

**The Intermediate and Advanced Piano Music of
Dmitry Kabalevsky: Pedagogical Implications**



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Definition of terms, and abbreviations

Terminology

Throughout the dissertation, the term 'level' refers to the standard of grades used in the Australian Music Examinations Board Syllabus:

Level 1	Elementary - Preliminary to Fourth Grades ('Beginning' - AMEB terminology)
Level 2	Intermediate - Fifth to Eighth Grades ('Developing' - AMEB terminology)
Level 3	Advanced - AMusA, LMusA and FMusA ('Advanced Development' - AMEB terminology)

Abbreviations

AMEB	Australian Music Examinations Board
ANZCA	Australian and New Zealand Cultural Arts Limited
Op.	Opus

In Chapter 5, a system employed by Iliffe in *Analysis of Bach's 48 Preludes & Fugues* is adopted, in which small figures in brackets denote the beat, or fractions of the beat, of the bar to which reference is made:

8 ₍₁₎	indicates the 8th bar, first beat
8 _(1/4)	indicates the 8th bar, first quarter of the first beat
8 _(1/2)	indicates the 8th bar, first half of the first beat
8 ₍₋₁₎	indicates the 8th bar, last half of the first beat

Abstract

This study investigates the intermediate and advanced piano repertoire of 20th Century Russian composer, Dmitry Borisovich Kabalevsky, with the main focus being on the artistic and pedagogical relevance of these works.

Background details of the composer's life, as they pertain to these works and to his style of composition, were gathered through a review of the literature found in books, doctoral theses, encyclopaedias, journal articles and programme notes accompanying compact disc recordings and editions of his music.

A selection of Kabalevsky's intermediate and advanced piano compositions was chosen for an in-depth analysis of their artistic, technical and pedagogical aspects. A broad examination of their structure is also made. The works selected for analysis include *Concerto No.2 in G minor* Op.23, Numbers 1, 2, 3, 4, 6 & 24 from *Twenty-Four Preludes* Op.38 and *Sonata No.2 in E^b major* Op.45.

In order to gauge both the level of awareness and usage of Kabalevsky's piano repertoire, two written surveys were formulated and issued to teachers and performers within Australia. The first of these (Survey A) was distributed to private studio teachers, most of whom were teaching at an elementary and intermediate level, whilst the second one (Survey B) was sent to teachers who were likely to have had experience in teaching and/or performing more advanced works.

In order to determine the frequency with which Kabalevsky's piano works are set for examinations, a review of various syllabuses, including the Australian Music Examination Board (AMEB), Trinity College of London and Australian and New Zealand Cultural Arts Limited (ANZCA), was undertaken. These findings, together with the results of the surveys (which include comments made by a number of teachers/performers within Australia about a selection of these pieces) and the researcher's in-depth analyses, were all considered in ascertaining the usage and level of awareness of Kabalevsky's intermediate and advanced piano repertoire within Australia and the artistic and pedagogical contribution of these works.

The in-depth analyses of a selection of Kabalevsky's intermediate and advanced piano works revealed that Kabalevsky made a worthy contribution to the piano literature of this standard and that these works are also of considerable pedagogical value.

The feedback from the surveys revealed that whilst most of the respondents had a high respect and regard for Kabalevsky's elementary piano compositions, the usage and familiarity with his intermediate and advanced works was significantly less. Many of the factors suggested for the lack of awareness of this repertoire were extraneous to the merits of the pieces themselves and, hence, it is hoped that a greater awareness of its existence and an appreciation of the artistic and pedagogical contribution of this literature, will bring it to the attention of students, teachers and performers alike.

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Chapter 1.0 Introduction and research questions

The 20th Century Russian composer, Dmitry Borisovich Kabalevsky (1904-1987), made a significant contribution to the piano literature of this century and his works have proved particularly valuable from a didactic point of view. He has written “some of the easiest music by a major composer” (Magrath 1995, p. 397). Although he is especially renowned for his large number of compositions for young pianists, Kabalevsky also wrote many effective intermediate and advanced works. “Because of the immediacy and popularity of this composer’s children’s pieces and ‘Youth’ concertos, it is all too easy to overlook the introspective character pieces he wrote, or the more difficult large-scale pieces” (McLachlan 1992b, p. 3).

Kabalevsky wrote a large body of repertoire suitable for the young beginner pianist which, as evidence supports, is used quite frequently by studio teachers within Australia. However, he also composed a good deal of intermediate and advanced piano compositions but these do not appear to have the same popularity. This leads to questions, focusing on the intermediate and advanced repertoire, that are at the centre of this research.

1. What is the artistic and pedagogical contribution of these works?
2. What is the level of awareness and usage of this repertoire within Australian studios?

In the process of carrying out this research, the following aspects of Kabalevsky’s piano music are included:

- An examination of a selection of the repertoire;
 - A description of his style of writing for the instrument formulated through a study of the repertoire and information written about this aspect, and through listening to recordings;
 - Compilation of a comprehensive list of Kabalevsky’s piano compositions;
 - Compilation of tables of how various writers and examination boards graded the level of difficulty of these works and identified the intermediate and advanced compositions.
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Chapter 2.0 Research method

The method used to carry out this research included:

- a) A literature review;
- b) An in-depth analysis of a selection of Kabalevsky's intermediate and advanced piano compositions;
- c) Surveys of piano teachers within Australia;
- d) An analysis of examination syllabuses used in Australia.

2.1 Literature review

Background details of the composer, and his piano works were gathered through a review of the literature relating to the topic found in books, doctoral theses, encyclopaedias, journals and programme notes accompanying compact disc recordings and editions of music. The literature examined was also used to compile a list of Kabalevsky's piano compositions, and a comparison of how various writers and examining bodies have graded these works.

2.2 In-depth analysis of a selection of Kabalevsky's intermediate and advanced piano compositions

As there has not been a great deal of detailed literature written about the individual pieces, an analysis of the structural, artistic, technical and pedagogical aspects of a selection of Kabalevsky's more significant advanced compositions, was carried out by the researcher.

2.3 Surveys of piano teachers within Australia

In order to determine the opinions held by piano teachers about these works, and also to gauge their level of awareness and usage of them (thus addressing the second research question), a number of surveys was formulated and distributed within Australia. Initially it was intended to conduct one written survey (Survey A), aimed at studio teachers within Australia, and a phone survey with prominent teachers teaching and/or performing at an advanced level. However, the phone survey was discontinued after a trial period and

a second written survey (Survey B) was carried out instead. (Reasons for discontinuance are given in 2.3.2, below.)

2.3.1 Survey A

In order to gauge how frequently Kabalevsky's piano repertoire is taught within Australian studios and to determine perceptions as to the 'value' of his contribution to different aspects of music, a written survey, consisting of five questions (Survey A) was formulated and distributed to piano teachers from all parts of Australia (see Appendix 1).

The targeted group for this particular survey was private studio teachers who were currently teaching at all levels, but particularly at the elementary and intermediate stages. The reason for targeting this group was to determine the level of awareness and usage of Kabalevsky's piano compositions in the 'typical' home studio situation. The surveys which followed (i.e. phone survey and Survey B) were carried out with teachers/performers teaching at a higher level.

In order to ensure the clarity of the questions, a total of eight pilot surveys was sent to piano pedagogy students enrolled with the University of Southern Queensland on 7th January, 1997. Six of the eight surveys were returned (that is, 75%), with a further two apologies received from student teachers who considered they had insufficient teaching experience to be able to contribute.

Of the six people who returned the survey, none of them found the questions confusing or unclear. Consequently, no alterations were made and a further forty-four surveys were issued to studio teachers within Australia, all of whom were currently enrolled as students in an external piano pedagogy course at the University of Southern Queensland. These students are 'practising' studio teachers from all parts of Australia, all of whom were preparing for the AMEB's A.T.Mus.A. diploma examination. A total of twenty-five out of the forty-four surveys were returned (that is, 56.8%), with the results of these and those of the six pilot surveys being added together, giving a total of thirty-one responses.

2.3.2 Phone survey

Initially it was decided to conduct a telephone survey with prominent piano teachers within Australia, that is, tertiary lecturers, examiners and performers who were likely to have experience in teaching/performing the more advanced piano literature. The survey consisted of four questions (see Appendix 2). However, after carrying out the survey with eleven participants in January and February 1997, it was decided to discontinue it in favour of a more comprehensive written survey.

There were two principal reasons for discontinuing the phone survey:

- On closer examination of the questions and also the feedback received, it was realised that the questions did not prompt respondents to provide sufficient opinions about Kabalevsky's intermediate and advanced piano repertoire. As this is the crux of this dissertation, it was imperative that these opinions be obtained;
- The mode of the survey proved unsatisfactory in that, due to the respondents' timetables, it was difficult to arrange a suitable time for the surveys to be conducted. It also seemed that many of them felt 'put on the spot' by having to respond straight away to questions which needed some consideration. Bearing this in mind, and also the fact that the newly formulated questions (Survey B) were much more detailed, it was decided to conduct a written, rather than a phone survey.

2.3.3 Survey B

As with the phone survey, Survey B was sent to piano teachers who were likely to have had experience in teaching and/or performing the more advanced piano repertoire. The list of people to whom the surveys were sent was compiled by considering those teachers who were on staff at Music Faculties in universities throughout Australia, together with a number of people who attended a Biennial National Piano Pedagogy Conference held in Toowoomba, Queensland, in 1995, and known colleagues. This group of teachers can be referred to as "key informants" because of their highly regarded expertise and standing in the piano teaching profession. A total of fifty surveys was distributed, with

twenty-four of these being returned (that is, 48%). However, three of the respondents felt that they were too unfamiliar with Kabalevsky's intermediate and advanced piano literature to respond and, therefore, only twenty-one of the responses were considered in the analysis of the results (see Appendix 3).

The aim of Survey B was primarily to assess the teachers' familiarity with Kabalevsky's intermediate and advanced piano repertoire and to gain their opinions as to the artistic, technical and pedagogical worth of a number of his more significant advanced pieces. Questions were also formulated to determine:

- Whether the respondents agreed that Kabalevsky's more advanced piano repertoire is less well known than his elementary compositions;
- Their opinions as to Kabalevsky's contribution to the piano teaching repertoire;
- Their opinions as to why Kabalevsky's intermediate and advanced piano repertoire does not appear in current examination syllabuses;
- How they compare the artistic and pedagogical worth of Kabalevsky's intermediate and advanced piano music to that of other 20th century Russian composers.

The eleven teachers who participated in the phone survey were asked to respond to Survey B. However, for them, the question regarding the examination syllabuses was omitted as this was duplicated in the phone survey. Thus, four questions were asked of those who had taken part in the phone survey, and five in the remainder of the surveys.

2.4 Examination syllabuses

In order to determine which, if any, of Kabalevsky's intermediate and advanced pieces are set for examination, a list of his works which appear in the main examination syllabuses used by Australian teachers, was compiled (see Appendix 4). The syllabuses which were consulted included:

- Australian Music Examinations Board (AMEB);
- Trinity College of London;
- Australian and New Zealand Cultural Arts Limited (ANZCA).

As the AMEB syllabus is probably the most widely used of the three syllabuses in Australia at the time of writing, a list of Kabalevsky's piano works which appeared in AMEB manuals from 1975 until 1997, was compiled (see Appendix 4).

The gradings of Kabalevsky's compositions in these syllabuses were also used to assist in estimating the approximate level of difficulty of these works.

2.5 Analysis of results, discussion and conclusions

Having analysed selected examples of Kabalevsky's intermediate and advanced works, observations were then made about the musical and pedagogical significance of this repertoire, the first aim of the research. The results of the two written surveys (Survey A and Survey B) were analysed to determine the current usage of Kabalevsky's repertoire and teachers' level of awareness of it, the second aim of the research.

Finally, a discussion and conclusion of the issues raised in the dissertation is presented.

Chapter 3.0 Literature review

3.1 Composer background and compositional influences

The early 1900's was a time of great political upheaval in Russia with the Bolshevik Revolution of 1917 having a significant impact in many areas, including the arts. The new government, under Lenin and Trotsky, imposed many restrictions on the creation of artistic works, demanding that they upheld government ideals rather than be created merely for aesthetic reasons (Stolba 1990, p. 814).

Twentieth century Russian composer, pianist and writer on music, Dmitry (also spelt 'Dmitri' and 'Dmitrii') Borisovich Kabalevsky (1904-1987), was a "politically conscious composer" (McAllister 1980, pp. 760 - 761). "Like his famous compatriot, Dmitri Shostakovich, Kabalevsky did not reach his artistic maturity until after the October Revolution of 1917. Unlike Shostakovich, however, Kabalevsky did not go through such a decisive iconoclastic-satiric phase of musical composition, nor has the accusation of 'formalism' been hurled at him" (Fairley 1947, p. 3).

Born in St. Petersburg on 30 December 1904, Kabalevsky and his family moved to Moscow in 1918 and, from 1919 until 1925, he studied piano at the Scriabin Musical Institute under Selyanov. During this time he also undertook private composition classes with Georgy Catoire (1861-1926) and Sergey Vasilyenko (1872-1956) (Forrest c.1996, pp. 7-8). In 1925 he entered the Moscow Conservatory where he studied piano with Aleksander Gol'denveyzer (1875-1961) and composition with Catoire and, following Catoire's death, with Nikolai Myaskovsky (1881-1950). In 1932 Kabalevsky was appointed as an assistant professor of composition at the Moscow Conservatory, becoming a full professor in 1939 (McAllister 1980, pp. 760-761).

Forrest (c.1996) states that "the early influence of his [i.e. Kabalevsky's] teachers of piano and composition were to play a significant part in his future direction as a composer and teacher. Through his teachers of piano and composition Kabalevsky had strong links with both the Russian and European nineteenth century traditions" (p. 81). McAllister (1980) supports this claim in so far as she discusses the influence which

Myaskovsky's teaching and compositional style had in Kabalevsky's formative years (p. 761).

Kabalevsky's music exemplifies the ideals of the Soviet Russian school of musical composition, with diatonic melodies, harmonies which are basically tonal but not without some dissonances, energetic rhythms, and the use of traditional forms (Stolba 1990, p. 815). Ewen (1969b) supports Stolba's views on Kabalevsky's style of composition, stating that:

He [Kabalevsky] is satisfied to write in traditional forms, using stout harmonies, broad rhythms, compelling sonorities. He fills his music with subjective feelings; at the same time, he often draws deeply from the well of Russian folk song. A vein of pleasing wit is sometimes tapped to provide his writing with an infectious charm. Uncomplicated, direct, forceful, always aurally agreeable, always strongly identified with his country and people, his music makes an immediate appeal on listeners. (p. 409)

Krebs (1970), however, makes an unfavourable comment in relation to the artistic worth of Kabalevsky's compositions, stating that:

A superb technique, and an unusual insight into the nature of immediate popular success are his two creative weapons. The essential third weapon, a personal depth which must, at times, ignore the first and second, has always eluded him. (p. 256)

In 1940 Kabalevsky became a member of the Communist Party and the following year was awarded the Medal of Honour by the government in recognition of his musical achievements (McAllister 1980, p. 761). As with other Soviet composers, Kabalevsky's writing during the 1940's was affected by the Second World War. In 1945 Kabalevsky composed a piano sonata which is suggested to be his "answer to the three so called 'War Sonatas' that Sergei Prokofiev had composed during the previous five years" (Avis 1994 p. 2). Ewen (1969) stated that "the war years found him [Kabalevsky] using his music as an instrument for morale and propaganda" (p. 310). Forrest (c.1996) goes on to say that "the works of this period [i.e. World War Two] were marked by a fervent sense of nationalism,

emphasised through the content and subject matter as well as the use of folk-like musical materials” (p. 16).

The 1948 Party Decree on music in Russia had a profound effect on Soviet music and musicians as it “initiated a musical witch-hunt and stifled creativity” (Schwarz 1976, p. 227). A Resolution was published in this year, attacking and denouncing several Soviet composers including Shostakovich, Prokofiev, Khachaturian, and many others. The accusation of ‘formalism’ directed at these and other composers was defined as “the cult of atonality, dissonance, and disharmony and the rejection of melody, and the involvement with the confused, neuro-pathological combinations that transform music into cacophony, into a chaotic conglomeration of sounds” (Schwarz 1976, p. 220).

Interestingly, Kabalevsky’s name had previously been mentioned in meetings leading up to the published Resolution (Schwarz 1976, pp. 216 - 219), however, he was “one of the very few leading Soviet composers to escape censure by the Central Committee of the Communist Party” in its Resolution of 1948 (Ewen 1969a, p. 310). Forrest (c.1996) states that “the fact that he [i.e. Kabalevsky] managed (in whatever way) in not being named in the 1948 Decree has dogged much of his professional life, both within the USSR and the West” (pp. 26-27). It is also interesting to note that “Kabalevsky led the move to rescinding the 1948 Party Decree, which had attacked various composers, and on 28 May 1956 a resolution was issued by the Central Committee of the Communist Party that nullified the 10 February 1948 Decree” (Forrest c.1996, p. 26). In any event, it appears as though the party decree of 1948 had an effect on Kabalevsky as “his works of the following years are markedly more lyrical in idiom” (McAllister 1980, p. 761).

Avis (1994) states that, in a speech made in January 1960 at the Fifth Plenum of the Composers’ Guild, Kabalevsky himself warned of the over-emphasis of tragedy in music and told fellow composers that “the people expect us to give them, first and foremost, works that are connected with the image of the contemporary man, his rich inner life, and clear optimistic outlook on the future” (p. 2).

It would seem that Kabalevsky's political affiliations may have affected the general acceptance of his musical compositions. Forrest (c.1996) makes the comment:

The acceptance of Kabalevsky's pedagogical and musical contribution in the West suffered because of his particular politics. It is open to speculation whether his music would have been treated less critically if he had not also been a politician. (p. 427)

Forrest (c.1996) claims that the writings of Krebs (1970) and other Western authors, including Olkhovsky (1955), Bakst (1977) and Robinson (1987), have affected perceptions of Kabalevsky, stating that their "overt attacks...assured that Kabalevsky was thought of principally in the West in connection with the ideology of the Communist Party and not primarily as a significant composer of music for children" (p. 427).

In his thesis *The Educational Theory of Dmitri Kabalevsky in Relation to His Piano Music for Children*, David Forrest (c.1996) identifies Kabalevsky's belief in a Slavonic legend of three whales that support the earth, as an important factor guiding the composer's philosophy of music and education (p. 119). Specifically translated into English for the purposes of his thesis, Forrest discusses Kabalevsky's book *A Story of Three Whales and Many Other Things* (1970), and also a series of talks entitled *What Music Says* (in which the composer spoke to children about music), whereby Kabalevsky identifies the three whales in music as being the song, the dance and the march.

In his book and series of talks, Kabalevsky discussed the importance of these three forms (or genres as referred to by Forrest), emphasising that the "three categories - march, song and dance - are part of every person's life, even those who never participated in music" (Forrest c.1996, p. 173). In his thesis, Forrest (c.1996) has categorised almost all of the individual pieces belonging to five selected sets of Kabalevsky's Children's Pieces, as either a song, dance or march. Forrest states that "it is in the collections of pieces for children that his [i.e. Kabalevsky's] exploration of the song, the dance and the march is most evident" (p. 232).

In 1977, “Kabalevsky’s own influence as an eminent composer and music educator and a highly respected member of the Supreme Soviet and the Academy of Pedagogical Sciences” (Lepherd 1995, p. 58) greatly contributed to him and his colleagues developing a music curriculum designed for the general schools in Russia. His belief in the ‘three whales’, as outlined above, also underlies this program, with the aims of the program being to “revitalise music in schools and to develop in children a greater love of good music and an improvement in their aesthetic values” (Lepherd 1995, p. 56).

Following his death on 14 February 1987, fellow International Society for Music Education board member (the world wide organisation for which Kabalevsky was Honorary President for fifteen years), Sir Frank Callaway (1987a), paid tribute to Kabalevsky, commenting that he “was a unique personality in international music and music education for he was a distinguished composer, teacher and educator simultaneously” (p. 37). Callaway (1987a) stated that “Kabalevsky will be greatly missed by musicians and music educators everywhere, his influence and example, as well as his many fine compositions, will form a permanent enrichment of the lives of future generations of children and their teachers, and of music lovers generally” (p. 37).

3.2 Kabalevsky’s contribution to music for the young

According to Krebs (1970), Kabalevsky became involved in teaching young pianists when he was only about fifteen or sixteen (p. 234). However, Forrest (c.1996) states that Kabalevsky began teaching children between 1922 and 1925 (p. 7). Nevertheless, it was his pupils for whom he wrote his first compositions. In fact, it was his desire to write more effective teaching pieces which prompted him to enter the Moscow Conservatory in 1925 (McAllister 1980, p. 761).

Kabalevsky made a significant contribution to the piano teaching literature of the twentieth century, particularly with regard to his compositions for the young. “Although many Soviet composers take pleasure in writing for children, Kabalevsky seems to be outstanding in his flair for meeting the problems of young players” (Friskin and Freundlich 1973, p. 216). In his obituary for Dmitry Kabalevsky, Sir Frank Callaway (1987a) stated that Kabalevsky’s “greatest happiness was to write music for children” (p. 37).

In keeping with his keen interest in composing music for the young, Kabalevsky wrote a trilogy of youth concertos for Violin (1948), Cello (1949) and lastly, for Piano (1952). The concertos in this trilogy are “generally sunny and tuneful” and were written after the time at which the composer’s style became more lyrical in idiom (McAllister 1980, p. 761). Although classified as a ‘Youth’ concerto, the *Piano Concerto in D major* Op.50 is considered to be of a “lower-advanced level” (Koonts 1971, p. 46) or intermediate standard (Hinson 1993, p. 147) rather than an elementary level.

3.3 Kabalevsky’s intermediate and advanced piano repertoire

Although Kabalevsky is particularly renowned for his compositions for the young, he also wrote a number of more advanced piano compositions. “His [i.e. Kabalevsky’s] works are prolific and contain a level appropriate for every student from beginner to advanced” (Koonts 1971, p. 26). However, his intermediate and advanced pieces appear to be less well known than his elementary works. “Because of the immediacy and popularity of this composer’s children’s pieces and ‘Youth’ concertos, it is all too easy to overlook the introspective character pieces he wrote, or the more difficult large-scale pieces” (McLachlan 1992b, p. 3). In comparison with the youth pieces, the sonatas (of which there are three) and the preludes (*Twenty-Four Preludes* Op.38) are “on a completely different level requiring a developed pianism and musical maturity” (Friskin and Freundlich 1973, p. 216).

In discussing the *Twenty-Four Preludes* Op.38, which were composed in 1943, Murray McLachlan (1992a) says that “it is hard to believe that the cycle has remained relatively unknown. Here surely is a major contribution to the piano literature with immediate and popular appeal. Its language is direct yet memorable whilst the difficulties it places on interpreters from the point of view of pianism and colour make it a challenge performers would surely be unwilling to resist!” (p. 3).

His *Piano Concerto No.2 in G minor* Op.23 (1935), has been described as “one of the outstanding productions of the contemporary Russian school” (Hinson 1993, p. 375). McLachlan (1992c) believes that this is “one of the forgotten treasures of the twentieth century piano literature” (p. 3). Kabalevsky’s *First Piano Concerto in A minor* Op.9

(1929), together with his *Sonatina in C major* Op.13 No.1 (1930), were the composer's first works to become known outside the Soviet Union (McAllister 1980, p. 761).

Burge (1990) questions the worth of Kabalevsky's piano music in relation to that of Shostakovich and Prokofiev:

Some of Kabalevsky's piano music [sic] has a certain innocent charm about it. Many of the *Twenty-four Preludes* (1947) are pleasant enough, though hardly challenging from a musical point of view, and the two well-known *Sonatinas* (1930;1933) make fine teaching material. The *Third Piano Sonata* (1946), usually considered his most important concert work for the instrument, has too much that is in embarrassingly poor taste (witness the tawdry second theme of the first movement, for example). In short, it is Prokofiev's immense contribution to the literature of the piano, which still appears on recital programs with greater frequency than the music of any other composer since Debussy, that must be considered in some detail. (pp. 103-104)

Although many writers have discussed Kabalevsky's piano music in texts on the literature for the pianoforte, very few of these writers have focused on his advanced piano works. The most in depth study to date of Kabalevsky's more advanced piano repertoire appears to be a doctoral thesis by John P. Adams, *A Study of the Piano Sonatas by Carl Maria Von Weber and a Study of the Kabalevsky Preludes Op.38* (1976). David L. Forrest's doctoral thesis, *The Educational Theory of Dmitri Kabalevsky in Relation to His Piano Music for Children* (c.1996), also focuses on Kabalevsky, however, as the title suggests, this study primarily examines the composer's piano music for children and the philosophies which influenced these works.

(Attempts at obtaining from USA, through interlibrary loan, John P. Adams' thesis *A Study of the Piano Sonatas by Carl Maria Von Weber and a Study of the Kabalevsky Preludes Op.38* (1976), were made over a period of five months. However, at the time of completion of this dissertation, the researcher was unsuccessful in obtaining the thesis.)

Another main source of information about Kabalevsky's piano repertoire is contained in the programme notes which accompany compact disc recordings of his music.

Probably the most extensive discussions of the composer's intermediate and advanced piano compositions have been written by Scottish pianist, Murray McLachlan, who has recorded a number of compact discs of Kabalevsky's music for the *Olympia* label.

3.4 Model for analysis of works

Numerous texts exist which provide detailed structural analyses of the compositions of many composers. Most of these texts, however, do not include reference to the artistic, technical or pedagogical aspects of the works examined. Jane Magrath's book, *The Pianist's Guide to Standard Teaching and Performance Literature* (1995), does, to an extent, describe the artistic, technical, pedagogical and, in some cases, structural aspects of thousands of works and, at the same time grades these works in terms of their level of difficulty. Whilst some of Kabalevsky's piano compositions are among those described, this text only extends from an elementary standard (Level One - in this instance, the term Level is referring to the American grading system and not to that of the AMEB) to an intermediate level (Level Ten - again, this refers to the American grading system and not to that of the AMEB). This was, however, the basic model for the analysis of Kabalevsky's more advanced repertoire which follows in Chapter 5.

3.5 Listing and gradings of Kabalevsky's piano compositions

It was quite difficult to compile an accurate and complete list of Kabalevsky's piano compositions as most of the texts and encyclopedias did not contain an exhaustive listing of the composer's works. The most extensive list of Kabalevsky's compositions was included in David L. Forrest's thesis, although one additional composition was added to this in light of information contained in both *The Pianist's Resource Guide* (Rezits, J. & Deatsman, G. 1974) and a *Sikorski* Edition of Kabalevsky's music (see Appendix 5).

Several writers, including Koonts (1971, p. 46), Forrest (c.1996, pp. 238-239), Hinson (1987, pp. 406-407) and (1993, p. 147) and Magrath (1995, pp. 396-407), have suggested an ordering for the level of difficulty of a number of Kabalevsky's piano compositions (see Appendix 6).

3.6 Examination syllabuses

A study of three examination syllabuses which are used by piano teachers within Australia, including the Australian Music Examinations Board (AMEB), Trinity College of London and Australian and New Zealand Cultural Arts Limited (ANZCA), was carried out in order to determine the frequency with which Kabalevsky's piano repertoire is set for examinations (see Appendix 4). All three syllabuses contained a number of his pieces in the initial grades. However, the more advanced pieces had minimal representation with only a small number of pieces included in the higher grades of the Trinity College of London and ANZCA syllabuses and no pieces appearing beyond fifth grade in the AMEB syllabus, which is probably the most widely used piano examination syllabus in Australia at the time of writing.

Chapter 4.0 Kabalevsky's intermediate and advanced piano compositions

Alongside his contribution to the field of music education, Kabalevsky is probably most renowned for his piano literature for the young. A study of his piano compositions, and a review of how various writers and examination bodies have graded them (see Appendix 6) does, however, show that he also made a significant contribution to the intermediate and advanced piano repertoire. Table 4.1 below identifies these latter works and attempts to categorise them as either Level 2 or Level 3 standard pieces.

The researcher had no access to the following works, nor were any observations made by other writers as to their level of difficulty and, therefore, their approximate standard could not be determined:

- *Three Preludes* Op.1 (1925) - no published record of tempo/movement (Forrest c.1996, pp. 255 & 290)
 - *Four Preludes* Op.20 (1933-34) - no published record of tempo/movement (Forrest c.1996, pp. 258 & 291)
 - *Comedian's Gallop* Op.26
 - *Dreams* (1962)
 - The transcriptions and duets listed in Appendix 5.
-

Level 2 (Grades 5 to 8)*Four Preludes* Op.5 (1927-28)*Sonatina No.1 in C major* Op.13 (1930)*Sonatina No.2 in G minor* Op.13 (1930)*Thirty Children's Pieces* Op.27 (1937-38) - (Although mostly of an elementary standard, two of the pieces, *Study in F (Fleet Fingers)* and *The Horseman (Cavalry Gallop)*, have been set for AMEB 5th grade examinations, and these, plus *Caprice*, have also been set for ANZCA's 5th grade examination)*Three Rondos from the Opera Colas Breugnon* Op.30 (1939/1969)*Concerto No.3 in D major* Op.50 'Youth' Concerto (1952)*Four Rondos* Op.60 (1958) - No.1 *March* (The other 3 Rondos, i.e. Nos.2, 3 & 4, are of an elementary standard)*Six Preludes and Fugues* Op.61 (1958-59)*Rhapsody on a Theme of the Song School Years* Op.75 (1963)*Springtime Games and Dances* Op.81 (1965)*Recitative and Rondo* Op.84 (1967)*Six Pieces (Children's Dreams)* Op.88 (1971)*Lyric Tunes* Op.91 (1972)**Level 2 & 3 (Grades 5 through to Diploma Standard)***Twenty-Four Preludes* Op.38 (1943-46) - This set contains preludes ranging from Level 2 (eg. Nos.1 & 2) to Level 3 (eg. Nos.3 & 24)**Level 3 (AMusA, LMusA & FMusA)***Sonata No.1 in F major* Op.6 (1927)*Concerto No.1 in A minor* Op.9 (1928)*Concerto No.2 in G minor* Op.23 (1935)*Sonata No.2 in E^b major* Op.45 (1945)*Sonata No.3 in F major* Op.46 (1946)*Rondo in A minor* Op.59 (1958)**Table 4.1** Kabalevsky's level 2 and level 3 piano compositions

Chapter 5.0 Structural, artistic, technical and pedagogical analysis of selected examples of Kabalevsky's intermediate and advanced piano repertoire

One of the questions of this dissertation is to determine the artistic and pedagogical contribution of Kabalevsky's intermediate and advanced piano repertoire.

