

CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

Graduate Recital Works  
By Franz Schubert, Ludwig van Beethoven, and Reynaldo Hahn

A graduate project submitted in partial fulfillment of the requirements  
For the degree of Master of Music in Music, Collaborative Piano Performance

By

Ying Wang

August 2022

The graduate project of Ying Wang is approved:

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Date

California State University, Northridge

## Acknowledgment

Thank you to Dr. Dmitry Rachmanov, Dr. Tali Tadmor, Professor Steven J Thachuk, for all your guidance, passion, wisdom, and encouragement.

Thanks to my family and friends for your love and support.

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Abstract

GRADUATE RECITAL  
WORKS  
BY FRANZ SCHUBERT, LUDWIG VAN BEETHOVEN,  
AND REYNALDO HAHN

By

Ying Wang

Master of Music in Music, Collaborative Piano Performance

In this paper, I will discuss the repertoire performed on my graduate recital. The program consists of six pieces: Ludwig van Beethoven (1770-1827) Violin Sonata No. 2 in A Major, Op. 12, Franz Schubert (1797-1828) Arpeggione Sonata, D.821, and four art songs by Reynaldo Hahn (1874-1947) entitled *Fêtes galantes*, *Si mes vers avaient des ailes*, *À chloris* and *L'Heure exquise*. As a collaborative pianist, I will conduct research on the historical background of these pieces and analyze musical techniques from the perspective of the art of collaborative piano.

## **Section 1: Violin Sonata No. 2 in A major, Op.12 No.2 by Ludwig van Beethoven**

Ludwig van Beethoven (1770-1827) was a great German composer. He was not only a master of classical style but also a pioneer of romanticism. He was heavily influenced by Haydn and Mozart, gradually developing highly detailed musical structures. In total, Beethoven composed ten violin sonatas, all of which are designated for “piano and violin”. These pieces were composed between 1798 and 1812, which spanned different stylistic periods of Beethoven’s creativity.<sup>1</sup> During these periods, Beethoven experienced many hardships in his life. Firstly, he was influenced by social factors. There were upheavals in Europe following the French Revolution. Beethoven’s becoming a freelance artist was not entirely voluntary, as the French Revolution left many aristocrats without money to support musicians. As a result, Beethoven’s income suffered. Additionally, when he was 26 years old, he began to suffer from progressive hearing impairment at his most creative age. Despite such a hardship, Beethoven never gave up composing. These experiences have made his work increasingly agonizing for him. His musical language increasingly became more focused and isolated. This was the result of his life experiences, but his music still maintained a kind of innocence. As musicologist Rhys Jones said: “Beethoven established a sound world that both awakened and satisfied the revolutionary energies latent. Through myriad compositional, instrumental, and narrative devices, Beethoven’s musical mimesis not merely reinforced, but actually enacted the sort of political participation inspired by the ideological appeals of French revolutionary rhetoric.”<sup>2</sup>

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<sup>1</sup>. Eimear Heeney, “Beethoven’s Works for Violin and Piano,” PhD diss., *Waterford Institute of Technology*, 2007.

<sup>2</sup>. Rhys Jones, “BEETHOVEN AND THE SOUND OF REVOLUTION IN VIENNA, 1792–1814,” *The Historical Journal* 57, no. 4 (2014): 947–71. <http://www.jstor.org/stable/24531971>.

The Violin Sonata No. 2 in A major basically follows the relevant principles of classical sonata structures as exemplified in Mozart's sonatas, such as the Sonata-allegro form in the first movement. But based on the former, Beethoven raised the equal status of both instruments. It makes the violin and piano achieve balance, forming a perfect duet. Beethoven's sonatas influenced the development of the sonata structure in the 19th century. The melody and texture are rich in a variety of material, and the calm atmosphere is often suddenly interrupted by the dynamic shifts. Even though Beethoven's creativity is so diverse, his score is often referred to as the "Bible", which means that the composer's directions and markings need to be strictly followed when playing. In *Violin Sonata No. 2 in A major*, we see some interesting motifs. This piece was created in 1797-98 and is Beethoven's early period violin sonata. Although it has a deep classical tendency, this dynamic drama also shows its diversity with the alternating performance of the theme melody by piano and violin.

### **Movement 1: Allegro vivace**

The first movement is typical Sonata-allegro form, in A major. The meter is 6/8, like a dance rhythm. However, the difference is that the first beats cannot be emphasized (strong) when playing and each note must maintain very evenly. The structure of the movement consists of three parts: Exposition, Development, and Recapitulation, commonly denoted as ABA' structure. Among the three parts, the middle part is significantly different with varied textures and ideas. This is an expansion of richer materials based on the Exposition. The third part has a return, which is similar to the first part.

