

**Piano Transcription as Translation in Music:
Cross-Genre Adaptations**

by

Vicky Chia-Yi Yang

BMusHons, MA, MM, MMus

Submitted in partial fulfilment of the requirements for the Degree of Doctor of
Philosophy (Music Performance)

Tasmanian College of the Arts

University of Tasmania

August, 2014

Declaration

I hereby declare that this exegesis contains the results of research carried out at the University of Tasmania Conservatorium of Music between 2011-2014. It contains no material that, to my knowledge, has been accepted for a degree or diploma by the University or any other institution, except by way of background information that is duly acknowledged in the exegesis. I declare that this exegesis is my own work and contains no material previously published or written by another person except when acknowledgement or reference has been made in the text.

This exegesis may be made available for loan and limited copying in accordance with the *Copyright Act 1968*.

Signature:
(Vicky Yang)

Date:

Acknowledgements

I would like to express my appreciation and thanks to my supervisors Dr. Anne-Marie Forbes and Dr. Andrew Legg. You have both educated and inspired me tremendously; I have learnt such an immense amount in the last few years.

Special thanks must go to Liz Gray, Dr John Varney and particularly Lyn Fattorini, who have helped me with English throughout the process of writing the exegesis. I would have not made it without you all.

Last, but not least; my sincere love and thanks are due to my friends, mentors and family. Words cannot express how grateful I am to you all. Your faith in me and your prayers have sustained me thus far.

Abstract

Piano transcription is often used as a vehicle for virtuosity in modern piano recitals; however, there has been little academic research into this field, particularly from the standpoint of the performer. This research project has explored the evolution of piano transcription in concert performance, with the findings presented in a folio of recorded performances with an accompanying exegesis. The project has focused on cross-medium transcriptions – from violoncello to piano and from one culture to another – documented in a series of international piano recitals. The exegesis contextualises these performances with analysis of those transcriptions, and includes a series of original transcriptions drawing on techniques discovered in the analysis of the performed transcriptions.

The transcriptions performed in recital for this project included Liszt's 'Paganini Etude' and 'Valse de l'Opera', and transcriptions of works of J.S. Bach by Siloti, Kempff and Busoni. Included are also original transcriptions of Bach's Violoncello Suite No.6 and two oriental melodies: 'Jasmine Flower' and 'Silver Cloud in a Moon Night.' These original transcriptions demonstrate comprehension of the variety of melodic, harmonic and gestural characteristics possible in virtuosic transcriptions for the piano.

This research has identified that the performance of piano transcriptions can provide audience appeal by presenting a tune that is familiar in a new musical interpretation including a change from one instrumental medium to another and that transcriptions

can provide an artistically valid way of expanding the repertoire and musical expression of pianists.

Contents

Declaration.....	ii
Acknowledgements.....	iii
Abstract.....	iv
List of Figures.....	vii
Introduction.....	1
Chapter 1: A Brief History of Piano Transcription in the West and the East.....	9
Chapter 2: Literature on Piano Transcriptions of Bach and of Asian Folk Songs.....	22
Chapter 3: Piano Transcription of J.S. Bach's <i>Violoncello Suite No.6</i>	28
Chapter 4: Piano Transcriptions of Two Oriental Folk Tunes.....	71
Chapter 5: Performance of the Transcriptions.....	98
Conclusion.....	103
Appendix A: Bach-Yang <i>Cello Suite in D Major</i>	108
Appendix B: Transcriptions of "Jasmine Flower" and "Silver cloud in a moon night".....	142
Appendix C: Performances undertaken during candidature.....	165
Appendix D: Original scan of <i>Silver Cloud Chasing Moon</i>	170
Appendix E: Details of submitted CDs.....	171
Bibliography.....	173

List of Figures

Figure 1a. Motet: Adesta-Firmissime-Alleluya Benedictus (original scoring).....	10
Figure 1b. Motet: Adesta-Firmissime-Alleluya Benedictus (transcription).....	10
Figure 3.1 Bach, <i>Violoncello Suite No.6 in D Major</i> “Prelude” BWV1012, bars 1-7.....	32
Figure 3.2 Bach-Raff, <i>Violoncello Suite No.6</i> Prelude, bars 1-7.....	32
Figure 3.3 Bach-Yang, <i>Cello Suite No.6</i> Prelude, bars 1-5.....	34
Figure 3.4 Bach-Novegno, <i>Cello Suite No.6</i> Prelude, bars 1-8.....	35
Figure 3.5 Bach-Rémy, <i>Suite No.6</i> Prelude, bars 1-6.....	35
Figure 3.6 J. S. Bach, <i>Violoncello Suite No.6</i> BWV 1012 Prelude, bars 12-17.....	36
Figure 3.7 Bach-Raff, <i>Violoncello Suite No.6</i> Prelude, bars 12-19.....	37
Figure 3.8 Bach-Yang, <i>Cello Suite No.6</i> Prelude, bars 12-16.....	38
Figure 3.9 J. S. Bach, <i>Violoncello Suite No.6</i> BWV 1012 Prelude, bars 21-28.....	39
Figure 3.10 Bach-Raff, <i>Violoncello Suite No.6</i> Prelude, bars 20-31.....	40
Figure 3.11 Bach-Yang, <i>Cello Suite No.6</i> Prelude, bars 21-29.....	41
Figure 3.12 J. S. Bach, <i>Violoncello Suite No.6</i> BWV 1012 Prelude, bars 35-49.....	43
Figure 3.13 Bach-Raff, <i>Violoncello Suite No.6</i> Prelude, bars 28-47.....	44
Figure 3.14 Bach-Yang, <i>Cello Suite No.6</i> Prelude, bars 35-42.....	46
Figure 3.15 Liszt, <i>Concert Etude No.3</i> “Un Sospiro”, bars 13-16.....	48
Figure 3.16 Liszt, <i>Concert Etude No.3</i> “Un Sospiro”, bars 30-33.....	48

Figure 3.17 J. S. Bach, <i>Violoncello Suite No.6</i> BWV 1012 Prelude, bars 47-55.....	49
Figure 3.18 Bach-Raff, <i>Violoncello Suite No.6</i> Prelude, bars 44-51.....	49
Figure 3.19 Schumann, <i>Piano Sonata No.2</i> Op.22 (Second movement), bars 37-54.....	51
Figure 3.20 Bach-Yang, <i>Cello Suite No.6</i> Prelude, bars 50-55.....	52
Figure 3.21 J. S. Bach, <i>Violoncello Suite No.6</i> BWV 1012 Prelude, bars 56-63.....	53
Figure 3.22 Bach-Raff, <i>Violoncello Suite No.6</i> Prelude, bars 62-69.....	53
Figure 3.23 Rachmaninov, <i>Etude-Tableaux</i> Op.39 No.5, bars 49-52.....	54
Figure 3.24 Bach-Yang, <i>Cello Suite No.6</i> Prelude, bars 58-62.....	55
Figure 3.25 J. S. Bach, <i>Violoncello Suite No.6</i> BWV 1012 Prelude, bars 84b-91.....	56
Figure 3.26 Bach-Raff, <i>Violoncello Suite No.6</i> Prelude, bars 98-103.....	57
Figure 3.27 Bach-Yang, <i>Cello Suite No.6</i> Prelude, bars 76-81.....	57
Figure 3.28 J. S. Bach, <i>Violoncello Suite No.6</i> BWV 1012 Courante, bars 27-43.....	59
Figure 3.29 Bach-Rémy, <i>Suite No.6</i> Courante, bars 29-37.....	60
Figure 3.30 Bach-Yang, <i>Cello Suite No.6</i> Courante, bars 29-44.....	61
Figure 3.31 J. S. Bach, <i>Violoncello Suite No.6</i> BWV 1012 Gavotte, bars 1-12.....	62
Figure 3.32 Bach-Rémy, <i>Suite No.6</i> Gavotte, bars 1-9.....	63
Figure 3.33 Bach-Mason, <i>Violoncello Suite No.6</i> Gavotte, bars 1-16.....	64
Figure 3.34 Bach-Rachmaninov, <i>E Major Sonata for Violin</i> Gavotte, bars 1-21.....	65
Figure 3.35 Bach-Yang, <i>Cello Suite No.6</i> Gavotte, bars 1-16.....	67

Figure 3.36 Prokofiev, <i>Visions Fugitives</i> Op.22 No.14, bars 9-12.....	67
Figure 3.37 J. S. Bach, <i>Violoncello Suite No.6</i> BWV 1012 Gigue, bars 29-40.....	68
Figure 3.38 Bach-Yang, <i>Cello Suite No.6</i> Gigue, bars 31-40.....	69
Figure 4.1 Asian Folk Music Collection, “ <i>Jasmine Flower</i> ,” bars 1-9.....	72
Figure 4.2 Asian Folk Music Collection, “ <i>Jasmine Flower</i> ,” bars 1-14.....	73
Figure 4.3 Zhao, <i>Melody of China: Playing Chinese Folksong on Piano</i> , bars 1-17.....	74
Figure 4.4 Chen, <i>Folk Variations for Solo Piano</i> , bars 1-12.....	76
Figure 4.5 Yang, <i>Jasmine Flower</i> , bars 1-11.....	77
Figure 4.6a Arensky, <i>Suite for Two Pianos</i> , Op.15 no.1 (first piano), bars 9-18.....	79
Figure 4.6b Arensky, <i>Suite for Two Pianos</i> , Op.15 no.1 (second piano), bars 6-18.....	80
Figure 4.7 Yang, <i>Jasmine Flower</i> , bars 35-44.....	81
Figure 4.8 Yang, <i>Jasmine Flower</i> , bars 65-75.....	83
Figure 4.9 Rachmaninov, <i>Russian Rhapsody for Two Pianos</i> , bars 10-11.....	84
Figure 4.10 Jian-Zhong Wang and Chengzong Yin, <i>Silver Clouds Chasing the Moon</i> , bars 1-7.....	87
Figure 4.11 Yang, <i>Silver Cloud in a Moon Night</i> , bars 1-6.....	88
Figure 4.12 Jian-Zhong Wang and Chengzong Yin, <i>Silver Cloud Chasing Moon</i> , bars 18-27.....	90
Figure 4.13 Yang, <i>Silver Cloud in a Moon Night</i> , bars 32-44.....	91
Figure 4.14 Piazzolla-Ziegler, <i>Libertango</i> , bars 9-15.....	94

Figure 4.15 Yang, <i>Silver Cloud in a Moon Night</i> , bars 78-83.....	95
---	----

Introduction

The artistic and expressive possibilities of transferring a musical work from one medium to another have attracted considerable interest from composers over the centuries. However, transcriptions rarely drew scholarly attention as compositions in their own right until the latter part of the twentieth century, when Alan Walker contributed various volumes and books on transcriptions of Franz Liszt and Franz Schubert.¹ Now countless journal articles and postgraduate theses have analysed the piano transcriptions by Johann Sebastian Bach, Ferruccio Busoni, Leopold Godowsky, Liszt, Schubert and Sergei Rachmaninov. Millan Sachania and Glenn Colton however, not only discuss and analyse chosen works (including five volumes of Godowsky's work that Sachania edited),² but also explore further aspects of transcription, examining the evolution of piano transcription and providing insightful commentary on how transcriptions complement the original works.³

Most dissertations give musical examples in score but performances are not usually part of the research submission. Rian de Waal's PhD dissertation is an exception and

¹ Alan Walker, *Franz Liszt, Vol. 1-3* (Ithaca: Cornell University Press, 1983, 1989, 1996). Alan Walker, *Reflections on Liszt* (New York: Cornell University Press, 2005). Alan Walker, "Liszt and the Schubert Song Transcriptions," *Music Quarterly* 67, no. 4 (1981): 50-63. Alan Walker, "Liszt and the Schubert Song Transcriptions," *Music Quarterly* 75, no. 1 (1991): 248-262.

² Leopold Godowsky, *Piano Music, Volume 1: The Original Compositions*, edited and compiled with an Introductory Essay and Biographical Notes by Millan Sachania (New York: Carl Fischer, 2001); *Volume 2: Arrangements and Transcriptions*, edited and compiled with an Introductory Essay and Biographical Notes by Millan Sachania (New York: Carl Fischer, 2001); *Volume 3: The Chopin Arrangements*, edited and compiled with an Introductory Essay and Biographical Notes by Millan Sachania (New York: Carl Fischer, 2002); *Volume 4: Arrangements and Transcriptions*, edited and compiled with an Introductory Essay and Biographical Notes by Millan Sachania, (New York: Carl Fischer, 2003); *Volume 5: The Miniatures*, edited and compiled with an Introductory Essay and Biographical Notes by Millan Sachania, (New York: Carl Fischer, 2004).

³ Millan Sachania, "The Arrangements of Leopold Godowsky: an Aesthetic, Historical and Analytical Study" (PhD diss., Christ's College, University of Cambridge, 1997), Library no. hD21768. Glenn Colton, "The Art of Piano Transcription as Critical Commentary" (M.A. thesis, McMaster University, 1992).

his work was published as a book with accompanying CDs in 2014,⁴ following his untimely death.

De Waal's work has proven valuable in this project, along with that of Norman Carroll, Godowsky, Grigory Kogan and David Wilde.⁵ Great pianists have written from a similar perspective considering arrangements of repertory, expression and effectiveness within the transcriptions. The main differences between these books are the writers' personalities and approaches. For example, as a pianist and performer, de Waal describes the works and his ideas in an almost conversational style, while Kogan (also an editor and historian) writes more academically in substantiating his claims. In these books, the authors discuss the necessity of piano transcription, its capricious history and survival through fierce resistance, which has much to do with the special qualities of the piano as a musical instrument.⁶

Joseph Banowetz's and Maurice Hinson's books provide comprehensive lists of piano transcriptions and various transcriptions that have been made of particular compositions.⁷ These books discuss approximately 2000 piano transcriptions, mainly for the solo piano, but some small ensemble works are also included.

⁴ Rian de Waal, *Metamorphoses: The Art of the Virtuoso Piano Transcription* (Delft: Eburon Academic, 2013).

⁵ Norman Carroll, *Bach the borrower* (London: George Allen & Unwin, 1967). Leopold Godowsky, "Apropos Transcriptions, Arrangements and Paraphrases," preface to *Twelve Songs by Schubert* (New York: G Schirmer, 1927). Grigory Kogan, *A Pianist's Work: An annotated translation*, trans., Nina Svetlanova, (New York: Manhattan School of Music, 2006). Grigory Kogan, *Busoni as Pianist*, trans., Svetlana Belsky, (New York: University of Rochester Press, 2010). David Wilde, "Transcriptions for piano," in *Liszt, The Man and His Music*, ed. Alan Walker (London: Barrie and Jenkins, 1970).

⁶ de Waal, text summary in *Metamorphoses: The Art of the Virtuoso Piano Transcription* (Delft: Eburon Academic, 2013).

⁷ Joseph Banowetz, *The Pianist's Guide to Pedaling* (Bloomington: Indiana University, 1992). Maurice Hinson, *The Pianist's Guide to Transcriptions, Arrangements, and Paraphrases* (Bloomington: Indiana University, 1990). Maurice Hinson, *The Pianist's Bookshelf: A Practical Guide to Books, Videos, and other resources* (Bloomington: Indiana University, 1998).

Thomas Christensen discusses extensively the compositional methods used in solo- and two-piano transcriptions in the nineteenth century, and why they were important and essential to musicians and listeners at that time.⁸

Other main contributors to this field include Walter Benjamin, Nicholas Cook and Harvey Sachs,⁹ who have discussed transcriptions, the transcribers' aims and the benefits to the composers and listeners of these translations.

Apart from Yayoi Everett and Frederick Lau, and Mervyn Cooke,¹⁰ who discuss how oriental music and transcriptions have influenced each other, there are few texts written about the transcriptions of oriental folk songs.

I have performed solo and in orchestras. While an orchestra can present layers of colour, this depth is something pianists struggle to convey. While playing existing transcriptions by various well-known composers, it became apparent to me that more work is necessary if transcriptions are to become a valid and growing academic topic. I want piano transcription to flourish and find a permanent place in music history.

My previous research degrees (honours and masters) focused on piano transcriptions and both comprised analyses of the works and virtuosic performances. I have used the

⁸ Thomas Christensen, "Four-Hand Piano Transcription and Geographies of Nineteenth-Century Musical Reception," *Journal of the American Musicological Society* 52, no. 2 (Summer, 1999): 255-298.

⁹ Walter Benjamin, "The Task of the Translator," Introduction to the translation of Baudelaire's *Tableaux Parisiens*, trans. Harry Zohn, *Translation Studies Reader* Lawrence Venuti, ed. (USA: Routledge, 1999). Nicholas Cook, "Between Process and Product: Music and/as Performance," *Music Theory Online* 7, no. 2, (2001). Harvey Sachs, *Virtuoso* (UK: Thames & Hudson, 1982).

¹⁰ Yayoi Everett and Frederick Lau, eds., *Locating East Asia in Western Art Music* (Middleton, Connecticut: Wesleyan University Press, 2004). Mervyn Cooke, *Britten and the Far East: Asian Influences in the Music of Benjamin Britten* (Woodbridge: The Boydell Press, 1998).

skills drawn from this previous research to create my own transcriptions of Bach and Taiwanese folk songs, mediated by audience response, as a part of this project.

This project explores piano transcription as a form of musical translation: from one instrument to another and from one culture to another. It is a comparative study comprising analyses, transcriptions and performances. The intention was to broaden the range of piano transcriptions, and provide additional repertory and insights for professionals, students and scholars.

My research project has principally been conducted through performance, with a series of concerts. The recitals have included transcriptions by Liszt, Rachmaninov, Busoni, Wilhelm Kempff, Maurice Ravel and Alexander Siloti, as well as the transcriptions I arranged for this project, including the entire J. S. Bach *Violoncello Suite No.6* BWV 1012 in D major, and two oriental folk tunes “Jasmine Flower” and “Silver Clouds Chasing the Moon”. In addition to the performances, this written exegesis incorporates analyses of my Bach and oriental folk tune transcriptions. These three pieces were selected because they provide the potential to demonstrate my skill as a solo pianist and chamber musician as well as to highlight my ability to perform both Western and Eastern repertoire.

Transcriptions allow music to be performed, enjoyed and played in a wide range of media and venues; they play an important role in enabling the public access to performances of works, which, in their original form, would be restricted to limited (and prohibitively expensive) concerts.¹¹ Not only can listeners hear works that may

¹¹ Ian Taylor, *Music in London and the Myth of Decline: From Haydn to the Philharmonic*

not be available otherwise, but the composers and musicians themselves, also profit from the experience.

Transcriptions are part of a natural musical evolutionary process. As keyboard variations were invented and developed, composers freely took advantage of their distinct colours and ranges; adapting their own, and others', works.¹² This flourished extensively under J. S. Bach. As a passionate transcriber himself, Bach and his son Carl Philipp Emanuel Bach, recycled many of J. S. Bach's works, including his violin, violoncello and choral music.¹³ Many of J.S. Bach's works were also transcribed by his contemporaries and by later musicians, such as Busoni, Wilhelm Kempff, Liszt, Walter Rummel, Siloti and many more.¹⁴

As transcription became popular world, it was not an entirely new phenomenon for musicians in the East, as even though cultural, ethnic, societal and other values differ between races, people often enjoy the same music. In the East, early Chinese transcriptions were typically not recorded in manuscripts or scores. Many sources and scores that had existed were unfortunately lost with the passing away of masters, or destroyed by fire during wartime or social turmoil. As Van Aalst stated, "No nation on earth has existed that did not love that enchanting art, however rude and artless the primitive systems may have been."¹⁷

(London: Cambridge University Press, 2010), 134.

¹² Maurice Hinson, *The Pianist's Guide to Transcriptions, Arrangements and Paraphrases* (Bloomington: Indiana University Press, 1990), ix.

¹³ Geoffrey Webber, "CPE Bach's Passions," *Early Music* 40, no. 1 (2012): 134.

¹⁴ Hinson, 4–18.

¹⁷ Jules A. Van Aalst, *Chinese Music* (London: Cambridge University Press, 2012), 1.

As the Second World War drew to an end in the mid-1940s, radio, LP recordings and various types of cultural interaction and experiences greatly facilitated the communication of music. Many more musicians were able to exchange styles and musical ideas, and so transcriptions became an important part of Asian music. In the 1960s, when John Cage visited Japan, he was, and continued to be, venerated in Japanese New Music circles.¹⁸ Due to the war, there was a lack of contemporary music in Asia and according to Cage, a “whole period of modern music [was] almost non-existent in Japan”.¹⁹ Since the war, a body of contemporary music that often falls under the rubric of East-meets-West, East-West Confection or cross-cultural synthesis has emerged as a distinctive genre.²⁰ This new environment, synthesising old and new music, has facilitated the development of an alternative sphere of music within which a considerable array of instrumental or symphonic performance continues.²¹

In recent years, many of the Asian works for piano have been introduced by Asian pianists who not only have a strong oriental background and understanding of Asian music, but were educated in the Western cultural environment. Concert pianists such as Ang Li, Lang Lang, Yundi Lee, Yuja Wang and Tahi-son Deng have regularly included Chinese folk piano transcriptions in their concert programmes or encores, and they have received many accolades for doing so.²²

¹⁸ David Nicholls, ed., *The Cambridge Companion to John Cage* (London: Cambridge University Press, 2002), 58.

¹⁹ Fredric Lieberman, ed., “Contemporary Japanese Music: A Lecture by John Cage,” in Everett and Lau, 194.

²⁰ Everett, “Intercultural Synthesis in Postwar Western Art Music: Historical Contexts, Perspectives, and Taxonomy,” in Everett and Lau, 1.

²¹ Liu Fang, “Guqin, Traditional Chinese Classical Music and the Culture Around Guqin,” *The Art of Qin - Chinese Classical Music & Culture Associated with Guqin*.

<http://www.philmultic.com/home/instruments/guqin.html> (accessed February 23, 2012). 194.

²² For example, Rorianne Schrade, “Ang Li, Pianist in Review,” New York Concert Review Inc, <http://www.nyconcertreview.com/blog/> (accessed February 23, 2012).

Awareness of Chinese music throughout the world has increased through transcriptions such as Peixun's "Autumn Moon Over the Calm Lake", or Chinese-Canadian composer Alexina Louie's "Memories in an Ancient Garden", as well as the many folk song arrangements in Lang Lang's *Dragon Song* album, such as Luting's "The Cowherd's Flute", Yiqiang's "Dance of Spring", Mingxin's "Straw Hat Dance", and Jianer's "Happy Times".²³ These works are becoming part of the standard concert repertoire of Asian pianists; presented with unique characteristics, often virtuosic and at times taking inspiration from other cultures.²⁴

The repertoire I have chosen for my recitals are mostly virtuosic works and, out of recitals performed during the time of candidature (listed in Appendix D), I have selected six CDs to be included with this exegesis (listed in Appendix C). In my recording and final recital, I have included various transcriptions by Liszt, who wrote some very unconventional and difficult pieces for the piano.²⁵ Liszt wanted to honour Niccolò Paganini with a eulogy. With the goal of filling the void left by the violinist, he composed etudes in a very different style and transferred them to the piano. Liszt undertook this work despite difficulties in his own private and professional life.²⁶ Liszt's work despite personal hardship inspired me to include him in my performance – to demonstrate the passion of music.

²³ Deborah Swain, "Lang Lang," Living in Rome – Concert Reviews, Art Exhibitions & Other Events in the Eternal City, entry posted January 27, 2008, http://www.livinginrome.net/2008_01_01_archive.html (accessed February 23, 2012). Full album here: <http://www.deutsche Grammophon.com/en/cat/4776229> (accessed December 10, 2013).

²⁴ The works are often presented with Western influences such as impressionism (e.g. Debussy, Ravel) or demanding techniques (e.g. Mahler, Rachmaninov) but in oriental character using pentatonic scales or melodies, and quartal harmonies.

