

Frank Martin's *Huit préludes pour le piano*:
A Representation of His Compositional Sound and Style

by

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ABSTRACT

This research paper aims to understand Frank Martin's *Huit préludes pour le piano* (1948) as a summary of his compositional styles, by demonstrating common elements between the preludes and Martin's compositions of other genres.

Swiss musician Frank Martin (1890-1974) composed in many genres, from theatrical and symphonic works to vocal, chamber, and solo works. *Huit préludes pour le piano*, his best-known piece for solo piano, merits more recognition in the modern repertoire than it currently receives, as it encompasses a wide range of pianistic techniques, colors, and atmospheres to challenge the mature pianist. This set of preludes represents Martin's unique compositional sound and style, in which Martin retains a sense of tonal functions despite the intense chromaticism in his music. Featured elements in the *Huit préludes* include the use of the B-A-C-H motive and its alterations, chromatic yet triadic writing, gliding tonality, baroque elements, dodecaphony, stratification, extreme range and registral shifts, octave doublings and displacements, percussive rhythmic drive, large-scale *crescendi*, and hidden cyclicism. Martin also uses the 12-tone row as a chromatic tool, but rejects atonality and applies the concept without strict enforcement. Influences of music from past eras are evident in the *Huit préludes* through various compositional techniques and practices such as contrapuntal lines, chant-like declamatory melodies, imitation, toccata, and pedal-points. This research project explores these various techniques within and between the preludes and his works of other genres, and thus identifies the *Huit préludes* as a consolidation of Martin's mature sound and style.

DEDICATION

To my dear parents and 하나님 for blessing me with life and talents.

ACKNOWLEDGMENTS

I would like to express sincere gratitude towards all of my teachers throughout my life, to whom I owe all my knowledge and the drive to continue researching upon my curiosity.

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CHAPTER 1

SIGNIFICANCE OF TOPIC AND SURVEY OF LITERATURE

Statement of Purpose

The purpose of this research project is to investigate in depth the eight preludes for the piano by Frank Martin (1890-1974). Swiss musician Frank Martin composed in many genres from theatrical and symphonic works to vocal, chamber, and solo works. *Huit préludes pour le piano* (1948), his best-known piece for the solo piano, merits greater recognition in the modern repertoire than it currently receives, as it encompasses a wide range of pianistic techniques, colors, and atmospheres to challenge the mature pianist. This set of preludes represents Martin's unique compositional style, in which Martin retains a sense of tonal functions despite the intense chromaticism in his music. Featured elements in the *Huit préludes* I will discuss include: use of the B-A-C-H motive, triadic writing, gliding tonality, baroque elements, dodecaphony, stratification, percussive rhythmic drive, extreme range and registral shifts, octave doublings and displacements, large-scale *crescendi*, and hidden cyclicism. Martin also uses the 12-tone row as a chromatic tool, but rejects atonality and applies the concept without strict enforcement. Influences of music from past eras are evident in the *Huit préludes* through various technique and practices such as contrapuntal lines, chant-like declamatory melodies, imitation, pedal-points, toccata, and alterations of the B-A-C-H motive.

Although there are a few dissertations on Martin's *Huit préludes*, they are mostly descriptions of the preludes in compositional or pedagogical context. My research expands on such descriptive works by seeking common elements between the *Huit*

préludes and Martin's compositions of other genres. This examination shows the significance of *Huit préludes* as a consolidation of Martin's mature sound and style, representing his compositional techniques both before and after 1948.

Review of Prior and Related Research

Difficulty rises for an English speaker researching Frank Martin in that most available material regarding the composer are in French or German, as Martin mostly established himself as a musician in Switzerland. Although Martin lived in the Netherlands from 1946 until his death in 1974, there is not much research published in Dutch. Charles W. King's *Frank Martin: A Bio-Bibliography*, which includes brief descriptions of research in foreign languages, is the primary source in English.¹ Besides King's 1990 work compiled during his time as an assistant music librarian at the University of Arizona, the other reliable source in English is *Frank Martin's Musical Reflections on Death*, written by Siglind Bruhn—a German pianist and musicologist who carries out scholarly activities internationally.² Another recent addition to publications about Martin in English is *Treasured Memories: My Life with Frank Martin*, a translation of Maria Martin's *Souvenirs de ma vie avec Frank Martin* by Erica C. Poventud.³

1. Charles W. King, *Frank Martin: A Bio-Bibliography*. Bio-Bibliographies in Music, ed. Donald L. Hixon, no. 26 (Westport, CT: Greenwood Press, 1990).

2. Siglind Bruhn, *Frank Martin's Musical Reflections on Death*, Dimension & Diversity: Studies in 20th-Century Music, ed. Mark DeVoto, no. 11 (Hillsdale, NY: Pendragon Press, 2011).

3. Maria Martin, *Treasured Memories: My Life with Frank Martin*, trans. Erica C. Poventud (Bussum, The Netherlands: Gooibergpers, 2009).

Frank Martin expressed many of his musical thoughts through writings. Collections such as *Un compositeur médite sur son art* and *A propos de...commentaires de Frank Martin sur ses œuvres* contain many program notes, letters, lectures, and essays written by Martin and compiled by his widow, Maria.⁴ The rather philosophical texts in these books allow a researcher to directly engage in Martin's observations and descriptions regarding his compositions and other musical ideologies. Correspondences between the composer and the renowned Swiss conductor Ernest Ansermet were published by Jean-Claude Piguet, who also published interviews between himself and Frank Martin.⁵ Other notable sources in French are: *Frank Martin ou La réalité du rêve*, written by Frank Martin's nephew, Bernard Martin;⁶ *Souvenirs de ma vie avec Frank Martin* written by Frank Martin's widow, Maria Martin;⁷ and *Frank Martin ou L'insatiable quête* written by a Swiss musicologist, Alain Perroux.⁸

Research in German is also important. Bernard Billeter—a Swiss musicologist and organist who wrote the “Frank Martin” entry in *Grove Music Online*—studied Martin's life extensively and published works such as *Frank Martin: Ein Aussenseiter*

4. Frank Martin, *Un Compositeur médite sur son art: Ecrits et pensées recueillis par sa femme*, compiled by Maria Martin (Neuchâtel, Switzerland: Editions de la Baconnière, 1977); Frank Martin, *A Propos de...: Commentaires de Frank Martin sur ses œuvres* ed. Maria Martin (Neuchâtel, Switzerland: Editions de la Baconnière, 1984).

5. Ernest Ansermet and Frank Martin, *Correspondance 1934-1968* (Neuchâtel, Switzerland: Editions de la Baconnière, 1976); Frank Martin and J.[Jean]-Claude Piguet, *Entretiens sur la musique* (Neuchâtel, Switzerland: Editions de la Baconnière, 1967).

6. Bernard Martin, *Frank Martin ou La réalité du rêve* (Neuchâtel: À la Baconnière, 1973).

7. Maria Martin, *Souvenirs de ma vie avec Frank Martin* (Lausanne, Switzerland: Editions l'Age d'Homme, 1990).

8. Alain Perroux, *Frank Martin ou L'insatiable quête* (Geneva: Editions Papillon, 2001).

der neuen Musik; Die Harmonik bei Frank Martin: Untersuchungen zur Analyse neuerer Musik; and *Werdegang und Musiksprache seiner Werke*.⁹ In Austria, Rudolf Klein wrote a well-written biography, *Frank Martin: sein Leben und Werke*, which was published during Martin’s lifetime and endorsed by the composer.¹⁰

Many resources of other media are especially useful in getting to know Martin and his music. They include video interviews of the composer and his widow (with English captions), which give insight into Martin’s creative process; a podcast by BBC Radio on Frank Martin as the “Composer of the Week”; and sound recordings and photo albums of Martin’s acquaintances available on Martin’s website—**frankmartin.org**—established by the Swiss *Société Frank Martin* and the Dutch *Frank Martin Stichting*. Of particularly important value in understanding Martin and his compositional thoughts is the fifteen-minute interview held in Naarden on Martin’s 80th birthday. The interview, which was conducted by *Télévision Suisse Romande* in French and subtitled in English, explores the various stages that Martin went through in search of his own idiomatic style. Martin discusses Schönberg’s serialism and what characteristics may have contributed to the success of his own well-known works. Furthermore, Martin and his son—Jan

9. Bernhard Billeter, *Frank Martin: Ein Aussenseiter der neuen Musik* (Frauenfeld, Switzerland: Verlag Huber, 1970); Bernhard Billeter, *Die Harmonik bei Frank Martin: Untersuchungen zur Analyse neuerer Musik* (Bern, Switzerland: Verlag Paul Haupt, 1971); Bernhard Billeter, *Frank Martin: Werdegang und Musiksprache seiner Werke* (Mainz, Germany: Schott, 1999). In *Treasured memories: my life with Frank Martin*, trans. Erica C. Poventud, 193, Maria Martin writes that while Billeter’s analysis and biography on Martin is “excellent,” there are “quite a few errors”—probably because French was not Billeter’s mother tongue and “you had to know [Martin] well and understand his French mind” to know what Martin meant to say during their single meeting.

10. Personal letter written by Maria Martin to Rudolf Klein on March 10, 1962, cited in Janet Eloise Tupper, “Stylistic analysis of selected works by Frank Martin” (PhD diss., Indiana University, 1964), 3.

Martin—share their thoughts on pop music, its interests, and possible influences in the future.

In addition to the many journal, magazine, newspaper, and review articles written about Frank Martin and his works that I will refer to throughout this research, there are a few American theses, dissertations, essays, and recital documents on Martin's music available. Among them, the ones that contributed to my research are by Janet Eloise Tupper, Gillian Warren Smith, and Geraldine T. Collins.¹¹ Tupper's dissertation for her Ph.D. in music theory analyzes the style of selected works by Martin; but because this document was submitted in 1964, it only discusses Martin's works up to *Monsieur de Pourceaugnac*, a 3-act comic opera composed in 1960-1962. Similarly, Andrée Koelliker's "Frank Martin: *Etude présentée pour les examens d'histoire de la musique*" at the Lausanne Conservatory was written in 1963 and discusses the evolution of his style up to that time. Smith's M.M. thesis, "Frank Martin's *Eight Preludes For Piano: A Pedagogical Perspective and Guide for the Developing Pianist*," discusses each prelude in great detail, analyzing their characteristics, level of difficulty, form, melody, harmony, rhythm, and texture. She concludes her findings for each prelude with "Musical Considerations for the Pianist." Collin's D.M.A. dissertation for her lecture recital, "The

11. Also available are: an analysis of the *Huit préludes* in music theory by William G. Godley Jr., "Eight Preludes for Piano by Frank Martin, an Analysis" (MM thesis, University of Rochester, 1958); and a general overview of Martin's music for the piano by Jonathan E. Beitler, "Fifty Years of Keyboard Music by Frank Martin" (MM thesis, West Chester University, 1989). Although the following two documents also study the *Huit préludes*, I have chosen not to refer to them because of the questionable quality of their research and analyses: Donna Sherrell Martin, "The Piano Music of Frank Martin: Solo and Orchestral" (DMA thesis, University of Cincinnati, 1993)—of which the first two chapters parallel the Charles W. King's Bio-Bibliography too closely, often without properly acknowledging the original writer; and Joeun Pak, "Invention Through Synthesis: Former Composers Observed in Frank Martin's *Huit préludes pour le piano*." (DM essay, Indiana University, 2014)—which lacks score examples of other composers as claimed to be observed in the *Huit préludes*.

Eight Preludes for Piano of Frank Martin,” concerns Martin’s keyboard idioms, loose adaptation of Schönberg’s twelve-tone method, and uses of the B-A-C-H motive.

Through studying these documents and listening to many recordings while examining the scores of Martin’s music, I have identified the *Huit préludes* as a consolidation of Martin’s mature sound and style. The compositional techniques Martin experimented with prior to and during the writing of the *Huit préludes* show the preludes of 1948 to be an important cumulative point of Martin’s compositional maturity, as similar elements also appear in his later works.

CHAPTER 2
BIOGRAPHY OF MARTIN AND AN OVERVIEW OF INFLUENCES AND
REPUTABLE WORKS

Frank Martin was born on September 15, 1890 in Geneva, Switzerland, as the youngest of ten children. Martin's father was a Calvinist minister named Charles Martin, while his mother was a woman of noble Russian birth, named Pauline Duval. This religious family descended from the Huguenots—French Protestants who fled religious persecutions, as they emigrated to nearby Switzerland or the Netherlands seeking freedom from being forced to convert to Catholicism. Such a devout religious background plays a significant role in Martin's life and compositions.

The Martin family arrived in Geneva in 1754 from the Montélimar region of France. Frank Martin's grandfather, also named Charles, had a thriving textile business in Manchester, England. An avid musician, the elder Charles invited Liszt's father to bring the talented young Franz to give a concert in the north of England, for which a letter survives from 1823.¹² Charles Martin senior returned to Geneva in 1830, became the treasurer of the *Geneva Conservatoire* when it was founded in 1835, and played second bassoon in the Geneva Orchestra.¹³ He married a Dutch woman, Louise Labouchere, which allowed young Frank Martin to spend summers in the Netherlands with his grandparents. This connects with the latter half of Frank Martin's life, as he moves to Holland with his third wife, Dutch flautist Maria Boeke.

12. Mervyn Cooke, "Frank Martin's Early Development," *Musical Times* 131, no. 1771 (September 1990): 473, accessed August 12, 2014, <http://www.jstor.org/stable/1193659>.

13. Ibid.

Amateur musicianship was encouraged in the Martin family, as all ten children played instruments and sang. Young Martin played and improvised on the piano before attending school, and developed a penchant for sketching “all of [his] melodies in minor, because [he] found the minor the most beautiful.”¹⁴ At age nine, Martin composed a three-minute *chanson d’enfant* for voice and piano, titled “*Tête de Linotte*,” before learning musical forms or harmony. It survives as a manuscript from 1899. When Martin was eleven and half years old, he was deeply impressed by a performance of Johann Sebastian Bach's *St. Matthew’s Passion*, which may partially explain Martin’s frequent homage to the great composer by using altered forms of B-A-C-H motive.

Martin studied classical languages in high school, and continued in mathematics and physics at the University of Geneva for two years to please his parents. He never attended a conservatory as a student. Instead, his early musical training in Geneva was through private studies with Joseph Lauber (1864-1952), whose style followed a strong Franco-Germanic tradition that included the refined chromaticism of César Franck. Martin learned harmony, voice leading, and instrumentation from Lauber for eight years from 1906, reflecting that “Lauber taught him the ‘craft’ aspects [of composition] without touching on interpretative or stylistic issues, thus allowing [Martin’s] creativity to develop without external influences” in order for Martin to become an “inner-directed artist.”¹⁵ It is interesting to note that although Martin was in the French-speaking region of *Suisse romande*, his early influences and encouragements were from extremely conservative Germanic composers, including Hans Huber (1852-1921) and Friedrich

14. F. Martin and Piguet, 12.

15. Bruhn, 11.

Klose (1862- 1942). During the first public performance of a work by Martin in 1911, Martin met these two members of the Association of Swiss Musicians who helped many of his works to receive first performances at the annual festivals of the association.¹⁶

Martin's first of three marriages was to Odette Micheli, with whom he had the first of his six children.¹⁷ After World War I, the couple lived in Zurich between October 1918 and June 1920, moved to Rome, and stayed in Paris in 1923-25. Around this time, he became interested in rhythmic problems and was responsible for the scenic music of a marionette theatre in Paris. This difficult transitional period and the young musician's austere earnings may have contributed to the crumble of his relationship with Odette, ending with a divorce in 1930.¹⁸

Martin returned to Geneva in 1926 and formed a chamber music group with members of the Suisse Romande Orchestra, which later became the *Société de Musique de Chambre de Genève*. Serving as its pianist and harpsichord player for ten years "provided him with an excellent opportunity to study the late Debussy sonatas."¹⁹ Also in 1926, the daily newspaper *La Tribune de Genève* hired Martin as a music critic of

16. Abraham Skulsky, "Frank Martin: A Clear Understanding of His Ideals of Expression," *Musical America*, August 1949, 8. Performance of *Trois poèmes païens*, for baritone and orchestra, at the Vevey festival of Swiss Musicians.

17. Lukas Näf, "Frank Martin - Composers - Biography," Musinfo: The Database of Swiss Music, accessed March 25, 2015, http://www.musinfo.ch/index.php?content=maske_personen&pers_id=258. Martin's first son, Renaud, was born in 1922.

18. King, 5-6.

19. Cooke, "Frank Martin's Early Development," 475.

symphony concerts, a job he held with passion until 1936.²⁰ This ability to articulate thoughts developed through several years of reflection and discovery, and is one of the most amazing features of Frank Martin.²¹

Furthermore, 1926 is also when Martin became acquainted with Émile Jaques-Dalcroze (1865-1950) and his institute of eurhythmics and music pedagogy. Martin studied at the *Institut Jaques-Dalcroze* for two years, then taught rhythm theory and improvisation there from 1928 until 1938.

In 1931 Martin married Irène Gardian and had three daughters. This marriage ended tragically when Irène died of septicemia in 1939.²² According to Näf's concise biography on Martin, Martin was involved in various musical activities in the 1930's as he "wrote for the 'Tribune de Genève' as a music critic," taught as "the professor of chamber music at the conservatory in Geneva from 1930 until 1933 and from 1941 until 1946," and "became the artistic director of the *Technicum Moderne de Musique*" in 1933. At this Genevan private school that closed in 1940 "due to bad management and the threat of war," Martin taught "harmony, composition and chamber music."²³ It is also at this school that he met his third wife, Dutch flautist Maria Boeke who received the last diploma from the *Technicum Moderne de Musique*.²⁴ They were married in 1940, and this widow of Martin has been a champion of continuing Martin's legacy through

20. Perroux, 21.

21. Ibid.

22. Näf, "Frank Martin - Composers - Biography." The three daughters between Frank Martin and Irène Gardian were named Françoise (1932), Pernette (1935) and Adrienne (1937).

23. Ibid.

24. Ibid.

maintaining the Frank Martin Society and the Frank Martin House in Naarden, Netherlands.

Between 1942 and 1946, Martin served as president of the Swiss Association of Musicians, which recognized his reputation as a fine European composer with the awarding of *Le Prix des compositeurs Suisse*. He then moved to the Netherlands with his wife Maria—first to Amsterdam in 1946, and eventually settling in Naarden in 1956 until his death in 1974. Continuing his teaching career, Martin commuted regularly between the Netherlands and Germany and taught composition between 1950 and 1957 at the *Staatliche Hochschule für Musik* in Cologne, where Karlheinz Stockhausen was one of his pupils.

Influences on Martin's Style

Martin's style transitioned through the stages of: conservative modal harmonies, rhythmic elements of the antiquity and the Far East, and twelve-tone serialism, before finally reaching his own signature sound late in his mature years. While studying with Joseph Lauber, his only directly personal teacher, Martin's early compositions were largely modal. According to the German musicologist Siglind Bruhn, Martin's early musical taste was "shaped by the German tradition prevalent [at the time of his childhood] in Geneva. When he was in his twenties, his music began to show influences of Liszt and César Franck, and eventually also of Fauré (in its lyricism), Debussy (in its harmony), and Ravel (in its orchestration)." ²⁵

25. Bruhn, 15.

As a youth, one of the ways Martin learned how to orchestrate was by attending rehearsals of Symphony Geneva while following the instrumentation of the works in pocket editions.²⁶ In a series of interviews with J.-Claude Piguet, Martin describes his affinity for past master composers. Besides the great influence from Bach’s music, Martin was marked by Schumann’s Lieder, Chopin’s Preludes, and Franck’s *Prélude, Aria et Final*.²⁷ On his penchant for chromaticism throughout his pieces, Martin states that “*Debussy was for me, my passage to the chromatic writing—a master of harmony.*”²⁸ Such influence can be found in *Pavane couleur du temps* (1920) for string quintet, rewritten for a petit orchestre in 1954.

After working with Lauber—who had studied at Zurich conservatory, Munich, and Paris Conservatory—Martin was intrigued by rhythmic problems. During his stay in Paris, Martin “discovered jazz and modalities from the Far East that enriched his harmonics designs.” But above all, “it was their often complex rhythmic constraint that lead him to explore this dimension of music.”²⁹

Subsequently, Martin encountered Jaques Dalcroze, who taught harmony and solfege at the *Conservatoire de musique de Genève*. When the Geneva conservatory refused to offer his principles of eurhythmics as a course, Dalcroze founded *Institut Jaques-Dalcroze*. The Dalcroze method incorporates Eurhythmics, which teaches concepts of rhythm, structure, and musical expression using movement. Martin enrolled

26. Perroux, 13-14.

27. F. Martin and Piguet, 112-13.

28. Perroux, 18.

29. Perroux, 20.

in 1926 as a student to become a certified instructor of Eurhythmics. He was later appointed as an instructor in harmony and improvisation.