Exposition (1-87 measures)

Theme I consists of two different thematic ideas, each 8 bars long. Its position is stated at

the beginning, first revealed by the piano, with the violin accompanying with staccato chords in triple time. The dynamic marking *p* at the beginning makes the instrument enter in a very gentle way, as if two people are having a secret conversation, with the violin and the piano responding to each other (fig.1).

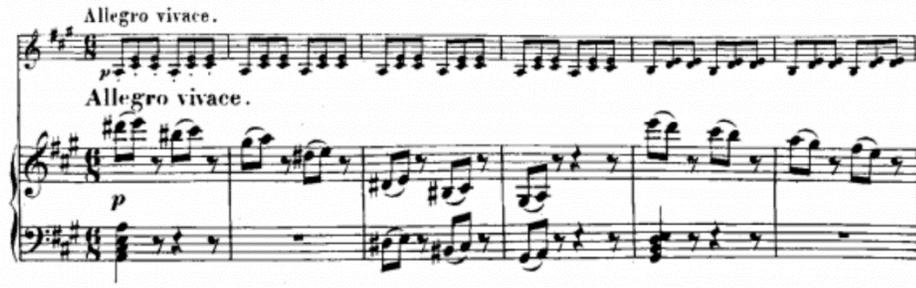


Figure 1: “Allegro vivace” from *Violin Sonata No.2* (mm. 1–6)

The second thematic idea is a long series of sixteenth notes running through the *crescendo* dynamic line, outlining the A major scale. In the 11th measure, the violin and piano finally reach their first synchronization, and the sudden mark *p* also provides an unexpected surprise. Referring to figure 2, we can see that Beethoven uses three different dynamic marks within a phrase, making a strong conflicting contrast. Furthermore, the rising lines of phrase II are also contrasted with the falling intervals of phrase I, which have the effect of complementing each other.



Figure 2: “Allegro vivace” from *Violin Sonata No.2* (mm. 9-13)

Immediately after that, is the transitional section of 14 measures, also known as a bridge. This part has dense 16th notes (fig.3), and this tension brings in the second theme.



Figure 3: “Allegro vivace” from *Violin Sonata No.2* (mm. 32-44)

The second theme starts from measure 44. At this time, the violin has the main melody, and the piano follows and imitates the melodic line of the violin. Sforzando frequently appears on the melodic note here to break the overall atmosphere of the phrase. While *Sf* is not overemphasized, it creates a surprising musical color. From 61 measure is the conclusion, the piano first hints at the end of the development, and the violin responds and plays the same melody. After that, the sequential motivic upward motion in measures 68-83 (fig.4), from *p-cresc-sf*, finally leads to the in Codetta as *ff* (fig.5). This part is made up of dotted quarter notes and has a baroque counterpoint style to it. Violin and piano are playing in unison this part, but it should be noted that there is a tendency to play the eighth note to dotted quarter note transition. The piano then continues with the same melody as the violin in octaves, increasing the tension by constantly repeating the phrase, and finally ends the exposition part in *ff*.



Figure 4: “Allegro vivace” from *Violin Sonata No.2* (mm. 68-83)



Figure 5: “Allegro vivace” from *Violin Sonata No.2* (mm. 84-87)

#### Development (88-203 measures)

The Development starts in the key of C major. This section consists of many motivic elements from the Exposition. The beginning has the same notes as the first theme, but the right-hand part switches to bass clef, with the left hand alternating the position to complete. Several dynamic levels appear in this part, marked by such symbols as *sf*, *ff* or *fp*. These changes, along with the tighter notes, enhance the dynamics variety of this section.

Recapitulation (204-245 measures)

The recapitulation maintains the same form as exposition. The violin and piano are back in the conversation. The conversation unfolds in the *crescendo* until it reaches the climax. The violin's two chords fall on the dominant chord, and the piano has a series of fast-running 16th notes. Both instruments are performed in *f*. Suddenly, at measure 226 the music drops back to *p*, and continues in a repeating conversation pattern to the end.

### **Movement 2: Andante, più tosto Allegretto**

The second movement is slow three-part format, in 2/4 meter, in a minor. The first 8 measures of the theme I are played by the piano, after that the violin repeats the theme. The main theme appears in the dotted rhythm, this rhythmic form is very important to this movement's rhythmic shape. Although this movement's tempo is relatively slow, the dotted rhythm enhance its impetus (fig.6).