²⁵ de Waal, 18.

²⁶ de Waal, 18.

The influence Paganini exerted on Liszt's generation goes considerably further than Liszt alone. He heavily influenced both Frederic Chopin and Robert Schumann and in later generations, Johannes Brahms and Sergei Rachmaninov.²⁷ Liszt's goal was clear at the time: To make transcriptions – whether symphonic, ballet, opera or songs – accessible in a detailed and precise manner for everybody with a piano in their house.²⁸ One of my goals is to create transcriptions that are interesting and accessible for keyboard players of all levels of skill.

Some of my works, such as Allemande and Sarabande from Bach's Violoncello Suite, are quite suitable for playing on both harpsichord and fortepiano. I trialed this at a recent performance in Europe and it was well received.²⁹ The combination of a written exegesis and six CDs with various transcriptions will enhance the range of transcription possibilities with the addition of cross-cultural and cross-genre examples, resources and references. The inclusion of Taiwanese folk songs interpreted in a virtuosic classical style widens the possibilities of transcriptions that are suitable for the concert stage, to include other cultures.

²⁷ Hinson, 101.

²⁸ de Waal, 27.

²⁹ Muziekkamer Concert, February 8, 2014, S-Gravenhage, Netherlands.

Chapter 1

A Brief History of Piano Transcription in the West and the East

Transcription of music is an influential procedure that, while prominent in Western music, has also become an important agent for in music in the East. As Boyd notes, some consider transcription timeless, and others agree it shows the output of composers and musicians in parallel with their unique musical language – their talent as arrangers or transcribers being an important key to their role in musical history.³⁰

Keyboard arrangements and transcriptions of orchestral, vocal and instrumental works have long held a place in musical repertoire. The most prevalent type of arrangement prior to 1600 was the keyboard or lute intabulation of vocal polyphony.³¹ The earliest example of such keyboard arrangements is in the early fourteenth century Robertsbridge Codex manuscript, which contains intabulations of two motets from the musical appendix of the contemporary *Roman de Fauvel*.³² Boyd discusses motets and other works transcribed into keyboard arrangements, examples of which are shown in Figures 1a and 1b.

³⁰ Malcolm Boyd, “Arrangements,” Oxford Music Online, http://www.oxfordmusiconline.com.ezproxy.utas.edu.au/subscriber/article/grove/music/01332?q=arrangement&search=quick&pos=1&_start=1#firsthit (accessed February 12, 2012).

³¹ Malcolm Boyd, “Arrangements,” Bach Cantatas Website: Arrangements and Transcriptions Discussions, <http://www.bach-cantatas.com/Topics/Arrangements.htm> (accessed February 20, 2012).

³² William Young, “Keyboard Music to 1600,” *Musica Disciplina* 16 (1962): 115-150



Figure 1a Motet: Adesta-Firmissime-Alleluya Benedictus (original scoring)

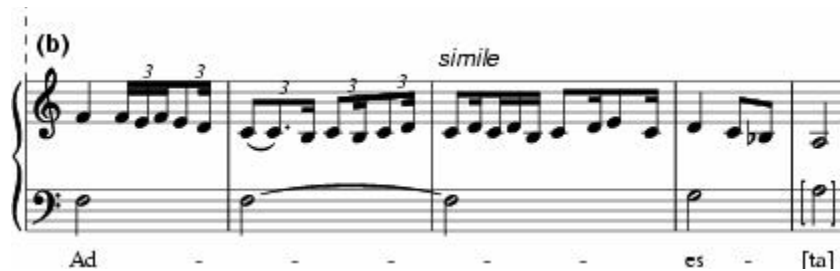


Figure 1b Motet: Adesta-Firmissime-Alleluya Benedictus (transcription)

Figure 1a³³ demonstrates a simple straightforward vocal melody, accompanied by a simple basso continuo, while Figure 1b shows a complex keyboard melody accompanied by the same bass. This example is characteristic of later keyboard intabulations, which turn simple melodies into elaborate transcriptions.³⁴

In the late seventeenth and early eighteenth centuries, transcriptions deviated from purely vocal music, with increased emphasis on transcriptions from one instrumental medium to another. Inspired by this trend, Johann Sebastian Bach (1685-1750) continually altered, arranged and developed his own work. For example, the six “Schübler” organ chorales (BWV645-50) were transcriptions of movements from his own cantatas, and his six French suites and Concerto in D minor for two violins were

³³ Boyd.

³⁴ Boyd.

recycled from earlier works.³⁵ In some instances, works were revised further after publication.³⁶

Bach used the works of many of his contemporaries as models for his own compositions.³⁷ Hinson lists Bach's transcriptions of others' work as well as those who have transcribed Bach's works.³⁸ Hinson states, "Bach did not compose any original keyboard concertos... All his solo keyboard concertos are transcriptions for harpsichord of his own or other composers' concertos."³⁹ Bach's keyboard transcriptions have contributed a great deal to music history and his works have played a significant role in developing the full potential of the keyboard.⁴⁰

Moving into the nineteenth century, piano transcriptions once again received attention, with Liszt and others recording their work as sheet music for publication. Transcriptions at this time were largely determined by two important developments: one was a renewed interest in the evolving instrument and its timbral possibilities for its own sake; the other was the rise of the piano as both a concert and domestic instrument *par excellence*. The genre became an integral part of music society and became a significant factor in developing the potential of the piano.⁴³

³⁵ Broekmans en van Poppel, "Johann Sebastian Bach. Concerto in D minor for Two Violins: Double Concerto, 10, https://www.broekmans.com/covers/sm/961/000000000000725961_01.pdf (accessed February 20, 2012).

³⁶ Russell Stinson, *J.S. Bach at His Royal Instrument: Essays on His Organ Works* (New York: Oxford University Press, 2012), 121-122.

³⁷ Vincent Cheung, "Bach the Transcriber: His Organ Concertos after Vivaldi," Musical Writings, entry posted March 26, 2000, http://stuff.mit.edu/people/ckcheung/www/MusicalWritings_files/Essay13_BachVivaldiTrans_webversion.pdf (accessed March 17, 2012).

³⁸ Hinson, 4-19.

³⁹ Hinson, 16.

⁴⁰ Hinson, ix.

⁴³ Michael Chanan, "Piano studies: On science, technology and manufacture from harpsichords to Yamahas." *Science as Culture* 1, no. 3 (1988): 73.

Boyd notes that not only were simpler works commonly enjoyed at home (both solos and duets), but transcriptions, enhanced by the use of the modern piano, thoroughly entertained concert audiences through works performed by composers such as Liszt, Busoni, Godowsky and many others.⁴⁴

The domestic music market expanded greatly with the growing popularity of the piano, which in turn positively influenced the regularity of concerts for piano solo and piano duet. The piano as an instrument, was upgraded substantially. The sound, balance, tone, volume and structure as a whole, improved drastically and virtuoso pianists could perform impressive orchestral works in transcription.⁴⁵

It was during this period that transcriptions of every possible musical genre and form were enthusiastically adopted by European consumers in piano solo and piano duet format: symphonies, string quartets and trios, woodwind and violin sonatas, opera overtures and arias, solo piano genres of every kind, lieder and ballads, marches for military bands, ballet music and a capella choruses.⁴⁶

The piano transcription undertook a role as a popular form to entertain, impress and transport both audience and pianists, inspired by the musical imagination of great composers. In the nineteenth century, almost anything was made into a transcription.

⁴⁴ Boyd.

⁴⁵ Glenn Colton, "The Art of Piano Transcription as Critical Commentary," (Master's thesis, McMaster University, 1992), 30.

⁴⁶ Thomas Christensen, "Four-Hand Piano Transcription and Geographies of Nineteenth-Century Musical Reception," *Journal of the American Musicological Society* 52, no.2 (Summer, 1999): 258.

A variety of artists transcribed many well-known works including all of Brahms' symphonies, Hungarian Dances, *Academic Festival Overture* Op.80⁴⁷ and String Quartets No.1, Op.51/1; No.2, Op.54/2; No.3, Op.67; Mendelssohn's orchestral symphony, Capriccio Brilliant in B minor, Op.22; and Schumann's Andante and Variations, Op.46. The works of composers such as Liszt, Schumann and Brahms were promulgated⁴⁸ as transcriptions promoted their music throughout the Western world and they became part of the concert repertoire of highly regarded pianists. Among them, Liszt was certainly one of the most well-known, successful, virtuosic performers and composers who, moreover, often played his own piano transcriptions in concerts.⁴⁹ Transcription was so popular that many critics saw it as an obsession: "Teachers and students seem to want to play nothing but arrangements."⁵⁰

For many arrangers, the incentive was naturally pecuniary, especially when it came to the opera potpourris, waltzes, marches and other lightweight pieces⁵¹; but in other cases, there was true artistic incentive.

There are few better means of understanding a score well than by translating it for the piano. Transcribing helps advance the compositional technique of a young composer and also assists in developing a better sense of music structure. Richard Wagner often

⁴⁷ Brahms composed Op.80 for orchestra in 1880, then arranged it for piano 4 hands himself later the same year.

⁴⁸ Vicky Yang, "La Belle Au Bois Dormant (the Sleeping Beauty) Tchaikovsky-Pletnev and a Study of Piano Transcriptions Comprising Performances and Analyses: Stravinsky's Petrouchka," (Master's thesis, Queensland University of Technology, 2005), 9.

⁴⁹ Rena Charnin Mueller, "Liszt's Catalogues and Inventories of His Works." *Studia Musicologica* (1992): 240.

⁵⁰ Thomas Christensen, *Allgemeine Musikalische Zeitung*, 32, no.18 (May 5, 1830): 258-290 (translated by himself).

⁵¹ Thomas Christensen, "Four-Hand Piano Transcription and Geographies of Nineteenth-Century Musical Reception," *Journal of the American Musicological Society* 52, no.2 (Summer, 1999): 268.

claimed he benefitted from transcribing Beethoven's Ninth Symphony at a young age, stating the experience contributed to his passionate admiration of Beethoven's work.⁵²

Conversely, there were also arrangements of piano music for orchestra that became quite popular during the Romantic period. This type of work was sometimes developed by the composers themselves or by others working during the composers' lifetimes or posthumously. Among the best known examples are: Brahms' orchestration of his Variations on a Theme of Haydn (1873) originally written for two pianos⁵³ and Joseph Joachim's orchestral version of Schubert's Sonata in C major, Piano Duet D.812 (also known as the *Grand Duo*).⁵⁴

Piano transcriptions popularised not only the original works, but also the new renditions. Much of this was due to Liszt, who greatly influenced the development of the concert environment and attitudes towards it. Under his guidance, performances took a new turn in the 1830s in terms of pedalling, tempo, phrasing and shaping of melodic lines, and consequently laid many foundations for modern concert practice.⁵⁵

The use of piano transcription in, and since, the nineteenth century has served a number of beneficial purposes. These can be summarised as follows:

- 1) Opportunity for a composer's work to reach a wider audience.

⁵² Nicholas Vazsonyi, *Richard Wagner: Self-Promotion and the Making of a Brand* (New York: Cambridge University Press, 2010), 63–4.

⁵³ Also known as the St Anthony Variations; Op.56b for two pianos, Op.56a for the orchestra.

⁵⁴ Joseph Horowitz, "Music; A Schubert Masterpiece in a Rare Package" (published November 26, 2000), New York Times, Archives, <http://www.nytimes.com/2000/11/26/arts/music-a-schubert-masterpiece-in-a-rare-package.html> (accessed February 27, 2012).

⁵⁵ Yang, 11.

Pianists could increase the number and range of their performances by playing transcriptions of major – or minor – works, potentially in any setting that included a piano. By rearranging a composer’s large works into transcriptions, music could reach a larger proportion of the public. A transcription offered professionals, soloists and amateurs alike the opportunity to perform a broader range of orchestral or chamber music. This benefitted listeners also: in the nineteenth century, financial constraints meant that there was little opportunity to attend a live concert or opera in its original form.⁵⁶ Transcription gave audiences a chance to extend their knowledge of music and composers, different cultures and genres.

2) Preparation for concert attendance through musical study and analysis.

Piano transcription and duet arrangements were valuable not only as orchestral surrogates, but also as preparations for concert attendance. Orchestral music was better appreciated if the listener had first played through the arrangement on the keyboard.⁵⁷ Some critics thought the most substantive value of transcription was to elucidate music that would “otherwise be too complex and fatiguing to absorb in a single hearing.”⁵⁸ Christensen, in discussing a Viennese journalist’s summation of Beethoven’s late string quartets, highlighted the dual values of “reproduction and repetition in the home for attaining an optimal appreciation of the music.”⁵⁹

3) Essential elements of tertiary music study.

It is hardly surprising that transcriptions became essential teaching tools at music conservatories and academies throughout Europe and America, especially in the

⁵⁶ Christensen, 259.

⁵⁷ Scott Burnham and Michael Steinberg, eds., *Beethoven and His World* (New Jersey: Princeton University Press, 2000), 283.

⁵⁸ Christensen, 263.

⁵⁹ Christensen, 263.

forms of piano duo and duet.⁶⁰ Many professors still agree today, that creating transcriptions helps students to interpret more freely and understand the repertoire better..⁶¹

Transcriptions are often more difficult than traditional solo piano repertory, especially when the performer is portraying an orchestra or opera on one piano. The original work may involve many instruments and layers with melodic lines given to separate individuals or groups. A transcription may demand the soloist to present all those elements by oneself. Christensen claims that by sight-reading a transcription with a partner, the budding pianist could learn to play in tempo, balance “dynamics and textures, and coordinate phrasing and agogics.”⁶² He further writes that Antoine F. Marmontel justified prescribing such transcriptions to students with: “Not only will it broaden their repertory, it will help them acquire a nobility of style and a majesty of interpretation that music written for the instrument, whose sole aim is often just virtuosity, can never give.”⁶³

4) Faster distribution of new repertory.

There is no doubt that piano solo transcription became highly valued by enthusiasts eager to learn the latest musical compositions. The piano became the dominant instrument in both the home and concert hall and, since the nineteenth century many classical piano concerts have included piano transcription.⁶⁴

⁶⁰ Piano duet, work for four hands on one piano; piano duo, work written for two pianos.

⁶¹ Christensen, 265.

⁶² Christensen, 265.

⁶³ Christensen, 265.

⁶⁴ Christensen, 268.

It can be seen, therefore, that piano transcriptions hold historic importance. Pianists such as Clara Schumann, Anton Rubinstein and Josef Hofmann demonstrated the powerful influence of transcriptions on mid-nineteenth century repertoire, affecting even those who openly despised virtuosic display.⁶⁵

The twentieth century introduced many renowned transcribers. According to Boyd's article on arrangement, the harmonic crisis of the 1920s led "many composers to delve into the past for the seeds of a new musical language, which they did by collecting and arranging earlier music."⁶⁷ Busoni created famous transcriptions of Brahms' *Six Chorale Preludes for Organ*, Op.12 and Béla Bartók's *Dance Suite*, *Seven Pieces from Mikrokosmos* (two pianos). Claude Debussy transcribed his own works as duets, for example: *La Mer*, and *Prélude de L'Enfant Prodigue* (originally a cantata). Godowsky transcribed *Arrangement de Concert* (Chopin's Rondo in E-flat major, Op.16) and *Paraphrase de Concert* (Chopin's Waltz in E-flat major, Op.18). Rachmaninov provided transcriptions of Mendelssohn's *Midsummer Night's Dream*; Modest Mussorgsky's *The Fair at Sorochinsk: Hopak*; and Ravel's *La Valse* and *Mother Goose*. Vladimir Horowitz transcribed many of Liszt's works.⁶⁸ Orchestral arrangements were also popular during the twentieth century including Horowitz's *Carmen Fantasy* (opera themes transcribed and arranged for solo piano) and Igor Stravinsky's *Petrouchka* and *The Rite of Spring* suites (orchestral work transcribed to piano solo and later piano duet).

It was because concerts included such arrangements that some particularly intricate and innovative compositions became accessible, and this remained true well into the

⁶⁵ Colton, 44.

⁶⁷ Boyd.

⁶⁸ Hinson, 192.

twentieth century.⁶⁹ For example, Horowitz never notated any of the piano transcriptions he worked on but, thanks to the use of recordings, it has been possible to reproduce those virtuosic works, enabling musicians to have access to the scores.⁷⁰

The transcription's value exceeds purely practical considerations. Busoni claimed the genre deserved recognition as an independent art, and must be judged on its intrinsic musical properties.⁷¹ Colton explains this succinctly:

When evaluated objectively, transcriptions often reveal a high degree of creativity and, in many instances, are aurally indistinguishable from original piano works. Furthermore, many transcriptions sound as convincingly original as the orchestral, vocal or operatic models from which they were born. The creativity inherent in the art of transcription is perhaps best exemplified in the works of twentieth-century transcribers, who not only lack the utilitarian stimuli of previous generations of transcribers, but have also displayed an unprecedented degree of creative autonomy in their transcriptions.⁷²

Prior to the advent of recording, transcriptions allowed the public to listen to works that would otherwise be rarely heard, due to the financial constraints of large orchestral works. However, a number of external factors still affect transcribing including copyright agreements, which have made it illegal to adapt or arrange musical works that are the property of a copyright holder without prior permission.⁷³ Despite this, transcription remains popular in the twenty-first century: partially influenced by virtuosic composers such as Liszt, and the art still serves diverse

⁶⁹ Christensen, 263–65.

⁷⁰ Bernie Horowitz, "Horowitz the Composer and Transcriber," The Horowitz Website, http://vladimirhorowitz.hostzi.com/1_24_Compositions-Transcriptions.html (accessed February 23, 2012).

⁷¹ Ferruccio Busoni, (trans., Rosamond Ley), *Letters to his wife* (New York: De Capo, 1975), 229.

⁷² Colton, 147.

⁷³ Boyd.

purposes. Not only does transcription allow an orchestral work to be heard in the reduced setting of the concert stage (with one or two pianos), but it also enables effective and direct demonstration of music in lectures and seminars. It has become a “symbol of communication between large works and piano solo on the concert stage” in the Western world.⁷⁴

The other focus of my study is the transcription of Asian music, including that for the concert stage. The history of transcription in the East is quite different from that of the West, and it is much more recent. East Asian composers began to take an interest in Western music in the mid-twentieth century and were influenced not only by the music, but also by the transcriptions that had already been made.

In the 1950s, creativity in most Asian countries had sunk to an “all-time low [so] that many Asian cultures existed as if in a void”.⁷⁵ However, Yao Zheng says, “the end of the Cold War and the Asian economic bloom in the 1980s brought an end to this destitute situation and once again Asia [was] alive with creativity”.⁷⁶ Transcriptions and influences from the Western world inundated Asian music such as never before. A myriad of gifted artists, scholars and scientists contributed to all realms of culture. Chou Wen-Chung once recalled that, while searching for a way to merge the modern West and ancient China in his music, he was often in awe of existing musical material from earlier times.⁷⁷

⁷⁴ Boyd.

⁷⁵ Yao Zheng, *Huang Yun Shan da Di Nu Hua* (Taipei: Luenjing Press, 1996), 280.

⁷⁶ Zheng, 280.

⁷⁷ Chou Wen-Chung used the poetry of ancient Chinese dynasties as inspiration, along with Western influences, to create his music. Everett and Lau, 208.

It is with such realisation that composers in Asia started to encourage their fellow composers to launch international organisations of their own to greatly expand and develop modern Asian music, including transcription.

Unlike Western music with its long history of transcribing, Eastern musicians did not have the same opportunities to freely compose or transcribe works, hence their musical history is shorter.⁷⁸ However, the number of works presented in the twentieth-first century by the Eastern musicians is enormous and includes much transcription work. It is through copying, borrowing, observing, discussing and learning that the transcriptions of folk music leave their mark in history. Just like Bach, the borrower of much music - including his own - Asian composers realised this great potential and worked quickly in light of what they had newly discovered.

In the last twenty years, most piano transcriptions have been written for virtuosic showmanship – just as in Liszt’s time when fingers moved faster than the eye could follow. Many Asian pianists such as Lang Lang, Yuja Wang, Peng Peng Gong and others are dedicated to performing recitals of piano transcriptions, with works ranging from Chinese folk music to Tchaikovsky symphonies, and always manage to draw large crowds to their performances.⁷⁹

⁷⁸ Social systems were very rigid. One worked for the emperor, and the punishment for making any kind of mistake would include one’s extended family. How could creativity flourish in such an environment?

⁷⁹ Examples include: Lang Lang: *Dragon Song* album, comprising only transcriptions. (<http://www.deutschegrammophon.com/en/cat/4776229>); Yu Ja Wang: *Fantasia*, more than 50% are piano transcriptions; Yu Ja Wang: *Transformation*, apart from Scarlatti Sonata, all are transcriptions (<http://www.deutschegrammophon.com/us/cat/4778795>); Peng Peng Gong plays only transcriptions at his concerts (<http://www.opus3artists.com/artists/peng-peng-gong>).

There are also a number of works that existed originally as folk music and were later transcribed into piano works such as Wu-Sung Chen's piece "Eight Diagram Ditty, Lightly Concerned", Sen-Lang Yang's "Murmuring Fall" and Chia-Tsung Liu's "The Plum Flower". These accessible works have been widely enjoyed by local and amateur musicians, but are also able to be performed as virtuosic works on the concert stage.

Musical transcription involves the aesthetic and ethical judgement of the musician: at its most intense in the case of those transcriptions that aim to popularise an acknowledged masterpiece (for example) by modernising its rhythms and instrumentation. And so, each transcription has a historical context, illustrating styles that dominated in certain periods. The transcriptions of Bach by Busoni, for example, clearly show Busoni found Bach's organ works most favourable for transferring to the piano in the musical context of the early twentieth century.⁸⁰

⁸⁰ Hinson, 34.

Chapter 2

Piano Transcriptions of Bach and Asian Folk Songs

In this chapter, I discuss piano transcriptions of works by Bach, and of Asian folk songs. I focus on the transcriptions that are included in my PhD thesis recitals and discuss the literature related to Busoni's transcriptions of Bach, and I also identify scholarly literature about piano transcriptions of Asian folk songs, focusing on those from Taiwanese culture.

The Bach transcriptions included in my recitals are arrangements by Busoni, Kempff, Siloti and some of my own. Bach's works are often favoured for contemporary music transcriptions, and there are over five thousand such works available for purchase.⁸¹ Contemporary jazz, ballet, rock and pop musicians use Bach's work, transcribing to fit their needs.^{82 83}

According to Hinson's guide, transcriptions of movements from Bach's suites for violoncello include Siloti's *Four Etudes from the Cello Suites of Bach*.⁸⁴ These are transcriptions of the Prelude and Bourrée from *Suite No.3* and the Prelude and Courante from *Suite No.1*. They are mainly simple melodies presented effectively, especially for the less-advanced student.⁸⁵ Siloti's Prelude from *Cello Suite in E-flat* is

⁸¹ Hinson, 8.

⁸² Edward Strickland, *American Composers: Dialogues on Contemporary Music*, (Indianapolis: Indiana University Press, 1991): 2.

⁸³ Michel Foucault, Pierre Boulez and John Rahn (1985). "Contemporary Music and the Public," *Perspectives of New Music* (October, 1985): 11.

⁸⁴ Hinson, 8.

⁸⁵ Hinson, 8.

more virtuosic, for a highly skilled pianist and comes with an instruction for certain passages to “use the entire arm for the playing of all these octaves.”⁸⁶

Bach’s works have also been transcribed for other instruments, most commonly for the violin and harpsicord. Some transcribers have completed the entire six suites while others have gathered only a few excerpts, like Siloti.

