

A Performer's View of Three Recitals

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School of Music

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University of Washington

Abstract

Performer's View of Three Recitals

Jae-In Shin

Chair of the Supervisory Committee:

Professor of Strings, Ronald G. Patterson

School of Music

The dissertation was presented through the series of three concerts and lectures in both English and Korean based on specific themes for each violin recital and lecture; Baroque Italian music, Brahms's works, and Romantic French pieces. The first recital included works by Corelli, Tartini, Veracini, and Vitali and took place on October 21st in 2012. The Second, held on February 2nd in 2013, was about Brahms by presenting his first and second violin sonata as well as his piano trio in C minor. In the third recital on March 24th in 2013, the program is ranged from Saint-Saëns and Franck to Ravel and Debussy within the title of French Collection.

The purpose of this dissertation is to investigate the diverse characters of music written in different periods and places by providing listeners with music that is also available online with an open access. Included are the program notes and video files from the concerts and lectures.

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JAE-IN SHIN
VIOLIN RECITAL

ITALIAN BAROQUE MUSIC

**WORKS BY VERACINI, VITALI, CORELLI,
AND TARTINI**

WITH THOMAS LEE, PIANO

OCTOBER 21, 2012 AT 2:00PM
ST. ANDREW KIM CATHOLIC CHURCH
(11700 1ST AVE NE SEATTLE)

PROGRAM

Francesco Maria Veracini (1690-1768)
Violin Sonata in E Minor, Op. 2, No. 8

- 1. Ritornello.Largo*
- 2. Allegro con fuoco*
- 3. Menuet*
- 4. Gavotta*
- 5. Giga*

Tomaso Antonio Vitali (1663-1745)

‘Chaconne’

-Intermission-

Fritz Kreisler (1875-1962)

Variations on a Theme of Corelli in the style of Tartini

Giuseppe Tartini (1692-1770)

Violin Sonata No. 4, Op.1 in G Minor (Devil's Trill)

- 1. Larghetto affettuoso*
- 2. Allegro*
- 3. Andante, Allegro assai*

JAE-IN SHIN
CHAMBER RECITAL

ALL ABOUT BRAHMS

IN COLLABORATION WITH
MONICA YOON, BRENT NITTA, BROOKS TRAN (PIANO)
LAUREN VANDER LIND (CELLO)

SATURDAY, FEB 2, 2013 7:30PM

BRECHEMIN AUDITORIUM



Request disability accommodations at:(206) 543-6450/V,(206)543-6452/TTY,(206)685-7264(FAX),or dso@u.washington.edu

PROGRAM

Violin Sonata No.1 in G Major, Op. 78.....Johannes Brahms
(1833 - 1897)

- 1. Vivace ma non troppo*
- 2. Adagio*
- 3. Allegro molto moderato*

Monica Yoon, Piano & Jae-In Shin, Violin

Violin Sonata No. 2 in A Major, Op. 100.....Johannes Brahms

- 1. Allegro amabile*
- 2. Andante tranquillo - Vivace*
- 3. Allegretto grazioso*

Brent Nitta, Piano & Jae-In Shin, Violin

-Intermission-

Piano Trio No. 3 in C Minor, Op.101.....Johannes Brahms

- 1. Allegro energico*
- 2. Presto non assai*
- 3. Andante grazioso*
- 4. Allegro molto*

Brooks Tran, Piano & Jae-In Shin, Violin & Lauren Vander Lind, Cello
(Bozarth Trio)

JAE-IN SHIN
VIOLIN RECITAL

FRENCH COLLECTION

**WORKS BY RAVEL, SAINT-SAËNS,
DEBUSSY, AND FRANCK**

**IN COLLABORATION WITH
BRENT NITTA AND THOMAS LEE, PIANO**

SUNDAY, MAR 24TH, 2013, 1:30PM

BRECHEMIN AUDITORIUM



Request disability accommodations at: (206) 543-6450/V, (206) 543-6452/TTY, (206) 685-7264(FAX), or dso@u.washington.edu

PROGRAM

Pavane for A Dead Princess, Op. 19.....Maurice Ravel
(1875-1937)

Brent Nitta, Piano & Jae-In Shin, Violin

Danse macabre, Op. 40.....Camille Saint-Saëns
(1835-1921)

Thomas Lee, Piano & Jae-In Shin, Violin

Violin Sonata in G Minor, L. 140.....Claude Debussy
(1862 - 1918)

1. *Allegro vivo*
2. *Intermède: Fantasque et léger*
3. *Finale: Très animé*

Brent Nitta, Piano & Jae-In Shin, Violin

-Intermission-

Violin Sonata in A major, M. 8.....Cesar Franck
(1822 - 1890)