Figure 6: “Andante, più tosto Allegretto” from *Violin Sonata No.2* (mm. 2-4)

The difficulty of this is the emotional processing. For example, theme II in measure 34 begins with a very lyrical part and is played in the F major (fig.7). The piano repeats the violin's phrase rising slowly, so the breathing of the two instruments needs to agree and be played with a very gentle touch. The return of theme I section starts at measure 69, but it is not a complete repetition, but has an element of development.



Figure 7: “Andante, più tosto Allegretto” from *Violin Sonata No.2* (mm. 33-38)

### Movement 3: Allegretto piacevole

The third movement is in rondo form, in the tonic key of A major. *Allegro piacevole* with 3/4 meter. This movement has a minuet-rhythmic style, with a light tone. The refrain begins with a pickup, and the melody is played by the piano on the dominant chord (fig.8). After that, the violin repeats the theme. The theme is emphasized repeatedly, ending with a tonic chord. The first episode begins with triplet (fig.9).



Figure 8: “Allegretto piacevole” from *Violin Sonata No.2* (mm.1-8)



Figure 9: “Allegretto piacevole” from *Violin Sonata No.2* (mm.34)

The second episode starts at measure 110, in D major. Here the main theme is first played by the violin, and the piano's right hand is fast 16th note that gradually expands from the fifth interval to the octave. The left hand is marked with *sf*'s so it, needs to be emphasized when playing, matching the violin. The ending section is 206-350 measures, and returns us to A major.

Overall, Beethoven's violin sonatas are very dramatic, with strongly contrasting phrases or sections. The thematic material alternates between violin and piano, forming a perfect duet. This raises the artistry of the sonata to a new level. In short, Beethoven inherited the classical music spirit of Haydn and Mozart, and also inspired 19th century Romantic composers.

## Section 2: Arpeggione Sonata, D.821 by Franz Schubert

Franz Schubert (1797-1828) was a composer who brought the German lieder to its peak in the early Romantic period. He composed more than 600 art songs in total, but his contribution to the instrumental literature is hard to overestimate. For a long time, his highest achievement was seen only as the creation of art songs. Schubert completed *D. 821 Arpeggione Sonata in A minor* in 1824. This sonata is significant because it marks Schubert's compositional shift from art songs to rigorous instrumental works<sup>3</sup>. Beethoven profoundly influenced European music in that period. Although Schubert had almost no personal intersection with Beethoven, he admired Beethoven very much and was deeply influenced by Beethoven's musical works. Schubert saw Beethoven's compositional precision as a model and Beethoven's successful career as a beacon of hope. However, he did not fully emulate Beethoven's compositional achievements and succeeded in maintaining his own individual style. Schubert was not afraid of Beethoven's musical influence, or of overexposure to Beethoven's work stifling his creativity.<sup>4</sup> Schubert's works were hardly noticed in his lifetime (with the exception of his close circle of friends), and his musical talent was largely recognized only after his death. Sonata form was Schubert's main creative instrumental form, and he still maintained the musical style of the classical period. Stylistically, Schubert broke through the mode and principle of what Beethoven had created. He constantly shows sonatas based on a broad range of harmonies. Additionally, Schubert's sonata style is highly lyrical, with few virtuosic technical segments.

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<sup>3</sup>. Jeffrey Brooks Brooks, "A study of Franz Schubert's Arpeggione Sonata and Claude Debussy's *Première Rhapsodie*: A performer's perspective," PhD diss., *The Florida State University*, 2017, 3.

<sup>4</sup>. John Michael Gingerich, "Schubert's Beethoven project: the chamber music, 1824-1828," PhD diss., *Yale University*, 1996.

Schubert wrote the *Arpeggione Sonata* for arpeggione player Vincenz Schuster when he was in Hungary. Arpeggione is a bowed, guitar-type cello with six strings, with only few musicians able to play it.<sup>5</sup> Since the arpeggione is a relatively quiet instrument, as the dynamic capabilities of the piano had increased, the arpeggione could no longer compete with the volume of the piano, so gradually it went out of use and the cello replaced it.<sup>6</sup> At present, *Arpeggione Sonata* has been adapted into versions of many musical instruments, among which the viola version is widely popular. Because of Arpeggione's characteristics, arpeggios run through the whole work. *Arpeggione Sonata* consists of three movements. It is still written in classical sonata structure, with a strong resemblance to classical style of writing.

