

Original Paper

Moszkowski's "Caprice Espagnol" Piano Playing Techniques

Exploration

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Abstract

Moritz Moszkowski is a famous European renowned Polish composer, conductor, pianist and educator. His creation involves many aspects, among which the most numerous and the most well-known is the piano works, in these piano works is good for using Spanish folk music elements to create. In this paper through the Moszkowski piano "Spanish style" creative background, creative characteristics and playing techniques, make us to the writing background, creative characteristics and piano playing techniques have a certain grasp and more profound understanding, and the charm of the work to form a deeper understanding, more thorough experience, so as to form a better effect in the process of interpretation.

Keywords

Moszkowski, Spanish music style, creative characteristics, playing techniques

1. Preface

Moritz Moszkowski (1854-1925) was a Polish educator, conductor, composer and pianist with a very high reputation in Europe. As an important composer in the history of western music, Moszkowski works in a variety of creative genres, such as symphonies, music and opera. The most famous one is his piano work, which also has the largest number of works. His piano works also have many themes, such as Fantasia, concerto, etude, waltz and so on. Among them, especially because it uses Spanish music elements, the 1900 Spanish is a very typical of these works, which won the infinite favor of the audience. This work is both in the rhythm aspect, and the musical harmony aspect highlights the distinctive Spanish style, the speed of the whole work is very cheerful, with a changeable mood. The emotion of this work is the same enthusiasm and bold as Spain. However, in recent years, domestic and foreign scholars have done relatively little research on Moszkowski and his piano works, especially on the study of the Spanish style piano works "Caprice Espagnol". In this article, I will be based on their

own performance experience, at the same time the relevant literature, thorough and comprehensive exploration of “Caprice Espagnol” correct playing method, with its full understanding of the creator’s life and creative background, explore the composer’s creation techniques, music characteristics, a more comprehensive master the music style, so as to better understand and play the song. Therefore, the research object selected in this paper is the Caprice Espagnol written by Moszkowski, which is not only completely consistent with my major, but also has certain research significance and value.

2. Moszkowski’s Life Introduction and the Background of the Caprice Espagnol

2.1 Introduction of Moszkowski’s Life

Moritz Moszkowski, born in Breslau in 1854, studied at the Dresden Conservatory as a student, and later went to Berlin to study piano playing and composition, graduating as a teacher at the Dresden Conservatory and the Berlin Conservatory for several years. Moszkowski began to show his musical talent in 1873, performing the piano in Berlin and then in Germany and France, creating his reputation as a famous pianist. In 1886, Moszkowski joined the British Philharmonic concert, and he has since appeared frequently in the British music stage. Since 1897, he has been playing solo frequently in Paris; in 1899, he joined the Berlin Society in Germany. As an excellent music creator, Moszkowski is known for creating exotic, especially for Spanish style works. In 1892, he drew on the great opera written by Meyerbel and created the famous Spanish Moor opera, the Last Moor King, which was first performed in Berlin in early April. The next year he staged the play in Prague, translated into English, performing in New York. “The Maraga Dance Song” included in the opera is deeply loved by people, and is performed separately in many concerts. It is a popular piece of music. He also composed some band works, such as *The Joan of Arc* and the *Violin Concerto in C major*. His life created more than one hundred works, from the perspective of creation, his works are extensive, especially the piano works are popular and promotion, in addition to the most classic Spanish dance music, he has many excellent piano works, such as “boat song”, “autumn”, “guitar” and “darling waltz”, etc. His “Fifteen piano etudes” has now been selected into the intermediate piano textbook. His “Three Concert Exercises” (Op.24) It is often used as advanced piano teaching textbooks. Among these piano works, its feature is the flexible use of the Spanish national style, the most typical of which is the “Caprice Espagnol”. In this music, Moszkowski’s unique playing skills make the work with elegant melody and innovative, which makes the audience deeply understand the excitement of Spain and make the audience feel immersive. The vast majority of his works can reflect its unique personality, and diverse themes, varied styles, both in terms of appeal and expressive force are very tension. His playing style is gorgeous and not sensationalist, not just a simple showoff, so he is just a real musician.

2.2 The Writing Background of “Caprice Espagnol”

From the end of the 18th century to the beginning of the 19th century, with the increasing aggravation of national contradictions and the continuous expansion of class contradictions, the war gradually made people lose confidence and hope in life. At this time, only art gave people spiritual comfort. Romantic

music came into being and became an integral part of the long history of western music in the 19th century. Hoffmann is a famous German pianist and romantic critic, his view is that romance does not belong to a style of music, it symbolizes the aesthetic concept of music, which shows the appreciation of the beautiful art. “Caprice Espagnol” fully embodies the romantic feelings and Spanish music style from both the musical characteristics and the creative techniques. In the Caprice Espagnol, the composer adopted the full of Spanish color tone, lyrical melody, colorful harmony, and imitate the Spanish folk dance has the distinct characteristics of the segmentation rhythm — bolero dance, vandago and flamenco music of the basic rhythm, to make the music effect more rich, romanticism and nationality, unique.

