana consciously develops his most original compositional style….[333]

Final Thoughts on Smetana's Piano Cycle Dreams

For pianists *Dreams* offers technically demanding and brilliant concert options. This document is a resource for performers and teachers with a focus on the form and style of the pieces in the cycle, the composer's compositional approach, and fitting pianistic interpretive suggestions that are suggested by a deeper understanding of the work. The six works in the cycle may be featured individually in a recital program, performed in groupings or performed as a complete cycle. A significant challenge for performers of these pieces arises from Smetana's compositional style that features motivic elements in chordal and scalar passages. This can be seen prominently in *Faded Happiness* and to a certain degree this compositional style is also identifiable in *Consolation, In the Salon,* and *By the Castle.* However, this style is not present in the

[333] Očadlík, *Klavírní*, 80-81, trans. Kristina Henckel.

two dreams which feature folk elements—*In Bohemia* and *Harvest*—although these two pieces are ample evidence of Smetana's more mature approach to a distinctly Czech style. Despite the sporadic challenges of Smetana's through-composed style, *Dreams* features a wealth of original melodies enriched by occasional counterpoint, rich harmonies with frequent modulations between major and minor mode, and an eclectic collection of formal structures. All this is governed by pianistic texture most closely reminiscent of Liszt's pianistic style.

In order to create this study resource for performers and teachers, the author reviewed available scholarly studies and literature on Smetana and his cycle *Dreams*, and this review exposed differing points of view on the significance of *Dreams* and its appropriate standing in the Romantic repertoire. At times, these different points of view played a part in the pianistic analysis of the pieces in the cycle presented here. Some final comments about these issues are appropriate, particularly as they may inform teachers and performers in the usage and value of *Dreams* going forward.

The recognition of *Dreams* as a significant piano work in the Romantic repertoire has been hampered by two factors. First, Smetana's piano works are not well known outside of the Czech Republic. This may be due in part to the unique compositional approach applied by Smetana in the scalar and chordal passages. To master these passages the pianist needs a well-developed technique and a substantial amount of preparation to achieve their brilliant sound. Performance challenges may be summarized as follows. Smetana's pianistic texture looks easier than it actually is. Its resemblance to that of Liszt or Chopin does not work in its favor as Smetana's pianistic texture requires a completely different approach. It is the author's belief that an

understanding of this particular nonconformity of Smetana's pianism will accelerate the learning process which in turn may enhance the overall appeal of Smetana's piano works.

Scholars have disagreed in the past about whether *Dreams* represents a light-hearted reminiscence of Smetana's earlier characteristic pieces, or whether it constitutes a deeper and more intimate confession by a mature and talented composer during a time of personal struggle. An authoritative source on Smetana, Marta Ottlová, in her essay on Smetana's piano pieces published in the *The New Grove Dictionary of Music and Musicians*,[334] emphasized the influence of Schumann, Chopin, and Liszt on Smetana's writing of *Dreams* and expressed the view that the piano cycle is a reminiscence of the composer's earlier characteristic pieces. However, most other scholars who have studied Smetana view *Dreams* as a mature and stylistically original piano work. The Czech scholars Očadlík, Jiránek, and Séquardtová agree with this second view and cite significant evidence in support. International scholars such as Large and Clapham support this view of *Dreams* as well. Large refers to *Dreams* as "…a reflection of the composer's ill-fated state and that instead of being seen as light-hearted characteristic pieces, these works are a serious musical survey of Smetana's past, present, and future."[335]

This author's analysis of the pianistic elements of the piano cycle *Dreams*, together with a review of the scholarly studies of Smetana, confirms this second view.

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[334] Ottlová, "Piano Works."

[335] Large, *Smetana*, 298.

Ottlová's opinion—that *Dreams* is an homage to his idols Schumann, Chopin, and Liszt and reminiscent of the composer's earlier characteristic pieces—has some basis in fact of course.[336] For example, Smetana returned to the form of the characteristic piece in *Dreams.* He titled the characteristic pieces in French language as he did in his early piano compositions. Furthermore the titles do not indicate correlation with the Czech folk elements such as polka, and the pianistic style of the individual pieces in *Dreams* is reminiscent of the style that can be found in compositions by Liszt, Chopin, and Schumann.