To find his own unique style that expressed his compositional ideologies, Martin studied the dodecaphonic technique of Arnold Schoenberg. The twelve-tone row is a serial compositional technique incorporating all twelve pitches of the chromatic scale in a systematic, but atonal manner. But unlike Schoenberg, who “wanted to ‘free’ musical tones” from the order of tonal relationships, Martin insists that the “rapport of musical tones among themselves” is an important foundation.³⁰ Thus, Martin used the twelve-tone row as a chromatic tool but rejected atonality. Instead of true atonality—which usually results in awkward wide leaps—he applied the concept without strict enforcement and maintained mostly chromatic stepwise motions and a few skips. In an article published by *Schweizerische Musikzeitung* a.k.a. *Revue musicale Suisse*, Martin writes that he “learned to construct chromatic melody lines” from observing Schönberg’s practices, to keep melodic lines “[separated] . . . from accompanying music” and to “avoid traditional repetitions and cadences while at the same time developing and maintaining a function of tonality regardless of how temporary or unsettled and transitory it might be.”³¹

Martin has clearly expressed many of his thoughts on music and the compositional process in writings. In the article titled “Schönberg and Ourselves,” Martin shares his acute thoughts on dodecaphony:

30. King, 88. Describes Martin’s own writing in French, found in his article “Schönberg et les conséquences de son activité.” *Schweizerische Musikzeitung/Revue musicale Suisse*, 359-364.

31. King, 88.

The twelve-tone technique offered . . . a system of writing which was the most severe, the most rigid, ever known. To make up for what it took away, the new techniques presented the composer with a mathematical problem so complicated that if he managed to practise it without mistake he already felt he had accomplished something worthwhile. For the musician who accepts Schönberg's system this feeling of security is perhaps its greatest danger. In a way, it is like the security felt by an academic artist so long as he holds fast to the classic precepts of harmony and counterpoint . . .

We must not approach [Schoenberg's technique] as though it were a new aesthetic faith, and certainly not as if it were a kind of magic whose formulas have only to be obeyed in order for us to produce masterpieces. Above all we must never set aside our own musical sensibility. . . . For in my opinion no composer should ever write a single page that is not as beautiful as he can possibly make it. . . . It can be wonderfully productive to write according to strict rules, . . . so long as one satisfies at the same time the severest demands of one's musical sensibility.

We must keep freedom of action, and reserve the right to break some or all of [the] rules as the spirit dictates. We can enjoy being freed from the cadence and from classical tonality, but we need not necessarily give up our feeling for tonal functions, for the functional bass, and for a system of relationships which elementary acoustics show to be based on physical fact.

Working with tone-rows, then, will teach us to think and write in a new language, which everyone must develop for himself. And the first thing we shall learn will be to invent rich melodies . . . Could we not integrate the heightened sensitivity to chromaticism gained from the practice of Schönberg's method, with the fundamental principles of Western music? Might not something new and valuable arise in this way? The heroic period of great discoveries is surely over, and our task now is to organize and to construct.³²

Martin was "one of the few outside Schoenberg's circle to take up serialism before the war," and after 1945 he was "one of the few who remained to teach it to a new European generation."³³ He started to use twelve-tone serialism in the *4 Pièces brèves pour guitare* of 1933 and in the *Concerto I pour piano et orchestre* of 1933-4. Pianist Walter Gieseking, who premiered the First Piano Concerto on January 22, 1936 with

32. Frank Martin, "Schönberg and Ourselves," *The Score* 15-17.

33. Paul Griffiths, "Obituary: Frank Martin," *The Musical Times* 116 (Jan. 1975): 68.

Ernest Ansermet conducting in Geneva, complained that he “had to play too many dissonant notes.” This 17-minute piece was dedicated to Walter Frey, who performed it with more success. Martin formulates in an interview with J.-Claude Piguet, that he saw the twelve-tone as a successful formal constraint:

I really used the [dodecaphonic] series. It played a big role in my musical development, forcing me to look for things that I would not have found on my own. I still used it quite often as a kind of obligation. . . . I like the barriers because they teach [one] to leap better.³⁴

Many of Martin’s compositions are intermingled with his acquaintances and religion. Ernest Ansermet, a well-known conductor and the founder of *Orchestre de la Suisse Romande* who championed the music of modern composers such as Stravinsky, de Falla, Prokofiev, and Honegger, was enthusiastic about promoting Frank Martin’s music. At the turn of the century, the music scene in Geneva was dominated by German music. Mozart, Schumann and Brahms set the tone, and symphonic works of Mahler and Strauss made a few appearances. Debussy or Ravel remained relatively unknown until Ernest Ansermet founded of the *Orchestre de la Suisse Romande* in 1918 and actively performed French music. Ansermet had met Debussy, Ravel, and Stravinsky, and avoided the 12-tone music of Schoenberg. He was an important advocate and correspondent throughout Martin’s life, which is evident through the collection of letters published as *Correspondance: 1934-1968*. Ansermet states that “Martin excels in

34. F. Martin and Piguet, 52-53.

“J.-C. Piguet: Quel est le rôle que joue une série dodécaphonique dans la composition de vos œuvres?”

Frank Martin: J’ai beaucoup employé la série. Elle a joué dans mon évolution musicale un grand rôle, m’obligeant à chercher des choses que je n’aurais pas trouvées de moi-même. Je l’emploie encore souvent comme une sorte d’obligation.”

nuances of orchestral colour, and his musical palette is perfectly suited to giving life to impalpable concepts and fantasy. . . He is equally capable of expressing a tragic vehemence and of showing an epic quality necessary to the construction of immense choral and religious works.”³⁵

Another important acquaintance was Paul Sacher, an important patron of 20th century music, who commissioned and premiered Martin’s *Petite symphonie concertante* (1945). The *Paul Sacher Stiftung*, a musical foundation in Basel, Switzerland, holds collections of Martin’s works. Sacher had also commissioned works by many well-known composers such as Stravinsky, Bartok, Martinu, Honegger, Hindemith, Elliot Carter, Lutoslawki, Dutilleux, among others.

Other friends such as cellist Henri Honegger, baritone Dietrich Fischer-Dieskau, and violinist Yehudi Menuhin performed many of Martin’s works. Menuhin, as the president of International Music Council, asked Martin to compose a work for the organization’s twenty-fifth anniversary. Martin, who had increasingly turned to religious themes (even in his instrumental music), accepted the commission and conceived a work based on a “polyptych,” a set of small medieval painted panels in Siena depicting the Passion of Christ. Of these, he selected six panels to form the basis of a multi-movement work for solo violin and double string orchestra. Menuhin compliments this composition

35. Ernest Ansermet, “Frank Martin,” *Larousse Encyclopedia of Music* (New York: World, 1971), quoted in Bruhn, 14.

by saying, “When I play the *Polyptyque* by Frank Martin, I feel the same responsibility, the same exaltation as when I play Bach’s *Chaconne*.”³⁶

Overview of Reputable Works of Various Genres

Martin wrote for a vast variety of genres, which include: **dramatic works** (theatrical, ballet music, secular oratorio, pop show, *plein air* dance show, 3-act opera, Christmas oratorio, musical comedy); **symphonic works** (with or without soloists, chorus, and orchestra); works for **vocal and instrumental ensembles**; works for **choir a cappella**; **chamber music** (various ensembles: vocal, duets or with piano); and works **with or for organ**. He also wrote a series of *Ballades* for various instruments (saxophone, flute, trombone, violoncello, piano) and orchestra. Maria Martin comments regarding the six *Ballades* in BBC’s podcast: “He wanted a free form, an unfixed narrative.”³⁷

Martin’s chief works are: *Petite Symphonie Concertante* (1945); *Le Vin herbé*—a secular oratorio for 12 voices and eight instruments, after the novel *Tristan et Iseut* by Joseph Bedier; *Der Cornet*—for alto and orchestra, after Rainer Maria Rilke’s *Weise von Liebe und Tod des Cornets Christoph Rilke*; *In terra pax*—a short oratorio for five solo voices, two mixed choirs and orchestra; *Golgotha*—an oratorio of the Passion, after the Evangelists and texts of St. Augustin, for five solo voices, mixed choir, orchestra and

36. Quoted by Bradford Robinson, preface to *Polyptyque pour violon solo et deux petits orchestre à cordes* by Frank Martin, study score 360 (Munich: Universal Edition, 2004).

37. Maria Martin, in Interview with Donald Macleod, “Clips” from *Composer of the Week*. BBC Radio 3. June 13, 2014. (Original broadcast July 30, 2007 through August 3, 2007). Podcast. Accessed April 17, 2016. <http://www.bbc.co.uk/programmes/p020xkmg> 17:58-18:32.

organ; *Concerto* for 7 wind instruments, kettledrums, percussion instruments and string orchestra; and the *Huit Préludes* for piano.

A deeply religious man, Martin wrote several pieces with religious elements. Examples of such compositions are: *In terra pax* (1944), *Golgotha* (1948), *Mystère de la Nativité* (1959), and *Messe pour double chœur a cappella*. According to Alain Perroux, Martin:

spent several months in Rome [between 1921 and 1922] where he became familiar with Gregorian chant, while visits to Ravenna allowed him to discover a special attachment for Byzantine art. Back in Switzerland in 1922, he grew these affinities, always looking for new sources of learning. And under the influence of Gregorian chant . . . he started composing a *Messe pour double chœur a cappella*. Nobody had commissioned him, but he felt the need to measure up to spiritual music.³⁸

Martin kept the manuscript for his *Messe pour double chœur a cappella* hidden in his desk drawer, as he considered it to be a matter between God and himself and “wanted his religious music to be performed anonymously,” for God’s glory rather than the composer’s.³⁹ The Mass was premiered in 1963, 41 years after it was written.

In 1922, the same year as the birth of Martin’s first son, *Comédie de Genève* offered him experience in composing for the stage. It was not a commissioned opera, but incidental music for "Oedipus Rex" in 1922 and for "Oedipus at Colonus" in 1923. The young artist sets the tragedies of Sophocles to music for choirs adorned with orchestral accompaniment involving two soloists. To strengthen the archaic tone of his score, he

38. Perroux, 19.

39. Bruhn, 25.

integrates the small classical ensemble with a rediscovered instrument: the harpsichord. It soon becomes an integral part of Martin's very own orchestral color.⁴⁰

Martin also often rewrote his pieces with different instrumentation. For example, the 1920 *Pavane couleur du temps* was originally written for string quintet, with another version for a piano and four hands, and later in 1954 a version for small orchestra. He also took the *Agnus Dei* from the 1922-26 *Messe* and arranged a version for the organ in 1966. The 1933 *4 Pièces brèves pour guitare* also has a version for the piano and another one for a “*grand orchestre*,” created in 1934.⁴¹

The *Sonata da Chiesa*, written in 1938, was originally for viola d'amour and organ, then transcribed for flute and organ in 1941; it was arranged yet again by Martin for viola d'amour and string orchestra in 1952. There is also a 1958 version for flute and string orchestra, orchestrated by Victor Desarzens.

Passacaille pour orgue (1944) was also written for a string orchestra in 1952, and for “*grand orchestre*” in 1962. With the 1962 orchestration of the piece, one can better hear the different layers throughout the texture, as compared to the original version for solo organ. Similarly, by listening to various instrumentations Martin uses for his compositions, the pianist can apply more imaginative tone colors while creating unique atmospheres for each of the *Huit préludes*.

While some of Martin's pieces are of commonly found genre—such as sonatas for the violin and piano—many of his compositions feature very unique combinations of

40. Perroux, 20.

41. Misteli Werner, *Frank Martin: Liste des œuvres/Werkverzeichnis*, (Zurich: Archives Musicales Suisses/Schwerizerisches Musik-Archiv, 1981), 6.

instruments. For example, *Ballade pour alto, orchestre à vent, clavecin, harpe et timbales* (1970, “Ballade for Viola, Wind Orchestra, Harpsichord, Harp and Timpani”). *Drey Minnelieder* (1960), three short songs for soprano and piano, has two more versions: one for soprano, flute, viola and violoncello; and another for soprano with flute and guitar. One of the pieces from his final decade, *Poèmes de la mort* (1970), is written for tenor, bass, baritone, and 3 electric guitars.

Among the interesting instrumentations, the piano is quite often included as a part of the orchestra. For example, *Ballad pour saxophone et orchestre* has the piano playing in the orchestra, often quite soloistically.

By understanding Martin’s output as a composer, and hearing the sounds of his unique combinations of various instruments, the pianist can be inspired to create similar atmospheres in the *Huit préludes pour le piano*. The following table lists Martin’s notable compositions of other genres, with details of the unique instrumentations.

Appendix B lists Martin’s works for the piano.

Year of Composition	Title	Genre	Instrumentation
1913	<i>Sonata I pour violon et piano</i>	Duet	Violin and piano
1920	<i>Pavane couleur du temps</i>	Chamber	String quintet, or piano 4-hands, or <i>petit orchestre</i> (1954)
1921	<i>4 Sonnets à Cassandre</i>	Chamber	Mezzo soprano, flute, viola, and cello
1922-26	<i>Messe pour double chœur a cappella</i>	Religious	Double choir (1966 “Agnus Dei” arrangement for organ)

1931-32	<i>Sonata II pour violon et piano</i>	Duet	Violin and piano; Second movement written as <i>Chaconne pour violoncelle et piano</i> in 1957
1933-34	Piano Concerto No. 1	Concerto	Winds, Brass, Strings, Percussion
1933	<i>4 Pièces brèves pour guitare</i>	Solo	Solo guitar; 1934 version for piano solo: <i>Guitare</i>
1935	<i>Rhapsodie</i>	Chamber	2 violins, 2 violas and contrabass
1936-37	<i>Symphonie (pour grand orchestre)</i>	Orchestral	with timpani, percussion, glockenspiel, xylophone, vibraphone, bells, 2 pianos, and celesta.
1938	<i>Ballade pour saxophone</i>	Chamber	Alto saxophone with string orchestra, timpani, percussion and piano
1938, 40-41	<i>Le Vin herbé</i>	Oratorio (secular)	Mixed choir (3 each of soprano, alto, tenor, bass); 2 each of violin, viola, cello; contrabass and piano
1938	<i>Sonata da chiesa</i>	Duet for viola d'amour and organ; also Chamber versions	1941: flute and organ, 1952: viola d'amour and string orchestra 1958: flute and string orchestra
1939	<i>Ballade pour piano et orchestre</i>	Chamber	Winds, Brass, Strings, Percussion, Harp
1939	<i>Ballade pour flûte</i>	Duet and Chamber	Flute and piano 1941: flute, string orchestra and piano
1940	<i>Ballade pour trombone</i>	Chamber	with piano or 1941 with petit orchestre
1942-43	<i>Der Cornet</i> [<i>Die Weise von Liebe und Tod des Cornets Christoph Rilke</i>]	Voice + Chamber	Alto voice and petit orchestre

1943-44	<i>6 Monologe aus Jedermann</i>	Voice + Chamber	Baritone and piano 1949: baritone or alto voice and orchestra
1944	<i>Passacaille pour orgue</i>	Solo Chamber	Organ solo 1952: version for string orchestra 1962: for grand orchestra
1944-45	<i>Petite symphonie concertante</i>	Orchestral	Harp, harpsichord and piano with 2 string orchestras 1946: version for grand orchestra as <i>Symphonie Concertante</i>
1944	<i>In terra pax</i>	Oratorio (religious)	5 soloists, 2 mixed choir and orchestra 1973: "Notre père" for unison choir and organ
1945-48	<i>Golgotha</i>	Oratorio (religious)	5 soloists, mixed choir, orchestra and organ
1947	<i>Quant n'ont assez fait do-do</i>	Chamber	Tenor, guitar, and piano 4-hands
1947	<i>3 Chants de Noël</i>	Chamber	Soprano, flute, and piano
1948	<i>8 Préludes pour le piano</i>	Solo	Solo piano
1949	<i>Ballade pour violoncelle</i>	Duet Chamber	'cello and piano Also version for cello and petite orchestre
1949	<i>Concerto pour sept instruments à vent</i>	Concerto	Flute, oboe, clarinet in B \flat , bassoon, trumpet, horn, trombone, timpani, percussion and string orchestra
1950	<i>Songs of Ariel (Shakespeare)</i>	Choral	Mixed choir a cappella, in English
1950-51	Violin Concerto	Concerto	Orchestra with percussion, harp and piano
1951-52	Harpsichord Concerto	Concerto	Harpsichord with petit orchestre

1952-55	<i>Der Sturm</i> (based on Shakespeare's <i>The Tempest</i>)	Opera with ballet	also a fragmented version for baritone and orchestra with timpani, percussion, harp, celesta and piano as <i>Der Sturm Suite</i> . Music from <i>Ariel</i> is reused in the overture.
1955-56	<i>Études pour orchestre à cordes</i>	Orchestral	String orchestra
1957-59	<i>Mystère de la nativité</i>	Oratorio (religious)	9 soloists, small mixed choir, male choir and grand mixed choir
1960	<i>Drey Minnelieder</i>	Chamber	Soprano and piano; another version for soprano, flute, viola and cello
1961	<i>Ode à la musique</i>	Choir + Chamber	Mixed choir, 1 trumpet, 2 horns, 3 trombones, contrabass and piano
1960-62	<i>Monsieur de Pourceaugnac</i>	Theatrical with ballet	<i>Comédie</i> by Molière; for 2 sopranos, 1 alto, 5 or 2 tenors, 2 baritones, 6 or 3 basses, and orchestra with harp, harpsichord, piano, and <i>corps de ballet</i>
1963-64	<i>Les 4 éléments</i> (Earth, Water, Air, Fire)	Orchestral	"Études symphoniques pour grand orchestre"
1964	<i>Pilate</i>	Oratorio (religious)	Baritone, mezzo soprano, tenor, bass, mixed choir and orchestra
1965-66	Cello Concerto	Concerto	Winds, brass, strings, timpani, cymbals, celesta, xylophone, glockenspiel, vibraphone, harp and piano
1966-67	<i>Quator à cordes</i>	Chamber	String quartet
1968-69	Piano Concerto No. 2	Concerto	Orchestra with harp
1968	<i>Maria-Triptychon</i>	Chamber	Soprano, violin solo and orchestra

1969	<i>Erasmi monumentum</i>	Orchestral	Grand orchestra and organ
1970	<i>3 Danses</i>	Chamber	Oboe, harp, string quintet and string orchestra
1970-71	<i>Poèmes de la mort</i>	Voice + instruments	Tenor, baritone, bass and 3 electric guitars
1971-72	<i>Requiem</i>	Religious	4 soloists, mixed choir, orchestra and organ
1972	<i>Ballade pour Alto et orchestre à vent</i>	Chamber (like Concerto)	Viola with wind orchestra, harpsichord, harp, timpani, and percussion
1973	<i>Polyptyque</i>	Religious	Violin solo and 2 string orchestras
1974	<i>Et la vie l'Emporta</i>	Cantata	Alto and baritone with small vocal and instrumental ensemble

Figure 2.1. List of Notable Works of Other Genres by Frank Martin.⁴² For solo piano, only the *Huit préludes* is included here. See Appendix B for a list of works for the piano.

42. Figure 2.1 includes all of Martin's works I was able to obtain a score through ASU music library or interlibrary loans, for which I listened along to sound recordings on Naxos Music Library.

CHAPTER 3

COMPOSITIONAL ELEMENTS FOUND AMONG MARTIN'S WORKS OF OTHER GENRES AND THE *HUIT PRÉLUDES POUR LE PIANO* (1948)

Among the few pieces Frank Martin wrote for the solo piano, *Huit préludes pour le piano* holds a significant place in Martin's repertoire. This set of preludes was composed in 1948 during a four-month break from writing his *Golgotha*—a ninety-minute oratorio on the Passion of Christ. Martin's nephew, Bernard Martin, calls the *Huit préludes pour le piano* “a summary of all of Martin's compositional acquisitions . . . within the limitations of a solo instrument.”⁴³ In this chapter, I will expand on this important point, explaining the use of particular key elements that underlie both the *Huit préludes pour le piano* and Martin's compositions of other genres.

Martin's *Huit préludes pour le piano* were dedicated to Dinu Lipatti, a Romanian classical pianist. Lipatti studied in Paris with Alfred Cortot and became a professor of piano at the *Conservatoire de musique de Genève*. In Switzerland, Lipatti and his pianist wife Madeleine, along with Frank Martin and his flautist wife Maria developed a close friendship (see figure 3.1). In 1944, Madeleine and Dinu Lipatti performed “Danse de la Peur” for two pianos and small orchestra, derived from Martin's unfinished and non-orchestrated ballet *Die Blaue Blume* (1933). Upon seeing the final score of the *Huit préludes* in 1948, Lipatti proclaimed that he “would need two years of study to do full justice to them in a public recital.”⁴⁴ Unfortunately, before he could present the premiere

43. Bernard Martin, 179.

44. Ibid.

performance, Lipatti passed away in 1950 at age 33 from Hodgkin's lymphoma. The *Huit préludes* were premiered in 1950 by Swiss pianist Denise Bidal, who studied with Alfred Cortot in Paris and became a professor at *Conservatoire de Lausanne* in 1944.