Following, is an analysis of the formal structure of selected examples of Kabalevsky's more advanced repertoire, together with an examination, by the researcher, of the artistic, technical and pedagogical aspects of these works.

The works selected are examples from each of the major genres in which Kabalevsky wrote for the more advanced piano student. It is not the aim of this dissertation to examine and discuss all of Kabalevsky's intermediate and advanced piano compositions, nor is it the intention to give an in-depth analysis of all of the modulations which occur in the pieces but, rather, to give a broad indication of the form and main tonalities.

The following works were selected for analysis:

- *Concerto No.2 in G minor* Op.23 (1935)
 - *Twenty-Four Preludes* Op.38 Nos.1, 2, 3, 4, 6 & 24 (1943-46)
 - *Sonata No.2 in E flat major* Op.45 (1945)
-

5.1 A description of the technical approaches relevant to playing the repertoire selected for analysis

Throughout the discussion of the pedagogical and technical aspects, reference is made to certain technical approaches required to play certain passages. For the purposes of this analysis, a table with a description of these techniques and a reference number (Table 5.1), has been formulated, and reference will be made to this where applicable. However, this table (Table 5.1) is only a brief summary of some of the main techniques involved in playing the instrument and was designed to aid in the discussion of the pedagogical aspects of the works examined. As such, it does not address all of the techniques involved in pianoforte playing and it must also be noted that the application of the techniques will vary slightly according to the context in which they are employed.

Movement/Technique	Use and Description of Action	Number
Down/up action of the wrist with an impetus from the upper arm	Basic action used for applying arm weight to notes or chords. Generally employed for: individual notes in a slow tempo (either legato or staccato), slurs (e.g. two-, three- four- five-note slurs etc.), and chords.	1
Circular/arc-like action of the wrist	The wrist moves in a gentle arc-like action to ensure both the distribution of arm weight to each note and the maintenance of shoulder/arm/finger alignment. The wrist moves slightly up and around when the notes are moving towards the body (i.e. when playing from the 5th finger to the thumb) and slightly under when the notes are moving away from the body (i.e. when playing from the thumb to the 5th finger). This action is employed when there are a number of notes moving in one direction at a tempo which is too fast to allow for an individual weight application on each note and is especially useful in passages which include ascending and descending notes, where a continuous circular movement can be employed. <i>(continued over page)</i>	2



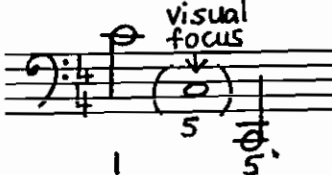
Rotational action of the wrist	A turning action of the wrist (like that used for turning a doorknob) used to ensure both the application of arm weight to notes which alternate between pitches and the maintenance of shoulder/arm/finger alignment. Employed for passages such as trills, broken intervals, alberti basses.	3
Legato Playing	Action similar to that of walking in that one finger releases as the next finger takes the arm weight. Depending on the context, it can employ any of the above wrist movements, or may require a very still arm.	4
Staccato Playing	Requires a free wrist coupled with active fingers (i.e. slight grasping/stroking action of the fingers) to provide a clear articulation. Although there needs to be a bounce from the wrist and sometimes the forearm or whole arm, the fingers should remain quite close to the keys.	5
Chordal and Octave Playing	Requires an impulse from the upper arm and a slight down/up action of the wrist (as outlined in 1 above) coupled with firm fingers to ensure that the notes sound together.	6
Voicing/Balance Between the Hands	In order to bring out a particular note or notes, more arm weight and sound needs to be directed/applied to the desired note/s.	7
Large Leaps	<p>Require hand to be in an open position. For example, with a leap of more than an octave, have the hand open to the octave, giving the visual focus to the finger closest to the next note to be played, thus giving the impression of a smaller interval and also minimising the size of the required physical movements. For example:</p>  <p>The movement should be smooth and generally traces a slight arc to avoid sudden angular movements.</p>	8
Scales, Broken Chords and Arpeggios	In order to achieve evenness of tone and rhythm, the arm needs to guide the hands and fingers laterally across the keyboard. The passing under of the thumb and the passing over of the hand involves a slight rotation of the hand.	9

Table 5.1 A description of the technical approaches relevant to playing Kabalevsky's piano repertoire selected for analysis

The numbers assigned to the above techniques/actions were designated for ease of reference. They are not intended to indicate their relative importance.

The information contained in Table 5.1 is a synthesis of ideas the researcher has gained from a number of years tuition under Mrs Wendy Lorenz, Senior Lecturer in Keyboard at the University of Southern Queensland, information contained in books and articles and from personal observations.

5.2 Concerto No.2 in G minor Op.23 (1935)

Level 3

Described as “one of the outstanding productions of the contemporary Russian school” (Friskin and Freundlich 1973, p. 375), Kabalevsky’s *Second Piano Concerto in G minor*, Op.23, is considered to be “one of his finest and most successful works” (Ewen 1968, p. 411).

The structural analysis which follows generally bears out the opinion of David Ewen (1968), who states that “The concerto [i.e. *Concerto No.2 in G minor* Op.23] is classical in form” (p. 411) and also with the comments of Maurice Hinson (1993), who believes “All of Kabalevsky’s concertos are conceived in the traditional forms” (p. 147). However, as might be expected of a 20th century work, Kabalevsky does treat the traditional forms with some freedom.

Throughout the concerto, there is a very strong relationship between themes, particularly between the first and third movements. Kabalevsky employs various permutations of the principal theme of the first movement to create new themes closely derived from the original, thus providing the work with a sense of unity. The way in which the themes recur throughout the work, make it cyclic in nature.

5.2.1 *First movement: Allegro moderato*

Form/Keys

Although this movement can be loosely categorised as being in sonata form there is a number of modifications to this traditional form which make it somewhat distinctive. Whilst the first two major sections (i.e. the Exposition and Development) are structurally quite conventional, Kabalevsky treats the Recapitulation with more freedom. Unlike the standard Classical Concerto, the Recapitulation occurs after the Cadenza rather than before. The actual starting point of the Recapitulation could be debated, as Kabalevsky reintroduces the First Part of the First Subject towards the end of the Piano Cadenza (although not in the tonic key). After the orchestra rejoins the piano following the Cadenza, they move straight to the Second Part of the First Subject. The Second Subject is not restated in the Recapitulation, although, it was partially reintroduced in the orchestral

tutti preceding the Cadenza. Kabalevsky does, however, restate the beginning of the Development section in the Recapitulation. This is quite unusual and, he may have done this in place of restating the Second Subject.

Table 5.2 below indicates the form of the first movement:

-
- Exposition:
 - First Subject:
 - Part One: Bars 1 to 32; G minor.
 - Part Two: Bars 33 to 56; C minor.
 - Transition: Bars 56(4) to 60(3); A minor with an occasional flattened fifth; This passage reappears, both throughout the Second Subject and also in the Development, thus forming an integral part of the movement.
 - Second Subject: Bars 60(4) to 112(1); D major.
 - Transition: Bars 112(2) to 113(3); D major; This can be viewed as a short linking passage.
 - Development:
 - Bars 113(4) to 217; D major; Primarily based on the First Subject, however, there are discernible traces of the Second Subject as well; First Subject, First Part developed bars 122 to 134; First Subject, Second Part developed bars 135 to 176.
 - Transition: Bars 217 to 227; Beginning in B^b major, this section contains a good deal of chromaticism, however, it finally closes in the key of A minor; The beginning of this orchestral tutti is based on the theme from the Second Subject, however, Kabalevsky also introduces traces of material from the First Subject, thus integrating the two themes.
 - Cadenza:
 - Bars 228 to 270(1); Although it begins in A minor, there are a number of modulations within the Cadenza, however, the end of this section has a tonal center of A but with a flattened fifth; Throughout the Cadenza, there are numerous traces of motifs from the First Subject and thus the Cadenza can be viewed as a development of this subject; Bar 251 reintroduces Part One of the opening theme (not in the tonic) which seems to usher in the Recapitulation.
 - Transition: Bars 270(2) to 272(1); Contains chromaticism which leads back to the tonic key.
 - Recapitulation:
 - First Subject:
 - Part Two: Bars 272 to 296(1); G minor.
 - Transition: Bars 296(2)-(3); G minor; Although very brief, these two beats resemble the linking passage which preceded the Development section.

(continued over page)

(Form of the first movement of *Concerto No.2 in G minor* Op.23 continued)

Restatement of the
Opening of the

Development: Bars 296(4) to the end; G minor;
Although this is a restatement of the opening of the Development section, it could also be viewed as a Coda;
The orchestral material used here is almost identical to the opening of the Development section (i.e. bars 113(4)-125(4)), however, there are some differences including the fact that here the material is presented in the tonic key (i.e. G minor) rather than the dominant (i.e. D major). Some of the intervals differ between this and the original statement (compare bars 114(3)-115(1) and 116(3)-117(1) with bars 297(3)-298(1) and 299(3)-300(1)) and, whilst the piano writing is similar, the soloist joins the orchestra at the beginning of this section (i.e. bar 297) rather than entering after a six bar *tutti*.

Table 5.2 Form of the first movement of *Concerto No.2 in G minor* Op.23

Artistic, Technical and Pedagogical Aspects

This movement begins with an orchestral accompaniment of repeated chords which, although stated softly (*piano*), are full of rhythmic drive and energy. In contrast to this chordal texture, the piano enters at the end of the second bar with a simple melodic line given in unison between the hands (see Example 1).

Allegro moderato (♩ = 120)

I (Piano) *p dolce*

II (Orchestra) *p* - *Archi*

3

6

9

11

Fag.

Cor.

Cl.

mf

p *Archi*

Fl.

Fag.

Example 1 First movement of *Concerto No. 2 in G minor* Op. 23, bars 1 to 11(3)

This theme has a lyrical quality, however, the vigorous scale runs and frequent accented chords which follow (see Table 5.1, Numbers 6 & 9), combine to create a forthright character which Ewen (1969b) describes as “aggressive” (p. 411). Nevertheless, the minor tonality and closeness of intervals in the melodic line, add a touch of wistfulness.

There is a good deal of imitative interplay between the solo and orchestral parts. Although moving in an opposite direction, the three crotchets in the bass of the orchestral part in bars 1 to 2, serve to precurse the motif used in the piano part in bar 3 (see Example 1). Further instances of imitation can be seen in bars 4 to 6 and also the semiquavers in bars 8⁽³⁾ to 9⁽³⁾ and 10⁽³⁾ to 11⁽³⁾ (see Example 1). Kabalevsky also makes effective use of both contrary motion and unison writing between the piano and orchestra. Bar 3 shows his use of contrary motion writing, whilst bars 8 and 10 provide an example of the orchestra being used in contrary motion with one of the hands of the piano part (i.e. the right hand), yet in unison with the other (i.e. the left hand) (see Example 1).

The overall texture created by the piano and orchestra in this opening section (First Subject, Part One) is particularly complementary, with a more flowing line being introduced in the orchestral part where the piano writing becomes more chordal (e.g. bar 8), and vice versa. From bars 8 to 11 Kabalevsky makes use of descending parallel chords in the right hand set against ascending figurations (i.e. octaves and semiquaver runs) in the left hand, with the orchestral part alternating between ascending and descending passages (see Example 1). Here the right hand is assigned a descending melodic line in crotchets in addition to repeated fourths in quavers, thereby requiring a control of voicing (see Table 5.1, Number 7) as well as the ability to hold down notes with the outer fingers whilst playing chords with the inner ones. The large leaps in the left hand at the beginning of bars 9 and 11 should be approached with an open hand (see Table 5.1, Number 8) (see Example 1).

From bar 11⁽⁴⁾ to bar 13⁽³⁾, Kabalevsky introduces and repeats a chromatic question and answer like phrase which employs opposing articulations between the hands, with the repetition of the motif providing a feeling of insistence (see Example 2).

The image shows a musical score for Example 2. It consists of two systems of staves. The top system is for the piano, starting with a dynamic marking of *mf*. The bottom system is for the orchestra, with parts for Cor. (Coronet) and Fl. Cl. (Flute and Clarinet). A circled number '12' is placed above the piano staff in the first measure of the second system. The piano part features ascending scales and accented chords, while the orchestra provides accompaniment with a *pizz.* (pizzicato) marking.

Example 2 First movement of *Concerto No. 2 in G minor Op. 23*, bars 11(4) to 13(3)

The piano takes over the ascending scales and accented chords from the orchestra leading to the return of a varied version of the opening 16 bars, with passages previously announced by the soloist being assigned to the orchestra.

In bar 33, Kabalevsky alters both the rhythm and texture of the principal subject (whilst retaining the melodic outline) to produce a supplementary theme (First Subject, Part Two), introduced by the piano alone (see Example 3).

The image shows a musical score for Example 3. It consists of two systems of staves. The top system is for the piano, starting with a circled number '4' and a circled number '33'. The dynamic marking is *mf marcato*. The bottom system is for the orchestra, starting with a circled number '4' and a dynamic marking of *ff*. The piano part features a triplet rhythm and staccato articulation. The orchestra part provides accompaniment with a *ff* dynamic marking.

Example 3 First movement of *Concerto No. 2 in G minor Op. 23*, bars 33 to 37(12)

The almost exclusive use of a triplet rhythm and staccato articulation from bars 33 to 56, creates a perpetual motion and feeling of determination. This section requires a clear, staccato articulation (see Table 5.1, Number 5) and, as indicated, should be well marked (*marcato*). It would be useful to practise the triplets in block positions where possible, to

help reinforce the hand positions and it would also be beneficial to practise them in different rhythmic patterns (e.g. long/short/short etc.) to help ensure the evenness of the notes. In this section, the left hand contains numerous large leaps which, as mentioned earlier, should be approached with an open hand (see Table 5.1, Number 8).

Throughout the Second Part of the First Subject, there are several orchestral references to the original version of the theme (see bars 43(4) to 46(3)). Another effective example of this is a playful orchestral motif which is based on the opening dotted rhythmic figure (see Example 4).



Example 4 First movement of *Concerto No. 2 in G minor Op. 23*, bars 37 to 39(2)

Kabalevsky also makes use of parallel chords and chromaticism, thus providing the essentially subdominant harmony with some interesting colours. In bars 50 to 56, repetition of motifs and accented parallel chords, presented in contrary motion between the piano and orchestra, bring the First Subject to a triumphant climax, the orchestra closing this section with an accented version of the opening piano theme (see bars 53(4) to 56(3)).

In bars 56(4) to 60(3) a brief orchestral passage, introducing a semiquaver triplet figure, acts as a transition between the two principal subjects (see Example 5).

The image shows a musical score for the first movement of Concerto No. 2 in G minor, Op. 23, by Dmitry Kabalevsky. The score is in 4/4 time and features a piano part and an orchestral part. The piano part starts with a forte (f) dynamic and features a triplet motif. The orchestral part is marked 'Archi, Fiati' and 'p' (piano). The score is divided into two systems, with the first system covering bars 56(4) to 60(3). The piano part is written in a single staff, and the orchestral part is written in a grand staff (treble and bass clefs). The piano part features a triplet motif that is repeated throughout the passage. The orchestral part features a melodic line that is marked 'p' (piano) and 'Archi' (strings).

Example 5 First movement of *Concerto No. 2 in G minor* Op. 23, bars 56(4) to 60(3)

This passage effects a transition of mood from stark *forte* octaves to lighter single notes in preparation for the Second Subject and is also significant in that it features prominently in both the Second Subject and Development section. Furthermore, the triplet motif serves to prefigure a similar motif which appears throughout the middle section of the slow movement. It is interesting to note that, whilst this passage is basically in A minor, Kabalevsky makes occasional use of the flattened 5th (i.e. E^b), highlighting this chromaticism by accenting this note on a weak beat, thus providing syncopation as well.

In bar 60(4), the piano enters with a very expressive and reflective melody (Second Subject) in the dominant which, although quite different from the First Subject in mood, texture and rhythm, does contain some similarities (see Example 6).

L'istesso tempo

L'istesso tempo

pp

//

Example 6 First movement of *Concerto No.2 in G minor Op.23*, bars 60(4) to 66(3)

For instance, the chromaticism present in the right hand from bar 62(4) to 64(1), is reminiscent of the motif in the bass of the orchestral part in bars 1(3) to 2(1) and bar 3, and also of the piano part in bar 3 (see Examples 1 and 6). Both themes also employ “a crotchet’s worth” of *anacrusis*, though rhythmically different in grouping.

Whilst beginning with a thinner texture the Second Subject becomes increasingly more demanding, rhythmically and technically. The cross rhythm between the hands in bars 69 and 71 is quite challenging, with the rhythm of the right hand being duplicated, in part, by the orchestra and recalling the Transition passage from bars 56(4) to 60(3) (see Example 7).

The image displays a musical score for Example 7, consisting of three systems of staves. The top system shows the piano part with a treble clef and a key signature of two flats (B-flat and E-flat). It features a melodic line with triplets and a bass line with a similar triplet pattern. The dynamic marking is *p leggiero*. A circled number '69' is placed below the first measure of the piano part. The middle system shows the orchestral part with a bass clef and a key signature of two flats. It includes a Fagotto (Fag.) part marked *pp Fag., pizz.* and a piano accompaniment. The bottom system shows a continuation of the piano part, starting with a circled number '71' and featuring more intricate triplet patterns and sequential writing.

Example 7 First movement of *Concerto No.2 in G minor Op.23*, bars 68(4) to 72(1)

In bars 69 to 73(1), the orchestra further restates the thematic material used in this Transition whilst the piano part elaborates on this theme with delicate passage work. However, rather than repeating the two bar motif at the same pitch as in the transition, Kabalevsky makes effective use of sequential writing to repeat the passage a ninth higher, thus creating an 'instant' modulation (see Example 7).

From bars 73(2) to 92(1), the soloist continues with passage work which, based on the above mentioned elaboration, becomes increasingly more brilliant. Interestingly, the orchestral part not only includes fragments of the Second Subject theme throughout this section (see bars 74(4) to 78(2)), but also motifs from the First Subject (see bars 83(4) to 87(1)). In bar 87(2), Kabalevsky reintroduces ascending staccato triplets (these could be practised in the manner suggested for the like figurations which occurred in the Second Part of the First Subject) followed by rising contrary motion broken chord figurations which rise in pitch and intensity to create a sense of excitement. Syncopated orchestral

chords in bars 89 to 91, together with the *crescendo* and *poco rit.* in bars 90 and 91, make this section increasingly more intense. The arrival of an accented A minor chord in bar 92(1) begins an extended climax which forms the culmination of the whole Exposition (see bars 92(1) to 112(1)).

From bars 92 to 95(1), the orchestra again announces the material from bars 56(4) to 60(3), albeit with some variations. However, now at a *fortissimo* dynamic level and accompanied by sweeping and extrovert chordal writing and sparkling ascending sextuplets and quintuplets in the piano part, this theme is given a heroic character. This leads to a triumphant orchestral restatement of the main theme of the Second Subject in bar 95(4) which is interrupted in bar 101 by a *glissando* on the piano, which then goes on to conclude the theme.

From bar 104, the right hand of the piano part begins a “stealthy” chromatic ascent, involving staccato harmonic intervals (see Table 5.1, Numbers 5 & 6), set against a descending line in both the left hand and the bass of the orchestra (see Example 8), eventually reaching a triumphant sounding *fortissimo* E^b major chord in bar 110(1).

The image shows a musical score for two parts: Piano and Cor (Cor Anglais). The piano part is on the top staff, and the Cor part is on the bottom staff. The piano part begins in bar 104 with a dynamic marking of *p* and a tempo marking of *cresc. poco a poco*. The piano part features a chromatic ascent in the right hand and a descending line in the left hand. The Cor part begins in bar 104 with a dynamic marking of *Cor.* and a tempo marking of *cresc. poco a poco*. The Cor part features a descending line in both the left and right hands. The score is for bars 104 to 105(1/2).

Example 8 First movement of *Concerto No.2 in G minor Op.23*, bars 104 to 105(1/2)

The following two bars are filled with both soloist and orchestra alike playing *fortissimo* accented chords which creates a hemiola in canon. This mammoth climax to the Second Subject reaches its peak in bar 112(1) with the arrival of a D chord, however, as this chord consists only of tonic and dominant notes, the tonality (i.e. D major) is not fully established until the end of bar 113.

Throughout the Second Subject group the rhythm becomes increasingly more complex with constantly changing rhythmic groupings in both the solo and orchestral parts up to bar 110, shifting between quintuplets, sextuplets, triplets, semiquavers, quavers and demisemiquavers, resulting in numerous cross rhythms between the parts. Thus, from a performance point of view, it would be particularly important to ensure the maintenance of a constant crotchet pulse. This rhythmic “*crescendo*” is a further contributing factor to the massive climax achieved in this section.

The Development section begins in the dominant and is based primarily on material from the First Subject. The section begins in bar 113(4) with a playful clarinet melody derived from the dotted figure presented in bar 4 of the piano part and bars 13 and 14 of the orchestral part. Although rhythmically altered, the aforementioned bars also bear a slight resemblance to the melodic line of the Second Subject theme (see Example 9).

The image shows a musical score for Example 9, which is the first movement of Concerto No. 2 in G minor, Op. 23, by Dmitry Kabalevsky, specifically bars 113(4) to 117(3). The score is written for Clarinet (Cl.) and Piano (pizz.). The Clarinet part begins with a dynamic marking of *pp* and includes a 'V. ai II' marking. The Piano part begins with a dynamic marking of *mp* and includes a 'pizz.' marking. The score is marked 'dim. molto'. The music features a playful clarinet melody and a piano part with an ascending chromatic passage.

Example 9 First movement of *Concerto No. 2 in G minor Op. 23*, bars 113(4) to 117(3)

The piano creeps in quietly with an ascending chromatic passage, joining the orchestra for a restatement of the First Part of the First Subject (bar 4 onwards). However, rather than repeating and extending this theme, as was done in the Exposition, Kabalevsky moves straight to a varied version of the Second Part of the First Subject at bar 135.

In bar 135, the meter changes for the first time, from simple quadruple to simple triple time. Although the rhythm of this section appears to be somewhat different from the triplets contained in the Second Part of the First Subject, a similar effect is created through the emphasis which occurs on the first and fourth quavers in the piano part, giving the impression of compound duple time (see Example 10).

The image displays two systems of musical notation. The first system, starting at bar 135, features a piano part with a treble and bass clef. The treble clef part has a circled bar number '135' and is marked 'p secco'. The bass clef part is marked '18 Più mosso (♩ = ♩) ♩ = 72'. The second system, starting at bar 139, also features piano and orchestra parts. The piano part has a circled bar number '139' and is marked 'pp pizz.'. The orchestra part has a circled bar number '18 Più mosso (♩ = ♩) ♩ = 72'. The notation includes various rhythmic values, accidentals, and dynamic markings.

Example 10 First movement of *Concerto No.2 in G minor* Op.23, bars 135 to 142(2)

This rhythmic effect also provides a hemiola between the piano and orchestra. However, there are bars in which Kabalevsky alters the placement of the *tenuto* marking in the solo part, for instance in bar 141, thus alternating between a feeling of compound duple and simple triple time (see Example 10). Up until bar 176, he again adopts a staccato articulation in the solo part, as in the original version of this theme (First Subject, Part Two).

In bar 149(2), Kabalevsky subtly combines material from the First and Second Subjects through the introduction of a motif in the orchestral part, which is based on the theme from the Second Subject (see Example 11).



Example 11 First movement of *Concerto No.2 in G minor Op.23*, bars 149(2) to 151(1/2)

As in the climax at the end of the First Subject, use is made of accented parallel chords. The passage from bars 173 to 176(1) is particularly effective in that the soloist and orchestra play alternate accented parallel chords, in contrary motion, both arriving together in bar 176(1) with a D major chord. In bar 178, the articulation of the solo line is changed, again providing a feeling of compound duple, thus continuing the hemiola effect between the piano and orchestra (see Example 12).

Example 12 First movement of *Concerto No.2 in G minor Op.23*, bars 178 to 180(1/2)

The Transition passage which preceded the Second Subject makes a final, but rhythmically varied appearance in the orchestral part from bars 191 to 197(1). Here, however, the augmentation of note values gives this motif a broad, sweeping character. The Development section also finishes with a triumphant climax which, with its accented chords, is quite similar to the close of the Second Subject. Throughout bars 201 to 205, the time signature alternates between 2/4 and 3/4. However, despite the changing meter,

rhythmic stability is provided in bars 199 to 217 by the crotchet piano chords which are consistently separated by one beat. In bars 202 to 204, Kabalevsky introduces chordal *acciaccaturas* which anticipate the accented chords. These crushed notes are then augmented in bars 206 to 212 to form quaver chords pre-empting the crotchet ones. A further similarity between the climaxes can be seen in bars 209 to 213 of the orchestral part which resembles the solo writing in bars 104 to 110.

A broadening of the tempo and a return to simple quadruple time herald a brief return of the Second Subject theme which features in the “romantic” orchestral *tutti* preceding the Piano Cadenza. During this section, Kabalevsky also makes reference to material from the First Subject (see bars 221⁽⁴⁾ onwards) where the orchestral theme announced at the close of the First Subject (see bar 54⁽⁴⁾ to 56⁽³⁾), is restated in a varied form. This rich orchestral *tutti* comes to rest on a sustained *pianissimo* A minor chord from which unfolds a truly monumental piano cadenza representing the climax of the whole movement.

Set in a minor tonality and a very low register, the Cadenza opens with a sinister theme which gradually rises from the depths of despair. With each note preceded by arpeggiated grace notes (which should anticipate the beat), the right hand traces the natural form of an ascending A minor scale, with the rhythm and line of this ascent, bearing a striking resemblance to the piano passage in bars 5⁽⁴⁾ to 6⁽⁴⁾, although the latter version involves an augmentation of the original note values (see Example 13).

CADENZA
Andante con moto

Example 13 First movement of *Concerto No.2 in G minor Op.23*, bars 228 to 232

The left hand provides a rising and falling broken chord accompaniment presented in triplets, with the contour of the left hand being foreshadowed by that of the grace notes. The lilt of the triplet movement, which is present almost throughout the Cadenza, gives it a feeling of momentum (see Table 5.1, Number 2). The left hand writing spans quite a wide range and, as such, involves numerous hand position changes. It would be useful to practise these moves, and those which occur in the right hand, in block positions (see Example 13). During its ascent of the A minor scale, the right hand momentarily pauses on a minim (see bars 229, 230 and 231), at which point it crosses over the left hand to play low accented repeated notes which provide a threatening tone to the music (see Example 13).

Following the first five bars of the Cadenza, Kabalevsky develops this material for a further ten bars, weaving fragments of the opening piano theme into the increasingly thicker texture (see bars 239 and 241 to 242). The melodic line from bars 237 to 242 continues to display a similarity to the material introduced in the beginning, these bars representing a rhythmically augmented and slightly varied version of bars 5(4) to 8(4) (see Example 14).

Example 14 First movement of *Concerto No.2 in G minor Op.23*, bars 237 to 242(1/4)

As well as presenting the challenge of shaping both a melodic line and accompaniment within the one hand, the emphasis of the melodic line in bars 237(2) to 239(1) and 240(2) to 241(1), creates a hemiola type of effect between the hands (see Example 14).

The next eight bars (bars 243 to 250) are filled with brilliant accented chords and octaves which surge up and down the keyboard (see Table 5.1, Number 6). Throughout this section there are numerous hand position changes, however, the accented chordal motifs are strongly patterned, with most of them based on the repetition of a short series of chords at varied registers (see Example 15).

Example 15 First movement of *Concerto No.2 in G minor Op.23*, bars 243 to 244

Although cast in a minor tonality, at times, there is a vague similarity between the contour of this melodic line and that of the opening of the expressive Second Subject theme, with another similarity to this theme being the repetition of motifs.

The real “*pièce de résistance*” of the whole movement begins in bar 251 and continues through to the end bar 272. This section, which is primarily built on the opening of the First Subject, is bold and fiery (*Poco sostenuto, ma con fuoco*) and requires a great deal of strength from the performer. Spurts of the opening theme are loudly announced in octaves in the treble and bass, sounding somewhat like brass calls, whilst a chordal triplet accompaniment, shared between the hands, pulsates throughout in the middle register of the keyboard (see Example 16).

