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Musical Portraiture In Acht Korte Karakterschetsen Voor Piano Vierhandig By Hans Osieck

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MUSICAL PORTRAITURE
IN ACHT KORTE KARAKTERSCHETSEN VOOR PIANO VIERHANDIG
BY HANS OSIECK

DMA PROJECT

A DMA project submitted in partial fulfillment of the
requirements for the degree of Doctor of Musical Arts in the
College of Fine Arts
at the University of Kentucky

By
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2023

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ABSTRACT OF DMA PROJECT

MUSICAL PORTRAITURE IN ACHT KORTE KARAKTERSCHETSEN VOOR PIANO VIERHANDIG BY HANS OSIECK

Hans Osieck (1910-2000) was a Dutch composer, pianist, and teacher. His musical portraits, *Acht Korte Karakterschetsen voor piano vierhandig* (Eight Short Character Sketches for Four Hands), are a valuable addition to the piano duo repertoires for intermediate and advanced students. In *Eight Sketches*, Osieck musically portrays eight of his students using simple compositional techniques, much like the brushstrokes and color palette of an artistic portrait. As a result of their programmatic nature and relatable subjects, Osieck's *Eight Sketches* can be particularly useful for students developing their imaginations and learning to perform expressively. As a piano duo, *Eight Sketches* also serves to improve the performers' ensemble skills. Unfortunately, many performers are unfamiliar with these charming works, because Osieck and his music are not well-known.

The primary aim of this document is to introduce performers, listeners, and teachers to Osieck's *Eight Short Character Sketches* and explore the compositional tools Osieck uses to "paint" each of his musical portraits. To provide context, I begin with a brief biography of the composer, including the compositional techniques that permeate his oeuvre. These compositional elements include repeated rhythmic patterns, syncopation, chromatic melodies, various ornamentations, jazz-like chord progressions, and dance elements such as waltz and boogie-woogie.

A more detailed examination of *Eight Short Character Sketches* follows, exploring the compositional devices used by Osieck, to bring the metaphorical titles of each movement to life. Each movement of *Eight Short Character Sketches* is only one page in length, making it quite accessible for intermediate students learning fundamental pianistic skills that contribute to a sophisticated quality of sound. Although the movements are quite short, they brilliantly depict each subject and offer student pianists an opportunity to exercise their expressive skills and develop their imaginations. As a result, Osieck's skillful and imaginative composition techniques as well as the work's pedagogical benefits to intermediate pianists should afford *Eight Short Character Sketches* and Hans Osieck a lasting place in the piano repertory.

KEYWORDS: Musical Portraiture, Musical Portraits, Hans Osieck, Piano Duet, Four Hands Piano Repertoire, Eight Short Character Sketches

Yuri Kim

4/17/2023

Date

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DEDICATION

To Gerard

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I also wish to thank Dr. Wesley Roberts, my former professor at Campbellsville University, who introduced me to Hans Osieck's compositions and allowed me to borrow his scores to facilitate my research. As a result of this introduction, I became curious about Osieck's work, his visits to Kentucky, and his connection with my former teacher.

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CHAPTER 1. INTRODUCTION

1.1.1 Introduction

A painted portrait is a common way to preserve the likeness of a person.¹ The best portraits go beyond recreating the physical likeness of a person and instead capture a small piece of their personality, from the twinkle in the Mona Lisa's eye to the emotions Frida Kahlo expresses through her self-portraits. Similarly, musical portraiture provides a sonic illustration of its subjects, yet it includes even more depth than a traditional painted portrait.² As a non-figurative medium which does not include a recreation of a person's likeness, musical portraiture focuses solely on the personality and character of its subject as seen through the composer's eyes. Many composers have experimented with musical portraiture, such as François Couperin (1668-1733), Carl Phillip Emanuel Bach (1714-1788), Edward Elgar (1857-1934) and Virgil Thomson (1896-1989).³ Following in their footsteps, Dutch composer Hans Osieck (1910-2000) also experimented with musical portraiture, depicting eight of his students in *Acht Korte Karakterschetsen voor piano vierhandig* (*Eight Short Character Sketches for Four Hands*) in 1950.

The goal of this project is to introduce Hans Osieck and his music to a wider audience and to explore his musical language through the lens of the piano duet, *Eight Short Character Sketches*. In *Eight Sketches*, the descriptive titles may reflect Osieck's close observation of his subjects over a long period of time. These sketches can be

¹ Anthony Carl Tommasini, *The Virgil Thomson's Musical Portraits* (New York: Pendragon Press, 1986), 1-2.

² Tommasini, *Musical Portraits*, 1.

³ Anthony Carl Tommasini, "The Musical Portraits by Virgil Thomson." *The Musical Quarterly* 70 (Spring, 1984), 234, <http://www.jstor.com/stable/742212>.

considered useful tools to arouse performers', teachers', and students' interest, encouraging them to interact and communicate in new ways. Additionally, this project aims to encourage more frequent performances of *Eight Short Character Sketches* by providing a performance guide and hopes to carve a place in the standard piano repertoire for this delightful example of twentieth-century musical portraiture.

1.1.2 Musical Portraiture

A traditional painted portrait features primarily the head and shoulders of its subject, making the facial expression particularly important in conveying the mood and personality of the subject to viewers.⁴ Similarly, a musical portrait is an instrumental work that is composed with the intent of creating a sonic illustration of a person, often friends, pupils or acquaintances of the composer. While visual portraits can create a likeness that is easily recognizable, audiences of musical portraiture would likely have difficulty identifying the subject of a musical portrait, since music is a non-figurative work and thus does not display the likeness of its subject.⁵ However, by depicting the composer's impressions of a subject, musical portraits can help audiences come to know a person or a character in a new way.

To help listeners identify and understand the person depicted in each portrait, composers often use imaginative and descriptive titles to provide additional information and to help communicate the mood, character, and personality of the subject. Imaginative

⁴ Gordon C. Aymar, *The Art of Portrait Painting*, (Philadelphia: Chilton Book Co., 1967), 119.

⁵ Leon Kochnitzky, "Musical Portraits," 27, accessed April 2020, <https://pmf.oicrm.org/media/public/documents/ART-KOL-1942-04.pdf>.

and descriptive titles such as these serve as a tool for connecting the composer and their audience to the subject of a musical portrait.

1.1.3 Examples of Musical Portraiture

The English composer William Byrd (1543-1623) first attempted musical portraiture in *My Ladye Nevells Grownde* from *My Ladye Nevells Booke* (1591). In this composition, Byrd portrayed the Neville family, particularly Elizabeth Bacon-Neville (c. 1541-1621), an English aristocrat.⁶ Byrd used the title, *My Ladye Nevells Grownde* to identify his subject, but he did not necessarily intend to depict her in the composition. In that sense, musical portraits as we know them today were not composed until the late seventeenth century, beginning with the works of French keyboard master, François Couperin (1668-1733).

During the Baroque period, François Couperin composed around 200 musical portraits, which he combined into suites called *Pieces de Clavecin* (1713-1730).⁷ Couperin's subjects included his friends, pupils, royal masters that he met at the French court, and even his enemies.⁸ According to author Anthony Tommasini, Couperin's goal when creating musical portraits was to reflect the "personal qualities" of his subjects in

⁶ Because Elizabeth Bacon was financially independent after her first marriage, she was able to support musicians like William Byrd; however, Elizabeth Bacon-Neville's patronage of Byrd was not publicized because she was a woman. It is possible that these musical portraits were dedicated to Elizabeth as a gift for her patronage. See, Yael Sela Teichler, "My Ladye Nevells Book: Music, Patronage and Cultural Negotiation in Late Sixteenth-Century England," *Musical Materials and Cultural Spaces* 26, no.1 (2012), 88-111, <http://www.jstor.com/stable/24420251>.

⁷ Maurice Hinson and Wesley Roberts, *Guide to the Pianist's Repertoire*, 4th edition, (Bloomington & Indianapolis: Indiana University Press, 2014), 285.

⁸ Georg Predota, "Musical Selfies and Snapshots Part I: François Couperin," Interlude, 2018, accessed April 2020, <https://interlude.hk/musical-selfies-snapshots-part-francois-couperin/>.

“appropriate musical gestures.”⁹ Most of his musical portraits are marked with imaginative titles such as *Les Pèlerines (The Pilgrims)*, and *Les graces incomparables, ou la Conti (The Incomparable Charms, or Princess of Conti)*.¹⁰

Couperin’s musical portraits influenced Carl Phillip Emanuel Bach (1714-1788), who composed twenty-three musical portraits for keyboard in his work, *23 Pièces Caractéristiques (1754-1757)*. In these musical portraits, C.P.E. Bach portrayed his daughter Anna Carolina Philippina (1745-1804) twice through *La Caroline* and *La Philippine*.¹¹ A century later, Romantic composer Edward Elgar (1857-1934) experimented with musical portraits in his *Enigma Variations*, op. 36 (1898).¹² Those portrayed include his wife, Caroline Alice Elgar (1848-1920) as *C. A. E.*, his friend and Anglo-German music publisher, Augustus J. Jaeger (1860-1909) as *Nimrod*, and Elgar himself as *E. D. U.*¹³

In the twentieth century, American composer Virgil Thomson (1896-1989) composed close to one hundred musical portraits for solo piano.¹⁴ Among those portrayed by Thomson are American composer Aaron Copland (1900-1990) in *Persistently Pastoral*, another American composer, Lou Harrison, (1917-2003) in *Solitude: Lou*

⁹ Tommasini, *Musical Portraits*, 3.

¹⁰ “*Les Pèlerines*” (“The Pilgrims,” Book One, order 3, 1712), and “*Les graces incomparables, ou la Conti*” (“The Incomparable Charms, or Princess of Conti,” Book Three, Ordre 16, 1722).

Jane Clark, “About this Recording-François Couperin-Music For Harpsichord Vol. 1,” Naxos, 1996, accessed April 2020,

https://www.naxos.com/mainsite/blurb_reviews.asp?item_code=8.550961&catNum=550961&filetype=About%20this%20Recording&language=English.

¹¹ In the interest of readability, *La Caroline*, Wq. 117/39, H. 98 (1761) and *La Philippine*, Wq. 117/34, H. 96 (1761).

¹² Tommasini, *Virgil Thomson*, 4.

¹³ Diana McVeagh, “Elgar, Sir Edward (William),” Grove Music Online, 2001, accessed September 2021, <https://doi-org.ezproxy.uky.edu/10.1093/gmo/9781561592630.article.08709>.

¹⁴ Tommasini, “The Musical Portraits,” 234.

Harrison, American pianist David Dubal (b. 1944) in *David Dubal in Flight*, and French photographer Dora Maar (1907-1997) in *Dora Maar, or the Presence of Pablo Picasso*.¹⁵ As seen in the previous examples, the titles of Thomson's musical portraits include both the name of subject and a descriptive subtitle.¹⁶

While all the aforementioned composers contributed to the development of musical portraiture, Thomson, in particular, inspired Osieck, whose work is the subject of the remainder of this document. Osieck was familiar with Thomson's works, and he was fascinated with the idea of creating portraits with music as evidenced by his *Acht Korte Karakterschetsen voor piano vierhandig (Eight Short Character Sketches)*, composed in 1950 for four hands. Osieck's *Eight Sketches* are musical portraits of his former students and the titles he uses are quite evocative.¹⁷ Much like the composers previously discussed, Osieck used descriptive titles and metaphors to identify the characters in *Eight Short Character Sketches* including, *A Gentle Kitten Can Be an Aggressive Cat*, *Very Naughty But a Clean Honest Boy*, and *Always Dreaming*.

¹⁵ Aaron Copland (1900-1990) in *Persistently Pastoral: Aaron Copland* (1942, Thirteen Portraits for piano); Lou Harrison, (1917-2003) in *Solitude: A Portrait of Lou Harrison* (1945, Portraits for Piano Solo: Album One); David Dubal (b. 1944) in *David Dubal in Flight* (1982, Seventeen Portraits for piano); and Dora Maar (1907-1997) in *Dora Maar, or the Presence of Pablo Picasso* (1940, Thirteen Portraits for piano).

¹⁶ Tommasini, "Musical Portraits," 17.

¹⁷ Wesley Roberts, a retired professor of music at Campbellsville University, Campbellsville, Kentucky, was a scholar of Osieck. In 1985, when Osieck visited to Kentucky as a guest artist at a conference of Kentucky Music Teachers Association, Roberts and his wife Sida Roberts premiered some works by Osieck. Osieck and Roberts became friends. See, Wesley Roberts, "Hans Osieck's Piano Solo and Duet Compositions" *Journal of the American Liszt Society* 23 (January-June 1988), 60.

1.1.4 Design and Methodology

The first chapter of this document provided a discussion of the history of musical portraiture, as well as examples of works by other composers. A brief survey of the limited literature available concerning Osieck and his music, including biographical information will be outlined in Chapter Two. Finally, Chapter Three will provide an overview of Osieck's *Eight Short Character Sketches*, featuring musical analysis and a guide for performers, including technical considerations, interpretive considerations, and suggestions for practicing. In addition, conversations with a pupil of Osieck, Frans van Ruth (b. 1950), and friends of Osieck, Dr. Wesley (b. 1953) and Sida Roberts (b.1956) will provide insight into the composer's inspirations for his musical portraits as well as various images and scenes that could be imagined while playing or listening to these eight sketches. *Eight Short Character Sketches* in its entirety is contained in appendix A.

CHAPTER 2. HANS OSIECK'S BIOGRAPHY

2.1.1 Hans Osieck's Biography

Hans Osieck was born in Amsterdam on January 25, 1910, to parents Jacques Osieck and Catharina Herbst.¹⁸ He began his musical studies with pianists Elisabeth Aghina and Professor Piet Vincent in Haarlem. Aghina was a piano teacher native to Bloemendaal, and Vincent taught at the Haarlem School of Music in Haarlem.¹⁹ Osieck went to Hogere Burgerschool, sometimes called HBS-B, a higher civic school in Haarlem.²⁰ In 1924, at the age of 14, Osieck moved to Stuttgart, Germany intending to study architecture; however, he ended up studying music at Musikhochschule (Academy of Music), with professors Walter Rehberg and Max Pauer, and graduated *cum laude* in 1934.²¹

¹⁸ "Tot 1962," on Hans Osieck's official website, accessed October 12, 2019, <https://hans-osieck.nl/menu/tot-1962/>.