In *A Propos de...*, a compilation of Martin's essays and program notes, Maria Martin quotes a short poem that Frank wrote in the manuscript for Lipatti in the spring of 1948, as they were meeting in London where Lipatti was giving his first recital at the Wigmore Hall.

For your ten enchanted fingers to roam about,
I would have liked twelve magical gardens.
Alas! they are only eight, and not very fairy-like.
It's that during my labor filled with sluggishness
the Muse, too often, cocked a snook at me.⁴⁵

From this, it is apparent that Martin intended to write twelve preludes, but finished the collection with just eight. Each of the preludes, however, is indeed a magical garden of its own unique atmosphere.



Figure 3.1. From left to right:
Madeleine Lipatti, Frank Martin,
Maria Martin, and Dinu Lipatti.

45. Maria Martin, "Huit Préludes pour le piano," in *A Propos de...: Commentaires de Frank Martin sur ses œuvres*, ed. Maria Martin (Neuchâtel, Switzerland: Editions de la Baconnière, 1984), 90. Translation mine, from original text in French:

*Pour promener vos dix doigts d'enchanteur
J'aurais voulu douze jardins magiques.
Alas! ils ne sont que huit, et peu féeriques.
C'est qu'au cours d'un travail plein de lenteur
la Muse, trop souvent, m'a fait la nique.*

André Tanner, in his commentary “prepared for Radio Lausanne to accompany a broadcast performance by Denise Bidal, who gave the first performance of the work,” states that:

The Preludes are seen as a near perfect balance of basic elements of melody, harmony and rhythm. In so doing the composer can introduce new and attractive rhythms while maintaining rich and expressive harmony. These Preludes are perceived as a latter-day return to romantic expressiveness in keyboard writing, largely abandoned by Stravinsky, Bartók, Hindemith, and other twentieth-century masters. The composer has achieved this by successfully combining elements of both Germanic and French musical cultures.⁴⁶

The score features extremely precise directions from the composer, including specific instructions regarding the execution of passages, and explanations of the character and sonority sought in each prelude. For example, the second prelude starts with a melodic line that should be played *leggiero ma sempre cantabile e non troppo dolce* (lightly but always singingly and not too sweetly). Martin also gives metronome markings throughout tempo changes and writes the approximate duration of each prelude after each final measure. The timings for each prelude ranges between one and five minutes, with a total playing time of about twenty minutes.

In order to fully appreciate Martin’s affinities for certain compositional techniques, the following elements must be addressed, as observed in many of his pieces. These compositional techniques are not present in every prelude and are not in any particular order, but are applied strongly throughout the set and in Martin’s other compositions. Figure 3.2 below shows Martin’s compositional elements and the preludes that contain them. I will present many excerpts of Martin’s compositions to demonstrate

46. King, 166.

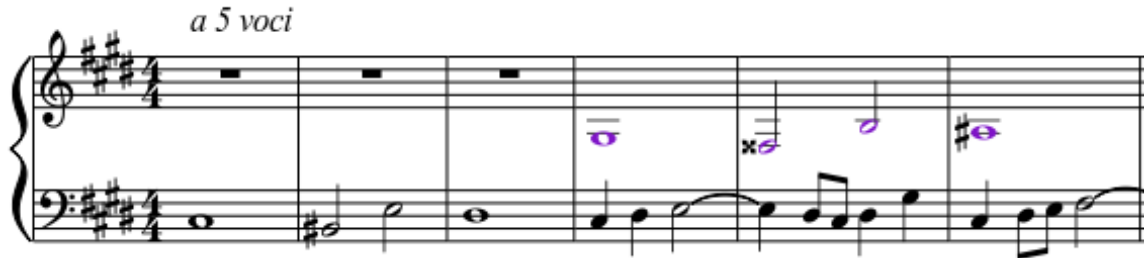
that the *Huit préludes pour le piano* are indeed a summarization of Martin's compositional techniques listed here. All of Martin's compositions are published by Universal Editions, which prints unanimous rehearsal numbers with his manuscripts. Excerpts will be referred to by the rehearsal numbers or measure numbers, whichever is more practical.

Compositional Element	Preludes which contain the elements
B-A-C-H motive (and its alterations)	I, II, III, IV, V, VII, VIII
Triadic writing	I, II, IV, VIII
Gliding tonality	I, II, III, IV, V, VII, VIII
Baroque elements (pedal points, canon, melismatic writing, and rhythmic counterpoint)	I, II, III, V, VI, VII
Dodecaphony	I, VI
Stratification	I, II, IV, V, VII
Extreme range and registral shifts	I, II, III, IV, V, VII, VIII
Octave doublings and displacements	I, II, III, IV, V, VII, VIII
Percussive rhythmic drive	IV, V, VIII
Large-scale <i>crescendo</i> (registral, dynamic or rhythmic)	I, II, III, IV, V, VI, VII, VIII
Hidden cyclicism	I and IV III and V VI and VIII

Figure 3.2. Martin's compositional elements and the preludes that contain them.

The B-A-C-H Motive (and Its Alterations)

The most significant and frequent element found in Martin's compositions is the use of the B-A-C-H motive, as the music of Johann Sebastian Bach was of great influence to Frank Martin. As homage to the great master, Martin often inserts the B-A-C-H motive or alterations of it in his works. In German spelling, the notes B-A-C-H equal to the following pitches: B-flat, A, C, and B-natural, as the "H" stands for B-natural. The C-sharp minor fugue in Johann Sebastian Bach's *Well-Tempered Clavier* Book 1 starts with the B-A-C-H motive as its subject, with the pitches C-sharp, C, E, D-sharp (see example 3.1). It is interesting to note that the real answer to this subject, G-sharp, F double-sharp, B, A-sharp contains the exact enharmonic pitches to the opening theme of Martin's first prelude (see example 3.2).



Example 3.1. J. S. Bach's *Well-Tempered Clavier*, book 1: Fugue in C-sharp minor. Subject and real answer.



Example 3.2. Frank Martin's Prelude No. 1: opening theme: G-sharp, G, B, A-sharp.

Another perfect example of the B-A-C-H motive is hidden in measure 78 of Prelude No. 8 (see example 3.3). This small cell creates a "step down + 3rd up + step down" motive found in many of Martin's melodic lines in the *Préludes* as well as many of his other compositions. For the ease of identification, I will refer to this as the "quasi BACH" motive.



Example 3.3. Prelude No. 8: B-A-C-H motive hidden in measure 78.

Starting with his opus 1, the Violin Sonata of 1919, Martin pays tribute to his “grand maître” Bach.⁴⁷ Among the four movements of this sonata, the first movement features a fugue and the last movement contains a quasi BACH motive. Although the G-F-A^b-G melodic line in the fourth movement does not replicate the exact intervals of B-A-C-H, it contains a “step down + 3rd up + step down” motion (see example 3.4). This sonata is quite romantic, with soaring melodies and many styles of Gabriel Fauré and Cesar Franck.⁴⁸ Martin discovered the works of the latter composer under the impulse of Lauber, and Franck’s music opened a new world for Martin:

César Franck was the first musician I have ever known that has allowed me to get out of classical music; until then I was sensitive only to Bach, Schumann, Chopin; in short, what meant home to me [were]: Lieder by Schumann, Chopin Preludes. For me it was an event to discover the "Prelude, Aria and Finale" of Franck. This composition marked me so much it never left me.⁴⁹



Example 3.4. *Sonate pour violon et piano*: Fourth movement, mm. 245-251. Violin plays “G-F-A^b-G.”

47. Jo Excoffier, “Frank Martin: Personnalités suisses” (video), documentary/interview in French, directed by Raymond Barrat, aired September 14, 1970 on Radio Télévision Suisse Romande, RTS archives, accessed March 24, 2016, <http://www.rts.ch/archives/tv/culture/personnalites-suisses/3463091-frank-martin-1-.html>

48. Perroux, 15.

49. “Entiens avec Frank Martin,” *Zodiaque* 1975, 8; also quoted in Perroux, 15.

More examples of the B-A-C-H motive are found throughout the 1938 oratorio *Le Vin herbé*, particularly in the 2e Tableau of the première partie, where the baritone solo sings the pitches G#-Fx-B-(C#)-A# (see example 3.5). It is interesting to note that the strong melodic line in the opening of the first of the *Huit préludes* uses the same pitches: G#-G-B-A#-C# (see example 3.2).

The image shows a page of a musical score for the oratorio *Le Vin herbé*. It features five staves: Soprano (S.), Alto (A.), Tenor (T.), Baritone (B.), and Piano. The Baritone part is the focus, with a solo section starting at rehearsal mark 4. The lyrics for the Baritone part are: "Quand Tris-tan s'ap-pro-chaît et vou-lait l'a-pai-ser par de dou-ces pa-ro-les / Als sich Tri-stan ihr nah-te und mit sanf-ten Wor-ten ihr zu-spre-chen woll-te,". The notes G#, Fx, B, C#, and A# in the Baritone part are circled in red. The piano accompaniment at the bottom shows a melodic line with similar intervals.

Example 3.5. *Le Vin herbé*, première partie, 2e Tableau at Rehearsal No. 4: “G#-Fx-B-(C#)-A#.”

The quasi BACH motive is heard throughout many of Martin’s other compositions. Whether inverted or close to the original, the quasi BACH motives tend to appear at the ends of phrases. In the examples below of *In terra pax*, the quasi BACH motive is altered in various ways (see examples 3.6 and 3.7). The play of half steps and 3rds in inversions or truncations creates many possibilities for use of the B-A-C-H motive.

Meno Mosso
6
noir. Celui qui le montrait te- - nait u-ne balance dans sa main.
Pferd. Der Reiter, der es ritt, der hielt in der Hand eine Waage.

mp
crescendo
U.E. 1984

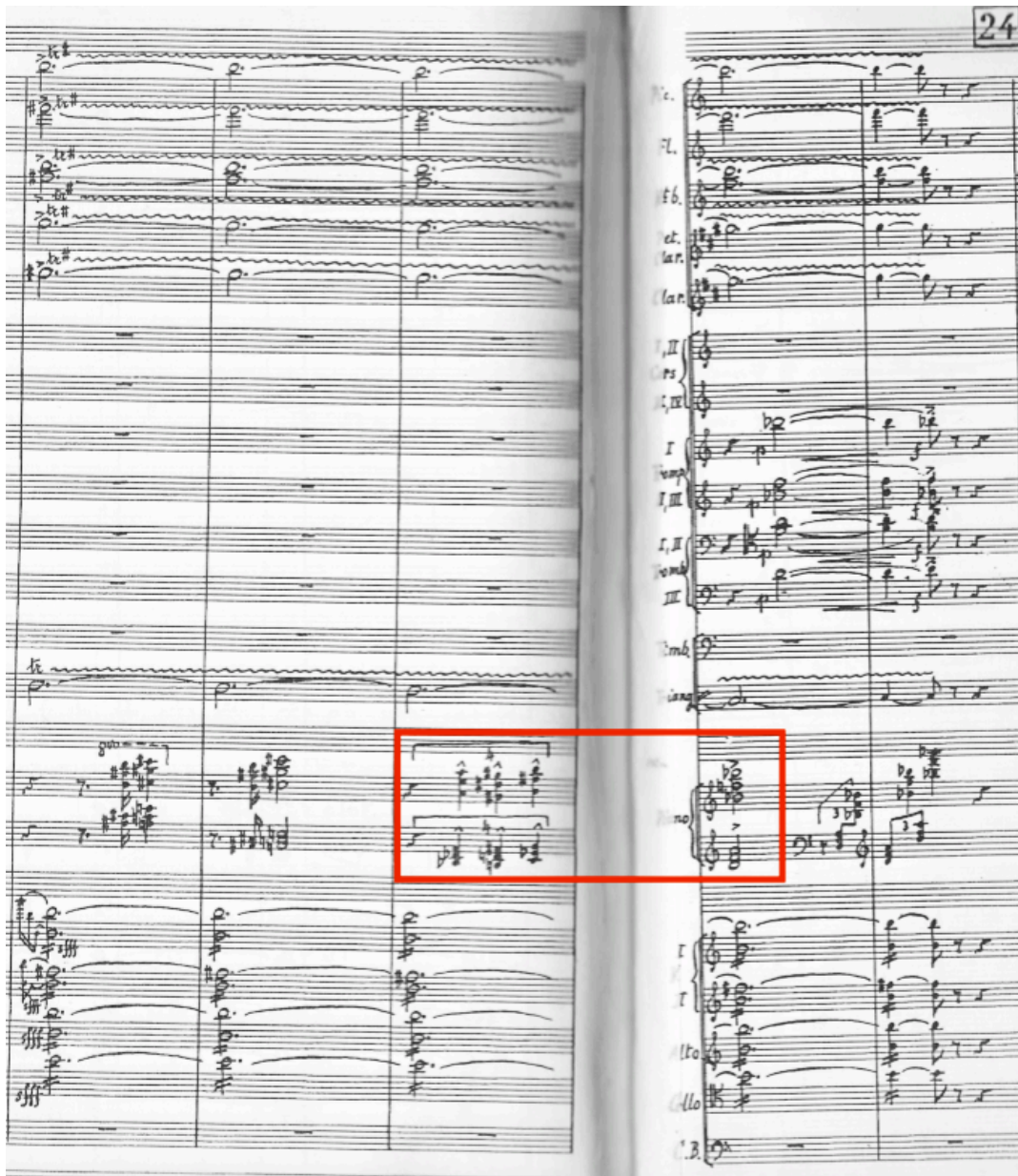
Example 3.6. *In terra pax*, Part 1, No. 1, Rehearsal No. 6: C#-E-D#, D#-F#-E#-G#; altered BACH.

12
Andante quasi largo ♩ = 69
No 2.
dolce ma molto espress.
Sopr. & 2° Alt.
2° Alt.
Choeur II
Ténors
Mon Dieu, mon Dieu, pourquoi m'as-tu abandon-né?
Mein Gott, mein Gott, warum hast Du mich ver-las-sen?

mp

Example 3.7. *In terra pax*, Part 1, No. 2: mm. 1-4. Line ending with C^b-D^b-B^b; inverted and truncated BACH.

Another example of the B-A-C-H motive is audible towards the end of the final movement of Martin's Piano Concerto No. 1 (1934), where he emphasizes A-G#-B-B^b by writing these pitches in quadruplet quarter notes while remaining in a triple meter (see example 3.8).



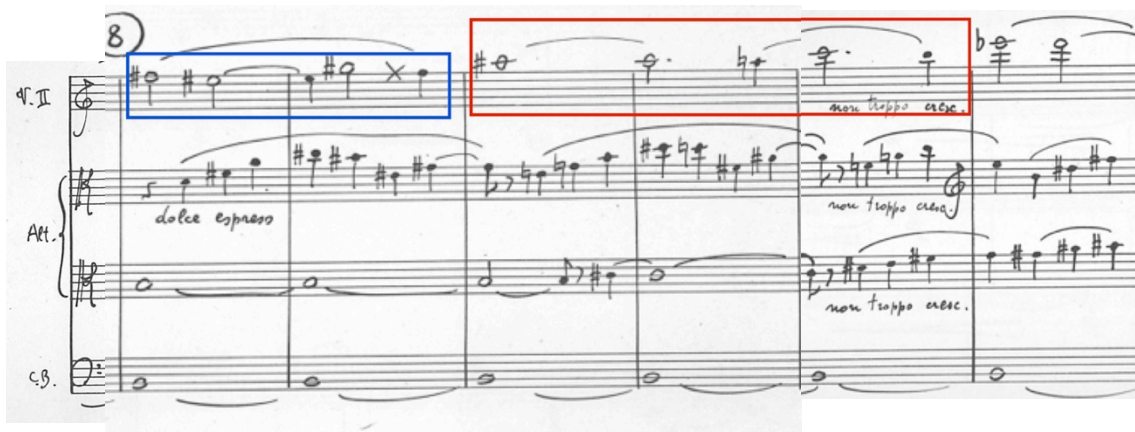
Example 3.8. Piano Concerto No. 1, third movement: Eleven measures from the end. (Three measures before Rehearsal No. 24).

Even more examples of the quasi BACH motive are found in the 1935 *Rhapsodie*, where D#-D-F#-E# is heard one measure after Rehearsal No. 3 (see example 3.9), and F#-E#-G#-F# is played at Rehearsal No. 8, which immediately connects into A#-A-C-

B—the exact enharmonic pitches of B-A-C-H (see example 3.10).



Example 3.9. *Rhapsodie*: Rehearsal No. 3.



Example 3.10. *Rhapsodie*: Rehearsal No. 8.

Three years after the *Rhapsodie*, Martin started writing a series of Ballades. The first of these six free-form compositions was the *Ballade pour saxophone et orchestre* (1938). The main melody, a play of half-steps and 3rds as seen at Rehearsal No. 4, makes the B-A-C-H motive easily fit in (see example 3.11).

4 *molto sostenuto*
f
mf
sempre sostenuto
p
dolce, marc., espress.

Example 3.11. *Ballade pour saxophone et orchestre*: Rehearsal No. 4 contains G-F#-A-G#.

Additionally in the *Ballade pour saxophone et orchestre* (1938), the B \flat -A-D \flat -C figure at Rehearsal No. 6 is followed by F-E \flat -A \flat -G (see example 3.12).

6 8

molto espress.

8

sempre cresc.

fff *ff*

Example 3.12. *Ballade pour saxophone et orchestre*, Rehearsal No. 6: B \flat -A-D \flat -C.

And again at Rehearsal No. 42, this B \flat -A-D \flat -C is reiterated a half step up at Rehearsal No. 43 as B-A \sharp -D-C \sharp (see example 3.13).

42 Allegro molto $\text{♩} = 72$

43

44

Example 3.13. *Ballade pour saxophone et orchestre*, Rehearsal Nos. 42-43: B \flat -A-D \flat -C and B-A \sharp -D-C \sharp .

Rhythm also contributes to the recognition of a quasi BACH motive, as can be seen in the *Songs of Ariel* (1950) (see example 3.14). The first note for a quasi BACH motive tends to be elongated.

The image shows a page of a musical score for 'Songs of Ariel', measures 11-14. The score is for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano (P.).

- Measure 11:** Soprano and Alto sing 'pearls... that were his eyes:'. Tenor and Bass sing 'Those are pearls that were his'. The piano accompaniment features a rhythmic pattern of eighth notes.
- Measure 12:** Soprano and Alto sing 'Noth-ing'. Tenor and Bass sing 'eyes:'. The piano accompaniment continues with the eighth-note pattern. A red box highlights the Tenor's melodic line: $F\sharp - F - A - B - G$.
- Measure 13:** Soprano and Alto sing 'Noth-ing of him that doth fade.'. Tenor and Bass sing 'eyes:'. The piano accompaniment includes a 'Dong' sound effect.
- Measure 14:** Soprano and Alto sing 'Noth-ing'. Tenor and Bass sing 'Noth-ing'. The piano accompaniment includes a 'Ding...' sound effect.

Example 3.14. *Songs of Ariel*, mm. 11-14: $F\sharp - F - A - B - G$.

In the first movement of *Petite symphonie concertante*, the main motive is a quasi BACH motive altered in another way, reversing the contour to step up, skip down, step up (see example 3.15). The pitches are still contained within a four half-step cell.

Example 3.15. *Petite symphonie concertante*: Rehearsal No. 13. Harp solo plays C#-Eb-B#-D.

Whether clearly audible or ambiguously hidden, the B-A-C-H motive is a strong element underlying Martin's melodic constructions in many of his pieces. The following section explains other significant compositional elements applied in Martin's compositions: triadic writing, gliding tonality, Baroque elements, dodecaphony, stratification, extreme range and registral shifts, octave doublings, percussive rhythmic drive, and large-scale *crescendi*.

Triadic Writing

Although Martin's compositions employ chromaticism, many of the chordal structures outline triads. Among the countless pieces and passages that contain triadic writing, *Die Weise von Liebe und Tod des Cornets Christoph Rilke* shows clear examples of Martin's affinities for writing triads within chromatic context (see example 3.16).

3 poco animando

- an-der. Sie sind Freun - de auf ein mal, Brü - der.
 Haben ein ander mehr zu vertrauen; denn sie wissen schon so viel Ei - ner vom Andern.

sempre dolcissimo

UE 11491

Example 3.16a. *Der Cornet*: No. 5 “Das Heer” at Rehearsal No. 3.

Andante con Moto 1=100

8. Der Schrei

39

Die Kompagnie liegt jenseits der Raab.
 Der von Langenau reitet hin, allein. Ebene.

dolciss.
 riten.