The image shows a musical score for Example 16, which is the first movement of Concerto No. 2 in G minor, Op. 23, by Dmitry Kabalevsky. The score is in G minor and features a three-tiered texture. The top staff has a melody with accents and slurs. The middle staff has a triplet accompaniment. The bottom staff has a bass line with accents and slurs. The tempo/mood is 'Poco sostenuto, ma con fuoco'. The score is marked with a circled '251' at the beginning of the first measure.

Example 16 First movement of *Concerto No. 2 in G minor Op. 23*, bars 251 to 254(12)

This three tiered texture requires careful attention to voicing, ensuring that the accented melody and bass line sing out over the thick, repeated chordal accompaniment (see Table 5.1, Number 7).

A repeated alternation in rhythm, texture and tonal centers in bars 260 to 266(1), is used to bring this titanic Cadenza to its culmination (see Example 17).

Più mosso

260

262

264

268

ff

pp

T. molto

brass. molto

ff

Tutti

Example 17 First movement of *Concerto No. 2 in G minor Op. 23*, bars 260 to 271

Triplet descending chords, with a tonal center of 'A' (see Example 17, bars 260 and 262), are contrasted in bars 261 and 263 with dotted rhythms and flourishing scale runs (with a tonal center of 'E^b'), reminding one more of the opening theme. Kabalevsky makes effective use of rhythmic diminution to create what sounds like a struggle between tonal centers (i.e. 'A' and 'E^b'), at first alternating the patterns in each bar (see Example 17, bars 260 to 263), then each beat (see Example 17, bars 264 to 266₍₁₎), finally merging the two tonal centers in bar 266₍₂₎ with a chord consisting of 'A' and 'E^b'. After a number of

joyous exclamations of this chord, which paves the way for the return of the tonic key of G minor, a drum roll heralds the beginning of a short orchestral Transition which, with its contrary motion chromatic chords, ushers in the truncated Recapitulation (see Example 17).

In bar 272, after only a one and three-quarter bar respite, the piano launches into a slightly faster restatement of the opening 17 bars of the Second Part of the First Subject (*Tempo 1 ma poco più animato*), although now, as would be expected in a Recapitulation, remaining in the tonic key. However, rather than restating the climax at the end of this section as in the Exposition (i.e. bars 50 to 56(3)), Kabalevsky completes the theme with an extension of the staccato triplet passage work already presented.

Interestingly, Kabalevsky concludes both the Recapitulation and, in fact, the whole movement, with a slightly varied reappearance of the beginning of the Development section. As this material is based on the First Part of the First Subject, not only does he reintroduce the opening of the Development section, but also the opening theme, thus neatly rounding the movement off, after which biting accented chords in the final two bars, bring it to a rather abrupt and uncompromising end.

5.2.2 *Second movement: Andante semplice*

Form/Keys

As can be seen in Table 5.3 below, this movement is in ternary form with Section A including two main themes/ideas. Kabalevsky has created a mirror or arch like effect by reversing the order of these two themes in the return of Section A. Interestingly, this movement has a modal feeling, with all of the sections containing much chromaticism.

- Section A:
 - Part One: Bars 1 to 20_(1/2); Whilst there is a strong tonal centre of E, the frequent absence of the F[#], gives the music a modal feeling (phrygian mode i.e. E-E);
This could be viewed as an Introduction.
 - Part Two: Bars 20₍₋₁₎ to 77; Centers around the phrygian mode.
- Section B: Bars 78 to 124₍₃₎; Begins in C minor, moving to C major by the 3rd bar.
 - Section A1:
 - Part Two: Bars 124₍₋₃₎ to 149; Based on the phrygian mode (i.e. E-E).
 - Part One: Bars 149 to the end; Based on the phrygian mode (i.e. E-E);
This could be viewed as a Coda.

Table 5.3 Form of the second movement of *Concerto No.2 in G minor Op.23*

Artistic, Technical and Pedagogical Aspects

In discussing the second movement, McLachlan (1992c) says “The slow movement opens with a beautifully melancholic oboe theme supported by some quirky harmonizations” (p. 3). In fact, the opening melody is assigned to the *cor anglais*, not the oboe. Indeed, this movement opens with an expressive yet rather sombre theme which, with its dotted rhythms, shows Kabalevsky’s preference for march-like rhythms (Section A, Part One) (see Example 18).

Andante semplice ♩ = 66

Cor. ingl.

II (Orchestra)

Tr-ni
• Tuba

Cor. con sord.

pp Archi con sord.

I (Piano)

p

Example 18 Second movement of *Concerto No.2 in G minor Op.23*, bars 1 to 20(1/2)

He effectively creates a question and answer effect between the cor anglais and the brass in this opening, with the theme strongly resembling the slow movement of the *Sonatina in G minor Op. 13 No.2* (see Example 19).

Sostenuto (M.M. ♩ = 69 - 76)

p

Example 19 Second movement of *Sonatina in G minor Op.13 No.2*, bars 1 to 4(3)

The strings then play a series of descending chords, whilst the horn confirms the tonal centre of E with sustained repetitions of this note.

In bar 20(-1), the piano enters with a poignant solo theme (Section A, Part Two) (see Example 10) which McLachlan (1992c) describes as “spellbinding” (p. 3).

Example 20 Second movement of *Concerto No.2 in G minor Op.23*, bars 20 to 26

Although it begins very quietly (*pianissimo*), this theme really needs to ‘speak’, and thus each note must be carefully produced, requiring a singing, legato quality (see Table 5.1, Number 4). Whilst the right hand provides syncopation, the rhythm of the left hand provides the music with a strong sense of lilt, similar to that of a *Barcarolle*. The large leaps in the left hand should be approached with an open hand and smooth, easy movements (see Table 5.1, Number 8). The writing for this hand also requires an independence of the fingers, as it is required to hold down certain notes whilst playing others, for example in bars 24 to 25 (see Example 20).

The mood becomes gradually more intense through the use of increasing chromaticism from bar 37 onwards, reaching a passionate climax at bar 42 with triplet harmonic intervals in the right hand set against a wide spanning left hand quaver accompaniment, creating an effective cross rhythm between the hands. Again, the left hand has to negotiate numerous large leaps, often crossing over the right hand (see Example 21).

Example 21 Second movement of *Concerto No.2 in G minor Op.23*, bars 42 to 48

The intensity, dynamic level and tempo gradually abate before the orchestra and soloist finally unite in bar 48(-1) (see Example 21). Here the orchestra is given the main interest, restating the first 11 bars of the “soul searching” theme just announced by the piano, whilst the piano accompanies it with a theme which sounds as if a delicate web is being spun by the soloist (see Example 22).

The image shows a musical score for Example 22, consisting of piano and orchestral parts. The piano part is written for two staves (treble and bass clef). The right hand plays a sextuplet of semiquavers, and the left hand plays a triplet of quavers. The tempo is marked 'Tempo I' and the dynamics are 'pp dolce e leggiero'. The orchestral part includes a section for Corni (trumpets), which plays a rhythmic pattern of eighth notes. The score is numbered 48 to 51, with a 'sord.' (sordina) marking at the beginning of bar 48.

Example 22 Second movement of *Concerto No.2 in G minor Op.23*, bars 48 to 51

Although it is not indicated by a figure above the notes, the piano is obviously playing sextuplet semiquavers in the right hand and triplet quavers in the left which sets up a cross rhythm between the solo and orchestral parts. The piano writing requires very active but weightless finger work as it is to be played very quietly, sweetly and lightly (*pianissimo, dolce e leggiero*). The fingering for the right hand repeated semiquavers needs careful consideration because, although the tempo is quite slow, it would probably be wise to employ a change of fingers on the repeated notes to give the control necessary to ensure lightness of execution. This passage also involves opposing articulations between the hands, with an interesting rhythmic effect being created by the legato sextuplet semiquavers being grouped as three note slurs against the triplet quavers in the left hand (see Example 22).

The piano's role gradually grows in prominence from bar 58, eventually 'taking over' from the orchestra in bar 60. In bars 60, 62 and 70, the piano part is divided into two main layers, with the accompanying inner voice (i.e. the sextuplets) being echoed by the orchestra. Here there is a similarity to the rhythm and melodic line of the orchestral

opening (compare bars 60 to 72₍₁₎ with bars 2₍₋₁₎ to 13). In this section there is a feeling of strength, created by the thicker piano texture and the fact that all of the chords are marked *tenuto*. Throughout most of bars 60 to 72₍₁₎, the hands are playing in unison which not only aids learning but, through the reinforcement of the same notes in both hands, also contributes to the feeling of strength.

A short fanfare like brass melody, with a similar rhythm to the orchestral opening, brings this first section (Section A) to a close.

At bar 78 (Section B), Kabalevsky introduces an interesting rhythmic effect in which there is an indicated difference in meter between the solo and orchestral part, with the piano part initially in compound quadruple time whilst the orchestra is in simple quadruple, and vice versa from bars 88 to 95 (see Example 23)

9 Andante con moto (♩ = 66)

mf dim. p

9 Andante con moto

Cor. p cantando pizz.

81 simile

10

Example 23 Second movement of *Concerto No. 2 in G minor* Op. 23, bars 78 to 84_(1/2)

This section is quite challenging in that numerous cross rhythms occur between the solo and orchestral parts as a result of the differing meters. The feeling of compound time, with its resulting lilt, and the use of the semiquaver triplets (derived from the transition passage bars 56⁽⁴⁾ to 60⁽³⁾ of the first movement), create a pastorale like character in this middle section (Section B). Initially in a major tonality (despite a two bar introduction in the minor tonality), the orchestral theme beginning in bar 79⁽⁴⁾ is warm and flowing, however, from bar 84 onwards, both orchestral and piano parts are flavoured with some interesting accidentals. From bars 80 to 87, Kabalevsky makes use of syncopation in the orchestral part, with *pizzicato* chords occurring on beats 2 and 4. From bars 78 to 88⁽¹⁾, both the right and left hand motifs require more arm weight and sound on the final notes of each slurred group, as it is these notes which are marked *tenuto*, whilst the right hand triplet and chord figuration requires a slight rotary action of the wrist (see Table 5.1, Number 3) (see Example 23).

At the change of meter in bar 88, the orchestra briefly states the thematic material just announced by the piano before the piano enters with a rather contemplative and melancholic four bar solo. This mood is effectively created through the use of descending intervals, minor chords and chromaticism, with the falling right hand *acciaccaturas* giving the impression of tear drops (see Example 24).

88 *pp* *p tenuto*

11 *pp* Fag., Cor.
V-c., C-b.

91 12

12 *p* Archi, Cor., Fag.

94 *p legato*

p dolce e cantando

96

Example 24 Second movement of *Concerto No. 2 in G minor Op. 23*, bars 88 to 96

Again the orchestra briefly states the compound time theme before the theme from bar 79 is reintroduced. Although the rhythm of the chordal accompaniment is altered, an interesting form of syncopation is provided by the chord fundamentals which anticipate each beat by a demisemiquaver (see bars 95 to 102). In this section (bars 94(4) to 102), the piano plays a beautiful filigree semiquaver accompaniment which, although marked as being in simple quadruple time, is grouped as if still in compound quadruple (see Example 24). In order to achieve the legato indication, the damper pedal would probably have to be employed as there are a number of stretches in the right hand which would be difficult to join (see Example 24). This section also requires light, active finger work to provide a lucid sound.

The mood becomes gradually more intense and passionate from bar 101 onwards, with a soaring, lush melody in octaves being introduced in the piano part in bar 103 (see Example 25).

The image displays a musical score for Example 25, consisting of two systems of staves. The upper system is for the piano, showing two staves with a melody in octaves and a busy accompaniment. The lower system is for the orchestra, labeled 'Archi, Flati' and 'V.-c.', showing a melody in octaves and a busy accompaniment. The score includes dynamic markings such as 'mf' and 'sim.', and various musical notations including slurs, accents, and articulation marks. The piano part starts at bar 103, and the orchestral part starts at bar 103. The piano part features a melody in octaves and a busy accompaniment. The orchestral part includes strings and woodwinds.

Example 25 Second movement of *Concerto No. 2 in G minor* Op. 23, bars 103 to 105(1/2)

The piano writing becomes quite difficult here, both rhythmically and technically, as the soloist has to control and shape both a melody in octaves and a busy accompaniment in the right hand (see Table 5.1, Number 7), with this task being made more complex by the fact that the melody is in simple quadruple time whilst the accompaniment is still grouped as if in compound quadruple (see Example 25). An interesting effect is created from bar 105 onwards where Kabalevsky reintroduces in the orchestra, fragments of the original orchestral melody from bar 79 (in a different key) which he sets against the octave melody

in the piano part. The middle section (Section B) reaches an intense climax in bar 116, from which point, a chromatic descending piano line and broadening of the tempo help the music to 'unwind'. Section B is brought to a final conclusion with a short chordal piano interlude which is based on the solo from bars 89(2) to 93(1). This becomes quite rich and full, leading to a 'full-blown' romantic restatement of the Second Part of Section A from bar 124(-3) onwards.

This section (return of Section A, Part Two) forms the major climax of the whole movement, with both the orchestral and solo parts being extremely rich and lush. Kabalevsky expands and develops the piano accompaniment which he introduced in bar 49, to produce a ravishingly beautiful chordal theme which requires a very full and strong tone. From bars 128 through to 138, he asks for a triple *forte* (*fff*) dynamic level from both the soloist and orchestra, with the dotted rhythm in the piano part (somewhat like a French *loure*) heightening the drama and passion of this climax (see Example 26).

The image shows a musical score for two systems. The first system is for the piano part, starting at bar 128 (indicated by a circled '128' and a boxed '18'). It features a dotted rhythm in the right hand and a chromatic descending line in the left hand. The second system is for the solo part, starting at bar 18 (indicated by a boxed '18'). It features a rich chordal theme in the right hand and a supporting bass line in the left hand. The dynamic marking is triple forte (*fff*).

Example 26 Second movement of *Concerto No.2 in G minor Op.23*, bars 128 to 130

As in bars 95 to 102, he also continues the idea of demisemiquavers in the orchestral part anticipating the beats, whereas in the original version of this theme, the beats were anticipated by semiquavers. This section (bars 106 to 138) is quite taxing for the soloist as it requires the production of very full and strong chords for an extended number of bars. The performer would have to guard against the sound becoming harsh or forced by allowing their arm weight to fall freely into the keys, supported by firm fingers (see Table

5.1, Number 6). Although the hands have to change position quite frequently in this chordal section, this is made easier by the fact that the frame of the hand remains fairly constant.

From bar 138, Kabalevsky gradually allows the intensity to subside through a series of downward spiralling chords in both the string and piano parts, together with swirls of chromatic demisemiquavers played by the winds. At bar 146, the orchestra restates the triplet figure from Section B for the final time and, although written in simple rather than compound meter, the large triplet over each beat makes it effectively compound meter (see Example 27).

The image shows a musical score for Example 27. It consists of two systems of staves. The top system shows the piano part, with a circled '146' indicating the start of the triplet figure. The bottom system shows the string part, marked 'pp Archi', with a triplet figure. Both parts are marked 'Tempo I'. The piano part has a dynamic marking of 'pp' and the string part has a dynamic marking of 'pp Archi'. The score is in G minor and 3/4 time.

Example 27 Second movement of *Concerto No.2 in G minor Op.23*, bars 146 to 147

This passage forms a link to the restatement of the opening orchestral theme (Section A, Part One) in bar 149, only here the theme is initially announced by the piano. As in the beginning, Kabalevsky allows the strings to play the series of descending parallel chords but, rather than the horn playing the repeated 'E's', he assigns these to the piano, with the *pianissimo* dynamic level, the high register and the use of grace notes giving this ending a distant bell-like quality.

One of the most challenging aspects of this movement would be the frequent rhythmic ambiguity resulting from the solo and orchestral parts often being grouped in different meters, thus requiring a highly developed sense of rhythm. Although marked

Andante semplice (at an easy walking pace and simple), this movement contains compelling melodies and passionate outpourings which are quite romantic in style.

5.2.3 Third movement: *Allegro molto*

Form/Keys

There is a very strong relationship between the themes of this and of the first movement, with most of them being derived, in some way, from the principal subject of the opening movement. In that sense, this movement can almost be classified as monothematic, however, whilst their derivation is the same, the character of each theme is quite different.

It is possible to view this movement as being in either a rondo like form or, alternatively, a loose sonata form (however, the key relationships differ somewhat from the traditional form). As one could argue for either of these forms, Table 5.4 below contains alternative labelling for the various sections, with the labels which refer to the sonata form version, appearing in brackets underneath the primary label.

-
- | | |
|-----------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"> • Section A:
(Exposition)
(First Subject) | Bars 1 to 58(1); G minor;
Although there are several differences, including an alteration to the rhythm and the inclusion of extra notes, the opening piano theme is derived from the first three bars of the piano theme from the first movement. |
| <ul style="list-style-type: none"> • Section B:
(Second Subject) | Bars 58(2) to 89(1/2); Essentially in A minor but often with a flattened fifth;
Although the intervals are closer, parts of the theme (for example the thirds in bars 71 to 73) resemble the opening motif of this movement. |
| <ul style="list-style-type: none"> • Section C: | Bars 89(-1) to 115(1/2); Although centered around the key of B ^b to begin with, there are a number of modulations within this section;
The rhythm of this theme is similar to that of the opening of this movement;
At the climax of this section (i.e. bar 106 onwards), there is a brief return of the opening theme of this movement. |
| <ul style="list-style-type: none"> • Codetta: | Bars 115 to 121(1/2); Although there is chromaticism, this is basically in A minor, however, it ends on a G minor chord, with this chord not only closing this section, but beginning the next;
The material in this Codetta is based on the opening theme of this movement. |

(continued over page)

(Form of the third movement of *Concerto No. 2 in G minor Op. 23* continued)

- Section D:
(Development) Bars 121 to 141(1/2); G minor;
This theme is a rhythmically augmented version of the principal theme of the first movement. As the initial theme of this movement was also derived from the same source, this could either be viewed as the beginning of a massive Development section (from bars 121 to 258(1/2) or, alternatively, as another separate section.
- Quasi Development: Bars 141 to 258(1/2); Beginning in C minor, this mammoth section contains numerous modulations and much chromaticism;
This section contains references to many previously stated themes, both from this and other movements and, as such, can be described as kaleidoscopic;
The central climax of this section (see bars 230(2) to 258(1/2)) is, in fact, built entirely on the beginning of the principal subject of the first movement.
- Section B:
(Recapitulation) Bars 258 to 269(2); G minor, although the fifth degree is often flattened;
(Second Subject) Only the opening 11 bars of this theme is restated.
- Section A:
(First Subject) Bars 269(-2) to 285; G minor.
- Section C:
(Part of the Second Subject Group) Bars 285 to 311(1/2); Begins with a feeling of the key of F, however, there are a number of modulations and much chromaticism.
- Coda: Bars 311 to the end; G minor, however, again there is much chromaticism;
The coda is built primarily on Section C (or the latter part of the Second Subject group), however, there are also traces of Section B (or the initial part of the Second Subject) in, for example, bars 311 to 312.

Table 5.4 Form of the third movement of *Concerto No. 2 in G minor Op. 23*

Artistic, Technical and Pedagogical Aspects

This highly energetic and exciting movement, described by Ewen (1969b) as “A toccata-like third movement [which] moves precipitously to impressive climaxes” (p. 411), requires great precision and stamina from the soloist and orchestra alike in order to negotiate the brilliant yet exacting passage work. Two loud chordal proclamations by the orchestra, the first of which is quite dissonant, herald the arrival of the compelling opening theme into which Kabalevsky has ingeniously woven the notes of the principal subject of the first movement (see Examples 28 and 30).

Allegro capriccioso

The musical score is for 'The Clown' from Kabalevsky's 'Twenty-Four Easy Pieces Op.39', bars 1 to 8(2). It is in 2/4 time and marked 'Allegro capriccioso'. The score is written for piano and consists of two systems. The first system shows the right hand playing a melodic line with octaves and the left hand playing a rhythmic accompaniment. The second system continues the piece. Dynamics include *mf*, *f*, and *p*. Fingerings are indicated with numbers 1-5.

Example 30 *The Clown* from *Twenty-Four Easy Pieces* Op.39, bars 1 to 8(2)

Once the piano enters (bar 1(-2)), the combination of the solo and orchestral parts provides an almost perpetual quaver movement throughout the whole first section (Section A /First Subject), creating a keen sense of rhythmic drive.

Although use is made of dissonance, a comparison of the return of the opening piano theme (see bars 106(-1) and 269(-2)), indicates that the second left hand note in bar 1 of the piano part (State Publishers "Music" Edition 1972, p. 76) is a misprint and should read as a 'B^b' rather than an 'A' (see Example 28).

There are several instances, for example bars 1(-2) to 9(2), in which Kabalevsky has not indicated articulation markings in the piano part, leaving the decision to the taste of the performer. Considering the right hand octaves in bars 1(-2) to 9(2), which obviously necessitate a detached articulation, as well as the rapid tempo and sprightly character, the left hand notes would probably sound best if also lightly detached. The right hand octaves require careful voicing, ensuring the tops are clear (see Table 5.1, Numbers 6 & 7) and furthermore, it would be useful to practise the moves between octaves to help promote accuracy.

In bar 10(-2), the piano begins a menacing ostinato like passage consisting of contrary motion broken chord figurations (see Example 31).



Example 31 Third movement of *Concerto No. 2 in G minor Op. 23*, bars 10(2) to 14(2)

Throughout the whole passage, which continues until the end of bar 16, the articulation is varied, involving both two-note slurred and staccato chords (see Table 5.1, Numbers 1, 5 & 6). In order to reinforce these figurations, it would be a good idea to practise them in block positions. More exacting passage work exists in the piano part in the bars which follow (see bars 17 to 25(1)), involving broken and block octaves, rapid repeated notes, and scale passages. Careful thought should be given to the fingering for the right hand repeated notes, for example in bars 17 and 19, with finger substitution being considered. Two possible fingerings for the passage can be seen in Example 32:



Example 32 Third movement of *Concerto No. 2 in G minor Op. 23*, bars 17 to 19

A brief orchestral interlude from bars 26 to 29, reintroduces fragments from the opening piano theme, after which follows a varied and developed version of the preceding section.

In bar 58(2) (Section B /Second Subject), the character is transformed and, for the first time so far in this movement, a more lyrical theme is introduced by the bassoon (see Example 33).



Example 33 Third movement of *Concerto No. 2 in G minor Op. 23*, bars 58(2) to 65(1/2)

Interestingly, this theme, which recurs throughout the movement, is never given to the soloist but, rather, only appears in the orchestral part. Furthermore, this theme was foreshadowed, with traces of it occurring in the orchestral part from bar 41(2) onwards. Beginning with a descending perfect fourth followed by a note a semitone lower, this melody bears a vague similarity to the first few notes of the piano theme stated in bars 89(2) and 118(2) of the second movement. This section (Section B /Second Subject) also marks a decrease in the rhythmic activity, offering temporary 'relief' from the almost perpetual quaver movement which has taken place thus far.

Just as the orchestra is finishing the statement of its new theme, the piano interrupts with a brazen and vigorous (*brioso*) chordal theme, the thirds in bars 71(-1) to 73(1/2) reminding one again, both of the opening of this movement and of the children's piece, *The Clown* (see Example 34).

Example 34 Third movement of *Concerto No. 2 in G minor Op. 23*, bars 67 to 73(1/2)

Furthermore, the ascending crotchets in the left hand in bars 68 and 69, are perhaps inspired by the bassoon theme which precedes it (compare with bar 59). A brief return of

the opening of the orchestral theme introduced in bar 58(2), leads to a sudden drop in dynamic level at bar 80, where the piano enters with light, scampering passage work consisting of two-note slurs, left hand staccato thirds, broken octaves, repeated notes and glittering scale runs, the last of which plunges almost to the bottom of the keyboard.

The following section (bars 89(-1) to 100(1)), based on repeated chords which surge towards an accented parallel chord of a slightly higher pitch, gallops along with great excitement, with the piano and orchestral parts often exhibiting rhythmic imitation (see Example 35).

The image displays a musical score for Example 35, consisting of piano and orchestral parts. The piano part is shown in the upper system, starting at bar 89 and continuing through bar 100. The orchestral parts are shown in the lower systems, including the Trumpets (Tr-be), Flutes (Fiati), and Strings (Archi). The score features various musical notations, including slurs, accents, and staccato markings, and dynamic markings such as 'f' and 'marcato'. The piano part is characterized by repeated chords and a series of accented descending notes that interrupt and cut across the repeated chord motifs.

Example 35 Third movement of *Concerto No.2 in G minor Op.23*, bars 89 to 95(12)

A series of three accented descending notes interrupts and cuts across the repeated chord motifs, providing not only brash outbursts, but also resulting in large leaps between the final of these notes and the following chord (see Example 35).

As if picking up from where the previous appearance of the theme from Section B (Second Subject) left off in bar 80, the orchestra concludes the statement of this theme, albeit an octave higher (see bars 100(2) to 105(1/2)), whilst the piano plays a series of two-note slurred broken chord figurations. From bars 106(-1) to 121(1), fragments of the opening theme and the surging repeated chord motif (described above), combine to bring this section to a close, with a sense of mystery created at the end by the staccato syncopated chords, in contrary motion, which seem to fade away into the distance.

In bar 121 (Section D /Development Section), softly repeated *pizzicato* G minor chords usher in a very expressive bassoon melody which is, in fact, a rhythmically augmented version of the opening piano theme from the first movement (see Example 36).

The image shows a musical score for Example 36, consisting of two systems of staves. The top system shows the piano part, with a circled bar number '121' and the tempo marking 'Listesso tempo'. The bottom system shows the bassoon part, also starting at bar 121, with the tempo marking 'Listesso tempo' and performance instructions: 'pp sotto voce', 'Fag.', and 'pizz.'. The bassoon part features a melodic line with a triplet of eighth notes and a slur over a phrase. The piano part consists of repeated chords in the right hand and broken chords in the left hand.

Example 36 Third movement of *Concerto No.2 in G minor Op.23*, bars 121 to 128(1)

Throughout this section (Section D /Development Section), effective use is made of imitation, the piano taking over and completing the bassoon's statement of the subject from the first movement (see bar 128(2)). Kabalevsky then uses the final bar of this theme (i.e. bar 132) to create a canonic type of 'argument' between the soloist and orchestra, in which each party slightly disagrees with the notes of the other. This builds to a dramatic climax which culminates in a dissonant descending broken chord passage in the piano part (see bars 139(2) to 140), which resolves on the first beat of bar 141, with both the soloist and orchestra playing an accented C chord. However, until the piano enters in bar 143, the tonality is ambiguous as the C chord and the subsequent two bar Timpani solo, do not contain the third degree.

Beginning in C minor, bars 143 to 177 consist of detailed passage work in the piano part, with the orchestral melodic line providing most of the thematic interest. From bars 145 to 162, the orchestral theme contains subtle references to previously stated orchestral motifs (compare: bar 146 with bars 63 to 64₍₁₎; descending triads in bars 151 to 152, 154₍₂₎ to 156₍₁₎ and bar 160 with bars 55 and 224₍₃₎ to 225 of the first movement; bars 156 to 157 with bars 133₍₋₁₎ to 134₍₁₎ of the second movement; and bars 158₍₋₁₎ to 159₍₁₎ with bar 137 of the second movement). Much of the piano writing is similar to that which was presented in bars 10₍₋₂₎ to 26_(1/2), and consists of a range of articulation, including *non legato* and two-note slurs, as well as numerous large leaps in the left hand. Whilst beginning very quietly (*sotto voce*) and in a low register, this section builds to an impressive climax, culminating in a chromatic contrary motion passage which is effectively embellished with an extended cymbal trill (see bars 170 to 177_(1/2)).

The following 51 bars contain a kaleidoscope of thematic material, with appearances of the surging repeated chord motif being interspersed with impassioned orchestral interludes and piano passage work (see bars 177₍₁₎ to 228₍₁₎). In bars 188₍₋₁₎ to 190_(1/2), a circling around the same pitches, rather than an alternation between them as appears in the solo part in bars 71₍₋₁₎ to 73_(1/2), creates a slightly frustrated orchestral version of the chromatic motif which resembles *The Clown* (see Example 37).

The image displays a musical score for Example 37, consisting of four staves. The top two staves represent the piano part, with a circled '188' at the beginning. The bottom two staves represent the orchestral part, with a circled '22' at the beginning. The piano part features a dynamic marking of *ff* and a *Tr-bb* (tritone) marking. The orchestral part includes a Flute (Fl.) and Oboe (Ob.) part, with a dynamic marking of *ff marcato*. The score shows a complex rhythmic and melodic structure, with the piano part playing a chromatic motif and the orchestral part providing a contrasting melodic line.

Example 37 Third movement of *Concerto No.2 in G minor Op.23*, bars 188 to 190_(1/2)

This is followed by a playful sequential chordal passage which leads to the first of two impassioned orchestral interludes, based on the opening of the initial piano theme from the first movement (see Example 38).

Example 38 Third movement of *Concerto No. 2 in G minor Op. 23*, bars 195(-1) to 202(1/2)

Here, however, not only has Kabalevsky augmented the note values but he has also superimposed fragments of the theme above a chromatically falling and rising bass line, as can be seen in Example 38.

A brief and varied reappearance of the surging repeated chord motif occurs from bars 202 to 208(1/2), however, the texture is somewhat thinner and, rather than chords, only consists of right hand repeated notes accompanied by a rising parallel passage in the left hand. To guard against tightening of the hand, wrist and arm, and to ensure the clarity, it would be wise to employ a change of fingers for the repeated notes. The second of the orchestral interludes, which takes place from bars 208(-1) to 216(1/2) (see Example 39), is similar in vein to the previously mentioned one, with the beginning of this theme being a rhythmically altered version of the one stated in the opening of Section B (Second Subject) (compare bars 208(-1) to 212(1) with bars 58(2) to 60(1/2)).