¹⁹ Elisabeth Aghina (1873-?) was a local piano teacher in the Kennemerland and Bloemendaal, the Netherlands. See, Hans Osieck, "Tot 1962." Piet Vincent (1895-1981) was a professor at Haarlem School of Music in the Netherlands. Later, Osieck sometimes sent his students to Piet Vincent whenever the students were struggling with pianistic techniques. See, Frans van Ruth, email to Osieck's pupil, May 22, 2020.

²⁰ "Geschiedenis van de HBS-B (History of the HBS-B)," Internet Archive Wayback Machine, accessed July 24, 2020, <https://web.archive.org/web/20120306095636/http://www.noord-hollandsarchief.nl/extra/expositie/pages/hbshaarlem/frames/hbs.htm>.

²¹ Walter Rehberg (1900-1957) was a Swiss concert pianist, composer and a recipient of scholarship from Eugene d'Albert. He was trained in piano by his father Willy Rehberg and Eugen d'Albert. In 1926, he started teaching at the Württembergische Hochschule für Musik. See, Arthur Eaglefield Hull, *Dictionary of Modern Music and Musicians*, (London & Toronto: J. M Dent & Sons LTD., and New York: E.P. Dutton & Co, 1924), 409-10. Max Pauer (1866-1945) was a son of Austrian pianist Ernst Pauer who taught Eugen d'Albert at the Royal College of Music. Max Pauer studied piano with his father, Ernst Pauer. Eugen d'Albert studied with Ernst Pauer at the same time as Max Pauer. He then taught at Königliches Koneservatorium für Musik, and later at Württembergische Hochschule für Musik. See, James Francis Cooke, *Great Pianists on Piano Playing* (Philadelphia: Theo Presser Co., 1913), 196; the website for Hans Osieck; the "Tot 1962" page.

While studying at Musikhochschule, Osieck developed an interest in composing music. He was primarily self-taught; however, music teachers at the school such as Felix Petyrek, Hermann Reutter, and Hermann Keller offered guidance.²² Osieck's piano studies strongly influenced his compositional techniques, and as a result he composed primarily piano works. In 1935, Osieck wrote his first composition *Variations on a Norwegian Melody* for piano (1935) followed shortly after by *Fantasie over In een blauw geruiten kiel* (*Fantasy on a blue checked smock*) for piano and orchestra (1936). Overall, Osieck's oeuvre includes twenty-seven keyboard works: four concertinos, three concertos, six variations, four sonatas, and ten-character pieces.

In 1938 in Paris, Osieck excitedly began his piano studies with Yvonne Lefébure, intending to begin a career performing as a pianist.²³ Unfortunately, Osieck's plans were interrupted by the outbreak of World War II and the subsequent German occupancy of Paris in 1940. During this time, *Kulturkammer*, The Nazi Cultural Organization, asked artists and musicians, including Osieck, to join the Nazi Party. Many, especially those who had a family, did not have much choice in the matter if they wished to feed and protect their families.²⁴ Osieck, however, refused to join *Kulturkammer* and was

²² Felix Petyrek (1892-1951) was an Austrian composer and a pupil of Franz Schreker (1878-1934), and Leopold Godowsky (1870-1938) at the Vienna Music Academy in Vienna, Austria. In 1919, he taught at the Mozarteum in Salzburg, Austria, and later he taught at the music conservatories in Stuttgart and Leipzig. See, "Felix Petyrek," Naxos, accessed April 12, 2023, https://www.naxos.com/Bio/Person/Felix_Petyrek/70061. Hermann Reutter (1900-1985) was a German composer and pianist. He was joined as a principal professor of composition at the Hochschule für Musik in Stuttgart. See, "Hermann Reutter," Schott Music, accessed January 21, 2022, <https://de.schott-music.com/shop/autoren/hermann-reutter/>.

²³ Yvonne Lefébure (1898-1986) was a pupil of Alfred Cortot and a teacher at École Normale de Musique in Paris. As a pianist, she was a remarkable interpreter of Beethoven and French composers such as Claude Debussy, Gabriel Fauré, Maurice Ravel and others. See, Charles Timbrell, *French Pianism: A Historical Perspective*, 2nd Edition (Portland: Amadeus Press, 1999), 139-144.

²⁴ "Culture," The Holocaust Explained, The Wiener holocaust Library, accessed January 22, 2022, <https://www.theholocaustexplained.org/life-in-nazi-occupied-europe/controlling-everyday-life/culture/>.

fortunate that no harm came to him because of his refusal. Sadly, he was forced to stop performing in Paris. Instead, he returned to the Netherlands and started teaching students in the city of Bloemendaal.

Once WWII concluded in 1945, Osieck gave his first public recital in Haarlem, the Netherlands. In this recital, he performed works by Ludwig van Beethoven and Frédéric Chopin as well as his own compositions.²⁵ He then returned to Paris to resume studying with Lefébure and to take advantage of increased opportunities to perform. From 1949 to 1951, he performed his own piano concertos with various orchestras under conductors such as Carl Schuricht, Sergiu Celibidache, Rafael Kubelik, and Eduard van Beinum.²⁶

Between 1949 and 1951, Osieck went on tour, performing concerts in Curaçao, Aruba, Venezuela, and South Africa. His performance in South Africa earned him an invitation to teach at the University of Durban in Durban, South Africa as a substitute piano professor. A year later, he returned to the Netherlands to teach piano at the Eindhoven School of Music (now Culturele Kaart Eindhoven). Osieck retired in 1972, but he remained passionate about performing. He continued to give frequent piano recitals and radio appearances featuring his own compositions and others' music in

²⁵ The website for Hans Osieck; the "Tot 1962" page.

²⁶ Carl Schuricht (1880-1967) was a conductor of The Hague Orchestra. In 1936, when Osieck performed his piano concertino with the residence orchestra during one of the summer concerts in Scheveningen, the Netherlands, Osieck was embarrassed because he thought his piano concertino was immature. But conductor Schuricht liked his composition and encouraged Osieck. Later, Osieck dedicated his *Fantasy on "In Blue Checkered Smock"* (1935) to this conductor.

Hans Osieck, "Tot 1962"; Eduard van Beinum (1900-1959), was a conductor of Concertgebouw Orchestra Amsterdam; Sergiu Celibidache (1912-1996) was a conductor of Berlin Philharmonic; Rafael Kubelik (1914-1996) was a conductor of Berlin Philharmonic Orchestra.

Germany and the Netherlands. He also made some recordings, including *Die Jahreszeiten* (The Seasons) by Peter Tchaikovsky under the Philips record label.

In 1985, Osieck visited to Kentucky as a guest artist for the Kentucky Music Teachers Association Conference.²⁷ At this conference, he gave the United States premiere of several of his own compositions, including *Eight Short Character Sketches*.²⁸ After making connections with musicians in Kentucky, Osieck began composing works specifically for his friends in there, including Variations on the Theme *My Old Kentucky Home, Good Night* (1985), and *Deux Pieces for Cello and Piano* (1991).²⁹

Osieck had a successful and prolific career as a pianist, teacher and composer, and he dedicated many of his compositions to pupils, friends and teachers. Although he experienced setbacks in his career because of the Nazi occupation of Paris, Osieck was determined to persevere and further contribute to the field of music. Consequently, in 1989, Osieck received the *De Klerk* prize for his special service to the discipline from the city of Haarlem, the Netherlands. He died in Bloemendaal in 2000.

²⁷ Wesley Roberts, Correspondent, email message to author.

²⁸ Arts and Leisure, *Lexington Herald-Leader*, October, 6, 1985, D2.

²⁹ Osieck dedicated these three works, Variations on the theme of *My Old Kentucky Home, Good Night* and *Deux Pieces for Cello and Piano*, to Sida and Wesley Roberts. In *Deux Pieces*, Osieck used a three-note motive, B [Si], D [d], and A[a], based on Sida's first name. Wesley Roberts, Correspondent, email message to author.

CHAPTER 3. EIGHT SHORT CHARACTER SKETCHES

3.1.1 *Eight Short Character Sketches* (1950)

Dutch composer Hans Oseick's *Eight Short Character Sketches* were composed in 1950 and were dedicated to eight of his former students. According to Oseick's pupil Frans van Ruth, Oseick captured the likeness of his former piano students and included an interesting title to describe each student's character metaphorically.³⁰ Fellow Dutch composer Wouter Paap described Oseick's *Eight Sketches* as "a masterpiece of psychological observation and musical humor."³¹

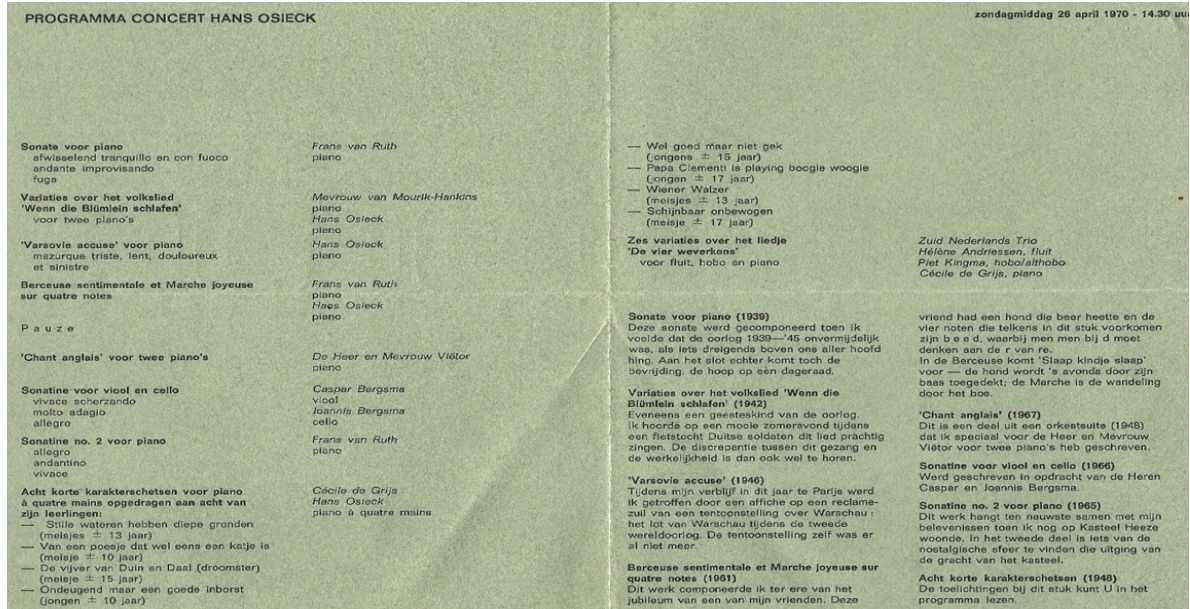
Oseick's descriptive titles of movements were originally written in Dutch, and the translations used in this document are by Sida Roberts, a French-American pianist and teacher.³² Oseick did not disclose the names of the students about whom each movement was written, even in casual conversation while teaching and playing *Eight Short Character Sketches* with his pupils; however, he did include the age and gender of each subject in the program notes for his 60th birthday concert as shown in Figure 1.1.

³⁰ Frans van Ruth (b. 1950), a student of Oseick for ten years, is currently a pianist and a songwriter living in the Netherlands. Correspondent, email message to author.

³¹ This observation is a part of a review by Wouter Paap (1908-1981) about Oseick's 60th birthday concert presented by Oseick himself and his students. See the website for Hans Oseick; the "Herinneringen" page, accessed October 13, 2021, <https://hans-oseick.nl/menu/herinneringen/>.

³² When Oseick visited Kentucky, he fluently spoke French. Mrs. Roberts and Oseick talked about titles in French then Mrs. Roberts translated titles into English. From a conversation with Sida Roberts.

Figure 1. 1. Program Notes for Hans Osieck's Sixtieth Birthday Concert. ³³



Nonetheless, the descriptive titles are all that is needed for future performers to imagine the subjects of each sketch easily. Table 1.1 displays the titles, the age, and the gender of Osieck's *Eight Short Character Sketches*.

Table 1.1. Titles of Osieck's *Eight Short Character Sketches*

Name of Sketch	Gender	Years of Study
<i>Stille wateren hebben diepe gronden</i> (<i>Quiet Lakes Have Deep Bottoms</i>)	Girl	13
<i>Van een poesje dat wel eens een katje is</i> (<i>A Gentle Kitten can be an Aggressive Cat</i>)	Girl	10
<i>De vijver van "Duin en Daal"</i> (<i>Always Dreaming</i>)	Girl	15
<i>Ondeugend, maar een goede inborst</i> (<i>Very Naughty, but a Clean Honest Boy</i>)	Boy	10
<i>Wel goed, maar niet gek</i> (<i>Kindhearted, but He Likes to Do What He Wants</i>)	Boy	15
<i>Papa Clementi is playing "Boogie - Woogie"</i>	Boy	17

³³ In 1970, the Eduard van Beinum Foundation organized a concert for Osieck's sixtieth birthday. Osieck and his students performed his compositions including his piano sonata (1939), and *Eight Short Character Pieces* (1950). See, the "Herinneringen" page, the website for Hans Osieck, Accessed December 12, 2020, <https://hans-osieck.nl/menu/herinneringen/>.

Table 1.1, continued

<i>Wiener Walzer</i> (<i>Vienna Waltz</i>)	Girl	13
<i>Schijnbaar onbewogen</i> (<i>Seemingly Unconcerned</i>)	Girl	17

Interestingly, Osieck chose the word “sketch” to describe each movement of *Eight Short Character Sketches*. A sketch in art is traditionally “a rough drawing” which captures the basic elements of the subject without detail.³⁴ Originally, artists created a sketch to plan out the general contour of their creation before painting a final product. However, after painter John Constable (1776-1837) created his pencil, pen, watercolor, and oil sketches giving the impression of freshness and liveliness, sketches became valued as a finished work.³⁵

Osieck typically uses A-B-A form to illustrate his students in brief, single-page movements, unlike musical portraits by previous composers which generally range from three to five pages long. For Osieck, however, these brief movements provide just enough material to glance the personality of his subjects while maintaining the casual, natural feeling of a “sketch.” For characterizing each student, Osieck uses chromaticism, cluster, jazz like chords, and various scales in all or most of each movement. The remainder of this chapter is devoted to the interpretive explanation of titles, theoretical analysis, and personal performance suggestions.