The following factors argue strongly in favor of a different view, one that supports this author's opinion that *Dreams* should be considered an important piano work in the Romantic repertoire and one that is on a more equal footing with better known titles by Smetana's idols, Schumann, Chopin, and Liszt. Smetana is well known to have had serious professional ambitions that pushed him to achieve a higher level of greatness as both a performer and composer.[337] The polka elements in *Dreams* are used as part of an intimate personal reflection and differ in character from Smetana's earlier compositions that included polkas and characteristic pieces. The French titling of the pieces in the cycle is not likely connected to their style or character; rather, these titles may be attributed to the fact that Smetana dedicated the pieces to his aristocratic pupils who supported him financially. The official language of the Czech aristocrats at that

[336] Ottlová, "Piano Works."

[337] "By the grace of God and with His help, I shall one day be a Liszt in technique and a Mozart in composition." Diary, *23 January, 1845*, in Bartoš, *Letters and Reminiscences*, 18.

time was French. As a result, it was proper to title the pieces in French. Regarding the pianistic style, the direct assessment of comparable passages from *Dreams* with those of Liszt, Chopin, and Schumann indicated that Smetana displays his own pianistic style in *Dreams*.

At the end of his life (1884), Smetana was clearly recognized in his homeland as a great composer and his music had gained tremendous popularity among the Czech people. The piano cycle *Dreams* is significant among his piano works for its personal and reflective character and also as a precursor to the *Czech Dances*, using polka elements to reflect parts of his life that he cherished and that gave him hope for the future. The importance of Smetana's piano works, including *Dreams*, is supported by this review and analysis of the pianistic elements in this piano cycle as the composer attempted to express meaning for his life and circumstances—particularly when his pianistic style is compared to significant passages in major piano works by Schumann, Chopin, and Liszt. Perhaps the best justification for including Smetana's *Dreams* as part of the standard Romantic piano repertoire comes directly from Franz Liszt, who wrote at the time of Smetana's death, "He was indeed a genius!"[338] Regardless of one's view of the composer or his stature, *Dreams* offers pianists interesting pianistic and performance opportunities, and the learning process for pianists and teachers who present *Dreams* will be greatly enhanced by a genuine understanding of the composer's process, his intentions and his unique and sometimes challenging style.

[338] Large, *Smetana*, xi.

Recommendations for Further Study

This study has focused only on a pianistic analysis of Smetana's piano cycle *Dreams* and as a result it is necessarily limited. Nevertheless, this analysis together with the practice suggestions presented here, particularly in the context of Smetana's role as the originator of a distinctive Czech music style, suggests related topics which justify further study. These include at least the following:

1. A study of the folk elements as presented in the piano cycle *Dreams.*

2. Pianistic studies of other important piano works by Smetana, such as his polkas or the two volumes of *Czech Dances*, in light of his status as a Romantic composer of similar stature to Liszt, Chopin, and Schumann but one who is not well known or frequently performed outside of the Czech Republic.

3. Studies of the ways in which Smetana's piano works, including *Dreams*, may assist and enhance teachers and performers of other Romantic piano repertoire.

4. Studies in the English language of Smetana's piano compositional output, his appropriate standing among Romantic composers, and his contribution to the instructional as well as standard piano literature.

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APPENDICES

APPENDIX A

LIST OF PIANO COMPOSITIONS BY BEDŘICH SMETANA

This list of piano compositions includes only Smetana's original solo piano pieces. As result, it does not include any of Smetana's collaborative works for piano, nor does it include either of his *cadenzas* for Mozart's and Beethoven's concerti or his transcriptions of the two songs from Schubert's song cycle *Die schöne Müllerin*.[1] For those interested in a more comprehensive list of works by Smetana, see the listing from the International Music Score Library Project (IMSLP).