3. The Creative Characteristics of “Caprice Espagnol”

3.1 Structure Analysis of the Caprice Espagnol

Moszkowski’s Caprice Espagnol is a trilogy of comparative comparisons with introduction and epilogue. The detailed structure is:

Introduction (section 14): is an imported phrase, composed of homrepeatedly. Part 1 consists of four paragraphs, one is a: sections 5-36 of the whole music, in C major; the second is b: section 37-69 of the whole music, in C major; the third is c: section 70-132 of the whole music, in C major; the fourth is a ‘, in section 133-209 of the whole music, in a minor. Part 2 includes two passages. One is paragraph a, in section 210,245 of the entire piece, and in F major; the second is paragraph b, in section 246-308 of the entire piece, in F major. Sections 309-343 of the entire piece belong to the connecting section. The main role of part 3 is the reproduction and expansion of the main body, which is section 344-443 of the whole composition. The epilogue part of the piece changes to A major, which is bars 444-512 of the entire piece, eventually ending on the major in A major.

3.2 The Combination of Music and Technology of Caprice Espagnol

A large number of prominent composers emerged during the Romantic period. Their creation is more focused on personal subjective emotions. They advocate freedom and integrate their love for nature into their personal emotions, and their works are highly colorful and fantasy. Romantic music promotes the subjectivity of music and emphasizes emotion above all else. Moszkowski was a famous composer of the middle and late romanticism. His music works are unique, and he can effectively integrate musical acoustic parts and technical acoustic parts. In terms of playing skills, it can flexibly use various technical skills, such as wheel finger, scale, fast continuous chord, fast octave connection and other technical skills. Musically, it is based on the personal needs and preferences of the writer. So that the unique rhythm of the Spanish national style is shown through the action of personal emotion and full emotion, and a unique musical atmosphere can also be created through the reference of the Spanish musical culture.

3.3 The Musical Style of “Caprice Espagnol”

Since the mid of 19th century, more and more Spanish national musicians have vigorously promoted folk music. In order to realize the perfect unity of Spanish folk music and piano music, two methods are usually used in the creation of Spanish style piano music, one is to imitate the sound effects of Spanish national instruments, mainly with guitar; the other is to draw distinctive materials from folk music, and to effectively integrate them with piano music.

“Caprice Espagnol” belongs to a very Spanish style of piano music. The speed of the whole piece is very light, the strength is varied, and the rhythm is staggered and interesting. In this tune, Moszkowski, the flexible use of wheel fingers, decomposition, and chord arpeggios: while creating sound effects, As consistent as possible with the characteristics of Spanish national instruments, Such as the guitar; In the melodic aspect, It flexibly uses a variety of featured music material, For example, decorative sounds, scraping playing scales, Ensure the melody lines of singing; In terms of the rhythm aspect, It uses three beats, On the premise of the basic strength of weak strength, Flexible change the stress position, And through the emphasis and the segmentation rhythm, Making the work come down to the same beat, It can still reflect the passionate Spanish music style. All of Moszkowski’s wonderful ideas reflect his obsession and intoxication with Spanish style music, and it is precisely because of his ingenuity that makes “Caprice Espagnol” full of artistic appeal.

4. Performance Analysis of the Caprice Espagnol

The Caprice Espagnol involves a very rich in playing skills, such as wheel fingers, scales, dense chords, and so on. In addition, we should also pay great attention to the effective control of the speed and strength of the whole piece, but also pay attention to the reasonable use of the pedal. The musical structure of Caprice Espagnol is very large, and the creation techniques are rich and changeable. Moszkowski has used a lot of various playing techniques, such as the wheel fingers, the double tone, the chord rapid connection, the octave rapid connection, the colorful and other technical means. At the same time, in the creation of the music also borrowed a lot of Spanish folk elements, the music for ups and downs, play freely, full of dramatic effects. The whole work everywhere highlights the warm and bold Spanish style everywhere, hierarchical contrast is prominent, fascinating.

4.1 Analysis of Wheel-finger Performance Skills

The purpose of using the wheel finger technique when playing Caprice Espagnol is to effectively imitate the traditional Spanish instrument guitar. The so-called wheel finger is to play the same sound repeatedly through different fingers. The introduction part of the song uses a group of five tones, which can not only establish the style of the song at the beginning, but also clarify the way the performer plays the song. When processing the wheel fingers, the player must make sure that each sound is clear and even enough when playing quickly, and also ensure the consistency, and make the beating sense of each note is perfectly displayed through the effective control of the strength of the fingers.