Example 39 Third movement of *Concerto No. 2 in G minor Op. 23*, bars 208(-1) to 216(1/2)

A broadening of the tempo and a number of loudly repeated C major chords herald the arrival of the central climax of this movement which, based on the opening motif from the first movement, is highly chromatic and chordal (see bar 228 onwards). From bar 235₍₂₎ to 239₍₁₎, the way in which Kabalevsky juxtaposes a series of paired chords produces the effect of breathless gasps whilst an alternation in register, contour and rhythm, gives the following nine bars a feeling of call and response (see bars 239₍₂₎ to 248₍₁₎). As if searching for the 'correct key' in which to state a rhythmically augmented version of bars 4 to 5₍₃₎ of the first movement, Kabalevsky repeats the opening of this motif at a couple of varied pitches, finally settling for a complete statement of the motif in the key of D minor in bar 252.

Triumphant accented chords and a rising broken chord passage lead to the return of both the tonic key of G minor and the orchestral theme from Section B (Second Subject) (i.e. the theme from bars 58₍₂₎ to 68_(1/2)). Stated at half the speed of the previous section, and with 'G's' tolling in the bass, this orchestral *tutti* is very sombre in mood (see bars 258 to 269₍₂₎). Resuming the initial tempo, the soloist and orchestra then launch into a return of the opening material (see bar 269₍₋₂₎ onwards), after which the repeated chord motif is used for the basis of an animated climax, with the frequent off-beat chords in the piano part creating great excitement (see bars 285 onwards). A virtuosic coda (see bar 311 to the end), consisting of rapid scale runs and further references to the repeated chord motif, brings this, and in fact the whole concerto, to a stunningly brilliant conclusion.

5.3 Twenty-Four Preludes Op.38 (1943)

Ranging from level 2 to 3

Kabalevsky composed the *Twenty-Four Preludes* Op.38 in 1943, dedicating them to his former teacher in composition at the Moscow Conservatory, Nikolai Myaskovsky.

The key scheme of this set of preludes is the same as was adopted by Chopin (1810-1849) in his twenty-four preludes, composed in 1838, with each set progressing through the circle of fifths in relative major and minor pairs. Here, however, Kabalevsky displays his fondness for the use of folk-tunes, with each prelude being based on a folk song. Forrest (c.1996) highlighted a discussion about the preludes, included in the section on the element of song, in Kabalevsky's book *A Story of Three Whales and Many Other Things* (1970):

And at the base of each of my *Preludes* I placed the melody of a Russian folk song. As an epigraph to this compositional set, I used Lermontov's words from his *Notes*. "If I want to get into folk poetry, then of course I will never find it anywhere except in Russian songs.".....This is how folk song melodies have turned into melodies for the piano. (Kabalevsky 1972b, p. 50/Forrest c.1996, p. 199)

Forrest (c.1996) cited Adams' comments made about the form of the *Twenty-Four Preludes* in which Adams stated "the majority [being] based upon an expansion or permutation of tripartite structure" (Adams 1976, p. 23/Forrest c.1996, p. 227). Forrest (c.1996) continued by saying that Adams "identified two-part structures, three-part structures, rondo-type structures, as well as arch and monothematic structures" (p. 227).

Each individual prelude is exquisitely crafted, with the whole collection covering a gamut of emotions, sounds, colours and techniques. Kabalevsky gives no indication as to whether these should be performed as a complete set. However, as each prelude is an entity within itself, undoubtedly they would be effective if played individually or in groupings or, alternatively, performed as an entire set.

McLachlan (1992a) points out, “broadly speaking the preludes fall into four group headings:

- (a) Reflective (Nos.1, 7, 8, 13, 17, 20, 23)
- (b) Light-hearted (Nos.2, 9, 11, 15, 19, 22)
- (c) Monumental/chorale prelude (Nos.3, 5, 18, 21)
- (d) Character/mood sketches (Nos.4, 10, 12, 16) with Nos.6 and 14 remaining as bravura etudes and the final prelude standing alone as a symphonic poem for solo piano” (p. 4).

For the purposes of this dissertation, the first four preludes, which are representative of the four broad categories McLachlan identified above, as well as numbers six and twenty-four (illustrating yet another two categories), will be examined in terms of their structure and discussed from the point of view of artistic, technical and pedagogical aspects.

5.3.1 Prelude No.1 in C major *Andantino*

Level 2

Form/Keys

This prelude can be classified as through composed, however, as shown in Table 5.5 below, it exhibits variation techniques with the material presented in the introduction being used again in both Section A and the postlude and, furthermore, with Section A being repeated in a varied form.

- Introduction: Bars 1 to 4(1/2); C major, however, the opening three bars hover between C minor and C major, the harmonic indecisiveness being resolved with a C major chord on beat 1 of bar 4.
- Section A: Bars 4 to 15(3); Begins in C major and ends in A minor; Bars 9-12 make use of material based on the opening semitone figure.
- Section A varied: Bars 15(4) to 21(1/2); C major; Bars 19 to 21 are a restatement of the melodic material of bars 9 to 11.
- Postlude: Bars 21 to the end; C major; Based on the material from the Introduction, with bars 25 and 26 featuring the theme from Section A.

Table 5.5 Form of *Prelude No.1 in C major* from *Twenty-Four Preludes Op.38*

Artistic, Technical and Pedagogical Aspects

Whilst expressive, this prelude is quite simple in character. The chromatic alternation between the 'A^b' and 'A natural' (and hence, C minor and C major) in the Introduction and Postlude gives a feeling of indecisiveness which is resolved on the first beat of bar 4 with a C major chord (see Example 40).



Example 40 *Prelude No.1* from *Twenty-Four Preludes Op.38*, bars 1 to 4(1/2)

These semiquaver passages which alternate between two notes (see the Introduction, the Postlude, bars 10 to 12 and bar 20) require a slight rotational movement of the wrist (see Table 5.1, Number 3).

On the whole, the texture is uncomplicated, consisting mostly of a single melodic line over a repeated chord accompaniment (see Example 41).



Example 41 Prelude No.1 from *Twenty-Four Preludes* Op.38, bars 4 to 7(1)

Consideration should be given to the balance between the hands (see Table 5.1, number 7), with the melodic line requiring a very singing quality. Here the accompaniment creates an almost hypnotic effect and should be executed with a free wrist coupled with firm fingers. Opposing actions are employed between the hands as the performer needs to lift both the wrist and fingers between the repeated chords in the accompaniment whilst maintaining the legato of the melodic line (see Table 5.1, Number 4). If the left hand chords in bars 4(1/2), 13(1/2), 25(1/2) and 27 cannot be played as written, they may be arpeggiated, rolling the bottom two notes before the beat and playing the top note on the beat. Throughout the chord changes in the left hand (see bars 5, 6 to 7, 8, 10, 11, 12, 20 and 26), the presence of a note or notes which remain static (either the bottom note/s, the top or the middle), provides the hand position with some constancy.

Interestingly, it suggested in the Sikorski edition of the preludes, that the 'B' and 'middle C's' in bars 9 and 11, be played with the left, rather than the right hand, however, the Kalmus, MCA and the International Music Company editions do not specify this (see Example 42(a) and 42(b)).



Example 42(a) Prelude No.1 from *Twenty-Four Preludes* Op.38, Sikorski edition, bars 9 to 11(2)



Example 42(b) Prelude No.1 from *Twenty-Four Preludes Op.38*, International Music Company edition, bars 9 to 11(2)

Although the latter choice involves crossing the right hand over the left and applying pedal to ensure the melody notes and the ‘middle C’ are sustained whilst doing so, the other option would require a high degree of independence of the fingers as the left hand would have to negotiate both repeated chords, a faster moving semiquaver line and a sustained note. Ultimately, however, the choice would be very individual as, what suits one person’s hand may not work as well for another’s.

Kabalevsky alters the texture from bar 13 onwards with the left hand consisting of a more flowing rather than chordal accompaniment. He also introduces sixths in the right hand (see Example 43), however, although marked *legato*, this will not be strictly possible for all of the passages.



Example 43 Prelude No.1 from *Twenty-Four Preludes Op.38*, bars 15(4) to 18

In bar 16, for instance, where the *legato* of the bottom voice/line in the right hand will have to be sacrificed in order to maintain the *legato* in the top voice/line. Effective use is made of imitation in bar 16, with the left hand imitating the two voices of the right hand, at the distance of a crotchet beat. The music reaches a rich climax in this section (Section A varied), becoming more reflective with the return of the texture employed in Section A, in bar 19. There are several meter changes, throughout which the performer would have to sustain a constant pulse.

5.3.2 Prelude No.2 in A minor *Scherzando*

Level 2

Form/Keys

Although it does not follow the key structure normally expected, this prelude is in ternary form as illustrated in Table 5.6 below. It remains in A minor throughout, however, Kabalevsky has used chromaticism to add interest.

-
- Section A: Bars 1 to 20; A minor;
Comprised of two 10 bar sections, that is bars 1 to 10 and 11 to 20.
 - Section B: Bars 21 to 28; A minor.
 - Section A2: Bars 29 to the end; A minor;
This is a restatement of the first half only of Section A.
-

Table 5.6 Form of *Prelude No.2 in A minor* from *Twenty-Four Preludes Op.38*

Artistic, Technical and Pedagogical Aspects

As *Scherzando* suggests, this prelude is rather playful and full of rhythmic drive and energy. Similar to the opening of the first prelude, this one contains semiquavers which alternate between two notes, in this case always a semitone apart (see Example 44).

Example 44 Prelude No.2 from *Twenty-Four Preludes Op.38*, bars 1 to 10

However, stated at a much quicker tempo than in the previous prelude, these semiquavers provide the music with a strong sense of dissonance. Within Section A, Kabalevsky

provides a contrast of thematic material, with the rather whimsical opening line, consisting of the alternating legato semiquavers set against light staccato first inversion chords (resulting in opposing articulations), being contrasted with the more strident chordal material contained in the second line (see Example 44). These two alternating characters create a feeling of question and answer. It is important that the demisemiquaver upbeats, which occur in the second line and elsewhere, are played more quietly than the downbeats. This line also contains some changes in meter. As in the first prelude, if the performer is unable to play the left hand chords in bars 10, 20 and 38 as solid chords, it is quite feasible to arpeggiate them, ensuring that the top note is played on the beat.

The middle section (Section B) consists of right hand scampering semiquaver passage work stated in a high register of the keyboard, set against staccato root position chords, now in the left hand. Although the chords, both here and in Section A, require the hand to move about the keyboard, this is made easier by the fact that the position of the chords remains constant (i.e. either first inversion as in Section A or root position as in Section B) and hence the frame of the hand remains constant. This prelude covers a large range of dynamics, from *pianissimo* to *fortissimo* and also contains numerous accents and a *marcato* indication, all of which should be strictly observed.

5.3.3 Prelude No.3 in G major *Vivace leggiero*

Level 3

Form/Keys

Following a short four bar Introduction, this prelude consists of two themes, the return of the first theme indicating a ternary form (see Table 5.7 below).

- Introduction: Bars 1 to 4; G major.
- Section A: Bars 5 to 20; G major.
It is possible to view bars 16(3) to 20(4) as a linking passage as, following a new theme presented in bars 11 to 16(2) (which does not reappear, although the theme does have an affinity with bars 5 to 10), these bars have no equivalent.
- Section B: Bars 21 to 40; Beginning and ending in E^b minor, Kabalevsky uses characteristic semitone relationships (for example bar 21: E^b minor-E minor-F minor-F[#] minor);
The bass figure and right hand semiquavers in this section provide a unifying feature.
- Section A: Bars 41 to 46(2); G major.
- Coda: Bars 46(3) to the end; G major.

Table 5.7 Form of *Prelude No.3 in G major from Twenty-Four Preludes Op.38*

Artistic, Technical and Pedagogical Aspects

This prelude is, indeed, a *moto perpetuo* for the right hand, whilst at the same time, a study for developing the performer's ability to control and shape both a melody and accompaniment in the left hand (see Example 45).



Example 45 *Prelude No.3 from Twenty-Four Preludes Op.38, bars 5 to 7(12)*

Added to this task of voicing is the fact that Kabalevsky indicates the melody be played in a singing style and held for full value (*cantando e ben tenuto il tema*) against an accompaniment which is to be staccato and dry (*secco*), thus resulting in opposing articulations within the one hand. It would be quite useful to practise the voices in the left hand as a duet either between the hands (i.e. with the melody in one hand and the accompaniment in the other) or with another person so that the desired effect can be heard and then duplicated when both parts are played as directed. Considering the articulation, the large leaps in the left hand (between some of the notes in the melody and

accompaniment) pose yet another challenge as, in order to achieve the articulation indicated in the accompaniment, the damper pedal should not be used. Thus, if available, the sostenuto pedal could be employed to sustain the melodic notes which cannot be held, for example the B in bars 5, 8, 41 and 43 and the dotted minims in bars 33, 34 and 36. The melody also appears in the right hand, for example in Section B, thus resulting in a similar challenge to that of the left hand.

One of the other main challenges of this prelude is to attain the speed and lightness indicated. Kabalevsky directs the performer to play this piece fast and lively (*Vivace*) and lightly (*leggiero*). In order to achieve this, the semiquavers in the right hand require very light, active finger work (i.e. a slight grasping/stroking action of the fingers). It would be quite useful to practise these semiquavers with a finger staccato to develop the agility of the fingers. This prelude, with its use of chromaticism, has a 'colourful harmonic palette' and the scampering passage work makes it quite light-hearted. McLachlan (1992a) states that "No.3 is obviously indebted to Busoni's arrangement of the Bach chorale prelude *Rejoice Beloved Christians* but is no less effective for that" (p. 4). Kabalevsky indicates a large contrast in dynamics, ranging from *ppp* (very, very soft) to *ff* (very loud) and also covers a wide tessitura, spanning a range of five and a half octaves.

5.3.4 Prelude No.4 in E minor *Andantino* (*sostenuto* - included in the *Sikorski* edition)

Level 2

Form/Keys

As illustrated in Table 5.8, this prelude is in ternary form.

-
- Section A: Bars 1 to 17; E minor.
 - Section B: Bars 18 to 50; modulatory;
Throughout this section parallel chords are a feature.
 - Section A: Bars 51 to the end; E minor.
-

Table 5.8 Form of *Prelude No.4 in E minor* from *Twenty-Four Preludes Op.38*

Artistic, Technical and Pedagogical Aspects

This prelude, with its exact, martial-like rhythms, could be classified, not only as a song (i.e. each prelude is based on a folk-song), but also as a march (this is especially obvious in Section B). This is, however, a rather solemn and, as indicated in the *Sikorski* edition, sustained (*sostenuto*) march. As cited by Forrest (c.1996), Kabalevsky differentiates between types of marches according to their character and purpose:

Marches differ from one another, not only in the character of the music, but also with respect to their purpose. There are marches that are drill-type marches that are calculated on the exact speed of a human step. There is also the cavalry march - the movements of this march are very quick, calculated on the cavalry trot. There are marches which are ceremonial: one does not have to march to them because as they are performed there could be different ceremonial proceedings going on. (p. 210)

Like the previous prelude, this one involves playing a legato melody and a staccato accompaniment within the one hand, in this case, the right. Here, however, the task of achieving the correct balance between the melody and accompaniment is made more challenging due to the fact that the accompaniment is chordal and hence, thicker in texture than the melodic line (see Example 46).



Example 46 Prelude No.4 from *Twenty-Four Preludes* Op.38, bars 1 to 7

The performer would have to consider whether to make use of finger substitution so as to achieve the legato of the melodic line or, alternatively, to apply the damper pedal. If the latter is employed, it would have to be used very judiciously, making sure that the articulation of the accompaniment is not compromised. Similarly, the legato between the left hand semiquavers and the octaves which follow (see bars 6, 7, 9, 11 etc.) may prove difficult to realise for a small hand (i.e. the stretch between the 2nd finger on the final semiquaver to fingers 1 and 5 on the octave), and here again, the damper pedal may have to

assist the connection between the notes. There is also a rhythmic challenge in this prelude in that the right hand chordal accompaniment is syncopated, whilst a good deal of the left hand accompaniment is on the beat. Much of the left hand is in octaves, thus requiring a free wrist coupled with firm fingers (see Table 5.1, Number 6).

The middle section (i.e. Section B) contains numerous large leaps between the left hand octaves (e.g. octaves in bars 18 to 35 and 7ths in bars 36 to 38). In bars 18 to 35, it would be useful to give the visual focus to the top note of the octave played on the beat as this note is played again as the bottom note of the following octave, albeit with a different finger. Similarly, one could direct the visual focus alternately to the bottom and then the top note of the octaves in bars 36 to 38, as these notes are only a semitone apart although again, will be played with fingers 5 then 1. Another challenge in this middle section, which sounds quite mechanical in its insistence, is that the left hand octaves and the repeated right hand chords, change pitch at different times (see Example 47).



Example 47 Prelude No.4 from *Twenty-Four Preludes Op.38*, bars 18 to 22(2)

Beginning very quietly (*pianissimo*), the middle section (Section B) gradually builds to reach a very loud, strong (*fortissimo*) and compelling climax. From the second quaver of bar 36 until the first quaver of bar 38, Kabalevsky builds the intensity by repeatedly alternating between accented B^b minor and a D⁷ chords which also contrast in register (see Example 48).



Example 48 Prelude No.4 from *Twenty-Four Preludes Op.38*, bars 36(1) to 39

In bar 38, the introduction of demisemi-quaver arpeggios gives this rather chordal prelude a stronger sense of flow and, through this change in texture, they help to build the climax (see Example 48). From bar 44, the mood is effectively dissipated primarily through the use of descending chromatic left hand demisemi-quavers and a gradual decrease in the dynamic level. In bars 47 to 50, both the texture and amount of rhythmic movement become more sparse, leading to the return of Section A at bar 51.

5.3.5 Prelude No.6 in B minor *Allegro molto*

Level 2

Form/Keys

With the exception of four bars (i.e. bars 23, 24, 34 and 35), this entire prelude consists of broken chord triplets and, melodically it tends toward being monothematic. However, whilst much of the material is similar throughout, there is a contrasting middle section and thus, as shown in Table 5.9, this prelude could be viewed as being in ternary form. Whilst the melodic line is basically cast in a minor tonality, the juxtaposition of minor and major chords in the accompaniment and the use of parallel minor chords in the central climax, create a number of transient modulations.

-
- Section A: Bars 1 to 13⁽⁴⁾; Although primarily in B minor, the accompaniment fluctuates between B minor and B major; Bars 1 to 2⁽⁴⁾ and 6 to 7⁽⁴⁾ act as quasi introductory passages to the entry of the theme (bars 2⁽⁵⁾ to 6⁽²⁾) and its repeat (bars 7⁽⁵⁾ to 11⁽²⁾).
 - Section B: Bars 13⁽⁵⁾ to 25⁽¹⁾; Almost entirely in E^b minor although this section contains much chromaticism and, as illustrated in bars 23 and 24, the use of parallel chords; This section represents a development of the theme.
 - Section A1: Bars 25⁽²⁾ to 31⁽¹⁾; Again, the theme is in B minor whilst the accompaniment fluctuates between B major and B minor; The first four bars are almost an exact repetition of the theme.
 - Coda: Bars 31⁽²⁾ to the end; B minor, with the alternation between B major and B minor present in the final two chords.
-

Table 5.9 Form of *Prelude No.6 in B minor* from *Twenty-Four Preludes Op.38*

Artistic, Technical and Pedagogical Aspects

Like the third prelude, Number 6 is truly a *moto perpetuo*, with broken chord triplets being played in unison almost throughout the entire work. Whilst the brooding theme, which is intricately woven into the overall texture, is in a minor tonality, Kabalevsky effectively juxtaposes minor and major chords in the accompaniment to create a work of a bitter-sweet nature.

Classified by McLachlan (1992a) as a “bravura étude” (p. 4), this prelude requires each hand to control and shape the melodic line which is integrated into the constantly moving triplet accompaniment (see Table 5.1, Number 7) (see Example 49).

The image shows two systems of musical notation for a piano prelude. The first system is marked 'Allegro molto' and 'p'. It features a constant triplet accompaniment in both hands. The right hand has a circled '1' and a 'p' dynamic. The left hand has a circled '3' and a 'tema' marking. The piece concludes with 'marcato il.'.

Example 49 Prelude No.6 from *Twenty-Four Preludes* Op.38, bars 1 to 4

The technique of shadowing (i.e. playing the melody out loud whilst silently playing the accompaniment on the key surface) would be particularly useful for fostering the above requirement, as would practising the accompaniment with a light finger staccato whilst sustaining the melody notes. Furthermore, practising the broken chords as block chords would be an effective reinforcement of the hand positions and would also serve to clearly illustrate the harmonic structure.

Following the first appearance of the theme (see bars 2(5) to 6(2)), Kabalevsky repeats the opening material, with the theme becoming slightly more emphatic both through an increase in the dynamic level and due to the melodic line now being presented in octaves in the right hand (see bars 7(5) to 11(2)). A brief undulating passage leads to the central section of the prelude which, initially based on the principal theme, builds to an impressive

climax (see bars 13⁽⁵⁾ to 25⁽¹⁾). In bars 16⁽⁶⁾ to 19⁽²⁾ and bar 22, a chromatic contrary motion ‘tug-of-war’ is presented between the melody notes, which alternate both in pitch and direction. Throughout these bars, the accompaniment remains static and, as such, provides the hand position with some constancy in the form of pivot notes.

In bars 23 to 25⁽¹⁾, a downward spiral of accented parallel minor chords which end on a B major chord, is followed by a return to the main theme. This final appearance of the theme is the most insistent of all, stated at a *fortissimo* dynamic level and with the melody in octaves in both hands. Scurrying ascending broken triads lead to what McLachlan (1992a) terms as “A macabre waltz fragment...which is forcefully dismissive and unyielding” (p. 4). Kabalevsky continues the juxtaposition of major and minor chords right to the end with the penultimate B major chord resolving to a B minor chord (see Example 50).

Example 50 Prelude No.6 from *Twenty-Four Preludes* Op.38, bars 31 to 35

Due to the chordal nature of this prelude and the fact that both hands are in unison almost throughout (a technique often employed by Kabalevsky and, in fact, other Russian composers such as Shostakovich and Prokofiev - see Appendix 7), it lends itself to memorisation.

5.3.6 Prelude No.24 in D minor *Allegro feroce*

Level 3

Form/Keys

Although consisting of a number of sections, this prelude is monothematic, with fragments of the theme woven throughout. As such, it could be classified as air and

variations form as illustrated in Table 5.10 below. McLachlan (1992a) identifies this prelude as being the “only one that really modulates” (p. 6).

-
- Introduction: Bars 1 to 2; D minor:
These bars basically form an Imperfect Cadence which establishes the key.
 - Theme: Bars 3 to 15(2); D minor.
 - Variation One: Bars 15(-3) to 31(2); B^b minor.
 - Variation Two: Bars 31(3) to 46(1); D minor;
This is an augmented version of the theme.
 - Variation Three: Bars 46(2) to 71(1/2); D minor;
As with the previous Variation, this is an augmented version of the theme.
 - Coda: Bars 71 to the end; D major.
-

Table 5.10 *Form of Prelude No.24 in D minor from Twenty-Four Preludes Op.38*

Artistic, Technical and Pedagogical Aspects

Kabalevsky opens this final prelude with a biting two bar introduction. Its jagged outline of accented triadic notes and extended dissonant trill abruptly closing in the dominant minor (i.e. A minor), immediately captures one's attention (see Example 51).

The image displays four systems of musical notation for a piano piece. The first system is marked 'Allegro feroce' and 'f', with a 'marcato' marking in the second measure. The second system is marked 'mf'. The third and fourth systems continue the piece with various dynamics and articulations.

Example 51 Prelude No.24 from *Twenty-Four Preludes* Op.38, bars 1 to 10(1)

In bar 3, a very insistent and jaunty theme, on which much of this prelude is based, is announced in the tenor register. Hovering around a relatively small range of notes (covering only a minor seventh and mainly staying within a fourth) and consisting of numerous repeated pitches, this theme, which McLachlan (1992a) says “has an Eastern character” (p. 6), continues to gravitate strongly towards the dominant minor (i.e. A minor) (see Example 51).

In bars 3 to 10(1/2), the toccata-like writing involves the hands being very close together, with the left hand having to immediately come off the notes of the theme to allow the right to replay them on the following semiquaver. Due to the chordal figurations in the right hand and the fact that the left hand has to occasionally cross over to play a note (see bars 4(2) and 5(4)), it would be best to position the left hand further in on the keys than the right.

As the theme moves from the tenor to the soprano register in bar 10(2), the hands move further apart. Whereas the left hand only had to control and shape the melodic line, the right hand also has to play a lilting accompaniment consisting of two-note slurs and repeated notes (see Table 5.1, Numbers 7 and 1), accompanied by a short ascending chromatic motif in the left hand (see Example 52).



Example 52 Prelude No.24 from *Twenty-Four Preludes* Op.38, bars 10(2) to 12(3)

A return to the introductory material in bars 14(-3) to 15(2), firmly closes this first section (Theme) after which an explosive B^b minor chord and a repeated surging motif (see Example 53, bars 15(3) to 17(1/2)), announce the First Variation of the opening material (see Example 53).

Example 53 Prelude No.24 from *Twenty-Four Preludes* Op.38, bars 14(-3) to 20(1)

Set in B^b minor, this section, with the theme now presented in octaves, accompanied by *legato* arpeggio passages in the right hand and then ascending chromatic scales in the left, is much more flowing than the motoric, toccata-like opening. The right hand arpeggios which permeate much of this section, are used for the basis of a unison passage in which the distance between the hands gradually widens (1 octave - 3 octaves - 5 octaves and eventually 6 octaves) (see Example 54), bringing this Variation (Variation One) to an exciting climax, with yet another brief return of the introductory material at the end.



Example 54 Prelude No.24 from *Twenty-Four Preludes* Op.38, bars 29 to 31(2)

A slightly altered version of the repeated surging motif prefigures a rhythmically augmented and chordal variation of the theme (Variation Two) which, although returning to the tonic key of D minor, presents the theme in parallel major chords (see Example 55).

Example 55 Prelude No.24 from *Twenty-Four Preludes* Op.38, bars 31(3) to 36(1/2)

In bars 33 to 39(1/2), the texture is somewhat like a relief sculpture, with the chordal theme, which is presented in both hands, being interspersed with left hand octaves and a gently pulsating right hand accompaniment (similar to that which appeared in bars 10(2) to 14(1)). This writing necessitates the use of the damper pedal in order to sustain the chords whilst playing the accompaniment.

From bars 39 to 46, the level of intensity begins to grow, with *fortissimo* chords, repetition of motifs (See bars 43 to 45(1)), and a brilliant ascending arpeggio passage (see bar 45(3) to 46(1)), heralding the arrival of a martial setting of the theme, which again illustrates Kabalevsky's preference for the use of this genre (i.e. the march) (see Example 56).



Example 56 Prelude No.24 from *Twenty-Four Preludes* Op.38, bars 46(2) to 50(1)

At a *fff* dynamic level, this section (Variation Three), which again presents the theme in augmentation, represents the climax of the whole prelude, with dominant and tonic bass notes strongly confirming the tonic key of D minor. From bars 56 to 64(3), the theme is interrupted by appearances of the left hand ascending chromatic motif (introduced in bar 10(2) to 11(1/2)), accompanied by low rumbling trills in the right hand (which involve crossing the right hand over the left).

Almost as if the march is disappearing into the distance, Kabalevsky gradually allows the mood and dynamic level to dissipate, reaching what seems like the conclusion to the piece in bar 71(1). However, rather than ending here, an elusive and beautiful coda, in the tonic major (i.e. D major), quietly enters (see Example 57).

Example 57 Prelude No.24 from *Twenty-Four Preludes Op.38*, bars 66 to 74(3)

The tranquillity and beauty of this coda seem almost unworldly. Although the rhythm is different, the open fifth right hand semiquaver accompaniment figure on which the coda is built, bears a striking resemblance to Rachmaninoff's hauntingly beautiful *Prelude in G sharp minor Op.32, No.12* composed in 1910 (see Example 58).

Example 58 Rachmaninoff's *Prelude in G[#] minor Op.32 No.12*, bars 1 to 2

Despite its peaceful mood, the coda is not without touches of 'darkness'. As if issuing a sinister reminder, brief appearances of the march-like theme from Variation Three, usher in a fleeting return of both the tonic key of D minor and a rhythmically augmented version of bars 1(3) to 2(4) (see bars 74(4) to 78(1) and 82(2) to 85(1)). Similarly, in bars 86 to 96(1), intermittent left hand descending parallel chords create a sense of harmonic ambiguity reminiscent of Variation Two. However, the way in which Kabalevsky incorporates the above mentioned 'disturbances' is quite extraordinary, with the constancy of the right hand

figurations above the 'turmoils' of the bass line, giving the feeling of melding the two contrasting characters (i.e. tranquillity and darkness).

In bar 98, the rhythmic momentum created by the perpetual semiquaver movement in the right hand of the coda thus far (see bars 71 to 97), finally lessens, with a brief pensive passage which comes to rest on a *pianissimo* D major chord, bringing this, and indeed the whole set of preludes, to a close.