Busoni is prominent as one of the most brilliant and successful transcribers of Bach’s works.⁸⁷ In Busoni’s transcriptions he added tempo markings, articulation, phrase indication, dynamics and metronome speed. Busoni’s work, *Fantasia Contrappuntistica*, published in 1910, was one of the first and largest versions of a work for piano solo based on Bach’s work. About half an hour in length, it is essentially an extended fantasy of the final incomplete fugue from Bach’s *The Art of Fugue*. This work uses several melodic characteristics found in Bach’s work, most notably the Bach motif (B flat, A, C, B natural). Busoni revised the work a number of times and later rearranged it for two pianos. He also created versions for the organ and the orchestra. His most significant transcriptions include Bach’s Toccata and Fugue in D Minor, BWV 565, originally written for the organ; Chaconne, BWV 1004, a popular piece in piano solo repertoire today, originally from the Partita No. 2 in D minor for solo violin, BWV 1004; and the Chorale Preludes.

Stinson’s *Keyboard Transcriptions from the Bach Circle* discusses Busoni’s transcription of Bach’s keyboard music, its pedalling solutions, especially in the organ

⁸⁶ Hinson, 13.

⁸⁷ For a list of Bach-Busoni transcriptions see: <http://www.bach-cantatas.com/NVD/PT-Busoni.htm>

transcriptions, and makes recommendations of new approaches to dynamics and fingering.⁸⁸

Marina Fabrikant's dissertation has provided a detailed study of Busoni's transcriptions for piano solo of Bach's Chaconne for solo violin.⁸⁹ She explains that Busoni's approach encourages the understanding of the Chaconne as a multi-layered form.⁹⁰ Her dissertation discusses formal elements of the Chaconne and its musical inspirations. Fabrikant considers other works including Bach-Busoni's Chorale Preludes and Toccata and Fugue. Where Bach often used fuller expression when writing the cadences as in the Toccata and Fugue in D minor, Busoni maximises the power, "making these moments significant through adding voices, often doubling the thirds."⁹¹ Busoni also breaks the melodic line by "placing the first note in the group in the bass and the rest in the upper regions, creating a sense of space as well as a dialogue."⁹²

Although little is written about the transcription in Busoni biographies or even specialised literature on the often-played Chaconne, Fabrikant's dissertation is dedicated to this subject and concentrates on several issues including how musical language – melody, harmony, texture, genre, structure, form and basic sound – affects interpretation and perception of the work.

⁸⁸ Russell Stinson, *Keyboard Transcriptions from the Bach Circle* (USA: A-R Editions, 1992).

⁸⁹ Marina Fabrikant, "Bach-Busoni Chaconne: A Piano Transcription Analysis," (DMA diss., University of Nebraska-Lincoln, 2006): 40-48.

⁹⁰ Fabrikant, 5.

⁹¹ Fabrikant, 42.

⁹² Fabrikant, 45.

Busoni writes that the structure of the Chaconne is well suited towards a piano transcription and that analysing the original text allowed him to reveal new facets of Bach's work.⁹³

Bach's works are often used for piano transcriptions today. From his contemporaries to twentieth-century composers and pianists, many have appreciated his unique style, which enables greater flexibility to make music fascinating with added colour, accents and embellishments as Bach intended. Some of these transcriptions are in the form of piano solo, like Busoni's Chorale Preludes BWV 645-650, while others appear for two pianos, like that of Isidor Philipp *Oeuvres d'Orgue* BWV 565.

Academic analyses of transcriptions of Eastern music have been rare, especially as far as transcribing Taiwanese music for piano. Most of the source music is in the form of folk tunes, passed down through the generations by, for example grandma humming them at bedtime or through story telling. Aboriginal Taiwanese migrated from neighbouring islands in several stages over a long period of time and the population can be divided into two groups: the plains people (known as *pingpuzu*) and the mountain people (*gaoshanzu*).⁹⁴ Since there was no written language, the aboriginals developed songs as a way to record their history and customs, and it is believed that singing was more prevalent than instrumental music. This vocal music ranged from simple monophony to complex polyphony that included solo singing, chanting, call and response, canon, organum, ostinato, drone, and free counterpoint that often resulted in both consonant and dissonant harmony.⁹⁵ The music typically used

⁹³ Ferruccio Busoni, *The Essence of Music and Other Papers* (New York: Dover, 1965).

⁹⁴ Tsang-Houei Hsu, "Taiwan: Music of the Taiwan Aborigines," in *The Garland Encyclopedia of World Music*, vol. 7, (New York and London: Routledge, 2002), 523.

⁹⁵ Hsu, 524.

pentatonic scales and incorporated a degree of improvisation in performance, and was often performed at wedding ceremonies, festivals, spiritual days or for noble visitors.⁹⁶

The strong oral tradition partly explains why it has only been fairly recently that pianists from Taiwan have begun to take their traditional and folk music to the concert stage. Shu-Hui Wu's writes that it was only recently that efficient methods to collect the many kinds of folk-art were found.⁹⁷ It is folk songs, and their transcriptions, that bring people together emotionally, and in doing so enable the tunes themselves to be passed on quickly and easily.⁹⁸

Luca Pisano has a great knowledge of Taiwanese music and has written many papers on music transcriptions as well as cultural interpretation. In his *Taiwanese Composers and Piano Works in the 20th Century*, he lists an extensive transcribed repertoire, which includes sources not only from music but from dance as well.⁹⁹ He discusses orchestral music transcribed for the piano for folk-dancing rehearsals.¹⁰⁰ Such works include *Taiwan wuqu*, *Disan gangqin zoumingqu [Jiangnan fengguang]* (*Sonata terza – Natura e vita a mezzodì*), *Gangqin xushi shi (Xinyang yueye)* (*Epic Poem for piano – Jiujiang Moon night*), *Yi Zhongguo mingge gaibian zhi 'ertong gangqin jiaoben'* (*Children's piano textbook of revised Chinese folk tunes*), and more. These works are

⁹⁶ Hsu, 525-529.

⁹⁷ Shu-Hui Wu, *Taiwan's Search for Identity and Tradition* (Bloomington: Indiana University, 2005), 256-260.

⁹⁸ Wu, 259.

⁹⁹ Luca Pisano, "Taiwanese Composers and Piano Works in the XX Century: Traditional Chinese Culture and the Taiwan Xin Yinyue," *Kervan - Rivista Internazionale di Studii Afroasiatici*. http://www.kervan.unito.it/contents/documents/k1_pisa.pdf (accessed Jan 10, 2012). Page 57-58

¹⁰⁰ Pisano, 58.

available in native Taiwanese music stores, published by companies such as Dalu Chubanshe, Qianwei Chubanshe.¹⁰¹

According to Liu's *A Critical History of New Music in China*, transcription of traditional music is not only a new trend, but it has enabled traditional music to survive and be enjoyed by the public.¹⁰² The author frequently mentions Jiang Wenye (1910-1983) as not only a virtuosic pianist who performs many piano transcriptions as part of his standard repertoire, but as also a composer in his own right, having transcribed more than 100 Taiwanese folk songs.¹⁰³ Of Jiang, Liu says, "Everywhere in his music he revealed his great affection for his native province of Taiwan."¹⁰⁴

In *Popular Chinese Literature and Performing Arts in the People's Republic of China*, Holm says the survival of folk tunes was sometimes only possible through improvisations, so the ones heard in the present day might not be those that were known generations ago.¹⁰⁵ However, during such a process, even though the folk tunes may develop in character and culture, they still remain the best contact we have with the original sources and for this reason they retain value as traditional sources.

¹⁰¹ Pisano, 58.

¹⁰² Liu Ching-chih, *A Critical History of New Music in China* (Hong Kong: The Chinese University Press, 1995).

¹⁰³ Liu, 348.

¹⁰⁴ Liu, 349.

¹⁰⁵ David Holm, "Folk Art as Propaganda," in *Popular Chinese Literature and Performing Arts in the People's Republic of China*, ed. Bonnie McDougall (London: University of California, 1984), 3-35.

Chapter 3

Piano Transcription of J.S. Bach's *Violoncello Suite No.6* in D Major

After researching Western and Eastern transcription histories, I focused on a full transcription for piano of *Violoncello Suite No.6* in D Major by J. S. Bach (1685–1750) to expand cross-genre transcriptions. The written part of this research takes selected passages from the suite – the original score and others' transcriptions of it, including my own – and analyses, compares and contrasts them to identify compositional methods and techniques that make a transcription successful for the concert stage. My aim was to create a virtuosic transcription that is orchestral-like and inspirational.

Transcribers of Bach's violoncello works for keyboard include composers such as Joachim Raff (1822–1882), Ludger Rémy (1949–), Arthur Foote (1853–1937), William Mason (1829–1908) and Roberto Novegno (1987–). The analysis provides examples from my transcription, explains interesting harmonic arrangements and influences from different composers.

Composers use many techniques in their transcriptions: some works faithfully include the original melody with perhaps minor changes and add a simple harmonic pattern in

the accompaniment, while others take liberties in adding additional voices and ornamentation.

The transcriptions covered in this written exegesis were written in a virtuosic performance style, yet with careful consideration for authenticity (retaining tempo, rhythm and musical phrasing) and omitting as little from the original as possible. I want to preserve the simplicity and purity of Bach's essence. A key aim of the entire transcription was for the movements to be able to be performed as a whole, but with each maintaining their distinctive character when played separately.

Prior to writing my piano transcription of *Violoncello Suite No.6* I musically analysed each of Bach's movements: dissecting harmonies and chords, improvising on the keyboard and drafting and redrafting manuscripts to create a transcription. I was mindful of fingering to enable the technically difficult passages to be mastered. Movements were further altered – adding or omitting ornaments and expanding or shortening passages – in response to audience feedback, to perfect a modern and virtuosic piano performance. The transcriptions for this research project are aimed at the concert audience.

Inspiration for this creative endeavour drew upon influences from Liszt's Variations for organ on the motif from *Weinen, Klagen, Sorgen, Zagen* (Mvt.2 from Cantata BWV 12), and Liszt's transcriptions of Fantasia & Fugue in G minor (BWV 542), Prelude & Fugue for organ on the name BACH, and the Andante *Aus tiefer Not* for

organ (after Bach, BWV 38).¹⁰⁶ Included also were influences from Busoni's transcriptions of Prelude & Fugue in D major "Little" (BWV 532) and in E minor "Cathedral" (BWV 533), Toccata & Fugue in D minor (BWV 565), Toccata, Adagio & Fugue in C Major "Scrolling" (BWV 564), Chorale Preludes, Two-Part Inventions, *Chaconne* (BWV 1004) and Harpsichord Concerto No.1 in D minor (BWV 1052) arranged for two pianos.¹⁰⁷ Although he did not actually transcribe Bach's *Violoncello Suite No.6*, Godowsky was also included because his approach to solo transcriptions is considered to be among the best.¹⁰⁸ In particular, I found Godowsky's transcription of Chopin's Etudes an inspiration in developing my Bach transcription. Consideration was also given to Siloti who developed many keyboard transcriptions of Bach's works but like Godowsky, he did not make a transcription of the *Violoncello Suite No.6*.

I examined Bach's transcriptions of Vivaldi's Concerto No.10 in B minor for four violins (RV580) into four harpsichord concertos (BWV 972, 975, 976 and 980), because of their musical innovation.¹⁰⁹ When Bach was provided with a 'harpsichord with hammers' in 1736, by a German manufacturer from Freiberg, Gottfried Silbermann,¹¹⁰ the piano did not immediately arouse great enthusiasm in the illustrious musician. Bach was somewhat more content with the improved quality of the instrument during his second visit to the workshop.¹¹¹ Through tenaciously

¹⁰⁶ Aryeh Oron, "Bach-Liszt Piano Transcriptions of Bach's Works & Piano Bach-inspired Works by Franz Liszt," Bach Cantata Work, <http://www.bach-cantatas.com/NVD/PT-Liszt.htm> (accessed July 15, 2012).

¹⁰⁷ Oron.

¹⁰⁸ Robert Rimm, *The Composer-Pianists: Hamelin and the Eight* (Oregon: Amadeus Press, 2002), 66.

¹⁰⁹ Putnam Aldrich, "Bach's Technique of Transcription and Improvised Ornamentation," *Musical Quarterly* (January, 1949): 26-35.

¹¹⁰ Stela Dragulin, "Tradition and Modernity in W.A. Mozart's Pianistic Art," *Revart* 1 (2012): 70.

¹¹¹ Dragulin, 71.

improving and refining the mechanism, Silbermann marked a milestone in the development of the hammerclavier.¹¹²

Obviously the modern piano is a vastly different instrument, in comparison with early keyboards and the violoncello. The pianist can create huge contrasts using dynamics, tone and phrasing, chords and contrapuntal complexity. Builders like Steinway and Stuart added new aspects to the modern piano: Steinway gave each piano a character and the upper tone quality is well-appreciated by many concert pianists, while Stuart expanded the standard 88 keys to a gigantic 104 keys, with much longer vibrations in the lower strings.¹¹³

Alternatively, the violoncello is capable of achieving some things that the piano cannot, such as establishing and sustaining long notes, as well as providing a different timbre. However, the violoncello score is limited to a single staff and smaller compass, in comparison to the modern piano, which can exploit the technical and musical developments of the Romantic period. The piano has more power in terms of dynamic range, tone and colour, and my interest has been in using Bach's original musical ideas to create transcriptions that take advantage of these characteristics.

Figure 3.1 shows the first eight bars of Bach's Prelude to his *Violoncello Suite No.6*. According to Bach's score, a grand opening is indicated for this suite, alternating the dynamics between forte and piano throughout the work. Although this score does not have an initial forte indicated, the transcriptions compared here all have a forte marking. In the Baroque period it was common knowledge that, if a tempo was

¹¹² Dragulin, 71.

¹¹³ Wayne Stuart, email to Vicky Yang, 17 September, 2013.

marked allegro, the work was to begin with a forte.¹¹⁴ My dynamic contrasts follow Bach's apparent desire for dynamic contrast.

Figure 3.1 Bach, *Violoncello Suite No.6 in D Major* Prelude BWV1012, bars 1-7.¹¹⁵



The transcription made by Raff (Figure 3.2) uses simple musical elements and rhythm.

Figure 3.2 Bach-Raff, *Violoncello Suite No.6* Prelude, bars 1-7.¹¹⁶

¹¹⁴ Bart Van Oort, Senior Lecturer in Fortepiano, The Hague Conservatoire, Netherlands, email to Vicky Yang, December 9, 2013.

¹¹⁵ J.S. Bach, *Six Suites For Violoncello Solo* BWV 1007-1012 (Paris: Bärenreiter, 2000), 41.

¹¹⁶ Joachim Raff, *J. S. Bach Violoncello Suite No.6 in D Major for Solo Keyboard* (Leipzig and Winterthur: J. Rieter-Biedermann, 1869), 1–17, <http://imslp.org/wiki/Special:ImagefromIndex/105652> (accessed September 13, 2012).



The left hand presents a tonic major in broken chord format, while the right hand dutifully and faithfully uses the violoncello solo part, although the articulations are quite different. In Raff's score, new articulation has been added, which creates a phrasing similar to the flow of a violoncello. Perhaps Raff wanted a simple and straightforward transcription to suit the piano he used at the time or possibly the score was for teaching purposes. Instead of a pizzicato (on the violoncello) or a staccato (on the piano) in each bar, Raff has placed two staccatos in each bar, perhaps with the aim of creating a tonal direction. I have written that the technique did not have a place in my transcriptions so do not wish to expand too much on this. It is a simple and straightforward technique that does not find a place in my transcription of this work for the concert stage.

In my transcription made in 2012, as seen in Figure 3.3, the first bar opens with a fifth in the left hand instead of a full chord, using a method that evokes a quality of antiquity: an open fifth, then a full triad in the next bar. This full chord building on the fifth expresses the typical Lydian mode that evokes a Gregorian chant style and

harmonic quality:¹¹⁷ many Gregorian chants are a continuous melisma, which can rarely be broken down into individual melodies.¹¹⁸ My influence comes from Stravinsky's *Rite of Spring* as well as Beethoven's Ninth Symphony where chords 'melt into' each other so the opening becomes transparent.

In terms of harmony, the brief use of B^b in bar 5 helps the flow of the passage without interfering too much with what Bach originally wrote. While Raff has completed this bar using Bach's original harmonic progression – A major (V) and G major (IV), both primary chords – I have used G major and G minor (tonic minor) to allow an opportunity for a transition on the piano.

Figure 3.3 Bach-Yang, *Cello Suite No.6* Prelude, bars 1-5.¹²⁰



In 2009, Novegno made a transcription for the digital piano (Figure 3.4). This arrangement is uncomplicated; the rhythmic pattern, harmonies and dynamic are

¹¹⁷ Douglass Green and Evan Jones, *The Principles and Practice of Modal Counterpoint* (New York, Routledge, 2010), 305.

¹¹⁸ Roger Scruton, "And Harmony," in *The Routledge Companion to Philosophy and Music*, eds. Theodore Gracyk, Andrew Kania (New York: Taylor & Francis Group, 2011): 28.

¹²⁰ Vicky Yang (after J. S. Bach), *Cello Suite No.6* Prelude in D Major.

identical to Bach's original throughout. While it provides no positive lessons or inspirations for the concert stage, it is an option for other musical contexts and is well suited to the digital piano.

Figure 3.4 Bach-Novegno, *Cello Suite No.6* Prelude, bars 1-8.¹²¹



In 2012, Ludger Rémy published the entire Bach violoncello suite in a transcription for harpsichord.¹²² The opening of the work (Figure 3.5) clearly reinforces the grandeur and elegance of the work, despite not being marked with dynamics here (or throughout the score), however the performance (recorded and performed by Rémy himself) is unconstrained and quite contrasting at times.¹²³

Figure 3.5 Bach-Rémy, *Suite No.6* Prélude, bars 1-6.¹²⁴

¹²¹ Roberto Novegno, *J.S. Bach Cello Suite No.6 in D Major for Solo Keyboard* (Doujin: Travels by Piano, 2009), page 2, http://travelsbypiano.musicaneo.com/sheetmusic/sm-163026_cello_suite_no_6_in_d_major_-_piano_transcription_bwv_1012_tbpt8.html (accessed March 3, 2013).

¹²² Ludger Rémy, *Johann Sebastian Bach Six Suites BWV 1007-1012: Adapted for Clavicembalo* (Berlin: E.R.P., Musikverlag Eckart Rahn, 2012), 80-97.

¹²³ <http://www.discord.co.uk/Bach-Harpsichord-Version-Cello-Suites-Ludger-Remy/14289-2> (accessed January 4, 2014).

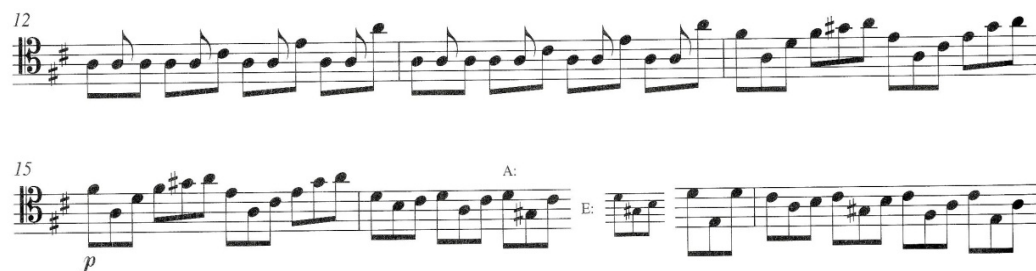
¹²⁴ Rémy, 80-97.



Harpsichords have no sustain pedal thus performers have to rely heavily on ornaments and pauses to vary musical expression. Therefore Rémy's harpsichord transcription has limited application as a model for piano transcription. Occasionally he has added notes to enable the harpsichord to fulfil the character of the work. In terms of harmonies, there are rarely any changes to the original score.

Returning to the Bach's original Prelude score (Figure 3.6), the theme reappears in its dominant (A major), with the dynamic remaining consistent in bars 12 and 13 with small changes of bowing technique. The accent on the fourth beat then becomes replaced with an equally distributed articulation.

Figure 3.6 J. S. Bach, *Violoncello Suite No.6* BWV 1012 Prelude, bars 12-17.¹²⁵



¹²⁵ Bach, *Six Suites For Violoncello Solo* BWV 1007-1012, 41.

In comparison, Raff's treatment of the passage is rather different. Figure 3.7 shows the addition of a contrasting dynamic with a different approach to articulation in this section. While the left hand establishes the dominant chords, the right hand, although faithfully using the same melody, applies great contrast in dynamics, similar to violoncello editions such as Breitkopf & Härtel and C.F. Peters.¹²⁶ In the Breitkopf & Härtel edition, the dynamic in bar 1 is suggested as forte, in brackets, and followed by the alternation of piano, forte, piano throughout the first five bars, and again in bars 13-16. The audience hears the opening phrase introduce the main theme while the second (which has exactly the same notes) becomes a shadow or echo of the main theme.

In the C. F. Peters edition, while there are no brackets around the initial forte, the first line is marked as the alternation of forte and piano – as in the Breitkopf edition. The alternating dynamics create a more lively and vigorous approach to the original melody.

Figure 3.7 Bach-Raff, *Violoncello Suite No.6* Prelude, bars 12-19.¹²⁷



¹²⁶ Alfred Dörffel, *Bach-Gesellschaft-Ausgabe*, Band 27.1 (Leipzig: Breitkopf & Härtel, 1879), Plate B.W. XXVII (1). Hugo Becker, No.238, n.d. (Leipzig: C.F. Peters, 1911), Plate 9148.

¹²⁷ Raff, *J. S. Bach Violoncello Suite No.6 in D Major for Solo Keyboard*, 1–17.

In my transcription, as shown in Figure 3.8, the melody continues in the right hand with a forte dynamic marking, similar to the Bärenreiter version, while adding chromatic descending harmonies in the left hand, thus introducing a new musical element in the next bar – the crossing hand. This is intended to retain the novelty and display of wit that Bach intended for this section, yet at the same time retaining an air of simplicity. For many composers, intervals are an important aspect in the composition. In my transcription, not only do intervals serve as a harmonic device, but my approach is similar to composers of the Renaissance and Baroque era who often used a picardy third or cadence to represent a happy ending in absolute music,¹²⁸ and the lamento basso to denote tragedy or sorrow.¹²⁹

In addition, the dynamic changes abruptly from a crescendo in bar 13 to a subito piano in bar 14, which surprises the audience or listener. An under-layer of melody also commences in bar 16 that serves as a support to the original melody.

Figure 3.8 Bach-Yang, *Cello Suite No.6* Prelude, bars 12-16.



¹²⁸ Peter Kivy, *Ossmin's Rage: Philosophical Reflections on Opera, Drama, and Text, with a New Final Chapter* (Ithaca and London: Cornell University Press, 1999), 289.

¹²⁹ Bella Brover-Lubovsky, *Tonal Space in the Music of Antonio Vivaldi* (Bloomington: Indiana University Press, 2008), 153.

As Bach's Prelude progressed to E minor, he incorporated dynamics and articulations to facilitate the direction of the music. In Figure 3.9, he included drone notes in the same register as the moving notes, and so created a continuum of dissonances and resolutions. This uncomplicated rhythmical pattern creates a simple motif that allows the music to be naturally expressive. The mood shifts from a playful mode to a more concentrated triadic element where the same note is repeated on the violoncello and a pedal point is thus created.