### **Movement 1: Allegro moderato**

The first movement is in A minor, which sets a melancholy tone for the whole piece. The tempo is *Allegro moderato* in 4/4. Schubert uses the Sonata form, which fully demonstrates its melodic nature. This movement can be divided into three parts, Exposition (1-73 measures), Development (74-123 measures), and Recapitulation (124-205 measures). The piano first introduced the theme softly, starting with *pp*. The viola then repeats the theme in *mf*, which seems to be a robust response while the musical shaping in the viola response should remain similar to that of the piano. The declarative first theme is motivically shaped in a narrative of rising and falling intervals, first ascending up a third, (fig.10) then rising up a sixth on the Neapolitan harmony, then descending chromatically in a perfect authentic cadence with expressive melodic

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<sup>5</sup>. Karl Geringer, "Schubert's Arpeggione Sonata and the 'Super Arpeggio,'" *The Musical Quarterly* 65, no.4 (October 1979): 513-23.

<sup>6</sup>. Brooks, "A study of Franz Schubert", 5.

line, resembling a sigh (fig.11). This setup makes the entire phrase audibly symmetrical.

Furthermore, Schubert uses the Neapolitan sixth chord repeatedly to bring the melody a tinge of a major key.

The piano should always cooperate with the shaping of the viola line. For example, in measure 14, the viola has the sixth interval, and the piano needs to follow with flexible timing to allow the viola to sound more expressive (fig.12). Theme II is still keeping with the original tempo, it is dominated by sixteenth notes, frequently using decorative patterns, which are very dynamic. Tonality has changed from a minor to C major, which contrasts with theme I, making the initially dark mood sound more relaxed.



Figure 10: “Allegro moderato” from *Arpeggione Sonata, D.821* (mm.1-2)



Figure 11: “Allegro moderato” from *Arpeggione Sonata, D.821* (mm.7-8)



Figure 12: “Allegro moderato” from *Arpeggione Sonata, D.821* (mm.14)

At the development section, the viola begins to accompany in the form of pizzicato, and the piano acts as the main melodic line in the upper middle register, with the dynamic intensity of *p-f*, which promotes the melodic development. This section’s melodic lines are exquisite and lyrical. For the pianist it is important to master the dynamics and highlight the melodic part of the right hand.

### **Movement 2: Adagio**

The second movement is in E major, 3/4 meter. It is in binary form and can be divided into two parts. The first section is 1-33 measures, and the second section is 34-71 measures. This movement is slow, with a long and gentle melody. The progression of the phrases is like an art song, which is very lyrical. The piano accompaniment’s texture is mainly composed of column broken chords, and the I-V-I chord progression at the beginning is very logical. But Schubert uses E-sharp and D-natural to become an augmented second, making the originally perfect solution more imaginative (fig.13). In addition, he uses *crescendo* to accentuate the dynamic changes between phrases, emphasizing the main melody. From measure 68, the piano part rests for four measures, the viola ascending with an arpeggio in E major and ends with a triplet to connect the third movement. There is no break, with the second movement segueing directly to the third movement. When playing, the piano part needs to control down the volume so that the viola’s melody is not overwhelmed. Therefore, the soft pedal can may be used in softer dynamics with

the finger touch staying closer to the keys.



Figure 13: “Adagio” from *Arpeggione Sonata, D.821* (mm.1-3)

### **Movement 3: Allegretto**

The third movement is sonata rondo form, in A major, 2/4 meter. It's a dynamic movement, with syncopated rhythms resembling a dance. The theme at the beginning is very coherent, but the second section suddenly changes, interspersed with fast 16th notes, which push the motion forward. This movement is unstable in mood, and in the process of alternating major and minor keys there is a hidden downward movement g-f#-e. The second strain of the first theme appears in measure 17, and Schubert uses f# minor as the starting note to form a diminished seventh chord with the piano parts. In measure 18, a Neapolitan chord is formed, and the melodic color shifts to G major. The third movement contrasts with the first movement both in structure and tonality. In general, the piano and viola parts are very ingeniously integrated, and the piano needs to be given enough space. It is a sophisticated ensemble piece for both instruments.