The catalog numbers identified on this list (in the columns to the right) are from two notable and reliable catalogs as follows: "JB"[2] by Jiří Berkovec (Prague, 1999) and "B"[3] by František Bartoš (Prague 1905-1906). The list identifies and presents four chronological periods in Smetana's compositional output and follows the periods identified by Mirko Očadlík.[4] Since Očadlík's study was initially written to accompany the first complete recording of Smetana's piano pieces some of the dates found in the thematic catalogs referenced above appear out of order.[5] Očadlík identifies several unified periods in Smetana's compositional output. The scholar marks the first, early period between the years 1832 and 1844 (identified below as "Compositions from youth 1829 – 1844"). He continues with a second, study period, between the years 1845 and 1847 (identified below as "Compositions 1845 – 1847"). A third, mature, compositional period of Smetana, Očadlík further subdivides into two phases. Phase one ends with

Smetana's departure for Sweden in 1856 and phase two ends when he returns from Sweden in 1862 (identified collectively below as "Compositions 1847 – 1862"). A fourth and last period is marked by the composition of *Dreams* in 1873 and concludes with the death of the composer (identified below as "Compositions 1873 – 1884").[6]

In addition to using Očadlík's basic order of the pieces, the author cross-referenced all entries of Smetana's solo piano works with those included in various scholarly sources. These sources include Smetana's biographies by Brian Large,[7] John Clapham,[8] Václav Holzknecht,[9] and Hana Séquardtová.[10]

With respect to the title languages used for the works on this list, the author's objective is to preserve or identify the language used by Smetana in his original titling where possible although difficulties arise due to frequent inconsistency in the titling of the pieces among available scholarly sources. The Czech sources use predominantly Czech titles without regard to the language used by Smetana when he first composed a work. The international sources use a variety of Czech, English, French, and German titles. Where Smetana's original title language is not clearly known, the author uses the language found in a consensus of the scholarly sources. If there is no scholarly consensus, the author uses her best judgment according to the time period and the circumstances under which the composition was written.

Title translations for the listed piano works, where provided, are readily available from many sources. Translations used here are taken primarily from the International Music Score Library Project (IMSLP). An additional source used for translations is the Bärenreiter edition and it is indicated with the appropriate entry.

COMPOSITIONS FROM YOUTH 1829 – 1844

TITLE	DATE(S)	JB	B
Valčík (Waltz)[11]	1829	11:1	1
Kvapík (Galop)[12]	1829	11:2	2
Kvapíček D-dur (Little Galop)	1832	2:1	3
Galopp di bravoura	1840	1:3	7
Variace na téma z Belliniho opery "Montecchi e Capuletti" (Variations on a theme from Bellini's "I Montecchi e Capuletti")	1840	2:3	9 with G di Br.
Adagiová introdukce (Introduction and Adagio)	1839–40	2:6	D2
Louisina polka Es-dur (Louisa's Polka in E Flat Major))	1840	1:1	12
Jiřinková polka D-dur (Dahlia Polka in D Major)	1840	1:2	13
Mariina polka (Marien-Polka)[13]	1841	2:7	14
Grosse Polka B-moll (Grand Polka in B Flat Minor)[14]	1841	2:8	15
Valčík As-dur (Waltz in A Flat Major)[15]	1841	11:10	16
Kvapík H-dur (Galop in B Major)[16]	1841	11:11	17
Valčík As-dur (Waltz in A Flat)[17]	1841 (April)	11:12	18
Katharinen-Polka (Catherine's Polka)[18]	1841	11:14	20
Elisabethen-Galopp (Elisabeth's Galop)[19]	1841	11:15	21
Impromptu Es-moll (Impromptu in E Flat Minor)	1841	1:4	22
Impromptu H-moll (Impromptu in B Minor)	1841	1:5	23
Impromptu As-dur (Impromptu in A Flat Major)	1842	1:6	24
Ze studentského života polka C-dur (From a Student's Life Polka in C Major)	1842	1:9	30
Quadrille I in B Flat Major	1843	1:14	33
Quadrille II in F Major	1843	1:16	36