³⁴ “Sketch In Art,” Britannica Academic, accessed December 1, 2021, <https://academic-eb-com.ezproxy.uky.edu/levels/collegiate/article/sketch/68098>.

³⁵ “John Constable’s Sketches,” Victoria and Albert Museum, accessed March 4, 2022, <https://www.vam.ac.uk/articles/john-constables-sketches>.

3.1.2 *Stille wateren heben diepe gronden (Quiet Lakes Have Deep Bottoms)*

The title of the first movement, *Quiet Lakes Have Deep Bottoms*, is a standard expression in the Dutch culture.³⁶ The American saying that most closely matches this expression is: “still waters run deep,” meaning that people who do not express themselves much externally, often have deep thoughts. This title suggests that the subject of this sketch was one who did not express herself much, but Osieck felt there was much more to her inner world as evidenced by her playing.

The two-part structure of this sketch musically represents the quiet exterior and vivid interior of the student referenced in the title of the movement, with arpeggios and undulating chromatic motives that evoke images of water. To express the two opposite sides of the subject’s character, Osieck uses contrasting pitch collections in the primo and secondo parts: diatonic and chromatic, respectively. In the primo part, there is a c minor broken chord gently and quietly repeats itself, alluding to the rippling, repetitive quality of waves as shown in Example 1.

Example 1. *Stille wateren heben diepe gronden*, The Character of *Stille wateren* (Gentle Water), Primo Part, mm. 1-2



In the secondo part, the chromatic passages contribute a mysterious atmosphere to the movement and evokes the image of a deep lake as shown in Example 2.

³⁶ Frans van Ruth. Correspondent, email message to author.

Example 2. *Stille wateren heben diepe gronden*, The Character of *diepe gronden* (Deep Bottoms), Secondo Part, mm 1-8

Overall, the disparate musical elements contained in the primo and secondo part create contrast, and the diatonic and chromatic relationships in each part illustrate the two facets of the subject's personality.

Performance Suggestions:

As a duo piece, Osieck's *Eight Sketches* requires cooperative and collaborative practice. A synchronized breath can be used before each movement as a rehearsal strategy to ensure the musicians are able to match each other physically, mentally, and musically. The performers can practice matching their energy level, gesture and sound as closely as possible throughout the rest of the piece, so that the primo and secondo parts sound like they are being played by a single person. To mimic the sound of "gentle water" and "a deep-bottomed lake," the performers can imagine their fingertips delicately and lightly tickling a baby's cheek or gently petting a cat as they pull away from the edge of the key rapidly with a small motion. Practicing this tickling like motion of the fingers for each note individually will help to produce a light and delightful touch on the piano.

In addition, performing the tickling like motion between notes and phrases can create various dynamics, tone colors and timbres, and contribute to an expressive performance.

Osieck uses a repeated c minor broken chord to evoke an image of “gentle water” as shown in Example 1 on page 14 while chromatic passages present the image of “deep bottomed lake” (Example 3). To play the “deep bottomed lake” passage with expression, the performer is recommended to shape the intensity of the phrase as shown in Example 3.

Example 3. *Stille wateren heben diepe gronden*, Suggestion of shaping phrase of the Character of *diepe gronden* (Deep Bottoms), Secondo Part, mm 1-4



Phrases would start softly and then gradually build in dynamic toward the arrival point indicated by a darker shade of blue and a downward pointing arrow. For the notes at the arrival points, the performers should press firmly and slide their fingers down the keys, maintaining constant pressure on the key to generate more sound. This method approaches to avoid unnecessary stresses and accents while shaping phrases. After each arrival point indicated by the darkest blue, the performers must play the notes with tickling like touch to generate sound soft until the next build-up begins. Using a variety of touches makes each phrase sounded more interesting, similar to artists who use various brushes and paints to make their works more colorful and textured.

3.1.3 *Van een poesje dat wel eens een katje (A Gentle Kitten can be an Aggressive Cat)*

The next sketch is comically titled, *Van een poesje dat wel eens een katje* (a gentle pussycat that sometimes loses its gentleness). According to van Ruth, the image of a cat is used in Dutch culture to refer to a female or feminine activity. In Dutch, *poeje* and *katje* both mean “cat;” however, *poeje* refers to a calm cat while *katje* refers to a cat showing its claws.³⁷ These two words for cat show two different sides of a character, suggesting that the student in this sketch had good behavior in general, but sometimes behaved aggressively.³⁸

The secondo part begins this sketch with a waltz-like accompaniment based on E major primary chords (I - V) throughout the A section (mm. 1- 10), creating a light and playful atmosphere, as shown in Example 4.

Example 4. *Van een poesje dat wel eens een katje*, Waltz-Like Accompaniment, secondo part, mm. 1-6

The musical score for Example 4 is written in E major (one sharp) and 3/8 time. It consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The right hand part begins with a piano (*p*) dynamic and features a melody of eighth notes with slurs. The left hand part provides a simple accompaniment of quarter notes. A first ending bracket labeled 'A' spans the first two measures of the right hand part. The score ends with a repeat sign.

³⁷ Frans van Ruth. Correspondent, email message to author.

³⁸ Osieck published all his works in manuscript form. *Eight Sketches* is one of them. A publisher in the Netherlands, Donemus, recently started printing some of his works into a digital copy including *Eight Sketches*. With this issue, a title for the first sketch in the manuscript version is “Van een poesje dat wel eens een katje” (“A Gentle Pussycat That Sometimes Loses Its Gentleness”). However, the title in the digital version is “Fijntjes, lichtvoetig en tamelijk vlug” (“Delicate, Light-Footed, and Quite Fast”). Frans said that “Van een poesje dat wel eens een katje” can be considered as the title of this sketch, and “Fijntjes, lichtvoetig en tamelijk vlug” can be the way to play. Frans van Ruth. Correspondent, email message to author.

Performance Suggestions:

When practicing, performers may consider how to musically depict a two-sided personality using cats as a metaphor. For example, to express the aggressive cat in the A section of the primo part, the performers could imagine and imitate a cat hopping on the piano. According to van Ruth, Osieck suggested the E – A - D# “aggressive cat” chord should be played humorously, without excessive aggression (see Example 5).³⁹

Example 5. *Van een poesje dat wel eens een katje*, Characterizing A Gentle Kitten and An Aggressive Cat, Primo Part, mm 1-10

The image shows a musical score for the primo part of 'Van een poesje dat wel eens een katje', measures 1-10. The score is in 3/8 time and features a piano accompaniment with a waltz-like feel. The first section, labeled 'A A gentle kitten', is marked 'p' and features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The second section, labeled 'An aggressive cat', is marked 'p' and features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The score is annotated with blue and orange boxes and arrows to highlight specific performance techniques.

Physically, the performer should move their fingers as if plucking a string instrument when executing the “aggressive cat” chord, because this plucking motion is a natural gesture that will keep the hands comfortable as they play. Additionally, this touch produces more resonance.

While the waltz-like accompaniment in the secondo part maintains a playful atmosphere, the performer who plays the primo part must consider how to shape a phrase in a triple meter, such as 3/4, 6/8, and 3/8 (see Example 6).

³⁹ Frans van Ruth. Correspondent, email message to author.

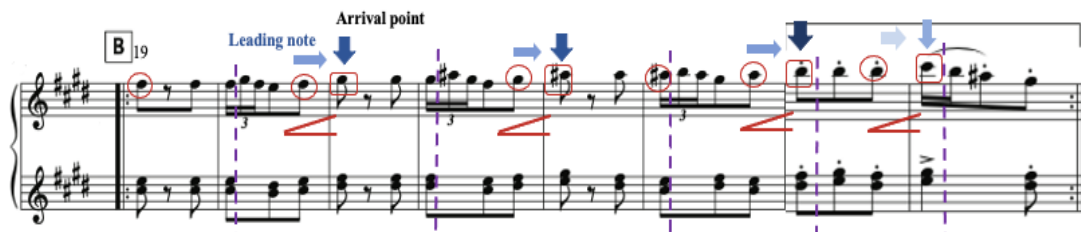
Exmample 6. *Van een poesje dat wel eens een katje*, Melody in Section B, the Primo Part, mm. 19- 26



The first thing to consider is the metric emphasis of a triple meter, which places added stress on beat one. Some pianists tend to take this advice too literally, emphasizing only the first beat with a strong accent. It is better to progressively increase the stress of the notes leading to and including the arrival point, resulting in a strong beat one. This preparation helps to create a smooth, swinging feeling and to avoid sounding mechanical.

Example 7 illustrates leading notes and arrival points with added crescendos and arrows. In mm. 20-21, the leading note is the F# on beat three of m. 20.

Exmample 7. *Van een poesje dat wel eens een katje*, Suggestions for Shaping Phrases by Using Leading Notes and Arrival Points, the Primo Part, mm. 19- 26



This note should have more volume than previous notes to make a crescendo to the G# on the downbeat of measure 21, marked as an arrival point with a downward pointing arrow in darker blue. Another G#, located on beat three of m. 21, will have less volume. To generate the dynamic configuration suggested in Example 7, the performer should play with a plucking-like touch that gives the impression of instantaneous energy.

Example 8 shows the pitches in mm. 19-26 grouped as clusters, stacking the notes from Example 7 in two-bar groups, with the dynamic level indicated by the darkening shades of blue.

Example 8. *Van een poesje dat wel eens een katje*, Cluster Like Chord Progressions, mm.19-27

The image shows a musical score for a piano piece in 3/8 time, key of D major. The score consists of four measures. The first measure has a single quarter note (D4). The second measure has a pair of beamed eighth notes (D4 and E4). The third measure has a pair of beamed eighth notes (D4 and E4) with a sharp sign above the D. The fourth measure has a pair of beamed eighth notes (D4 and E4) with a sharp sign above the D. A blue arrow points from the second measure to the third, and a blue arrow points down from the third measure to the fourth. An orange dynamic shape starts at the beginning of the second measure, rises to a peak at the start of the third measure, and then falls to the end of the third measure. Below the score is a horizontal bar with four segments of increasing blue intensity from left to right, corresponding to the four measures.

Practicing mm. 19-26 as grouped clusters can help students learn to shape longer phrases more dramatically and playfully by practicing the dynamic shapes and harmonizations over a shorter period of time.

3.1.4 *De vijver van “Duin en Daal”* (Always Dreaming in “Duin en Daal”)

This title refers to the location of a pond in Duin en Daal, Haarlem. Haarlem is part of the northwest coastal region of the Netherlands known as the “Kennemerland,” (Figure 2.1). This beautiful place is known to attract people who want to take a walk or ride a bike.



Figure 2. 1. A Map of Kennemerland, the Netherlands ⁴⁰

Notably, Osieck told van Ruth about this place in 1950. Before it was as developed as it is now, the pond had a quiet, “dreamy” atmosphere (see Figure 2.2). Perhaps Osieck thought that the subject of this sketch had a personality that matched atmosphere of the pond “Duin en Daal.”



Figure 2. 2. A Picture of the pond “Duin en Daal” ⁴¹

⁴⁰“ZVH Kennemerland,” Zorgenveiligheidshuizen, accessed September 1, 2020, <https://zorgenveiligheidshuizen.nl/veiligheidshuizen/zvh-kennemerland>.

⁴¹ Frans van Ruth. Correspondent, email message to author.

As the title of this sketch hints at, Osieck's use of a lullaby-like pattern in the accompaniment of the primo part (Example 9), can be seen to depict the dreamy atmosphere of a tranquil pond. The composer uses the repetition of melodic intervals including minor 3rds and major 2nds centered in the key of A major to depict the gentle ripples of water in a pond.

Example 9. *De vijver van "Duin en Daal,"* The Character of Dreamy Atmosphere over The Minor 3rd and Major 2nd Relationship, The Primo Part, mm. 1-4

While the accompaniment figure in the primo part creates a dreamy atmosphere by repeating a pattern of small intervals, the secondo part evokes an image of a gentle breeze moving over the water with an A major, scale-based melody line as shown in Example 10.

Example 10. *De vijver van “Duin en Daal,”* Step-Wise Motion Evocative of a Gentle Breeze on a Pond over a Pedal Point, the Secondo Part, mm. 1-4

Osieck introduces small elements of chromaticism in the secondo part over a pedal tone in the left hand (mm. 1- 4) that supports generating the dreamy atmosphere.

Performance Suggestions:

Creating a visual reference related to a composition is a helpful aid for performers developing their musical creativity and imaginations. In this instance, since the composition describes a real location, it can be even more helpful. Because the title of this sketch references the pond *Duin en Daal*, performers can use photos of the pond as a visual reference to stimulate their imaginations.

After the performers comprehend the mood of this sketch, they should practice mimicking the sounds of gentle water and a breeze by using a caressing motion with their hands. This caressing motion can be described as a touch that fingertips press and slide at

the same time to the side of each key. The performers can imagine this motion as a sense of massaging their bodies with their fingertips that requires pressure in their fingertips.

When using this caressing motion, performers may realize that playing every single note in a detached manner would allow for more effective dynamics as well as being physically more comfortable. Through this physical separation of the fingers, performers can achieve a wide range of dynamics and can emphasize arrival points more suitably without pushing or hitting the keys.

In Example 11, the notes in circles indicate a hidden motive that should be brought out musically.

Example 11. *De vijver van "Duin en Daal,"* A suggestion of Finding Motives and Arrival Points, the Primo Part, mm. 9 -11

The image shows a musical score for measures 9-11. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef. Measure 9 starts with a *8va* marking. In measure 10, there are two blue arrows pointing to notes labeled 'Arrival point'. The first arrow points to a circled note (E), and the second points to another circled note (D#). The word 'soft' is written in red above the first arrival point and below the second. The dynamic *mf* is written below the staff in measure 10. In measure 11, there is another circled note (E) with 'soft' written above it. The dynamic *mp* is written below the staff in measure 11. Red lines connect the circled notes across the staves, indicating a hidden motive.

Arrival points in this example show each dynamic goal in order to make the sound flow naturally. To bring out these circled melodies more effectively, the caressing motion with physical separation of fingers is recommended. The physical separation is understood as leaving more space between the notes after touching the keys that helps to manipulate each note in a different dynamic and volume level. For example, in measure 10, after bringing out E as the arrival point, the physical separation helps to play D# softly. This

motion is also helpful for shaping the accompaniment in the left hand, for instance in measures 10-11, where each D between intervals is to be played softly.