1. *Allegretto ben moderato*
2. *Allegro*
3. *Ben moderato*
4. *Allegretto poco mosso*

Thomas Lee, Piano & Jae-In Shin, Violin

Francesco Maria Veracini (1690-1768)

Sonata in E Minor, Op. 2, No. 8

1. Ritornello.Largo
2. Allegro con fuoco
3. Menuet
4. Gavotta
5. Giga

Francesco Maria Veracini was considered one of the top violinists throughout Europe during his lifetime, and this Italian violinist composed approximately sixty violin sonatas, concertos, oratorios, cantatas, and songs. Despite being an instrumentalist, he was quite interested in vocal music making himself comparable with Handel as an opera composer for a while.

His violin sonatas are clear examples of the valiant style and bright sound that indicate not only an influence of Vivaldi but Corelli and Casini as well. The early violin sonatas written in his twenties demonstrate the very heroic approach reflecting his independent and arrogant personality, but he developed an elaborate contrapuntal expression afterward, especially in this later violin work. He wrote a set of first violin sonatas and another set for violin and recorder, and these works were dedicated to Prince August who was Polish. Then he composed this second set of violin sonata with Basso continuo in 1744. The E minor sonata is 8th among his twelve sonatas for his second set of violin sonatas. The sonata is a traditional Baroque suite form that has several contrasting dance- tune movements mostly in the same key, but exceptionally the *Menuet* and *Gavotta* are in E Major, a closely relative key to the home key.

Tomaso Antonio Vitali (1663-1745)

‘Chaconne’

The Vitali’s Chaconne, one of the most favored repertoires among violinists today for their tuneful and virtuosic approach, is a prime example of the musical composition known as the chaconne. The chaconne as a musical form is mostly associated with the Baroque era of classical music and shares a structural idea with *passacaglia* from the same period. It is a type of theme and variations, and involves loose sets of variations over a simple harmonic progression or bass line. Each variation is 8 measures long and there are numerous tempo changes in the piece as each variations take different features such as suspensions, double stops with octave, and broken chords. The Chaconne is in G minor but modulates keys to B flat minor, F minor, E flat major, A minor, and D sharp minor through the piece.

Although Ferdinand David, a 19th century violinist, edited and published the piece as Vitali’s work, the authorship of the piece is still controversial among music scholars these days. Famous violinists such as Heifetz and Milstein contributed to popularize the piece and it has gained attention from both musicians and classical fans. There are also several different versions of the piece while many violinists play the Chaconne edited by L. Charlier in 1911. The piece is often played with piano accompaniment, but some have even played a transcribed version with organ or with a full orchestra.

Fritz Kreisler (1875-1962)

Variations on a Theme of Corelli in the style of Tartini

The Austrian violinist Fritz Kreisler was one of the most beloved musicians in the twentieth century when early recording devices were available to musicians. His reputation for the tender but virtuosic sound and beautiful phrasing was outstanding, and his performances were quite spotlighted wherever he appeared. When Kreisler actively performed throughout the United States and European countries, he tended to include a series of short encore-like pieces for his concerts that not only present the soloist's technique and but also bring out the emotions of the audience. Kreisler produced a number of such pieces not just by creating his own compositions, but by transcribing pre-existing compositions by others. These activities once became controversial in 1935, but his musical fans loved his playing as usual with little concern about it.

One of those "transcriptions" was a set of variations on a theme by Corelli, in which the theme was from a third movement of Corelli's violin Sonata opus 5, no.10. The piece was written in the style of Corelli's slightly later contemporary Giuseppe Tartini who already used the theme for his 50 variations that were published in his etude book called "The Art of Bowing". In Kreisler's variations, he varies the characters for each variation by featuring arpeggios, trills, and triple stops on violin playing.

Giuseppe Tartini (1692-1770)

Sonata No. 4, Op.1 in G Minor (Devil's Trill)

1. Larghetto affettuoso
2. Allegro
3. Andante, Allegro assai

Violin performance commonly has been associated with a devil; Giuseppe Tartini's *Devil's Trill* sonata is probably the most famous example of diabolical fiddling which requires a number of technical demands such as double stops with trills that are difficult even by modern standards. Giuseppe Tartini is a virtuosic violinist and composer of about 200 concertos in the 18th century and best known for this Devil's Trill sonata. In 1713 Tartini was inspired to write the sonata by his dream in which a Devil stood at his foot of the bed and played to him on the violin "with such mastery and intelligence, on a level I had never before conceived was possible." Whether the devil inspired the sonata or not, Tartini sought to teach and improve violin technique both as a musician and instructor himself.