COMPOSITIONS FROM YOUTH 1829 – 1844

TITLE	DATE(S)	JB	B
Duo sans mots (Song Without Words))	1843	1:13	27
Etuda C-moll (Study in C Minor)[20]	1843	2:9	D5
Rhapsodie As-dur (Rhaspody in A Flat Major)	1843	2:10	34
Mazurkové capriccio (Mazurka-capriccio)	1843	1:15	38
Vzpomínka na Plzeň (Memories of Pilsen)	1843	1:17	37
Valčík o pěti číslech (Five Waltzes):	1844	1:18	39
Valčík (Waltz)	1844	1:18/1	39/1
Valčík (Waltz)	1844	1:18/2	39/2
Valčík (Waltz)	1844	1:18/3	39/3
Valčík (Waltz)	1844	1:18/4	39/4
Valčík (Waltz)	1844	1:18/5	39/5
Bagatelles et Impromptus (Eight Bagatelles and Impromptus):	1844	1:19	40
L'innocence (Innocence)	1844	1:19/1	40/1
L'abattement (Dejection)	1844	1:19/2	40/2
Idylle (Idyll)	1844	1:19/3	40/3
Le desir (Desire)	1844	1:19/4	40/4
La joie (Joy)	1844	1:19/5	40/5
Le conte (Fairy Tale)	1844	1:19/6	40/6
L'amour (Love)	1844	1:19/7	40/7
La discorde (Discord)	1844	1:19/8	40/8
Lístek do památníku Kateřině Kolářové (Album Leaf for Katherine Kolářová)	1844	1:20	41

COMPOSITIONS 1845 - 1847

TITLE	DATE(S)	JB	B
Lístek do památníku Josefině Finkeové (Album Leaf for Josephine Finke)	1845	1:21	42
Lístek do památníku Jeanu Kuncovi (Album Leaf for Jean Kunz)	1845	1:22	43
Lístek do památníku Václavu Ulwerovi (Album Leaf for Vazlaw Ulwer)	1845	1:23	44
Lístek do památníku Alžbětě Felicii Thunové (Album Leaf for Elizabeth Felicie Thun)	1845	1:25	45
Pensée fugitive	1845	1:24	46
Polka Es-dur (Polka in E Flat Major)	1846	1:28	50
Etuda C-dur ve formě preludia (Study in C Major in Prelude Form)	1846	3:18/1	A57
Etuda A-moll v písňové formě (Study in A Minor in Song Form)	1846	3:18/2	A58
Charakteristické variace G-dur na téma české národní písně "Sil jsem proso" (Characteristic Variations in G major on the Czech National Song “I was sowing millet)	1846	2:12	D14
Sonáta G-moll (Piano Sonata in G Minor)	1846	3:24	A76

COMPOSITIONS 1847 – 1862

TITLE	DATE(S)	JB	B
Morceau Caractéristique (Characteristic Piece in C Flat Major)	1847–48	1:34	56
Sechs Charakterstücke Op. 1 (Six Characteristic Pieces Op. 1):	1847–48	1:35	57
Im Walde (In the Wood)	1847–48	1:35/1	57/1

COMPOSITIONS 1847 – 1862

TITLE	DATE(S)	JB	B
Erwachende Leidenschaft (Raising Passion)	1847–48	1:35/2	57/2
Das Schäfermädchen (Shepherdess)	1847–48	1:35/3	57/3
Die Sehnsucht (Desire)	1847–48	1:35/4	57/4
Der Krieger (Warrior)	1847–48	1:35/5	57/5
Die Verzweiflung (Despair)	1847–48	1:35/6	57/6
Romance B-dur (Romance in B Flat Major	1847,[21] rev.1883	1:33	54
Pochod pražské studentské legie (March of the Prague Students Legion)	1848	1:36	58
Pochod národní gardy (National Guard March)	1848	1:37	59
Capricio G-moll (Caprice in G Minor)	1848	2:17	62
Polka F-moll (Polka in F Minor)	1848	1:60/2	61
Polka C-dur (Polka in C Major)	1848	2:15	D17
Polka E-moll (Polka in E Minor)	1848–49	2:27	D21
Hochzeitsszenen (Wedding Scenes):	1849	1:44	64
Der Hochzeitszug (The Wedding Procession)	1849	1:44/1	64/1
Das Brautpaar (The Bride and Groom)	1849	1:44/2	64/2
Hochzeitsfest. Der Tanz (The Wedding Feast. Dance)	1849	1:44/3	64/3
Šest lístků do památníku op. 2 (Six Album Leaves Op. 2): [22]	1849–50	1:51	86
Prélude No. 1	1849–50	1:51/1	86/1
Chanson No. 2	1849–50	1:51/2	86/2
Vivace No. 3	1849–50	1:51/3	86/3
Allegro No. 4	1849–50	1:51/4	86/4
Moderato con anima No. 5	1849–50	1:51/5	86/5
Andante ma non troppo No. 6	1849–50	1:51/6	86/6