3.1.5 *Ondeugend, maar een goede inburst* (*Very Naughty, but a Clean Honest Boy*)

Ondeugend has been translated into English as “naughty,” but there are many more potential translations, such as “bad-natured,” “vicious,” and “mischievous.” In addition, *inburst* could be translated as either “soul” or “mind.” Regardless of the specific translation, we can expect that the subject of this sketch often misbehaved, either in lessons or in general. It is also possible that the composer determined the personality of the student not by what they said or did, but by what and how they played. Despite potentially mischievous behavior, Osieck tried to portray the innermost personality of this student, who the composer believed to have had a good soul or mind.

To portray this boy’s excessive energy and mischievous attitude, Osieck uses a triadic melody in the primo part accompanied by diatonic chord progressions in the key of G major marked with accents and marcatos as shown in Example 12.

Example 12. *Ondeugend, maar een goede inburst*, The Character of *Ondeugend* (naughty boy), the Primo Part, mm. 1-4

The image shows a musical score for the first four measures of the Primo Part of 'Ondeugend, maar een goede inburst'. The score is written in G major (one sharp) and 2/4 time. The upper staff (treble clef) contains the melody, which is a triadic sequence of eighth notes: G4-A4-B4, A4-G4-A4-B4, G4-A4-B4-A4, and B4-A4-G4-F#4. The lower staff (bass clef) contains the accompaniment, consisting of diatonic chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, and G4-B4-D5. The tempo/mood marking 'con spirito' is placed above the first measure, and the dynamic marking 'mf' is placed below the first measure. Accents (^) are placed above the first note of each measure in both staves. The first measure of the melody has a marcato (>) marking above the G4 note.

Later, the melody then repeats an octave higher, possibly portraying the boy's mischievousness both in and out of lessons. Meanwhile, in the secondo part, Osieck juxtaposes a chromatic motive in the inner voices (B – C – C# - C♯, and B – B♭ – A) with an e minor 7th chord (E – G – B – D) that creates a cluster-like effect, depicting a sense of *ondeugend* (naughty) as shown in Example 13.

Example 13. *Ondeugend, maar een goede inburst*, Chromatic Tetrachord with Canon-Like Effects, the Secondo Part, mm. 1- 4

Performance Suggestions:

Osieck's use of triatic passages provides an opportunity for performers to practice bringing out the outer voices by playing each note in the chord separately. The performers should use a grasping and plucking motion for the triads, especially those with marcato markings, much like that of an eagle rapidly catching a fish with its claws. To perfect this grasping motion, the performers may need to practice each note of triads separately so that they can give different quality of tone for each voice: inner and outer. For example, to practice the B minor chord in measure 14, the performers should start with outer voice to bring out, listening to the melody, and then play the rest of notes

softly. The grasping motion in a fast tempo like this sketch will increase the energy level while playing.

Additionally, for the syncopation of rhythm in measures 14-18 (Example 14), Osieck adds slurmarkings. Notes marked with slurs should be brought out; however, bringing out or emphasizing a note does not mean hitting the keys harder.

Example 14. *Ondeugend, maar een goede inburst*, The Use of Chordal Tones in The Character Of *inburst* (“a clean honest boy”), the Secondo Part, mm. 14-18

Instead, to play with emphasis requires grabbing the keys from further away, increasing the starting distance between the fingers and the edges of the keys. Grabbing or pulling the surface of the key can generate better tone quality and add more depth to the sound. When shaping slurred notes, the second note of a slur is usually played softer than the first. When playing in a fast tempo, the performers can apply a tickling-like motion of the fingers to create a variety of tone colors and timbres (explained on page 16).

3.1.6 *Wel goed, maar niet gek* (*Kindhearted, but He Likes to Do What He Wants*)

This sketch has a confusing title. The original translation identified the word *goed* as “good,” and *gek* as “crazy, ridiculous, mad or weird.” A complete, literal translation could read “very good, but not crazy;” however, the English translation by Sida Roberts,

“Kindhearted, but He Likes to Do What He Wants” makes more sense. The title of this sketch expresses two sides of this student’s character: that he was generally a nice boy, but he had some strong opinions which sometimes conflicted with the opinions of his teacher. One might imagine Osieck asking the student to fix or change something during a lesson, and while the student appeared to be listening to the directions, he eventually played the piece as he wanted.

Because the title of this sketch represents two contrasting sides of its subject, Osieck uses two different style markings, legato and staccato, to depict this duality in both the primo and the secondo parts. Osieck’s use of staccato quarter notes contrasts in texture with legato half notes in the other parts. As Example 15 illustrates, the chromatic motion of the legato half-notes evokes the character of *goed* while the character of *gek* is represented by staccato quarter notes.

Example 15. *Wel goed, maar niet gek*, The Characters Of *goed* and *gek*, the Secondo Part, mm. 1-4

The image shows a musical score for the second part of the piece, measures 1-4. The score is in bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The upper staff (treble clef) contains a melodic line with four notes: E, D, C# (Db), and Cb. These notes are circled in red, and red arrows indicate a descending chromatic motion from E to D, D to C#, and C# to Cb. This section is labeled "The character of goed" in red text above the staff. The lower staff (bass clef) contains a rhythmic accompaniment of staccato quarter notes, labeled "The character of gek" in blue text below the staff. The dynamic marking *pp* is placed below the first measure of the lower staff.

After three measures of introduction in the secondo part, the character of *gek*, as represented by staccato notes, is brought vividly to the forefront as the main melody in the primo part (Example 16).

Example 16. *Wel goed, maar niet gek*, The Characters Of *goed* and *gek*, the Primo Part, mm. 1-8

Later, Osieck offers a more explicit juxtaposition of these two characters in the B section, when he presents the same melody with two different rhythms. For instance, in measures 13-16 (Example 17), the melody in the primo part contains double-dotted notes,

Example 17. *Wel goed, maar niet gek*, the Melody in B Section by the Character of *gek*, the Primo Part, mm. 13-16

while the same melody in the secondo part is performed in quarter notes, as showed in Example 18.

Example 18. *Wel goed, maar niet gek*, the Melody in B Section by the Character of *goed*, the Secondo Part, mm 17-20

This represents the *gek* or mischievous side of the student's personality juxtaposed with his *goed* side.

Practicing Suggestions:

In this sketch, Osieck writes two contrasting articulations for both parts that are to be played simultaneously. In Section A, the primo part exposes the primary melody in staccato notes, portraying the character *gek* over the legato accompaniment-like figure in the secondo part, which represents the character of *goed*. Asking students to pretend to be the characters of *gek* and *goed* is a helpful way to introduce the musical concepts of staccato and legato. In order to help shape the musical ideas from their imaginations and correctly execute the various articulation markings, performers could create a text to accompany the melody line, as shown in Example 19. For example, this author created a lyrical text for the theme of *gek* in the primo part:

I know what I want.
If you ask me to do something,
Oh no! no! my dear,
I do what I want to do!

Example 19. *Wel goed, maar niet gek*, An Example of Using the Lyrical Text, the Primo Part, mm. 1-8

The image shows a musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody begins with a triplet of eighth notes (F#, G, A) followed by a quarter rest. The rest of the melody consists of eighth and quarter notes, many of which are marked with staccato dots. Vertical dashed red lines are placed below the staff to indicate the alignment of the lyrics with the notes. The lyrics are written in red text below the staff: "I know what I want if you ask me to do something, Oh no! no my dear, I Do What I Want to Do!". The final note of the melody is a quarter note G, marked with a staccato dot and an accent (^).

Creating lyrics to match the emphasis and articulation of the melody can help performers to recreate the complex patterns more easily. Moreover, by using their imaginations in

this way, the performers can improve their expressive skills and begin to develop their own musical ideas.

3.1.7 *Papa Clementi is playing "Boogie - Woogie"*

This is the only movement with a title originally written in English, and it references boogie-woogie music heard by Osieck during the Second World War. The Nazis occupied the Netherlands from 1940 until 1945, when the Netherlands were liberated by the American and English armies. While in the Netherlands, the American and English armies brought many things from their home countries, from cigarettes and chocolates to popular music genres of the time. Boogie-woogie was one of these genres, and it became very popular in the Netherlands, especially among young people. Osieck told former student Franz van Ruth that the subject of this sketch was deeply fascinated with and inspired by popular music genres like boogie-woogie.⁴² Consequently, dance rhythms would emerge whenever this student played classical music, particularly distorting the even rhythms of Clementi's sonata during his lessons.

Boogie-woogie is a piano-blues style that is associated with a very strong bass pattern and is based on the primary chord progression, I – IV – V - I.⁴³ Osieck includes several elements of Boogie-woogie in this sketch, including the dotted-rhythmic pattern that permeates the secondo part in an accompaniment, which is reminiscent of a bass guitar line (Example 20).

⁴² Frans van Ruth. Correspondent, email message to author.

⁴³ Elliot Paul, *That Crazy American Music* (Indianapolis: Bobbs-Merrill, 1957), 229.

Finally, boogie-woogie performers typically play a glissando before the last chord. To imitate this convention, Osieck creates a glissando-like effect by using a total of four different scales before a chromatic slip into the final, tonal chord (Example 23).⁴⁵

Example 23, *Papa Clementi is playing "Boogie – Woogie,"* a Glissando Effect and the Tonal Chord at the End, mm. 15-18

The image shows a musical score for two parts: Primo and Secondo. The Primo part begins at measure 16 with a series of dotted eighth notes. A blue arrow points to a section labeled 'Glissando like effect' which spans from measure 16 to the end of the piece. Below this, a 'Db major scale' is indicated in red. The Secondo part begins at measure 15 with a series of dotted eighth notes. Below this, a 'C major scale' is indicated in red. At the end of the piece, a 'Final chord' is indicated in blue. The Primo part also features an 'F major scale' indicated in red.

Performance Suggestions:

This sketch contains a near-constant repetition of dotted notes to mimic the swing feel of boogie-woogie style. This kind of repetition could be challenging for pianists who struggle with tension or stiffness while playing. To play the repeated notes in a relaxed manner, performers should use a technique known as “breathing with the fingers.” “Breathing with the fingers” is used to promote a more healthy, ergonomic use of the fingers by using the temporal space between note onsets to relax the muscles of the hands and arms as well as to perform the phrases in a more interesting and musical way. In this

⁴⁵ 1969 Liberace Show Boogie Woogie, YouTube, accessed February 15, 2022, https://www.youtube.com/watch?v=q9nO9Ro_kd4.

sketch, having a slight space between the first dotted eighth note in each beat is suggested, allowing the hands time to relax. These finger movements mimic the movements of breathing and can help the performer learn to tense and relax the hands in quick succession, allowing them to play repetitive parts more easily. Additionally, this strategy helps the performers to create dynamic contrast like an echo, as illustrated in Example 24.

Example 24, *Papa Clementi is playing "Boogie – Woogie,"* an Example of “Echoing” Figuration, the Primo Part, mm. 4-5



Performing repetitive parts in the exact same way throughout a piece can cause performers and audiences to lose interest in the music. To avoid monotony, performers can vary these repetitions by performing them at contrasting dynamic levels. For example, the boogie-woogie-like rhythmic pattern in measure 5 can be played at a softer dynamic level, as if echoing the louder material in measure 4. However, playing at a softer dynamic level does not mean using less energy, as some beginner pianists may equate. Instead, softer playing requires even more energy to keep the passage musically interesting. The order of loud versus soft contrasts in this repetitive pattern can be varied in order to maintain audience interest.

3.1.8 *Wiener Walzer (Vienna Waltz)*

For the Dutch people, Vienna and the Viennese tradition is synonymous with elegance.⁴⁶ In this sketch, Osieck depicts a female student who studied with him for thirteen years. This student began her studies with Osieck as a child, and for thirteen years, Osieck observed the student as she grew up and became increasingly elegant. Osieck's title may refer not only to the appearance of this girl, but also the elegant way in which she played piano in her lessons. According to van Ruth, Osieck suggested that this sketch should be played with a 'velvety' sound to portray the elegance of the girl.

Osieck's use of a waltz-like accompaniment figure in the A section (Example 25) mimics the sounds of the string section in orchestral waltzes.

Example 25. *Wiener Walzer*, "Waltz Like Accompaniment, the Secondo Part, mm.1-2

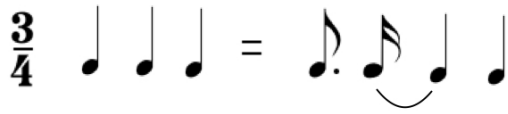


In the B section, Osieck suggests playing the accompaniment line with a Viennese waltz rhythm (Example 26).⁴⁷

⁴⁶ Frans van Ruth. Correspondent, email message to author.

⁴⁷ Frans van Ruth. Correspondent, email message to author.

Example 26. Osieck's suggestion of playing Viennese Waltz



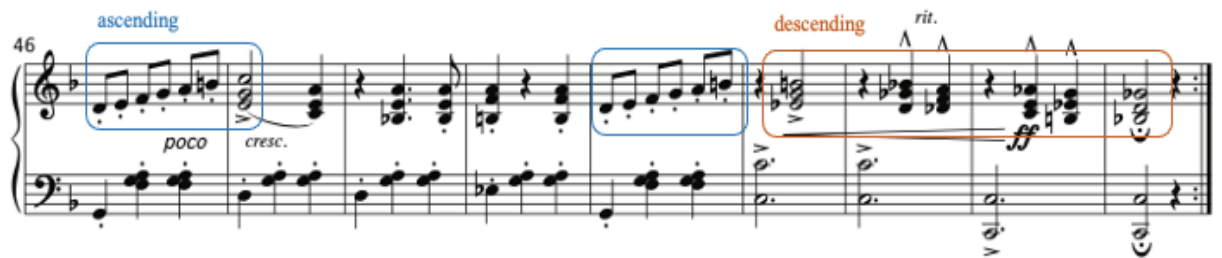
In comparison with a traditional waltz, which emphasizes beat one with lighter notes played on beats two and three, a Viennese waltz displaces the second beat, which is played earlier as shown in Example 27.