Consequently Tartini started a violin school in 1726 which attracted students from all over Europe and became more interested in the theory of harmony and acoustics. He published various treatises during his latter period. The sonata was edited by Kreisler and mostly his cadenza has been performed by later violinists, but the cadenza written by a great violinist of 19th century, Leopold Auer will be performed today as a premier.

Johannes Brahms (1833 - 1897)

Sonata No.1 in G Major, Op. 78

1. Vivace ma non troppo
2. Adagio
3. Allegro molto moderato

Brahms's music combines a Romantic temperament with a generous classical touch retaining the traditional style structure. In addition, the various characters of his works range from an aggressive symphonic texture to the delicate whisper in a song. Brahms himself was considered not only as reserved and stubborn but very dedicated and generous figure as well. Although he remained a bachelor, his life-long attachment to the Schumann family undoubtedly shows his devotion and played a role as significant motivation of his life and musical career.

Brahms had already written at least five violin sonatas by 1878, but discarded them before composing The Violin Sonata No. 1 in G major, Op. 78 that he thought good enough to present to the world. He wrote it during the summers of 1878 and 1879 which was shortly after the death of his godson, Felix Schumann who was 24-years-old prospective violinist and poet. Although the sonata reflects Brahms's grief, the overall outcome of the work could be described as a hope rather than a loss. It was his only piece of chamber music from the productive period that he composed his Second Symphony, the Academic Festival and Tragic Overtures, and the Violin Concerto.

The Sonata is a three-movement work sharing thematic ideas throughout the whole piece with two of Brahms's earlier songs, *Regenlied* ('Rain Song') and *Nachklang* ('Reminiscence'), op.59, No.3 and 4. The text of these songs is written by his friend Klaus Groth (1819-1899) and they incorporate rain in a symbolic and poetic manner. The first movement, *Vivacema non troppo* written in sonata form in G major, starts with somewhat hushed voice playing repeated "D"s in a dotted rhythm, originated from the rain motif. The second movement *Adagio – Più andante – Adagio*, an expanded ternary form in E \flat major, adapts the rhythmic pattern to a funeral march during the andante section. In the third movement, *Allegro molto moderato*, rondo form in G minor with coda in G major, the memorable three "D"s make an appearance again becoming a leading theme in the final movement so that the entire sonata has a certain coherency. That is why the piece is also called "Rain sonata" and this romantic metaphor continuously evokes a gentle flow of water, possibly of rain or of tears in our imagination.

Johannes Brahms (1833 - 1897)

Sonata No.2 in A Major, Op. 100

1. Allegro amabile
2. Andante tranquillo - Vivace
3. Allegretto grazioso

The Second Violin Sonata in A major op. 100 was written during a productive summer of 1886 at *Hofstetten* on Lake *Thun* in Switzerland. Reflecting his refreshing vacation he produced three of his most beloved chamber work in rapid succession; the F major Cello Sonata, the Piano Trio No. 3 in C minor, and this Violin Sonata in A major. In the traditional three-movement form, this Sonata is likely considered by many performers as the most difficult to deliver musically. Brahms officially titled the work “Sonata for Piano and Violin” instead of “Sonata for Violin and Piano” by indicating the piano part was as important as the violin part. Like the previous G major sonata composed nearly a decade earlier, this second Sonata is also lyrical and draws some of its material from contemporary *Lieder*. When piano starts the piece by announcing the opening theme of the first movement, *Allegro amabile*, it sounds similar to "Walther's Prize Song from Wagner's *Die Meistersinger*" in both melody and harmony. Although they were believed to be musical rivals, Brahms admired Wagner's music in some ways. The second subject of the Allegro amabile also quotes his own lied op. 105, no. 1 “*Wie Melodienziehtesmir*”, a song where the poet compares melodies to the scent of flowers. The sonata's middle movement plays the roles of both Adagio and Scherzo movements of four-movement structure by alternating between a slow

Andante theme in F major and a folk-like Vivace in D minor. The finale, *Allegretto grazioso* in a rondo form has lyrical and expressive thematic ideas inspired by his own Lieder "*Immer leiser wird mein Schlummer*" Op. 105/2 and "*Auf dem Kirchhofe*", Op. 105/4.

It was premiered in Vienna on 2 December 1886 by the violinist Joseph Hellmesberger, Sr. and Brahms himself at the piano. The sonata has often been subtitled the "Meistersinger" Sonata and also called the "Thun" Sonata from the place of its creation.