COMPOSITIONS 1847 – 1862

TITLE	DATE(S)	JB	B
Lístek do památníku (Album Leaf)	1849	1:45	77
Moderato grazioso			
Lístek do památníku (Album Leaf)	1849	1:46	78
Allegretto ma non troppo			
Lístek do památníku H-moll (Album Leaf in B Minor) [23]	1848–49	1:43	76
Allegro			
Lístek do památníku G-dur (Album Leaf in G Major)	1848–49	1:41	74
Allegro non tanto			
Lístek do památníku G-moll (Album Leaf in G Minor)	1848–49	1:42	75
Più lento			
Lístek do památníku B-moll (Album Leaf in B Flat Minor)	1848–52	1:52	80
Andantino, poco con moto			
Lístek do památníku Es-moll (Album Leaf in E Flat Minor)	1849–54	1:54	85
Molto lento			
Lístek do památníku B-dur (Album Leaf in B Flat Major)	1849–54, rev.1883	1:53	84
Toccatina			
Andante Es-dur (Andante in E Flat Major	1852	1:62	97
Stammbuch-Blatter op. 3 (Album Leaves Op. 3):[24]	1848–56	1:65	100
An Robert Schumann (To Robert Schumann)[25]	1848	1:65/1	82
An Robert Schumann (To Robert Schumann)[26]	1856	1:65/1	100/1
Wanderlied (Song of the Traveler)	1856	1:65/2	100/2
Es siedet und braust (A roaring, whirling, hissing can be heard)	1856	1:65/3	100/3
Skizzen op. 4 (Sketches Op. 4):	1848–57	1:66	101
Preludium (Prelude)[27]	1848	1:66/1	101/1

COMPOSITIONS 1847 – 1862

TITLE	DATE(S)	JB	B
Preludium (Prelude)	1857	1:66/1	81
Idylle (Idyll)	1857	1:66/2	101/2
Erinnerung (Remembrance)	1857	1:66/3	101/3
Beharrliches Streben (Persevering Effort)[28]	1848	1:66/4	83
Beharrliches Streben (Persevering Effort)	1857	1:66/4	101/4
Skizzen op. 5 (Sketches Op. 5):	1848–57	1:67	102
Scherzo-Polka	1848–57	1:67/1	102/1
Schwermut (Melancholy)	1848–57	1:67/2	102/2
Freundliche Landschaft (Friendly Landscape)	1848–57	1:67/3	102/3
Rhapsodie (Rhapsody)	1848–57	1:67/4	102/4
Lístek do památníku Ges-dur (Album Leaf G Flat Major)[29]	1848–50	2:26	D37
Lístek do památníku G-moll (Album Leaf in G Minor)[30]	1849–54	2:21	D39
Allegro capriccioso[31]	1849	1:32	55
Polka G-dur (Polka in G Major)[32]	1849-50	2:31	D18
Poklad melodií (A Treasure of Melodies):[33]	1849–50	1:48	72
Preludium Lento	1849–50	1:48/1	72/1
Finale Allegro vivace	1849–50	1:48/3	72/3
Capriccio Vivace	1849–50	1:48/2	72/2
Lesní city a dojmy (Woodland Feelings and Impressions)	1847	1:31	53
Polka C-dur (Polka in C Major)[34]	1858	1:71b	109/2
Polka Fis-dur (Polka in F Sharp Major)[35]	1853	1:60/1	87
Polka E-dur (Polka in E Major)	1852–53	1:55	88
Polka G-moll (Polka in G Minor)	1852–53	1:56	89