Figure 3.9 J. S. Bach, *Violoncello Suite No.6* BWV 1012 Prelude, bars 21-28.¹³⁰



In Figure 3.10, Raff's transcription moves to a longer phrase in the right hand, where he has replicated most of the original notes but with small alterations, while the left

¹³⁰ Bach, *Six Suites For Violoncello Solo* BWV 1007-1012, 42.

hand introduces a harmony of a similar rhythm in thirds and sixths. The lightness of the work continues at this point. Apart from the difference in dynamic, small changes in notes are also made to suit the pianistic style. For example, the right hand in bar 22 raises its repeated E an octave higher, as the repeated notes on the piano otherwise lack articulative strength; the repetitive note pattern is one element that keyboard instruments do not present well. Other changes are included in bar 28: while the violoncello can use its tonal colour freely to deliver the music in a beautiful ascending passage, the piano is better suited to use a crescendo and a diminuendo to create a similar effect. Also, in bars 29-30, Raff has reinforced the articulation of Bach's original by adding the left hand, with a rest in between, to develop the phrase and its direction.

Figure 3.10 Bach-Raff, *Violoncello Suite No.6* Prelude, bars 20-31.¹³¹



¹³¹ Raff, J. S. *Bach Violoncello Suite No.6*, 4.

In my transcription, shown in Figure 3.11, the melody is translated to the left hand where it is possible to create a greater effect, emphasis and tension than that achieved by the violoncello on Bach's score: it is in a different register, so it is more refreshing (bar 21), then in bar 29 the crossing hands add a visual effect. The right hand gives harmonic direction, reinforces the direction of the melody and enables the phrase to connect and take form as an echo to the melody.

Figure 3.11 Bach-Yang, *Cello Suite No.6* Prelude, bars 21-29.

The musical score for Figure 3.11, Bach-Yang, *Cello Suite No.6* Prelude, bars 21-29, is presented in three systems. The key signature is G major (one sharp) and the time signature is 3/4. The score is written for piano, with a treble staff and a bass staff. The first system (bars 21-23) features a trill (tr) in the treble staff and a forte (f) dynamic. The second system (bars 24-26) features a mezzo-forte (mf) dynamic. The third system (bars 27-29) features a mezzo-forte (mf) dynamic and a trill (tr) in the treble staff. The score includes various musical notations such as notes, rests, and dynamics.

In the following Figure 3.12, Bach begins to structure the music to reach its first climax, inserting accidentals to create temporary modulations and a feeling of urgency, even though no crescendo is marked on the work. This sets a course, expressed through an alternation of scale passages, arpeggio figures and implied drones, to take the music to the dominant, A major. The phrase starts with a rotation of its primary chords with their secondary dominant and inversions; the F-sharp tonic pedal enters at bar 39, and the work returns to B minor in bar 47. This passage also uses chromatic ascending E-sharp (bar 41), F-sharp (bar 42) and G (bar 43) to create a ‘forward’ momentum and direction.

Figure 3.12 J. S. Bach, *Violoncello Suite No.6* BWV 1012 Prelude, bars 35-49.¹³²

¹³² Bach, *Six Suites For Violoncello Solo* BWV 1007-1012, 42.



In Raff's transcription in Figure 3.13, the violoncello line is faithfully transcribed for the right hand. He makes small changes, such as at bar 34, to allow the pianist to play with more legato. The left hand serves as reinforcement to the work while the lively, light, rhythmical patterns introduced at the beginning continue through the section.

Figure 3.13 Bach-Raff, *Violoncello Suite No.6* Prelude, bars 28-47.¹³³

¹³³ Raff, J. S. *Bach Violoncello Suite No.6 in D Major for Solo Keyboard*, 4.



In my transcription of this passage (Figure 3.14), the melody is alternated between the hands to create a tension through the separation of the phrases (note that in the first bar these are two octaves apart) and added marcato on the left hand, while the right hand presents semiquaver embellishments in F-sharp. Continuing further, this section is altered to become cadenza-like above an F-sharp pedal.

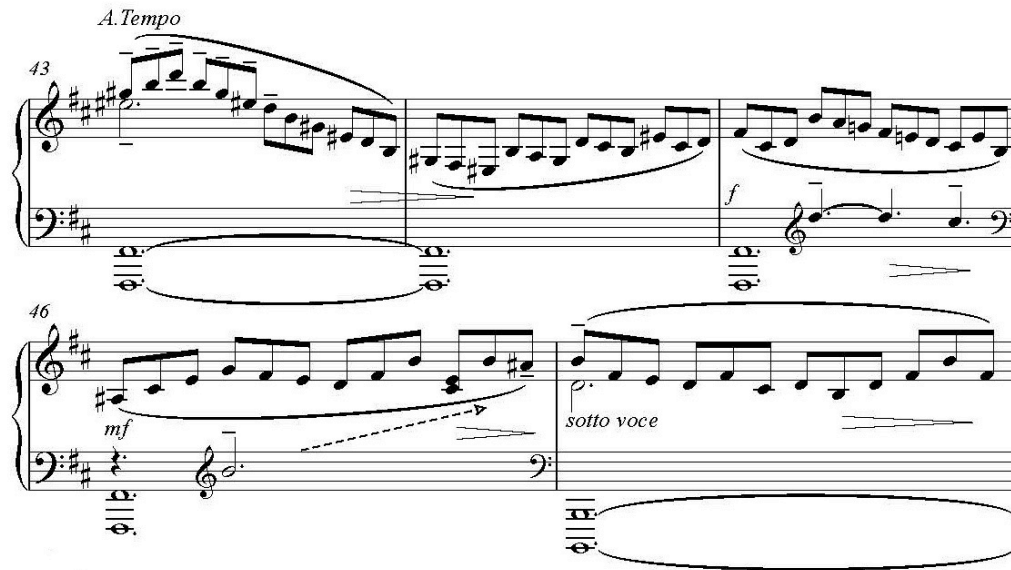
In bars 37-40, instead of using Bach's original ascent then descent to build the phrase, for the right hand I interpolated a chromatic scale, creating tension on ascent to drive

the impetus of this particular phrase. At the same time, the left hand prolongs the dominant pedal tone anchor, while also executing a descending chromatic path, to meet eventually on the tonic.

In bars 41-43 of my transcription, particular emphasis is placed on the unison and sixths to mimic an effect that only the violoncello is able to achieve in the lower register. A mood of anxiety is conveyed by; crossing hands, rapid rhythmic movement, the melody leaping between the hands, multiple voices for each hand and shifting the main melody – effects that create a swift change of mood in Bach's music.

Figure 3.14 Bach-Yang, *Cello Suite No.6* Prelude, bars 35-42.

The image displays a musical score for the Prelude of Cello Suite No. 6 by J.S. Bach, as arranged by Bach-Yang. The score is presented in four systems, each consisting of a grand staff (treble and bass clefs) and a cello-specific staff below. The key signature is two sharps (F# and C#), and the time signature is 3/4. The systems are numbered 35, 37, 39, and 41. The first system (bars 35-36) features a melodic line in the treble with eighth-note patterns and a bass line with chords and eighth notes. The second system (bars 37-38) includes a forte (f) dynamic marking and a melodic line with a slur. The third system (bars 39-40) is marked with fortissimo (ff) and 'Pesante', showing a dense texture with many beamed notes. The fourth system (bars 41-42) includes a 'poco rit' marking and features a melodic line with a slur and a bass line with chords. The score is written in a standard musical notation style with various articulations and dynamics.



The musical element in Bach's violoncello work that leads back to A major is unusual; the chords are unexpected and are different to the cadence progressions usually seen in Baroque compositions.¹³⁴ Attempts to recreate this effect in bars 47-48, on the piano pose difficulties because of such frequent key changes and multiple harmonies. I drew from Liszt's Concert Etude *Un Sospiro*, where the tonic pedal is sustained while the hands create an impressive amplification of sound (Figures 3.15 and 3.16).

¹³⁴ Ido Abravaya, "The Baroque Upbeat: Outline of Its Typology and Evolution," in *Bach Studies from Dublin: Selected Papers Presented at the Ninth Biennial Conference on Baroque Music* (held at Trinity College Dublin, 12-16 July 2000), eds., Anne Leahy and Yo Tomita (Belfast: Four Courts Press, 2004), 19.

Figure 3.15 Liszt, *Concert Etude No.3 “Un Sospiro”*, bars 13-16.¹³⁵

This musical score shows bars 13-16 of Liszt's *Concert Etude No. 3 "Un Sospiro"*. The piece is in E-flat major (three flats) and 3/4 time. The tempo/mood is marked *sempre dolce grazioso*. The score is written for piano with a grand staff (treble and bass clefs). The right hand features a melodic line with triplets and slurs. The left hand plays a steady eighth-note accompaniment. There are asterisks (*) at the end of bars 14 and 16, and a 'P' (piano) marking at the start of bar 15.

Figure 3.16 Liszt, *Concert Etude No.3 “Un Sospiro”*, bars 30-33.¹³⁶

This musical score shows bars 30-33 of Liszt's *Concert Etude No. 3 "Un Sospiro"*. The tempo/mood changes to *ff* (fortissimo) and *impetuoso*. The key signature changes to E major (two sharps). The right hand features a rapid, ascending melodic line with many slurs and fingerings. The left hand plays a steady eighth-note accompaniment. There are asterisks (*) at the end of bars 31, 32, and 33, and a 'P' (piano) marking at the start of bar 30.

¹³⁵ Franz Liszt, *Trois Etudes de Concert* (München: G. Henle Verlag, 1998), 3.

¹³⁶ Liszt, *Trois Etudes de Concert*, 5.

As the main melody heads from D to G major (IV), Bach briefly goes through the tonic secondary dominant (V/V) (Figure 3.17).

Figure 3.17 J. S. Bach, *Violoncello Suite No.6* BWV 1012 Prelude, bars 47-55.¹³⁷



In Raff's piano transcription (Figure 3.18), the usual approach has been employed, using simple harmonies with thirds and sixths to strengthen the tonal context.

Figure 3.18 Bach-Raff, *Violoncello Suite No.6* Prelude, bars 44-51.¹³⁸



¹³⁷ Bach, *Six Suites For Violoncello Solo* BWV 1007-1012, 43.

¹³⁸ Raff, *J. S. Bach Violoncello Suite No.6 in D Major for Solo Keyboard*, 5.

My transcription at this bridge section takes the liberty of introducing a second underlying counter melody; a concept used in many of the works by Chopin, Mendelssohn, Brahms and Schumann.¹³⁹ Adopting an idea from Schumann's second piano sonata, my transcription employs the underlying counter melody to perform a subordinate role of strengthening the texture.

In Figure 3.19, Schumann's score shows how he has overlapped the melody to create more layering, aiming for a stretto effect.¹⁴⁰

¹³⁹ For example: Schumann's *Album für die Jugend*, Op.68; Chopin's Prelude in E minor, Op.28; Mendelssohn's *Songs without Words* Op.19; Brahms' *6 Klavierstücke*, Op.118.

¹⁴⁰ Robert Schumann, *Klaviersonate in g minor Op.22* (1981: G. Henle Verlag, München), 16.

Figure 3.19 Schumann, *Piano Sonata No.2 Op.22* (Second movement), bars 37-54.¹⁴¹



Figure 3.20 illustrates that, in my transcription, Bach's main melody has been modified into a secondary accompaniment and a new primary melody in duplets has been introduced, aligning with Schumann's idea of a multi-layered structure.

¹⁴¹ Robert Schumann, *Klaviersonate in g minor Op.22*, 16.

Figure 3.20 Bach-Yang, *Cello Suite No.6* Prelude, bars 50-55.

The musical score for Figure 3.20 shows the first system (bars 50-52) and the second system (bars 53-55) of the Cello Suite No. 6 Prelude by Bach-Yang. The key signature is G major (one sharp) and the time signature is 3/4. The first system (bars 50-52) features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system (bars 53-55) continues the melodic and rhythmic patterns. Dynamics include *mp*, *sempre stretto*, *mf*, *f*, and *ff*. Fingerings are indicated by numbers 1-5. Octave markings (8va and 8vb) are present in the bass staff of the second system.

In the following section, Bach's (Figure 3.21) and Raff's (Figure 3.22) scores are similar, with only a slight change seen in Raff's transcription, perhaps for harmonic reasons or to facilitate performance (fingering). For example, Bach started bar 59 with D major and added in the seventh in a fourth quaver beat, whereas Raff's beat one is a dominant seventh resolving in bar 65. Most of Raff's harmonies are consistent with Bach's. The dynamics in this section are identical between Bach and Raff's scores.

Figure 3.21 J. S. Bach, *Violoncello Suite No.6* BWV 1012 Prelude, bars 56-63.¹⁴²



Figure 3.22 Bach-Raff, *Violoncello Suite No.6* Prelude, bars 62-69.¹⁴³



My transcription places the key focus on the melody in G major, with an interpretation influenced by Rachmaninov and his use of unusual, widely spaced chords for bell-like sound effects.¹⁴⁴ Some small elements and notes have been omitted from the original to create a direct flow to the climax as the descending pedal is used in the bass of A-G-F#-D.

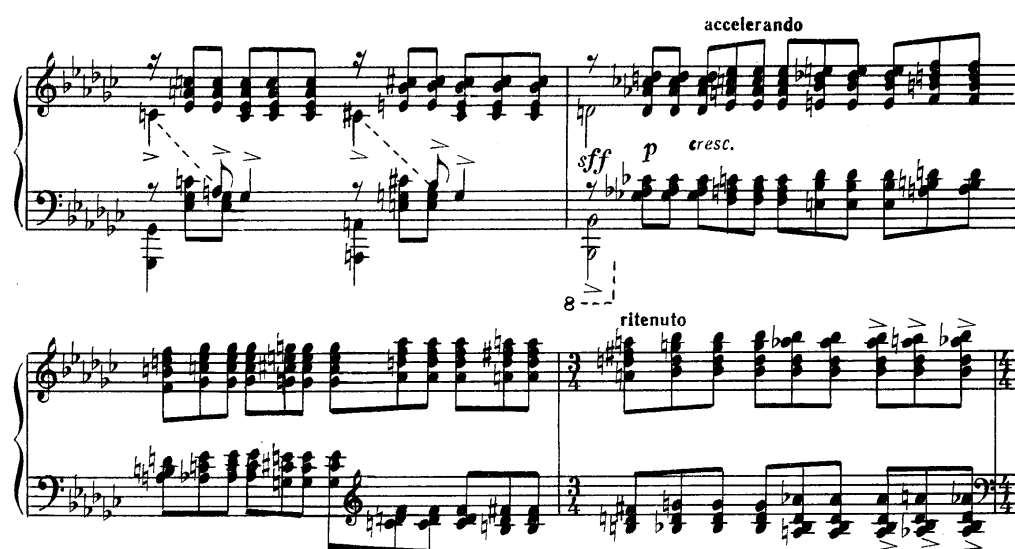
¹⁴² Bach, *Six Suites For Violoncello Solo* BWV 1007-1012, 43.

¹⁴³ Raff, *J. S. Bach Violoncello Suite No.6 in D Major for Solo Keyboard*, 5.

¹⁴⁴ Angela Glover, "An Annotated Catalogue of the Major Piano Works of Sergei Rachmaninoff," *Electronic Theses, Treatises and Dissertations* (diss., Florida State University, 2003), Paper 4234: 38.

Widely spaced chords appear in many of Rachmaninov's preludes, choral symphonies and etudes, but specifically, I drew inspiration from *Etude-Tableaux* Op.39 No.5 in E-flat minor, as its intensity serves to create an emotion of determination in the listener.¹⁴⁵

Figure 3.23 Rachmaninov, *Etude-Tableaux* Op.39 No.5, bars 49-52.¹⁴⁶



The right hand in Rachmaninov's transcription is reinforced with harmonies similar to those often used in the Romantic period, where developing the harmony progressively so that individual sonorities are given recognition; the characters of the harmonies introduce a special colouristic effect, reminiscent of musical 'impressionism'. In this period, the chords served as acoustically conceived images and gave music a sense of building excitement, while simultaneously imbuing rhythmic flexibility (syncopation) between the hands.¹⁴⁷ The complexity of textures and characters creates a powerfully

¹⁴⁵ Sergei Rachmaninoff, *Etudes-Tableaux Op.33 and Op.39* (London: Boosey & Hawkes Music Publishers, 1995), 73.

¹⁴⁶ Rachmaninoff, *Etudes-Tableaux Op.33 and Op.39*, 73.

¹⁴⁷ Lee Rothfarb, ed., *Ernst Kurth: Selected Writings* (New York: Cambridge University Press, 1991), 27-29.

evocative segment. This triumphal passage shows the unique character of Rachmaninov's revolutionary skill.¹⁴⁸

Rachmaninov's ability to create powerful emotion and a sound with an orchestral quality is one that is emulated in my transcription of Bach's Suite, to allow the performer to fully express emotion. In addition to the use of his techniques, a modern piano can create the grander tone and colour effect for the sonority required for a virtuosic performance.

Figure 3.24 Bach-Yang, *Cello Suite No.6* Prelude, bars 58-62.



As the music reverts to its tonic in D major, and recapitulation of the opening (bars 85-91), Bach has returned to the use of the contrasting dynamics of *forte* and *piano*,

¹⁴⁸ Charles Fisk, "Nineteenth-Century Music: The Case of Rachmaninov," *19th-Century Music* 31, no.3 (Spring, 2008), 253.

followed by a rapid semiquaver passage to conclude the Prelude with a lighter ending, differing dramatically from its grand opening (Figure 3.25).

Figure 3.25 J. S. Bach, *Violoncello Suite No.6* BWV 1012 Prelude, bars 84b-91.¹⁴⁹



In Raff's transcription (Figure 3.26), the left hand provides accompaniment in thirds and dissonant repeated quavers to express the urgency of the passage. However, in my transcription (Figure 3.27), legato is incorporated in the right hand in accordance with Bach's work, while the left hand reinforces the major scale leading to the tonic with marcati. The left hand ascending staccato here serves to provide uplifting energy, and the crescendo and diminuendo allow the pianist the freedom of influencing the musical direction.

¹⁴⁹ Bach, *Six Suites For Violoncello Solo* BWV 1007-1012, 44.

Figure 3.26 Bach-Raff, *Violoncello Suite No.6* Prelude, bars 98-103.¹⁵⁰



Figure 3.27 Bach-Yang, *Cello Suite No.6* Prelude, bars 76-81.

Another change in my transcription involved displacing the register, and replacing the Baroque style of terraced dynamics with a more contrasting, huge and impressive dynamic range. This departure from the original score is clearly a matter of choice –

¹⁵⁰ Raff, J. S. *Bach Violoncello Suite No.6 in D Major for Solo Keyboard*, 7.

the crescendo realises the kind of grandness that the transcription intends. At this point, my ambition to realise the essence of this work as faithfully as possible had to yield to my over-arching goal of making the transcription sound ‘effective’ on the piano.

The Allemande section is simple and elegant, and provides a brief respite between the virtuosic Prelude and the challenging Courante. I began the Allemande in D by reducing the original into chord progressions and then rearranging the smaller note values, sometimes in the manner of a descant, sometimes in the *brisé* or *luthé* styles. The tempo indication gives the smaller note values a virtuosic approach, yet a certain lightness, without being rushed. The Allemande movement is only discussed briefly as I have applied the same approaches throughout most of my work. As this study is performance-based, I have discussed selected approaches and techniques that demonstrate best the range used in developing the transcriptions.

The third part of Bach’s *Violoncello Suite No.6* is the Courante. The Courante is in the style of a lively and happy dance. While virtuosic, it is not grand and heavy like the Prelude. Figure 3.28 shows bars 27-43 of the Courante. Bach’s change in register from bars 28-30 allows the phrase to be more dramatic through the leap of an octave, particularly in bars 31-36.

Figure 3.28 J. S. Bach, *Violoncello Suite No.6* BWV 1012 Courante, bars 27-43.¹⁵¹



In Rémy's transcription (Figure 3.29), the melody is shared by two hands, which creates a divergence from the original score and adds an interesting effect to the performance, allowing the harpsichordist to use hesitation (to effect anticipation) and ornaments according to his or her knowledge of Baroque music. The transcription was published in Berlin in 2012. Rémy states in the notes that the reason he was sparing with tempo, ornaments and alterations (even though he knew those details would be helpful to the modern players) was because his harpsichord transcriptions were not intended to be static:

Why should I pretend otherwise and fix something that was originally improvised? Players should find their own ornaments. Music is never something immutable, and every work is to us as it was to the composer

¹⁵¹ Bach, *Six Suites For Violoncello Solo* BWV 1007-1012, 45.

– a work in progress: it is “now”.¹⁵²

Rémy argues that, during the period in question, tempo indications were not as important as they are today; one can deduce the tempo as much from the particular variety of dance movement as from the composer’s indications.

Figure 3.29 Bach-Rémy, *Suite No.6 Courante*, bars 29-37.¹⁵³



In my transcription (Figure 3.30), I have tried to create dance-like elements in the Courante. In contrast to Rémy’s, the melody is kept in the right hand with extra indications of articulations and reinforcement of the dominant harmonies with accents, before returning to the tonic, creating a direction of tonic-dominant-tonic. The accents in bars 31 and 32 serve as a reminder of the dominant A major.

A change of dynamic is indicated in my transcription to allow the expression to grow more distinctively. Two voices are given to the left hand: one is a modest descending sequence (bars 35-49) leading to B minor (bar 43), while the other is a pedal prolongation supporting the active passagework in the right hand.

¹⁵² Rémy, *J.S. Bach Six Suites BWV 1007-1012 Adapted for Clavicembalo*, note in the front pages.

¹⁵³ Rémy, *J.S. Bach Six Suites BWV 1007-1012 Adapted for Clavicembalo*, 90.

Figure 3.30 Bach-Yang, *Cello Suite No.6 Courante*, bars 29-44

The musical score for Figure 3.30 is a transcription of the Courante from the Cello Suite No. 6 by Bach-Yang. It is written in G major (one sharp) and 3/4 time. The score is divided into four systems, each containing two staves (treble and bass). The first system (bars 29-33) begins with a treble staff entry at bar 29, followed by a bass staff entry at bar 30. Dynamics include *mf* and *f*. The second system (bars 34-37) features a treble staff entry at bar 34 and a bass staff entry at bar 35. Dynamics include *p*. The third system (bars 38-40) has a treble staff entry at bar 38 and a bass staff entry at bar 39. Dynamics include *mp*. The fourth system (bars 41-44) has a treble staff entry at bar 41 and a bass staff entry at bar 42. Dynamics include *mf*, *f*, *p*, and *f*. The score includes various musical notations such as notes, rests, beams, and slurs.

In the Gavotte, Bach (Figure 3.31) typically repeats the opening melody with no dynamic indication. Performers could apply articulations, dynamics and musical expression, as they see fit. A gavotte is a “Baroque dance movement in duple meter,” and traditionally written with a double upbeat, extending the upbeat to the duration of

a half bar.¹⁵⁴ The Gavotte generally serves as a light movement in between the Courante and Gigue, allowing a moment of cheekiness and playfulness.¹⁵⁵ I have chosen the opening of the Gavotte for analysis here because it illustrates a mixture of Baroque and modern style: I have one phrase in perfect consonance while the next is presented in a chromatic Prokofiev-like approach (discussed in more detail below). My transcription of this part of the suite has a very distinctive character. All the movements, as noted earlier, can be performed either together as a whole, or separately as part of a recital repertoire or as an encore.

Figure 3.31 J. S. Bach, *Violoncello Suite No.6* BWV 1012 Gavotte, bars 1-12.¹⁵⁶

Gavotte I
E: Allegro

D,E:

5

A:

C, D, E:

B:

A:

B,C,D,E:

9

A:

D:

Although Rémy's transcription in Figure 3.32 is identical to Bach's in register and minimal dynamic indication, the harpsichordist also has options of performing the

¹⁵⁴ Ido Abravaya, 19.

¹⁵⁵ John South Shedlock, "Clavier Suites of the 17th Century," *The Musical Times* 58, no. 892 (1917): 252 (accessed 08 November, 2012).