Example 27. *Wiener Walzer*, the Accompaniment of Viennese Waltz with Osieck's Suggestion, the Secondo Part, mm. 19-21



Osieck's use of diatonic and chromatic scales represents the youthful behavior of the girl in this sketch before she grew up and became more elegant (Example 28).

Example 28. *Wiener Walzer*, Staccato Scale Patterns Representing Youthful Behavior, the Secondo Part, mm. 46-54



Performance Suggestions:

To create the character of the piece, using their imaginations to create a scene or image to represent each sketch can help facilitate collaborative musical expression and make the pieces more lively and expressively. The performers should discuss their ideas before playing together in rehearsal so that they can match color and sound as a duo piece. For instance, in Example 28 in page 36, performers might picture children romping around the garden for the ascending passages and the children later saying, “goodbye” for the descending passages.

In this sketch, discerning the melody line in the primo part can be puzzling. To find the hidden melody, the performers may want to separate the line into two categories of notes: quarter notes and half notes. As Example 29 represents, the half notes on downbeats, B – Bb – A - Eb and B – Bb – A - F, comprise the primary melody line.

Example 29. *Wiener Walzer*, Suggestion for Shaping Phrase, the Primo Part, mm. 1-10

The image shows a musical score for the first ten measures of the Primo Part of a *Wiener Walzer*. The score is written in 3/4 time and consists of two staves. The upper staff is the right hand, and the lower staff is the left hand. The right hand part features a series of chords and notes. Annotations include red brackets above the notes, with labels [B], Bb, A, and Eb for the first phrase, and [B], Bb, A, and F for the second phrase. Blue arrows labeled "Arrival point" point to the Eb and F notes. Red circles highlight specific notes in the right hand. The left hand part consists of a steady eighth-note accompaniment.

Depending on the desired volume and length of notes, the position of the fingers when pulling is different. In this instance, using a pulling motion that initiates when the fingers are positioned further back on the keys creates deeper and longer sound that helps the performers to bring out the half note melody. Contrastingly, the quarter notes should be played with less volume and length by pulling from the tip of the key to generate a softer, and shorter sound.

3.1.9 *Schijnbaar onbewogen (Seemingly Unconcerned)*

Osieck showcases a dichotomy of character in the final movement of *Eight Sketches*: seemingly unconcerned and inwardly concerned. The title of this sketch, *Seemingly Unconcerned*, alludes to an attitude or personality that is peaceful, silent, or lacks interest; however, the music shows an inner world that is much more vivid by using a minor key, glissando-like patterns, thick chords, voices doubled in octaves, and a wide range of dynamics. Osieck also uses overlapping melody lines between measures 5 and 9 as a depiction of the complexity of the subject's inner world as illustrated in Example 30.

Example 30. *Schijnbaar onbewogen*, Overlapping the Melody Line, Both Parts, mm. 5-9

The image displays a musical score for two parts: Primo and Secondo. The Primo part begins at measure 7, marked with a piano (*p*) dynamic. The Secondo part begins at measure 5, marked with a mezzo-forte (*mf*) dynamic and the instruction *espr.* (espressivo). Both parts feature overlapping melody lines, which are highlighted with red boxes and blue arrows. The Primo part's melody is transposed up one octave and a fifth relative to the Secondo part's melody. The Secondo part's bass line consists of a steady eighth-note accompaniment. The Primo part's bass line consists of a steady eighth-note accompaniment.

The secondo part provides the first statement of the melody line in measure 5. Then, the primo part makes a second statement of the melody transposed up one octave and a fifth that is reminiscent of a traditional fugue composition. Each statement in this fugal procedure may evoke the image of the girl in this sketch who had many complicated concerns or thoughts recurring in her mind. In addition to Osieck's use of a fugal

procedure, Osieck uses repeated flux in dynamics suggests that also represent her tumultuous inner world as illustrated in Example 31.

Example 31. *Schijnbaar onbewogen*, a Dynamic Build Up between Ascending and Descending Chromatic Scales, the Secondo Part, mm. 11-16

The image displays a musical score for the piano part of 'Schijnbaar onbewogen' (Example 31), measures 11 through 16. The score is written in 4/4 time and features a dynamic build-up. Measures 11-13 show an ascending chromatic scale in the right hand, marked 'ascending' in blue. Measures 14-16 show a descending chromatic scale in the right hand, marked 'descending' in orange. The left hand plays a steady accompaniment of eighth notes. A fortissimo (ff) dynamic marking is circled in red in measure 13. The score concludes with a double bar line and repeat signs.

To support this repeated change in dynamic level from *piano* to *fortissimo*, Osieck uses contour dynamics, crafting ascending and descending chromatic scales that create musical tension. The ascending chromatic scales drive toward *fortissimo*, and the descending chromatic scales moves toward *piano*.

Performance Suggestions:

The dynamic marking *molto espressivo* at the beginning of this sketch demands that performers play with more expression. To accomplish this, the performers should first practice using their voices. Before practicing the melody line shown in Example 32 on the piano, the performers should speak the melody using the syllables ‘ta-ta-ta-a-ta’ or ‘da-da-da,’ shaping the sound as they wish to while playing the piano.

Example 32. *Schijnbaar onbewogen*, a Main Melody, the Primo Part, mm. 1-5



It is also helpful to conduct while speaking the melody line. Once the performers can overdramatize and physicalize the melody when speaking, the expression will carry over to their piano performance.

Providing a wide range of dynamic markings from *piano* to *fortissimo*, as well as expression markings such as *con espressione* in a single page of music, Osieck offers an opportunity to express a wide range of emotions when performing this sketch. This sketch begins with the simple dynamic direction of *piano*, offering an opportunity for inexperienced pianists to learn that making the sound “soft” does not mean to simply press the keys softly. Instead, to play softly the pianist must execute a delicate grabbing or sliding motion of their fingers against the keys.

At the climax of the piece in m. 15 (Example 33), the performers should activate the shoulder blades to achieve the *fortissimo con espressione*.

Example 33. *Schijnbaar onbewogen*, a Climax with the *fortissimo con espressione*, the Primo Part, mm. 13-6

The musical score is presented in two systems. The first system, measures 13-14, shows a piano accompaniment with a 'cresc.' (crescendo) marking and a vocal line marked '8va'. The second system, measures 15-16, shows a piano accompaniment with a 'ff' (fortissimo) marking and a vocal line marked '(8va) con espressione'. The piano part in both systems consists of a steady eighth-note accompaniment with chords. The vocal line in the first system is a series of chords, and in the second system, it is a melodic line with some grace notes.

To prepare the squeezing motion of the shoulder blades, the performers should take a big breath, opening up their bodies and creating a sense of buoyancy. Then, the performers squeeze the shoulder blades while playing the notes marked *fortissimo*, implying an increase in energy. The performers may alternate squeezing and releasing the shoulder blades to keep the energy in their sound without exhaustion. This procedure can help the performers communicate the intensity of the music to the audience.

CHAPTER 4. CONCLUSION

4.1.1 Conclusion

The musical portraits of Dutch composer Hans Osieck make an outstanding addition to a pianist's sheet music gallery, one already filled with the works of François Couperin, Carl Phillip Emanuel Bach, Edward Elgar, and Virgil Thomson. These composers have created musical portraits to express the inner lives of their subjects rather than their appearances, relying on a medium that requires interaction, observation, and communication between subjects, composers and audience members. Through these musical portraits, performers and audience members can glimpse the inner worlds of each subject through the eyes of the composer. Osieck's musical portraits, with their engaging, descriptive titles, are fun and relatable to audiences and performers alike, in addition to being fantastic teaching tools for developing pianists.

The descriptive titles used in Oseick's work are not only engaging from a literary perspective, but also reflect a variety of musical elements that the composer used like brush strokes as he crafted the likenesses of his students. For Oseick, chromaticism shows a complexity of character, a pedal tone portrays stubbornness of character, and binary form portrays a duality of character. His use of a variety of musical elements showcases the inner lives of each subject, stimulating listeners' imaginations and compelling audiences to empathize with the emotions of the composer as he relates to his subjects.

As a teaching tool, Osieck's *Eight Sketches* is an excellent choice of repertoire for an intermediate-level student because it contains a myriad of opportunities to practice important musical elements such as repetition in the accompaniment part, frequent dialogue-like passages, chromaticism, and shaping simple melody lines in eight short movements. For example, movements one and three are excellent candidates for students learning to various techniques, while the dance-like rhythmic patterns in movements six and seven provide an opportunity to develop their physical flexibilities and listening skills. Since this piece is for four hands, students can also progress their ensemble skills, including breathing together and listening to other voices while sharing one piano. It can also be helpful for students learning to add more expression to their playing to imagine the subject of each sketch based on the descriptive titles.

Osieck never became particularly well-known as a composer, perhaps because of his displacement during World War Two; however, *Eight Sketches* deserves widespread appreciation by piano students and professionals who are looking to expand their contemporary piano duo repertoire. Osieck's *Eight Sketches* are programmatically delightful and quite accessible to audiences because of their imaginary titles realized through sound. By introducing readers to Hans Osieck and his gallery of musical portraits through the lens of musical analysis and performance suggestions, this author hopes to carve a place for Osieck and his *Eight Short Character Sketches* in the standard piano repertoire.

APPENDIX A

Osieck's Compositions for Piano

Variations (6)

Name	Instruments	notes	Years
Variations on a Norwegian Melody for piano	Piano solo		1935
Variations on a folk tune "The flowers went to sleep"	piano and orchestra		1942
Theme and Variations	Piano solo	Dedicated to Cor de Groot	1960
Capriole con variazioni	Piano solo	Commissioned by the municipality of Eindhoven	1979
Variations Rhapsodies	Four hands	Arrangements	1983
Variations on the theme of ' <i>My Old Kentucky Home, Good Night</i> '	Four hands	dedicated to Sida and Wesley Roberts	1985

Concertinos and concertos (7)

Fantasia over In een blauw geruiten kiel (Fantasy about in a blue checkered smock)	Piano and orchestra	Dedicated to Carl Schuricht	1936
Concertino No. 1	Piano and orchestra		1937
Concerto	Two pianos and orchestra		1942
Concertino No. 2	Piano and orchestra		1950
Concerto	Piano and orchestra	Dedicated to Toon Verhey	1954
Suite concerto	Four hands and orchestra	Commissioned by the Ministry of Education, Arts and Sciences	1959
Concertino	Youth orchestra, orff instruments and piano four hands		1966
Concertino No. 3	Piano and small orchestra	Dedicated to Cor de Groot	1971

Sonatas (4)

Sonata	Piano solo		1939
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Sonatine No.1	Piano solo		1956
Sonatine No. 2	Piano solo	Dedicated to Piet Vincent	1965
Sonatine No. 3	Piano solo		1972

Piano character pieces (10)

Russian Dance	Piano solo		1944
Varsovie Accuse (Warsaw accuses)	Piano solo		1946
René	Piano solo		1948
Rondo on a Russian Dance	Two pianos		1948
Eight Short Character Sketches	Four Hands		1950
Le petit rêve	Three pianos		1956
Dancing Youth	Piano solo		1958
Berceuse sentimentale et marche joyeuse sur quatre notes (Romantic Lullaby and Joyful Walk on Four Notes)	Two Pianos	Dedicated to Piet Vincent	1960
Chant Anglais (English song)	Two Pianos	Dedicated to Mr. and Mrs. W. A. Vietor	1967
Ballade	Piano Solo		1984

Other chamber works (9)

Sonatine	Violin and piano		1942
Sonatine	Viola (for clarinet) and piano		1953
Miniature	Violin and piano	Moder study material for violin, edited by Louis Metz	1961
Variations on a Dutch song "Four Weavers"	flute, oboe, and piano	dedicated to South Netherlands trio	1968
Ballade	Flute and Piano	'A Hike in the Eifel Mountains'	1970
Trio	Flute, cello, and piano	Commissioned by the Dutch government	1975
Suite	Flute and piano	Dedicated to Johan van Kempen	1977

Variations Rhapsodies	clarinet, cello, piano, electronic organ and small drum	commissioned by the fund for Creative music dedicated to Harry Mast	1982
Deux pieces	Cello and piano	Three-note motive-B[Si], D[d], A [a] was chosen from Sida's name. Dedicated to Sida and Wesley Roberts,	1991

A personal correspondence with Frans van Ruth, a former pupil of Hans Osieck

[emails between February 25, 2019 and June 17, 2020]

YK: Thanks for your time and sharing your memories about Hans Osieck. Would you like to introduce yourself? [March 28, 2019]

FVR: My full name is Frans van Ruth

Born: Eindhoven, located in The Netherlands in 1951

First piano lesson: 1957

Was a pupil of Hans Osieck from approximately 1962/63 to 1972/73

1970-1975: Studied French Literature at Utrecht University

1975-1977: Served as a Faculty Assistant at Utrecht University

1977-1980: Studied at Paris Université-I (Sorbonne)

1980-1983: Studied at Utrecht Conservatory, with Herman Uhlhorn (piano), Eli Goren (chamber music), exam *cum laude*, Performed as a song accompanist and chamber musician

1987: Received the Accompanists Award at the Hugo Wolf Wettbewerb in Stuttgart

1995: Co-founded the Leo Smit Stichting (Leo Smit Association) in honor of Dutch composer Leo Smit, who was murdered in a concentration camp in 1943. Included concerts and recordings with music of ‘forgotten’ or ‘forbidden’ composers of the Nazi era; Active until 2004

2007: Co-founded Nederland with cellist Doris Hochscheid of Stichting Cellosonate. Included research on Dutch music for cello and piano from 1830; cd-series ‘Dutch Cello Sonatas’ (vol. 1-8); and many new works for cello and piano commissioned and premiered (also voice, cello, piano and cello, piano, organ); see: www.cellosonate.nl

2016: Berlin, Echo KLASSIK 2016 for our cd-series ‘Dutch Cello Sonatas’

2017: Received the Utrecht, a Royal Honor (Orde van Oranje-Nassau) for our merits for Dutch music. [April 8, 2019]

YK: You were a pupil of Hans Osieck. Would you like to share some ideas about your study with him? [March 28, 2019]

FVR: I became Osieck’s pupil around 1962 or 63, around the end of my primary school education. The first pieces he gave me to learn were: Cramer, Studies no. 1 & 10, J.S. Bach, Italian Concerto; L. van Beethoven, Rondo opus 129 ‘*Der Wut über den verlorenen Groschen*,’ Robert Schumann, *Kinderszenen* opus 15; and Francis Poulenc, *Mouvements perpétuels*.