COMPOSITIONS 1847 – 1862

TITLE	DATE(S)	JB	B
Polka A-dur (Polka in A Major)	1852–53, rev. 1883	1:57	90
Polka F-moll (Polka in F Minor)	1853–54	1:63	93
Polkas de Salon Op. 7 (Three Salon Polkas Op. 7):[36]	1848–54	1:60	94
Polka de Salon (in F Sharp Minor)	1854	1:60/1	94/1
Polka de Salon (in F Minor)	1854	1:60/2	94/2
Polka de Salon (in E Major)	1854	1:60/3	94/3
Polkas poétiques Op. 8 (Three Poetic Polkas Op. 8):	1848–54	1:61	95
Polka poétique (in E Flat Major)	1848–54	1:61/1	95/1
Polka poétique (in G Minor)	1848–54	1:61/2	95/2
Polka poétique (in A Flat Major)	1848–54	1:61/3	95/3
Skladba F-moll (Composition in F Minor)	1850–53	2:37	D42
Skladba A-moll (Composition in A Minor)	1858	2:45	D55
Cid Campeador e Zimene (Cid and Ximene)[37]	1857–58	2:42	D49
Vidění na plese (Vision at the Ball)	1858	1:71a	109/1
Balada E-moll (Ballade in E Minor)	1858	2:43	107
Koncertní etuda C-dur (Concert Etude in C Major)[38]	1858	1:73	108
Koncertní etuda C-dur (Concert Etude in C Major)[39]	1858	1:73	113
Macbeth a čarodějnice (Macbeth and the Witches)	1859	1:75	112
Bettina Polka (Polka for Betty Ferdinand)	1859	1:74a	114
Souvenir de Bohême en forme de Polkas (Memories of Bohemia Book I)[40]	1859–60	1:76	115
Polka A-moll (Polka in A Minor)	1859–60	1:76/1	115/1
Polka E-moll (Polka in E Minor)	1859–60	1:76/2	115/2

COMPOSITIONS 1847 – 1862

TITLE	DATE(S)	JB	B
Souvenir de Bohême en forme de Polkas (Memories of Bohemia Book II)	1859–60	1:77	116
Polka E-moll (Polka in E Minor)	1859–60	1:77/1	116/1
Polka Es-dur (Polka in E Flat Major)	1859–60	1:77/2	116/2
Na břehu mořském – Etuda Gis-moll, op.17 (On the Seashore – Etude in G Sharp Minor, Op. 17)	1861	1:80	119
Lístek do památníku C-dur Marii Prokschové (Album Leaf in C Major for Marie Prokschova)	1862	1:81	120
Koncertantní fantazie na české národní písně (Concert Fantasia on Czech Folksongs)	1862	1:83	121

COMPOSITIONS 1873 – 1884

TITLE	DATE(S)	JB	B
Rêves, Six morceaux caractéristiques pour le piano (Dreams, Six Characteristic Pieces for Piano):[41]	1875	1:103	—
Le Bonheur éteint (Faded Happiness)	1875	1:103/1	—
La Consolation (Consolation)	1875	1:103/2	
En Bohême. Scène champêtre (In Bohemia: A Rural Scene)	1875	1:103/3	—
Au Salon (In the Salon)	1875	1:103/4	—
Près du château (By the Castle)	1875	1:103/5	—
La Fête des paysans bohémiens (Harvest)	1875	1:103/6	—
České tance I (Czech Dances Book I):	1877	1:107	—
Polka Fis-moll (in F Sharp Minor)	1877	1:107/1	—
Polka A-moll (in A Minor)	1877	1:107/2	—
Polka F-dur (in F Major)	1877	1:107/3	—

COMPOSITIONS 1873 – 1884

TITLE	DATE(S)	JB	B
Polka B-dur (in B Flat Major)	1877	1:107/4	—
České tance II (Czech Dances Book II):	1879	1:114	—
Furiant	1879	1:114/01	—
Slepička (The Little Hen)	1879	1:114/02	—
Oves (Oats)	1879	1:114/03	—
Medvěd (The Bear)	1879	1:114/04	—
Cibulička (The Little Onion)	1879	1:114/05	—
Dupák (Stomping Dance)	1879	1:114/06	—
Hulán (The Lancer)	1879	1:114/07	—
Obkročák (Straddle Dance)	1879	1:114/08	—
Sousedská (Neighbors' Dance)	1879	1:114/09	—
Skočná	1879	1:114/10	—
Venkovanka (The Country Woman)[42]	1879	1:115	---
Andante F-moll (in F Minor)	1880	1:117	—
Romance G-moll (Romanza in G Minor)	1881	1:121	—
Bettina Polka (Betty Polka)[43]	1883	1:74b	—

ENDNOTES FOR LIST OF PIANO COMPOSITIONS

[1] The songs are *Der Neugierige* (preserved) and *Trockne Blumen* (lost).