Example 3.16b. *Der Cornet*: No. 8 “Der Schrei.”

Gliding Tonality

Martin's desire to express chromaticism in his music while still retaining an overall triadic nature led to his technique of "gliding tonality."⁵⁰ Gliding tonality results when a series of harmonies containing ambiguous relations shifts tonal centers through smooth part-writing. Martin's nephew, Bernard Martin, recollects:

In being 'beside tonality,' a bass note might suggest and prepare the next harmonic evolution. In this way, there will be a kind of tension developing between the chords and the bass, a tension that maintains an incessant forward motion.⁵¹

A great example of gliding tonality is in Frank Martin's *Golgotha*, No. 7 "Jésus devant le Sanhédrin," where the accompaniment—doubled by the choir—displays Martin's gliding tonality (see example 3.17). To achieve this, Martin uses "incremental modulation,"⁵² as Bruhn calls it, in which Martin retains two notes of a triad while moving one note (the third) or vice versa, changing either the modal quality or the tonal center in the next chord. This can also be identified as the shared-3rd phenomenon.

50. Bruhn, 16.

51. Bernard Martin, *Frank Martin ou La réalité du rêve*, 63-64, translated and quoted in Bruhn, 17.

52. Bruhn, 17.

29 Andante con Moto
 d = d.
 ♩ = 64

Example 3.17. *Golgotha*, No. 7 “Jésus devant le Sanhédrin”: gliding tonality.

To describe Martin’s technique of gliding tonality, Rudolph Klein—a Martin expert from Austria—writes:

Owing both to his harmonic technique and his French cultural background, Martin tends toward a slow rhythm of modulation . . . He begins with a tiny step in one or two voices without leaving the bass note. By adding ever more new tones he gradually builds a new tonal complex, and only at this moment gingerly lets go of the bass . . . The result is an almost imperceptible modulation, a constant gliding onwards without impacts, like the way the colors of the spectrum shade off one into the other without allowing one to say where red ends and yellow begins.⁵³

53. Rudolph Klein, *Frank Martin: sein Leben und Werk* (Vienna: Verlag Österreichische Musikzeitschrift, 1960), 25, translated and quoted in Bruhn, 17.

Baroque Elements

Martin borrows many compositional techniques from the baroque period. Of these, pedal point and canon are prominent. While “developing his own harmonic language,” Martin sought “new ways of conceiving a bass line” and discovered that he could “allow the lowest voice a great deal of independence.”⁵⁴ Such freely moving bass notes are easily applicable in organ music. In the next example, *Passacaille* for organ shows independent counterpoint in the bass, followed by a long pedal point over a chordal texture (see example 3.18).

54. Bruhn, 16.

The image displays four systems of handwritten musical notation for an organ piece. The notation is arranged in three columns. The first system shows a complex chordal texture with multiple voices in the upper register and a steady bass line. The second system features a 'pedal point' in the bass, indicated by a long note with a brace underneath, while the upper voices continue with chords. The third system shows a continuation of the chordal texture with some 'x' marks above notes, possibly indicating ornaments or specific fingerings. The fourth system is a smaller fragment of the score. The notation includes various accidentals (sharps, flats, naturals), dynamic markings like 'ff' and 'dolce', and structural markers like 'III'.

Example 3.18. *Passacaille* for organ (pp. 15-16): chordal texture and pedal point.

Canonic writing is another element borrowed from the baroque period, where a melodic line is imitated by another voice after a short duration. *Passacaille pour orgue* and *Sonata da chiesa per Flauto e Organo* contain examples of imitative writing (see examples 3.19 and 3.20).



Example 3.19. *Passacaille* for organ (pp. 10-11): canonic writing.

The image shows a handwritten musical score for Flute (F.) and Organ (O.). The score is divided into three systems, each with two staves. The first system starts at measure 14, with measure 25 boxed. The second system starts at measure 26, with measure 26 boxed. The third system starts at measure 27, with measure 27 boxed. The music is written in a key with one sharp (F#) and a common time signature. The Flute part features intricate melodic lines with many slurs and ties. The Organ part provides harmonic support with chords and moving lines. The word "dolce" is written in the Organ part of the first system. The score is handwritten and appears to be a rehearsal or study score.

Example 3.20. *Sonata da chiesa per Flauto e Organo*, Rehearsal Nos. 25 and 26: also canon-like.

Dodecaphony

As Martin sought new ways of expressing harmony, he studied Schonberg's dodecaphony: music built on a predetermined set of twelve-tone row. However, Martin eventually rejected the use of strict serialism in order to prioritize melody and harmony in his compositions, as he insisted "True music is that which can be followed, identified with, and which one could sing internally."⁵⁵

At the 1974 International Music Festival in Lucerne, Martin asserted that "it is the rapport or relationship of musical tones among themselves that is important and is the foundation of all tonal music."⁵⁶ In a 1949 article, Abraham Skulsky writes:

A further point of difference between Martin and most of the twelve-tone composers lies in the expressive quality of his music, for his use of the tone-row possesses a markedly lyrical character, such as is seldom found in works by dodecaphonic composers.⁵⁷

Dodecaphonic use among the preludes is evident in the sixth prelude. As an example of such use in other compositions, the main melody in *Petite symphonie concertante* contains a series of twelve pitches (see example 3.21). Also, the opening of "Scene No. 3" of *Le Vin herbé*'s Part 1 features all twelve pitches (see example 3.22).

55. King, 88.

56. King, 88.

57. Skulsky, 18.

Adagio ♩ = 56

Orchestre I

Violons I

Violons II

Altos

Violoncelles

Contrebasses

dolce un poco marc.

Adagio ♩ = 56

Orchestre II

Violons I

Violons II

Altos

Violoncelles

Contrebasses

dolce

molto sostenuto

dolce

dolce un poco marc.

dolce

Example 3.21. *Petite symphonie concertante*: 1st movement, mm. 1-4. Dodecaphony.

Adagio ♩ = 60

poco sf > p

Example 3.22. *Le Vin herbé*: Première partie, 3e Tableau. Opening contains all twelve pitches.

Stratification

Martin creates different atmospheric textures in his compositions, by layering themes in different registers or instruments. This effect is coined by music theorist Edward T. Cone as “stratification,” indicating the use of registers to separate different levels of volume and activity by layering. An example of stratification can be found in *Pilate* (1964), where the layers of orchestra are added, followed by the choir’s soprano and alto (see example 3.23).

42

43 Soprani
pp *cresc.*
 A

Sopr.
 Ch.
 Alt.

38

S.
 A.

mf *p*
 a

44

S. *f* *a*

A. *f* *a*

45

S.

A. *pp* *f*

Mon doux maî — tre, mon doux Jé — sus,
 O mein Je — sus, mein Lie — ber Herr,

Example 3.23. *Pilate*: Rehearsal Nos. 42-44. Shows stratification.

Extreme Range and Registral Shifts

The layering technique—stratification—causes Martin to write in extreme ranges and to often utilize registral shifts. In many of the preludes, extreme ranges of the keyboard are used. Prelude No. 4, in particular, is briefly written in three staves to show different layering and registral shifts (see example 3.24).

Example 3.24. Prelude No. 4: mm. 21-25. Extreme range and registral shifts.

Octave Doublings or Displacements

One of the ways Martin expands ranges is by doubling the melody at the octave, or using octave displacements. The second movement of *Concerto pour 7 instruments à vent, timbales, batterie et orchestre à cordes* at Rehearsal No. 15 shows octave displacement in the flute solo (see example 3.25).

15

rob

f très intense

Fl.

Fl.

Cl. sol.

Sax.

Tpt. ut.

Cor. fa.

Ttr.

15

mf

mf

mf

f mettez la sourdine l'un après l'autre

f mettez la sourdine l'un après l'autre

mf

Viol. I div.

Viol. II div.

Viol. III div.

Viol. IV

C. B.

Example 3.25. *Concerto for 7 wind instruments*: II. Adagietto, Rehearsal No. 15. Octave displacement in flute solo.

Percussive Rhythmic Drive

Rhythmic drive is often a featured element in Martin's music. In particular, Preludes Nos. 4, 5, and 8 have a perpetual motion. Triplet figures similar to Prelude No. 5 are also found in the fifth scene of *Le Vin herbé*'s Part 1 (see example 3.26). The pianoforte is included among the orchestra instruments, playing the triplets with a percussive drive that gives a strong sense of constant motion.

5^e Tableau 5. Bild 33

Allegro agitato $\text{♩} = 144$

S. 1.2.3.
A. 4.5.6.

T. 1.2.3.

B. 4.5.6.

Pf. *p sempre molto legato*

VI.

Vie.

Vc.

Cb.

Allegro agitato $\text{♩} = 144$

S. 1.2.3.
A. 4.5.6.

T. 1.2.3.

B. 4.5.6.

Pf. *meno p*

VI.

Vie.

Vc.

Cb. *meno p*

UE 11 514

meno p
 - mait. El le vou - lait le ha - ir pour - tant;
ihn. Sie woll - te ihn has - - sen je - doch;
meno p
 - mait. El le vou - lait le ha - ir pour - tant;
ihn. Sie woll - te ihn has - - sen je - doch;
meno p
meno p

Example 3.26. *Le Vin herbé*: première partie, 5e tableau. Triplet figures.

Large-Scale Crescendo

Martin uses large-scale *crescendi* to build exciting momentum towards the climactic points of his music. This is often achieved by accumulation of registral or dynamic expansions, increasing rhythmic drive, or featuring virtuosic techniques. Near the ending of *Petite symphonie concertante* from Rehearsal 59, the harp builds momentum using *glissandi* (similar to those found in Prelude No. 8), as all instruments in the *concertante* increase dynamics towards an exciting finish (see example 3.27).

This image shows a page of a musical score, measures 61 through 64. The score is arranged in two systems. The top system includes the Horns (H.), Clarinet (Cl.), and Piano (P.). The bottom system includes the Violins (I, II), Viola (A.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 61: The Horns play a sustained chord of F#4. The Clarinet and Piano play a rhythmic accompaniment of eighth notes. The strings play a rhythmic accompaniment of eighth notes.

Measure 62: The Horns play a sustained chord of F#4. The Clarinet and Piano play a rhythmic accompaniment of eighth notes. The strings play a rhythmic accompaniment of eighth notes.

Measure 63: The Horns play a sustained chord of F#4. The Clarinet and Piano play a rhythmic accompaniment of eighth notes. The strings play a rhythmic accompaniment of eighth notes.

Measure 64: The Horns play a sustained chord of F#4. The Clarinet and Piano play a rhythmic accompaniment of eighth notes. The strings play a rhythmic accompaniment of eighth notes.

The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a standard musical notation style.

The image displays a page of a musical score for Rehearsal No. 61. The score is arranged in two systems. The first system includes staves for Horns (H.), Clarinets (Cl.), Piano (P.), Violins I (I), Violins II (II), Viola (A.), Violoncello (Vc.), and Contrabass (Cb.). The second system includes staves for Violins I (I), Violins II (II), Viola (A.), Violoncello (Vc.), and Contrabass (Cb.). The music is written in a key with one sharp (F#) and a 3/4 time signature. The tempo is marked 'Allegro alla marcia'. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. The piano part has a prominent melodic line with grace notes. The string parts provide a rhythmic foundation with patterns of eighth and sixteenth notes.

Example 3.27. *Petite symphonie concertante*, III. Allegro alla marcia: Rehearsal No. 61.

Combinations of Elements

Martin sometimes combines the techniques, as shown in two of Martin's latest works—*Requiem* (1972) and *Et la vie l'emporta* (1973) (see examples 3.28 and 3.29). Here, the quasi B-A-C-H motive and other elements such as pedal point or canon are applied in combination.

The image displays a musical score for the 'VI. Agnus Dei' section of a Requiem. It is divided into two systems. The first system is marked 'Largo' with a tempo of quarter note = 54. It features an 'Alto solo' part and an 'Org.' (Organ) part. The Alto part begins with the lyrics 'A - - gnus De - i. qui tol - - lis pec - ca - - ta'. The Organ part includes a 'Man.' (Mantle) section. The second system continues the Alto solo with lyrics 'mun - - di, do - na — e - is re - qui - em. —'. A first ending bracket labeled '1' spans the final measures of the Alto line. The Organ part includes a section marked '8. anche douce' and '2. pp' (pianissimo), with a '18. P' marking at the end.

Example 3.28. *Requiem* “VI. Agnus Dei”: mm. 1-12.

The image shows a handwritten musical score for a vocal piece. It features two vocal staves: Soprano (S.) and Alto (A.), and piano accompaniment. The lyrics are in French. The Soprano part has the lyrics "pu-e qui fai-sait de ma vie une" and the Alto part has "qui faisait de ma vie une sour-". The piano accompaniment includes a prominent quasi-BACH motif in the alto voice, which is a sequence of notes B-A-C-H. The score is marked with various musical notations, including accidentals, slurs, and dynamic markings like $> b^b$.

Example 3.29. *Et la vie l'emporta*, "I. Imploration": fourth and fifth measures after Rehearsal No. 10. Quasi-BACH in alto voice, then soprano.

Pedal points in Martin's music are often quite lengthy. The Andante section in the third movement of the Piano Concerto No. 1 contains a pedal point on G-sharp from Rehearsal Nos. 12 through 15, along with the development of the quasi B-A-C-H motive (see example 3.30).

12 *Andante*

Horn I
 Tromp.
 Piano *cantabile*
 Alto
 Cello
 C.B.

13

Piano
 I
 II
 Alto

14

Piano
 I
 II
 Alto

Example 3.30. Piano Concerto No. 1, movement 3: Rehearsal Nos. 12-14.

Martin's secular oratorio *Le Vin herbé*, composed in 1938 and 1940-41 before the *Huit préludes*, contains many examples of the elements already described in Chapter 3. For example, the melody at Rehearsal Nos. 22-23 of Scene 3 in *Le Vin herbé*'s Part 3 contains the step up, skip down motive—the truncated and inverted quasi B-A-C-H motive. Here, Violin 1 and piano accompany the solo voice with octave displacements (see example 3.31).

22 *pizz. f*
 Vous em-mè-ne-rez ma belle nef;
 Mein gu-tes Schiff- mag- Euch fah-ren.

23 *meno f*
 pre-nez a-vec vous deux voi-les: si vous ra-me-nez la
 Nehmt- zwei Se-gel mit Euch: wenn Ihr- mir bringt I -

poco rallent. e dimin. *riten.* *meno mosso*
 reine I-seut, dres-sez au re-tour la voi-le blan-che; et si vous ne la
 sot, die Kö-ni-gin, set-zet und hißt das wei-ße Se-gel; und- wenn- Ihr

Example 3.31. *Le Vin herbé*: Troisième partie, 3e Tableau. Piano reduction.

In the following detailed discussion of each prelude in Chapter 4, I will show that the B-A-C-H motive, the compositional elements explained above, and hidden cyclicism are commonly found in the *Huit préludes*, as well as throughout Martin's compositions of other genres.

CHAPTER 4

DISCUSSION OF THE *HUIT PRÉLUDES* AND EXAMPLES OF MARTIN'S COMPOSITIONS WITH SIMILAR ELEMENTS

In order to better understand the structure of Martin's preludes, I will give an overview of the form at the beginning of each prelude. The discussion of unique elements or characteristics of the preludes will be accompanied by a similar passage from Martin's composition of another genre.

All eight preludes were written without a key signature. In the original manuscript stored at the Paul Sacher Stiftung in Basel, Switzerland, Martin wrote the finishing date of each prelude and how many days it took him to compose each—116 days in total for all eight.

Prelude No. 1

The first prelude was finished on the 27th of February—presumably in 1948—and took him 17 days to complete. It is through-composed, featuring the B-A-C-H motive, dodecaphony, octave reinforcements, stratification, and gliding tonality. The form diagram below shows the structure and key areas of Prelude No. 1 (see figure 4.1).

	Grave	Plus animé	Grave	Andante	Grave
mm.:	1 – 8	9 – 14	15 – 17	18 – 39	40 – 43
				[18-26, 27-34, 35-39]	
key:	c# f#		b	e c#	D#
#mm.:	8	6	3	12	4 = 43

Figure 4.1. Prelude No. 1: Form Diagram.

The quasi-BACH motive is applied immediately in the opening five-note *Grave* theme—G#-G-B-A#-C#—, where the first four pitches mimic the step down, skip up, step down motion of B-A-C-H (see example 4.1).

G# G B A# C#

Example 4.1. Prelude No. 1, mm. 1-4: Opening application of B-A-C-H motive. Also shows specific pedal effect as instructed by the composer.

For this opening section, Martin gives very specific instructions on the execution of the solemn passage. A rather unconventional pedal effect is employed, for which Martin writes, “After striking the chord, keep the held notes remaining without restriking.”

Measures 15 through 17 are a whole-step-down transposition of the first three measures.

Martin’s personalized application of Schoenberg’s dodecaphonic technique is applied in the *Plus animé* theme. Measures 9 through 13 contain all twelve pitches of the chromatic scale, but not in the sense of dodecaphonic serialism, as two pitches (G#’s enharmonic A \flat and F#) repeat.

The final four notes—C#-C-E-D#—show another application of the B-A-C-H motive. By finishing this 12-pitch series at the downbeat of measure 14 with the same F#

that started the series at measure 8, the C#-C-E-D#-F# is yet another reiteration of the *Grave* theme (see example 4.2).

F# G# E# B G A♭ B♭ A D C# C E D# F#

Example 4.2. Prelude No. 1, mm. 18-26: *Plus animé* theme, which has a 12-tone series, with the second pitch G# repeating for the 6th pitch as A♭. Final five notes are transposition of the *Grave* theme.

Martin plays around the different textures that can be created on the piano, by layering themes in different registers. By using wide ranges and octave doublings while layering like organ music, the first prelude creates its unique atmospheric sonorities. In the *Andante* section of measures 18 through 26, the rather-complicated texture could be simplified by separating the layers into the following parts: bass, treble, and the main melody (see examples 4.3).

Example 4.3. Prelude No. 1, mm. 18-26: *Andante* section portraying stratification.

Example 4.3a. Prelude No. 1, mm. 18-26: *Andante* section stratification: bass.



Example 4.3b. Prelude No. 1, mm. 18-26: *Andante* section stratification: treble.

This image shows a grand staff (treble and bass clefs) with multiple layers of music. The top staff is marked 'Andante' with a tempo indicator of a quarter note equal to 63 (♩ = 63) and 'dolce cantabile'. The bottom staff is marked 'pp dolce cantabile'. The music is divided into measures by vertical bar lines. A bracket under the bottom staff spans the first two measures. In the third measure, the top staff has a 'dolciss.' marking and the bottom staff has a 'marc.' marking. In the fourth measure, the bottom staff has a 'dolce cresc.' marking. In the fifth measure, the bottom staff has a 'f non troppo' marking. The notation includes various note values, rests, and dynamic markings.

Example 4.3c. Prelude No. 1, mm. 18-26: *Andante* section stratification: main voice.

As with many of his compositions, Martin creates interesting textures in his *Maria-Triptychon* by using additive layers, or “stratification” (see example 4.4).

12

Clar. I

Fag. I

Corno I Solo

Arpa

Sop.

al - le Kindestrin der ; denn er hat

Vni. I

Vni. II

Vla.

Celli

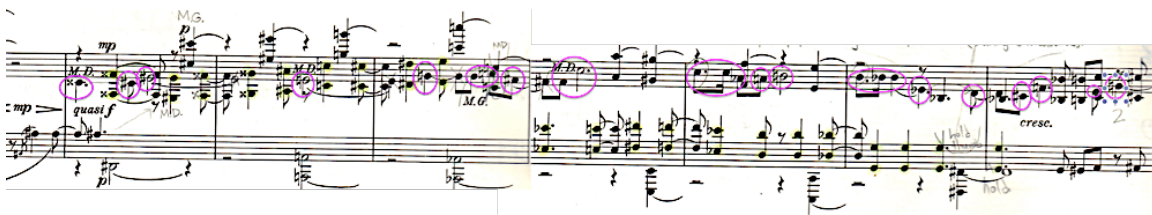
unis.

CB.

Example 4.4. *Maria-Triptychon*, “Magnificat”: trumpet solo creates stratification texture.

In a similar manner of layering, Martin directs the texture for the middle of the first prelude's *Andante* section at measure 27 as “Here, the bottom and the top voices [are] very soft. The middle voice, in octaves, sings sweetly. The main melody [is] very protruding and expressive.” Between measures 27 and 33, a transposed 5-note *Grave* theme is followed by the 12-pitch *Plus-animé* theme transposed up by a half step (see the pitches contained in the parenthesis). It is also interesting to note how the enharmonic spelling of the last five tones (D-C#-F-E-G) match the first 5-tones (see example 4.5).

[Cx C# E# E (G) A F# C A♭ A B B♭ E♭ {D C# F E G}]



Example 4.5. Prelude No. 1, mm. 26-33: Middle of the *Andante* section, with protruding *quasi forte* middle voice.