### Section 3: Four art songs by Reynaldo Hahn

Reynaldo Hahn (1874-1947) was a French composer of the early 20th century. Compared with the lives of Beethoven and Schubert, his life was fairly comfortable and peaceful. Hahn was born in Venezuela, then moved to Paris with his family when he was five, so he spent most of his life in Paris<sup>7</sup>. Favorable family conditions resulting in him enjoying a good musical education since childhood, which showcased his excellent musical talent. Hahn entered the National Conservatory at eleven years old and achieved early success with his various songs. His style is exquisite and concise. Hahn was also a prolific composer; he wrote 95 solo vocal compositions, 84 of which are classified as *mélodie*. The works are spread over eight cycles, two volumes, and several individual titles<sup>8</sup>. During this period in France, many innovative composers emerged who chose to focus on people their everyday lives as opposed to religion for example and other grand themes. Such composers included Debussy, Fauré, Massenet, etc., who all pushed French art songs to new heights. In Hahn's early creations, the influence of Fauré and Massenet on his creation is also reflected. His art songs have a distinct salon music style, and the writing way is concise and romantic, focusing on delicate emotional expression. In terms of the piano accompaniment, the melodic texture is not complicated, but always elegant. Therefore, when playing, sensitive and soft touch keys are required.

Before *mélodie*, the most popular form was strophic romances, which had a sweet tune and romantic or pastoral theme. It usually has a simple accompaniment and sound line.<sup>9</sup> Around the middle of 19 century, composers began to write more complex songs. They referred to them

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<sup>7</sup>. Mary Hubbell, "Early Twentieth Century Vocal Performance Practice and the French School: An Exploration of the Lectures and Selected Songs by Reynaldo Hahn," PhD diss., City University of New York, 2019.

<sup>8</sup>. Delphine Mordey, "Reynaldo Hahn," (2009): 90-92.

<sup>9</sup>. Thea Sikora Engelson, *The Méloides of Reynaldo Hahn*, The University of Iowa, 2006, 1.

*mélodie*, which is equivalent to the *lieder* in Germany. There is no doubt that the inspiration came from Schubert, his *lieder* spread throughout France, which fueled the rise of *mélodie*. Its characteristic is that the piano plays an independent role in setting the emotion of the text and uses a more complex melody and harmony. Additionally, *mélodie* is famous for the close relationship between text and melody. It must have a sensitive understanding of French, and French poetry.<sup>10</sup> In Hahn's work, the most influential is his *mélodie*. Its texts are mainly derived from famous French poets such as Théodore de Banville, Victor Hugo, and the symbolist poet Paul Verlaine, whose compositions are most closely linked to the development of the *melodies*. He also inspired several Hahn's earliest works. Symbolists generally separated poetry from traditional forms using metaphorical devices. Verlaine's poetry style is elegant and musical, such as what we find in *L'Heure exquise*.

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<sup>10</sup>. Engelson, *The Méloides of Reynaldo Hahn*.

**Poem I, “L’Heure exquisite”**

Exquisite hour

The white moon

Gleams in the woods.

From every branch

There comes a voice

Beneath the boughs...

O my beloved.

The pool reflects,

Deep mirror,

The silhouette

Of the black willow

Where the wind is weeping...

Let us dream, it is the hour.

A vast and tender

Consolation

Seems to fall

From the sky

The moon illumines...

Exquisite hour.

*L'Heure exquise*, published in 1892, is the fifth poem in *Chansons Grise*. The white moon, the woods, and the boughs, these words describe nature in great detail and make people feel as if they are in a painting. This imaginative verse, especially the description of the night scene, gives people a lot of space to think.

The theme of the song is about love, and the B major depicts a lightful feeling. The piano accompaniment part is eighth-note texture from the bass to the treble and back to the bass. Like arpeggios arrangement, this forms a smooth line. It gives people a feeling of being far and near, or of a flickering light. This is very close to the “moon night” scene in the poem. Hahn is marked *Infiniment doux et Calme*, so it need be very gentle when playing. Dynamic notation ranges from *p-ppp*, and in the whole piece there is only one *sf*. This corresponds to the French word “branche” (fig.14), which needs to be stressed, and the piano should to help the singer to highlight this syllable when playing.



The image shows a musical score for the song "L'Heure exquise". It consists of three staves. The top staff is the vocal line, written in B major (three sharps) and 3/4 time. The lyrics are "De cha - que bran - che" and "Wher.e'er they light - en". The middle staff is the piano accompaniment, featuring a continuous eighth-note arpeggiated texture. A dynamic marking of *poco sf* is placed under the piano part, corresponding to the stressed syllable "bran" in the lyrics. The bottom staff is the bass line, which provides harmonic support with a similar eighth-note texture.