[2] JB numbers are from Jiří Berkovec, *Tematický katalog skladeb Bedřicha Smetany* [Thematic catalogue of the works of Bedřich Smetana] (MS, 1999).

[3] B numbers are from the catalog by František Bartoš, *Tematický soupis díla Bedřicha Smetany* [Thematic catalogue of the works of Bedřich Smetana], MS frag. [to May 1868] (c1973), copy located at Prague, Národní Muzeum [National Museum].

[4] Mirko Očadlík, *Klavírní dílo Bedřicha Smetany* [Piano Works of Bedřich Smetana] (Prague: Státní hudební vydavatelství, 1961).

[5] This study was initially written to accompany the first complete recording of Smetana's piano pieces by Věra Řepková.

[6] Očadlík, *Klavírní,* 6-7, trans. Kristina Henckel.

[7] Brian Large, *Smetana* (1970; repr., Da Capo Press: New York, 1985).

[8] John Clapham, *Smetana* (London: Dent and New York: Octagon Books, 1972).

[9] Václav Holzknecht, *Bedřich Smetana život a dílo* [Bedřich Smetana his Life and Works], (Prague: Panton, 1984).

[10] Hana Séquardtová, *Bedřich Smetana*, (Prague: Edition Supraphon, 1988).

[11] The Waltz is Smetana's improvisation written in the music score by Antonín Chmelík, Smetana's piano teacher.

[12] The Galop is Smetana's second improvisation written in the music score by his teacher Chmelík.

[13] Sketch only.

[14] Sketch only.

[15] Not preserved.

[16] Not preserved.

[17] Not preserved.

[18] Not preserved.

[19] Not preserved.

[20] Not dated but annotated on the same paper as the *Duo sans mots*.

[21] No date indicated on the composition according to Očadlík.

[22] *Lístky do památníku* (*Album Leaf*), according to Očadlík, comprised of a large group of Smetana's piano pieces written between the years 1848 and 1850. (Očadlík, *Klavírní,* 39, trans. Kristina Henckel.)

[23] The exact dates of the pieces in the following miscellaneous group of *Album Leaves* are impossible to find, as Smetana did not indicate the date on any of them. (Očadlík, *Klavírní,* 39, trans. Kristina Henckel.) As a result of that Očadlík does not list them in any particular order and the catalogue dates are only approximate.

[24] Očadlík labels these *Three Album Leaves* as *Three Compositions for Hallberger Collection*. He adds that Franz Liszt edited the pieces. (Očadlík, *Klavírní*, 45, trans. Kristina Henckel.)

[25] 1848, first version.

[26] 1856, second version.

[27] 1848, first version. In the IMSLP catalogue the 1848 version is listed as a second version and the 1857 is listed as a first version.

[28] 1848, first version.

[29] Očadlík notes that this *Album Leaf* is only an eight-measure fragment and is also scored in F Sharp Major by Smetana. (Očadlík, *Klavírní*, 49, trans. Kristina Henckel.) The catalogue dates are approximate.

[30] Očadlík notes that this *Album Leaf* is only a motivic fragment. (Očadlík, *Klavírní*, 49, trans. Kristina Henckel.) The catalogue dates are approximate.

[31] Dedicated to the pianist Alexander Dreyschock.

[32] According to Očadlík, this is a piano sketch of a polka which was completed in 1879 for an orchestra and titled as *Venkovanka* (*The Country Woman*). (Očadlík, *Klavírní*, 51, trans. Kristina Henckel.) The dates listed are according to Očadlík's entry.

[33] According to Očadlík this is a cycle of three studies for piano. (Očadlík, *Klavírní*, 51, trans. Kristina Henckel.) Séquardtová and Holzknecht list this cycle under instructional pieces. (Séquardtová, 325 and Holzknecht, 415.) The date is approximate as Očadlík notes that one unspecified catalogue lists 1849 as the date and another unspecified catalogue lists 1850. (Očadlík, *Klavírní*, 51, trans. Kristina Henckel.)