5.4 Sonata No.2 in E^b major Op.45 (1945)

Level 3

“Kabalevsky’s monumental Second Sonata (1945) is his symphony for solo piano, and his answer to the influence of Prokofiev’s ‘War Sonata’ trilogy” (McLachlan 1992b, p. 5). This three movement sonata calls for a mature technique and, with its rather extrovert and dynamic outer movements, contrasted with the reflective, melancholy slow movement, is a very effective work artistically, technically and pedagogically.

This sonata has been performed by and, in fact, dedicated to well known Soviet pianist, Emil Gilels (1916-1985) whose performance inspired Kabalevsky to claim that his “splendid execution” of his Second Sonata had provided him with one of the happiest moments of his musical life (Avis 1994, pp. 2-3). The great Russian-born pianist, Vladimir Horowitz (1903-1989), also performed Kabalevsky’s second sonata, giving the American premiere of both it and the composer’s third piano sonata (Horowitz Plays Prokofiev, Barber, Kabalevsky Sonatas 1990, p. 4).

5.4.1 *First movement: Allegro moderato, Festivamente*

Form/Keys

While not adhering strictly to sonata form or its key scheme, this movement exhibits the basic elements of the form as outlined in Table 5.11. In keeping with 20th Century stylistic features, Kabalevsky treats both the form and key scheme with much freedom, changing key signature several times, often to unrelated keys, and making use of a lot of chromaticism.


-
- **Exposition:**
 - First Subject:** Bars 1 to 24(3); E^b major;
In the opening 14 bars accented bell-like B^b to E^b octaves in the bass confirm the tonic key.
 - Second Subject:** Bars 24(4) to 55; D major;
Although almost the enharmonic equivalent of bars 25(4) to 26(3), the fact that bars 24(4) to 25(3) differ quite significantly in character to the former bars, could result in bars 24(4) to 25(3) being regarded as a linking passage;
Again the new tonality is reinforced through the alternation between dominant and tonic in the bass. This section shifts between D and B^b major, the dominant of the home key, and features much chromaticism.
 - Codetta:** Bars 56 to 68; A minor with a definite centering on the chord of D minor;
Based on the rhythmic figure which was used in the First and also at the end of the Second Subject . This rhythmic motif serves to prefigure the rhythm of the Development.
 - **Development:** Bars 69 to 166; E^b minor;
Includes many modulations and changes of key signature as well as much chromaticism. The main changes of key occur at: bar 91-B minor (with many E^b's); bar 107-E^b minor; and bar 125-A minor.
 - **Recapitulation:**
 - First Subject:** Bars 167 to 196; E^b major
 - Transition:** Bars 197 to 202(3); B minor;
Uses material from the Codetta.
 - Second Subject:** Bars 202(4) to the end; Begins in B minor and ends in E^b minor;
Only briefly recapitulated and even then with some variations;
Moves to E^b minor in bar 207;
Bars 211(2) to the end could be viewed as a Coda, however, this section contains elements of the Second Subject.
-

Table 5.11 **Form of the first movement of *Sonata No.2 in E^b major Op.45***

Artistic, Technical and Pedagogical Aspects

This movement opens with a compelling march-like theme, once again illustrating Kabalevsky's preference for the use of this genre (see Example 59).



Example 59 First movement of *Sonata No. 2 in E^b major Op. 45*, bars 1 to 4(3)

The military character is created primarily through the precise rhythm and chordal writing, with the feeling of strength aided by the hands playing in unison, thus reinforcing each 'voice'. This theme, which is marked *pesante* (heavily), requires a full and strong sound, yet the performer must guard against both producing a forced, harsh sound and/or becoming physically tight. By allowing the arm weight to fall into the keys rather than 'hitting' from above the keys, and by taking every opportunity to free the wrist and arm whilst still maintaining firm fingers to give clarity and focus to the playing, the desired sound should be obtained. Furthermore, although the hands frequently duplicate each other, each hand has, for the most part, to play at least two individual lines, thus requiring a control of voicing.

The accented dominant and tonic octaves in the bass, sound like stern 'calls to attention' and give something of an obsessive feeling (a similar device was used by Prokofiev). Furthermore, they have the effect of strongly confirming the tonic key (see Example 59). Here the use of the pedal is called for as the tonic octaves are required to ring on (slur lines following the notes). It would probably be best to use a sostenuto pedal so that the tonic octaves can be sustained whilst other figurations are played and not interfere with the sustained sound. The sostenuto pedal would have to be depressed just after the notes to be sustained are played.

The mood gradually lightens from bar 18(3) onwards where Kabalevsky employs a staccato articulation and creates a question and answer effect, with this section gathering in momentum and dynamic level, reaching a more serious sounding climax at bar 23. From bars 24(4) to 25(3), Kabalevsky foreshadows the thematic material which appears in the Second Subject, with effective use being made of some enharmonic changes, which pave the way for the entry of the new theme (see Example 60).

Example 60 First movement of *Sonata No. 2 in E^b major Op. 45*, bars 24(4) to 33(3)

The dynamic level drastically decreases in bar 25, dropping from a *fortissimo* to a *piano* level from 25(1) to 25(4) with the entry of the Second Subject. This subject provides an effective contrast to the martial-like First Subject, with the present one being much more lyrical, consisting of a descending two-note slurred theme (see Table 5.1, number 1) which is answered by a flowing legato melody (see Table 5.1, Number 4), featuring much chromaticism. The chromaticism gives the music a sense of teasing, very much reflecting Kabalevsky's indication *Festivamente*, derived from the Latin *Festivitas*, meaning merriment.

Within this section there are some large leaps in the left hand, for example in bars 28 and 36 to 38 (see Table 5.1, number 8). It would also be particularly important to employ the damper pedal so as to maintain the legato in passages such as the top line of the left hand in the previously mentioned bars and, furthermore, in the right hand for passages such as occur in bars 32(2) to 33(1/2). The damper pedal would also serve to enrich the sonority of this expressive subject. Another technical skill required in this section is the

playing of legato double notes in the right hand in, for instance, bars 41(4) to 49(1/2) (see Table 5.1, Number 4 and Example 61).



Example 61 First movement of *Sonata No.2 in E^b major Op.45*, bars 41(4) to 45(3)

From bar 50 onwards, Kabalevsky introduces a rhythmic and melodic pattern which, for the first three beats of each bar, consists of the repetition of an ascending motif being answered by descending semiquavers (see Example 62).



Example 62 First movement of *Sonata No.2 in E^b major Op.45*, bar 50

This motif, together with the *Pochissimo meno mosso* indication (a little less moved), creates a sense of suppressed tension which reaches a rather ominous sounding climax in bars 67 and 68 with a *molto ritenuto* indication (very held back). Here, just as the music almost reaches a standstill, Kabalevsky lurches into the rather quick paced and sinister sounding Development section (see Example 63).

molto ritenuto

67

8

Allegro molto (♩=160)

69 *ppp sotto voce*

8

72

8

75






8

78 *poco a poco*

8

Example 63 First movement of *Sonata No. 2 in E^b major Op. 45*, bars 67 to 82(12)

The Allegro molto section (Development) is full of nervous energy and rhythmic drive. The minor tonality and the drop in register combine to create a dark and sinister mood and this is heightened by the left hand ostinato figure which, stated very quietly and in a low register, provides a rumbling undercurrent to the music. Kabalevsky generates further intensity by having the melodic line seemingly ‘grow out of the undercurrent’. The right hand initially playing in unison with the left and then gradually interposing ‘spurts’ of the melodic line. Although rhythmically altered, there is a strong resemblance between this melodic line and that of the opening theme. The accented repeated notes in the lower voice of the right hand, for example in bars 75 to 81; 83 to 85 etc., could quite easily be seen as representing the dropping of bombs and again, these provide the music with very ominous undercurrents (see Example 63). There is a similarity here between this and the rhythm of Beethoven’s “fate” motif.

This section (the Development) poses a rhythmic challenge, in that the rhythm constantly alternates between  and , thus necessitating a strong sense of pulse. A further rhythmic challenge is the use of cross rhythms such as  against both  and  thus requiring a rhythmic independence. However, whilst the rhythm is quite complex, a form of stability is provided with the left hand ostinato pattern which is repeated for 37 bars (with a change of pitch after 22 bars). Here, only the notes on the beat change, and even they are limited to alternating between two pitches (see bars 69 to 105).

The section from bars 69 to 107 requires both a well articulated and clear sound, and a highly developed tonal control at lower levels (*ppp/pp*; *sotto voce* i.e. in an under tone). This is made particularly challenging, both due to the low register and the fast and perpetual motion of the left hand. In order to achieve the desired sound, each finger must be very active (a slight stroking action of the fingers on the keys) to provide clarity, and remain close to the keys to give control. Very little arm weight would be used in playing the left hand accompaniment, however, with regard to the right hand, arm weight would have to be applied to achieve a fuller sound. There are also some opposing articulations between the hands, for instance in bar 76, thus requiring independence of the hands.

From bar 107 Kabalevsky employs much use of tenuto writing which, as indicated (*cantando*), calls for a singing sound and hence a 'weighty' approach to the keys. This, together with the triplet accompaniment, with its stress on the first note of each group, provides a lilt and swing to the music (see Example 64).



The image shows two systems of musical notation. The first system, labeled with a circled '108', is in 3/4 time and features a right-hand melody with tenuto marks and triplet accompaniment in the left hand. The second system, labeled with a circled '110', shows a continuation of the accompaniment and a change in dynamics to forte (f) and mezzo-forte (mf).

Example 64 First movement of *Sonata No.2 in E^b major Op.45*, bars 107(2) to 111(3)

This section (see bars 107₍₂₎ to 122_(1/2)) is a variant of the melodic and rhythmic idea presented in the Second Subject.

Staccato triplet passage work in bars 122 to 124, leads to a return of the thematic material from the beginning of the Development section in bar 125. From bar 139 the texture, rhythm and articulation of the music begin to change and from here through to the return of the opening theme at bar 167, the movement begins to reach a climax. The rhythm of the left hand returns to the upright, military rhythms rather than the triplet figurations which have been used fairly consistently throughout the *Allegro molto* section, and Kabalevsky features accented chords/octaves, large leaps, ascending right hand passages leading to the extreme upper register of the keyboard, descending chromatic chord progressions, and some contrary motion writing, all of which help to build the level of tension and expectancy.

Similar to the lead up to the Development, Kabalevsky indicates a slowing down (*poco allargando*) prior to the return of the First Subject at bar 167. Here the theme is stated at a consistently very loud dynamic level (*ff sempre*) and at a slightly faster tempo than in the beginning (*poco piu mosso del tempo l^{mo}*) which, together with the return of the *Festivamente* indication, give the music a slightly greater sense of excitement than in the Exposition. Changing time signature much more frequently than in the Exposition, Kabalevsky creates a sense of rhythmic ambiguity in the return of the opening theme.

After a brief and slower re-appearance of the sonorous two-note slurred theme the movement draws to an intense and emphatic close, with the significant decrease in the tempo, the *fortissimo* dynamic level with almost every note accented, and the use of contrary motion arpeggiated figurations which involve cross rhythms, being made even more dramatic by a surprising modulation to the tonic minor (E^b minor).

Although Kabalevsky indicates that the movement is to be played with a sense of merriment (*Festivamente*), it is by no means totally light hearted in character. The First Subject tends to have a feeling of seriousness, whilst the Second Subject is somewhat more

light hearted. The Development section, however, is quite dark and sinister in mood and the movement closes with a feeling of drama and intensity.

5.4.2 *Second movement: Andante sostenuto*

Form/Keys

Melodically this movement tends toward being monothematic, however, the outline of ternary form is evident (see Table 5.12 below).

-
- Section A: Bars 1 to 38; B minor.
 - Section B: Bars 39 to 90; G minor;
This is really an extension of the opening theme.
 - Section A1: Bars 90 to the end; Beginning in G minor, it modulates to E^b minor (the tonic minor of the sonata) and then returns to B minor in bar 103;
Interestingly, the last part of Section A (i.e. bars 26 to 38) is reintroduced first, although not in the tonic, with the movement returning to the tonic with the reappearance of the first part of Section A.
-

Table 5.12 Form of the second movement of *Sonata No.2 in E^b major Op.45*

Artistic, Technical and Pedagogical Aspects

This slow movement is characterised by a sense of sustained melancholy and is truly a profound and deeply felt movement. The slow moving and often relatively static melodic line is further intensified through the use of repeated two-note slurs (see Table 5.1, Number 1), which create a throbbing effect and, with these factors combined, it is particularly challenging to sustain the line of each phrase (see Example 65).

The musical score is presented in three systems. The first system (labeled with a circled 1) shows the beginning of the piece in E-flat major, 3/4 time, with a tempo of 'Andante sostenuto' (♩ = 52-54) and a dynamic of 'pp'. The right hand plays a melodic line with slurs, while the left hand provides a thick accompaniment of chords and arpeggiated figures. The second system (labeled with a circled 6) continues the piece, marked 'lenuto e cantando' and 'p', featuring more complex chordal textures and arpeggiated passages. The third system (labeled with a circled 11) concludes the excerpt, marked 'mp', with a final cadence. The score is written for piano and includes various articulations and dynamics throughout.

Example 65 Second movement of *Sonata No. 2 in E^b major* Op. 45, bars 1 to 13

Kabalevsky has used to great effect both contrary motion passages, which create a sense of tension, and unison writing, thus reinforcing the expressiveness of the line. The relatively thick chordal texture, the florid arpeggiated passages and ornamentation and the rich harmonic palette combine to give this movement a very poignant and intense mood.

Throughout this movement the right hand has to control and shape both a melodic line and an accompaniment and, as such, is faced with opposing articulations whereby the top note of the chord (melody) has to be sustained whilst playing two-note slurs with the lower part of the hand. This requires a rhythmic and physical independence of all the fingers as well as the ability to voice the chord carefully, with more arm weight and sound being applied to the top note. Furthermore, both the outer notes of the right, and similarly the left hand chords, often span more than an octave and, therefore, require a large stretch/span of the hand. If the performer has a particularly small hand or finds it difficult to play the chords freely, he/she may have to break them, and considering the slow tempo, this is quite a viable option. It is also important to ensure that the wrist is constantly freed and released, and playing the two-note slurs with a slight down/up action of the wrist will foster this (see Table 5.1, Number 1). There are also large leaps between many of the left hand chords and, although the tempo is slow, these should be approached with quick movements, with the arms and hands swinging from one position to the next.

Through a change from the chordal to a thinner texture and the use of longer legato lines rather than two-note slurs, Kabalevsky extends the opening theme in bar 39 and creates a more flowing line with a much stronger sense of forward direction. He also indicates for the tempo to be moved on a little in this section (*Pochissimo piu mosso*) (see Example 66).

The image displays three staves of musical notation. The top staff shows bars 39 and 40, with a circled '39' at the beginning. The middle staff shows bars 41 and 42, with a circled '41' at the beginning. The bottom staff shows bars 43 and 44, with a circled '46' at the beginning. The tempo marking 'Pochissimo piu mosso' is above the first staff, and 'poco rit.' appears above the second and third staves. The music consists of a single melodic line in the right hand, with a sparse accompaniment in the left hand.

Example 66 Second movement of *Sonata No. 2 in E^b major Op. 45*, bars 39 to 47

Rhythmic interest is provided in bars 67 to 69 with the introduction of triplets, which create a feeling of onward motion and swing. Here, and in bar 87, it is particularly necessary to maintain a strong crotchet pulse as the rhythms change from quavers to triplet quavers and semiquavers. Another rhythmic consideration includes having to evenly fit the arpeggiated florid passages, which vary in their number of notes, against the other hand which, for the most part is playing quavers. It is a wise idea to work out mathematically how the notes should be divided into the quaver pulse, being aware of which note is played on the beat and with which finger. It is important, however, to ensure such figurations do not end up sounding mechanical, but rather maintain an easy sense of flow. Furthermore, these passages require a very clear, lucid sound and therefore call for very active finger work to provide clarity.

In bars 76 and 78 the left hand *acciaccaturas* should anticipate the beat, with the principal notes being played on the beat. As the right hand is trilling in these bars it is the left hand which provides the sense of pulse and thus, as indicated, it needs an emphasis on the beat (see Example 67).



Example 67 Second movement of *Sonata No.2 in E^b major Op.45*, bars 76 to 78

Furthermore, these left hand notes are also part of the melodic line which makes it even more imperative to ensure that they are emphasised. Here the left hand has to leap two octaves up and over the right hand and, as such, the hand should remain open, moving in a semi-circular action up and around to the principal note. The right hand trills require active finger work, with the fingers remaining close to the keys to provide control. Where the right hand has to sustain a chord whilst trilling, the wrist should remain very free and the fingers must be independent as this involves opposing actions within the one hand.

The movement becomes more dramatic and intense through the use of arpeggiated florid passages and an increase in the dynamic level, reaching a climax at the *fortissimo* return of Tempo 1 where the final part of the theme from Section A is reintroduced (compare bars 26 to 38 with bars 91 to 102). The tension and drama of the movement is sustained until about bar 98, where the music begins to unwind, returning to the quieter, yet still very melancholic mood. Throughout the movement, the melodic line requires a very singing and expressive sound and, to achieve this, should be played with a weighty approach to the keys coupled with relatively flat fingertips allowing more flesh in contact with the keys.

McLachlan (1992b) describes this as “one of Kabalevsky’s finest achievements and one of the truly great slow movements in the piano literature”. He goes on to say that “it is

the spellbinding inevitability of its relentless flow that gives it such a powerfully Russian flavour, and the richness of the writing that makes it so enjoyable to perform” (p. 5).

5.4.3 *Third movement: Presto assai*

Form/Keys

For this movement Kabalevsky has adopted a rondo like form, with the themes being restated in reverse order following the large central section, thus creating a mirror like effect. Interestingly, he has provided subtle links between this and the first movement through the use of similar motifs. Table 5.13 indicates the form. As Kabalevsky has used a lot of chromaticism in this movement, the keys identified only give a broad indication of the tonality.


-
- Section A: Bars 1 to 50; E^b minor;
Change of key at bar 43 to C major;
This passage (i.e. bar 43 to 50) could be viewed as a Transition section.
 - Section B: Bars 51 to 85; F major;
Passage at bar 71 is similar in texture to that of the Second Subject of the first movement.
 - Section C: Bars 86 to 149; A minor;
The two repeated crotchets in the right hand of bar 116 are reminiscent of bar 37(2-3) of the first movement.
 - Section A1: Bars 150 to 181; E^b minor.
The return of the opening theme is prefaced by the return of material from bars 15 to 19.
 - Section B1: Bars 182 to 204; E^b minor;
The theme from Section B returns but with some slight variations, for example the melody is stated in the left rather than the right hand.
 - Section D: Bars 205 to 327; A^b major;
This section is modulatory, changing key at bars: 252-D minor; 265-F minor; 272-E major; and 287 - D^b major;
The right hand of bar 205 is reminiscent of the melodic figure in bar 35(4) to 36 of the first movement;
A further similarity between this and the first movement can be seen in the descending right hand semiquaver figures, which feature prominently in this section (compare, for instance, bar 219(1) third movement with bars 13(1), 56(4), 141(2), etc. of the first movement).
 - Section E: Bars 328 to 357; A minor;
Structurally, this section seems to serve the purpose of a bridging passage, making use of material from section A;
The rhythmic figure  provides a further link with the material from the first movement as this motif was used frequently in that movement.
 - Section C1: Bars 358 to 408; A minor.
 - Section B2: Bars 409 to 447; B^b major.
 - Section A2: Bars 448 to 486(1/2); E^b minor;
The ordering of material has been varied.
 - Coda: Bars 486(2) to the end; E^b minor;
Based primarily on material from sections C and D.
-

Table 5.13 Form of the third movement of *Sonata No.2 in E^b major Op.45*

Artistic, Technical and Pedagogical Aspects

Kabalevsky begins this movement with a highly motoric, energetic, toccata-like theme which features:

- a hemiola effect in the opening three bars which also appears in numerous subsequent bars;
- a good deal of interplay between the hands which, from bar 5, entails crossing over of the hands;
- left hand syncopation;
- repeated chords, notes and motifs;
- rapid passage work;
- many accents; and
- chromaticism.

These features, together with the very fast tempo (*Presto assai*), combine to create a movement which is full of rhythmic drive and verve (see Example 68).

Presto assai (♩ = 152 - 160)

(1) *pp*

(5) *poco marc.*

(9)

(13)

(17)

Example 68 Third movement of *Sonata No. 2 in E^b major Op. 45*, bars 1 to 19(1/2)

Kabalevsky has used this repetition to great effect, for example in bars 5 onwards and then in bars 15 to 19 where he repeats a motif several times, finally allowing it to 'break out of its confinement' through the use of a contrary motion passage which climaxes with an accented chord. The use of repeated motifs, which can create a sense of confinement, can also be seen in the opening of Prokofiev's Seventh Piano Sonata in Bb major Op. 83 - another wartime sonata. The motifs used in the right hand from bars 5 to 9 (see Example 68) and also 23 to 27 are also quite similar to those which appeared in the first movement from bar 56 onwards (see Example 69).



Example 69 First movement of *Sonata No. 2 in E^b major Op. 45*, bar 56

This theme (Section A), marked *pp* and *p*, requires a lightness in its execution, both to underline the nimble character, which is suggested by the rapid passage work, and to conserve the performer's energy. Nevertheless, the phrases should be shaped as indicated and both the accents and the melodic line should be well marked.

In bar 43 a strident left hand octave passage brings Section A to a climax, with the mood then being dissipated in bars 47 to 50 by ascending accented left hand notes set against a fixed right hand motif which gradually decreases in dynamic level. These four bars (see Example 70) help to set the mood for the new section which enters at bar 51.



Example 70 Third movement of *Sonata No. 2 in E^b major Op. 45*, bars 47 to 50

At bar 51 the character is transformed with the introduction of a very expressive theme (Section B) which needs a warm, singing sound (*cantando*) (see Example 71).

The image shows two systems of musical notation for piano. The first system is in bass clef, marked 'a tempo' and 'p cantando', starting at bar 51. It features a chromatic melody in the right hand and a supporting bass line in the left hand. The second system is in treble clef, starting at bar 55, continuing the chromatic melody in the right hand and the bass line in the left hand. The notation includes various rhythmic values and dynamic markings.

Example 71 Third movement of *Sonata No.2 in E^b major Op.45*, bars 51 to 58

Here the right hand has to balance and shape both a melody and accompaniment thus requiring a control of voicing (see Table 5.1, Number 7). In this section Kabalevsky features chromatic passages which, through the rising and falling contour of the notes and the colourful sounds created by the chromaticism, convey a 'swirling' effect. The expressiveness of the chromatic melody is given further depth through the doubling of the soprano line in the tenor and bass, at the interval of two octaves and a compound minor sixth respectively, and further by the bass line being echoed by the alto at the interval of two octaves and the distance of a semiquaver.

Heavily accented fortissimo chords herald another change of mood at bar 86 (Section C) with the shifting rhythmic placement of the chords between the hands providing a sense of syncopation (see Example 72).

Example 72 Third movement of *Sonata No.2 in E^b major Op.45*, bars 86 to 102(1/2)

This theme, with its repetition of chords, is reminiscent of the opening of this movement and, similarly, the staccato melody in bar 96 can be seen to be derived from the melodic fragment stated in bar 5. Here, however, the change in articulation, texture, register and rhythm (augmentation of note values), produces a more jovial mood. The staccato melody requires a clearly articulated sound, ensuring the wrist is free and the fingers firm, whilst the accompanying left hand triplets call for a smooth and flowing execution. This theme also employs cross rhythms between the hands.

Kabalevsky continues to employ repetition of motifs in this section, but now, for instance in bars 113 onwards, he interrupts the repetition with accented chords which sound like abrupt outbursts.

In bar 150 the re-appearance of the material from bars 15 to 19 (Second Part of Section A) prefigures the return of the opening theme (First Part of Section A) in bar 154, with the expressive melody from bar 51 (Section B) being restated in bars 182 onwards. This time, however, the melody appears in the bass/left hand rather than in the treble/right hand. A descending chromatic passage, which spans a wide range, brings this section to a climax and leads into the following, rather extrovert theme.

This new theme (Section D), which forms the basis of the central part of this movement, displays a sense of abandonment and grandeur and, as marked, is very energetic

and rhythmic (*energico e ben ritmico*) (see Example 73).

The image shows two systems of musical notation for piano. The first system is marked 'energico e ben ritmico' and 'ff'. It features a right-hand melody with accented crotchets and a left-hand accompaniment of accented octaves. The second system is marked '212' and continues the rhythmic patterns with descending semiquaver arpeggios in the right hand and accented octaves in the left hand.


Example 73 Third movement of *Sonata No.2 in E^b major Op.45*, bars 205 to 218

Again there is much interplay between the hands, with the syncopated and accented right hand melody (bar 208 onwards) being answered by accented left hand octaves. The use of octave and chordal writing helps to achieve the sense of grandeur present in this section. Descending right hand semiquaver arpeggios permeate much of the writing in this section and, interestingly, Kabalevsky alters the placement of these and the accented crotchets, at first with the accented crotchets occurring on the second beat of the bar, thus creating syncopation (bars 219 to 221; 236 to 239), and then with the accented crotchets on the first beat of the bar being followed by the semiquavers (bars 247 onwards) (see Example 74).

Example 74 Third movement of *Sonata No.2 in E^b major Op.45*, bars 219 to 251

This has the effect of the syncopated section sounding a little askew, eventually ‘righting’ itself when the accent occurs on the main beat. This again displays Kabalevsky’s sense of humour.

In bars 285 to 286, a contrary motion semiquaver passage leads into the restatement of the thematic material referred to as Section D, however, the harmonic setting here is quite different from that of the original statement. Although bar 287 has a key signature of four flats (indicating A^b major as in bar 205), the fact that there is a bass foundation note of D^b, together with the repetition of a D^{b7} chord and the presence of several G^b’s, indicate that this section is actually in D^b major. This section forms the climax of the whole central part of the movement.

At bar 318 light, quiet and perpetual semiquaver figurations indicate yet another change of mood, requiring a control of rapid passage work in a very quiet dynamic context. Although very quiet, this passage, with its chromaticism, is quite colourful. In bars 328 to 329 the  motif returns, again reminiscent of the figure which appeared in the first movement (bars 56 onwards), thus providing a further link between the two movements. In bars 332 to 335 and also 342 to 345 the descending two-note slurs in the left hand create a gasping and breathless effect.

In bar 358 the theme referred to as Section C returns, however, the rhythmic alteration of the melodic line (presented here in a triplet rhythm in keeping with the rhythm of the accompaniment) gives the music a gentle pulsating lilt. Theme B is restated, but in a varied form, from bar 409 onwards, with the thinner texture of the right hand (absence of accompaniment) creating a feeling of simplicity and reflectiveness. The opening theme then makes its final appearance (in reverse order as in bar 150), this time with broken octaves being introduced in the right hand nearing the end of the theme (see Table 5.1, Number 3).

At bar 486 the music launches into an animated, climactic Coda (based primarily on Sections C and D), which calls for an extremely strong and fiery sound. Much of the writing in the final 30 bars consists of unison passages, and thus Kabalevsky concludes this monumental sonata in a style similar to how he began it. Whilst there was a major climax in the middle of this movement, the coda represents another climax, not only to this movement but also to the whole sonata.

This movement is quite a 'tour de force' and requires a strong sense of rhythmic energy and drive as well as a well developed technique.

5.5 Summary of artistic and pedagogical features revealed in the in-depth analyses

The foregoing discussions of the artistic, technical and pedagogical aspects of a selection of Kabalevsky's intermediate and advanced piano works (i.e. *Concerto No.2 in G minor* Op.23, Preludes Nos.1, 2, 3, 4, 6 & 24 from *Twenty-Four Preludes* Op.38 and *Sonata No.2 in E^b major* Op.45), revealed that these works provide a valuable contribution

to this area of the repertoire. In keeping with Kabalevsky's style of writing for the piano, they were found to be idiomatic and artistically appealing. The in-depth analyses also showed that the above works contained many and varied techniques, thus requiring a developed sense of pianism from the student/performer. Hence these works can certainly be regarded as having significant pedagogical and artistic value.

Chapter 6.0 Analysis of survey results

In order to address the second research question (i.e. what is the level of awareness and usage of Kabalevsky's intermediate and advanced piano repertoire within Australian studios), two written surveys (i.e. Surveys A and B) were designed. The method of seeking responses was described in Chapter 2.3.

A full transcript of the comments made by the respondents in the various surveys can be found in Appendix 8, however, the results of the two written surveys (i.e. Surveys A and B), and one of the questions from the phone survey, are summarised below.

It is, of course, important to bear in mind that only a relatively small number of people responded to each of the surveys and, hence, the data received can not necessarily be generalised to all piano teachers within Australia. Nevertheless, the feedback received can still indicate certain trends.

6.1 Survey A (31 respondents)

Survey A was sent to studio teachers within Australia. A copy of the survey and accompanying letters can be seen in Appendix 1.

Question 1

The aim of this question was to gauge teachers' level of awareness and opinions as to the value of Kabalevsky's contribution to the various levels of piano literature. This was done by asking the respondents to rate the different levels of his piano literature in terms of its value as teaching repertoire, the results of which are summarised in Table 6.1.