Then, Poulenc was a totally new name to me. He must have died around that time (1963). Since then, I have performed almost all his chamber music, quite a few solo pieces, and many of his wonderful songs.

I will try to remember some other pieces I studied with Hans Osieck. The list will not be complete, but it will give you a good impression of the works we covered:

other Cramer studies, J.S. Bach: Wohltemperirtes Clavier, D Major, G# minor, Bflat minor, B minor, W.A. Mozart: Sonatas C Major KV300h (330), Bflat Major KV315c (333), Concerto F KV459, L. van Beethoven: Sonatas F Major opus 10/1, E Major opus 14/1, Aflat Major opus 26, Concerto no.2, Robert Schumann: Carnaval, Johannes Brahms: Rhapsodies opus 79, Händel-Variations, Frédéric Chopin: Ballade no.2, some other (shorter) pieces, perhaps some studies (I'm not sure), Claude Debussy: Arabesques, Préludes from the first book, Maurice Ravel: Sonatina, Valses nobles et sentimentales, Hans Osieck: Sonatina no.2, Sonata, Concerto, Anton Webern: Variations opus 27, Dmitry Shostakovich: Sonata no.2, Leonard Bernstein: Four anniversaries, (These pieces were new for him too. I remember that the Bernstein was my suggestion: Hans Osieck was always open to ideas and probably also curious to learn pieces that he didn't know yet), Gabriel Fauré: Theme & Variations opus 73 (This piece was important in the repertoire of Yvonne Lefébure and I suppose that Osieck learned it with her, but I must confess that at that moment I didn't understand it (nowadays, Fauré belongs to my favorite composers). [April 8, 2019]

YK: You said that you played Osieck's music. Could you tell me the names of the pieces? [March 28, 2019]

FVR: Pieces by Hans Osieck that I performed:

- 1939 Sonata for piano solo
- 1942 Sonatina for violin and piano
- 1946 *Varsovie accuse* for piano solo
- 1950 *Acht korte karakterschetsen* (Eight short character sketches) four piano fourhanded*
- 1952 Sonatina for viola or clarinet and piano
- 1954 Concerto for piano and orchestra
- 1960 Theme with variations for piano left hand
- 1965 Sonatina no.2 for piano solo
- 1968 Variations on the Dutch song 'Vier Weverkens' for flute, oboe and piano
- 1970 Ballade for flute and piano

* performed together with Hans Osieck [May 8, 2019]

YK: Would you like to share your memories of Osieck as a composer, pianist, and teacher? [March 28, 2019]

FVR: In the beginning, I had my lessons in the building of the Eindhoven Music School, but later I went to his house. It was quite far from my parents' house, where I lived then. I think I had my lessons in the beginning of the evening, because afterwards we had a drink and sometimes, I went home around midnight: I had to bike around 35 minutes. He

was always drinking rosé wine and for me this has become very symbolic, in some way it suits to his music: no red wine, no white wine. I will come back on it later.

About his teaching I can tell you that he was never focusing on techniques for itself. I remember that, once, he couldn't resolve a problem (it had to do with muscular contraction, something that happens often at that age, and we didn't have Alexander technique in those days) and sent me to his own teacher, Piet Vincent, to work on it. We had such a good relation that there was no risk that I would change teachers. [April 8, 2019]

YK: Speaking about Osieck's bio, I heard that Osieck studied with Yvonne Lefébure, a teacher at Ecole Normale de Musique de Paris in France. Had he spoken about studying with her or his studies in Paris? If so, do you know how long he studied with her and what he learned from her? [March 28, 2019]

FVR: I don't know the exact years that Osieck studied in Paris with Yvonne Lefébure. However, I'm rather sure that he was there both before and after the second world war. To be honest, I cannot imagine that he still was a student after the second war, because then he was already 35 years old.

I'm realizing now that probably there are holes in what I remember. I was quite young then, there was a lot that I didn't know yet, so I suppose he told me quite some things that I couldn't place in a frame and, for that reason, have forgotten.

Anyway, I think his relationship with Yvonne Lefébure was more extended than just a teacher-student relation. You should know that she was married with the outstanding musicologist Fred Goldbeck, who was of Dutch origin and had arrived in Paris in 1924. I remember that Osieck mentioned them as a couple, also in the sense that he knew both. [June 12, 2019]

YK: I assume that Osieck was inspired by Lefébure in teaching. What do you think? [March 28, 2019]

FVR: I feel that Osieck's knowledge about composers like Fauré, Debussy, Ravel, Roussel, Dukas came really from her: that is so to say her universe. I listened quite often to her recordings (there are quite a lot of them, on youtube you can find items like 'Yvonne Lefébure teaches how to play Ravel' and '... how to play Debussy'). But her temperament is so totally different from Osieck's character that for that reason alone it is impossible to see any similarity. But perhaps you can find her recording of *Thème et Variations opus 73* by Gabriel Fauré: it is quite the way I learned to play it. [June 12, 2019]

YK: When he had lessons with Lefébure in Paris, did he have to attend Ecole Normal Music School as a student? Or it was private lessons? [February 18, 2020]

FVR: I suppose he had private lessons with her. But it is a guess: formally he was already too old, I think, to get access to a French educational institution. Another thing is that Yvonne Lefébure's partner and later husband Fred Goldbeck was Dutch. I remember that Osieck talked about them with a certain familiarity, it felt as if there were a kind of personal understanding. [February 22, 2020]

YK: His biographies from various encyclopedias say that Osieck was inspired by French six, especially Poulenc and Milhaud in composing. I assumed that it happened while he was living in Paris. Did he talk about his life in Paris? Or about their music? Any specific compositions he wrote from his inspiration of French Six? [March 28, 2019]

FVR: Composers like Poulenc and Milhaud didn't belong to the universe of Yvonne Lefébure. I think they were just in the air. I told you that we are a small country between Germany (in the east) and France (in the south) and affinities are there in a quite natural way, for 2000 years if you want. So, if you say that a Dutch composer of Osieck's generation is influenced by English music, it is quite remarkable. But German and French influences are always there: Poulenc and Milhaud were just a little bit older than he was and I'm sure he felt a special empathy with their music: it has to do with this 'rosé wine feeling' I was talking about before.

I'm sure his empathy with Poulenc was stronger, but a few weeks ago I was listening to some piano concertos by Milhaud and I felt some affinity with Osieck's concertos. But I don't think he was literally inspired by them: Milhaud and he were just taking part in the same musical culture.

There is one anecdote that I remember and that I have to tell you. I told you that Osieck was born in the protestant part of the Netherlands. He once told me that his Parisian landlady was totally upset when, in a conversation with him, she discovered that he was a protestant. She had the very strong conviction that an artist should be a catholic and could impossibly be a protestant. I must add that French protestants are, or were, probably more morally strict than most of the Dutch ones. [April 8, 2019]

YK: Do you remember any of his personal history? Like about his family, any child, and any awards (like teaching awards, performances, or anything)? [February 18, 2020]

FVR: Osieck was not married, didn't have a family nor children. In 1991 he was appointed Knight in the Order of Orange Nassau. (as you know the Netherlands are a monarchy, so our national distinctions are royal distinctions). In 1989, He received the De Klerk Award from the City of Haarlem. [February 22, 2020]

YK: Do you remember anything you heard from him about Nazi Cultural Organization? As far as I know, he refused to join the Nazi cultural Organization during the WWII. What status he was? How he felt? Or something like that? Did he mention anything about this situation? [February 18, 2020]

FVR: When in 1933 Nazi's came to power in Germany they started building a whole infrastructure in order to control everything, including cultural life. Artists had to become a member of the so called 'Kulturkammer', otherwise they were not allowed to perform or to have their compositions performed.

After the Nazi empire occupied the Netherlands, they started to build the same infrastructure here. So Dutch artists had to become a member of the (in Dutch:) 'kultuurkamer'. Osieck refused to do so, what practically meant that he was not allowed to perform or to have his compositions performed in public.

Scholars in the United States have sometimes a black, white vision on this situation. Most artists who became a member of this 'kultuurkamer' were no nazis themselves. They just needed to play to earn money to buy food for their young family, to give only one example. But some were very courageous and/or had very strong ideas about integrity and refused to become a member. Jewish artists were not allowed to become a member of this 'kultuurkamer' and music by jewish composers was forbidden. From a certain moment many jewish musicians and composers were exported to the concentration camps. Most of them did not return...

I think that generally you can say that Osieck was not anti-German but that he was strongly against dictatorship and against anti-semitism. [February 22, 2020]

YK: Speaking about Osieck's US trip in 1985, when my former teacher, Wesley Roberts, a piano professor in Campbellsville University, invited Osieck to Kentucky, USA for presenting him and his music including *Eight Sketches* and another piano duet *My Old Kentucky Home* in 1985. Were you studying with him at that time? did he talk about his visiting to USA? [March 28, 2019]

FVR: I can be very short about this question. I told you that I was Osieck's pupil till halfway the 1970s. Then I moved to Utrecht, becoming a student at Utrecht University and Utrecht Conservatoire. So, we saw each other much less often and never talked about his visiting the USA. [April 8, 2019]

YK: Speaking about Osieck's composition *Eight Short Character Sketches*, as I already mentioned through the email, I have been researching about *Eight Sketches* under consideration of musical portraiture (representations of human identities relying principally on metaphors that make connections between music and language, the visual, and aspects of human character). Since he used the titles that describe his students in the past, I think his *Eight Sketches* can be a new and good example of musical portraits. Since you mentioned that you played *Eight Sketches* with Osieck, would you remember his intention of this composition? What did he want to express through this composition?

Are you one of his students in *Eight Sketches*? Did you feel that he liked this piece?
[April 30, 2019]

FVR: Hans Osieck never gave – as far as I know – the names of the characterized pupils, probably because he wanted to be discrete about it, but in program notes he did give the following short descriptions:

1. Stille wateren hebben diepe gronden: girl, about 13 years
2. Van een poesje dat wel eens een katje is: girl, about 10 years
3. De vijver van Duin en Daal*: girl, about 15 years
4. Ondeugend maar een goede inborst: boy, about 10 years
5. Wel goed maar niet gek: boy, about 15 years
6. Papa Clementi is playing Boogie Woogie: boy, about 17 years
7. Wiener Walzer: girl, about 13 years
8. Schijnbaar onbewogen: girl, about 17 years

*In program notes, Osieck added to this title the word ‘droomster’, i.e. dreamer, in the following way: De vijver van Duin en Daal (droomster). [May 8, 2019]

YK: I found the title of the first sketch, *Quiet Lakes Have Deep Bottoms*, from a book entitled *Nederlandsche spreekwoorden, spreekwijzen, uitdrkkingen en gezgden* (Dutch proverbs, ways of speaking, expressions and sayings). According to this book, water plays a major role for the Netherlands and this is reflected in the many proverbs and saying that contain water, for instance, “It is like a storm in a glass of water” (It is nothing, it is not serious) or “The water always runs to the sea” (rich people always get more money). “Quiet Lakes Have Deep Bottoms” is one of them. It means people who do not express much themselves often have deep thoughts; they are more than they seem.⁴⁸ What do you think? Did Osieck mention about the title of the first movement is related to Dutch proverbs? [April 30, 2019]

FVR: You are right about the role water plays in our existence and our culture. There is even a French saying: God created the world but the Dutch created their own country. A big part of our country is beneath the sea level.

‘Stille wateren hebben diepe gronden’ is really a standard expression, so Osieck and me never talked about it specifically: it is just clear and it means exactly what you wrote. Also your interpretation of the meaning/function of the first and the second part is completely right.

When performing this piece, take care that it doesn’t become tragical, there should always be sympathy and the humour of the observer. Also, the tempo is not really slow:

⁴⁸ F. A. Stoett, *Nederlandsche spreekwoorden, spreekwijzen, uitdrkkingen en gezgden* (Dutch proverbs, ways of speaking, expressions and sayings) p. 4051.

bars 1 & 2 are one musical gesture and form one musical phrase with bars 3 & 4. The crescendo and decrescendo marks suggest how to phrase these 4 bars. [May 8, 2019]

YK: There are two titles in the second sketch (the title in Dutch and in English do not match the meaning). ‘Fijntjes, lichtvoetig en tamelijk vlug’ I translated this title to English and it says that Delicate, light-footed and fairly quick. Do you agree with it? You said that you have an original score with the title of the second sketch that is Van een poesje dat wel eens een katje is (A gentle kitten can be an aggressive cat). What do you think? [April 30, 2019]

FVR: The Dutch title of the second piece (I have only the original Dutch edition) is: Van een poesje dat wel eens een katje is. ‘Fijntjes, lichtvoetig en tamelijk vlug’ is the indication how to play it. I don’t know who made the English translation (do you have an English language edition of the composition?), but in this case I don’t like it. [May 1, 2019]

YK: As far as I understood, an expression of a ‘cat’ can be used for only women. How do the Dutch people use this word? do you have any proverb/expression/occasions when you used ‘cat’ in a metaphor of girls? Moreover, I still do not quite understand that how can E-A-D# chord be performed with humor? Can I understand that the main theme contains two contrasting elements (first two bars indicate gentle cat, and E-A-D# indicates aggressive cat)? So this E-A-D# chord should be played with humor? [April 30, 2019]

FVR: I think the title means approximately: About a gentle pussycat that sometimes loses its gentleness. In dutch, ‘poesje’ en ‘katje’ both mean ‘pussycat’, but you use ‘poesje’ when you talk about caressing it, and ‘katje’ when you are talking about its nails. It is once more a standard expression and it is said of girls only. But again with sympathy and humor. Your translation of the indication how to play it is perfect. As is your interpretation of the E-A-D# chord, that, once more, should always be performed with humor, so: well balanced (and not exaggerated) in its ‘aggressiveness’. There is an expression in Dutch (I translate literally): “She is not a cat that you should touch without gloves”. The word “aggressive” in the English translation is too strong. And you are right about the E-A-D# chord: you can try to imitate the gesture of a cat, but without really hurting someone. [May 2, 2019]

YK: About the third sketch *De vijver van “Duin en Daal,”* direct translation can be “The Pond of “Duin en Daal.” As far as I researched, Duin en Daal is a plastered country house in 18th century in Bloemendaal.⁴⁹ Bleomendaal, the Netherlands is the city that Oseick went to teach after the rejected to join the Nazi during WWII and died. Do you know why he titled this place to express his student who was always dreaming? [April 30, 2019]

⁴⁹ <https://onh.nl/verhaal/duin-en-daal>

FVR: You remember that I wrote you that the surroundings of the city of Haarlem are called the 'Kennemerland', with rather rich places like Overveen and Bloemendaal. One of the characteristics of Kennemerland is its beautiful nature, especially the dunes with a lot of foot- and bikepaths. Especially on beautiful Sundays or beautiful summer evenings people have a walk there and everyone knows 'Duin en daal' and its pond. Hans Osieck told me that, at least around 1950, the place had a rather dreamy character, as had the girl he characterized in his piece. I think you can see the moving of the first part (in mean the seconds and thirds) as the surface of the water rippled by a friendly wind. (I attached an old picture of the place). [May 2, 2019]

I sent a letter to an association called 'Ons Bloemendaal' (= our Bloemendaal). It is supposed to know everything about Bloemendaal and its past. Two days ago I got an answer from a lady who did some research in its archives - and it really helps us, I think.