At the end of the *Andante* section, the *Andante* theme is transposed and reinforced in three octaves (see example 4.6). The last three notes should be enharmonic to D♭-C-E♭ but are truncated and replaced by a D-natural. This D is preceded by an A natural, thus creating a V-I despite not sounding as an authentic cadence. This A to D closure prior to the return of the *grave* is echoed in the final two octaves of the piece as A# to D#, half steps higher.

[A# Gx C# B# (D#)] E# D G# E F G F# B Bb A . . . (D)

Example 4.6. Prelude No. 1, mm. 26-33: End of the *Andante* section. *Plus animé* theme is transposed and reinforced in three octaves.

After this climactic moment, the *Grave* theme returns a minor third lower and truncated. The closing chord is in D-sharp major, a whole step above the opening C-sharp minor (see example 4.7).

Example 4.7. Prelude No. 1, mm. 40-43: return of *Grave*.

Prelude No. 2

The second prelude was completed on March 9th, 1948, taking ten days to write. The compositional elements most evident in the second prelude, *Allegretto tranquillo*, are: triadic writing, octave doubling, gliding tonality, and organ-like pedal points. This prelude is also through-composed, and its structure is shown in the diagram below (see figure 4.2).

	Motive A	Fragmentic break	V-I interjections	Same rhythm as mm.1-8
mm.:	1 – 8	9 – 16	17 – 20	21 – 28
key:	b	e	B \flat	c \sharp
#mm.:	8	8	4	8
	Fragmentic	V-I interjections	B minor ending	
mm.:	29 – 34	35 – 37	38–48, 49–52	
key:	d	f \sharp	b	
#mm.:	6	3	15	= 52

Figure 4.2. Prelude No. 2: Form Diagram.

The use of a triad is apparent in the four-note main motive, which begins with an arpeggiation of an ascending triad in second-inversion (see figure 4.3); the third of the triad at the top of this arpeggiation then descends a half step, thus subverting the triadic sound.



Figure 4.3. Prelude No. 2: Motive A.

This main rhythmic motive—which clearly outlines triadic tonality—begins and ends in the key of B minor, a whole step below the opening of the first prelude. After opening with a B-minor triad in second inversion using the aforementioned rhythmic motive, the B-A-C-H motive is heard inconspicuously as a quick C \sharp -C-E-E \flat . This four-note motive also consists of a rhythmic motive of tied, held-over notes. Such motive becomes more fragmented and urgent towards climactic build-ups, gliding upwards chromatically yet

always in triadic tonality, and creating a large-scale *crescendo* for the entire prelude.

Along a melodic line that smoothly moves mostly in 2nds and 3rds, the left hand plays a juxtaposition of harmonic intervals mostly of 5ths and 6ths, slightly detached (see example 4.8).



Example 4.8. Prelude No. 2: mm. 1-9.

A similar use of texture and rhythmic cell is applied at Rehearsal No. 25 of the *Ballade pour saxophone et orchestre*, where the saxophone plays a type of twisting pattern in sixteenth notes against the orchestra's more static eighth notes, all in a sequence (see example 4.9).

The image displays two systems of musical notation. The first system consists of three staves: a saxophone staff in the upper register with a melodic line marked 'dolce', and two piano staves (treble and bass clef) providing accompaniment. The second system also consists of three staves, with the saxophone staff continuing its melodic line and the piano accompaniment. The piano part includes markings for 'poco cresc.' in both the treble and bass staves. The notation includes various note values, rests, and dynamic markings.

Example 4.9. *Ballade pour saxophone et orchestre*: four measures after Rehearsal No. 25, up to Rehearsal No. 26.

Martin’s ability to create long linear melodies is also present in the second movement of the *Concerto pour 7 instruments à vent timbales, batterie et orchestre à cordes*. The top voice plays horizontal lines with fast note values, while the alto and bass instruments detach to maintain the pulse (see example 4.10). Although this movement is about twice as slow as Prelude No. 2, it is of similar effect. Such texture is found again in the “Magnificat” from the *Maria-Triptychon*, although the tempo is much faster here (see example 4.11).

II

Adagio $\text{♩} = 56$ *Misterioso ed elegante*

N.B: Le tempo doit être invariablement égal jusqu'à 2 mesures avant le chiffre 76

Example 4.10. *Concerto pour 7 instruments à vent*: Opening of the second movement.

Example 4.11. *Maria-Triptychon*: “II. Magnificat” Rehearsal No. 25.

Although the texture of sixteenth-note legato melody against eighth-note *portato* accompaniment in the second prelude is rather simple, it is still challenging to execute because of the overlapping hands. Organ-like pedal points frequently interject with V–I relationship (see example 4.12) and the melody doubles up in unison at measure 21. This starts to create yet another layering effect, as the melody is to be brought out *sempre dolce* while eighth-note patterns are to be played even lighter (see example 4.13).

Example 4.12. Prelude No. 2: mm. 16-21. V-I interjections in Bass.

The image displays two systems of musical notation for a piano piece. The first system is marked *sempre dolce* and features a treble and bass clef. The melody is written in unison, with the right hand playing a series of eighth notes and the left hand providing a harmonic accompaniment. The second system is marked *un poco meno dolce* and continues the melodic doubling in unison. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

Example 4.13. Prelude No. 2: mm. 21-30. Melody doubling in unison.

Such bass interjection is also found in the *Ballade pour piano et orchestre* throughout Rehearsal No. 48 (see example 4.14).

Handwritten musical score for piano, first system. It features a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as 'p.' and 'sempre legg'. A 're' rehearsal mark is placed above the staff.

Handwritten musical score for piano, second system. It continues the piece with similar notation. Dynamic markings include 'p.' and '8va--'. A 're' rehearsal mark is present at the beginning of the system.

Handwritten musical score for piano, third system. The notation includes chords and melodic lines. Dynamic markings include 'p.' and 'poco cresc.'. An '8va--' marking is also visible.

Handwritten musical score for piano, fourth system. It shows a continuation of the piano part with dynamic markings like 'p.' and 'crescendo'.

Example 4.14. *Ballade pour piano et orchestre*: Rehearsal No. 48.

By adding octaves and unison doubling of the melody, Martin enhances the sensation of a large-scale *crescendo*, supplemented by the fragmental held-over rhythmic motive mentioned previously. The B-minor tonality is stressed by pedal points on B from measure 38 until the final measure 52 (see example 4.15).

Example 4.15. Prelude No. 2: mm. 38 through the end. Pedal point on B and triadic writing.

At the end of the second prelude, Martin comments: “This piece must always remain gracious and elegant, until in the *forte*, and unchanged in tempo. The interrupting profound bass should be played without becoming intentional. Only near the end of the piece you can become somewhat more marked, particularly the pedalpoint on B.”

Similar use of extreme pedal point is found in *Sonata da chiesa per Flauto e Organo* between Rehearsal Nos. 14 through 22 and 29 through 31, which has a very long pedal point on D (see example 4.16).

The image displays a page of musical notation for a piece titled "Musette - Poco più Mosso". The score is arranged in four systems, each containing a Flute (F.) part and an Organ (O.) part. Rehearsal numbers 14, 15, 16, and 17 are clearly marked. The organ part features a prominent, sustained pedal point on the note D throughout the section. Performance markings such as "mf", "dolcissimo", and "poco cresc." are present. The notation includes various rhythmic values, accidentals, and dynamic markings. At the bottom of the page, the number "U. E. 13 015 Z" is printed.

Example 4.16. *Sonata da chiesa*: Rehearsal Nos. 14-17. Pedal point on D.

From measure 38 to the end of Prelude No. 2, triadic writing becomes prominent (see example 4.15). Such a play of triads becomes a key element in Prelude Nos. 4 and 8.

Prelude No. 3

The third Prelude, *Tranquillo ma con moto*, took about only six days to complete and was the first prelude to be composed by Martin. It was initially written a whole step lower—“1^{ère} version”—with a final completion date of December 5th, 1947. Martin chose to publish the “*version transposée*,” marked with the same completion date in the manuscript. This prelude features alterations of the B-A-C-H motive and baroque elements such as ostinato accompaniment and bursts of melismatic writing. It is through-composed and can be divided into three separate sections (see figure 4.4).

	A	B	C	
mm.:	1 – 17	18 – 30	31– 44	
	(1-2, 3-10, 11-17)	(18-21, 22-30)	(31-39, 40-44 Recitativo ad libitum)	
key:	G#/g#			g#
motive:	D#–D	E–D#	C#–B#	E–D#
#mm.:	17	13	14	= 44

Figure 4.4. Prelude No. 3: Form Diagram.

A prolonged, chant-like melody is sustained over an ostinato. Although the melody is quite simple, it is written in irregular phrases. Each phrase gravitates toward a central pitch, in a lamenting manner. Towards the climax, this single-line melody turns melismatic. At measure 28, pedal point is added throughout the closing section.

Frequently, some parts of the melody contain alterations of the B-A-C-H motive. For example, the D#-D-B in measures 10 through 12 is a truncated form of the motive

with the third note moving in an opposite direction (see example 4.17); and the C#-B#-D#-E in measures 31 through 32 moves the last note in opposite direction (see example 4.18).



Example 4.17. Prelude No. 3: mm. 10-12.



Example 4.18. Prelude No. 3: mm. 31-32.

The *ostinato* accompaniment is highly chromatic and oscillating, constantly moving subtly against the slow melody. The accompaniments are composed of gently oscillating dyads that are occasionally directed to bring out a brief contrapuntal secondary melodic line with specific moments of “*pochissimo marcato*” versus “*non marcato*” indications, and *tenuto* markings. An example of similar texture is found at the mid-point of “III. *Dies Irae*” from the 1972 *Requiem*, which contains a static vocal line against an *ostinato*

that glides subtly, although not in dyads (see example 4.19).

17 Andante moderato $\text{♩} = 66$

Fl. 1° solo

Cl. 1° solo

Fg. 1° solo

Alto solo

I

II

Ve. 1° solo arco, con sord. 2° solo 1° leggiero

Vo. div. pp sempre con sord. pias. rip. pp

Cb. unili pp

In - ge - mi - - - - - soo tamquam re - - - - - us,

18

Fl. 1° solo

Cl. 1° solo

Fg. 1° solo

Alto solo

I

II

Ve. 1° solo 1° leggiero

Vo. rip. pp

Cb. pp

cul - pa ru - - - - - bet vni - tus me - us:

Fl. ^{1^o}
 Cl. ^{1^o}
 Fg. ^{1^o}
 Alto solo *più f*
 I VI. *meno p*
 II *meno p*
 Ve. sole ^{1^a} *mf*
^{2^a}
 Vo. *r. leggiero* *meno p*
rip.
 Cb. *meno p*

sup - pli - can - - - - ti par - ce.

senza sord.
senza sord.

Example 4.19. *Requiem*: “Dies Irae.” Rehearsal Nos. 17-18: Gliding ostinato.

Martin also uses this texture of subtle dyads against prominent melody in the first movement of his Violin Concerto (see example 4.20).

Example 4.20. Violin Concerto, 1st movement: Rehearsal No. 17.

The chant-like and stepwise melody of Prelude No. 3 is also implicated in *Ballade pour piano et orchestre*, with a clear B-A-C-H alteration in the alto line by way of the pitches B \flat -A-G \flat (see example 4.21). These are the same intervals as the aforementioned D \sharp -D-B in measures 10 through 12 of the third prelude. Also at the *Adagio* in Rehearsal No. 48 of this *Ballade*, another alteration of the B-A-C-H motive is found in the melody, as G-A \flat -F plays against a static accompaniment, bearing similarity to the third prelude again (see example 4.22).



Example 4.21. *Ballade pour piano et orchestre*: mm. 1-6.



Example 4.22. *Ballade pour piano et orchestre*: Adagio in Rehearsal 48.

This rather calm prelude contains abrupt outbursts, octave displacements and doublings. G# is the main tonal center of this prelude, featuring much intervallic play using half steps, 3rds, and tritones. *Le Vin herbé*'s "2e Tableau" of première partie contains octave displacements in its accompaniment (see example 4.23), as the melody in the third prelude at measures 19-20 and 25-27 does (see example 4.24). This displacement is juxtaposed with the earlier melodic material, enabling the piece to increase in tension, despite the ostinato remaining relatively unchanged throughout the development of the melody.

9

ti - Arm - ve! - stel -

sempre f

Mau - di - te soit la mer qui me por - te,
 Ver - flucht sei das Meer, das mich trägt!

Sopr. 1. 3. *pp*
 »Ché - ti - ve, di - sait - el - le, »Mau -
 „Ich Arm - stel“ klag - te sie, „ver -

Alto 4. 5. 6. *pp*

Ten. 1. 2. 3. *pp*
 »Ché - ti - ve, di - sait - el - le, »Mau -
 „Ich Arm - stel“ klag - te sie, „ver -

Basso 4. 5. 6. *pp*

Example 4.23. *Le Vin herbé*, première partie, 2e Tableau: Rehearsal No. 9.

Example 4.24. Prelude No. 3: mm.18-28. Octave displacement in melody.

After the octave-doubling peak at measure 28 of the third prelude, the melodic line dwindles down to simplicity again, with the right hand taking over the left hand's ostinato, keeping it in the middle register. Here in the coda, the left hand plays pedal points in the bass and crosses above the right hand to play a *dolce espressivo* melody on top. With the pedal points (D, F#, C, and A \flat /G#), one can imagine the various textural sounds that a pipe organ can make. After the *perendosi* ("dying away"), the silence is interrupted by a declamatory recitativo. This final statement at measure 40 is a strong twelve-tone *recitativo ad libitum* (see example 4.25). At the end of *Le Vin herbé* part 3, scene 3, the "*molto tranquillo*" is a similar afterthought, closing out the movement (see example 4.26).

Recit. ad lib.
mf un poco cresc. diminuendo

Example 4.25. Prelude No. 3, mm. 40-end.

24
Molto lento
(comme épuisé)
A - mi, je n'ai plus rien à vous di - re: que Dieu vous gui - de et vous ra - mè - ne sain et.
(wie erschöpft)
Mein Freund, ich hab' Euch nichts mehr zu sa - gen. Gott lei - te Euch und füh - re Euch ge - sund zu -

24
Molto lento
pp

25
Trist.
sauf!
rück!
Molto tranquillo
dolce espress.

Courte pause avant le 4^e Tableau
Kleine Pause vor dem 4. Bild

Example 4.26. *Le Vin herbé*: Part 3, scene 3. Rehearsal No. 24 to the end.

Prelude No. 4

The fourth prelude, *Allegro*, was written after the third prelude over an eleven day period, finishing on the 16th of December 1947. It is tripartite, in which each section begins with the same two measures, transposed (see figure 4.5). At the beginning of A¹, the two-measure repeat is distinguished by an additional eighth note in each measure. The B section, although similar to A, culminates both dynamically and texturally in measures 21 through 25, achieving a large-scale *crescendo* by the use of octave doublings.

	A	B	A ¹	
mm.:	1 – 9	10 – 25	26 – 36	
		(10-20, 21-25)		
key:	c#	f#	a	c#
#mm.:	9	16	11	= 36

Figure 4.5. Prelude No. 4: Form Diagram.

The fourth prelude is the shortest of the *Huit préludes*. It features triadic writing, the B-A-C-H motive, octave doublings, large-scale *crescendo*, and unmetered rhythmic counterpoint with percussive drive. Urgency and tension are built then relieved, through rhythm and dynamics. The constant eighth note pulse is irregularly grouped into two, three, or four eighth notes.

Although irregular, the sense of correct rhythmic grouping is important, as Martin specifically writes that the rhythmic groups are to be felt as illustrated below (see example 4.27). In an interview with J.C. Piquet, Martin states one should “Feel the arrangement of different durations: quarter note, dotted-quarter, or half-note, without

playing them marked all the time.”⁵⁸ For example, one should not play the end of the 6th measure as 4/8 + 2/8 time, but rather in 3/8 + 3/8 as written in the score (see example 4.28).

Example 4.27. Prelude No. 4: Rhythm grouping, marked by Frank Martin. Also shows the opening containing G#-G-B-A#.⁵⁹

Example 4.28. Incorrect grouping of the note values at the end of measure 6 (Prelude No. 4).

The right hand part is triadic yet chromatic, with a sustained melody in the top.

Martin directs the performer to play: “The top voice well carried [out] and always singing

58. F. Martin and Piguet, 103.

59. F. Martin and Piguet, 102.

and expressive, despite the strict rhythm.” The opening top line of the fourth prelude consists of the exact quasi-BACH pitches from the opening of the first prelude: G \sharp -G-B-A \sharp .

In the third movement of the *Deuxième Concerto pour Piano et Orchestre* (1968-69), the brass plays a strong melodic line of: A \flat -G-B-B \flat -A-F at Rehearsal No. 2, which becomes the main motive for the solo piano at Rehearsal No. 4 (although in the bass here, the last note changes to F \flat : A \flat -G-B-B \flat -B \flat -F \flat) (see examples 4.29 and 4.30). This motive returns at Rehearsal No.18 with the original ending on F, as A \flat -G-C \flat -B \flat -A-F (see example 4.31). It is replayed by the brass at Rehearsal No. 26, as G \sharp -G-B-A \sharp -F \sharp -D (see example 4.32).



Example 4.29. *Deuxième Concerto pour Piano et Orchestre*: Five measures at Rehearsal No. 2. A \flat -G-B-B \flat -A-F played by brass.



Example 4.30. *Deuxième Concerto pour Piano et Orchestre*: Rehearsal No. 4. Piano solo plays C \flat -B \flat -D-D \flat -C-A \flat in the right hand; A \flat -G-B-B \flat -B \flat -F \flat in the left.

18

marcato

p

sempre pp

4 2

rit.

Detailed description: This musical score for Rehearsal No. 18 features a piano solo. The top system consists of two staves: the upper staff has a melodic line with eighth-note patterns and a 'marcato' marking, while the lower staff provides harmonic accompaniment with chords and moving lines. The dynamic is marked 'p'. The bottom system also has two staves, with the upper staff containing a melodic line and the lower staff being mostly rests, marked 'sempre pp'. A 'rit.' marking is present at the end of the rehearsal.

Example 4.31. *Deuxième Concerto pour Piano et Orchestre*: Rehearsal No. 18. Piano solo plays A \flat -G-B-B \flat -A \flat .

26

prestissimo $\text{♩} = 96$

p

2 3 1 5 1

4

8^{va}

prestissimo $\text{♩} = 96$

p

fz

sf

2 1

2 1 5

1

3 1

1 3

4

5

1 4

8^{va}

fz

sf sf

meno p

Detailed description: This musical score for Rehearsal No. 26 is divided into piano and orchestra parts. The piano part (top two systems) features a 'prestissimo' tempo with a quarter note equal to 96. The first system has a melodic line with fingering (2 3 1 5 1) and a dynamic of 'p'. The second system continues with similar patterns. The orchestra part (bottom two systems) features a 'prestissimo' tempo. The first system has a dynamic of 'p' and includes a first violin part with 'fz' and 'sf' markings. The second system has a dynamic of 'meno p' and includes a first violin part with 'fz' and 'sf sf' markings. Fingerings are indicated throughout both systems.

Example 4.32. *Deuxième Concerto pour Piano et Orchestre*: Rehearsal No. 26. Brass plays G \sharp -G-B-A \sharp -F \sharp -D.

Likewise in the fourth prelude, this G \sharp -G-B-A \sharp opening theme is transposed to C \sharp -C-E-D \sharp at measure 10, and to E-E \flat -G-F \sharp at measure 26 (see example 4.33).



Prelude 4, mm. 1-2.



Prelude 4, mm. 10-11.



Prelude 4, mm. 26-27.

Example 4.33. Prelude No. 4: mm. 1-2, 10-11, and 26-27.

The bass line of this prelude features *staccati* in a single voice as a rhythmic counterpoint, which expands to octave doubling or tripling. The triadic melodic line also doubles up between the hands starting at measure 20, turning to three-staff writing between measures 21 and 22 to clearly show the staccato rhythmic counterpoint set against the upper staves (see example 4.34).



Example 4.34. Prelude No. 4: mm. 21-22. Three-staff writing with triadic melody doubled.

Like the previous preludes, the fourth prelude also creates denser texture towards the climax. This large-scale *crescendo* is achieved by enhancement of registral differences, adding more volume and range by octave doublings and increasing dynamics. In the closing section, a repetitive phrase in the bass shortens by an eighth rest each time, then expands the rhythm interval while the right hand reduces from triads to dyads to single note in diminuendo (see example 4.35).



Example 4.35. Prelude No. 4, mm. 31- end.

Similar texture to measures 31 through the end of prelude 4 is found in the last movement of the *Concerto for 7 wind instruments, timpani, percussion and string orchestra* (1949), where the percussion plays a rhythmic counterpoint against the winds (see example 4.36).