Johannes Brahms (1833 - 1897)

Piano Trio No. 3 in C Minor, Op.101

1. Allegro energico
2. Presto non assai
3. Andante grazioso
4. Allegro molto

The Trio No. 3 in C minor was also written while he spent the summer at the Swiss resort of *Hofstetten* on Lake *Thun* in 1886 and published in 1887. The Trio in C Minor is probably Brahms's most concise and succinct work, despite being in four movements, and exemplifies all the best elements of his late style.

The first movement, *Allegro energico*, begins with a great intensity that never vanishes. Even the melodic and lyrical second theme has an element of disquiet which wasn't seen often in his chamber music. Brahms excludes the exposition repeat and also keeps both development and recapitulation quite brief along with the powerful coda. The delicate but tragic second movement, *Presto non assai* keeps strings muted while following the piano for the effect of an echo. The melancholy middle section maintains the sense of disquiet that passes through the entire trio. The serene slow movement, *Andante grazioso* is a brilliant example of a well-mixed meter with the rhythmic complexity that includes one measure of 3/4 followed by two measures of 2/4 and the alternation between 9/8 and 6/8. In addition, the melodic line flowing back and forth between the piano and the combined strings provides a great balance among instruments as well as the alternating sonorities. As the finale *Allegro molto* returns to the mood and the C-minor tonality

of the first movement, the vigorous energy is renewed. Towards the end, the music brightens into C major and a moment of tenderness is almost achieved. However, the bright ending didn't last long as the tragic passion from the trio's core revives and the piece closes in an almost brusque manner.

Maurice Ravel (1875-1937)

Pavane pour une Infante Défunte, Op. 19

(Pavane for a Dead Princess)

Maurice Ravel's Pavane for a dead princess was written as a solo piano piece in 1899 when he was 24 year old and studying with Gabriel Fauré at the Paris Conservatory. Yet he was still an enthusiastic scholar, this short piece became a big hit in Paris with the lightness of touch and the timbre he used in harmonic approach. Although its title led many listeners to assume that he intended the piece to lament the death of a certain princess, it does not refer to an actual historical princess. The Pavane, indeed, was dedicated to Princess Edmond de Polignac, a noted patroness who often held avant-garde musical events in Paris. Ravel always explained listeners that the title was nothing more than "an evocation of the Pavane which could have been danced by such a little princess at the Spanish court".

The work was popular enough that Ravel orchestrated it in 1910 giving the main theme initially to the horn then to a flute and oboe duet, and finally growing from pianissimo to fortissimo with the strings. In this version, the pavane has the warmth and fantasy that reveals Ravel's brilliance as an orchestrator, though he later complained himself that it's too inconclusive and conventional with the ABACA construction. He besides might be tired of eager pianists who tried to bring their emotion out in the amateur manner, so he once commented that "I wrote a Pavane for a dead princess, not a deceased Pavane for a princess." The version we hear today is an

arrangement for violin and piano by Louis Fleury with performer's improvisational touch in the manner of variations.

Camille Saint-Saëns (1835-1921)

Danse macabre, Op. 40

As Saint-Saëns was a good friend of Franz Liszt who gave him a significant encouragement and artistic support, Liszt's influence is noticeable in many of his works. When Liszt came up with the symphonic poem which was a fresh category in the orchestral realm of the period, Saint-Saëns favored the idea and wrote all of his four symphonic poems within a decade. While the *Danse macabre* is Saint-Saëns's most frequently performed and well-known as his third symphonic poem, it was originally written for voice and piano in 1872 with a setting of a verse by Henri Cazalis. Shortly after he modified the song as an orchestral work by replacing the vocal line with solo violin and it was premiered in 1874.

Saint-Saëns depicts the fantastic tale of Death's possessed dance by using a variety of instruments from strings to woodwinds and percussions in perfect spots. The piece starts with the tolling of midnight bells, then, the Death, portrayed as a fiddler, calls the dead from their graves to dance their waltz together. The broad waltz theme can be recognized as a variation on the *Dies irae*, a Gregorian chant from the Requiem Mass that is melodically related to a second theme. The theme evokes skeletal celebrants who become increasingly energetic with the rattling of bones with ongoing rhythmic drive. Then, they suddenly dissolve and vanish as they hear cock's crow played by an oboe at the end.

As if to prove the success of the work, Liszt made a virtuosic arrangement of the piece for solo piano few years later which was also transcribed by a legendary pianist Vladimir Horowitz. The

editions not only for two pianos by several composers but also for pipe organ by Lemare have been proved to be ideal and regularly performed these days. The version for violin and piano what we hear from today's recital is arranged by Saint-Saëns himself in 1877 and has been favored with the solo violin's virtuosic timbre in vividness and verve. By now, the various arrangements of the piece have been used as background music in many movies and television series as well as in dance recitals and other performances.