So, the pond we are talking about is part of a landscape that has been constructed in 1824 in a romantic english landscape style. Its architect is Jan David Zocher (Haarlem 1791 - Haarlem 1870). He was both an architect and a landscape architect (like his father, his brother and his son). He is the most important dutch landscape architect of the XIXth Century and constructed many parks, not only in Haarlem and its surroundings but also elsewhere in the Netherlands, e.g. the famous Vondelpark in Amsterdam. There are wooded slopes but also open meadows, and the pond of course. [May 8, 2019]

YK: Was the pond of "Duin en Daal" close to his house or place where he had lessons? Is the pond of "Duin en Daal" quite or peaceful? Have you been there? What does this place look like? is it still there? [March 18, 2020]

FVR: Duin en Daal is still existing. Since 2001 it is even what we call a "nationally protected townscape" of 96,6 hectares. The pond should still be there. I will check. And I will try to find out if the pond around 1950 had a kind of romantic connotation. Of course, for Osieck the connection between the view of the pond and the Dutch proverb (literally:) "still waters have deep grounds" was important.

I remember there was a painting in a kind of romantic German landscape style in his living room. And he loved the movie "Les enfants du paradis" by Marcel Carné (scenario: Jacques Prévert). But for some reason we didn't talk about arts and literature. The fifth movement of Capriole for piano solo (1979) is a homage to the Austrian writer Arthur Schnitzler.

Near to the pond is an estate called "Duin en Daal" (literally: Dune and Dale) and apparently the pond is called after it. In the meantime this estate has been a hotel and nowadays there are apartments in it.

The pond doesn't have any special connotation but, of course, it is part of a beautiful romantic landscape that invites to a pleasant walk. The lady sent me a link with a picture

of the park quite near to the pond which, I think, gives a nice impression of its romantic character:

<https://www.onsbloemendaal.nl/component/k2/item/2933-lage-duin-en-daalscheweg-hotel-duin-en-daal-1930-2-11>

The picture is from around 1930. [March 22, 2020]

YK: I assumed the title of the fourth movement "*Ondeugend, maar een goede inborst*" (Very Naughty, but a Clean Honest Boy) expresses itself how the student was like. It is in 2/4 and in G major. Simple melody pattern with accent for every single note makes the sound very clear, which apparently express the clean honest boy. Syncopated rhythmic patterns express the naughty boy. This movement ends with Em11 chord. The fifth sketch "*Wel goed, maar niet gek*" (Kindhearted, but He Likes to Do What He Wants) begins with Em11 chord then ends with D major chord, which shows a stubborn man who likes to do what he wants. Melodies in the B section, and in F# major shows his kindness. What do you think about my interpretation? [April 30, 2019]

FVR: I totally agree with what you write about the fourth and the fifth piece. [May 8, 2019]

YK: *Papa Clementi is playing "Boogie - Woogie"* is the only one in English. I assume that is because both subjects are not belonging to the Netherlands. We can say these are more related to courtiers where the primary language is English. For example, a classical composer Muzio Clementi (papa Clementi) was born in Italy but moved to London to advance his studies and died in Evesham, United Kingdom after traveling European countries in some reasons. Boogie-Woogie is a popular musical genre in United States characterized by a regular left-hand bass figure. Do you think it can be the reason why Osieck named this sketch in English? [April 30, 2019]

FVR: Concerning the sixth piece, I would suggest a somewhat different view. Biographically what you write about Clementi is absolutely right, but he was no stranger for young pianists. On the contrary, every little pianist had to play one or even more Clementi sonatinas before being allowed to play Haydn and Mozart.

Then, what you should know is that in 1945 the Netherlands were liberated from Nazi occupation by the American and English armies. They did not only bring freedom, cigarettes and chocolate, but also their own musical culture: jazz and dance music. Especially among young people this music became very popular. And that was the 'problem' of the boy characterized in this piece: he was not really trying to play his Clementi sonatina because he preferred to play boogie-woogie. The scales at the end should be played in a somewhat clumsy way (as if you are not able to play them perfectly equal), the last bar very soft and with a smile.

I did a discovery and I want to share it with you because it has a strong link with your research.

I found out that around 1965 a group of short piano pieces by Hans Osieck was published in a collection of 'pedagogical compositions'. The title of the book is: Dancing youth. Easy modern original dances. There are six pieces: 1. English waltz, 2. Quick-foxtrott, 3. Wiener Walzer, 4. Slow-foxtrott, 5. Boogie-woogie, 6. Rock and roll, I don't know if Osieck as a young man has been to a dancing school, but 1-4 were regular items in dance lessons (and still are), 5 and 6 certainly not. [July 19, 2019]

The boogie-woogie is exactly the same as the one in the Character Sketches, apart from the fact that it is for piano two hands. Some time ago, we discussed that 'Papa Clementi is playing boogie-woogie' offers the portrait of a boy who prefers playing boogie-woogie above practicing Clementi, which of course is not the easiest thing for his teacher - but it is still a portrait with humour and sympathy. I think that the fact that, about 15 years later, Osieck himself published a boogie-woogie proves that we are right about this sympathy. [May 8, 2019]

YK: About the seventh sketch, *Vienna Waltz*, do you know why Osieck title this sketch as Vienna Waltz? did the student come from Vienna? Or this student played something fast? (Since Viennese waltz is faster than regular waltz) [April 30, 2019]

FVR: For us, Vienna and Viennese tradition mean: elegance. So, this girl recently still was a child, but is becoming an elegant girl now. The piece should be played with a velvet sound. I don't think a Viennese waltz is specifically fast (like is a French waltz), it should just be very elegant. Very important is the relation between the first and second beat: they belong very much together, especially from bar 23: the second beat is always a little bit early, especially in the second part, but also on some places in the first part: bars 40 and 44 and in the repeated C motive at the end, that should be perfectly together with the left hand of the second part.

(example: <https://www.youtube.com/watch?v=V1vk3LcOsc4>, the 'real' waltz starts at 2.22)

The Wiener Walzer in this collection is a new composition. It is conceived as a 'Hommage à Johann Strauss'. As I wrote you before, the viennese waltz - and of course Strauss is its champion - represents for us charm and elegance and that is very clear also in this one. So the Wiener Walzer in the Character Sketches can absolutely be interpreted as the portrait of an elegant young girl, or perhaps a child on her way to become an elegant young girl. [July 19, 2019]

YK: About the last sketch *Schijnbaar onbewogen* "(Seemingly Unconcerned), I assumed that melody in the first part is based on the singing style of Edith Piaf, a famous female singer and a friend of Poulenc at that time in Paris. Especially the descending scale like

64th notes seem to imitate the elaborative vocal lines. He possibly could have met or listened Edith Piaf or at least singers in the cafes in Paris when he was there. What do you think? Did he mention about this title? Or Edith Piaf? Any inspiration in composing this sketch? [April 30, 2019]

FVR: Hans Osieck never talked about Edith Piaf, but I suppose he must have known her as a singer. I don't think he knew her as a person. I don't know if you realized, but he didn't compose any vocal music. [May 8, 2019]

YK: The title of this movement "Seemingly Unconcerned" but if you look at the music, music goes darker and heavier than other pieces. That means the student was actually concerned inside. what do you think? [April 30, 2019]

FVR: I remember that this piece in our performances was always the most emotional one. So, that corresponds with what you feel in it. Although it is marked 'molto adagio' it should always be felt in four (and never in eight), the 64th should be played very exactly (don't start too early) and clearly. There should be no rallentando at the end, eventually a slight timing of the last two chords. [May 8, 2019]

YK: Thank you so much for your time and effort for bringing back your old memories about him. All your helps give me confident and courage while researching Hans Osieck. I truly appreciate about it. Keep in touch! [May 2019, 2019]

FVR: I hope this is a nice contribution to your research. Concerning your suggestion to come to the Netherlands and to present the results of your research: unfortunately, the music of the generation of Hans Osieck is not very popular here for the moment. So, it will not be easy to organize something. I'm thinking about some small size event, in which we could perform of course the Character Sketches. And I could show you the places that have been important in the life of Hans Osieck. [July 19,2019]



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Whom It May Concern:

This is a letter of permission to Ms. Yuri Kim (DOB : 10/12/1984 (m/d/y), major in Piano Performance at University of Kentucky U.S.A.

She may use any of musical materials from *Acht Korte Karakterschetsen voor piano vierhandig* (Eight Short Character Sketches for Four Hands) for her doctoral dissertation.

D. van Peursen

Davo van Peursen
Managing Director

**De Nieuw
Mus**
Klassiek

Acht korte karakterschetsen
voor piano vierhandig

Hans Osieck

Publication of Music Center the Netherlands

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Acht korte karakterschetsen

Hans Osieck

I

Stille wateren hebben diepe gronden

Andante lamentoso

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I

Stille wateren hebben diepe gronden

Andante lamentoso

*) bij de herhaling te spelen.

R

II

Fijntjes, lichtvoetig en tamelijk vrag

Musical notation for measures 1-6. Measure 1 starts with a piano (*p*) dynamic. Measure 4 is marked with a box 'A' and a forte (*sf*) dynamic. The piece is in 3/8 time with a key signature of two sharps (F# and C#).

Musical notation for measures 7-13. Measure 10 is marked with a box 'B' and a forte (*sf*) dynamic. The notation includes repeat signs at the end of the section.

Musical notation for measures 14-19. Measure 14 starts with a forte (*sf*) dynamic. The notation includes repeat signs at the end of the section.

Musical notation for measures 20-25. Measure 20 starts with a forte (*sf*) dynamic. The notation includes first and second endings.

Musical notation for measures 26-31. Measure 26 starts with a second ending. Measure 28 is marked with a box 'C' and a forte (*sf*) dynamic. A note above measure 28 says "terug naar A *)". The notation includes repeat signs.

Musical notation for measures 32-36. Measure 32 starts with a fortissimo (*fpp*) dynamic. Measure 34 has a forte (*f*) dynamic. The notation includes repeat signs.

*) terug naar A van daar tot B met herhaling en dan direct naar C
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— van een poesje dat wel eens een katje is ————— gat —————

L

II

Fijntjes, lichtvoetig en tamelijk vlug

A

9

B

17

25

32

terug naar A*)

C

39

ppp

p

*) terug naar A van daar tot B met herhaling en dan direct naar C

----- van een poesje dat wel eens een katje is -----

R

III

De vijver van 'Duin en Daaf'

Musical score for measures 1-4. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The first system shows the right hand playing chords and the left hand playing a bass line. The dynamic marking is *pp*. A first ending bracket labeled '1.' spans measures 3 and 4.

Musical score for measures 5-8. The right hand continues with chords, and the left hand has a more active bass line. The dynamic marking is *pp*. A second ending bracket labeled '2.' spans measures 5 and 6.

Musical score for measures 9-14. The right hand has a melodic line with some grace notes, and the left hand plays a steady bass line. The dynamic marking is *mp*.

Musical score for measures 15-18. The right hand has a melodic line with dynamics *mp*, *cresc.*, *mf*, and *dim.*. The left hand plays a steady bass line.

Musical score for measures 19-24. The right hand has a melodic line with dynamics *pp* and a *poco rallent.* marking. The left hand plays a steady bass line. A second ending bracket labeled '2.' spans measures 19 and 20.

L

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III

De vijver van 'Duin en Daaf'

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of five systems of music, each with a treble and bass clef staff. The first system (measures 1-4) is marked *pp* and features a first ending bracket. The second system (measures 5-8) is also marked *pp* and features a second ending bracket. The third system (measures 9-12) is marked *mf* in the treble and *mp* in the bass. The fourth system (measures 13-16) includes markings for *espr.*, *mp*, *crac.*, and *mf*. The fifth system (measures 17-20) is marked *dim.*, *pp*, and *poco rallent.*, ending with a fermata over the final chord.

R

IV

"Ondeugend, maar een goede inborst"

con spirito

mp simile p mp ff

1. 2.

L

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IV

"Ondeugend, maar een goede inborst"

con spirito

mf

Musical notation for measures 1-8, featuring a piano accompaniment with a melody in the right hand and chords in the left hand. The tempo is marked 'con spirito' and the dynamic is 'mf'.

B

f

Musical notation for measures 9-14, continuing the piano accompaniment. The dynamic is marked 'f'. A first ending bracket labeled 'B' spans measures 9-14.

15

Musical notation for measures 15-20, continuing the piano accompaniment. A first ending bracket labeled 'B' spans measures 15-20.

21

mf

Musical notation for measures 21-26, continuing the piano accompaniment. The dynamic is marked 'mf'.

27

Musical notation for measures 27-32, continuing the piano accompaniment.

33

ff

Musical notation for measures 33-38, continuing the piano accompaniment. The dynamic is marked 'ff'. A first ending bracket labeled 'B' spans measures 33-38.

R

V

"Wel goed, maar niet gek"

Moderato

Measures 1-7: Bass clef, 4/4 time. The right hand plays chords with accents, starting with a *p* dynamic. The left hand plays a steady eighth-note accompaniment with a *pp* dynamic.