Fl. *meno f*

Ob. *meno f*

Cl. A *meno f*

Fag. *meno f*

Tp. A *meno f*

Cor. A *meno f*

Tbn. *meno f*

Tub. *meno f*

Viol. I *meno f*

Viol. II *meno f*

Vcl. A *meno f*

Vcl. B *meno f*

C.B. *meno f*

5

div.

The image shows a page of a musical score for a concerto. It is divided into two systems of staves. The first system contains staves for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. in A), Bassoon (Bsn.), Trumpet in D (Trp. in D), Horn in E-flat (Cor. in E-flat), and Trombone (Tbn.). The second system contains staves for Violin I (Viol. I), Violin II (Viol. II), Viola, Violoncello (Vcllo), and Double Bass (Cb.). A rehearsal mark '36' is placed above the first measure of the second measure in each system. A large '3/4' time signature is written vertically in the second measure of each system. The music consists of various rhythmic patterns and rests across the staves.

Example 4.36. *Concerto for 7 wind instruments, timpani, percussion and string orchestra*: third movement, Rehearsal Nos. 35-36.

Although the fourth prelude does not utilize any time signatures, one can sense a busy shifting of meters, as heard in the mixed meters of Martin's *Golgotha*, No. 10 (see example 4.37).

16

Les Puissances du ciel ne peuvent sans trem-
 Die Se-wäl-tern des Him-mels zit-tern und er-

Les Puissances du ciel ne peuvent sans trem-
 Die Se-wäl-tern des Him-mels zit-tern und er-

Les Puissances du ciel ne peuvent sans trem-
 Die Se-wäl-tern des Him-mels zit-tern und er-

Les Puissances du ciel ne peuvent sans trem-
 Die Se-wäl-tern des Him-mels zit-tern und er-

Les Puissances du ciel ne peuvent sans trem-
 Die Se-wäl-tern des Him-mels zit-tern und er-

Les Puissances du ciel ne peuvent sans trem-
 Die Se-wäl-tern des Him-mels zit-tern und er-

gra

piu f

5

17

S. *-bler sou-te - nir sa pré - sen - ce.*
de- den vor sei- ner Se- stall.
 A. *-bler sou-te - nir sa pré - sen - ce.*
de- den vor sei- ner Se- stall.
 T. *-bler sou-te - nir sa pré - sen - ce.*
de- den vor sei- ner Se- stall.
 B. *-bler sou-te - nir sa pré - sen - ce.*
de- den vor sei- ner Se- stall.

S. *-bler sou-te - nir sa pré - sen - ce.*
de- den vor sei- ner Se- stall.
 A. *-bler sou-te - nir sa pré - sen - ce.*
de- den vor sei- ner Se- stall.
 T. *-bler sou-te - nir sa pré - sen - ce.*
de- den vor sei- ner Se- stall.
 B. *-bler sou-te - nir sa pré - sen - ce.*
de- den vor sei- ner Se- stall.

pva
ff
pva

Example 4.37. *Golgotha: No. 10 (Finale)*, Rehearsal No. 16 mixed meters.

Prelude No. 5

Composed over 19 days, finishing on January 4, 1948, is the fifth prelude—*Vivace*. It is a virtuosic toccata characterized by a constantly percussive rhythmic drive. It is yet another prelude that transitions from a thin texture to a thicker one, finishing with a brilliant ending. The elements featured are irregular rhythmic groupings, pedal points, octave doublings, and large-scale *crescendo* with gliding tonality.

The structure of this thorough-composed prelude is as follows:

	A	B	C	A ¹
mm.:	1 – 13	14 – 24	25 – 40	41 – 60
key:	c# half step fragmented melody triple rhythm	f# legato melody in top voice	b melody	G ^b quasi BACH
#mm.:	13	11	16	20
	Coda	(Tempo I)		
mm.:	61 – 78			
	(61-74,	75-78)		
key:	B pedal pt.	G# minor		
#mm.:	18	= 78		

Figure 4.6. Prelude No. 5: Form Diagram.

From the opening, a perpetual motion carries on throughout the piece with groups of three fast sixteenth notes, in 12/16 meter. This line that creates the momentum is composed of compact linear intervallic cells of whole and half steps, played mostly *non legato* (see example 4.38). Voicing can be technically challenging, as all inner sixteenth notes should remain quiet and *non legato*. The third movement of Martin's Cello

Concerto features such fast triplet rhythm, moving chromatically (see example 4.39).



Example 4.38. Prelude No. 5: mm. 1-4. Perpetual motion in triples.



Example 4.39. Cello concerto: III. *Vivace*, Rehearsal No. 10.

Because of its fast, driving nature, the fifth prelude has numerous long build-ups reaching higher and louder toward climactic moments, followed by their rapid downward dissipation. Like the second prelude, the fifth prelude also has sporadic bass interjection, although much less in frequency. Melody is doubled at the octave to assist in *crescendo* to the climax (see example 4.40), and pedal points along with wide registral ranges are used to build the large-scale *crescendo*. After the final brilliance and its corresponding fall, a triumphant statement interjects at the end (see example 4.41).



Example 4.40. Prelude No. 5: mm. 55-57. Octave doubling of melody.

Example 4.41. Prelude No. 5: mm. 61-end. Use of pedal points and wide ranges to build a large-scale *crescendo*.

In the coda shown above (see example 4.41), Martin also uses octave displacement. A similar effect is found in *Passacaile* for organ (see example 4.42).

Example 4.42. *Passacaille pour orgue* (p.13): octave displacement.

Cyclicism is also apparent in Prelude No. 5, as the downward half-step motive from Prelude No. 3 is reused (see examples 4.43-46).



Example 4.43. Prelude No. 5: mm. 3-4.



Example 4.44. Prelude No. 3: mm. 3-6.



Example 4.45. Prelude No. 5: mm. 8-9.



Example 4.46. Prelude No. 3: mm. 17-19.

Prelude No. 6

The sixth prelude, completed on January 10, 1948, was written in just six days. This prelude—marked *Andantino grazioso* at $\text{♩} = 56$ —is in binary form, dividing its structure in two equal lengths (see figure 4.7).

	A	B	
mm.:	1 – 11	12 – 22	
key:	c#	c#	
#mm.:	11	11	= 22

Figure 4.7. Prelude No. 6: Form Diagram.

It features a strict two-voice canon at the interval of a twelfth, half measure apart. Besides the intervals, all other compositional elements are also canonic: rhythm, dynamics, and articulation (see example 4.47).

The image shows a musical score for two voices, likely piano and violin or flute. The top staff is in treble clef and the bottom staff is in bass clef. The music is in a key with one sharp (C#) and a 3/4 time signature. The tempo/mood is marked 'poco cresc.' at the beginning and 'un poco cresc.' at the bottom. The score shows a two-voice canon where the two parts play the same melodic line at a twelfth interval, half a measure apart. The notation includes various rhythmic values, accidentals, and dynamic markings.

Example 4.47. Prelude No. 6: mm.13-16. Canonic writing.

Many of Martin's compositions also feature canonic writing. The second *Poème de la mort* has the motive G-D-E \flat -B repeated by the entrance of each part except the soprano (see example 4.46). Similarly, No. 10 (finale) of *Golgotha* at Rehearsal No. 1 is a canon between Soprano I and Soprano II, and between Alto I and Alto II (see example 4.49).

II. Mort, j'appelle de ta rigueur

(Lay en Rondeau)

Lento ma non troppo $\text{♩} = 56$

The musical score is written on five staves. The first staff is a vocal line with lyrics: "Mort!". The second and third staves are piano accompaniment with lyrics: "De profundis" and "De pro-fun-dis". The score includes dynamic markings such as *f*, *poco f*, and *sf*. There are also tempo markings and a time signature of 4/4. The piece concludes with a fermata and a *sf* marking.

Example 4.48. *Poèmes de la mort*: "II. Mort, j'appelle de ta rigueur."

1 Allegro $\text{♩} = 116$

Soprano
 I: *Tres - saille de joie dans le ciel, tressail - le de joy - e, mul - ti -*
Es jauch - ze, froh - locke in der Höhe, es jauch - ze, froh - locke nell die

Choeur
 I: *Tressail - le de joie dans le ciel, tressaille de*
Es jauch - ze, froh - locke in der Höhe, es jauch - ze, froh -

Alto
 I: *Tres - saille de joie dans le ciel, tressail - le de joie, multi -*
Es jauch - ze, froh - locke in der Höhe, es jauch - ze, froh - locke nell die
 II: *Tressaille de joie dans le ciel tressail - le de*

Mezzo - Soprano
 I: *- tu de des anges! Pour la vic - toi - re d'un tel Roi son*
Schar der - En - gel! Für ei - nes sol - chen Kö - nigs Sieg, es -

Alto
 I: *- tu de des anges! Pour la vic - toi - re d'un tel Roi son*
Schar der - En - gel! Für ei - nes sol - chen Kö - nigs Sieg, es -
 II: *joie multi - tu - de des anges! Pour la vic - toi - re d'un tel*
locke nell die Schar der - En - gel! Für ei - nes sol - chen Kö - nigs

2

Example 4.49. *Golgotha*: No. 10 (Finale), Rehearsal No. 1.

Because the sixth prelude is composed in the manner of serialism—opening with eleven out of a twelve-tone system—the melodic line contains wide leaps, which is atypical of Martin’s style. Similar to such dodecaphonic aspects, the opening of the *Chaconne* for violoncello and piano contains a slow twelve-tone figure in the bass of the piano part. This *Chaconne* is actually an altered version of the second movement of Martin’s Violin Sonata No. 2. The bass part in the piano is akin to a pedal passage for an organ, reminiscent of passacaglia in baroque compositions (see example 4.50).

The image shows the first nine measures of the *Chaconne* for Violoncello and Piano. The tempo is marked 'Adagio' with a quarter note equal to 50 beats. The time signature is 3/4. The Violoncello part is in the upper staff, and the Piano part is in the lower staff. The piano part features a complex bass line with a 'mf espressivo' marking and a '3' indicating a triplet. The piano part also includes a '5' indicating a quintuplet. The score is divided into three systems, with a first ending bracket labeled '1' over the final measure of the third system.

Example 4.50. *Chaconne*, mm. 1-9.

The linear movements in Prelude No. 6 emphasize tritones and half steps, as the opening leaps resemble dodecaphonic music, having 11 out of 12 chromatic pitches linearly and 10 out of 12 vertically. The contrapuntal lines sound fragmented, generally at the half-measure. Despite these disjunct Schoenbergesque qualities, the melodic lines in this prelude always have a sense of antecedent and consequent. Often times, the melody marked with tenuto switches into melismatic *molto leggiero* sixteenth notes. This twenty-two measure prelude is in an exact binary form, where the only saturation of sixteenth notes simultaneously occurring in both hands create a cadential point, halfway through the piece at measure 11. The melody in the second half of measure 11 in the right hand is the return of the opening melody, a Major 3rd lower.

Other solid examples of dodecaphonic compositions by Martin can be found in *Die Weise von Liebe und Tod des Cornets Christoph Rilke* (see example 4.51), as well as in the *Petite symphonie concertante* (see examples 3.21 and 4.52). Martin's thoughts on atonality and the twelve-tone technique are quoted in Rudolph Klein's research:

Partial use of the twelve-tone technique helped me free myself from acquired customs and ready-made formulas. Where I never could follow Schoenberg was in the area of atonality, against which I place my entire musical feeling. Considering atonality, I have the same feeling as before an architectural work in which the calculation of the gravitational support is not carefully done; as before a world in which there is no vertical, no horizontal, in which even the right angle is unknown.⁶⁰

60. Rudolph Klein, *Frank Martin: Sein Leben und Werk*, trans. Janet Tupper (p.13) (Vienna: Osterreichische Musikzeitschrift, 1960), 15.

1 *Allegro*

A - bend. - menop.

delicatissimo

Der Beschlag vorn am Sattel glängt durch den Staub.

Example 4.51. *Die Weise von Liebe und Tod des Cornets Christoph Rilke*: No. 8 “Der Schrei.” Rehearsal No. 1 shows example of dodecaphonic writing.

Musical score for the first movement of *Petite symphonie concertante*. The tempo is *Meno lento ma sempre tranquillo* with a metronome marking of quarter note = 92. The score includes staves for Horn (H.), Clarinet (Cl.), Piano (P.), Violins I and II (I. VI. I, I. VI. II), Viola (A.), Violoncello (Vc.), and Contrabass (Cb.). Performance instructions include *dolce*, *dolce cantabile*, *Tutti*, and *unis.*. A rehearsal mark [22] is present at the end of the section.

Example 4.52. *Petite symphonie concertante*, first movement: *Meno lento ma sempre tranquillo*, after Rehearsal No. 21.

One can hear a similar style in the bass line of the first piano concerto's second movement at Rehearsal No. 2, although the intervals are not exact replicates (see example 4.53).

Handwritten musical score for Rehearsal No. 2 of Piano Concerto No. 1, second movement. The score includes staves for Flute (Fl.), Bassoon (Bsn.), Piano (Piano), Violin I (Viol. I), Violin II (Viol. II), Alto (Alto), Cello (Cello), and Contrabass (C.B.). The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Performance instructions such as 'pp dolce', 'pizz.', and 'ôtez la sourd.' are present.

Handwritten musical score for Rehearsal No. 2, focusing on the Bassoon (Bsn.), Piano (Piano), and Contrabass (C.B.) parts. The Bassoon part features a melodic line with slurs and accents. The Piano part has a rhythmic accompaniment. The Contrabass part has a few notes at the end of the rehearsal.

Example 4.53. Piano Concerto No. 1, second movement: Rehearsal No. 2.

And although the sonority of the sixth prelude is that of atonal music, it revolves around a C-sharp tonality like the fourth prelude, with C-sharp pedal points at the end (see example 4.54).

Example 4.54. Prelude No. 6: mm. 17-22. Pedal point on C-sharp.

Prelude No. 7

The penultimate prelude took Martin the longest time to compose—31 days, finishing by February 10th, 1948. It is also the longest in playing duration in this set of preludes—5 minutes. Prelude No. 7 is composed with a clearly sectionalized structure, using additive layers for more complex texture as the piece goes on.

The structure of this highly sectionalized prelude is shown in Figure 4.8 on the following page.

	Frame	A	B
	LENTO	<i>dolce cantabile</i> (+ <i>Più espressivo</i>)	Con Moto
	(Frame + break)	broadly sonorous LH	[<i>a due mani</i>]
mm.:	1 – 15, 16	17 – 40	41 – 53
key:	C	F#	G#-C#-F#; D-G-C
#mm.:	16	24	13
	Intro to A ¹	A ¹	B ¹
	ANDANTE	[LH theme with RH obligato]	{LH plays RH theme}
mm.:	54 – 58	59 – 82 (= 17 – 40)	83 – 95
key:	(3-note fragment)	F#	
#mm.:	5	24	13
	Tempo I (frame + cadence)		
mm.:	96 – 110	111 – 114 <i>pppp</i>	
	(96–110 = 1–15)		
key:		F# C	
#mm.:	15	4 = 114	

Figure 4.8. Prelude No. 7: Form Diagram.

Like the first prelude's *Largo* section, the seventh prelude has a slow section in the beginning—*Lento*—which also returns at the end to conclude the piece. The significant difference is that the first prelude's outer frames are played *forte assai*, compared to the *pianississimo* of the seventh prelude. This *Lento* section is a play of serene atmosphere, with harmonic fifth pedal points blended with the *sostenuto* pedal while the upper register rings out like distant bells (see example 4.55). In the piano reduction of *Le Vin herbé*, one can see a similar atmosphere containing pedal point and plucking effect (see example 4.56). Likewise, "I. *Introitus*" of the 1972 Requiem begins slowly while mimicking the atmosphere of the opening of Prelude No. 7 (see example 4.57).

Lento $\text{♩} = 60$

Example 4.55. Prelude No. 7: mm. 1-7.

Alto Solo

6

Mais quand vien-dront la nuit mar-ti - a - le et l'in-stant où l'on quitte les é - poux, tu
 Kommt a - ber dann die Nacht der Ver - mäh-lung, und das Paar bleibt al - lein im Ge - mach, dann

7

ver - se - ras ce vin her - bé dans u - ne cou - pe et tu
 gie - ße die - sen Zau - ber - trank in ei - nen Be - cher und rei -

Example 4.56. *Le Vin herbé*, première partie, 1er tableau (piano reduction): atmospheric, pedal point with plucking effect. Chromatic line containing quasi-BACH.

Molto lento $\text{♩} = 46$

Oboi

Corni

Organo

3/4 Molto lento $\text{♩} = 46$

2. 4. 8. *pp*

8. 16. *pp*

3/4 Molto lento $\text{♩} = 46$

Timbre solo

○ Sopran
○ Alt

3/4 Molto lento $\text{♩} = 46$

Violini I

divisi *pp* sul tasto senza vibr.

Violini II

divisi *pp* sul tasto senza vibr. *pp*

Viola

divisi *pp* sul tasto senza vibr. *pp*

Violoncelli

divisi *pp* sul tasto senza vibr. *pp*

Contrabbassi

divisi *pp*

Example 4.57. *Requiem*: I. *Introitus*. Slow opening.

The *dolce cantabile* theme of expanding and contracting harmonic intervals is presented prominently by the left hand only, at measure 17, directed to be “broadly sonorous” (see example 4.58). It is later reinstated at the Andante section.) This prominent dyadic *Main gauche seule* section sounds similar to Martin’s 1949 *Ballade pour cello* at Rehearsal No. 2, as the cello boldly states a dyadic melody (see example 4.59).

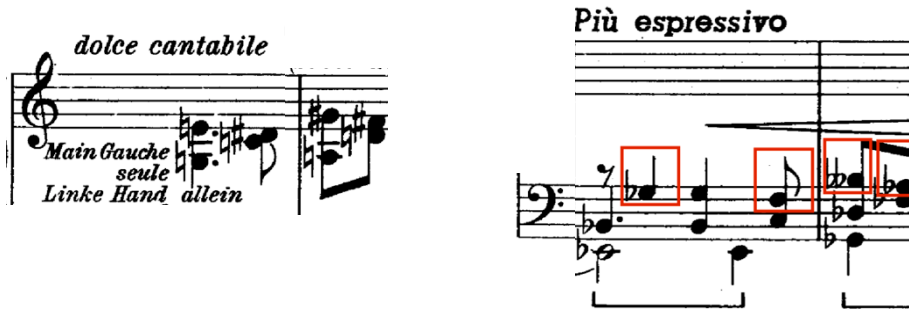


Example 4.58. Prelude No. 7: mm. 17-23.



Example 4.59. *Ballade pour cello*: Rehearsal No. 2.

At the *Più espressivo*, the expanding and contracting dyads continue, using the quasi BACH motive (not exact intervals, but applying step down, skip up, step down motion) (see example 4.60).



Example 4.60. Prelude No. 7: mm. 17-18 and mm. 25-25.

Then, the left-hand-only section becomes more animated between measures 34 and 40 (see example 4.61), using the 5-note descent heard in the introductory Lento section (see example 4.62).



Example 4.61. Prelude No. 7: mm. 33-34.



Example 4.62. Prelude No. 7: mm. 4-7.

Another connecting element between these sections is the consistent use of harmonic 5ths in the low bass, a practice introduced in the Lento section and continued in the *dolce cantabile*, *più espressivo*, and *animando*. The *animando* leads into the *Con moto* section, where the right hand finally joins in with the expand/contract dyadic material after resting for twenty-four measures. This section climbs to a *fortissimo* climax before immediately quieting down in preparation for the *Andante*.

At the beginning of the *Andante* section, Martin introduces a 3-note motivic fragment, which he continues to develop in a highly melismatic manner as a “*dolcissimo leggiero*” obligato in the treble (see example 4.63). Underneath this treble obligato at measure 59, the left-hand brings back its thematic material from measure 17 (see example 4.64). This *marcato e cantabile* from measure 59 through 82 is an exact duplicate of the music from measure 17 through 40. The sixteenth notes here play against eighth-note dyads, like Prelude No. 2.

The image shows a musical score for Example 4.63, which is a piano score for measures 54-58 of Prelude No. 7. The score is written for piano and is in 3/4 time, marked 'Andante'. It consists of two systems of staves. The first system shows the treble and bass staves. The treble staff has a melodic line with a 'legg. dolciss.' marking. The bass staff has a rhythmic accompaniment with a 'poco' marking. The second system shows the bass staff with a melodic line and the treble staff with a rhythmic accompaniment. The music consists of eighth-note dyads in the bass and a melodic line in the treble.

Example 4.63. Prelude No. 7: mm. 54-58.

dolciss. legg.
marc. e cantabile
dolce cantabile
 La main gauche toujours bien en dehors
 Die linke Hand immer gut hervortretend bis

Example 4.64. Prelude No. 7: mm. 59-62.