	Very Valuable	Valuable	Of Little Value	Don't Know
Level 1	13 (42%)	18 (58%)	0 (0%)	0 (0%)
Level 2	2 (6.5%)	13 (42%)	2 (6.5%)	14 (45%)
Level 3	0 (0%)	1 (3%)	4 (13%)	26 (84%)

Table 6.1 The value of Kabalevsky's contribution to the various levels of piano literature

The data received indicates that, whilst there appeared to be a high degree of awareness of Kabalevsky's contribution to the elementary piano repertoire (Level 1), this awareness decreased significantly in the areas of his intermediate and advanced piano literature. The largest majority response was in the area of his advanced repertoire (Level 3), with 26 people (that is, 84%) nominating a lack of awareness of its value.

Question 2

The purpose of this question was to determine which of Kabalevsky's piano works are most often used within Australian studios. The results have been summarised in Table 6.2.

Work	Approximate Level	Number of Teachers
Children's Pieces Op.27,39,88,89	Elementary	30 (97%)
2 Sonatinas Op.13	Intermediate	5 (16%)
6 Preludes & Fugues Op.61	Intermediate	1 (3%)
24 Preludes Op.38	Intermediate-Advanced	3 (10%)
Lyric Tunes Op.91	Intermediate	3 (10%)
4 Preludes Op.5	Intermediate	1 (3%)
Rondo in A minor Op.59	Advanced	1 (3%)
Variations Op.40,51,87	Elementary-Intermediate	3 (10%)
Rondos Op.30,60	Intermediate	2 (7%)
Springtime Games & Dances Op.81	Elementary-Intermediate	1 (3%)

Table 6.2 Usage of Kabalevsky's piano compositions

In terms of Kabalevsky's elementary piano repertoire, the results of this question were very encouraging, with most of the respondents (that is, 97%) indicating that they have taught the *Children's Pieces* Op.27, 39, 88 and/or 89. However, far fewer teachers have taught the intermediate and advanced compositions.

It is interesting to note that the only more advanced level pieces which any of the respondents (in Survey A) have taught, are the *Rondo in A minor* Op.59 and a selection of the *Twenty-Four Preludes* Op.38, whereas none of the major works, such as the sonatas, have been taught.

Question 3

This question was designed to determine the areas of music to which people believe Kabalevsky has made his most significant contribution.

The data received revealed that the respondents ranked Kabalevsky's contribution to music in the following order, 1 being the most important:

1. Composer of level 1 repertoire
2. Twentieth century composer
3. Composer of level 2 repertoire
4. Music educator
5. Music for other instruments
6. Composer of level 3 repertoire.

As can be seen from the above, whilst the respondents considered Kabalevsky's most significant contribution to be in the area of elementary piano repertoire, his contribution to the advanced piano repertoire was thought to be of least importance.

Question 4

The respondents were asked to rank, in order of importance (1 being the most important), what most affects their decision to teach a piece by Kabalevsky. The results were:

1. Musical appeal
 2. Musical value
 3. Technical difficulties
 4. Whether piece appears in current examination syllabuses
 5. The teacher's familiarity with the piece
 6. Availability of score
 7. Other - for example: Student already has the music (only one respondent replied to the 'Other' option).
-

This response was pleasing, in that, it showed there was a trend amongst those surveyed, to consider the merits of the piece itself (i.e. musical appeal and value and the technical difficulties) to be of prime importance. It is also interesting to note that the next most significant factor was whether the piece appeared in current examination syllabuses, whereas the availability of the score was only considered as sixth in importance.

Question 5

The final question which was posed to the respondents, asked them to indicate the number of students they had taught at three different levels, in 1995 and 1996. The results are shown in Table 6.3.

Level	Total Number of Students 1995	Average per Respondent 1995	Total Number of Students 1996	Average per Respondent 1996
Level 1	497	16	590	19
Level 2	79	3	85	3
Level 3	3	0	3	0

Table 6.3 Number of students taught in 1995 and 1996

These numbers must be taken into account when considering the results of all of the previous questions because, whether a teacher is actually teaching at each level could be one of the most significant factors influencing their level of awareness and the possibility of teaching the repertoire. However, the above figures only give an indication of the levels at which the teachers were teaching in 1995/1996 and, therefore, do not necessarily indicate that they have not taught at any given level prior to or since these years.

6.2 Survey B (21 respondents)

Survey B was issued to teachers, performers and examiners who were likely to have had experience teaching/performing the more advanced piano repertoire. As the focus of the dissertation is on Kabalevsky's intermediate and advanced piano repertoire, the

respondents of Survey B are considered to be the 'key informants'. A copy of the survey and accompanying letters can be seen in Appendix 3.

Summary of questions in Survey B

As there are numerous components considered in the analysis of the results of Survey B, a summary of questions asked is listed below:

- Question 1(a) - examines the respondents' responses to a given quote;
- Question 1(b) - summary of comments given to justify responses to Question 1(a);
- Question 2 - examines the respondents' familiarity and manner of familiarity with a selection of Kabalevsky's intermediate and advanced works and also summarises the comments made about the individual compositions;
- Question 3 - examines the degree of awareness and opinions as to Kabalevsky's contribution to the various levels of the piano teaching repertoire;
- Question 4 - summary of reasons given as to why Kabalevsky's intermediate and advanced piano repertoire does not tend to appear in examination syllabuses;
- Question 5 - summary of comments regarding comparison of the artistic and pedagogical worth of Kabalevsky's intermediate and advanced piano music to that of other 20th century composers such as Prokofiev and Shostakovich.

Question 1(a)

Based on the following quote by Scottish pianist, Murray McLachlan, the respondents were asked if they agreed with the observation that Kabalevsky's more advanced piano repertoire is less well known than his elementary compositions.

"Because of the immediacy and popularity of this composer's children's pieces and 'Youth' concertos, it is all too easy to overlook the introspective character pieces he wrote, or the more difficult large-scale pieces".

All of the twenty-one respondents agreed with the above observation.

Question 1(b)

The second part of *Question 1* was designed to determine opinions as to why people believe that Kabalevsky's more advanced piano repertoire is less well known than his elementary compositions.

The comments made can be categorised as follows:

- The composer is at his best when writing for children and his elementary works fill an essential niche, thus he is thought of as more of a pedagogical composer (9 comments);
- Poor availability of works (10 comments);
- The literature is not recognised as part of the standard concert or competition repertoire and is rarely heard or broadcast (7 comments);
- Works not listed in examination syllabuses (7 comments);
- The quality of the more advanced pieces - whilst good, is not great (4 comments);
- Lack of teacher awareness of this repertoire (2 comments);
- Suitability to students abilities and needs (1 comment);
- Reputation - it was presumed that this referred to his overall reputation as a composer (1 comment).

Question 2

In order to determine the level of awareness and usage of Kabalevsky's intermediate and advanced pieces, the respondents were asked to both indicate their familiarity with a number of the more significant works, and to provide comments in relation to the artistic, technical and pedagogical aspects of those pieces with which they were familiar.

As this question dealt with a number of issues, the data will be examined under the following sub-headings:

- Familiarity;
- Manner in which the respondents were familiar with the works;
- Comments regarding the artistic, technical and pedagogical aspects of a selection of Kabalevsky's intermediate and advanced works.

Familiarity

Table 6.4 indicates the works of Kabalevsky's with which the respondents were familiar.

Work	Familiar	Unfamiliar	No Response
(i) <i>Sonatina in C major</i> Op.13 No.1	26 (81%)	6 (19%)	0 (0%)
(ii) <i>Sonatina No.2 in G minor</i> Op.13 No.2	17 (61%)	10 (36%)	1 (3%)
(iii) <i>Sonata No.1 in F major</i> Op.6	6 (27%)	13 (59%)	3 (14%)
(iv) <i>Sonata No.2 in E^b major</i> Op.45	6 (27%)	13 (59%)	3 (14%)
(v) <i>Sonata No.3 in F major</i> Op.46	13 (49%)	12 (44%)	2 (7%)
(vi) <i>24 Preludes Op.38</i>	12 (46%)	12 (46%)	2 (8%)
(vii) <i>Concerto No.1 in A minor</i> Op.9	4 (19%)	14 (67%)	3 (14%)
(viii) <i>Concerto No.2 in G minor</i> Op.23	4 (18%)	14 (64%)	4 (18%)
(ix) <i>Concerto No.3 in D major</i> Op.50 'Youth'	9 (35%)	14 (54%)	3 (11%)

Table 6.4 Familiarity with Kabalevsky's piano works

It is significant to note that, out of nine works, there were five with which the majority of the respondents were unfamiliar. These include:

- *Sonata No.1 in F major* Op.6
- *Sonata No.2 in E^b major* Op.45
- *Concerto No.1 in A minor* Op.9
- *Concerto No.2 in G minor* Op.23
- *Concerto No.3 in D major* Op.50 'Youth' Concerto

In the case of the *Twenty-Four Preludes* Op.38, there was an equal number of people who were either familiar or unfamiliar with them, with the remainder of the people not responding.

Of the remaining three works, the majority of the respondents were familiar with:

- *Sonatina in C major* Op.13 No.1
- *Sonatina in G minor* Op.13 No.2
- *Sonata No.3 in F major* Op.6

It can only be assumed that those who did not respond to any of the available options, were uncertain as to their familiarity with the work.

In the above analysis of the results, all of the three categories which amount to being familiar with a work (i.e. 'taught', 'performed/tried' and 'heard') were added together, however, as can be seen in Table 6.5, if the individual responses for each category are examined, the most favoured response for all of the works, except the *Sonatina in C major* Op.13 No.1, was 'not familiar'.

Work	Taught	Performed/Tried	Heard	Not Familiar	No Response
(i) <i>Sonatina in C major</i> Op.13 No.1	12 (37%)	7 (22%)	7 (22%)	6 (19%)	0 (0%)
(ii) <i>Sonatina in G minor</i> Op.13 No.2	9 (32%)	5 (18%)	3 (11%)	10 (36%)	1 (3%)
(iii) <i>Sonata No.1 in F major</i> Op.6	0 (0%)	2 (9%)	4 (18%)	13 (59%)	3 (14%)
(iv) <i>Sonata No.2 in E^b major</i> Op.45	1 (4%)	2 (9%)	3 (14%)	13 (59%)	3 (14%)
(v) <i>Sonata No.3 in F major</i> Op.46	5 (19%)	5 (19%)	3 (11%)	12 (44%)	2 (7%)
(vi) <i>24 Preludes</i> Op.38	6 (23%)	3 (11.5%)	3 (11.5%)	12 (46%)	2 (8%)
(vii) <i>Concerto No.1 in A minor</i> Op.9	0 (0%)	0 (0%)	4 (19%)	14 (67%)	3 (14%)
(viii) <i>Concerto No.2 in G minor</i> Op.23	1 (4.5%)	1 (4.5%)	2 (9%)	14 (64%)	4 (18%)
(ix) <i>Concerto No.3 in D major</i> Op.50 'Youth'	6 (23%)	1 (4%)	2 (8%)	14 (54%)	3 (11%)

Table 6.5 Areas of familiarity with Kabalevsky's piano works

Table 6.6 examines the manner in which the respondents were familiar with Kabalevsky's piano compositions.

Work	Taught	Performed/Tried	Heard
(i) <i>Sonatina in C major</i> Op.13 No.1	12 (46%)	7 (27%)	7 (27%)
(ii) <i>Sonatina in G minor</i> Op.13 No.2	9 (53%)	5 (29%)	3 (18%)
(iii) <i>Sonata No.1 in F major</i> Op.9	0 (0%)	2 (33%)	4 (67%)
(iv) <i>Sonata No.2 in E^b major</i> Op.45	1 (17%)	2 (33%)	3 (50%)
(v) <i>Sonata No.3 in F major</i> Op.46	5 (38.5%)	5 (38.5%)	3 (23%)
(vi) <i>24 Preludes</i> Op.38	6 (50%)	3 (25%)	3 (25%)
(vii) <i>Concerto No.1 in A minor</i> Op.9	0 (0%)	0 (0%)	4 (100%)
(viii) <i>Concerto No.2 in G minor</i> Op.23	1 (25%)	1 (25%)	2 (50%)
(ix) <i>Concerto No.3 in D major</i> Op.50 'Youth'	6 (67%)	1 (11%)	2 (22%)

Table 6.6 Manner in which the respondents were familiar with Kabalevsky's piano compositions

Table 6.6 shows that there were four works with which the majority of the respondents was familiar through having taught them, one in which an equal majority of people was familiar either by means of having taught or performed/tried the work, and the remaining four works with which most people indicated that they knew through having heard them.

Interestingly, there were no works with which the majority of the respondents were most familiar through having performed/tried them, with the exception of the work in which an equal number of people knew best through either having performed/tried or taught.

Comments Regarding the Artistic, Technical and Pedagogical Aspects of a Selection of Kabalevsky's Intermediate and Advanced Works

Following is a summary of the comments made with regard to the artistic, technical and pedagogical aspects of the works with which respondents were familiar. The number

of responses made under each category (i.e. artistic, technical, pedagogical) is indicated by 'n'.

Sonatina in C Major Op.13 No.1

Artistic (n=15)

The majority of the respondents considered this to be an effective and attractive work which is a "highly valuable contribution to the form at this level". The second movement offers the opportunity to develop the sensitive side of playing whilst the outer movements are more extrovert.

One respondent considered the first two movements to be "delightful" but, although reasons were not specified, felt the third movement was weaker, whilst another two respondents, one of whom heard the composer play this work thirty years ago, were of the opinion that this piece, although appealing, was lacking in depth of thought.

Technical (n=13)

This work was generally thought to be idiomatic and well structured. It was considered by some to be "quite challenging when fully interpreted and extended". One respondent believed the "Toccata like 3rd movement is particularly good for the development of technique and a sense of performance", whilst another described the first two movements as being predominantly legato and consisting of easily recognised chords.

Pedagogical (n=14)

This was considered to be very valuable work, containing "a tremendous amount of material" useful for the development of technique, phrase shaping, tone colour, interpretative skills, rhythmic control and impulse, and a sense of performance.

The first movement was described as "an excellent approach to the study of Sonata form", whilst another respondent referred to Cortot's two types of pieces. This reference related to Cortot's (1928) word of advice that:

"Experience has taught [sic] us that the best way of stimulating the progress of pupils is always to allow place, in their plan of work, for the study of a piece whose difficulty is

definitely beyond their attainments. It will be well not to insist on an irreproachable execution of this systematically 'too difficult' work whose choice must often be renewed. On the [sic] other hand an execution, perfect in every way, must be exacted in the works not exceeding the pupils capacity. (p. 102)

The respondent described this Sonatina as the second of the above types of pieces in which "the teacher should develop the student's confidence, [and] reliability".

Sonatina in G minor Op.13 No.2

Artistic (n=9)

This was described as a bright, effective, and imaginative work, containing "variety in all the movements". As for the *Sonatina in C major Op.13 No.1*, this is considered to be a "highly valuable contribution to the form at this level".

Two of the respondents considered the last movement to be "particularly attractive and popular", but felt that the other movements were less appealing.

Technical (n=8)

Many of the respondents indicated that they found this work to be well conceived/crafted and idiomatic, with the patterns making "technical and musical sense". One person made the comment that the fourth movement is "quite technically demanding" whereas the first is "less demanding".

Pedagogical (n=8)

This work was considered to be very useful in view of its artistic and technical aspects, with the composer's style being described as "appealing to young minds". One respondent believed the last movement is useful for teaching "touch variety, eliciting liveliness and finger dexterity", whilst another described the first and fourth movements as pedagogically very sound, however, felt the two middle movements were not as appealing.

Sonata No.1 in F major Op.6***Artistic (n=4)***

Whilst one respondent made the comment that “the variations provide a wonderful slow movement and is a good example of the treatment of the form”, on the whole, the responses made about the artistic aspects of this work were not particularly favourable, with it being described as “harmonically too limited, too few ideas, arid”, and “serious, at times grandiloquent, perhaps limited (very much a product of the period and the place of composition) - positive, but how true?”.

Technical (n=3)

The respondents indicated that they thought this work was very well written and “grateful [sic] to play”. The work was considered to be moderately difficult, with the third movement believed to be the most demanding.

Pedagogical (n=2)

There was a difference of opinion between the two respondents who commented about this aspect, with one of them of the opinion that this work would be boring for students, and the other believing it is “quite good”.

Sonata No.2 in E^b major Op.45***Artistic (n=5)***

This was seen as a significant piece with “strongly projected moods” and “some compelling writing”. One respondent considered this to be a better work than *Sonata No.1 in F major Op.6*, although still exhibiting weaknesses such as “static sections e.g. before Allegro molto and within it”, whilst another commented “On one reading, the Andante sostenuto (2nd movement) struck me as outstanding - as good as Prokofiev or Shostakovich at their best. The 1st movement mixed, the finale disappointing (like the finale of Prokofiev No.6)”.

Technical (n=3)

The respondents indicated they thought this work contained a wide range of piano writing with effective use of rhythms. One respondent found the last movement more

demanding with its double octaves, whilst another believed the work “Gives scope for the development as a performer”, but says “the technique is applied rather than pure, so it is more a performance piece than one through which to develop technique”.

Pedagogical (n=2)

As was the case in the comments about the pedagogical aspects of the earlier Sonata, the two opinions presented here were opposing, with one respondent of the belief that this is “a very worthwhile work for studying representative music of the period” and the other saying “Pass in favour of other works. Slow movement could be useful. Last has attractive passages, but is unequal”.

Sonata No.3 in F major Op.46

Artistic (n=8)

The responses were generally quite positive with the work being described as “excellent”, and consisting of well contrasted movements and moods. Two respondents considered the first and second movements to be attractive, whilst one of them identified the third as “technically tricky”. Another respondent made the comment that it “Seems best when it is most like Prokofiev (1st movement 2nd subject shape and harmonies, development - driven rhythms)”, however, “some joins are weaker - may be difficult to make convincing”.

Technical (n=5)

The respondents thought this work was challenging (of Associate/Licentiate level), but not impossibly difficult, thus being useful concert material. The work was identified as exploring many facets of technique and dynamic levels at tempi which are challenging and, although requiring bigger hands, has a fairly open texture.

Pedagogical (n=6)

The comment was made that this work is “heard and taught infrequently”. Two respondents considered this to be useful either as a “fill in piece” or as a “major work with minimal complications technically and musically”. The first movement “would be useful to teach a sense of performance (projection, timing, lightness etc), even if the technical

development is not yet advanced”, whereas the second movement, with the theme distributed between the hands, requires careful listening, balance and tonal shaping.

The Sonatas in General (n=1)

A further comment was made by a respondent who had heard one of the sonatas played at a competition. Whichever sonata it was, it sounded a little like “passage work”, however the respondent was unsure whether this was due to the work or the performance.

24 Preludes Op.38

Artistic (n=5)

The Preludes were said to cover a “good range of mood and contrasts”, with an overall unity and variety, with the composer displaying an understanding of the instrument’s potential and capabilities.

Technical (n=5)

The respondents believed that the preludes cover a wide spectrum of technical challenges, with some requiring “fast fingers” and others “cantabile qualities”. There is an “excellent use of articulation, rhythm, motivic figuration” and the set ranges from approximately fifth grade to Associate/Licentiate level.

Pedagogical (n=5)

These works were considered to be very useful and idiomatic, catering to most needs. One respondent stated that they were “Excellent if grouped into contrasting moods” whilst another described them as “Valuable for realizing projecting character with positive assurance. Also [valuable] for technical accuracy, speed of response, clarity of thought”.

General Comment about the 24 Preludes Op.38 (n=1)

One respondent has heard some of the preludes performed by students at Eistedfodau, gaining the impression that they are easily accessible, well crafted and imitating Mussorgsky and others. Furthermore, Kabalevsky reminds the respondent as

“Heller” to the 19th Century, “Kabalevsky” to the 20th Century - “A good hearted, honest and serious composer”.

Concerto No.1 in A minor Op.9 (n=0)

No comments were made under any of the categories, however, this is not surprising considering only four of the people surveyed were familiar with this work, and these only through having heard it.

Concerto No.2 in G minor Op.23

Artistic (n=2)

One respondent described this as “an exposé of Kabalevsky’s fertile and unequivocal creativity and his intimate knowledge of pianism”, whilst the other referred to comments made by Russian pianist, Vladimir Ashkenazy (born 1937), in which Ashkenazy expressed his preference for this work instead of *Concerto No.3 in D major*. These comments related to an instance in which Ashkenazy, having given numerous performances of the latter Concerto, declined a further offer by Kabalevsky to perform this work. However, after winning the Tchaikovsky Competition in 1962, Ashkenazy, offered to play the composer’s Second Concerto, which he described as “a real concerto - not a piece for youth”. Before Kabalevsky could consider Ashkenazy’s offer, Ashkenazy emigrated and, hence, did not perform the composer’s *Concerto No.2 in G minor Op.23* (Parrott & Ashkenazy, 1985, pp. 42-43).

Technical (n=1)

The only response made was that it “exploits the full range of technical elements from cantabile playing to bravura passages”.

Pedagogical (n=0)

No comments were made under this category, however, only one person had taught the work.

Concerto No.3 in D major Op.50 'Youth' Concerto*Artistic* (n=9)

The comments here were very positive with the work being described as extremely effective, immediately accessible, joyful and spontaneous. Stylistically it was identified as “a combination of classic and romantic - exciting and impulsive”.

Technical (n=7)

This work was considered to be “very valuable material”, however, was identified as requiring “considerable technical skill for a top notch performance from a young student”. The work exhibits a wide ranging use of the keyboard and is “excellent for the development of differentiating articulative keyboard techniques” and “phrase building”.

Pedagogical (n=7)

This was described as an “outstanding introduction to concerto style” which is very useful in view of its artistic and technical aspects.

One of the respondents commented that, with gifted young students, they think more in terms of two piano works such as the Shostakovich Concertino.

Question 3

The purpose of this question was to ascertain the teachers' degree of awareness and opinions as to Kabalevsky's contribution to the various levels of the piano teaching repertoire. Table 6.7 below indicates the results.

	Very Valuable	Valuable	Of Little Value	Don't Know	No Response
Level 1	18 (90%)	0 (0%)	0 (0%)	1 (5%)	1 (5%)
Level 2	4 (19%)	10 (48%)	0 (0%)	5 (24%)	2 (9%)
Level 3	1 (5%)	5 (25%)	4 (20%)	8 (40%)	2 (10%)

(The responses on one of the surveys for Level 1 and Level 3 were considered void as the respondent selected more than one option).

Table 6.7 The value of Kabalevsky's contribution to the various levels of piano literature

In comparison to the responses received from those respondents teaching primarily at an elementary to intermediate level (Survey A), the feedback gathered from the respondents teaching/performing at a more advanced level, revealed a greater awareness as to the value of Kabalevsky's contribution to the piano teaching repertoire at all levels.

Although the most favoured response, in terms of the advanced repertoire (Level 3), was that the respondents did not know its value (40%), the number of people who responded to the other categories revealed that the majority of people had an opinion as to the value of this repertoire (50%), with 25% indicating they consider it to be 'valuable', 20% believing it is 'of little value' and a further 5% indicating they think it is 'very valuable'.

Question 4 (The responses to this particular question in the phone survey, that is, Question 2, will also be included in the discussion which follows).

The purpose of this question was to ascertain whether any of the pedagogues could suggest possible reasons why Kabalevsky's intermediate and advanced piano repertoire does not tend to appear in examination syllabuses.

There was a good response to this question, with all, except one of the respondents, offering their opinions as to why this might be the case. A few people had also made the observation that none of Kabalevsky's more advanced pieces appear in current syllabuses, but could remember when some of these works were set for examination. One particular respondent made reference to a change in the AMEB syllabus, which took place in approximately 1981, in which many pieces, for example, works by Kabalevsky and Heller, were taken off the list. No particular reasons as to why these pieces were subsequently excluded from the manual, were suggested. The information contained in Appendix 4 supports the above observations about the AMEB syllabus, and it can be seen that the last year in which any of Kabalevsky's more advanced pieces were set for examination beyond fifth grade, was, in fact, 1981. One respondent believed both the preferences of the syllabus selection and review committees and the lack of teachers lobbying for these works, may be why these more advanced pieces no longer appear in the syllabuses.

As in the comments received for *Question 1(b)*, many of the people surveyed believed that Kabalevsky's elementary compositions are particularly effective, with some of the respondents being of the opinion that his larger works lose the immediacy and charm present in the smaller works, and others considering that he has been stereotyped as a children's composer, hence, with perceptions of his more mature works being adversely affected.

Some of the respondents suggested that, at the higher levels, Kabalevsky's music comes up against that of major composers such as Prokofiev, and other great masters and, hence, does not fare so well in comparison to this repertoire. Again, the fact that these works are not readily available or heard very often, was also suggested as the reason for their lack of inclusion in examination syllabuses.

Question 5

The purpose of this final question was to compare opinions as to the artistic and pedagogical worth of Kabalevsky's intermediate and advanced piano music to that of other 20th century Russian composers such as Prokofiev and Shostakovich.

There were many varied responses to this question. There appeared to be a general feeling amongst the teachers that, in terms of *pedagogical* worth, Kabalevsky's music is often of more significance than that of his contemporaries, however, many believed that his more advanced repertoire does not have the same *musical* impact as that of the other composers. Hence, the artistic value of these works was considered to be less. The following responses reflect the above opinion:

The pedagogical value is probably of greater significance than the artistic. (David Forrest)

The technical/performance aspects of his works make them valuable and grateful to the student and pianist. From what I know of K's [Kabalevsky's] music, it does not (perhaps does not seek to) rise to the imaginative or moral peaks to be found in the best of Prokofiev or Shostakovich. (Charles Glenn)

A number of respondents felt, however, that Kabalevsky's music has more immediate appeal to the 'average' student than that of composers such as Prokofiev and Shostakovich. One respondent made the comment:

The advanced repertoire of Prokofiev and Shostakovich is more involved technically and harmonically, in my opinion, using more varied and involved 20th century techniques. To the average student, Kabalevsky's music would be more appealing, but to the Professional, Prokofiev and Shostakovich would be more interesting if taking the scholarly approach. (Joyce Skelton)

Other respondents were of the opinion that Kabalevsky's works "hold their own in both respects" and can "stand well beside Prokofiev and Shostakovich", whilst some considered them to be less valuable:

Not as valuable.....While not a fan of the Shostakovich P & Fs [Preludes and Fugues], the 3 Fantastic Dances are wonderful, and the Prokofiev Sonatas, Toccata, and other pieces like studies are essential repertoire for advanced students. No Kabalevsky I know of approaches this level of technical difficulty and musical impact. (Diane Selmon)

Two of the respondents did not respond to this question, whilst a further three felt they were not sufficiently familiar with the repertoire to comment.

A further interesting observation was made by Diane Selmon that, apparently, "the Russians play and teach little Kabalevsky, plenty of Rachmaninoff, Scriabin and Prokofiev etc".

The results of Survey B indicate that the degree of familiarity with the more significant advanced works of Kabalevsky is not very high, with all of the respondents being of the opinion that this repertoire is, in fact, less well known than his elementary compositions. Interestingly, one of the respondents expressed the opinion that they would, in fact, be surprised if many teachers in Australia would have heard or taught the Sonatas and Concertos.

When considering the results of the survey, it must also be taken into account that three people returned their surveys unanswered (giving a total of twenty-four respondents), as they felt insufficiently familiar with the repertoire to be able to contribute.

6.3 Summary of trends revealed in surveys

Both of the surveys (i.e. Surveys A and B) confirmed the opinion that there is a lack of familiarity (particularly of the higher level piano compositions), with Dmitry Kabalevsky's works within Australian studios. However, the responses also confirmed an almost unanimous respect and regard for the quality and usefulness of his beginner repertoire. Opinions as to the 'worth' of the more advanced repertoire varied and showed a 'healthy' disagreement regarding their artistic merit. Such disagreement is to be expected to a certain extent, as people's tastes in this regard vary tremendously. Whilst opinions differed with regard to the artistic value of the higher level compositions, there was more unanimity on matters of pedagogical and technical worth, which seemed generally accepted.

Reasons for neglect of the intermediate and advanced compositions tend to favour 'accidental' rather than 'deliberate' or 'conscious' factors, and point to the possibility of a more widespread usage given incentives such as broadcasts, inclusion in examination syllabuses and concert programmes.

Chapter 7.0 Conclusions

Whilst it is certainly true that Kabalevsky made an enormous and very worthy contribution to the piano literature for the young, he also wrote a substantial body of music for the intermediate and advanced pianist (see Table 4.1). Koonts (1971) states that “his works are prolific and contain a level appropriate for every student from beginner to advanced” (p. 26), whilst Forrest (c.1996) makes the comment that “as a composer he wrote music for all levels of development and artistic and technical maturity. From his most elementary pieces through to the concert works there is an educative focus evident” (p. 435).

However, Kabalevsky’s intermediate and advanced piano compositions appear to be somewhat overshadowed by his elementary works, with the comments made by Scottish pianist, Murray McLachlan (1992b), supporting this claim:

Because of the immediacy and popularity of this composer’s children’s pieces and ‘Youth’ concertos, it is all too easy to overlook the introspective character pieces he wrote, or the more difficult large-scale pieces. (p. 3)

The respondents to whom Survey B was issued (i.e. the key informants - see Appendix 3 and Chapter 6.2), were asked whether they agreed with the above quote by McLachlan. There was a unanimous affirmative response to this question and, although there were only a total of twenty-one responses, this indicates that these teachers are of the opinion that Kabalevsky’s intermediate and advanced piano compositions are less well known than his elementary works.

Having established that Kabalevsky’s intermediate and advanced piano repertoire is, in fact, less familiar than his works for children, once again the question might be asked, is it because of his keen interest in developing music for the young that perceptions of his more advanced pieces have been adversely affected, or, are these works simply less effective than his elementary compositions?