[34] According to Očadlík the polkas written in the 1850s comprise a significant group of characteristic pieces. (Očadlík, *Klavírní*, 53, trans. Kristina Henckel.)

[35] First version.

[36] According to Očadlík the *Three Salon Polkas Op. 7* were published along with the *Three Poetic Polkas Op. 8*.

[37] According to Očadlík *Cid Campeador* and *Ximene* is an unrealized sketch of a two-part orchestral piece. (Očadlík, *Klavírní*, 60, trans. Kristina Henckel.) In the IMSLP list this piece is titled as *Cid*.

[38] First version.

[39] Second version.

[40] According to Očadlík, Smetana composed these four polkas during his sojourn in Sweden. They were published in two books (each book contains two polkas). (Očadlík, *Klavírní*, 68, trans. Kristina Henckel.)

[41] The English translation of the titles (by Adam Prentis) is included in the 2012 Bärenreiter edition of Smetana's *Dreams*.

[42] In the IMSLP list of Smetana's piano works this polka is listed only for orchestra and not for piano. According to Očadlík this polka was written in two versions, one for piano and one for orchestra. (Očadlík, *Klavírní*, 92, trans. Kristina Henckel.)

[43] Second version.

APPENDIX B

PERMISSION FOR USE OF COPYRIGHTED MATERIAL FROM BÄRENREITER PRAHA S.R.O.

From: Eva Velická <velicka@baerenreiter.cz>
Subject: RE: Henckel - Zadost o povoleni pouziti notoveho materialu
Date: February 29, 2016 at 4:38:29 AM PST
To: "'Kristina Henckel'" <kphenckel@gmail.com>
Reply-To: <velicka@baerenreiter.cz>

Vazena pani Henckel,

Ano, ukazky z naseho vydani muzeme pouzit. Prosim uvedte:

© *Bärenreiter Praha, 2012*.

S pozdravem
Eva Velicka

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From: Kristina Henckel [mailto:kphenckel@gmail.com]
Sent: Saturday, February 27, 2016 6:15 AM
To: velicka@baerenreiter.cz
Subject: Henckel - Zadost o povoleni pouziti notoveho materialu

Vazena pani Velicka,

Obracim se na Vas s zadosti o povoleni k pouziti notoveho material, konkretne z Bärenreiter urtext vydani Smetanovych "Rêves Six morceaux caractèristiques pour le piano," 2012. Vynatky z notoveho zapisu ze jmenovaneho vydani potrebuji pouzit ve sve disertacni praci na tema: A Pianistic Analysis of Bedrich Smetana's Piano Cycle Dreams, Six Characteristic Pieces for Piano. Tuto disertacni praci zpracovavam v anglickem jazyce za ucelem obhajoby titulu Doctor of Musical Arts in Piano Performance and Pedagogy na University of Oklahoma, USA.

Pripadne prosim o poskytnuti rady jak toto povoleni ziskat.
Vzhledem k blizicimu se terminu zaverecne obhajoby v cervnu 2016 Vas moc prosim o urychlene vyrizeni me zadosti.

Kristina Henckel
DMA Candidate in Piano Performance and Pedagogy
University of Oklahoma

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APPENDIX C

EXEMPTION LETTER FROM THE INSTITUTIONAL REVIEW BOARD FOR THE PROTECTION OF HUMAN SUBJECTS

The UNIVERSITY of OKLAHOMA

Institutional Review Board for the Protection of Human Subjects

Human Research Determination Review Outcome

Date: April 06, 2015

Principal Investigator: Kristina Henckel

Study Title: A Pianistic Analysis of Bedrich Smetana's Piano Cycle Dreams, Six Characteristic Pieces for Piano

Review Date: 04/06/2015

I have reviewed your submission of the Human Research Determination worksheet for the above-referenced study. I have determined this research does not meet the criteria for human subject's research. The proposed activity will not gather primary source human data. Therefore, IRB approval is not necessary so you may proceed with your project.

If you have questions about this notification or using iRIS, contact the HRPP office at (405) 325-8110 or irb@ou.edu. Thank you.

Cordially,

Aimee Franklin, Ph.D.
Chair, Institutional Review Board