The right-hand part of the *due mani* section (measures 41 to 53) returns as the penultimate section of the seventh prelude. This reiteration, originally played by the right hand, is now assigned to the left hand from measures 83 through 95.

dimin.
mp
cresc.
 La main gauche toujours
 en dehors
 Die linke Hand immer her-
 vortretend

Example 4.65. Prelude No. 7: mm. 83-86.

Here at Example 4.65, the left hand plays the exact interval that was preceded by the right hand by an eighth note. Similarly, the entrance of each of the three electric guitars in the

second *Poème de la mort* is offset by an eighth note value (see example 4.66).

3 Piu mosso $\text{♩} = 69$

Tenor *mp*
Deux étions et n'avions qu'un coeur; S'il est mort,

Piu mosso

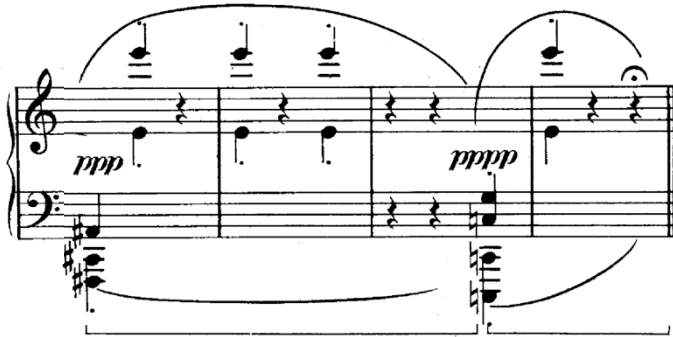
pp

force est que dévi - e, Voir' - ou que je vi - ve sans vi

Example 4.66. “II. Mort, j’appelle de ta rigueur” from *Poèmes de la mort*.

The seventh prelude concludes with a return of the *Lento* (as Tempo I), which reappears exactly as the initial opening. At the end, a four-measure extension is added, finishing

the prelude with a quietly dissipating C major (see example 4.67).



Example 4.67. Prelude No. 7: mm. 111-114.

Prelude No. 8

The final prelude was the last to be composed and was finished on March 25th, 1948. It was written in 16 days, following the completion of the second prelude. Prelude No. 8 is a highly chromatic showpiece of virtuosity and rhythmic drive. The triadic harmonies are played very rhythmically, with the dotted-eighth note as a pulse, for which there are frequent meter changes of 18/16, 12/16, 9/16, 6/16. The quick forward momentum features virtuosic techniques such as scales, *arpeggios*, *glissandi*, trills, oscillations, and displaced rhythmic accents along with two-note slurs.

This concluding prelude is a rousing virtuosic rondo, in ABACADA form (see figure 4.9).

	A	B	A	C	A	D	A
mm.:	1 – 9	10 – 27	28 – 31	32 – 52	53 – 56	57 – 88	89 – 99
key:	d#	d#° e#° b#°	d# G	d	d# G	G ^{CFB} G# ^{C#F#B}	C#
#mm:	9	18	4	21	4	32	11 = 99

Figure 4.9. Prelude No. 8: Form Diagram.

It features mostly triads in chromatic fashion, which numerous sources call “gliding tonality.” The A section, of a distinct rhythm repeated in each return of A sections, is a play of minor triads in root position. The beginning two notes in the anacrusis measure, F-double sharp and G#, are a half step apart, already hinting the overwhelming chromaticism to be found throughout the piece. The right hand *arpeggio* in this beginning anacrusis measure is in D minor, and the downbeat of the first measure of this prelude is a D-sharp minor chord, again a half step away (see example 4.68). The first three chords in the first measure are all minor triads, in d#, f#, and b, while the bass line actually outlines a B major triad (B-D#-F#). This is a good hidden example of modal mixture, which can also be found throughout Martin’s style. Martin does not bother using a key signature, to freely play with the chromatic nature of his harmonies.

The image shows a musical score for the beginning of Prelude No. 8. It is in 18/16 time, marked 'Vivace' with a tempo of 132. The score is written for piano, with a right hand and a left hand. The right hand starts with an anacrusis measure containing F-double sharp and G-sharp, followed by a series of chords. The left hand starts with a bass line that outlines a B major triad (B-D#-F#). The score includes dynamic markings like 'f' and various articulation marks like accents and slurs.

Example 4.68. Prelude No. 8: mm. 1-2.

The B section, mm. 10-27, features an ostinato pattern in the left hand, while the right hand plays various rhythmic ideas, such as the hemiola in measure 14, and

syncopation in measure 15. Also contained in the eighth prelude is cyclicism, where section B's left hand ostinato recalls the juxtaposing line of Prelude No. 6 (see example 4.69).



Prelude No. 8, section B.



Prelude No. 6, opening

Example 4.69. Cyclicism in Prelude No. 8: material taken from Prelude No. 6.

Each new tonal area in the B section—easily identifiable by the change in the left hand's pattern—starts with a perfect 5th down in the right hand (e.g. A to D natural) followed by a half-step down motion (e.g. D to C#) (see example 4.70).



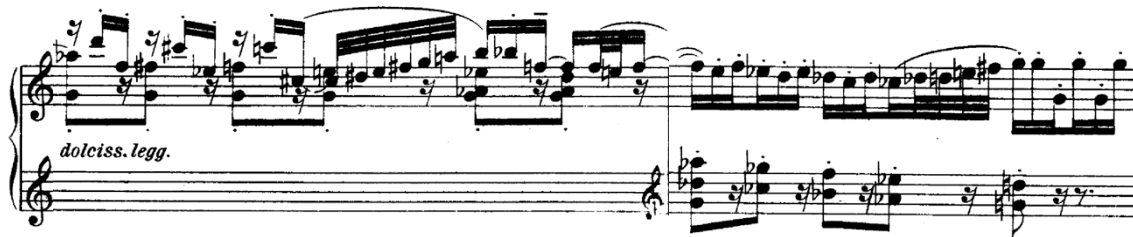
Example 4.70. Prelude No. 8: m. 10 and m. 13.

This is a contrast from the left hand, where the bottom notes of its triadic passage are a diminished-5th apart (e.g. the lowest notes of the triadic patterns in mm.10-12 are F# and

C natural), adding interesting quirkiness against that perfect fifth. This triad-pattern in the left hand moves down a perfect fourth or up a perfect fifth for each shift (e.g. the F# and C natural patterns in mm. 10-12 change to C# and G patterns for mm.13-15).

Furthermore, these shifts also intertwine a half-step sound (written in intervals of minor 2nd, diminished 8th, or Augmented 8th), as the last C natural pattern in measure 12 moves to a C# pattern at measure 13, while the F# pattern from measure 12 is a half-step away from the G natural pattern in measure 13. Closing the B section, measures 26 through 27 contain major triads only—contrasting against the first measure of the A section, which has only minor triads.

The first return of A is brief (upbeat to mm. 28-31). The C section features chromaticism yet again, as well as octatonic scales with octave displacements and doublings (see examples 4.71 and 4.72). The second return of A is once more a short four-measure fragment (upbeat to mm. 53-56). Section D is a play of sequences by a half or a whole step (see example 4.73). The bass outlines B-A-C-H motive, first as G-Gb-Bb-A, moving down a half step to Ab, then C-B-E-D#. At measure 69, the pitches are shifted a half-step higher, to G#-G-B-Bb (moving half-step down to A-natural), then C#-C-E-D#. This section keeps building upwards, both in climbing pitches that go higher and higher, as well as dynamically louder and louder (from dolce to fortissimo).



Example 4.71. Prelude No. 8: mm. 32-33, the beginning of section C.

Example 4.72. Prelude No. 8: mm. 36-39, octave displacement in section C.

First system of musical notation for Example 4.73. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 9/16. The tempo/mood marking *dolce* is written below the first measure. The music features a complex rhythmic pattern with many beamed notes.

Second system of musical notation. It continues the grand staff from the first system. The tempo/mood marking *un poco cresc.* is written below the final measure of this system.

Third system of musical notation. It continues the grand staff. The tempo/mood marking *dimin.* is written below the final measure of this system.

Fourth system of musical notation. It continues the grand staff. The tempo/mood marking *dolce* is written below the first measure, and *un poco cresc.* is written below the final measure. This system includes a change in time signature from 9/16 to 6/16.

Fifth system of musical notation. It continues the grand staff. This system includes further changes in time signature, with 6/16, 9/16, and 6/12 appearing in the measures.

Example 4.73. Prelude No. 8: mm. 57-76, section D. Bass outlines B-A-C-H motive.

This brings us to the final return of the A section, the ultimate maximization of Martin's gliding chromaticism. From measure 88 all triads are minor: in e-flat, e, and f. Then, the anacrusis to measure 92 outlines an F# minor *arpeggio* in the right hand, followed by G minor triads in the downbeat of measure 92. The material from measures 89 to half of 91 is repeated as a sequence by a whole step up, in measures 92 to half of measure 94. Also, these sequences are not just by pitches, but also by rhythmic elements. From measures 95 through 98 are another series of sequences, by half steps up this time. Not only do the pitches soar higher and higher, so do the dynamics, towards *fortississimo*. After that third and last sequence is a C# pentatonic key area, losing the chromaticism, and finishing the work dramatically.

In the following example of Prelude No. 8, extreme range and chromaticism towards the ending are highlighted. The boxed triads climb up from D major, D-sharp major, and E major, while the circled chords outline the peak of each phrase at B major, C major, and C-sharp major (see example 4.74).

The image displays a musical score for Example 4.74, consisting of two systems of staves. The top system features a piano staff (treble clef) and an accompaniment staff (bass clef). The piano staff has several measures highlighted with red boxes and blue ovals. The accompaniment staff has a measure highlighted with a red box and a blue oval. The bottom system also features a piano staff and an accompaniment staff. The piano staff has a measure highlighted with a blue oval. The accompaniment staff has a measure highlighted with a blue oval. The score includes various markings such as *più f*, *riten.*, *a tempo*, and *allargando*. The piece concludes with the marking *3 Min. 20"*.

Example 4.74. Prelude No. 8: mm. 95-end.

Such gliding tonality is also found in the *pianissimo* accompaniment at Rehearsal No. 11 of *Le Vin herbé*'s Part 1, Scene 3 (see example 4.75). In comparison, the opening of *In terra pax*'s Part 1, No. 1 supplements the gliding tonality with a *crescendo* for a more growing effect (see example 4.76).

11 Più animato $\text{♩} = 66$
 Basso 5. Solo
 parlando (mezza voce)

En cet ins - tant Bran-ghien en - tra et les vit qui se re-gar-daient
 Ge - ra - de da trat... Bran - gü - ne ein und sah die bei - den sich schrei-

molto cantabile

12

Basso Solo
 — en si - len - ce, comme é - ga - rés et com -
 — gend an - blik - ken, wie ver - zau - bert und — der Welt

— me ra - vis.
 — ent - rückt.

Example 4.75. *Le Vin herbé*, première partie, 3e Tableau: chromatically climbing accompaniment.



Example 4.76. *In terra pax*, Part 1, No. 1: gliding tonality with *crescendo* in the opening.

It was intriguing to examine the unpublished original manuscript of the *Huit préludes*, stored as part of the Frank Martin Collection at the Paul Sacher Stiftung in Basel, Switzerland. As Prelude No. 5 and Prelude No. 8 share the triplet rhythm and the same tempo, *Vivace*, Martin had initially made a transition from the end of the fifth prelude (after m. 70) into what became the opening material of the eighth prelude, then scratched it out (see example 4.77). The percussive triplet rhythmic drive that Martin uses for the fifth and eighth preludes is also applied in the third movement of Martin's Piano Concerto No. 1 (see example 4.78).



Example 4.77. Manuscript of Martin's preludes: initial transition from the end of Prelude No. 5 to the beginning of Prelude No. 8, scratched out by the composer.⁶¹

61. The original manuscript of the *Huit préludes* is part of the Frank Martin Collection at the Paul Sacher Foundation in Basel, Switzerland. Used in this research paper with the permission from the curator of the F. Martin Collection, Dr. Angela Ida De Benedictis.

Handwritten musical score for page 8, featuring various instruments including Flute, Clarinet, Bassoon, Horns, Piano, Violins, Viola, Alto, Cello, and Double Bass. The score includes dynamic markings such as *mf*, *p*, *pp*, *pp marc.*, *f*, *ff*, and *pp*. Performance instructions include *leggero* and *Solo*. The score is written in a key signature of two flats and a common time signature.

The image shows a page of handwritten musical notation for the third movement of a piano concerto. The score is arranged in a standard orchestral format with multiple staves. From top to bottom, the staves are labeled: Piccolo, Fl. (Flute), H^{b.} (Horn), Clar. (Clarinet), B^{ons} (Bassoon), Cors (Corno), Piano, Viol. I (Violin I), Viol. II (Violin II), Alto (Alto), Cello (Cello), and C.B. (Double Bass). The piano part is particularly detailed, showing a triplet rhythmic drive. Dynamic markings such as 'crescendo' and 'molto dim.' are visible in the piano staff. The notation includes various musical symbols like notes, rests, and slurs.

Example 4.78. Piano Concerto No. 1: 3rd movement, triplet rhythmic drive.

Thus, we have seen that Frank Martin's *Huit préludes* encompass a wide variety of atmosphere and pianistic techniques. Walter Simmons, a musicologist, wrote the following vivid description of the *Huit préludes* in 1985:

The *Eight Preludes* are enormously varied in mood, texture, and technical requirements, while they are unified by subtle motivic interrelationships . . . Representing a considerable challenge to any pianist's musicianship, they require

. . . rhythmic precision and supple, crystalline linear articulation.⁶²

Such challenging repertoire should become a staple for mature pianists, to highlight their capabilities in handling diverse moods and techniques.

62. Walter Simmons, Review of “Martin: Eight Preludes,” in *Fanfare* (May/June 1985): 244. A review of pianist Yolanda Liepa’s recording of the Eight Preludes.

CHAPTER 5

SUMMARY OF STYLES FOUND IN THE *HUIT PRÉLUDES*

Frank Martin's *Huit préludes pour le piano*, written in 1947-48 during a break from composing *Golgotha*, serve as an important summary of his most prominent compositional techniques, as I have shown through my individual analyses of the preludes and their comparisons with Martin's compositions of other genres in Chapters 3 and 4. The common elements found between the *Huit préludes pour le piano* and Martin's other compositions include the B-A-C-H motive (and its alterations), triadic writing, gliding tonality, Baroque elements (including pedal points, canon, melismatic writing, and rhythmic counterpoint), dodecaphony, stratification, extreme range and registral shifts, octave doublings and displacements, percussive rhythmic drive, and large-scale *crescendi* (registral, dynamic or rhythmic).

Many of the above elements are derived from Martin's love of chromaticism. In an interview with Henri Jaton when Martin was 70 years old, the composer states, "I have always been attracted by chromaticism and the various possibilities of expression associated with it. . . . Even as a child, I was delighted by the chromaticism one perceives in numerous works by Bach or Mozart."⁶³ This fascination with chromaticism leads to gliding tonality, in which Martin uses triadic sonority that glides chromatically.

The B-A-C-H motive appears not only as an integral constituent of the *Huit préludes* but is also embedded as an important element throughout his compositions of other genres. The B-A-C-H motive is a combination of two downward half steps, with a

63. Henri Jaton, "Frank Martin at 70," *Musical America* 81 (Jan. 1961): 111.

skip moving in the opposite direction between those steps. Not only does Martin utilize the B-A-C-H in its entirety, he often uses fragments or inverted versions of this motive. It is one of the Baroque elements that is prominently featured in his compositions. Other techniques borrowed from the Baroque era are pedal points and canons. Combinations of these techniques are found in Martin's compositions as late as in the 1970's. Examples of such are in the *Requiem* (1972) and *Et la vie l'emporta* (1973), as mentioned in Chapter 3 (see examples 3.26 and 3.27).

Martin also creates interesting texture by using additive layers, or "stratification." This technique is featured in Prelude No. 1 and is also applied in the *Maria-Triptychon* (see examples 4.3 and 4.4). Extreme registral shifts at climactic moments and octave displacements are among the other compositional devices that Martin frequently applies.

The very nature of Frank Martin's compositional style is eclectic yet unique. Charles W. King's quote of program notes by Joseph Sagmaster indicates the complication of trying to label Martin's style:

One of the problems which Martin poses for the first time listener is the difficulty of classifying his music. He has been called a romanticist, a neo-romanticist, a neo-classicist, an eclectic, and a part-time follower of the twelve-tone or dodecaphonic school founded by Schoenberg. The only safe generalization seems to be that Martin wrote music for connoisseurs.⁶⁴

Although his *Huit préludes pour le piano* remains uncommon on recital programs, it is indeed a piece that more people ought to become familiar with, as those who play it tend to become enthusiasts of the Swiss composer. David Burge, a composer-pianist, supports this view about the Martin preludes in his 1980 article:

These pieces skillfully embody all of his thought concerning the musical, stylistic,

64. Joseph Sagmaster, quoted in King, 8.

and technical possibilities of the piano. The variety of moods and striking timbral contrasts make the twenty-minute set attractive for both performer and listener.⁶⁵

The preludes contain a mature, wide array of advanced pianistic techniques that highlight the soloist's abilities to display the unique atmosphere and character of each prelude.

They can be performed individually, or in smaller groupings, thus being versatile in the programming of recitals.

Analyzing the *Huit préludes* and listening to Martin's compositions in their entirety helped me understand the distinct character of each prelude. The beginning and ending of Prelude No. 1 contain a solemn statement with special pedal effects. The middle section displays Martin's application of stratification, with a prominent melody singing in the middle. This opening prelude captures the audience with its striking *Grave* theme, which contrasts with the gently flowing *dolce cantabile* middle sections that covers an extreme range on the keyboard.

Prelude No. 2 is a play of counterpoint, with the treble playing a melody of sixteenth-notes while the bass plays slightly detached harmonic intervals acting as the counterpoint. This prelude features a large-scale *crescendo* using extreme range and octave doublings. It is also relatively short with a playing duration of a minute-and-a-half, making it easy for the performer to arrange different combinations of the preludes, if the performance time is limited.

The lyrical prelude No. 3 creates a trance-like atmosphere, with its bass oscillating quietly underneath a static melody in the treble. The climactic point of this prelude is made even more exciting when octave displacement is applied to the static

65. David Burge, "Contemporary Piano: Frank Martin's Eight Preludes," *Contemporary Keyboard* (March 1980): 58.

melody. After the dwindling down back to *perdendosi*, a bold recitative is stated freely.

The unpredictable rhythmic pattern of Prelude No. 4 recaptures the audience's attention, with the left hand rumbling a rhythmic counterpoint against the right hand's triads. This piece also covers an extreme range, with both hands playing at the low register in the opening passage. Martin briefly uses 3-staff writing—along with doubling at the octave—to help expand the music at its climactic point, both dynamically and visually (displayed by the pianist covering an extreme range in the treble and the bass.)

The toccata-like Prelude No. 5 is a display of virtuosity in *Vivace*. The percussive rhythm derived of triple sixteenth-notes drives the piece with a fast forwarded momentum. Octave doubling is applied to emphasize the melody, and extreme range is used towards a brilliant climax.

The quirky Prelude No. 6 is a canon at the interval of a 12th, with the bass entering a half measure behind the treble. This binary piece applies the canonic concept not only to the pitches, but also to the duration, dynamics, and articulation. The melodic line features more leaps than Martin's usual stepwise motions.

After Prelude No. 6, which has C-sharp as its tonal center, Prelude No. 7 begins and ends with an otherworldly C major. The effect of arriving at C major from Prelude No. 7's penultimate chord (F-sharp major) or from Prelude No.6's final C-sharp minor chord is eerily calming and hints at Martin's penchant for chromatic writing. This long and highly sectionalized prelude also features extreme range and octave doublings, canonic and melismatic writing, in addition to pedal points applied to stratification.

The finale, Prelude No. 8, provides a surprising contrast to Prelude No. 7, with its dramatic ascending sweeping *arpeggio* marked *forte*, following the *pianissississimo*

ending of Prelude No. 7. Marked *Vivace*, like Prelude No. 5, this virtuosic rondo in triple sixteenth-note rhythm provides tremendous momentum. In order to execute this piece, the pianist will be confronted with many challenging displays of virtuosity, and will need to pay particular attention to articulation. Martin applies cyclicism in section B, with the bass playing the opening material from Prelude No. 6. Among the technical challenges to master are *glissandi*, trills, scales, and accents on off-beats. In the coda, Martin uses a large-scale *crescendo* and gliding tonality to build the pressure towards the final climax, which delivers an exciting and exhilarating finish to the entire work.