¹⁵⁶ Bach, *Six Suites For Violoncello Solo* BWV 1007-1012, 48.

repeated passage using different manuals, including separate soundboards (depending on the harpsichord used) and many tone effects, such as the lute stop, harp stop and 16-foot stop. Even with the single harpsichord, the repeats in the Baroque period were often performed with improvised ornaments.¹⁵⁷ The notation of this passage is light and elegant, which is suited to the character and style of the dance.

Figure 3.32 Bach-Rémy, *Suite No.6 Gavotte*, bars 1-9.¹⁵⁸



In William Mason's transcription of the Gavotte (Figure 3.33), the repeated section is lifted an octave higher, similar to the effect a harpsichord upper keyboard is able to produce, while the dynamic is stronger and the harmonies in the bass are fuller.¹⁵⁹

Mason uses many accents in this transcription.

¹⁵⁷ Gabriel Solis and Bruno Nettl, eds., *Musical Improvisation: Art, Education, and Society* (Illinois: University of Illinois, 2009), 153.

¹⁵⁸ Rémy, *Johann Sebastian Bach: Six Suites BWV 1007-1012 Adapted for Clavicembalo*, 93.

¹⁵⁹ William Mason, *Gavotte in D Major from the Sixth Sonate for Violoncello by J.S. Bach* (New York: Schirmer, 1874), 3, <http://conquest.imslp.info/files/imglnks/usimg/e/e5/IMSLP118465-SIBLEY1802.6575.86a5-39087012863744.pdf> (accessed March 3, 2013).

Figure 3.33 Bach-Mason, *Violoncello Suite No.6 Gavotte*, bars 1-16.¹⁶⁰

Instead of changing the register when the section is repeated, I have arranged this (see Figure 3.35) using a different musical method, inspired by the ornaments presented in Rémy's repeated section. I have used a method similar to Rachmaninov's transcription of Bach's Gavotte from the E major Sonata for Violin (Figure 3.34); the repeats are teamed with different musical harmonies, while the rhythmic patterns stay consistent with the original.¹⁶¹

¹⁶⁰ Mason, *Gavotte in D Major from the Sixth Sonate for Violoncello by J.S. Bach*, 3.

¹⁶¹ Sergei Rachmaninoff, *The Piano Works of Rachmaninoff: Transcriptions* (Miami: Warner Bros, 1900), 87.

Figure 3.34 Bach-Rachmaninov, *E Major Sonata for Violin Gavotte*, bars 1-22.¹⁶²

15

Gavotte

Transcribed by
SERGEI RACHMANINOFF

The musical score for the Gavotte, bars 1-22, is presented in five systems. The key signature is E major (three sharps) and the time signature is 3/4. The score is for piano and includes various dynamics and markings. The first system begins with a piano (p) dynamic. The second system includes mezzo-forte (mf) and piano (p) dynamics. The third system features a crescendo (cresc.) marking. The fourth system includes piano (p) and pianissimo (pp) dynamics. The fifth system concludes with mezzo-forte (mf) and piano (p) dynamics. The score is transcribed by Sergei Rachmaninoff.

¹⁶² Rachmaninoff, *The Piano Works of Rachmaninoff*, 87.

In my transcription of the Gavotte (Figure 3.35), bars 1-8 continue the simplicity Bach has indicated, with small arpeggios that allow the music to flow, while the next few bars adopt a chromatic, almost scherzo approach, similar to Sergei Prokofiev's work in *Visions Fugitives* Op.22 No.14 (Figure 3.36).¹⁶³ The inclusion of strident chord clusters is obviously similar to Prokofiev's distinctive compositional style of unexpected harmonies (called 'wrong notes' by many scholars) and creates an interesting musical direction in this movement.¹⁶⁴ The alternation between a straightforward passage and the cluster chord elements continues throughout the movement in preparation for a virtuosic ending in the next movement.

¹⁶³ Sergei Prokofiev, *Visions Fugitive Op.22* (London: Boosey & Hawkes, 1989), 24.

¹⁶⁴ For example: Steven Moellering, "Visions Fugitives, Opus 22: Insights into Sergei Prokofiev's Compositional Vision," (PhD diss., University of Nebraska, 2007), 9, (accessed 16 August, 2012). Deborah Rifkin, "Tonal Coherence in Prokofiev's Music: A Study of the Interrelationships of Structure, Motives, and Design," (PhD diss., Eastman School of Music, 2000), Abstract, (accessed 14 February, 2012).

Figure 3.35 Bach-Yang, *Cello Suite No.6 Gavotte*, bars 1-16.

Con brio ♩ = 88

Figure 3.36 Prokofiev, *Visions Fugitives* Op.22 No.14, bars 9-12.¹⁶⁵

¹⁶⁵ Sergei Prokofiev, *Visions Fugitive* Op.22, 24.

The last movement of Bach's Violoncello Suite No.6 is a vibrant Gigue, as was the convention. In Figure 3.37, bars 31-40 show that, moving from its subdominant G major to the relative minor in B, the passage is virtuosic and exuberant.

Figure 3.37 J. S. Bach, *Violoncello Suite No.6* BWV 1012 Gigue, bars 29-40.¹⁶⁶



In my transcription, a virtuosic approach dominates the last movement (Figure 3.38). Most key structures remain the same in the arrangement; however, as well as the change of texture from a single melody on the violoncello to polyphonic voicing, the melody now has many variables. The gradual changes in density and complexity, through increases of rhythm, range, register, length and the inclusion of texture factors, contexts and voices, allow the melody to become forceful and commanding.

¹⁶⁶ Bach, *Six Suites For Violoncello Solo* BWV 1007-1012, 50.

This is also achieved through the added thirds in the right hand and the leaping of octaves in the left hand that lead into the subdominant (bar 33).

Figure 3.38 Bach-Yang, *Cello Suite No.6* Gigue, bars 31-40.



In conclusion, this chapter has discussed key parts of the complete transcription of Bach's *Violoncello Suite No.6* in D Major. It is established that suitable techniques for the transcriptions include expanding the harmonies and clusters of chords; adding second melodies; alternating, changing and shifting the direction of the melodies between the hands; adding chromatic scales; changing articulations; omitting small number of bars; and expanding the dynamic range and the length of crescendos and decrescendos.

Various transcription techniques, as well as works of composers have inspired this transcription of Bach's Suite No.6. Using selected examples, previous transcriptions and techniques have been analysed, discussed and compared with the adaptations and techniques used in this project.

While they may bring Bach's violoncello music to the keyboard, some techniques examined, such as Figure 3.4 by Novegno, and Figures 3.7 and 3.10 by Raff, are considered unsuitable for the concert stage. The transcriptions lack the texture and richness that a modern piano is capable of producing, and the simplistic arrangements seem written for amateur digital piano users or non-professional musicians.

The transcription composed for this project provides a viable option for the concert stage; bringing out the essence of Bach's music in stimulating and unique ways. Audiences can experience Bach through an innovative journey, while noting the similarities to the versions they already know: it is a variation on Bach, yet conveys the respect that should be afforded to a composer of Bach's stature.

Chapter 4

Transcription of Two Oriental Folk Tunes for Two Pianos

This chapter discusses the transcriptions of oriental folk tunes for two pianos, undertaken specifically for this research project. The folk tunes selected were “Jasmine Flower” and “Silver Cloud in a Moon Night.” The chapter describes the original folk songs; identifies and describes some existing transcriptions of these melodies and the techniques applied; provides examples of these techniques used by composers, such as Rachmaninov, Astor Piazzolla and Anton Arensky; and identifies the intended effect on the listener. The chapter concludes with a brief assessment of the techniques that are appropriate for the transcription of folk songs compared with those for the much more majestic and complex genre undertaken in Chapter 3.

Over long periods of time, folk songs have been passed down from generation to generation. The principal methods of passing these songs from the work field to home were people joining in with the singing, with one leading and the others responding (call and response). Sometimes a specially invited *ge shi* Master Singer (sometimes called a *ge bo* 'singing uncle' or *gui jiang* 'drumsmith') would stand at one end of a field singing and accompanying himself on gongs or drums to lead the call and response interaction.¹⁶⁷

Undoubtedly, music in ancient China was widespread and distinctive notation was devised many centuries ago. Figure 4.1 shows the way in which a folk song is

¹⁶⁷ Jianzhong Qiao, (Christopher Evans, trans.), “Folk Song” in *The Concise Garland Encyclopedia of World Music, Volume 2*, ed. Ellen Koskoff (New York: Taylor & Francis, 2008), 1097.

represented in traditional Chinese notation.¹⁶⁸ The song “Jasmine Flower”, known also as “*Mo Li Hua*”, was composed by an unknown author in the Ming or Qing Dynasty (1368-1644)¹⁶⁹ and began in the Jiangsu province and Hebei.¹⁷⁰ Harmonies are represented by numbers; 1 would often stand for the tonic, 2 the supertonic, 3 the mediant, 4 the subdominant and 5 the dominant, 6 the submediant and 7 the leading note. A dot above each means it is an octave higher (e.g., Bar 2) and a dot below means it is one octave lower.¹⁷¹ Not only can the works be learnt efficiently and quickly in this form, these musical patterns enable people with different voices to sing or harmonise the same work both separately and together.

Figure 4.1 Asian Folk Music Collection, “*Jasmine Flower*,” bars 1-9.



Works in this form were usually published, from the nineteenth century, by very small companies for the general population,¹⁷² or by wealthier members of society aiming to introduce music and art to their social circles. Therefore they were often printed in small numbers and usually there were no reprints once the works were familiar to the

¹⁶⁸ *Mo Li Hua* (Tainan: Asia Music, 1929), 12.

¹⁶⁹ Jin Jie, *Chinese Music*, 3rd ed. (Cambridge: Cambridge University Press, 2011), 84.

¹⁷⁰ L. Ye-bo, "A Study on Folk Song Treasure Jasmine Flower," *Journal of Shaoyang University (Social Science Edition)*, 4 (2007):34.

¹⁷¹ Leonard Meyer, *The Spheres of Music: A Gathering of Essays* (Chicago: The University of Chicago, 2000), 237.

¹⁷² For example: Shinroku Nakai, *Gekkin Gakufu*, Japan, 1877.

people for whom they were intended.¹⁷³ It has not been possible to locate details of the original notation of “Jasmine Flower” as it is such an ancient piece.

Professional and semi-professional folk artists often altered pieces, contributing to a process of gradual change that has led to many variants across Asia. Figure 4.2 shows the same work in nineteenth century print in Western notation.¹⁷⁴

Figure 4.2 Asian Folk Music Collection, “*Jasmine Flower*,” bars 1-14.



The fourteen-bar folk melody invites and expects variations. According to Jin Jie, in 1804 John Barrow, part of the first British embassy to China, recorded in his *Travels in China* that “Jasmine Flower seems to be one of the most popular songs in China.”¹⁷⁵ It spread throughout the world as well-known musicians of different countries appropriated its phrases for their diverse musical purposes. These included

¹⁷³ Linda Fujie, “East Asia/Japan,” in *Worlds of Music: An Introduction to the Music of the World's Peoples*, ed. Jeff Titon 3rd ed., (Belmont: Schirmer, Cengage Learning, 2009), 179-246.

¹⁷⁴ Peter Micic, “The jasmine crossing,” Danwei, http://www.danwei.org/music/the_jasmine_crossing_by_peter.php (accessed June 12, 2013).

¹⁷⁵ Jin Jie, 84-85.

Giacomo Puccini, who used the theme of “Jasmine Flower” in his opera *Turandot* (1809), Tan Dun’s *Symphony 1997*, Kenny G in his jazz version of the work and in music composed for the handovers of Hong Kong and Macao in various arrangements by Chinese and Western composers.¹⁷⁶

Figure 4.3 is a typical Chinese arrangement of “Jasmine Flower.”¹⁷⁷ Instead of a four-bar phrase in simple time, it has a lovely twist to the melodic line and the chord progression: it breaks the melody into two-bar phrases, using the Chinese pentatonic scale progression in E major, where the pentatonic is E, F#, G#, B, C#. The first two bars use all of the notes except F#. It has an introduction-like passage, using a beautiful scale and its harmonies before the main melody begins.

Figure 4.3 Zhao, “Jasmine,” bars 1-17.



¹⁷⁶ Peter Micic, http://www.danwei.org/music/the_jasmine_crossing_by_peter.php

¹⁷⁷ Zhang Zhao, *Melodies of China: Playing Chinese Folk Song on Piano* (Beijing: Schott, 2009), 5.

Instead of the original progression shown in Figure 4.1 using mostly tonic, subdominant and dominant, in Figure 4.3 bars 1-8 clearly present a simple harmonic progression consistent with Eastern pentatonic scales. It opens with the subdominant 9th in A major, followed by the major 7th interval then again a 9th resolves to E major 9th. Bars 1-4 have a descending chromatic effect, similar to the sound of a trapezoidal yangqin (also spelled *yang ch'in* and sometimes known as *santur* or *cymbalom*).¹⁷⁸ As the melody proceeds, harmonies at the end of each phrase are often concluded intentionally in fourth and fifth intervals (bars 9 and 10) to reinforce the colour of oriental music. Much oriental music consists of pentatonic scales with many perfect fourth and fifth intervals, and this is a typical example.

While transcriptions of Western music appear harmony based, LaFleur explains that transcriptions of oriental folk music use rhythm to provide variation, direction and drive.¹⁷⁹

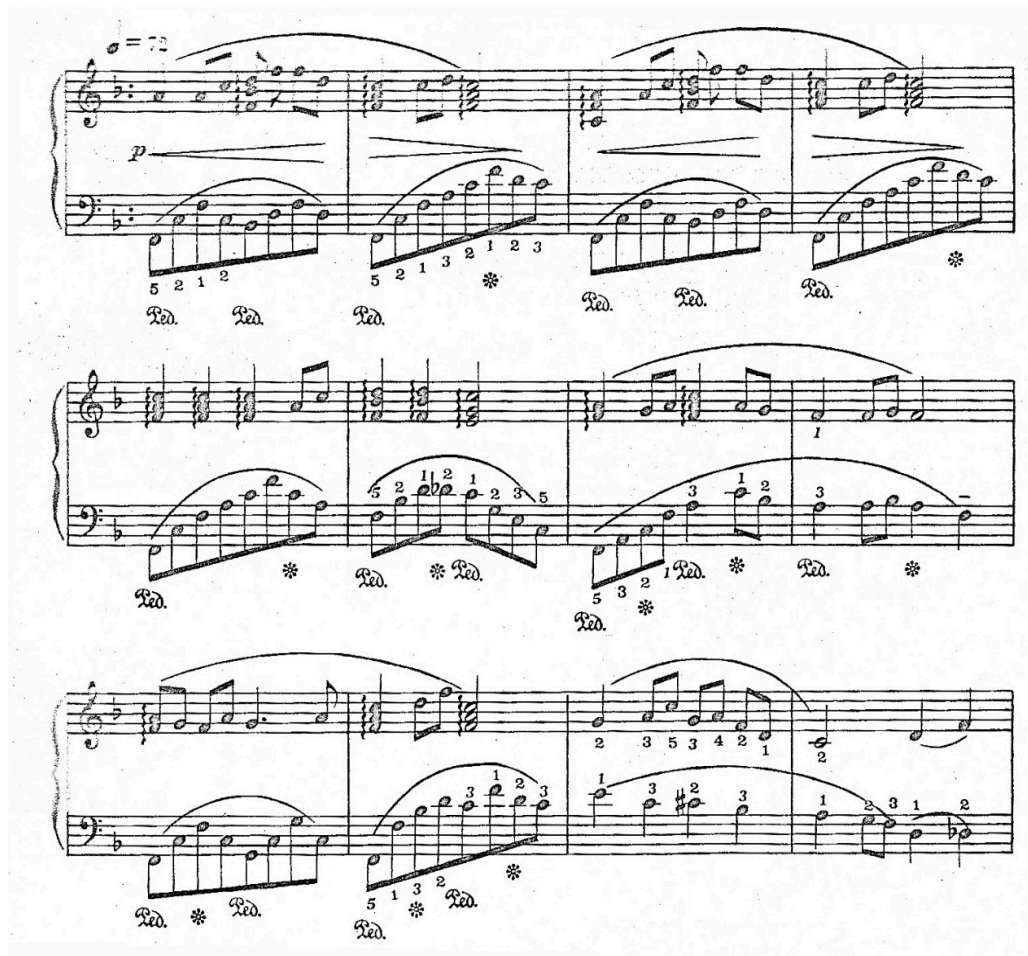
Figure 4.4 shows another transcription of “Jasmine Flower” employing different harmonic patterns, where an arpeggioic bass tends to accompany the main melody.¹⁸⁰

¹⁷⁸ Robert LaFleur, *China: Asia in Focus* (Santa Barbara: ABC-CLIO, LLC, 2010), 291.

¹⁷⁹ LaFleur, 291.

¹⁸⁰ Wu-hsiung Chen, *Folk Variations for Solo Piano* (Taipei: CWH Publication, 1979), 31.

Figure 4.4 Chen, *Folk Variations for Solo Piano*, bars 1-12.



This variation is a well-known elaboration of the melody. The choices of chords are quite different from those in Figure 4.3. There are basically two chords per bar, mostly in the rotation of I-IV, I-V with an occasional change of IV in bar 6, and a small number of chromatic notes.

Having those methods and options in mind, an oriental transcription for two pianos of “Jasmine Flower” was composed as part of this research project. It explores the capabilities of the two pianos as one entity to create a work on a much greater scale than can be achieved with a solo transcription. The use of two pianos enables more musical layers and complexity with greater contrasts, dynamics and sound and visual effects. The intention was to create a piece suitable for the concert stage.

In the transcription shown at Figure 4.5, an introduction has been included before the melody begins in bar 7 in order to provide anticipation for the audience and to prepare for the main theme. By using the Chinese pentatonic scale, it is clear that what is about to follow is likely to be an oriental transcription. The introduction encompasses a scale of tonic in F major shared by the two pianos across six octaves, then the first piano opens the theme, similar to Figure 4.4.

Figure 4.5 Yang, *Jasmine Flower*, bars 1-11.

Vicky Yang

Andantino *mf* *poco a poco acclerando...*

4 *Cont* *mf*

7 *Andante Cantabile* *mp* 3

In the solo section, starting at bar 7 the tonic pedal stays in F while a four-bar phrase continues. The harmony first ends on a dominant 7th in bar 8 and then the same melody is repeated in bars 9 and 10 to a chromatic descent, resolving from dominant 7th to the dominant. This allows the tune to evolve, creating new elements in a tune familiar to the listener. Instead of using a pentatonic scale, as often seen and heard in other transcriptions, this has a more hymn-like sonority, with the objective of shedding new light on a work that is already well known. Rather than the traditional interdependence of melody and chord, there is a homophonic texture as the musicians play over chord progressions. The passage I have applied in the transcription is

consistent with the simple folk-like progression I-IV-V-I and IV-I with limited, or no inversions. This simple homophonic texture and the form of AABA is popular in folk songs, as well as hymns, as it is easy to memorise.

As the solo by the first piano concludes, the second piano introduces a short melody that starts as an underlying arpeggio and gradually takes over the main melody. This approach has been drawn from the following examples in Arensky's Suite for Two Pianos.

Figure 4.6a Arensky, *Suite for Two Pianos*, Op.15 No.1 (first piano), bars 9-18.¹⁸¹



¹⁸¹ Anton Arensky, *Suite for Two Pianos Op. 15 no.1*, ed. Louis Oesterle (New York: G. Schirmer, ca.1920), Plate 20499.

Figure 4.6b Arensky, *Suite for Two Pianos*, Op.15 No.1 (second piano), bars 6-18.



Figures 4.6a and 4.6b show the melody overlapping and employing imitation: the second piano begins the main theme before the first piano has completed it, creating an echo and thereby an illusion that the main theme surrounds the listener. In this transcription, the two pianos balance out in opposite dynamic ranges. A sense of mystery is created by alternating the focus between the two pianos, with each taking turns to bring out the melody. The purpose is to provide a subtle change while creating a delicate musical layer to the work. There is an emphasis on slurring which gives the phrasing an endless feel, while the slight overlapping intrigues the listener and creates tension. The main melody is introduced firmly and the composer's musical idea is reinforced.

Figure 4.7 is an extra bridging section to connect this variation to the next traditional pentatonic scale and hints at the oriental background of this work.

Figure 4.7 Yang, *Jasmine Flower*, bars 35-44.

Dolce Expressivo

35 *mf*

sempre

p

38 *mf*

p

40 *mf*

pp

gliss.

pp

gliss.

Tonic and dominant alternate as the pentatonic scales run through with a glissando on each end of the piano, meeting halfway across, before finishing in the opposite direction in bars 42-44. While this section is principally focused on the pentatonic scale, a surprising dominant 7th chord is given to the first piano in bar 40 and serves as a reminder that a Western approach will be taken in the next passages.

With inspiration drawn from Liszt's transcriptions, and the use of rubato, extra bridges and foreign elements to extend the emotional content further, the transcription in Figure 4.8 includes a short Russian dance starting at bar 67. A Russian dance was selected as some Chinese dance and folk melodies have Russian influences. The countries share a common geographical boundary and music does not recognise borders. The addition of the Russian folk element quickly changes the mood from oriental folk music to a light Russian march and gives the work a rich, resonant tone as the key suddenly changes without warning. The insertion reinforces the intention of using Western techniques in an Eastern work; the deliberate connection of disparate stylistic elements to emphasise East meeting West.

Figure 4.8 Yang, *Jasmine Flower*, bars 65-75.

Graziosamente

65

p

Graziosamente

mf

ff

poco rit.

* Both pianos are to be played one octave higher the second time with ornaments.

69

mf

p

73

Vivace

f

Vivace

p

Also in this example, the work appears in tonic minor in F and the second piano begins a new theme similar to “Jasmine Flower” in bar 67 with only a slight change in rhythm and a small alteration of notes to the main melody. The same melody is then

given to the first piano in bar 71. The simple use of tonic and dominant in alteration allows the ornaments (if any) and articulation to be freely expressed by the artist. The approach adopted - using simple chord progressions, as well as securing the melody with alternate octaves - is similar to Rachmaninov's two-piano works in Figure 4.9.¹⁸²

Figure 4.9 Rachmaninov, *Russian Rhapsody for Two Pianos*, bars 10-11.

The musical score is presented in four systems, each for a grand staff (treble and bass clef). The key signature is one sharp (F#). The first system (bars 10-11) shows a complex chordal texture in the left hand and a more melodic line in the right hand. The second system (bars 12-13) features a prominent melodic line in the right hand, marked with an '8' indicating an octave shift. The third system (bars 14-15) continues the complex chordal texture in the left hand. The fourth system (bars 16-17) shows a continuation of the melodic line in the right hand, also marked with an '8'.

¹⁸² Sergei Rachmaninov, *Russian Rhapsody for Two Pianos* (Moscow: Muzgiz, 1948), 23-24.



In Rachmaninov's work at bar 10, the second piano accompanies the melody an octave higher than at bar 11. This allows the first piano the freedom of using different articulations the second time the melody appears. At bar 11, the second piano is now in the same register as the first and creates a cluster of chords typical of Rachmaninov's style. This is consistent with Sitsky's finding of Rachmaninov's works that "the tunes are often doubled and surrounded by harmonies, creating ambiguity."¹⁸³ This transcription of "Jasmine Flower" has adopted the same approach, using chord clusters, massive octaves and the lower register to achieve a similar effect.

This imaginative combination of the folk tune "Jasmine Flower" with the accompaniment techniques and other characteristics of Rachmaninov's work shifts the tension delicately from one piano to another.

¹⁸³ Larry Sitsky, *Music of the Repressed Russian Avant-Garde, 1900-1929* (Westport: Greenwood Press, 1994), 74.