Forty-one comments were made in Survey B in response to why Kabalevsky's more advanced repertoire is less well known than his children's pieces (several of the twenty-one respondents made more than one suggestion - see Appendix 8) and, although nine of these related to his elementary works filling an essential niche, thus leading to his being considered as a composer of pedagogical repertoire, only five comments questioned the quality of the more advanced works or their suitability to students' needs. In fact, the majority of the contributing factors suggested were extraneous to the merits of the pieces themselves, relating, as such, to their poor availability (10 comments), infrequency of programming in concerts, competitions and broadcasts (7 comments), absence of entries in examination syllabuses (7 comments), lack of teacher awareness of the repertoire (2 comments) and his reputation (1 comment).

Perhaps with the exception of poor availability of the works, many of the above factors can, to a certain extent, be overcome, both through a greater awareness of its existence and an appreciation of the artistic and pedagogical contribution of this repertoire. As recommended by one of the respondents in Survey B, it is even feasible to suggest that, if enough teachers were to lobby for these works, examination bodies may even consider including more of these pieces in their syllabuses.

Through an in-depth analysis of a selection of Kabalevsky's intermediate and advanced works (including *Concerto No.2 in G minor*; Nos.1, 2, 3, 4, 6 & 24 from *Twenty-Four Preludes*; and *Sonata No.2 in E^b major Op.45*), the artistic, technical and pedagogical aspects, together with a broad formal analysis of their structure, were discussed with the intention of determining their pedagogical and artistic value, providing a reference source for others and helping others to be made aware of their value (see Chapter 5). Further valuable input was gathered in relation to the artistic, technical and pedagogical aspects of a wider range of this repertoire, from those who responded to Survey B (see Chapter 6.2).

A study of this repertoire supports Krebs' (1970) statement that "a superb technique, and an unusual insight into the nature of immediate popular success are his [i.e. Kabalevsky's] two creative weapons" (p. 256). However, Krebs (1970) goes on to say that "the essential third weapon, a personal depth which must, at times ignore the first and

second, has always eluded him” (p. 256). Many of his works, for example the slow movements of both the *Concerto No.2 in G minor* Op.23 (1935) and the *Sonata No.2 in E^b major* Op.45 (1945) (discussed in detail in Chapter 5), do, in fact, display a profundity which would seem to belie Krebs’ statement.

Forrest’s (c.1996) comments certainly appear to indicate that he is of the belief Kabalevsky’s compositions, of all levels, are artistically, technically and pedagogically valuable:

As a composer he wrote music for all levels of development and artistic and technical maturity. From his most elementary pieces through to the concert works there is an educative focus evident. (p. 435)

Whilst Forrest (c.1996) says “it is in the collections of pieces for children that his [i.e. Kabalevsky’s] exploration of the song, the dance and the march is most evident” (p. 232), his discussion of the composer’s book and series of talks illustrates that the ‘three whales in music’ was clearly a philosophy which underpinned the composer’s writings and, hence, by inference, extends to his more mature works as well. An examination of his intermediate and advanced piano literature does, in fact, reveal his use of folk songs, for example in the *Twenty-Four Preludes* Op.38 (see Chapter 5.3), and his preference for march like themes and rhythms (see discussion of works in Chapter 5).

Undoubtedly owing to the fact that Kabalevsky was a fine pianist himself, his piano music is very idiomatic, thus illustrating his intimate knowledge of the instrument and its capabilities. Virtuoso Russian pianist, Vladimir Horowitz (1903-1989), made the comment “I know Kabalevsky well. A good composer. His music is very pianistic. A little like Prokofiev, perhaps” (Dubal 1991, p. 107). In discussing the *Twenty-Four Preludes* Op.38 (1943-46), McLachlan (1992a) says “The craftsmanship and idiomatic pianistic sense present throughout the work are hallmarks of Kabalevsky’s art which one notes in all of his compositions” (p. 3).

In his *Guide to the Pianist’s Repertoire*, Hinson (1987) describes Kabalevsky’s piano writing as being “designed for immediate utility and popular consumption” (p. 406).

Based on this quote and on his own views, Willard Palmer (1994) makes the comment that “this [i.e. the above quote by Hinson] is certainly true and is, in my opinion, a great compliment. If music can be appealing to the performer and the public and at the same time be useful for instructive purposes and profitable for learning, it is indeed valuable, particularly for student repertoire” (p. 1).

Taking Palmer’s comments one step further and considering the foregoing quotes, together with the numerous positive attributes revealed both in the in-depth analyses of these works, and in the comments made by those who participated in the surveys, it could certainly be said that Kabalevsky’s intermediate and advanced piano repertoire *is* appealing to the performer and the public and at the same time *is* useful for instructive purposes and profitable for learning and, therefore, *is* indeed valuable.

Chapter 8.0 Appendices

Appendix 1 Survey A and its accompanying letters sent to studio teachers within Australia

Survey A

The purpose of this survey is to assess the usage of Dmitry Kabalevsky's piano music in the studio situation. I would be grateful if you could take the time to answer the following questions.

1. How would you rate Kabalevsky's piano music, in terms of its value as teaching repertoire, for the levels indicated (levels of grades correspond to AMEB examination syllabuses).

Please indicate your response by circling the appropriate answers.

(a) Level 1 - Beginner to 4th Grade: very valuable
 valuable
 of little value
 don't know

(b) Level 2 - 5th to 8th Grades: very valuable
 valuable
 of little value
 don't know

(c) Level 3 - AMusA, LMusA & FMusA: very valuable
 valuable
 of little value
 don't know

(continued over page)

(Survey A continued)

2. Which, if any, of the following compositions by Kabalevsky have you taught your students:

Please indicate your response/s by ticking () in the appropriate spaces. Please tick more than one answer if applicable

- | | |
|--------------------------------------------------------------|---------------------------------------------------------------|
| <input type="checkbox"/> Children's Pieces Op.27, 39, 88, 89 | <input type="checkbox"/> 4 Preludes Op.5 |
| <input type="checkbox"/> 2 Sonatinas Op.13 | <input type="checkbox"/> From Pioneer Life -Easy Pieces Op.14 |
| <input type="checkbox"/> 'Youth' Concerto Op.50 | <input type="checkbox"/> Rondo in A min. Op.59 |
| <input type="checkbox"/> 6 Preludes & Fugues Op.61 | <input type="checkbox"/> Recitative & Rondo Op.84 |
| <input type="checkbox"/> 24 Preludes Op.38 | <input type="checkbox"/> Rhapsody on Song 'School Years' |
| <input type="checkbox"/> Sonatas Op.6, 45, 46 | <input type="checkbox"/> Variations Op.40, 51, 87 |
| <input type="checkbox"/> Concertos Op.9, 23 | <input type="checkbox"/> Komodiantengalopp Op.26 |
| <input type="checkbox"/> Lyric Tunes Op.91 | <input type="checkbox"/> Rondos Op.30, 60 |
| <input type="checkbox"/> Prague Concerto | <input type="checkbox"/> Springtime Games & Dances Op.81 |

3. Please rank in order of importance (where 1 is the most important), Kabalevsky's contribution to music as a:

Please do not number any responses of which you are unsure.

- composer of Level 1 piano repertoire - beginner to 4th grade
- music educator
- composer of Level 2 piano repertoire - 5th to 8th grades
- composer of music for instruments other than piano
- composer of Level 3 piano repertoire - AMusA, LMusA & FMusA
- 20th Century composer
- other.....

4. Given that you have a student of an appropriate level who likes and is suited to a particular piece, please rank the following in order of significance (where 1 is the most significant), as to why you would teach a piece by Kabalevsky:

Please do not number any responses of which you are unsure.

- musical appeal
- technical difficulties
- availability of score
- whether piece appears in current examination syllabuses
- musical value
- your familiarity with the piece
- other.....

(continued over page)

(Survey A continued)

5. Please indicate the number of piano students you had in the following three levels in 1995 and 1996:

Please indicate your response by writing the number in the spaces provided.

Level	Number of Students	
	1995	1996
(a) Level 1 - Beginner to 4th Grade	_____	_____
(b) Level 2 - 5th to 8th Grades	_____	_____
(c) Level 3 - AMusA, LMusA & FMusA	_____	_____

Thank you for your cooperation.

Letter to University Students (Pilot Survey - Survey A)

(Sender's name and address)

7th January 1997

Dear Colleague,

As part of my Master of Music degree, which I am undertaking at the University of Southern Queensland, I am preparing a dissertation on the piano works of 20th century composer, Dmitry Kabalevsky.

Part of the dissertation will be examining the usage of Kabalevsky's piano works within Australian studios and, as such, I have enclosed a short survey which I would be very grateful if you could fill out and return to me at your earliest convenience. Please also find enclosed a stamped self-addressed envelope for the purpose of returning the survey.

Thank you in anticipation of your time and cooperation in this matter.

Yours sincerely

Kathy Pingel

Letter to Pedagogy Students (Survey A)

(Sender's name and address.)

5th March 1997

Dear Pedagogy Student,

As part of my Master of Music degree, which I am undertaking at the University of Southern Queensland, I am preparing a dissertation on the piano works of 20th century composer, Dmitry Kabalevsky.

Part of the dissertation will be examining the usage of Kabalevsky's piano works within Australian studios and, as such, I have enclosed a short survey which I would be very grateful if you could fill out and return to me at your earliest convenience. Even if you are not familiar with this composer's works, your input would still be much appreciated. Please also find enclosed a postage paid self-addressed envelope for the purpose of returning the survey.

Thank you in anticipation of your time and cooperation in this matter.

Yours sincerely

Kathy Pingel

Letter to Pedagogy Students (Survey A)

(Sender's name and address.)

5th March 1997

Dear Pedagogy Student,

As you may remember, I am currently preparing a dissertation on the piano works of 20th century composer, Dmitry Kabalevsky, as part of my Master of Music degree which I am undertaking at the University of Southern Queensland. Many of you kindly returned a survey which I handed out at the residential school, however, I would like to ask those of you who haven't yet returned the survey, if you could do so at your earliest convenience. Even if you are not familiar with this composer's works, your input would be greatly appreciated. If you did not receive a survey but would be interested in filling one out, I would be glad to send one out to you.

Wishing you all every success with your studies.

Yours sincerely

Kathy Pingel

Appendix 2 Phone survey questions and responses

Introduction

Hello, my name is Kathy Pingel. I am currently working on a dissertation on the piano works of Dmitry Kabalevsky as part of my Master of Music studies which I am undertaking at the University of Southern Queensland. Would you have a few moments to answer 4 questions on this topic?

If yes - thank you

If no - that's fine. Would you be able to suggest a more suitable time I could speak to you?

Phone survey questions

1. How would you describe Kabalevsky's contribution to the piano teaching repertoire?
2. I've noticed that very few of Kabalevsky's intermediate and advanced piano works appear in examination syllabuses. For instance 12 of his works appear in the current AMEB syllabus but none of these are above 5th grade. Do you have any opinions as to why this might be the case?
3. Based on the following range, which best describes how often you teach Kabalevsky's repertoire to your advanced piano students:
 - (a) 1 piece per 3 years
 - (b) 2 pieces per 3 years
 - (c) less than 1 piece per 3 years
 - (d) more than 2 pieces per 3 years
4. What most affects your decision as to whether or not you teach Kabalevsky's piano repertoire?

Thank you very much for your time and input. I really appreciate it. Goodbye.

Phone survey responses

Question 1:

- Respondent knew Kabalevsky personally - sat on his knee as a child. He was a very sunny man and very young inside and this is reflected in his music. He was very much into developing early education - travelled through the whole Soviet Union and had his own method of teaching. His music is very natural, appealing and attractive. It is very pure and clear in terms of structure, i.e. simple. Very importantly, his music has very beautiful melodic lines. He uses long melodies which foster student's ability to concentrate and listen which is extremely important. Wrote many short pieces with contrasting characters - character can be identified with one word. There is a lot of humour in his writing. Much in common with Prokofiev, however, Prokofiev's music is more complex;
 - Invaluable to teaching of children. Interesting and educational works. Very popular with students;
 - Absolute milestone. One of the very best, particularly with regard to children's repertoire;
 - Large;
-

- Valuable contribution. Tuneful. Children like it. Children's pieces - varied material which cover most facets, e.g. good for introducing sostenuto pedal. Similar to Bartok Mikrokosmos but more tuneful;
- Huge/big contribution. Nice step between sounds of classical music and 20th century music;
- Loves his music. Very spirited;
- Enormous contribution and very useful quality material. He is a good great composer. Approachable and attractive - more appealing than say Bartok's beginner repertoire;
- Very good/excellent. Uses beginner repertoire a lot, particularly collection with Sonatina - very good for young people;
- All his work is pedagogically sound, and lies well under the hand. Much of it rhythmically based, tuneful, popular with students;
- Very significant especially earlier grades to higher intermediate. D major Concerto useful. Wide range of abilities.

Question 2:

- Respondent feels his pieces for children are his best works - he had a personality which attracted admiration from youngsters. Many of his other works, e.g. 24 Preludes, are very beautiful and worthy of study. Concertos important even though not set for study in AMEB syllabus;
- Doesn't agree that this should be the case. Change to syllabus in approximately 1981 - works that students really enjoyed, e.g. Kabalevsky and Heller, taken off list - 'sweep with new broom'. 6th grade: 'Bear', Piano for Leisure: 'Horseman';
- Intermediate works the respondent was familiar with don't quite have same appeal as beginner repertoire. Concertos 1 and 2 described as milestones yet never heard - hasn't even been able to get hold of music;
- No idea why this is the case but respondent has also made the observation. More room for Prokofiev and Kabalevsky;
- Years ago the Sonatinas appeared in the syllabus. Very fond of his works. Maybe out of fashion although respondent doesn't think so;
- Major composers not well served in the earlier grades, except Kabalevsky, Schumann and Bartok, but beyond about 5th grade their works appear in the syllabuses;
- Hasn't been much change in the syllabuses - seem to stick to same repertoire. Much more scope in list D's than syllabuses reflect;
- At the higher levels, Kabalevsky's music comes up against music of the great master. AMEB - move in recent years to include lesser known works in the syllabus whereas Kabalevsky is more easily digestible;
- Years ago there was a Sonatina set for AMEB 8th grade. Real shame that it is no longer in syllabus because the kids really liked it;
- This is a pity;
- Don't really know. Possibly other repertoire more familiar. Considered to be a children's composer.

Question 3:

1 piece per 3 years - 3 respondents selected this option

2 pieces per 3 years - 2 respondents selected this option

less than 1 piece per 3 years - 5 respondents selected this option

more than 2 pieces per 3 years - 1 respondent selected this option

Comments made by individual respondents in relation to Question 3

- Assigns advanced repertoire as sight reading material;
- Sonatas often taught at Brisbane Conservatorium of Music, Queensland;
- Often teaches Kabalevsky's repertoire, e.g. Preludes - a selection of say 6 or 12, and Rondos;
- No longer teaches advanced students but used to teach the 3rd Sonata and 3rd Concerto. Now feels that advanced students are into deeper 'mood' music rather than the likes of Kabalevsky;
- Used to teach Sonatinas when they appeared in the syllabus - students found them appealing;
- If not in syllabus - not a real choice. Regularly taught 8th grade piece when in syllabus, i.e. Sonatina Op.13 No.2;
- Doesn't use beginner repertoire due to being a Suzuki teacher - links up with exam syllabuses after about 5th grade;
- Doesn't use Kabalevsky's repertoire beyond about 5th grade. Uses Kabalevsky's repertoire as a bridge between classical and 20th century music.

Question 4:

- Suitability of work to student 2 respondents made this comment
- Whether student likes the work 3 respondents made this comment
- The examination syllabuses 2 respondents identified this as an issue
- Would choose Kabalevsky over other composers if works appeared in the syllabus;
- Standard of student - if student is studying for a Bachelor of Arts then Kabalevsky Sonatas would be more suitable than say Prokofiev Sonatas which aren't so patterned. Kabalevsky has a very tidy mind, e.g. 'The Wild Horseman' is patterned and even a slow child could learn it. Works have impact and are less demanding - very suitable for intermediate/advanced student;
- Aims to cover a range of composers for each period and therefore each student wouldn't necessarily study a piece by Kabalevsky each year. The respondent does teach Kabalevsky's repertoire quite regularly and it is because of covering a range of styles and not because of the content of Kabalevsky's pieces that they may not choose a piece by Kabalevsky;
- Reputation of the composer;
- Likes teaching the repertoire;
- There is so much else;
- Being a Suzuki teacher this respondent does not make much use of Kabalevsky's repertoire;
- Finds they are very suitable for recital and competition work.

An additional question was asked of both a Russian respondent and an American respondent to determine whether there is a difference between the usage of Kabalevsky's repertoire in Australia and in Russia and America respectively.

Russia

- Kabalevsky's works used to be very popular, more so in some states of Russia than others. Now, possible due to political issues, his music doesn't seem to be as popular in Russia. His repertoire is possibly played more in Australia than it is now in Russia.

America

- About the same usage as in Australia. The intermediate works which seem to be most frequently heard include the Sonatinas, Youth Concerto and occasionally some Variations, which appears to be the case in Australia.

Appendix 3 Survey B and its accompanying letters sent to teachers, performers and examiners within Australia

Survey B - Piano Works of Dmitry Kabalevsky

1. In discussing Kabalevsky’s piano music, Scottish pianist, Murray McLachlan said “Because of the immediacy and popularity of this composer’s children’s pieces and ‘Youth’ concertos, it is all too easy to overlook the introspective character pieces he wrote, or the more difficult large-scale pieces”.

(a) Would you agree with the observation that Kabalevsky’s more advanced piano repertoire is less well known than his elementary compositions?

Please indicate your response by crossing in the appropriate box.

Yes No

(b) If yes, why do you think this is the case?

2. Please indicate whether you have taught, performed, heard or are not familiar with the following piano works by Kabalevsky.

Please indicate your response/s by crossing in the appropriate boxes. You can select more than one response for each piece if applicable.

For those works you are familiar with, please provide some brief comments (in the space provided) about how you perceive their artistic, technical and pedagogical worth.

(i) Sonatina in C major Op. 13 No. 1: taught performed
 heard not familiar

Comments:
 Artistic.....

 Technical.....

 Pedagogical.....

(continued over page)

(Survey B continued)

(ii) Sonatina in G minor Op. 13 No. 2: taught performed
 heard not familiar

Comments:
 Artistic.....

 Technical.....

 Pedagogical.....

(iii) Sonata No. 1 in F major Op. 6: taught performed
 heard not familiar

Comments:
 Artistic.....

 Technical.....

 Pedagogical.....

(iv) Sonata No. 2 in E^b major Op. 45: taught performed
 heard not familiar

Comments:
 Artistic.....

 Technical.....

 Pedagogical.....

(v) Sonata No. 3 in F major Op. 46: taught performed
 heard not familiar

Comments:
 Artistic.....

 Technical.....

 Pedagogical.....

(continued over page)

(Survey B continued)

(vi) 24 Preludes Op. 38: taught performed
 heard not familiar

Comments:
 Artistic.....

 Technical.....

 Pedagogical.....

(vii) Concerto No. 1 in A minor Op. 9: taught performed
 heard not familiar

Comments:
 Artistic.....

 Technical.....

 Pedagogical.....

(viii) Concerto No. 2 in G minor Op. 23: taught performed
 heard not familiar

Comments:
 Artistic.....

 Technical.....

 Pedagogical.....

(ix) Concerto No. 3 in D major Op. 50: taught performed
 ('Youth' Concerto) heard not familiar

Comments:
 Artistic.....

 Technical.....

 Pedagogical.....

(continued over page)

(Survey B continued)

3. How would you rate Kabalevsky's piano music, in terms of its value as teaching repertoire, for the levels indicated (levels of grades correspond to AMEB examination syllabuses).

Please indicate your response by crossing in the appropriate boxes.

- (i) Level 1 - Beginner to 4th Grade: very valuable valuable
 of little value don't know
- (ii) Level 2 - 5th to 8th Grades: very valuable valuable
 of little value don't know
- (iii) Level 3 - AMusA, LMusA & FMusA: very valuable valuable
 of little value don't know

4. How would you compare the artistic and pedagogical worth of Kabalevsky's piano music (intermediate and advanced repertoire) to that of other 20th century Russian composers such as Prokofiev and Shostakovich?

The same survey (as above) as was sent to the pedagogues who participated in the phone survey, was sent to a further 39 pedagogues within Australia. The only difference being the inclusion of another question as follows:

4. Very few of Kabalevsky's intermediate and advanced piano works appear in examination syllabuses. For instance, twelve of his works appear in the current AMEB syllabus but none of these are above fifth grade. Do you have any opinions as to why this might be the case?

The question which appeared as question 4 in the above survey appeared as question 5 in this survey.

Additional Questions:

(a) If you give permission for portions of your responses to be quoted in this dissertation, please sign your name.....

(b) If you wish to be sent a summary of the findings of this survey, please supply your name and address:

Name.....

Address.....

.....Postcode.....

Thank you very much for your cooperation and valuable input - it is much appreciated.

Letter Sent to Tertiary Lecturers/Examiners/Pedagogues Who Participated in the Phone Survey
26th March 1997

Dear

As you may recall, I am currently preparing a dissertation on the piano works of 20th century composer, Dmitry Kabalevsky, as part of my Master of Music degree which I am undertaking at the University of Southern Queensland.

Firstly, I would like to thank you very much for participating in my recent phone survey I conducted on this topic - your responses were most useful. However, in light of the feedback I received, I have formulated 4 additional questions which you will find in the enclosed survey. I would be extremely grateful if you could once again spare the time to assist me by filling out and returning the survey at your earliest convenience. Please also find enclosed a postage paid envelope for the purposes of returning the survey.

Thank you very much for your valuable input and your time and cooperation in this matter. It is much appreciated.

Yours sincerely

Kathy Pingel

Letter Sent to Tertiary Lecturers/Examiners/Pedagogues (Survey B)
26th March 1997

Dear

As part of my Master of Music degree, which I am undertaking at the University of Southern Queensland, I am preparing a dissertation on the piano works of 20th century composer, Dmitry Kabalevsky.

Part of the dissertation will be examining the usage of Kabalevsky's piano works within Australian studios and tertiary institutions, with a particular focus on the composer's more advanced works. As such, I have enclosed a survey which consists of 5 questions. I would be extremely grateful if you could kindly assist me in filling out and returning the survey at your earliest convenience. Please also find enclosed a postage paid envelope for the purposes of returning the survey.

Thank you very much for your valuable input and your time and cooperation in this matter. It is much appreciated.

Yours sincerely

Kathy Pingel

Appendix 4 Usage and grading of Kabalevsky's piano works by three examining bodies

Kabalevsky's piano works which appear in AMEB syllabuses from 1975 to 1997 inclusive

Grade	Work	Year/s
Preliminary	<i>Waltz</i> Op.39 No.13	'75 - '84
	<i>A Sad Tale</i> Op.39 No.16	'75 - '81
	<i>A Sad Tale</i> Op.39 No.16	'85 - '97
	<i>Song of Autumn</i> Op.39 No.11	'82 - '97
	<i>Playing (A Game)</i> Op.39 No.5	'85 - '97
	<i>A Little Harpist</i> Op.89 No.24	'93 - '97
	<i>A Little Tune & Polka</i> Op.39 Nos. 1 & 2	'94 - '97
	<i>Jumping</i> Op.39 No.15	'94 - '97
	<i>Scherzo - A Little Jest</i> Op.39 No.12	'94 - '97
One	<i>A Country Dance</i> Op. 39 No.17	'94 - '97
Two	<i>At Night On The River</i> from Op.27	'75 - '81
	Op.27 No.1	'75 - '84
	<i>A Little Song</i> from Op.27	'85 - '97
	<i>A Little Joke</i> from Op.27	'85 - '97
	<i>The Clown</i> Op.39 No.20	'94 - '97
Three	Op.27 No.3	'75 - '81
	Op.27 No.4	'75 - '81
	Op.27 No.6	'75 - '81
	Op.27 No.9	'75 - '81
	Op.27 No.13	'75 - '81
	<i>Toccata</i> Op.27 No.7	'82 - '97
Four	Op.27 No.10	'75 - '81
	Op.27 No.14	'75 - '81
	Op.27 No.15	'75 - '81
	<i>Study (Etude) in A Minor</i> Op.27 No.8	'82 - '91
Five	<i>Study in F (Fleet Fingers)</i> from Op.27	'82 - '97
	<i>The Horseman</i> from Op.27 (<i>Cavalry Gallop</i>)	'75 - '81
Six	<i>Prelude</i> Op.38 No.1	'75 - '81
	<i>Prelude</i> Op.38 No.2	'75 - '81
Eight	<i>Sonatina</i> Op.13 No.2, 4th Movement	'75 - '81
A.Mus.A.	<i>Prelude</i> Op.38 No.3	'75 - '81

(The titles of the pieces from Op.27, i.e. Children's Pieces, need to be verified as many publishers issue a selected number of pieces from this opus and, hence, their titles and numbers differ from edition to edition. In the syllabuses, an Anglo-Soviet edition of 15 Children's Pieces is referred to in the earlier years and, in more recent years, a Boosey & Hawkes, IMC and/or Schirmer editions are set. The researcher did not, however, have access to an Anglo-Soviet edition and, therefore, could not verify the titles of the earlier works).

Kabalevsky's piano works which appear in the Trinity College of London syllabus (1997/1998)

Grade	Work
Two	<i>A Little Song</i> from Op.27
Three	<i>Soldiers March</i>
Four	<i>A Short Story</i>
Eight	<i>Sonatina Op.13 No.2</i> 3rd movement [sic] ' <i>Vivace</i> ' - the tempo indication given is for the 4th, not the 3rd movement.

Kabalevsky's piano works which appear in the ANZCA syllabus (1997-1998)

Grade	Work
Preliminary	<i>Waltz Op.39 No.13</i> <i>A Sad Tale Op.39 No.16</i> <i>Song Op.27</i> <i>Night on the River Op.27</i> <i>The Trumpet and the Drum</i>
One	<i>Folk Dance Op.39 No.17</i> <i>Gallop Op.39 No.18</i>
Two	<i>The Clown Op.39 No.20</i> <i>A Short Story Op.39 No.22</i>
Three	<i>Who Will Win The Argument Op.88 No.2</i> <i>Lullaby Op.27</i> <i>Toccata Op.27</i>
Four	<i>Etude in A minor Op.27 No.3</i> <i>Sonatina Op.27 No.12</i> <i>Warlike Dance Op.27</i>
Five	<i>Etude in F major Op.27 No.8</i> <i>Cavalry Gallop Op.27</i> <i>Caprice Op.27</i>
Associate	<i>Prelude Op.38 No.3, Last 12 bars (Technical work - excerpts)</i>

Appendix 5 Kabalevsky's piano compositions - a chronological listing

Year	Opus	Composition
1925	1	<i>Three Preludes</i>
1927/68	3	<i>In the Pioneer Camp</i> Op.3/86
1927-28	5	<i>Four Preludes</i>
1927	6	<i>Sonata No.1 in F major</i>
1928	9	<i>Concerto No.1 in A minor</i>
1930	13	<i>Sonatina No.1 in C major</i>
1931	14	<i>From Pioneer Life - Easy Pieces</i>
1933	13	<i>Sonatina No.2 in G minor</i>
1933-34	20	<i>Four Preludes</i>
1935	23	<i>Concerto No.2 in G minor</i>
	26	<i>Comedian's Gallop (Komodiantengalopp)</i>
1937-38	27	<i>Thirty Children's Pieces</i>
1943-46	38	<i>Twenty-Four Preludes</i>
1943	39	<i>Twenty-Four Easy Pieces</i>
1944	40	<i>Easy Variations</i>
1945	45	<i>Sonata No.2 in E flat major</i>
1946	46	<i>Sonata No.3 in F major</i>
1952	50	<i>Concerto No.3 in D major 'Youth' Concerto</i>
1952	51	<i>Five Easy Variations on Folk Themes</i>
1957	58	<i>Waltz from Spring Song (arranged for piano)</i>
1958	59	<i>Rondo in A minor</i>
1958	60	<i>Four Rondos</i>
1958-59	61	<i>Six Preludes and Fugues</i>
1958		<i>At the Festivity from Leninists (arranged for piano duet)</i>
1961		<i>Fantasy (transcription of Schubert's Fantasy Op.103 for piano and orchestra)</i>
1962		<i>Dreams (dedicated to young pianists of the Donets Coal Basin Area)</i>

(continued over page)

1963	75	<i>Rhapsody on a Theme of the Song 'School Years'</i> (piano and orchestra)
1963		<i>Three Easy Pieces</i>
1965	81	<i>Springtime Games and Dances</i>
1966	87	<i>Variations on Folk Themes</i> (American Folk Theme)
1967	84	<i>Recitative and Rondo</i>
1968	87	<i>Variations on Folk Themes</i> (French Folk Theme)
1968	86	<i>In the Pioneer Camp</i> Op.3/86
1969	87	<i>Variations on Folk Themes</i> (Japanese Folk Theme)
1969	30	<i>Three Rondos</i> from the Opera <i>Colas Breugnon</i>
1971	88	<i>Six Pieces</i> (Children's Dreams)
1972	89	<i>Thirty-Five Easy Pieces</i>
1972	91	<i>Lyric Tunes</i>
1977-78	99	<i>Prague Concerto</i> for piano and string orchestra
1980		<i>Variations on Russian Folk Songs</i>

Appendix 6 The level of difficulty of various works by Kabalevsky as suggested by a number of writers

Titles which appear in brackets are in accordance with the list of Kabalevsky's Piano Compositions in Appendix 5.

