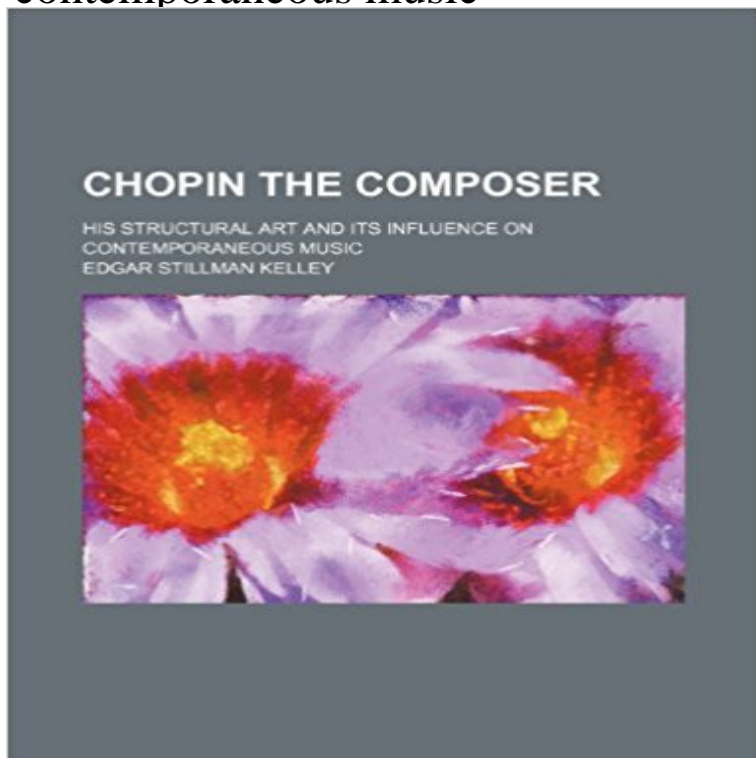


Chopin the composer; his structural art and its influence on contemporaneous music



This historic book may have numerous typos and missing text. Purchasers can download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1913 edition. Excerpt: ...11 m., Relative Major. It will be seen from the above that strong sonata traits are manifest, as is sometimes the case in the Beethoven rondos. Without wishing to institute comparisons, which would show that Beethovens work was more compact, and also that Chopins possessed higher harmonic value and greater melodic charm than the typical Beethoven Rondo, we are justified in suggesting that even in respect to form Chopin influenced his successors, by demonstrating the possibility of enriching and beautifying the song-forms and the rondo. This is obvious in the works of Bizet, who shows not only the influence of Chopin in his forms and harmonies, but also that of Bach and Mozart in his counterpoint and Berlioz and Wagner in his orchestration. One reason why Carmen possesses such unusual enduring qualities is because Bizet had the gift of writing clear-cut melodies which he combined in the most effective manner. In this work are numerous song-forms with trios, also certain rondos. One of the latter constitutes the Seguidilla woven about the dialogue between Carmen and Don Jose. Here we have Main Theme, variously interrupted, broken or extended by the Subordinate Themes in the guise of recitatives and lyric phrases. One invaluable feature of the Revitalized Rondo is that delightful wavering about indefinite tonalities before the reappearance of the principal theme in the main key. Although this device has already been mentioned, the student will do well to observe how Bizet applied this principle in the return from the second to the third part of the main theme in the Seguidilla above quoted. How elusive and expressive of Carmens coquettish remarks!

(See measures 68 to 82, out lined in Example 48.) By the way, who would...

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