4.2 Analysis of the Octave Skills and Performance

No matter what work you play, the octave skill has always been a key and difficult point for the player, which is the highest piano skill, while the changing octave of *Caprice Espagnol* is more difficult. At the same time, the octave technique shows a distinct inclusiveness and power, and it is very consistent with the majestic and subtle temperament of Spanish music.

Play octave skills should pay attention to the power point placed in the wrist, this requires players maximum of the wrist as an axis can ensure the persistence and speed, touch the key to sensitive enough, wrist force to uniform, to ensure that can make full use of the reaction force between fingers and keys, to consolidate and divergence of each finger, to ensure that the palm has more space, to ensure that a finger and five fingers grip is strong enough. This ensures that the sound tone is more vivid and elastic, and the player is more relaxed. In order to ensure that the sound of the performance is loud enough and has a sense of weight and three-dimensional sense, we should increase the strength of the play, combine the big arm and the small arm, to ensure the quality of the playing, enhance the performance, and make the audience resonate.

4.3 Analysis of the Decomposition and Chord Skill Performance

The consecutive broken-up chords of the “*Caprice Espagnol*” appear very frequently, which is also designed to imitate the Spanish guitar playing. During playing, the fingers should keep close to the key, and the movement range of each finger should be as small as possible, and ensure sensitivity; when dealing with sound effects, you can refer to the chord function and specific musical performance demands, scientifically configure the finger strength, make them maintain balance and cooperation.

In terms of both matching, the volume of the chord is slightly weaker than the melody of the right hand. If the right hand is in the empty beat state but the left hand chord decomposition is in the music remake state, the remake sound of the left hand should be emphasized, so as to form an effective fusion with the melody sound of the right hand, to ensure that the sentences are complete, coherent and echo each other enough. If the resolved chord appears in the right hand as a melody line, the granularity and coherence should be emphasized to ensure that the sound is bright. Jump sound is mainly achieved by fingertip playing, although the strength is weak but not empty. The chord volume should be concentrated, not too heavy, and be prepared before playing each sound.

4.4 The Use of Pedals

In piano playing, the pedal is an indispensable part. There are three common pedal types, one is extended pedal, the second is weak pedal, and the third is continuous pedal. The pedal can effectively adjust the volume and modify the tone, so it is very good for the expression of emotion in the work. The composer of the *Caprice Espagnol* also made the melody more coherent and beautiful with the extended sound pedal. In the performance process, players should make scientific arrangement, remember that the uncontrolled use of the pedal, which is harmful to the image of the music, in addition, to ensure the unity of hands and feet, to ensure that the right foot “step” and “lift” seamless connection, so that the internal power of the music shows continuity. In addition, in the split pedal

skills, the use of pedal must be arranged after the melody is officially played, foot action slightly later than hand movements, thus effectively avoid sound turbidity, players also to the accompaniment of the power control, make it slowly weakened, prevent interference to the melody part.

4.5 The Overall Grasp of Speed and Strength

The connotation and musical image of piano music works depend on their speed of performance and strength. When planning the speed and strength of the performance, the players should first fully figure out the composer's thoughts, carefully study the marks of the music score, and have a comprehensive grasp of the musical style and thoughts and emotions of the whole song. Secondly, it is necessary to determine the performance technology to be used and practice the technology involved repeatedly. Players can also make a reasonable second innovation to the music, but it should be careful not to let the original music go beyond recognition. Based on the accurate performance of the music, the players should fully consider their own performance level, and should also accurately grasp the distribution of the speed and strength of the music itself. The content that "Caprice Espagnol" expresses is the Spanish bullfighting scene, fully showing the enthusiasm and courage of the Spanish girl. The whole song highlights the vigor and a positive emotion of guarding love and the pursuit of freedom, with very fast, changing from Vivace to Presto. The whole song is quite delicate in the arrangement of strength, and the music forms a sharp contrast between the sentences. The player must strictly follow the strength of the music score to prompt to complete the performance, accurately grasp the direction of the music sentence, accurately grasp the level of music. In addition, in the processing of the treble part and the end part of each sentence should be delicate enough, accurate in the strength layout of each part.

In addition, the player should try his best to show the strength and speed of the whole song, comprehensively considering the player's playing skills and the composer's requirements. Actual performance, the player should not only pay attention to all the notation and tips, but also realize that the change of strength and speed is in order to better reflect the music image, music connotation more rich, to gradually advance, so any sound unconscious enhancement, weakening or gallop, slowing can not add to the music.

5. Conclusion

"Caprice Espagnol" the piano music in playing skills to many strong technical skills, if you want to successfully deduce the song, players should add training in playing skills, this not only can improve the player's performance level, also can be the player more fully master the unique style of Spanish national music, make the artistic expression is significantly improved. This article to the "Caprice Espagnol" music creation background, unique music style, specific structure and playing skills of the in-depth study, to provide valuable reference for the late players, let the players understanding of the work more in-depth and comprehensive, so as to better interpret it, perfect the performance.

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