Koonts' (1971) suggested order of the level of difficulty of Kabalevsky's piano music

Elementary

Twenty-Four Little Pieces Op.39 (Twenty-Four Easy Pieces Op.39)

Fifteen Children's Pieces Op.27 Bk.1 (Thirty Children's Pieces Op.27)

Fifteen Children's Pieces Op.27 Bk.2

Five Sets of Variations Op.51 (Five Easy Variations on Folk Themes Op.51)

Four Little Pieces Op.14 (From Pioneer Life - Easy Pieces Op.14)

Intermediate

Variations Op.40 (Easy Variations Op.40)

Variations on an American Folk Song (Variations on Folk Themes Op.87 No.1)

Four Rondos Op.60

Four Preludes Op.5

Spring Games and Dances Op.81 (Springtime Games and Dances Op.81)

Lower Advanced

Sonatinas Op.13 (Sonatina No.1 in C major & No.2 in G minor Op.13)

Six Preludes and Fugues Op.61

Preludes Op.38 (Twenty-Four Preludes Op.38)

Advanced

Sonata No.1 Op.6 (Sonata No.1 in F major Op.6)

Sonata No.2 Op.45 (Sonata No.2 in E^b major Op.45)

Sonata No.3 Op.46 (Sonata No.3 in F major Op.46)

Rondo Op.59

Forrest (c.1996) stated that the above list was far from exhaustive and was assembled in 1971 and therefore does not take into account the works composed after that date.

Forrest's (c.1996) suggested order of the level of difficulty of Kabalevsky's piano music for children and young people

Elementary

Thirty-Five Easy Pieces Op.89 (1972)

Twenty-Four Easy Pieces Op.39 (1943)

Thirty Children's Pieces Op.27 (1937-38)

Easy Variations on Folk Themes Op.51 (1952)

Intermediate

In the Pioneer Camp Op.3/86 (1927/1968)

From Pioneer Life Op.14 (1931/1968)

Four Rondos Op.60 (1958)

Easy Variations Op.40 (1944)

Variations on Folk Themes Op.87 (1966, 1968, 1969)

More Difficult

Three Rondos from the Opera Colas Breugnon Op.30 (1939/1969)

Spring Games and Dances Op.81 (1964) (*Springtime Games and Dances* Op.81)

Lyric Tunes Op.91 (1971)

Six Pieces Op.88 (1971)

Two Sonatinas Op.13 (1930,1933) (*Sonatina No.1 in C major & No.2 in G minor* Op.13)

Preludes and Fugues Op.61 (1958-59) (*Six Preludes and Fugues* Op.61)

Recitative and Rondo Op.84 (1967)

Forrest (c.1996) noted that the two works for piano and orchestra, *Rhapsody* on the Theme of the song *School Years* Op.75 (1964) and *Concerto No.3* Op.50 (1952) were omitted from the above table and he also stated that these are among the most difficult of Kabalevsky's piano works for children.

Hinson's (1987) suggested order of the level of difficulty of Kabalevsky's piano music

Easy

Fifteen Children's Pieces Op.27 Bk.1 (*Thirty Children's Pieces* Op.27)

Twenty-Four Little Pieces Op.39 (*Twenty-Four Easy Pieces* Op.39)

Variations Op.40 Nos.1 & 2 (*Easy Variations* Op.40)

Intermediate

Sonatina C Op.13/1

Sonatina G [sic] Op.13/2 (*Sonatina No.2 in G minor* Op.13)

Four Little Pieces Op.14 (*From Pioneer Life - Easy Pieces* Op.14)

Ten Children's Pieces Op.27 Bk.2 (*Thirty Children's Pieces* Op.27)

Five Easy Sets of Variations Op.51 (*Five Easy Variations on Folk Themes* Op.51)

Intermediate to Moderately Difficult

Four Preludes Op.5

Three Rondos from the opera *Colas Breugnon* Op.30

Twenty-Four Preludes Op.38

Moderately Difficult

Sonata No.1 Op.6 (*Sonata No.1 in F major* Op.6)

Sonata No.2 E^b Op.45

Sonata No.3 F Op.46

Rondo a Op.59

Four Rondos Op.60

Six Preludes and Fugues Op.61

Spring Games and Dances Op.81 (*Springtime Games and Dances* Op.81)

Lyric Tunes Op.91

Magrath's (1995) suggested order of the level of difficulty of Kabalevsky's elementary to intermediate piano music
(Here the term 'level' refers to the American grading system and not to that of the AMEB)

Level One to Six

Twenty-Four Pieces for Children Op.39 (Twenty-Four Easy Pieces Op.39)

Level Two to Three

Children's Adventures Op.89 (Thirty-Five Easy Pieces Op.89)

Level Three to Seven

Children's Pieces Op.27 (Thirty Children's Pieces Op.27)

Level Four to Eight

Five Sets of Variations on Folk Themes Op.51 (Five Easy Variations on Folk Themes Op.51)

Level Six to Seven

Six Pieces for Piano Op.88 (Children's Dreams) (Six Pieces Op.88)

Level Seven

Jugendleben Op.14 (From Pioneer Life - Easy Pieces Op.14)

Level Seven to Eight

Four Rondos Op.60

Preludes and Fugues Op.61 (Six Preludes and Fugues Op.61)

Level Eight

Im Ferienlager Op.3/86 (In the Pioneer Camp Op.3/86)

Sonatina in A minor [sic] Op.13 No.1 (in C major)

Variations Op.40 Nos. 1 & 2 (Easy Variations Op.40)

Level Eight to Nine

Variations on Folk Themes Op.87

Level Eight to Ten Plus

Twenty-Four Preludes Op.38

Level Nine

Four Preludes Op.5

Sonatina in G minor Op.13 No.2

Lyric Tunes Op.91

Level Nine to Ten

Spring Games and Dances Op.81 (Springtime Games and Dances Op.81)

Hinson's (1993) suggested order of the level of difficulty of Kabalevsky's piano concertos

Young Pianists

Prague Concerto for piano and string orchestra

Intermediate

Concerto III Op.50 'Youth'

Rhapsody on a Theme of the Song 'School Years' Op.75

Moderately Difficult

Concerto I a Op.9

Concerto II g Op.23

Appendix 7 Pieces by Kabalevsky which contain writing in unison and parallel motion

While by no means complete, the following list identifies some of Kabalevsky's piano works which contain unison and/or parallel motion passages, just to highlight the extent to which he made use of these features:

- From *30 Children's Pieces* Op.27
 - *Caprice* }
 - *The Chase* } Entirely in unison
 - *A Little Fable* }

 - *Etude in F Major* }
 - *Lullaby* } Sections in unison
 - *Lyrical Piece* }

 - *Etude in A Major* - Sections in unison and parallel motion

 - *Rondo* }
 - *Scherzo* } Sections in
 - *A Tale* } parallel motion
 - *A Warlike Dance* }

 - *Variations IX and X from Easy Variations (Toccata)* Op.40 No.1 - Entirely in unison
 - *Springtime Games and Dances* Op.81 - Sections in unison
 - From *Twenty-Four Preludes* Op.38
 - No.6 }
 - No.10 }
 - No.13 } Sections in
 - No.15 } unison
 - No.17 }
 - No.22 }

 - No.23 - Sections in unison and parallel motion

 - *Sonatina No.1 in C major* Op.13 }
 - *Sonatina No.2 in G minor* Op.13 }
 - *Sonata No.2 in E^b major* Op.45 } Sections
 - *Sonata No.3 in F major* Op.46 } in
 - *Piano Concerto No.1 in A minor* Op.9 } unison
 - *Piano Concerto No.2 in G minor* Op.23 }
 - *Piano Concerto No.3 in D major* Op.50 'Youth' Concerto }
-

Appendix 8 Transcript of comments received in Survey B

Question 1(b):

ELEMENTARY WORKS CONSIDERED TO BE HIS MOST SIGNIFICANT CONTRIBUTION

- His most significant contribution is considered to be in the area of elementary piano compositions x 9

Specific comments about the elementary works

- 'Teaching' pieces have enormous appeal to most youngsters and fill an essential niche whilst advanced works become somewhat submerged by the vast quantity of comparable repertoire by other composers;
- Pre-eminence as a 'children's composer' has made it difficult for general musicians to accept other facets of his art - perhaps been stereotyped;
- This composer was at his best when writing about childhood. In the field of music for children, the respondent knows of no other short pieces that are as unselfconscious as the 15 Children's Pieces. Each has an originality. There is no 'cleverness' for the sake of being fashionable yet the writing is unmistakably 20th century;
- Respondent agreed with quote by McLachlan that because of the immediacy and popularity of the composer's children's pieces and 'Youth' concertos, it is all too easy to overlook the introspective character pieces he wrote, or the more difficult large-scale pieces;
- Kabalevsky's contemporaries tend to concentrate on more advanced repertoire and either neglect children's compositions or do not understand the type of compositions which appeal to a child. Kabalevsky has the ability to compose compositions which are both educationally sound and appealing to the young. Believes his children's compositions are superior to his contemporaries whereas his more difficult works are at the best, equal;
- Thought of more as a pedagogical composer;
- The quality of his musical thought suits the elementary repertoire much better;
- Appeal to younger students with works fitting a niche where quality material is not so readily available;
- There is a lot of virtuoso repertoire, but much less good elementary music. Therefore he tends to get put in the 'children's music' box or category. Also, the 20th century has taken overlong to appreciate tonal music written this century.

AVAILABILITY

- Not readily available x 10

Specific comments about poor availability of works

- Not readily available;
- Not easy to obtain;
- Access to music;
- General availability;
- Probably not easily available in music stores;
- They are not easy to obtain, though this may be the result, rather than the cause, of never having achieved widespread popularity;
- Most music shops stock what is basically on the music syllabus and don't buy stock that won't be sold;
- It doesn't seem to be readily available;
- His works are generally unavailable in music stores for perusal;
- Not readily available in music shops.

PROGRAMMING (eg. Concerts, Broadcasts etc.)

- Not recognised as part of the standard repertoire (concert);
 - Lack of exposure in programming by artists or inclusion in competition competitor's repertoire;
-

- Haven't heard it performed by anyone - accept a concerto;
- Not often heard in concert performances;
- Rarely heard or broadcast;
- Utility (eg. for exam programmes);
- Lack of entries in recommended performance repertoire lists.

EXAM SYLLABUSES

- Not listed in examination syllabuses x 7

Specific Comments about exam syllabuses

- More advanced works are rarely included in exam syllabus and this appears to be the source of repertoire taught by the majority of teachers;
- In the Australian context, the AMEB Syllabus is widely used as a guide to repertoire choice even at tertiary level. The syllabus does not include Kabalevsky past grade 3;
- It is not listed in examination syllabuses;
- Not listed in AMEB grade lists;
- Music teachers are apt to work on the syllabus for examinations and really do not have the time to delve into what is not on that syllabus;
- Use by examination boards;
- Lack of entries in examination lists.

QUALITY OF WORKS

- The simplicity and directness which charms in a beginners piece palls in some of the more difficult works e.g. intermediate Rondos Op.60. Prokofiev and Shostakovich also have poorer works but on the whole are greater composers at the advanced level;
- Interesting and attractive but not great music;
- He is primarily an educator. His works are very well 'crafted' but the material, thematically and harmonically, tends to lack a strong individuality, thereby being overshadowed and perhaps 'overlooked' by Soviets such as Prokofiev and Shostakovich;
- Good but not great.

AWARENESS

- Teachers being aware of the existence of this repertoire;
- Familiarity by teachers.

SUITABILITY TO STUDENTS

- Suitability to students abilities and needs.

REPUTATION AS A COMPOSER

- Reputation.

Question 2:

Sonatina in C major Op.13 No.1

Artistic

- Bright, rhythmic, uncomplicated. Opportunity to develop the positive (extrovert) and the more sensitive sides of playing;
- Effective, well written, imaginative;
- Gives opportunity to develop musicianship in younger pupils through phrasing etc;
- Has possibilities for artistic development. 2nd movement is sensitive giving opportunity for tone colour;
- Very spontaneous - absolutely sincere - with engaging naivete. Each little movement has an effortless climax which appeals to the 'musical' student;

- Attractive material;
- Useful introduction to contemporary style and form - always melodic and musically interesting;
- Having only taught the 1st movement, found to be very attractive and popular;
- Attractive and appealing to the listener and the performer;
- Excellent;
- Highly valuable contribution to the form at this level;
- Must teach again. 1st and 2nd sections delightful - Presto weaker;
- An effective showpiece, though lacking in depth of thought;
- Modest;
- Limited artistic impact, though appealing (heard it 30 years ago played by composer);

Technical

- Lies well for the fingers/hands. A work with limited, precise demands;
- Well conceived and idiomatic;
- Quite challenging when fully interpreted and extended;
- The Toccata like 3rd movement is particularly good for the development of technique and a sense of performance;
- Very good;
- Well-crafted;
- The performance can be as brilliant as the performer wishes. It is quite convincing at a moderate tempo, yet very impressive played fast and with verve;
- Well constructed, good intermediate grade material;
- It lies very comfortably under the hand throughout - not difficult;
- Written for children so suits a small, agile hand;
- Allegro assai and Andantino within a pre-high schoolers grasp, predominantly legato, easily recognised chords - some minor 7ths;
- Modest;
- Well structured - seemed quite transparent in texture;

Pedagogical

- So the teacher should develop the student's confidence, reliability - cf Cortot's '2 types of pieces' (this being No.2);
 - Very useful in view of artistic and technical aspects (i.e. effective, well written, imaginative and well conceived and idiomatic);
 - A work within the reach of the 'late intermediate' student which sounds good - a 'fun' piece;
 - A well structured form;
 - Each movement has valuable teaching points, good scope for the development of technique, phrase shaping, tone colour and a sense of performance;
 - Excellent;
 - A tremendous amount of material is contained;
 - It is beautifully fashioned and altogether logical according to the strictest conservative rules. Would be an excellent approach to the study of Sonata form in 1st movement. The 2nd and 3rd movements are just as perfectly written with the simplest possible structure and without a note too many or too few. He can say so much in the minimum of notes;
 - Something appealing to teachers and students;
 - Pianistic writing with excellent potential for development of interpretative skills;
 - It has contrasts between slow detached chords and phrases and longer line cantabile phrases which adds to its teaching appeal;
 - Develops rhythmic control and impulse;
 - Andantino - cantabile and Allegro - longer lines, beauty of tone, building to phrase peaks;
 - Modest.
-

Sonatina in G minor Op.13 No.2*Artistic*

- Bright, uncomplicated, positive. Needs a lively mind;
- Effective, well written, imaginative;
- An excellent introduction to the period;
- Very - variety in all the movements;
- Very good;
- Highly valuable contribution to the form at this level;
- The last movement is particularly attractive and popular. The first movements less attractive;
- Last movement valuable - rest inferior to moderate;
- Modest;

Technical

- Lies well for the hands. Was surprised at how much it had stayed in the fingers (last taught it around 20 years ago). The patterns seem to make technical and musical sense;
- Well conceived and idiomatic;
- Well-crafted;
- 4th movement quite technically demanding but well written. 1st movement less demanding;
- O.K.;
- Nothing that can't be overcome with a little work;
- Small hands, mostly finger technique, legato. About 7th grade standard or so;
- Modest;

Pedagogical

- Very useful in view of artistic and technical aspects (i.e. effective, well written, imaginative and well conceived and idiomatic);
- Composer's style appealing to young minds;
- Both 1st and 4th movements pedagogically very sound. The other 2 middle movements are not particularly appealing although have not taught them;
- Very easy to teach;
- Good;
- A tremendous amount of material is contained;
- Last movement good for teaching touch variety, eliciting liveliness and finger dexterity;
- Modest.

Sonata No.1 in F major Op.6*Artistic*

- Serious, at times grandiloquent, perhaps limited (very much a product of the period and the place of composition). Positive, but how true?
- Harmonically too limited, too few ideas, arid;
- Fair;
- The variations provide a wonderful slow movement. A good example of the treatment of the form;

Technical

- Very well written and worked out - grateful to play, without being over-difficult or forbidding;
- 3rd movement the most demanding;
- Moderately difficult;

Pedagogical

- Boring I imagine for students. Pass!
 - Quite good.
-

Sonata No.2 in E^b major Op.45*Artistic*

- Strongly projected moods with some compelling writing;
- A more significant piece;
- On one reading, the Andante sostenuto (2nd movement) struck me as outstanding - as good as Prokofiev or Shostakovich at their best. The 1st movement mixed, the finale disappointing (like the finale of Prokofiev No.6);
- A better work than 1st Sonata - still suffers from static sections e.g. before Allegro molto and within it - Liszt in Funerailles created the original idea so much more tellingly!;
- Sees this as a significant work: the repertoire;

Technical

- Wide range of piano writing, effective use of rhythms;
- Gives scope for development as a performer, but the technique is applied rather than pure, so it is more a performance piece than one through which to develop technique;
- Last movement more demanding - fast double octaves;

Pedagogical

- A very worthwhile work for studying representative music of the period;
- Pass in favour of other works. Slow movement could be useful. Last has attractive passages, but is unequal.

Sonata No.3 in F major Op.46*Artistic*

- Not great music but very effective if well played. Nice slow movement and pleasant tunes in 1st movement. Technically tricky 3rd movement;
- A worthwhile addition to any pianists repertoire. Good length, well-contrasted movements;
- Moods variable allowing performer to portray many contrasting colours;
- Lovely themes in 1st and 2nd movements;
- Seems best when it is most like Prokofiev (1st movement 2nd subject shape and harmonies, development - driven rhythms). Some joins are weaker - may be difficult to make convincing;
- Excellent;
- This has been championed by a number of pianists;

Technical

- Not fiendish but quite challenging - AMusA - LMusA level;
- Not impossibly difficult, therefore useful concert material for the reasonably competent; Explores many facets of technique and dynamic levels at tempi which are challenging but not out of reach and 'under the hand';
- Fairly open texture, not difficult. Bigger hands required;
- Moderately difficult;

Pedagogical

- Was recorded by Benno Moiseiwitsch in the early 1950's. Heard and taught infrequently but is a good 'fill in' piece to complement a substantial recital programme;
- Exploratory and stimulating for its period. Good mix of traditional and dissonant textures;
- Useful when a major work with minimal complications technically and musically is required. 2nd movement: theme distributed between hands - needs listening and balance and tonal shaping;
- A successful 1st movement on the whole - would be useful to teach a sense of performance (projection, timing, lightness etc), even if the technical development is not yet advanced;
- Good.

General Comment about Sonatas

- One respondent had heard one of these Sonatas played at a competition and made the comment that it sounded a little like 'passage work' or was it perhaps the performance?

24 Preludes Op.38*Artistic*

- Good range of mood and contrasts;
- Couldn't imagine them being played as a set but they make pleasant listening and are short;
- Composer understands the instrument's potential and capabilities;
- A mixed bag: some very good, others not;
- Successfully sets mood, suggests colours, balances the preludes into an overall unity with variety (cf Chopin Op.28);

Technical

- Excellent use of articulation, rhythm, motivic figuration;
- Some are very difficult/tricky and need fast fingers. Others develop cantabile qualities;
- Good range of technical challenges;
- The full spectrum covered;
- Carefully worked out. Demands approximately 5th grade to AMus/LMus level of development. Has scope for a large range of sound techniques;

Pedagogical

- Very useful;
- Idiomatic - good teaching material;
- Excellent if grouped into contrasting moods;
- Caters to most needs - short, long, easy, hard. No.14 brilliant finger study;
- Valuable for realizing projecting character with positive assurance. Also for technical accuracy, speed of response, clarity of thought;

General Comments

- The respondent heard some of these performed by students at Eisteddfodau. Impression was:
 - 1) Easily accessible;
 - 2) Well crafted;
 - 3) Imitating Mussorgsky and others;

Reminds respondent as "Heller" to the 19th Century,

"Kabalevsky" to the 20th Century.

A good hearted, honest and serious composer.

Concerto No.1 in A minor Op.9

No comments

Concerto No.2 in G minor Op.23*Artistic*

- An exposé of Kabalevsky's fertile and unequivocal creativity and his intimate knowledge of pianism;
- See comments by Askenhazy [sic] on this work- his preference for this instead of number 3;

Technical

- Exploits the full range of technical elements from cantabile playing to bravura passages.

Concerto No.3 in D major Op.50 ('Youth' Concerto)*Artistic*

- Extremely effective, especially given accessibility of technical demands;
- Fine work for the imaginative young performer - full of humour and immediately accessible;
- Enjoyable catchy music for both player and orchestra;
- Bright, positive, uncomplicated, effective;
- Joyful piece with some interesting moments;
- Real expressive worth here;

- Another fresh and spontaneous work - it is appealing to any audience. General style: a combination of classic and romantic - exciting and impulsive;
- Good;
- It really gets a beating - but as a work it can sustain the treatment dished out;

Technical

- Well written, wide ranging use of keyboard;
- Would extend the performer as far as they are capable;
- There needs to be considerable technical skill for a top notch performance from a young student;
- Excellent for development of differentiating articulative keyboard techniques. Also phrase building;
- Very valuable material;
- Again, this piece can sound brilliant if played up to speed, yet quite acceptable at a moderate speed. The quality it must have is a sense of impetus;
- Suitable;

Pedagogical

- Very useful in view of artistic and technical aspects (i.e. extremely effective, especially given accessibility of technical demands and well written, wide ranging use of keyboard);
- Opens up a pianistic style combining technical extension and artistic imagination;
- Sound choice for a young performer - 9 to 14 year old. Encourages good rhythmical development and an opportunity to develop listening skills for ensemble with either an orchestra or 2nd pianist;
- Good for a young adolescent who has a good command over the keyboard;
- Outstanding introduction to concerto style;
- A good introduction to the early classical concertos. Kabalevsky is always happy with that sense of order and balance;
- Very good.

General Comments

- With gifted young students, thinks in terms of 2 piano works rather e.g. Shostakovich Concertino is excellent.

Question 4:

- Ignorance;
 - Outside of 'mainstream' repertoire;
 - Not as widely recorded;
 - Not as often heard e.g. public recitals, radio etc.
 - Kabalevsky's music in other genres not as well known as the 'chief' Russian composers e.g. Prokofiev, Stravinsky, Shostakovch;
 - His well known interest in developing youth may have adversely affected perceptions of his more mature works;
 - Perhaps the more advanced works are less 'adventurous' (in 20th century terms) than those of other composers;
 - Not readily available. Respondent doesn't doubt that there are many compositions which would be both appealing and suitable for inclusion in AMEB syllabus above 5th grade;
 - After the compositions of '4th grade standard' Kabalevsky shows a tendency to lose that sense of immediacy. Has he lost his innocence. Does he feel he should prove that he can be 'modern';
 - The smaller works are better;
-

- The early grade pieces are charming. On the evidence of the Sonatina in C movement, the respondent felt that in larger works charm may not lend enough substance for extended study. Also, the more difficult works are not readily available and I have never heard them performed;
- Some have periodically appeared. Preferences of selection/review committees. Lack of teachers lobbying for Kabalevsky's works.
- General availability, familiarity by teachers, utility, suitability to students abilities and needs (as for question 1b);
- Kabalevsky is primarily an educator. His works are very well 'crafted' but the material, thematically and harmonically tends to lack a strong individuality, thereby being overshadowed and perhaps 'overlooked' by Soviets such as Prokofiev and Shostakovich (as for question 1b);
- There's a lot of virtuoso repertoire, but much less good elementary music. Therefore he tends to get put in the 'children's music' box or category. Also, the 20th century has taken overlong to appreciate tonal music written this century (as for question 1b);
- The 'teaching' pieces have enormous appeal to most youngsters and fill an essential niche. The advanced works become somewhat submerged by the vast quantity of comparable repertoire by other composers (as for question 1b);
- The respondent believes it would be interesting to ask this of the piano panel who chose the current list of pieces. Is, however, unfamiliar with the advanced piano works and therefore did not comment;
- No response x 1

Question 5: N.B. For those teachers who participated in the phone survey, this was the fourth and final question in their written survey.

- At an intermediate level, Kabalevsky's music is more attractive for students and teachers. It is pedagogically sound with thought given to the above, i.e. user friendliness! Prokofiev and Shostakovich, while both write quite well for the younger students, their advanced works seem to be more popular than elementary compositions, which are less attractive to our student's ears;
- The advanced repertoire of Prokofiev and Shostakovich is more involved technically and harmonically, and believes, using more varied and involved 20th century techniques. To the average student, Kabalevsky's music would be more appealing, but to the Professional, Prokofiev and Shostakovich would be more interesting if taking the scholarly approach;
- His intermediate and advanced piano music, except for Concerto No.3, is so totally unknown to the respondent that they believe it would be impossible to make any comparison! As for Concerto No.3, its artistic and pedagogical content equals anything of Prokofiev and Shostakovich, on a similar level of difficulty;
- Better for children but not as creative;
- Not as valuable. The respondent teaches Scriabin and Khatchaturian much more often than Kabalevsky in intermediate grades (Scriabin Preludes, Etudes and smaller pieces; Khatchaturian Toccata, Sonatine -1959, Dance etc). While the respondent is not a fan of the Shostakovich Preludes and Fugues, believes the 3 Fantastic Dances are wonderful, and the Prokofiev Sonatas, Toccata and other pieces like studies are essential repertoire for advanced students. No Kabalevsky known to the respondent approaches this level of technical difficulty and musical impact. His niche is more a preparatory one and a 'filling out the corners' one - very beautifully in the case of personal favourite, Sonata No.3 Interestingly, the Russians play and teach little Kabalevsky and plenty of Rachmaninoff, Scriabin and Prokofiev etc;
- Comparing the works that the respondent has taught of Prokofiev and Shostakovich (Preludes and Fugues of Shostakovich and Prokofiev's Sarcasms, Visions Fugitives, Scherzo Humoric, Prelude Op.12 No.7) the students liked the Kabalevsky straight away whereas they had to play Shostakovich and Prokofiev for a while to understand what they were saying. In other words, Prokofiev and Shostakovich had to grow on them like Bach;

- The pedagogical value is probably of greater significance than the artistic. Kabalevsky's works have been seen as derivative - but what composer isn't! Technically and musically the works are very challenging. It is interesting to see the number of pianists who have adopted and recorded works such as the Sonatas, Preludes etc. The works have a justifiable place - the repertoire;
 - Respondent not familiar with advanced repertoire whilst believes the intermediate is entertaining while dealing with specific problems. The music is accessible to younger pianists, i.e. 12-14 year olds. Believes the sounds/harmonies are more of a bridge between 20th century and 18th and 19th century sonority than Prokofiev and Shostakovich;
 - Respondent personally believes equal artistic and pedagogical value to Prokofiev. Found Shostakovich less consistently accessible both to students and to self, i.e. many useful and appealing works, but more 'selectivity' required.
 - Kabalevsky's work stands firmly rooted in the pedagogical framework of Russia because of its obvious meritable qualities of sound structure and craftsmanship. Though, in the respondent's opinion, music is like painting. Some paintings can be revisited many times whereas others need only one viewing for all to be revealed. Feels that Kabalevsky is in that category. Also feels he is more a miniaturest rather than a symphonist of epic works. Some of his early children's pieces are very 'merry' [this word was difficult to decipher] and can also be entertaining. Hence their popularity;
 - Very much in the Prokofiev tradition, at least as far as the respondent has heard, and works heard can stand well beside Prokofiev and Shostakovich. Different character from Shostakovich, so complementary;
 - All 3, approximate contemporaries, lived and worked under the Communist system in the USSR, with its stated artistic aims. Of the 3, Kabalevsky seems to have been closest in realizing the official aims in his music, hence, his technical assurance and workman-like core, but not always a conscious statement of individuality or philosophy. To the extent that the individual message is suppressed, the artistic value is limited. Doesn't know if Kabalevsky's (self-imposed?) limitations in time (mid-20th century outlook) and space (based on Russian folk-lore, songs, etc.) make him relevant for all time and all nationalities. The technical/performance aspects of his works make them valuable and grateful to the student and pianist. From what the respondent knows of Kabalevsky's music, it does not (perhaps does not seek to) rise to the imaginative or moral peaks to be found in the best of Prokofiev or Shostakovich;
 - Being far more familiar with a greater volume of works from the better known composers, the respondent feels they would need to spend more time familiarising themselves with a bigger sample of Kabalevsky's works to make a meaningful comment. On the few works known well by the respondent, they believe they 'hold their own' in both respects, offering a meaningful and individual statement together with a well crafted and varied technique;
 - Respondent believes even in Russia Kabalevsky is not grouped with Prokofiev, Shostakovich, Tchaikovsky, Stravinsky, Rachmaninoff etc, but is regarded as a young peoples composer. His advanced compositions are regarded as meritorious and provide good teaching repertoire. Kabalevsky is respected as an educator who had a genuine affection for and interest in children's musical development. His children's pieces (uses the 15 Children's Pieces frequently) are imaginative and appealing as well as challenging various aspects of technical facility and tonal beauty;
 - It has a real value on a progressive medium for developing taste and style for 20th century music whilst maintaining classical form and traditional pianistic approaches;
 - Of high artistic worth, but possibly below that of Prokofiev and Shostakovich. Pedagogical worth unknown to respondent;
 - No response x 1
 - No music to refer to and thus felt unable to contribute x 1
 - Not sufficiently familiar with the repertoire to comment x 3
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Chapter 9.0 Bibliography

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