Like “Jasmine Flower”, the oriental folk song “Silver Clouds Chasing the Moon” (also known as “Silver Cloud in a Moon Night” or “Colorful Clouds Chasing the Moon”) started with the same uncomplicated purpose – an old, simple folk melody expressing the marvels of nature, in this case the beauty of a night sky. This folk melody was transcribed with some variation in 1932 by Ren Guang for a small Chinese orchestra. Guang’s education took place in Paris and he was able to combine Eastern and Western musical elements adroitly.¹⁸⁴ Although the composer is known and the melody does not come from an oral folk tradition, this melody has an authentic folk character and has achieved widespread popularity.¹⁸⁵

In 1973, Jian-Zhong Wang and Chengzong Yin arranged “Silver Clouds Chasing the Moon” for solo piano and it has since become a popular concert piece.¹⁸⁶ The pure harmonies and rich texture help to keep the original folk character, yet the transcription makes full use of the piano's expressive power.

Figure 4.10 shows the melody of “Silver Clouds Chasing the Moon” opening in the tonic A major, followed by a pentatonic run.¹⁸⁷ The introduction moves again to the subdominant, followed by a second pentatonic run. Its oriental character is apparent from the very beginning.

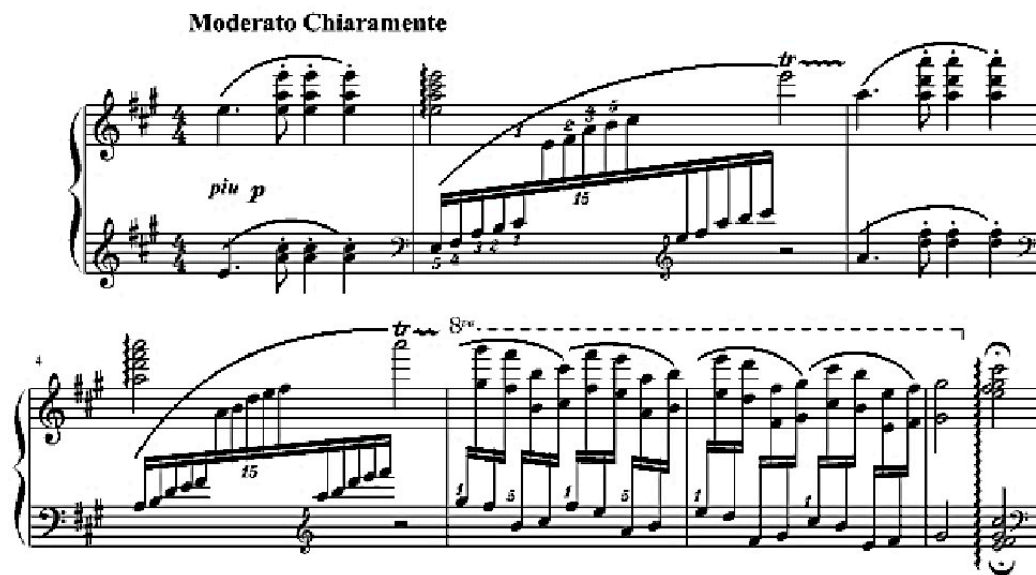
¹⁸⁴ Andrew Jones, *Yellow Music: Media Culture and Colonial Modernity in the Chinese Jazz Age* (Durham: Duke University Press Books, 2001), 69.

¹⁸⁵ Ching-Chih Liu, *A Critical History of New Music in China* (Hong Kong: The Chinese University Press, 2010), 263.

¹⁸⁶ Frankie Cheung, “Chinese Piano Favourites,” Naxos CD and Library, http://www.naxos.com/mainsite/blurbs_reviews.asp?item_code=8.570602&catNum=570602&filetype=About%20this%20Recording&language=English (accessed April 19, 2013).

¹⁸⁷ Jian-Zhong Wang and Chengzong Yin, *Selected Works for the Piano* (Beijing: People's Music Publishing, 2005), 22.

Figure 4.10 Jian-Zhong Wang and Chengzong Yin, *Silver Clouds Chasing the Moon*, bars 1-7



“Silver Clouds Chasing the Moon” was selected for transcription using two pianos because, like “Jasmine Flower”, it is well known but played almost exclusively on a solo piano. Two pianos allow the atmosphere of the piece to expand and the imaginations of both the composer and the listener to go further. The climax of the work can be grand and emotionally immense. In comparison to the transcription of “Jasmine Flower”, the approach to transcribing “Silver Cloud Chasing the Moon” is more straightforward. The structure remains faithful to the original throughout, but with some small changes. Figure 4.11 shows the similarity of this transcription to Guang’s original piece.

Figure 4.11 Yang, *Silver Cloud in a Moon Night*, bars 1-6.

Silver cloud in a moon night
(A transcription for two pianos)

Moderato ♩ = 100

The musical score is presented in two systems, each for a different piano. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is Moderato, with a quarter note equal to 100 beats per minute. The score begins with a piano introduction consisting of trills (marked 'tr') in both hands. The main melody is introduced in the first system, featuring a 15-measure crescendo marked with a diagonal line and the number 15. The melody is played in the right hand, while the left hand provides harmonic support with chords and trills. The second system continues the melody and includes a final bar of trills in the right hand.

In this transcription the key has been changed to B^b major and an extra bar of trills is added by the second piano before the melody is introduced. There are pauses on the

highest note at the peak of the pentatonic scale. Although it uses the same melodic line, this transcription has a more arresting opening due to the power created by the two pianos and the long trill from the second piano.

This transcription for two pianos enables the texture and scale of the work to be rather grand and majestic. The aim of the work is to praise nature and, while nature can be breathtakingly quiet, conditions can change abruptly - an effect more easily conveyed using two pianos. This technique is similar to that of a typical Chopin nocturne, where he inserts a 'thunderous passage' to represent a midnight storm before returning to the main theme quietly and finishing the music.¹⁸⁸

Figure 4.12 shows that the transcription of the piano solo by Wang and Yin is delicate, with a consistent use of pentatonic scale.

¹⁸⁸ For example: Chopin Nocturnes: Op.15 No.1, Op.27 No.1 and Op. 48 No.1.

Figure 4.12 Jian-Zhong Wang and Chengzong Yin, *Silver Cloud Chasing Moon*, bars 18-27.¹⁸⁹



While Figure 4.12 lightly reconnects the main theme through a subtle bridge and prolongation of the tonic, Figure 4.13 shows an alternative handling of the passage. Having the benefit of two pianos, this transcription simply allows each melody to manifest its glorious state, and therefore creates a much bigger musical experience, similar to the original orchestral ensemble.

¹⁸⁹ Original score copy is in Appendix Typeset from the Chinese Classic Playlist from: <http://www.google.com/search?q=Chengzong+Yin,+Silver+Cloud+Chasing+Moon&client=safari&rls=en&source=lnms&tbn=isch&sa=X&ei=ANnyU7CbL8OyuASTxoLIBg&ved=0CAgQAUoAQ&biw=1280&bih=680#facrc=&imgdii=&imgcr=1XEmkiqKKfHxmM%253A%3B5RldKn6a1zIQmM%3Bhttp%253A%252F%252Fi1.ytimg.com%252Fvi%252FA3JT5giyVMM%252F0.jpg%3Bhttp%253A%252F%252Fshelf3d.com%252FSearch%252FChinese%25252BClassic%25252BPlayListIDAC2AAC282FDB6CA9%3B480%3B360> (accessed September, 2012).

Figure 4.13 Yang, *Silver Cloud in a Moon Night*, bars 32-44.

The musical score is divided into two systems, each containing a piano (piano) and an 8va (octave) part. The key signature is B-flat major (two flats).

System 1 (Bars 32-44):

- Piano Part:** Starts at bar 32. The right hand features a rapid ascending scale in the treble clef, while the left hand plays a descending scale in the bass clef. The melody continues with a series of ascending eighth notes in the right hand and a descending eighth-note line in the left hand.
- 8va Part:** Accompaniment consisting of sustained chords in the right hand and single notes in the left hand. The dynamic marking *mf* (mezzo-forte) is present.

System 2 (Bars 33-44):

- Piano Part:** Starts at bar 33. The right hand continues with a rapid ascending scale, and the left hand plays a descending scale. The melody continues with a series of ascending eighth notes in the right hand and a descending eighth-note line in the left hand.
- 8va Part:** Accompaniment consisting of sustained chords in the right hand and single notes in the left hand. The dynamic marking *f* (forte) is present.

34

(8)

mf

35

(8)

mf

The bridge section has been doubled as well as the next section. Also, a supportive melody-like harmony has been added, similar to Ziegler's arrangement of Piazzolla's *Libertango* shown in Figure 4.14.¹⁹⁰ The intention of adding these parts is to reinforce the passage and strengthen the prolongations of the harmonies. It extends the work and allows it to be different from the original, with more breadth and contrasts. It illustrates again the benefit of having two pianos to create many different layers of colour and voices.

¹⁹⁰ Astor Piazzolla, *Libertango* (New York: Carl Fischer, 2007), 7.

Figure 4.14 Piazzolla-Ziegler, *Libertango*, bars 9-15.

Inspired by Piazzolla, the arrangement for the climax of “Silver Cloud in a Moon Night” reinforces the melody using octaves. Figure 4.15 shows that, while the first piano presents the theme again in a chord cluster, the second piano is keeping the beat strongly with a conventional harmonic sequence of iii-ii⁷-V-I. The musical effect is to allow the work to reach the climax majestically and overwhelmingly. Two giant waves of sound overlap each other, absorbing each other, yet managing to balance out: the chords are matching, although in different octaves, and the running arpeggios in the second piano do not interfere with the first piano’s direction.

Figure 4.15 Yang, *Silver Cloud in a Moon Night*, bars 78-82.

The musical score is written for piano and consists of two systems. The first system (bars 78-80) is marked with a forte (*ff*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. The second system (bars 81-82) is marked with a forte (*f*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. The score includes various musical notations such as chords, arpeggios, and fingerings.

System 1 (Bars 78-80):

- Bar 78:** Right hand: Chord of F major (F4, A4, C5). Left hand: Chord of B-flat major (Bb3, D4, F4).
- Bar 79:** Right hand: Chord of F major (F4, A4, C5). Left hand: Chord of B-flat major (Bb3, D4, F4).
- Bar 80:** Right hand: Chord of F major (F4, A4, C5). Left hand: Chord of B-flat major (Bb3, D4, F4).

System 2 (Bars 81-82):

- Bar 81:** Right hand: Chord of F major (F4, A4, C5). Left hand: Chord of B-flat major (Bb3, D4, F4).
- Bar 82:** Right hand: Chord of F major (F4, A4, C5). Left hand: Chord of B-flat major (Bb3, D4, F4).

In conclusion, the two oriental folk song transcriptions composed as part of this research project show a more modest technical approach compared with the transcriptions of the Bach works covered in Chapter 3. By mixing and merging pentatonic Chinese scales with European harmony and alternating between major and minor scales, I have used my experience in Western and Eastern music to create a combination that balances each approach.

It is my belief that transcriptions of Chinese folk melodies are best portrayed modestly in keeping with their lack of sophistication. The original motifs of the folk songs transcribed in this chapter are short and simple, with one or two lines of melody. Significant variations within the transcription are therefore necessary to make the music interesting and fit for the professional concert stage. By using the simple method of primary chords such as tonic, subdominant and dominant, as well as the pentatonic scale, the transcribed works concentrate on presenting the essence of each folk song. Yet using two pianos has enabled the musical concept to be expanded – in particular its atmosphere and complexity – and has created something larger, more intriguing and engaging. The brief virtuosic passages, such as Figure 4.15, serve as a technique to strengthen the character of the music.

Oriental folk tunes are played infrequently in concert halls. There are few books written regarding the preserving of folk music for piano in the form of transcriptions and little analysis been done on transcription methods or processes, despite the importance of transcription for reaching wider audiences for this music.

These transcriptions of “Jasmine Flower” and “Silver Cloud in a Moon Night” for two pianos have proven to be successful and effective. They have been performed on the

concert stage with excellent reviews and very positive responses: not only did people recognise the original oriental folk tune, but they appreciated that the transcription was 'professional' and 'difficult' enough to be suitable for the concert stage.¹⁹¹

¹⁹¹ Australian Piano Duo Reviews, <http://www.volteggianopianoduo.com/reviews.php>, (accessed 13 November 2013).

Chapter 5

Performance of the transcriptions

My research has affected my performances of transcriptions during my three years of doctoral study. Analysis and compositional exercises brought insights in terms of performing and interpreting works in order to bring out the essence of the music, while adding modern elements: old tales told with new approaches and ideas. The clarity and technical aspects of the performance remain, with articulated tones and touches added to present different ideas and voices with layers of sound. This project has enabled me to enhance my performance by achieving beautiful balances between the melody and accompaniment.

Even though the various aspects of outer appearance have changed, the ‘heart’ of the music is still the same. De Waal states that when one does not know “that an original piano version exists, one just listens to a very good piece of music; the ears alone do not tell you that you are dealing with a transcription. But when one knows the original work, especially really well, the music ‘so familiar’ becomes ‘disturbingly and enchantingly different’.”¹⁹²

Virtuosity can be described as mixing outstanding skill and technique with showmanship to create an impressive and exhilarating concert experience. It involves the use of extremely difficult piano techniques that only the most experienced concert pianists can master. Virtuosity in piano performance has made the piano the first solo instrument to rival the orchestra. I chose to include virtuosity in writing and

¹⁹² de Waal, 3.

performing my transcriptions to combine a demonstration of pianistic skill with elegance and excitement. Techniques I have employed include demanding octave passages, long leaps between the phrases, rapid and dense Rachmaninov-inspired chord clusters, chromatic and fast-running passages, precision, speed and rapid changes of dynamic. Physical demands include staying in control and being precise. The music must be allowed to flow while the technical demands of virtuosic playing are delivered.

The transcriptions prepared as part of this research project are extremely difficult in musical texture, technique and layers of sound.¹⁹³ The pianist often has to use demanding techniques, with a key aim of demonstrating the capacity of the piano to make huge sounds similar to an orchestra; layering the colour and balance in the manner of an orchestral work.

The concept of virtuosity, as Jim Samson explains, requires reference to the act of performance and not just to the musical work itself.¹⁹⁴ As he says, “It spotlights the performance, undervalued in music history, and acknowledges the individual who is performing, pursuing personal fulfillment of one sort or another, with unspoken and unwritten obligations and responsibilities.”¹⁹⁵

In transcribing Bach’s Violoncello Suite, I have gained an invaluable and unique insight into, and understanding of Bach as a musician, the piano as a creatively

¹⁹³ *layers of sound*: As with tiramisu; layering puts together many different musical elements (for example, Rachmaninov’s cluster of chords), which allows the listener to experience a multi-layered, yet balanced, taste of music.

¹⁹⁴ Jim Samson, *Virtuosity and the Musical Work: The Transcendental Studies of Liszt* (London: Cambridge Uni Press, 2004), 92.

¹⁹⁵ Samson, 92.

expressive tool and myself as a performer and musical communicator. In particular, in one of the passages in Bach's Prelude to the Suite, I was able to combine my inspiration and adoration of Bach and Rachmaninov, in a thunderous, moving passage.

Although the oriental transcriptions were well acclaimed throughout various venues and performance, some openings did not immediately and clearly indicate that these transcriptions had an oriental tone, and therefore lacked the audience impact I had expected. Given that the oriental transcription "The Shadows Lengthen" was intended to sound spontaneous, I added the element of string plucking into the transcription. The visual effect of the pianist standing up and strumming the strings inside the piano to create a thunderous effect before the opening of the passage helps create a more memorable image for the audience. Recent footage from a concert¹⁹⁶ shows the difference between the commercially released recording I have submitted and the new version. At 00:07:35-00:08:08 in the video, the pianists produce the effect of raindrops building to climax in two powerful thunderclaps before the piece begins. This technique is similar to that used in the Rachmaninov and Prokofiev examples mentioned earlier in Chapter 3, in order to create a grand sonority of great virtuosity. The contrast between the strumming and the original opening added intensely to the brilliance of the transcription. At 00:09:55, instead of the two pianos imitating each other with the same phrase on different registers of the piano, the second piano continues with the melody while the echo of the melody is plucked on the strings of the first piano, creating a striking aural contrast as well as the stimulating visual effect. By 00:10.06, the first piano player has gradually slowed the passage to finish

¹⁹⁶ Alan Song, "Australian Piano Duo Vicky Yang & Maggi Chen," (2014, June 23), <http://youtu.be/8y9cx8XZNkc> (accessed July 17, 2014).

strumming the piano with a whimsical glissando that descends then ascends, followed by a subtle musical pulse during which the pianist can sit down before moving on.¹⁹⁷ This repeat of the same approach reinforces the impression for the audience. Many listeners mentioned their delight in the folk works when we signed purchased CDs for them at the end of the Asian tour; especially at two particular concerts given in regions where folk songs are a major part of the local culture.^{198 199}

Performing allows me to interact with the audience. My work as a concert pianist allows me to try out interpretations to see how the audience reacts to each approach. I can also refine my work after each performance. The transcriptions I will play in the final recital will be different from those played in my first recitals with regard to their elements, approaches and interpretations.

The new transcriptions are an original contribution to the field, but the originality of my project is also found in my performances in the folio. I will perform my final recital on two different pianos, in order for the audience to experience and compare how the differing qualities of the pianos create a different sonority for the pieces. This demonstrates the effect of instrument choice on the outcome of the performance.

The Steinway & Sons piano is well known for its character and distinguished tone quality. It is an outstanding concert grand piano with the standard 88 keys. The other piano for the recital is the remarkable Australian hand-made Stuart & Sons piano.

¹⁹⁷ Footage taken by the organiser, the Tainan Multicultural Performing Art Complex, January 10, 2014.

¹⁹⁸ Taichung Performing Arts Center, Tainan Multicultural Performing Art Complex, January 8, 2014.

¹⁹⁹ My transcriptions have been very well received. For example, in a concert in Taichung on January 7 2014, I performed the encore with a two piano folk work transcription and, in the climax of the work, the audience spontaneously sang along.

Made of light Australian pine, Stuart pianos are exquisite and massive, with between 92 and 104 keys. The design of the Stuart & Sons piano alters the standard acoustic behaviour of piano sound.²⁰⁰ It has four pedals, two for sustain and two for dynamic control, that can be used individually or simultaneously. They affect the quality and texture of the sound, enabling the performer to shape these aspects of the sound envelope towards a more colourful, multi-dimensional soundscape. It is possible to play the piano at very low dynamic levels. The design of the string coupling device, or bridge agraffe, used exclusively in Stuart pianos, encourages the vertical, primary vibratory motion of the string to remain dominant during the excitation and sustain envelope.²⁰¹ The design allows the pianist to promote and explore clarity, sustain and dynamic nuances.²⁰² From a performer's point of view, mastering the Stuart & Sons piano is not easy with the extra pedal and keys and the sound is very different. Switching to the Steinway after the Stuart & Sons piano provides the security of familiarity.

The aim of the demonstration in the final recital is to show, firstly, that piano transcription has been affected by the development of the piano and, secondly, how personal and individual an interpretation can be. My assumption is that the audience will experience different concepts of music making in terms of how a modern piano sounds. They will appreciate each piano's temperament in terms of its own character and style. My expectation is that the Steinway will provide its typical crystallized beauty, while the Stuart will impress the audience with its rich basso continuous effect, reminiscent of the sound of an organ.

²⁰⁰ Wayne Stuart, email to Vicky Yang, Sept 17, 2013.

²⁰¹ Stuart, Sept 17, 2013. This means that the sound has a lineal decay rate, unlike the standard piano where the vibratory mode changes constantly from vertical to horizontal during the excitation period.

²⁰² Stuart, Sept 17, 2013.

Conclusion

The research for this degree has been conducted through performance, and has the outcomes of a folio of performances, weighted at 80%, and a written exegesis contextualising those performances, weighted at 20%.

The folio included with this dissertation comprises five CDs. Two of them include repertoire of oriental transcriptions on two pianos, while three contain solo works of Beethoven, Busoni, Debussy, Liszt, Schumann and more. The performances are live concerts recorded at various concert halls and venues and demonstrate my skills as a pianist. My folio of performances also includes piano transcriptions by other composers, as well as some fundamental classical repertoire.

My research aim involved extending the normal boundaries of transcription and then using these transcriptions to demonstrate my abilities as a performer. The challenge of not only producing new repertoire, but presenting a masterpiece in a new medium, has been met. By selecting original works for voice and instruments other than keyboard, and creating music for the piano that is virtuosic, with orchestral-like complexity, I have been able to demonstrate both the tremendous scope of transcription as a medium for creativity, and the ability of a skilled and flexible pianist to reproduce a modern, yet authentic and traditional, repertoire. For listeners the music is familiar, but also new and exhilarating.

Transcriptions in themselves are not new, but since Liszt these works can be transformational, resulting in compositions that are eminently idiomatic for piano.

Due to progressive changes in keyboard design, modern pianists need strong fingering skills in order for the touch to be clear, percussive yet musical. Even a virtuosic pianist like Liszt stressed the great need for flexing and relaxing the fingers “in all directions” with musical exercises for hours each day.²⁰³ I transcribed with consideration of comfortable fingering, therefore despite copious notes and chord clusters, these works are achievable with perseverance and practice; there is a good ‘fit’ between the fingers and the music.

I have included those elements of the modern piano by writing and playing musical phrases with great virtuosity and grandness, and transcribed works of two different genres for both solo and two pianos. I discuss the methods applied and those composers used to aid my work, and describe key parts of the procedure.

My performance is also informed by my analysis of the techniques of others who have worked on Bach’s sixth violoncello suite, including Raff, Rémy and Novegno, and of those who have demonstrated interesting and useful techniques such as Siloti, Schumann, Liszt, Prokofiev and Rachmaninov. My analysis revealed that allowing particular musical elements (melody or counter melody) to stand out while adding in harmonies, enhances the character and colour of the work. In addition, arranging movements with contrasting features (for example, dynamic, tempo, articulation, phrasing and pauses) allows the audience to enjoy a fresh approach as each of the six movements begins.

²⁰³ Alan Davison, "Franz Liszt and the development of 19th-century pianism: a re-reading of the evidence," *The Musical Times* (2006): 37.

I have selected the Prelude, Allemande and Courante of Bach's Violoncello Suite to discuss in this exegesis because these passages are unique, requiring considerable pianistic skills and have previously been the subject of much published scholarship. My approaches and techniques have been informed by the works chosen and the transcriptions, and my performances showcase my inspirations.

There are no definite ways one work should be played or interpreted and the imagination can certainly open up many more possibilities. Piano transcriptions can stand as works in themselves. From J.S. Bach recycling his repertoire to when Earl Wild titled his Carnegie Hall recital "The Art of Transcription" in 1982,²⁰⁵ transcription has come a long way. As the 21st century progresses, it is apparent that transcription is not just a musical form but also conveys the character and charisma of not only the transcription but also the artist. The art of transcription allows me to perform my final recital on two pianos, and submit CDs. Transcription is essential as a mode of musical transportation: from an orchestral score to the family piano, to a small hall or a concert stage.

My contribution to the field of transcriptions includes addressing different styles in each movement of the transcribed Bach Suite so they can be performed as a whole set, put together as a small suite or be performed at the end of recitals as encores. Not many piano transcriptions offer these options. Capable pianists can perform my transcriptions for two pianos on either two pianos or as piano four-hands.²⁰⁶

Australian works are often required in the repertoire for important national

²⁰⁵ de Waal, 265.

²⁰⁶ I performed the four-hands version at the University of Tasmania Conservatorium Research Forum on August 31, 2012.

competitions. In my experience there are limited virtuosic and complex works to choose from and my transcriptions are a contribution towards filling this gap.

Furthermore, each movement of this transcribed suite offers varying levels of difficulty: professional pianists can use it for their concerts and competitions, with the quieter movements allowing a respite from the demands of virtuosic playing. Piano students can also select accordingly – for example, the Sarabande is less technically demanding and therefore suitable for younger musicians to master.