Figure 14: *L'Heure exquise*, from 7 *Chansons grises* (mm.8-9)

**Poem II, “Fêtes galantes”**

Gallant Festivities

The givers of serenades  
and the lovely listeners  
exchange the tasteless words  
under the singing branches.

There is Thyrsis and Amyntas,  
and there is the eternal Clytander,  
and there is Damis who, for many  
cruel ones make many tender verses.

Their short silk jackets,  
their long dresses with tails,  
their elegance, their joy  
and their soft blue shadows,

Whirl in the ecstasy  
of a rose and grey moon,  
and the mandolin chatters  
among the shivers of the breeze.

*Fêtes galantes* is also a poem written by Verlaine. This poem depicts the gorgeous and leisurely life of the nobles. This piece is in ternary form and the structure is ABA. It is similar to Faure's *Mandoline*. The piano accompaniment is relatively complex in Hahn's works, with many changes in texture. The introduction adopts a high octave method, and the high-pitched area can better create the sound effect of a mandolin. After the vocal part comes in, the accompaniment is changed to *staccato* eighth notes. The right hand is marked with arpeggio symbols, requiring the piano to joyfully imitate the mandolin. At measure 24, the beats suddenly become sixteenth notes; Hahn marks it as *grasioso*, which signifies the grace to be played here. While the colors are changing, the sound should be clean but not completely disconnected, which is a test to the accompanist's skills.

**Poem III, "À Chloris"**

To Chloris

If it be true, Chloris, that you

love me,

(And I'm told you love me

dearly),

I do not believe that even kings

Can match the happiness I know.

Even death would be powerless

To alter my fortune

With the promise of heavenly

bliss!

All that they say of ambrosia

Does not stir my imagination

Like the favour of your eyes!

*Á Chloris* is an elegant French chanson written in baroque style. Its text was written by the French poet Théophile and describes the purity and joy of love. This piece is in E major and the tempo is marked *très lent* which means very slow. The piano accompaniment's texture has many evocative details. The song is composed of a short motive running through the whole piece, which results in a charming, sentimental musical mood. The repeated use of ornamentation in the piano makes it noble and smooth. It's played by starting with the beat of the pitch above, and then turning around the tonic.<sup>11</sup> When the vocals enter, it is marked as *tendrement*, which is enough to explain the composer's intention. From measure 10, the texture of the piano accompaniment becomes eighth notes, and the phrase develops on the VIII and III degrees of the scale. The mood becomes melancholy, but the piano accompaniment, and voice come together ultimately. The ending recreates the introduction and ends on the tonic. It is like returning to an imaginative happy ending.

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<sup>11</sup>. Debra Lea Spurgeon, "A Study of the Solo Vocal Works of Reynaldo Hahn with Analysis of Selected Melodies." *ProQuest Dissertations Publishing*, 1988.

**Poem IV, “Si mes vers avaient des ailes”**

If my verses had wings  
My verses would flee, sweet and frail,  
To your garden so fair,  
If my verses had wings,  
Like a bird.  
They would fly, like sparks,  
To your smiling hearth,  
If my verses had wings,  
Like the mind.  
Pure and faithful to your side  
They'd hasten night and day,  
If my verses had wings,  
Like love!

*Si mes vers avaient des ailes* created in 1888, when Hahn was only 14 years old.

Although this is his first work, it is arguably his most famous work. The poem is by Victor Hugo, the language is delicate and yearning for life and love. This piece is very *dolce*, and the piano accompaniment is constantly arpeggiated like waves soaring towards the sky. The whole piece has no harmonic modulation, but the first sentence of each stanza has a flat II chord, which adds a special touch to the melody. Hahn adds dynamic markings such as *p* to be used on the highest notes, which requires the singer to have absolute control.

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## **Appendix: Program**

California State University, Northridge

Mike Curb College of Arts, Media, and Communication Department of Music Presents

### **Ying Wang, Piano**

A Collaborative Piano Student of Dr. Tali Tadmor

Arpeggione Sonata, D.821

Franz Schubert

(1797-1828)

#### Intermission

Violin Sonata No. 2 in A major, Op.12

Ludwig van Beethoven

(1770-1827)

À Chloris

Reynaldo Hahn

(1874-1947)

Si mes vers avaient des ailes

Reynaldo Hahn

Fêtes galantes

Reynaldo Hahn

L'Heure exquise

Reynaldo Hahn

Thursday, May 5, 2022, 12.30 PM

Cypress Hall