Claude Debussy (1862 - 1918)

Violin Sonata in G Minor, L. 140

1. Allegro vivo
2. Intermède: Fantasque et léger
3. Finale: Très animé

Claude Debussy is typically considered as an iconic figure of impressionistic music in which he created his own style that creates a descriptive atmosphere and a pictorial effect through his radical approach of Harmony. Debussy produced a vague, dreamy character in his music by applying chord progressions to weaken, rather than support, the tonality of any specified key. Although Debussy did not create a new school of composition, his innovation played the role as a forerunner of much modern music, and liberated music from the limitations of traditional boundaries.

As his very last work in his life, Debussy's Violin Sonata presents his compositional maturity and a sense of sweetness, fire, freedom, and nostalgia. Debussy was already failing health with colon cancer when he began a project of writing six sonatas for various instrumentations. However, he only completed three of them before his death; the first one for violoncello and pianoforte; the second for flute, viola and harp; the third for violin and piano. In May 1917, he performed the sonata himself, with the violinist Gaston Poulet, which was the last time he ever appeared on stage. The challenge of the violin sonata is the collaboration between the violin and piano, since the two instruments do not go along with each other, but create a different kind of

sonority and texture at the same time. Despite to their arguments the freedom ultimately brings them together more closely.

Allegro vivo, the opening movement in a modified sonata form draws a subdued atmosphere which is enveloped in nostalgia and sadness. The theme is filled with rhythmic and harmonic ambiguity regardless of speed. In contrast, the second movement, *Fantasque et léger*, as indicated by its marking, is mostly light and capricious in binary form with a sensuous second theme. The final movement, *Très animé* begins with the slightly modified nostalgic theme of the beginning of the sonata. But, the main impression of the movement is like a splash with atmospheric lightness of touch on both piano and violin.

Cesar Franck (1822 - 1890)

Violin Sonata in A Major, M. 8

1. Allegretto ben moderato
2. Allegro
3. Ben moderato
4. Allegretto poco mosso

The Sonata in A major for Violin and Piano by César Franck is one of his best known compositions, and remained as one of the beloved sonatas not only for violin and piano, but also for various instruments such as cello, viola, flute, alto saxophone, tuba, organ with choir, violin and strings, and violin and orchestra. These many different versions were arranged by later composers and musicians as the consequence of the success of an original work, yet only the setting for cello and piano was approved by Franck.

The Violin Sonata in A was completed in 1886 and dedicated to the 31-year-old Belgian violinist Eugène Ysaÿe as a wedding present for him. Although Franck had promised to write a violin sonata for Wagner's wife, Cosima in 1858, the work was has been only speculated for a while and eventually ended up twenty-eight years later for Ysaÿe. The young famed violinist contributed to the public recognition of Franck as a major composer by keeping the Violin Sonata in his repertoire for the next 40 years of his life. However, this recognition was somewhat belated, as Franck wrote the sonata at his age of 63 and died within 4 years with no greater public success until the end of his life.

The Sonata was given its first public concert performance by Ysaÿe and pianist, Léontine Bordes-Pène in the winter of 1886 at an arts gallery in Brussels. According to Vincent d'Indy who recorded these details at the event, it became too dark to read the music during the concert, since the gallery didn't allow any artificial light whatsoever. Even though it seemed the Sonata would have to be discarded, Ysaÿe and Bordes-Pène played the last three movements from memory in virtual darkness.

In this work, Franck adapted an idea from Liszt in which the initial melodic material keeps derived throughout the piece, then attempted to develop this cyclic form in the classical traditions he valued highly. The Violin Sonata is a particularly ingenious example of the cyclic framework that transforms the initial theme and uses it over the following movements. Vincent d'Indy described the Sonata as "the first and purest model of the cyclical use of themes in sonata form". The opening movement takes the sonata form, but leaves out the development section, to avoid conflict. The gentle and sweetly reflective theme of *Allegretto ben moderato* is the core of the complete work. This turbulent second movement is sometimes considered the real opening movement, with real first movement serving as a long introduction. As Franck was a highly skilled organist, there are demanding and complex passages given to the piano in this movement, truly in the entire piece while the violin intertwines gracefully with different gestures. Then, the third movement is quite improvisatory and free in both structure and expression, as Franck named it *recitative-fantasia*. The Finale opens with a bright and lovely theme, in canonic imitation between the instruments, and recurs in a rondo-like manner to a declaration of love for the married couple.

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