For concert pianists, a frequent issue is an inadequate number of sufficiently interesting piano transcriptions with options for mixing, matching, grouping or for encores. I wanted to provide options with additional and various aspects: options that provide a professional repertoire without cluttering the recital programme with many composers but still incorporating different elements – options that allowed the pianist to mix and match pieces into a suite of their choice, or to play one or two works as encores.

In transcribing works from different genres, I have realised the distinct differences between oriental and Western music. But, both have taught me to better appreciate the world and the environment, as we all share the same origins; music is a common ground, connecting us all.

This project has benefitted me enormously as a musician, and I hope, also audiences and other pianists. It has enabled me, as an artist, to better understand the skill of piano transcription. It has allowed me to become a more humble musician and has

broadened my resources in terms of the harmonies used, colour applied and methods used in piano transcription.

Academic resources on piano transcriptions remain limited. Further research in the area of transcriptions could involve developing a range of possibilities for a single work – for example, playing it on different instruments, playing it with a prepared piano, plucking or playing it with improvisation. It is hoped that my work will stimulate further research in this area, from a practical perspective.

Appendix A

Bach-Yang Cello Suite in D Major

Cello Suite in D major Prelude

Allegretto ♩ = 108

The musical score is written for a cello and consists of three systems of music. The first system begins with a forte (f) dynamic, followed by a crescendo to fortissimo (ff), and then a mezzo-forte (mf) section. The second system begins with a piano (p) dynamic. The third system features a mezzo-piano (mp) dynamic. The score includes various musical notations such as slurs, ties, and fingerings.

9

f

12

f

sub. piano

15

p

17

p

19

mf

21

f *mf*

24

mp

27

mf *mp* *tr*

30

mf *p*

32

mf

35

mf

37

f

39

ff pesante

41

poco rit

a tempo

43

46

mf

sotto voce

48

50

mp

sempre stretto

53

mf *f* *ff*

8^{va}

8^{vb}

56

ff *expressivo*

8^{vb}

58

ff *stretto espressivo*

7

2

60

ff

8^{va}

63

glorious

fff

8^{va}

8^{va}

66

(8)

con forza

8^{va}

8^{va}

69

ff

.....

71

f

73

poco rit....

mf *f*

76 *libretto* *l'istesso Tempo* *pp* *8^{va}*

78 *p* *sempre marcato*

80 *mf*

82 *f*

85

p
f

8^{vb}
sus. pedal

88

poco rit

(8)

Allemande

First system of musical notation (measures 1-2). The key signature is one sharp (F#) and the time signature is common time (C). The right hand features a continuous eighth-note melody with a trill (tr) in measure 2. The left hand provides a simple harmonic accompaniment with a mezzo-piano (*mp*) dynamic.

Second system of musical notation (measures 3-4). Measure 3 includes a triplet (3) and a trill (tr). Measure 4 features a mezzo-forte (*mf*) dynamic. The right hand continues the eighth-note melody with trills, while the left hand has a more active accompaniment.

Third system of musical notation (measures 5-6). Measure 5 includes a piano (*p*) dynamic. Measure 6 features a mezzo-forte (*mf*) dynamic. The right hand continues the eighth-note melody with trills, while the left hand has a more active accompaniment.

Fourth system of musical notation (measures 7-8). Measure 7 includes a piano (*p*) dynamic and the word *dolce*. Measure 8 features a trill (tr). The right hand continues the eighth-note melody with trills, while the left hand has a more active accompaniment.

6

tr

mf

7

tr

p

9

tr

10

f

6

11

sub. p

3

mp

12

mp

mf

13

a tempo

mf

poco rit....

cantabile

5/4

14

5/4

15

rit.

3

16

mp

17

18

19

mf *f*

20

mf *f*

21

mf *f*

22

mf *f*

23

24

25

26

27

This musical score consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a continuous eighth-note melody across measures 27 and 28, with some notes beamed together. The bottom staff is in bass clef with the same key signature. It features a harmonic accompaniment with chords and single notes, including a prominent F# in the first measure. Both staves end with a double bar line and repeat dots.

Courante

Vivace

Measures 1-5 of the Courante. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked *Vivace*. The first system shows measures 1 through 5. The right hand (treble clef) begins with a half note G4, followed by eighth notes A4-B4, C#5-B4, and A4. The left hand (bass clef) starts with a half note G3, followed by eighth notes A3-B3, C#4-B3, and A3. Dynamic markings include *mf* in measure 1 and measure 5.

Measures 6-10 of the Courante. The right hand continues with chords and moving lines. The left hand features a rhythmic pattern of eighth notes. Dynamic markings include *mf* in measures 7 and 9. Measure 10 contains a trill in the right hand.

Measures 11-14 of the Courante. The right hand has a series of eighth-note runs. The left hand provides harmonic support with chords and moving lines. Dynamic markings include *mf* in measures 11, 12, and 14.

Measures 15-17 of the Courante. The right hand features a continuous eighth-note run. The left hand has a steady bass line. Dynamic markings include *p* (piano) in measure 15 and *mf* in measure 17.

Measures 18-21 of the Courante. The right hand continues with eighth-note runs and chords. The left hand has a steady bass line. Dynamic markings include *f* (forte) in measure 19.

22

mp

mf

26

f

29

mf

f

34

p

p

38

mp

41

mf *f* *p* *f*

45

p *f* *p* *f*

50

f *p*

53

mp *mf*

57

f *mf*

61

mp

64

mf

68

p *mf*

70

f 5 *f*

Sarabande

Largo

Measures 1-4 of the Sarabande. The music is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Largo'. The first staff (treble clef) begins with a mezzo-forte (*mf*) dynamic. The second staff (bass clef) provides a harmonic accompaniment. The melody in the treble staff features a series of eighth and quarter notes, often beamed together, with some notes marked with a 'w' (accidental). The bass staff consists of a steady pattern of eighth and quarter notes.

Measures 5-8 of the Sarabande. Measure 5 starts with a first ending bracket labeled '1.'. The melody continues with eighth and quarter notes. The bass staff maintains its accompaniment pattern. The key signature remains two sharps.

Measures 9-12 of the Sarabande. Measure 9 starts with a second ending bracket labeled '2.'. The melody continues with eighth and quarter notes. The bass staff maintains its accompaniment pattern. The key signature remains two sharps.

Measures 13-16 of the Sarabande. Measure 13 starts with a mezzo-forte (*mf*) dynamic. The melody continues with eighth and quarter notes. The bass staff maintains its accompaniment pattern. The key signature remains two sharps.

Measures 17-20 of the Sarabande. Measure 17 starts with a mezzo-forte (*mf*) dynamic. The melody continues with eighth and quarter notes. The bass staff maintains its accompaniment pattern. The key signature remains two sharps.

20

mp

24

f *p*

28

mf

30

p

Gavotte I

Con brio ♩ = 88

Measures 1-4 of the Gavotte I. The music is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Con brio' with a quarter note equal to 88 beats per minute. The first system consists of four measures. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Measures 5-8 of the Gavotte I. The second system continues the piece. Measure 5 starts with a measure rest in the right hand. The right hand has a melodic line with a quintuplet in measure 8. The left hand continues with a steady accompaniment. A '5' is written below the quintuplet in the right hand.

Measures 9-12 of the Gavotte I. The third system begins with a measure rest in the right hand. A dashed line with '8va' indicates an octave transposition for the right hand in measures 10 and 11. The music concludes with a final chord in measure 12.

(8)-----

13

17

21

25

This block contains measures 25 through 28 of the musical score. Measure 25 begins with a treble clef and a key signature of two sharps (F# and C#). The melody in the treble staff starts on D4, moves to E4, then F#4, and continues with eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines. Measures 26 and 27 continue the melodic and harmonic development. Measure 28 concludes the section with a final chord in the bass staff and a fermata over the final note in the treble staff.

29

29

33

Musical score for measures 33-36 of "The Swan" by Camille Saint-Saëns. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment with a flowing melody in the right hand and a supporting bass line in the left hand. The melody consists of eighth and sixteenth notes, often beamed together. The bass line uses a mix of eighth and sixteenth notes, with some chords. The piece concludes with a final chord in measure 36.

40

44

46

Gavotte II

Con brio ♩ = 100

Measures 1-5 of Gavotte II. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A repeat sign is present at the end of measure 5, with an 8va marking below it.

Measures 6-10 of Gavotte II. The right hand continues the melodic line with eighth notes, and the left hand maintains the eighth-note accompaniment. A repeat sign is present at the end of measure 10, with an 8 marking below it.

Measures 11-15 of Gavotte II. The right hand features a more active melodic line with eighth and sixteenth notes, and the left hand continues the eighth-note accompaniment. A repeat sign is present at the end of measure 15, with an 8va marking below it.

Measures 16-19 of Gavotte II. The right hand features a melodic line with eighth notes, and the left hand continues the eighth-note accompaniment. A repeat sign is present at the end of measure 19, with an 8 marking below it.

Measures 20-23 of Gavotte II. The right hand features a melodic line with eighth notes, and the left hand continues the eighth-note accompaniment. A repeat sign is present at the end of measure 23, with an 8 marking below it.

24

27

Gigue

Allegro

f *p*

6

mf

10

cresc. *f*

13

p

17

mf *p*

22

cresc.

25

28

f *p*

32

f *mf*

35

P

39

mf

43

46

49

52

tr

56

p *f* *p*

59

p *cresc.* *f* *p*

63

sub. piano *Crescendo poco a poco sin al fine* *p*

66

ff *p* *Rit.*

Appendix B

Transcriptions of “Jasmine Flower” and “Silver cloud in a moon night”

The Jasmine Flower Transcription (Taiwanese Folk song)

Andantino

mf

poco a poco accelerando...

Cont

Andante Cantabile

mp

7

3

12

mf

mf

This system contains measures 12 through 16. The top staff features a melody with eighth and sixteenth notes, accented in measures 13 and 15, and slurred across measures 12, 14, and 16. The middle staff provides harmonic support with chords and moving lines. The bottom staff is empty.

17

f

mp

This system contains measures 17 through 20. The top staff continues the melodic line with slurs and accents. The middle staff has a melodic entry in measure 18 marked *f*. The bottom staff has a melodic entry in measure 18 marked *mp*. The system concludes with a double bar line in measure 20.

21

p

mf

This system contains measures 21 through 25. The top staff features a series of chords marked *p*. The middle staff has a melodic line with slurs and accents. The bottom staff has a melodic line with slurs and accents. The system concludes with a double bar line in measure 25.

26

Musical score for measures 26-30. The score is written for piano in B-flat major (two flats). The right hand features a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *p* (piano) at measure 27, *f* (forte) at measure 28, and *mf* (mezzo-forte) at measure 30. A triplet of eighth notes is indicated in measure 29.

31

Musical score for measures 31-34. The right hand continues the melodic line with some rests, while the left hand features a more active accompaniment with eighth-note patterns. A dynamic marking of *p* (piano) is present at measure 31. The system concludes with a double bar line.

Dolce Expressivo

35

Musical score for measures 35-37, marked *Dolce Expressivo*. The right hand plays a melodic line with a *mf* (mezzo-forte) dynamic. The left hand features a rapid, ascending eighth-note pattern marked *p* (piano) and *sempre* (always). The system ends with a double bar line.

38

mf

p

40

mf

pp

gliss.

pp

45

pp

mf

47 (8)

Musical score for measures 47-48. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). It contains a rapid sixteenth-note melody. The lower staff has a bass clef and contains a slower-moving accompaniment with chords and single notes. A dashed line above the first measure of the upper staff indicates an 8-measure repeat.

49 (8)

Musical score for measures 49-51. The system consists of two staves. The upper staff continues the rapid sixteenth-note melody. The lower staff continues the accompaniment. Dynamic markings *pp* (pianissimo) and *mf* (mezzo-forte) are present. A dashed line above the first measure of the upper staff indicates an 8-measure repeat.

52 (8) 8^{va}

Musical score for measures 52-54. The system consists of two staves. The upper staff continues the rapid sixteenth-note melody. The lower staff continues the accompaniment. Dynamic markings *f* (forte) and *8va* (octave) are present. A dashed line above the first measure of the upper staff indicates an 8-measure repeat.

55 (8)

mf

57 (8)

Stretto

mp

Stretto

f

60

Con fusco

Graziosamente

65

p

Graziosamente

ff

mf

poco rit.....

* Both pianos are to be played one octave higher the second time with ornaments.

69

mf

p

73

Vivace

f

Vivace

p

76

sempre

78

3

80

Tempo Cantabile

82

mp

(8)

85

mf

pp

89

p

pp

mp

poco a poco accelerando.....

8va

Silver cloud in a moon night
(A transcription for two pianos)

Moderato $\text{♩} = 100$

The first system of the musical score is written for two pianos in 4/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Moderato' with a quarter note equal to 100 beats per minute. The system consists of two staves for each piano. The right-hand part of the first piano features a series of chords in the first measure, followed by a melodic line in the second measure that is marked with a '15' and a slur, indicating a fifteen-measure phrase. The left-hand part of the first piano plays a series of chords in the first measure, followed by a melodic line in the second measure. The second system of the first piano features a series of chords in the first measure, followed by a melodic line in the second measure that is marked with a '15' and a slur, indicating a fifteen-measure phrase. The left-hand part of the first piano plays a series of chords in the first measure, followed by a melodic line in the second measure.

The second system of the musical score is written for two pianos in 4/4 time, with a key signature of two flats (B-flat and E-flat). The system consists of two staves for each piano. The right-hand part of the second piano features a series of chords in the first measure, followed by a melodic line in the second measure that is marked with a '15' and a slur, indicating a fifteen-measure phrase. The left-hand part of the second piano plays a series of chords in the first measure, followed by a melodic line in the second measure. The third system of the second piano features a series of chords in the first measure, followed by a melodic line in the second measure that is marked with a '15' and a slur, indicating a fifteen-measure phrase. The left-hand part of the second piano plays a series of chords in the first measure, followed by a melodic line in the second measure.

7 ^{8va}
tr

(8)

10 (8)

pp

* Optional: Omission from bar 12 - 19 on the 1st piano.

mp

15 (8)

mp

20 (8)

25

29

mf

pp

p

32

8^{va}

mf

33

(8)

f

34

(8)

mf

35

(8)

(8)

mf

37

41

45

49

52

54

56

58

mf

61

f

8va

mf

64

pp

mp

mf

f

68

f

70

f

8va

71

ff

f

Rit.....

73

f

mf

75

ff

161

83

8^{va}

12

13

13

8^{va}

12

tr. v

84

8^{va}

5

5

5

5

5

5

tr. v

5

5

85

5 7 6 7

tr *mf*

87

p *mf*

15

90

Musical score for measures 90-91. The score is in B-flat major (two flats) and 4/4 time. It features a piano accompaniment with a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The melody consists of eighth and sixteenth notes, often beamed together. The bass line features a steady eighth-note pattern. The piece concludes with a double bar line and repeat signs.

92

mf

mp

pp

m.s

Musical score for measures 92-94. The score is in B-flat major (two flats) and 4/4 time. It features a piano accompaniment. Measure 92 starts with a forte (*mf*) dynamic. The melody in the right hand is composed of eighth and sixteenth notes. The bass line is more rhythmic. Measure 93 has a mezzo-piano (*mp*) dynamic. Measure 94 has a pianissimo (*pp*) dynamic. The piece concludes with a double bar line and repeat signs.

Appendix C

Performances undertaken during candidature

2011

14-25 August

Piano solo recitals and workshops in Sydney and Melbourne:

St Stephen's Uniting Church, Sydney central city; Music Gallery Appreciation Association Concert Hall, Melbourne.

5-10 October

Murwillumbah Concert Series and music festival, performed at John Willison's farewell concert in association with Tyalgum Music Festival.

10 November

Piano solo PhD recital at the Conservatorium of Music, University of Tasmania.

10-22 December

M.H. Recording Studio - *Russian Reverie*, Tainan, Taiwan.

2012

18 January-04 February

Asia Recital: Taiwan & Japan (invited and sponsored by the Taiwanese Arts and Cultural Centre).

16-23 February

Chinese New Year Celebration Concerts:

Chinese Art and Cultural Centre, Brisbane; Hillsong Church main auditorium, Upper Mt Gravatt, Brisbane.

5-16 April

Australia tour:

St Stephen's Uniting Church, Sydney central city; Melbourne Recital Centre (Melbourne Victoria); Ian Hanger Recital Hall, Queensland Conservatorium of Music, Griffith University; Music and Cultural Centre (Brisbane, Queensland).

21 April

PhD Solo Recital Conservatorium of Music, University of Tasmania.

25 May

Brisbane City Concert Hall (invited and sponsored by Petrof Piano).

9 June

East and West: Talking with Steinway (invited and sponsored by Steinway); concert pre-talk, workshop and concert premiering *Yellow River* transcription for two pianos.

30 August

PhD recital, Conservatorium of Music, University of Tasmania.

1 September

PhD recital, Conservatorium of Music, University of Tasmania.

2 September

Meadowbank Estate, Cambridge, Tasmania.

15-25 September

NSW tour:

Bathurst Memorial Entertainment Centre, NSW; Chatswood Piano World Concert Series at Eastern Valley Way, Chatswood, NSW.

23 October

White Hall, Newcastle concert recording.

28 October

Steinway Concert - Celebration of Chinese Lunar Festival (invited and sponsored by Steinway); concert pre-talk, workshop and concert premiering *Butterfly Lovers Violin Concerto* transcription for two pianos.

5 November

4MBS Music recording session for broadcast.

10 December

Ian Hanger Recital Hall, Queensland Conservatorium of Music, Griffith University.

2013**03 January-04 February**

Tour in Taiwan:

Piano solo and two-piano recitals in Tainan and Tainashin;
Folkloric Enchantment Album recording (invited and sponsored by Government Cultural Office); Masterclass in Mateki Studio.

16-24 May

Musica Viva Concert at White Hall, NSW;

Sydney Town Hall; St Stephen's Uniting Church, Sydney central city.

14 July

Concerto for two pianos with Taipei String Orchestra, Brisbane City Council Main Auditorium.

19 August-14 September

Recitals and masterclass in the Seattle Music Hall; workshops and recitals at the Chinese Cultural Center, Vancouver, Canada; Premiering Australian Richard Vella's *Let's Dance* in the New South Wales University main auditorium.

21-25 October

Resident artist at the University of Newcastle, giving recitals, workshops and Masterclasses.

22 December

Christmas concert, Ian Hanger Recital Hall, Queensland Conservatorium of Music, Griffith University, premiering Australian Betty Beath's work for two pianos *First Man in Outer Space*, (an orchestral work transcribed for two pianos, and dedicated to me).

2014

3-12 January

Asia Tour:

Performing Arts Cultural Centres in Tainan, Taichung & Taipei, invited and sponsored by Steinway & Yamaha.

Recording Mozart-Grieg album at Tainan Cultural Music Centre (sponsored by the Lions Club & Government Arts Section).

4-18 February

European Tour:

Galerie d'Art en série de concerts (Brussels & Antwerp);
Muziekkamer Concert, S-Gracenhage (Netherlands), performing and premiering German composer Boris Kosak's work *Amuse-Bouches* on solo piano.

13-21 April

UK Tour:

Concerts at Finchcocks Musical Museum at Kent; Hatchlands Park in Surrey (United Kingdom).

Appendix D

Original scan of *Silver Cloud Chasing Moon*

Figure 4.12 Jian-Zhong Wang and Chengzong Yin, *Silver Cloud Chasing Moon*, bars 18-27.²⁰⁷



²⁰⁷ Many of the original historic scores published in China were on very thin paper. When scanning or photocopying, both sides of the paper show. In the case of this example, the quality of the score could not be brought up to standard and was therefore typeset for inclusion in the exegesis. For integrity, this is the original scan.

Appendix E
Details of submitted CDs and DVDs

CD 1

- | | |
|---------|--|
| 01 - 03 | Rachmaninov: Symphonic Dances Op.45 |
| 04 | Betty Beath: Manusia Pertama di Angkasa Luar (First Man in Outer Space), dedicated to Vicky Yang |
| 05 | Richard Vella: Let's Dance |
| 06 - 09 | Bach-Busoni: Toccata, Adagio and Fugue in C major, BWV 564 |

CD 2

- | | |
|---------|--|
| 01 | Ravel: La valse |
| 02 - 12 | Tchaikovsky-Pletnev: Sleeping Beauty Suite |
| 13 - 15 | Stravinsky: Petrouchka Suite |

CD 3

Commercially Released: *Russian Reverie*
(Program details are within the package)

CD 4

Commercially Released: *Folkloric Enchantment*
(Program details are within the package)

DVD 1

- 01 Scarlatti: Sonata in d minor K32
- 02- 04 Bach-Yang: from Cello Suite No. 6 in D major BWV 1012
 - Prelude
 - Sarabande
 - Courante
- 05 Bach-Busoni: Prelude and Triple Fugue “St Anne” BWV 552
- 06 Bach-Kempff: Siciliano, BWV 1031
- 07 Liszt: Hungarian Rhapsody No. 12
- 08 Bizet-Horowitz: Carmen Fantasy

DVD 2

- 01 Bach-Siloti: Prelude in B minor
- 02 Bach-Siloti: Andante (from the Sonata for Violin Solo in A minor)
- 03-08 Bach-Yang: Cello Suite No.6 in D major BWV 1012
 - Prelude
 - Allemande
 - Courante
 - Sarabande
 - Gavotte I & II
 - Gigue
- 09 Beethoven: Piano Sonata No.12 Op.26 in A^b major
- 10 Tchaikovsky: Theme and Variations in F minor Op.19 No.6

Bibliography

Apel, W. *Harvard Dictionary of Music*. Boston: Harvard University Press, 1944.

Arensky, Anton. *Suite for Two Pianos Op. 15*. New York: Schirmer, 2000.

Author unknown. *Mo Li Hua*. Tainan: Asia Music, 1929.

Author unknown. *Silver Clouds Chasing the Moon*.

<http://www.guanglingsan.com/data/attachment/forum/201111/10/171201d4de5x45faz7zkvf.jpg> (accessed July 23, 2012) and
<http://www.shaku8.org.tw/discuz/attachment.php?aid=2116&noupdate=yes>
(accessed July 23, 2012).

Bach, Johann Sebastian. *Violoncello Suite No. 6 in D Major, BWV 1012*. Leipzig and Winterthur: Breitkopf & Härtel, 1879.
<http://imslp.org/wiki/Special:ImagefromIndex/01303> (accessed September 13, 2012).

Bach, J.S. *Six Violoncello Suite BWV 1007-1012*. Paris: Bärenreiter, 2000.

Banowetz, Joseph. *The Pianist's Guide to Pedaling*. Bloomington: Indiana University Press, 1992.

Beaumont, Antony. *Busoni the Composer*. Bloomington: Indiana University Press, 1985.

Benjamin, Walter. *The Task of the Translator*, translated by Harry Zohn 1968, *The Translation Studies Reader*, edited by Lawrence Venuti. London: Routledge, 2000.

Bianconi, Lorenzo, and Giorgio Peste. *Opera in Theory and Practice, Image and Myth*. Chicago: University of Chicago Press, 2003.