During my examination of Martin's music, I found his compositions full of meaningful depth, with layers of musical complexity. The journey through the entire cycle of *Huit préludes* is a captivating one for performer and audience alike, and is particularly dramatic when performed live on stage. The wide variety of colors and textures, intermixed with wild moments of virtuosity and passion should appeal to a wide spectrum of listeners. The *Huit préludes pour le piano* in its entirety or in smaller combinations are ideal pieces for the mature pianist to display his or her technique and ability to create different moods and atmospheres. They are also great pedagogical pieces of high value, in that they teach the pianist to use a variety of keyboard touches and pedal control, within either a strict adherence to the pulse (as in Prelude No. 4) or the application of *rubato* (such as in Prelude No. 7). Listening to Martin's compositions in other genres with their different combinations of instrumentations will greatly aid the pianist learning the *Huit préludes* to create the broad spectrum of colors and timbres necessary for these pieces, which are restricted to one instrument—the solo piano. The pianist's discovery of Martin's style will bring great appreciation for Martin's

compositional refinement, unique harmonic language, and attention to detail.

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- . "Ballade for Cello and Piano." Christian Poltera (piano) and Kathryn Stott (piano). BIS BIS-CD-1637, 2008. CD.
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- . "Ballade for flute and piano." *Frank Martin: Vocal and Chamber Music*. Manuela Wiesler (flute), Julius Jacobson (piano). BIS BIS-CD-71, 1996. CD
- . "Ballade for Piano and Orchestra." *Ballades*. Roderick Elms (piano) with London Philharmonic Orchestra, conducted by Matthias Bamert. Recorded January 4-6, 1994. Chandos CHAN9380, 1995. CD.
- . "Ballade for Saxophone and Orchestra." *Ballades*. Martin Robertson (saxophone) with London Philharmonic Orchestra, conducted by Matthias Bamert. Recorded January 4-6, 1994. Chandos CHAN9380, 1995. CD.
- . "Ballade for Trombone and Orchestra." *Ballades*. Ian Bousfield (trombone) with London Philharmonic Orchestra, conducted by Matthias Bamert. Recorded January 4-6, 1994. Chandos CHAN9380, 1995. CD.
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- . “Cello Concerto.” Pierre Fournier (cello) with Basel Chamber Orchestra, conducted by Paul Sacher. Recorded January 26, 1967. Ars Musici AM11552, 1996.
- . “Concerto for 7 Wind Instruments.” Celia Chambers (flute), Ian Hardwick (oboe), Robert Hill (clarinet), Philip Tarlton (bassoon), Richard Bissill (horn), Paul Archibald (trumpet), Bettina Jensen (trombone) with London Philharmonic Orchestra, conducted by Matthias Bamert. Chandos CHAN9283, 1994. CD.
- . “Concerto for 7 Wind Instruments.” Swiss Romande Orchestra, conducted by Ernest Ansermet. Decca 00028943000321, 2014. Streaming Audio. Accessed November 14, 2017. <http://asu.naxosmusiclibrary.com.ezproxy1.lib.asu.edu/streamw.asp?ver=2.0&s=28008%2Fasu13%2F4486765>
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- . “Der Sturm Suite.” David Wilson-Johnson (baritone) with London Philharmonic Orchestra, conducted by Matthias Bamert. Recorded September 26-27, 1994. Chandos CHAN9411, 1995. CD.
- . “Drey Minnelieder.” *Werke mit Gitarre*. Barbara Vigfusson (soprano), Miriam Terragni (flute), Harald Stampa (guitar). Recorded October 18-19, 2006. Musiques Suisses MGB-6264, 2009. CD.
- . “Erasmi monumentum.” Leslie Pearson (organ) with London Philharmonic Orchestra, conducted by Matthias Bamert. Chandos CHAN9283, 1994. CD.
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- . “Etudes [pour orchestre].” London Philharmonic Orchestra, conducted by Matthias Bamert. Chandos CHAN9283, 1994. CD.
- . “Golgotha.” Tatiana Lisnic (soprano), Lioba Braun (mezzo-soprano), Claude Pia (tenor), Gilles Cachemaille (baritone), Jerome Varnier (bass) with Bavarian Radio Symphony Chorus and Munich Radio Orchestra, conducted by Marcello Viotti. Recorded 2002. Profil PH04037, 2005. CD Nos. 2 and 3.

- . “Golgotha.” Judith Gauthier (soprano), Marianne Beate Kielland (alto), Adrian Thompson (tenor), Mattijs van de Woerd (baritone), Konstantin Wolff (bass) with Cappella Amsterdam, Estonian Philharmonic Chamber Choir and Estonian National Symphony Orchestra, conducted by Daniel Reuss. Harmonia Mundi HMC90205657DI, 2010. 2 CDs.
- . “Golgotha [sung in German].” Martina von Barga-Meister (soprano), Margrit Hungerbühler-Luther (alto), Friedhelm Decker (tenor), Joachim Gebhard (baritone), Martin Blasius (bass), with Redeemer Church Bad Homburg Choir, Frankfurt Wind Ensemble and Offenbacher Chamber Orchestra, conducted by Hayko Siemens. Recorded April 1, 1988. audite Audite21.401. 1988. 2 CDs.
- . “Harpichord Concerto.” [Concerto pour clavecin et petit orchestre]. Christiane Jaccottet (harpichord) with Lausanne Chamber Orchestra, conducted by Frank Martin. Musical Concepts MCS-ED-9063, 2014.
- . “In terra pax.” Pierre Mollet (baritone), Jakob Stampfli (bass), Marga Hoffgen (contralto), Ursula Buckel (soprano), Ernst Haefliger (tenor) with Union Chorale La Tour-de-Peilz, Chœur des Dames de Lausanne and Swiss Romande Orchestra, conducted by Ernest Ansermet. Decca 00028944826425, 2015. CD No.2.
- . “In terra pax.” Judith Howarth (soprano), Della Jones (contralto), Martyn Hill (tenor), Roderick Williams (baritone), Stephen Roberts (bass) with Brighton Festival Chorus and London Philharmonic Orchestra, conducted by Matthias Bamert. Recorded November 15-16, 1995. Chandos CHAN9465, 1996. CD.
- . “Maria-Triptychon.” Lynda Russell (soprano), Duncan Riddell (violin) with London Philharmonic Orchestra, conducted by Matthias Bamert. Recorded September 26-27, 1994. Chandos CHAN9411, 1995. CD.
- . “Missa” [*Messe pour double chœur a cappella*]. Kammerchor der Frauenkirche Dresden, conducted by Matthias Grünert. Recorded April 28-30, 2015. Rondeau Production ROP6111, 2015. CD.
- . “Le Vin herbé.” Sandrine Piau (soprano), Steve Davislim (tenor), Jutta Bohnert (soprano), Hildegard Wiedemann (alto), Ulrike Bartsch (alto), Joachim Buhrmann (tenor), Jonathan de la Paz Zaens (bass), Roland Hartmann (bass) with RIAS Chamber Chorus and Scharoun Ensemble, conducted by Daniel Reuss. Harmonica Mundi HMC901935.36, 2007. CD.
- . “Les 4 elements.” London Philharmonic Orchestra, conducted by Matthias Bamert. Recorded November 15-16, 1995. Chandos CHAN9465, 1996. CD.
- . “Passacaille.” Georges Athanasiades (organ). Tudor TUDOR7130, 2005. CD.

- . “Passacaille.” Ulfert Smidt (organ). Thorofon CTH2261, 1995. CD.
- . “Passacaille (version for string orchestra).” Stuttgart Chamber Orchestra, conducted by Karl Münchinger. Decca 00028944826425, 2015. Streaming Audio. Accessed November 15, 2017. <http://asu.naxosmusiclibrary.com.ezproxy1.lib.asu.edu/stream.asp?s=28008%2Fasu13%2Fpe7353%5F001>
- . “Passacaille” (pour grand orchestre). London Philharmonic Orchestra, conducted by Matthias Bamert. Recorded September 26-27, 1993. Chandos CHAN9312, 1994. CD.
- . “Pavane couleur du temps.” Zurich Camerata, conducted by Marc Kisoszy. Recorded August 30, 2008. Guild Music GMCD7342, 2010. CD.
- . “Petite Symphonie Concertante. Osian Ellis (harp), Simon Preston (harpsichord), Philip Ledger (piano) with Academy of St. Martin in the Fields Orchestra, conducted by Neville Marriner. Warner Classics - Parlophone 5099926434551, 2009. Streaming Audio. Accessed November 15, 2017. <http://asu.naxosmusiclibrary.com.ezproxy1.lib.asu.edu/streamw.asp?ver=2.0&s=28008%2Fasu13%2F1915805>
- . “Petite Symphonie Concertante.” Swiss Romande Orchestra, conducted by Ernest Ansermet. Decca 00028943000321, 1990.
- . “Pilate.” Ildiko Komlosi (mezzo-soprano), Fabrice Dalis (tenor), Francois Le Roux (baritone), Christophe Fel (bass) with Bavarian Radio Symphony Chorus and Munich Radio Orchestra, conducted by Ulf Schirmer. Recorded 2002. Profil PH04037, 2005.
- . “Poèmes de la mort.” *Werke mit Gitarre*. Tino Brutsch (tenor), Samuel Zund (baritone), Rene Koch (bass), Harald Stampa (electric guitar), Benjamin Scheck (electric guitar), Richard Pechota (electric bass). Recorded April 27-29, 2007. Musiques Suisses MGB-6264, 2009. CD.
- . “Polyptyque pour violon solo et deux petits orchestres à cordes. Yehudi Menuhin (violin) with Menuhin Festival Orchestra and Zurich Chamber Orchestra, conducted by Edmond De Stoutz. Warner Classics – Parlophone 5099926434551, 2009.
- . “Quant n’ont assez fait dodo.” *Werke mit Gitarre*. Tino Brutsch (tenor), Harald Stampa (guitar), Antje Maria Traub (piano), Gregor Loepfe (piano). Recorded April 27-29, 2007. Musiques Suisses MGB-6264, 2009. CD.

- . “Requiem.” Christine Esser (soprano), Verena Barbara Gohl (alto), Bernhard Scheffel (tenor), Martin Bruns (baritone) with Capella Cantorum Konstanz and Collegium Vocale Zürich, Alain Girard (oboe d'amore), Bernhard Billeter (organ), Gottfried Bach (harpsichord), Musicuria and Wind Ensemble of Basel Sinfonietta, conducted by Klaus Knall. Musiques Suisses MGB-6183, 2001. CD.
- . “Rhapsodie.” *Rhapsodische Kammermusik aus der Schweiz*. Florian Kellerhals (violin), Stefan Häussler (violin), Nicolas Corti (viola), Bodo Friedrich (viola), and Andreas Cincera (contrabass). Musiques Suisses MGB 6201, 2006. Streaming Audio. Accessed November 15, 2017.
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- . “Sechs [6] Monologe aus Jedermann. David Wilson-Johnson (baritone) with London Philharmonic Orchestra, conducted by Matthias Bamert. Recorded September 26-27, 1994. Chandos CHAN9411, 1995. CD.
- . “Sonata da Chiesa.” *Frank Martin: Vocal and Chamber Music*. Gunilla von Bahr (flute), Hans Fagius (organ). BIS BIS-CD-71, 1996. CD.
- . “Symphony.” London Philharmonic Orchestra, conducted by Matthias Bamert. Recorded September 26-27, 1993. Chandos CHAN9312, 1994. CD.
- . “Symphonie Concertante.” London Philharmonic Orchestra, conducted by Matthias Bamert. Recorded September 26-27, 1993. Chandos CHAN9312, 1994. CD.
- . “Violin Sonata No. 1, Op. 1” and “Violin Sonata No. 2.” *Musique de chambre*. Arмене Stakian (violin), Daniel Fuchs (piano). Recorded December 5-8, 2005. Musiques Suisses MGB-6241, 2006. CD.
- . “Violin Concerto.” Wolfgang Schneiderhan (violin) with Swiss Romande Orchestra, conducted by Ernest Ansermet. Decca 00028944826425, 2015. Streaming Audio. Accessed November 15, 2017.
<http://asu.naxosmusiclibrary.com.ezproxy1.lib.asu.edu/streamw.asp?ver=2.0&s=28008%2Fasu13%2F4553286>

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<http://asu.naxosmusiclibrary.com.ezproxy1.lib.asu.edu/composer/btm.asp?composerid=2123>

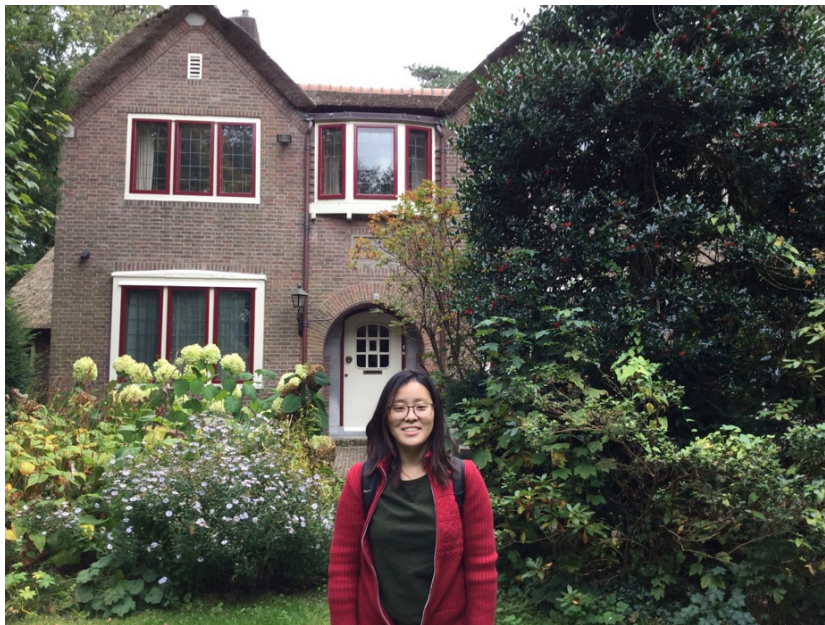
APPENDIX A

SOURCES TO LEARN MORE ABOUT MARTIN

- www.frankmartin.org
- The Frank Martin House: Bollelaan 11, Naarden (The Netherlands)
- Frank Martin Societies founded in 1979: *Société Frank Martin* (Swiss) and *Frank Martin Stichting* (Dutch)



Frank Martin's piano in his study at the Naarden house.



Author in front of the Frank Martin House in October 2016.

APPENDIX B

LIST OF MARTIN'S PIANO COMPOSITIONS BY GENRE

Solo:

Guitare (1933): adaptation of Martin's own *Quatre pièces brèves pour guitare* (1933)

Huit préludes pour le piano (1948)

Clair de lune (1952)

Esquisse ["Sketch"] (1965)

Etude rythmique (1965)

Fantaisie sur des Rythmes Flamenco (1973)

Duets:

Ouverture et foxtrot (1924)

Etudes pour deux pianos (1956)

Drei leichte Klavierstücke: from posthumous papers, ed. by Maria Martin

(1955) 1. Au clair de la lune (4 hands)

(1937) 2. Petite Marche blanche et Trio noir (2 pianos)

(1937) 3. Les Grenouille, le Rossignol et la Pluie ("Petit Nocturne", 2 pianos)

Pavane couleur du temps (1920): a 4-hands version of his string quintet of the same title

Concerti:

Piano Concerto No. 1 (1933-34)

Piano Concerto No. 2 (1968-69)

APPENDIX C

LIST OF SELECTED COMPOSERS WHO WERE CONTEMPORARIES OF MARTIN

(Born within a decade of Martin's birth year—1890)

Sergei Prokofiev (1891-1953): Russian composer and pianist; also lived in the U.S. and France.

Igor Stravinsky (1882-1971): Russian composer and pianist; also lived in France, Switzerland, and the U.S.

Arnold Schoenberg (1874-1951): Austrian composer and painter; developed twelve-tone technique; leader of the Second Viennese School; pupils were Alban Berg and Anton Webern.

Béla Bartók (1881-1945): Hungarian composer, pianist; collected and studied folk music.

Bohuslav Martinů (1890-1959) Czech composer; active in France, fled to the U.S. (via Portugal), settled in Switzerland.

Jacques Ibert (1890-1962): French composer, friend of Honegger and Milhaud.

Arthur Honegger (1892-1955): Swiss composer; studied in France, member of *Les Six*.

Darius Milhaud (1892-1974): French-Jewish composer; lived in the U.S., died in Geneva; influenced by jazz and Brazillian rhythm.

Heitor Villa-Lobos (1887-1959): self-taught Brazillian composer, influenced by Stravinsky, friend of Milhaud.

Federico Mompou (1893-1987): Spanish (Catalan) pianist and composer; studied in Barcelona and Paris.

Paul Hindemith (1895-1963): German composer, lived in the U.S. and Switzerland.

Ernest Bloch (1880-1959): Swiss-born American composer, lived in Germany, France, and the U.S.

APPENDIX D

MY SOUND RECORDING OF FRANK MARTIN'S 8 PRÉLUDES POUR LE PIANO

[Consult Attached Files]

Recorded on a Steinway D piano in the Konzerthaus at the Hochschule für Musik in
Detmold, Germany on December 13, 2016.

Prelude I	3:26
Prelude II	1:40
Prelude III	2:18
Prelude IV	1:12
Prelude V	2:09
Prelude VI	1:57
Prelude VII	6:04
Prelude VIII	3:48

Tonmeisters (from Erich-Thienhaus-Institut): Winfried Hyronimus and Lukas Kuhlmann

APPENDIX E

PERMISSION TO USE COPYRIGHTED WORK

Nov 14, 2017

Dear Ms. Tchoi,

We are pleased to grant you permission and do not object the use of shorts excerpts of Frank Martin's works in your dissertation. Kindly send us a complimentary copy of the dissertation.

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Frank Martin "*Sonate pour piano et violon*"

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Frank Martin "*Le Vin herbé*"

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Frank Martin "*Le Vin herbé*"

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Frank Martin "*In terra pax*"

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Frank Martin "*Piano Concerto No. 1*"

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Frank Martin "*Rhapsodie*"

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Frank Martin "*Ballade pour saxophone et orchestre*"

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Frank Martin "*Songs of Ariel*"

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Frank Martin "*Petite symphonie concertante*"

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Frank Martin "*Der Cornet*"

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Frank Martin "*Golgotha*"

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Frank Martin "*Passacaille pour orgue*"

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Frank Martin “*Sonata da chiesa per Flauto e Organo*”
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Frank Martin “*Pilate*”
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Frank Martin “*Concerto pour 7 instruments à vent, timbales, batterie, et orchestre à cordes*”
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Frank Martin “*Requiem*”
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Frank Martin “*Requiem*”
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Frank Martin “*Et la vie l'emporta*”
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Frank Martin “*Maria-Triptychon*”
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Frank Martin “*Ballade pour piano et orchestre*”
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Frank Martin “*Violinkonzert*”
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Frank Martin “*Deuxième Concerto pour Piano et Orchestre*”
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Frank Martin “*Concerto pour violoncelle et orchestre*”
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Frank Martin “*Poèmes de la mort*”
© Copyright 1975 by Universal Edition, Wien/UE 16613

Frank Martin “*Chaconne*” (2nd movement of Violin Sonata No. 2)
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Frank Martin “*Ballade pour cello*”
© Copyright 1950 by Universal Edition, Wien/UE 12011

BIOGRAPHICAL SKETCH

Lim Angela Tchoi has studied piano performance with Professor Robert Hamilton at Arizona State University and has been mentored in pedagogy by Dr. Janice Meyer Thompson. She received Special Talent Awards from the ASU School of Music and completed her doctoral course work with a cumulative grade point average of 4.0. As a Faculty Associate after three years of Teaching Assistantship, she has taught group classes and individual instruction for ASU music majors and the ASU Piano Preparatory / Conservatory Program.

Ms. Tchoi earned the Master of Music degree in Piano Performance under the tutelage of Dr. Stewart Gordon at the University of Southern California's Thornton School of Music, where she also received the Bachelor of Music *cum laude* from the studio of Dennis Thurmond.

Ms. Tchoi is fluent in English and Korean, and has studied French, German, and Italian. During her doctoral candidacy at ASU, she was selected by the Fulbright U.S. Student Program as an alternate candidate for a Study/Research Grant in Germany.

In 2016, she lived in Germany, receiving a scholarship from the Feltsman Piano Foundation and the Institut für deutsche Sprache und Kultur at the Martin-Luther-Universität in Halle-Wittenberg. Afterwards, she moved to Detmold to attend its Hochschule für Musik for further studies in piano and pedagogy. From there, she was able to travel to Naarden, the Netherlands to visit Frank Martin's house and meet Mrs. Martin, who was 101 years old at the time. She also traveled to Basel, Switzerland to examine the original manuscript of the *Huit préludes pour le piano* at the Paul Sacher Stiftung, and visited Martin's grave at the Cimetière des Rois in Geneva.



Above: Maria Martin with Lim Angela Tchoi.
Right: Ms. Tchoi playing on Frank Martin's piano.
(Photos taken by Ferry Jongbloed, Keeper of the Frank Martin House, on October 13, 2016.)