- Boyd, Malcolm. "Arrangements." Arrangement of Bach by Other Composers.
<http://www.bach-cantatas.com/Topics/Arrangements.htm> (accessed February 20, 2012).
- Boyd, Malcolm. "Arrangements." Oxford Music Online.
http://www.oxfordmusiconline.com.ezproxy.utas.edu.au/subscriber/article/grove/music/1332?q=arrangement&search=quick&pos=1&_start=1#firsthit
 (accessed February 20, 2012).
- Brians, Paul. "Music of the Romantic Era." Public Washington State University.
http://public.wsu.edu/~brians/hum_303/romantic.html (accessed February 20, 2012).
- Briskier, Arthur. "Piano Transcriptions of J. S. Bach." *Music Review* 15 (1954): 191–202.
- Breig, Werner. *The Cambridge Companion to Bach*, edited by John Butt. London: Cambridge University Press, 1997.
- Brover-Lubovsky, Bella. *Tonal Space in the Music of Antonio Vivaldi*. Bloomington: Indiana University Press, 2008.
- Burger, Ernst. *Franz Liszt: A Chronicle of his Life in Pictures and Documents*. New Jersey: Princeton University Press, 1989.
- Burnham, Scott, and Michael P. Steinberg. *Beethoven and His World*. New Jersey: Princeton University Press, 2000.
- Busoni, Ferruccio. *The Essence of Music and Other Papers*, translated by L. Rosamond. New York: Dover, 1965.
- Busoni, Ferruccio. *Mozart's "Don Giovanni" and Liszt's "Don Juan Fantasy"*. Zurich: Breitkopf & Hartel, 1917.
- Caldwell, John. "Keyboard Music." Music Encyclopedia.

<http://www.operas.com.ar/Music-Encyclopedia/43820/Keyboard-music-pag.86.htm> (accessed February 21, 2012).

Carrell, Norman. *Bach the Borrower*. London: Allen and Unwin, 1967.

Chanan, Michael. "Piano studies: On science, technology and manufacture from harpsichords to Yamahas." *Science as Culture* 1, no. 3 (1988): 54-91.

Chasins, Abram. *Speaking of Pianists*. New York: Da Capo Press, 1981.

Chen, Wu-hsiung. *Folk Variations for Solo Piano*. Taipei: CWH Publication, 1979.

Cheung, Frankie. "Chinese Piano Favourites." Naxos CD and Library.
http://www.naxos.com/mainsite/blurbs_reviews.asp?item_code=8.570602&catNum=570602&filetype=About%20this%20Recording&language=English
(accessed April 19, 2013).

Cheung, Vincent. "Bach the Transcriber: His Organ Concertos After Vivaldi." Musical Writings. Entry posted March 26, 2000.
http://stuff.mit.edu/people/ckcheung/www/MusicalWritings_files/Essay13_BachVivaldiTrans_webversion.pdf (accessed March 17, 2012).

Christensen, Thomas. "Four-Hand Piano Transcription and Geographies of Nineteenth-Century Musical Reception." *Journal of the American Musicological Society* 52, no. 2 (Summer, 1999): 255–98.

Colton, Glenn David. "The Art of Piano Transcription as Critical Commentary." MA diss., McMaster University, 1992.

Cook, Nicholas. "Between Process and Product: Music and/as Performance." *Music Theory Online: The Journal of the Society for Music Theory*, 7, no. 2, April 2001. <http://www.mtosmt.org/issues/mto.01.7.2/mto.01.7.2.cook.html>
(accessed 21 February, 2012).

Cooke, Mervyn. *Britten and the Far East*. Woodbridge: The Boydell Press, 2001.

- Cooper, Barry. "Beethoven and the Double Bar." *Oxford Journals, Music and Letters* 88, no. 3 (2007): 458–83.
<http://ml.oxfordjournals.org.ezproxy.utas.edu.au/content/88/3/458.full?maxtoshow=&hits=10&RESULTFORMAT=1&andorexacttitle=and&andorexacttitleabs=and&andorexactfulltext=and&searchid=1&FIRSTINDEX=0&sortspec=relevance&resourcetype=HWCIT> (accessed February 21, 2012).
- Couling, Della. *Ferruccio Busoni: A Musical Ishmael*. Lanham: Scarecrow Press, 2005.
- Couperus, Louis. *Metamorfoze*. Utrecht/Antwerpen: Veen, 1989.
- Davies, Stephen. "Transcription, authenticity and performance." *The British Journal of Aesthetics* 28, no. 3 (1988): 216-227.
- Davison, Alan. "Franz Liszt and the development of 19th-century pianism: a re-reading of the evidence." *The Musical Times* (2006): 33-44.
- de Waal, Rian. *Metamorphoses: the Art of the Virtuoso Piano Transcription*. Delft: Eburon Publishers, 2014.
- Dömling, Wolfgang. "Franz Liszts Hommage an Bach. Zur 100. Wiederkehr von Liszts Todestag." In *61. Bachfest der NBG*. 224-236. Duisburg, 1986.
- Drăgulin, Stela. "Tradition and modernity in WA Mozart's pianistic art." *Revart* 1 (2012).
- Duckworth, William. *A Creative Approach to Music Fundamentals*. 10th ed. Boston: Schirmer, 2010.
- Engel, Adalbert. *Franz Liszt: Der virtuose Klang der Menschlichkeit*. Gernsbach: Casimir Katz Verlag, 1989.
- Everett, Yayoi Uno, and Frederick Lau. *Locating East Asia in Western Art Music*. Middletown: Wesleyan University Press, 2004.

- Everist, Mark, and Craig Ayrey. *Analytical Strategies and Musical Interpretation*. London: Cambridge University Press, 2004.
- Fabrikant, Marina. "Bach-Busoni Chaconne: A Piano Transcription Analysis." DMA diss., University of Nebraska-Lincoln. 2006.
- Fang, Liu. "Guqin, Traditional Chinese Classical Music and the Culture Around Guqin." *The Art of Qin - Chinese Classical Music & Culture Associated with Guqin*. <http://www.philmultic.com/home/instruments/guqin.html> (accessed February 23, 2012).
- Feltsman, Vladimir. "French Suites." Liner Notes. <http://www.feltsman.com/index.php?PHPSESSID=101826262e7e31309da70c28230104cc&page=notes&liner=notes-french-suites> (accessed February 21, 2012).
- Fisk, Charles. "Nineteenth-Century Music: The Case of Rachmaninov." *JSTOR* 31, no. 3 (Spring 2008): 253. <http://www.jstor.org/stable/10.1525/ncm.2008.31.3.245> (accessed February 21, 2013).
- Foucault, Michel, Pierre Boulez, and John Rahn. "Contemporary music and the Public." *Perspectives of New Music* (October, 1985): 6-12.
- Friedlander, E. *Wagner, Liszt and the Art of Piano Processing/Transcription*. New York: Detmold, 1922.
- Fujie, Linda. *Worlds of Music: An Introduction to the Music of the World's Peoples*. 3rd ed. Belmont: Schirmer Cengage Learning, 2009.
- Gangwere, Blanche. *Music History During the Renaissance Period, 1520–1550: A Documented Chronology*. Westport: Greenwood Publishing Group, 2004.
- Gellner, Theodor. *J. S. Bach and the Tradition of Keyboard Transcriptions: Studies in Eighteenth Century Music*. New York: Oxford University Press, 1970.
- Gerber, Leslie. "Brahms Symphonies." *Classical Music Critic and Writing*. <http://www.lesliegerber.net/writing/progam-notes/brahms-symphonies/>

(accessed February 27, 2012).

Giegling, Franz. "Geminiani's Harpsichord Transcriptions." *Music and Letters* xl (1959): 350–55.

Gibbs, Christopher, and Dana Gooley, eds. *Franz Liszt and His World*. New Jersey: Princeton University Press, 2006.

Godowsky, Leopold. "Apropos Transcriptions, Arrangements and Paraphrases." Preface to the 1927 edition of *12 Schubert Song transcriptions*. New York: Carl Fischer, 1927.

Godowsky, Leopold. *Introduction to the 53 Studies on Chopin's Etudes*. Berlin: R. Lienau, 1914. New edition: New York, Carl Fischer, 2002.

Green, Douglas, and Evan Jones, eds. *The Principles and Practice of Modal Counterpoint*. New York: Routledge, 2010.

Heller, Karl. *Antonio Vivaldi: the Red Priest of Venice*. Portland, Oregon: Amadeus Press, 2003.

Himy, Eric. "The Art of the Transcription." Eric Himy: Concert Pianist. http://www.erichimy.com/escritos6_en.php (accessed February 20, 2012).

Hinson, Maurice. *The Pianist's Guide to Transcriptions, Arrangements, and Paraphrases*. Bloomington: Indiana, 1990.

Hinson, Maurice. *The Pianist's Bookshelf: A Practical Guide to Books, Videos, and other Resources*. Bloomington: Indiana University, 1998.

Horowitz, Bernie. "Horowitz the Composer and Transcriber." The Horowitz Website. http://vladimirhorowitz.hostzi.com/1_24_Compositions-Transcriptions.html (accessed February 23, 2012).

- Howard-Jones, E. "Arrangements and Transcriptions." *Music and Letters* 16 (1935): 305–11.
- Hsu, Tsang-Houei. *The Garland Encyclopedia of World Music*. New York and London: Routledge, 2002.
- Igoe, J. T. "J. S. Bach's Transcriptions for Solo Keyboard." MA diss., University of North Carolina, 1967.
- Irving, John. *Mozart's Piano Concertos*. Burlington, VT: Ashgate Pub Ltd, 2003.
- Jie, Jin. *Chinese Music*. Updated ed. Cambridge: Cambridge University Press, 2011.
- Jones, Andrew F. *Yellow Music: Media Culture and Colonial Modernity in the Chinese Jazz Age*. Durham: Duke University Press Books, 2001.
- Judit, Frigyesi. "Asian Music." *Society for Asian Music* 24 (Summer/Spring 1993): 59-88.
- Kallbeck, Max, ed. *Johannes Brahms: The Herzogenberg Correspondence*, translated by Hannah Bryant. New York: Dutton, 1909.
- Keeling, Geraldine. "Musical Life: The Liszt Pianos – Some Aspects of Preference and Technology." *The New Hungarian Quarterly* 27 (Winter, 1986): 32–34.
- Kekewich, Lucille. *The Renaissance in Europe - the Impact of the Humanism*. Oxford: Yale University Press, 2000.
- Keller, Hans. "Arrangement For or Against?" *Musical Time* (1969): 22–25.
- Kivy, Peter. *Ossin's Rage: Philosophical Reflections on Opera, Drama, and Text*: with a new Preface and Concluding Chapter. Ithaca and London: Cornell University Press, 1999.

- Kogan, Grigory. *A Pianist's Work: An annotated translation*, translated by Nina Svetlanova. New York: Manhattan School of Music, 2006.
- Kogan, Grigory. *Busoni as Pianist*, translated by Svetlana Belsky. New York: University of Rochester Press, 2010.
- Koth, Mickey. "Characteristic of Musical Keys." Music Librarian.
<http://www.biteyourownelbow.com/keychar.htm> (accessed September 13, 2012).
- Kurth, Ernst. *Selected Writings*. London: Cambridge University Press, 2006.
- Lafleu, Robert Andre. *China: Asia in Focus*. Santa Barbara: ABC-CLIO, LLC, 2010.
- Landon, R., Karl Geiringer, Howard Chandler Robbins Landon, and Roger Eddington Chapman. *Studies in Eighteenth-Century Music*. Massachusetts: Da Capo Press, 1979.
- Lee, Yoon Ju. "Selected operatic paraphrases of Franz Liszt (1811-1886): Compositional style and performance perspectives." DMA diss., University of Arizona, 2000.
- Lenz, Wilhelm von. *The Great Piano Virtuosos of Our Time*. New York: Schirmer, 1899.
- Lewenthal, Raymond. "The operatic Liszt," Liner notes LSC-2895. New York: RCA Victor, 1966.
- Le Roy, Adrian. "Lute Intabulation." *Journal of the American Musicological Society* 48, (1995): 26-43.
- Liszt, Franz. *Trois Etudes de Concert*. Munchen: G. Henle Verlag, 1998.
- Liszt, Franz. *Complete piano transcriptions from Wagner's operas*. New York:

Dover, 1981.

Liu, Ching-Chih. *A Critical History of New Music in China*. Hong Kong: The Chinese University Press, 2010.

Mason, William. *Gavotte in D Major from the Sixth Sonate for Violoncello by J.S. Bach*. New York: Schirmer, 1874.
<http://conquest.imslp.info/files/imglnks/usimg/e/e5/IMSLP118465-SIBLEY1802.6575.86a5-39087012863744.pdf> (accessed March 3, 2013).

McDougall, Bonnie S., and P. Clark. *Popular Chinese Literature and Performing Arts in the People's Republic of China*. London: University of California, 1984.

Mendel, Arthur, and Hans T. David, eds., *The New Bach Reader*, revised by Christoph Wolff. New York: Norton, 1998.

Mueller, Rena Charnin. "Liszt's Catalogues and Inventories of His Works." *Studia Musicologica* (1992): 207-240.

Meyer, Leonard B. *Emotion and Meaning in Music*. Chicago: The University of Chicago Press, 1956.

Meyer, Leonard B. *The Spheres of Music: A Gathering of Essays*. Chicago: The University of Chicago, 2000.

Moll, Melissa K. *A Performer's Guide to Keyboard Notation from the Middle Ages to the Beginning of the Baroque*. Iowa: The University of Iowa, 2006.

Nicholas, Jeremy. *Godowsky: The Pianist's Pianist*. Hexham: Appian Publications, 1989.

Novegno, Roberto. *J.S. Bach Cello Suite No.6 in D Major for Solo Keyboard*. Doujin: Travels by Piano, 2009. http://travelsbypiano.musicaneo.com/sheetmusic/sm-163026_cello_suite_no_6_in_d_major_-_piano_transcription_bwv_1012_tbpt8.html (accessed March 3, 2013).

Novello, J. *The Musical World*. Vol. XL. London: Boosey & Sons, 1862.

Piazzolla, Astor. *Libertango*. New York: Carl Fischer, 2007.

Pisano, Luca. "Taiwanese Composers and Piano Works in the C20th: Traditional Chinese Culture and the Taiwan Xin Yinyue" *Kervan - Rivista Internazionale di Studii Afroasiatici* 2006.
http://www.kervan.unito.it/contents/documents/k1_pisa.pdf (accessed Jan 10, 2012).

Prokofiev, Sergei. *Visions Fugitive Op.22*. London: Boosey & Hawkes Music Publishers, 1989.

Qiao, Jianzhong, and Christopher Evans (trans.), eds. *The Concise Garland Encyclopedia of World Music, Volume 2*. New York: Taylor & Francis, 2008.

Rachmaninoff, Sergei. *Etudes-Tableaux Op.33 and Op.39*. London: Boosey & Hawkes Music Publishers, 1995.

Rachmaninoff, Sergei. *Russian Rhapsody for Two Pianos*. Moscow: Muzgiz, 1948.

Rachmaninoff, Sergei. *The Piano Works of Rachmaninoff: Transcriptions*. Miami: Warner Bros, 1900.

Raff, Joachim. *J. S. Bach Violoncello Suite No.6 in D Major for Solo Keyboard*. Leipzig and Winterthur: J. Rieter-Biedermann, 1869.
<http://imslp.org/wiki/Special:ImagefromIndex/105652> (accessed September 13, 2012).

Rémy, Ludger. *J.S. Bach Six Suites Bwv 1007-1012 Adapted for Clavicembalo*. Berlin: E.R.P. Musikverlag Eckart Rahn, 2012.

Ribeiro, Hugo Leonardo. "Compositores Do Século Xx." Site pessoal de Hugo Leonardo Ribeiro. <http://hugoribeiro.com.br/download->

[didaticos/Compositores%20Sec%20XX%20Parte%201%20-%20A%20a%20D.pdf](#)

(accessed March 17, 2012).

Rimm, Robert. *The Composer-Pianists: Hamelin and the Eight*. Oregon: Amadeus Press, 2002.

Ritter, Frederic Louis. *History of Music, from the Christian Era to the Present time (1880)*. Montana: Kessinger Publishing, LLC, 2009.

Rubinstein, Anton. *A Conversation on Music*. Trans., John P. Morgan. New York: Dover, 1892.

Sachania, Millan. "Improving the Classics: Some Thoughts on the 'Ethics' and Aesthetics of Musical Arrangements." *Music Review* 55, no.1 (February 1994): 58–75.

Sachania, Millan. "The arrangements of Leopold Godowsky: an aesthetic, historical and analytical study." PhD. thesis, Christ's College, University of Cambridge, 1997. Cambridge: University Library no. PhD21768.

Sachs, Harvey. *Virtuoso*. London: Thames and Hudson, 1982.

Sackmann, Dominik and Hans-Joachim Hinrichsen. *Bach Rezeption im umkreis Franz Liszts: Joseph Joachim Raff und Hans von Bülow*. Stuttgart: Carus, 2004.

Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*, 6th ed., London: Macmillan. 1980.

Saffle, Michael. *Franz Liszt: A Guide to Research*. New York: Garland, 1991.

Saffle, Michael. *Liszt in Germany, 1840-1845: A Study in Sources, Documents, and the History of Reception*. Stuyvesant, N.Y.: Pendragon Press, 1994.

Samson, Jim. *Virtuosity and the Musical Work: The Transcendental Studies of Liszt*.

- London: Cambridge University Press, 2004.
- Schrade, Rorianne. "Ang Li, Pianist in Review." New York Concert Review Inc.
<http://www.nyconcertreview.com/blog/> (accessed February 23, 2012).
- Schumann, Robert. *Klaviersonate in G Minor Op.22*. München: G. Henle Verlag, 1981.
- Schumann, Robert. *Music and Musicians: Essay and Criticisms*, translated by Fanny R. Ritter. London: William Reeves, 1880.
- Scruton, Roger. "And Harmony." In *The Routledge Companion to Philosophy and Music*, eds., Theodore Gracyk and Andrew Kania, 24-29. London and New York: Taylor & Francis Group, 2011.
- Sitsky, Larry. *Music of the Repressed Russian Avant-Garde, 1900-1929*. Westport: Greenwood Press, 1994.
- Sitsky, Larry. *Busoni and the piano: the works, the writings, and the recordings*. New York: Greenwood Press, 1986.
- Solis, Gabriel, and Bruno Nettl, eds. *Musical Improvisation: Art, Education, and Society*. Illinois: University of Illinois, 2009.
- Song Alan. "Australian Piano Duo Vicky Yang & Maggi Chen." June 23, 2014.
<http://youtu.be/8y9cx8XZNkc> (accessed July 17, 2014).
- Stevens, Jane R. "An 18th-Century Description of Concerto First-Movement Form." *Journal of the American Musicological Society* 24 (1971): 85-95.
- Stinson, Russell. *Keyboard Transcriptions from the Bach Circle*. USA: A-R Editions, 1992.
- Strickland, Edward. *American Composers: Dialogues on Contemporary Music*. Indianapolis: Indiana University Press, 1991: 2.

- Suttoni, Charles. *Piano and opera: a study of the piano fantasies written on opera themes in the romantic era*. New York: New York University, 1974.
- Swain, Deborah. "Lang Lang." Living in Rome - Concert Reviews, Art Exhibitions, & Other Events in the Eternal City. Entry posted January 27, 2008. http://www.livinginrome.net/2008_01_01_archive.html (accessed February 23, 2012).
- Takemitsu Toru, Y. Kakudo, and G. Glasow. *Confronting Silence*. California: Fallen Leaves, 1995.
- Tam, Jing Ling. *Jasmine Flower (Chinese Folk Song)*. New York: Alliance Music Publishing, 2000.
- Taylor, Ian. *Music in London and the Myth of Decline (From Haydn to the Philharmonic)*. London: Cambridge University Press, 2010.
- Tetley-Kardos, Richard. "Piano Transcriptions – Back for Good?" *Clavier* 25 (February, 1986): 18–19.
- Tharaud, Alexandre. "Listening to Canadian Bach." Augusta De Mist. <http://www.augustademist.com/2012/01/canadian-bach/> (accessed March 17, 2012).
- The New Harvard Dictionary of Music*. Cambridge: Belknap Press of Harvard University Press, 1986.
- Tureck, Rosalyn. "Bach in the Twentieth Century." *The Musical Times* (1962): 92-94.
- Tuttle, Raymond. "Pianist Tianshu Wang: Building Musical Bridges." *Fanfare Magazine - Classical Music Review and Magazine*, 04 (February 2012). <http://www.fanfaremag.com/content/view/47540/10253/> (accessed February 23, 2012).
- van Aalst, Jules A. *Chinese music*. New York: Cambridge University Press, 2012.

van Oort, Bart. "Rubato." Lecture, Koninklijk Conservatorium, The Hague, February 4, 2014.

Vazsonyi, Nicholas. *Richard Wagner: Self-Promotion and the Making of a Brand*. New York: Cambridge University Press, 2010.

Walker, Alan, ed. *Franz Liszt, The Man and His Music*. London: Barrie & Jenkins, 1970.

Walker, Alan. *Franz Liszt, Vol.1 The Virtuoso Years, 1811-1847*. Ithaca: Cornell University Press, 1987.

Walker, Alan. *Franz Liszt, Vol.2 The Virtuoso Years, 1848-1861*. Ithaca: Cornell University Press, 1987.

Walker, Alan. *Franz Liszt, Vol.3 The Virtuoso Years, 1862-1886*. Ithaca: Cornell University Press, 1987.

Walker, Alan. "Liszt and the Schubert Song Transcriptions," *Music Quarterly* 67, no.4 (1981): 50-63.

Walker, Alan. "Liszt and the Schubert Song Transcriptions," *Music Quarterly* 75, no. 1 (1991): 248-262.

Walker, Alan. *Liszt and the Schubert Song Transcriptions, Series 1-3*. New York: Dover Publications, 1996.

Walker, Alan. *Reflections on Liszt*. Ithaca: Cornell University Press, 2005.

Watkins, Glenn. *Proof Through the Night: Music and the Great War*. Berkeley: University of California Press, 2003.

- Wang, Jian-Zhong, and Chengzone Yin. *Selected Works for the Piano*. Beijing: People's Music Publishing, 2005.
- Webber, Geoffrey. "CPE Bach's Passions." *Early Music* 40, no. 1 (2012): 134.
- Weber, William. *Music and the Middle Class: The Social Structure of Concert Life in London, Paris and Vienna*. New York: Holmes & Meier, 1975.
- Wilde, David. "Transcriptions for piano." In *Liszt, The Man and His Music*, Alan Walker, ed., 168-201. London: Barrie & Jenkins, 1970.
- Wintl, Justin, ed. *Makers of Nineteenth Century Culture: 1800-1914, Volume 2*. New York: Routledge, 2002.
- Witten, David. *Nineteenth-Century Piano Music: Essays in Performance and Analysis*. New York: Garland, 1997.
- Woo, Helen, and George A. Predot. *New Music in China and the C. C. Liu Collection at the University of Hong Kong*. Hong Kong: Hong Kong University, 2005.
- Wu, Hung. *Monumentality in Early Chinese Art and Architecture*. California: Stanford University Press, 1995.
- Wu, Shui-hui. *Taiwan's Search for Identity and Tradition*. Bloomington: Indiana University Press, 2005.
- Yang, Vicky. "La Belle Au Bois Dormant (The Sleeping Beauty) Tchaikovsky-Pletnev and a Study of Piano Transcriptions Comprising Performances and Analyses: Stravinsky's Petrouchka." Master's thesis, Queensland University of Technology, 2005.
- Yang, Yin-lui. *Zhongguo Yinyue Shigang* (Outline of the History of Chinese Music). Beijing: China Store, 1944.

- Zhao, Zhang. *Melodies of China: Playing Chinese Folksong On Piano*. Beijing: Schott, 2009.
- Zheng, X. *Ahouli Zheng Ju*. Taipei: Xin Xing Bookstore Press, 1972.
- Zheng, Y. *Huang Yun Shan da Di Nu Hua* (The “Royal Daughter Flower” of Huang Yun Shan – Essays on Chinese Classical Drama). Taipei: Luenjing Press, 1975.
- Zu, Ming. *Jasmine Flower*. Shanghai: Da-In Music, 1990.
<http://pic.jianpu8.com/uploads/allimg/mingzu/2357413699.gif> (accessed October 8, 2012).