Measures 8-12: Bass clef, 4/4 time. The right hand continues with chords, ending with a melodic flourish in measures 11-12 marked *mp*. The left hand accompaniment continues.

Measures 13-16: Treble clef, 4/4 time. The right hand plays a melodic line with accents, marked *mp*. The left hand accompaniment continues with a *pp* dynamic.

Measures 17-21: Treble clef, 4/4 time. The right hand plays chords with accents, marked *pp*. The left hand accompaniment continues.

Measures 22-25: Bass clef, 4/4 time. Measure 22 starts with a *poco rit.* marking. Measure 23 starts with a *ritempo* marking. The right hand plays chords with accents, marked *mp*. The left hand accompaniment continues.

Measures 26-30: Treble clef, 4/4 time. The right hand plays a melodic line with accents, marked *ff*. The left hand accompaniment continues.

L

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V

"Wel goed, maar niet gek"

Moderato

mp

p

9

13

pp

18

pp

22

poco rit.

a tempo

mf

27

ff

R

VI

Papa Clementi is playing "Boogie Woogie"

The musical score is written for piano in 4/4 time. It consists of seven systems of staves. The first system (measures 1-3) begins with a forte (*f*) dynamic. The second system (measures 4-6) includes accents (^) over the notes in the right hand. The third system (measures 7-8) continues the piece. The fourth system (measures 9-10) features a forte (*f*) dynamic in the right hand. The fifth system (measures 11-12) includes accents (^) and a second ending bracket labeled '2'. The sixth system (measures 13-14) is marked with fortissimo (*ff*). The seventh system (measures 15-16) concludes with a right-hand trill (R) and a left-hand trill (L) over the final notes.

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VI

Papa Clementi is playing "Boogie - Woogie"

Musical notation for measures 1-5. Measure 1 features a triplet of eighth notes in both hands. Measures 2-5 consist of a steady eighth-note accompaniment in the left hand and a more complex eighth-note melody in the right hand. A dynamic marking of *sp* (sforzando) is present above measure 5.

Musical notation for measures 6-7. Measure 6 continues the eighth-note accompaniment and melody. Measure 7 features a triplet of eighth notes in the right hand. A dynamic marking of *sp* is present above measure 7.

Musical notation for measures 8-10. Measure 8 has a dynamic marking of *f* (forte). Measure 9 has a dynamic marking of *p* (piano). Measure 10 features a first ending bracket and a dynamic marking of *sp*.

Musical notation for measures 11-13. Measure 11 has a dynamic marking of *f*. Measure 12 features a second ending bracket and a dynamic marking of *sp*. Measure 13 has a dynamic marking of *sp* and the instruction *marcato*.

Musical notation for measures 14-15. Measure 14 has a dynamic marking of *ff* (fortissimo). Measure 15 has a dynamic marking of *ff*.

Musical notation for measures 16-18. Measure 16 has a dynamic marking of *ff*. Measure 17 has a dynamic marking of *ff*. Measure 18 features a dynamic marking of *ff* and a *C* (Crescendo) marking.

R

VII

"Wiener Walzer"

The musical score is written for piano and consists of seven systems of music. The first system (measures 1-9) features a right-hand melody of eighth notes and a left-hand accompaniment of quarter notes, marked *pp*. The second system (measures 10-18) continues the eighth-note melody in the right hand and quarter-note accompaniment in the left hand. The third system (measures 19-27) introduces a right-hand accompaniment of chords with accents, marked *mf*, while the left hand continues with quarter notes. The fourth system (measures 28-36) features a right-hand melody with accents and a left-hand accompaniment of chords, marked *p*. The fifth system (measures 37-45) shows a right-hand melody with accents and a left-hand accompaniment of chords, marked *mp*. The sixth system (measures 46-54) includes a right-hand melody with accents and a left-hand accompaniment of chords, marked *poco cresc.* and *rit.*. The seventh system (measures 55-63) features a right-hand melody with accents and a left-hand accompaniment of chords, marked *2. a tempo*, *smorz.*, and *rit.*, ending with a *pp* dynamic and a *Capo* instruction.

L

Licensed to Yuri Kim

VII

"Wiener Walzer"

The musical score is written in 3/4 time and consists of seven systems of piano and grand staff notation. The key signature has one flat (B-flat). The score includes various dynamics such as *mf*, *p*, *mp*, *ff*, and *pp*. It also features articulations like accents (^), slurs, and hairpins. A first ending bracket is present above measures 35-43, and a second ending bracket is above measures 59-67. A fermata is placed over the final measure of the piece. The letter 'R' is printed below the grand staff at the end of the score.

VIII

Molto adagio "Schijnbaar onbewogen"

pp

mf espr.

Da wissen

pp

cresc.

con espressione

ff

9a

9a

17

p

pp

Licensed to Yuri Kim

VIII

Molto adagio *molto esgr.* "Schijnbaar onbewogen"

The musical score is written for piano in 4/4 time. It consists of seven systems of two staves each. The first system starts with a tempo marking of 'Molto adagio' and a dynamic of 'p'. The second system continues with 'molto esgr.' and 'p'. The third system includes a 'cresc.' marking and a dynamic of 'mf'. The fourth system has a 'cresc.' marking. The fifth system is marked '(p) con espressione' and 'ff'. The sixth system is marked '(p)' and 'dim.'. The seventh system is marked '(p)' and 'pp'. The score concludes with a double bar line and a 'pp' dynamic marking.

Licensed to Yuri Kim

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PART II DEGREE RECITALS

PROGRAM I CHAMBER MUSIC RECITAL

October 8, 2014
Singletary Center for the Arts
Recital Hall
8 P.M.
Assisted by Zhui Zhang, *piano*

Three Preludes (1926)

George Gershwin
(1898-1937)

Allegro ben ritamato e deciso
Andante con moto e poco rubato
Allegro ben ritato e deciso

Sonata in D major, K. 448 (1781)

Wolfgang Amadeus Mozart
(1756-1791)

Allegro con spirito
Andante
Allegro molto

INTERMISSION

Eight Short Character Sketches (1950)

Hans Osieck
(1910-2000)

Quiet Lakes Have Deep Bottoms
A Gentle Kitten can be an Aggressive Cat
Always Dreaming
Very Naughty, but a Clean Honest Boy
Kindhearted, but He Likes to Do What He Wants
Papa Clementi Playing 'Boogie-Woogie'
Vienna Waltz
Seemingly Unconcerned

Scaramouch (1937)

Vif
Modéré
Brazileira

Darius Milhaud
(1891-1974)

PROGRAM NOTES

Three Preludes by Georgy Gershwin (1926)

One of the most gifted American composers in terms of pure talent was George Gershwin. Out of the elements of jazz, ragtime, and blues he wove a musical language that is fresh, spontaneous, and American. *Allegro ben ritamato e deciso* begins with a five-note blues motif; virtually all the melodic material in the piece is based on this theme. The piece has a strong jazz feel because of syncopated rhythms based on the Brazilian baião and chords containing flat sevenths. *Andante con moto e poco rubato* also has the distinct flavor of jazz. It begins with a subdued melody winding its way above a smooth and steady bass line. Gershwin himself referred to the piece as “a sort of blues lullaby.” The third prelude, *Allegro ben ritamato e deciso*, contains craggy rhythms, syncopations, and is a brilliant closer for the group. Gershwin called it a “Spanish Prelude.”

Sonata for Two Pianos in D major, K. 448 by Wolfgang Amadeus Mozart (1781)

Mozart is perhaps the most beloved of ‘classical’ composers, and the one whose life and times are most subject to mythical distortion. He played many duets with his sister, Maria Anna, but he also played on two keyboards with other musicians, including Clementi. This sonata was written in 1781 to perform with Josephine von Aurnhammer in Mozart’s best musical souls, gay and Gallant. Alfred Einstein said “The art with which the two parts are made completely equal, the play of the dialogue, the delicacy and refinement of the figuration, the feeling for sonority in the combination and exploitation of the different registers of the two instruments. All these things exhibit such mastery that

this apparently superficial and entertaining work is at the same time one of the most profound and most mature of all Mozart's compositions." The first movement, *Allegro con spirito*, begins in D major and sets the tonal center with a theme, unlike typical sonata form. The entire second movement is played *Andante*, in a very relaxed pace. There are charming and ingratiating melodies played over the Alberti bass both pianos but there is no strong climax in this movement. *Allegro molto* begins with a galloping theme and contrasts a simple theme with dramatic arpeggio, scale, and sequence patterns. The cadences used in this movement are similar to those in Mozart's *Rondo alla Turca*. According to many organizations and journal, Mozart's K. 448 can have the "Mozart effect."

Eight Short Character Sketches by Hans Osieck (1950)

In a work described as "a masterpiece of psychological observation and musical humor," Dutch composer Hans Osieck created *Eight Short Character Sketches* to illustrate pupils he had taught in the past.⁵⁰ In this work, Osieck uses a wide palette of compositional techniques to depict the varying personalities of his students, from jazz-like harmonization and chromaticism, to dance-like rhythmic patterns found in waltz and boogie-woogie music. Each of the eight sketches has a descriptive title that is based on the personality of each student from a view of the composer, such as *A Gentle Kitten Can Be an Aggressive Cat*, *Papa Clementi Playing "Boogie-Woogie,"* or *Always Dreaming*.

⁵⁰ This is a part of a review by a Dutch composer Wouter Paap (1908-1981) about Osieck's 60th birthday concert presented by Osieck himself and his students. Hherinneringen," Hans Osieck, accessed October 13, 2021 <https://hans-osieck.nl/menu/herinneringen/>

He primarily uses A – B – A form to portray his students in brief, single-page movements, which provides just enough material to capture the essence of each character.

Scaramouche by Darius Milhaud (1937)

One of the most prolific French composers of 20th century, Milhaud, wrote a two-piano work, *Scaramouche*, in 1937. The name *Scaramouche* is derived from Henri Pascar's adaptation of Molière's *Le Médecin Volant (The Flying Doctor)*. His compositions use polytonality and contrapuntal textures, with added elements of jazz and folk music specific to *Scaramouche* inspired by a visit to Brazil as an ambassador to the French Minister to Brazil and a visit to the United States where he first heard jazz. *Scaramouche* consists of three movements: *Vif*, *Modéré*, and *Brazileira*. In the first movement, *Vif*, Milhaud uses polytonality and a folk-like melody over a syncopated accompaniment. The second movement, *Modéré*, takes inspiration from the French overture style, using canon and ostinato to develop themes. In addition, the use of dotted rhythms and arpeggios in this movement are inspired by Brazilian music, specifically the *modinha* and *lundu*. The last movement, *Brazileira*, is in the style of a lively samba that takes inspiration from the composer's time in Rio de Janeiro.

PROGRAM II CONCERTO

February 27, 2015
Singletary Center for the Arts
Concert Hall
7:30 P.M.

University of Kentucky Symphony Orchestra
John Nardolillo, *conductor*
Yuri Kim, *piano*

Atmosphères (1961)

György Ligeti
(1923-2006)

Concerto in F for piano and orchestra (1925)

George Gershwin
(1898-1937)

- I. Allegro
- II. Adagio-Andante con moto
- III. Allegro agitato

Yuri Kim, *piano*
2015 Concerto Competition Winner

INTERMISSION

Symphony No. 2 in C Major, Op. 61 (1845-6)

Robert Schumann
(1810-1856)

- I. Sostenuto assai-Allegro ma non troppo
- II. Scherzo. Allegro vivace
- III. Adagio espressivo
- IV. Allegro molto vivace

PROGRAM NOTES

One of the most gifted American composers and pianists, George Gershwin has expressed his musical identity as an American by using the elements of Jazz, ragtime, and the blues in his works. He was also influenced by notable French composers such as Claude Debussy and Maurice Ravel. These two influences are combined to create Gershwin's unique compositional textures.

Concerto in F is in the typical fast-slow-fast, three movement form of a conventional concerto. In this concerto, Gershwin uses various musical elements such as jazz harmonies, rhythmic repetition, counterpoint, and thematic transformation to great effect. The concerto also showcases the influence of French composers as previously mentioned, resulting in a concerto that blends the textural styles of European and American composers.

In the first movement, Gershwin uses the Charleston rhythm to represent the young, enthusiastic spirit of American life. The Charleston rhythm is a sub-genre of swing music, as well as African-American culture and dance traditions found in Harlem in the 1930s and 1940s. This movement begins with a fanfare-like rhythmic motif played by percussion instruments, followed by the principal theme played on bassoon. Then, the piano exposes the second theme, creating a different atmosphere. The second movement reflects the poetic, nocturnal atmosphere of the American blues. The movement opens with a trumpet solo presenting a beautiful, lyrical melody before the piano solo takes over the opening theme. Gershwin concludes the movement with the violins and solo piano holding sustained notes which create an echo-like effect. After the lingering conclusion of the second movement, the final movement begins surprisingly, with a sudden burst of

rhythmic energy in both the piano and the orchestra parts. Gershwin's use of the gong leads the orchestra, and the piano reprises the principal theme of the first movement before coming to a dramatic end.

PROGRAM III SOLO RECITAL
A COLLECTION OF A KOREAN COMPOSER

YOUNG JO LEE

May 1, 2021
La bohème Concert Hall
4 P.M.

Variations on the Theme of Baugogae (1983)

Young Jo Lee
(b.1943)

Theme
Var. 1: Bach
Var.2: Beethoven
Var. 3: Chopin
Var. 4: Debussy
Var. 5: Bartok
Var. 6: Webern
Var. 7: Messiaen
Var. 8: Young Jo Lee
Coda

INTERMISSION

Korean Dance Suite (1998)

Young Jo Lee
(b.1943)

1. Heaven Dance
2. Children's Dance
3. Lover's Dance
4. Buddhist Dance
5. Peasant Dance

PROGRAM NOTES

Variations on the Theme of Baugogae (1983)

The original theme that comprises the *Baugogae Variations* is based on a Korean art song, *Baugogae* (The Rocky Hill), that was composed in 1934 by Hyung Rule Lee (1909-1980), Young Jo Lee's father. Seo Hayng Lee, Hyung Rule Lee's friend, wrote the lyrical text to *Baugogae* to illustrate the heartbreak experiences by the Korean people under Japanese rule and express their hopefulness for independence. In this work, Lee used metaphors derived from historical circumstance. For instance, "the dearest" is a metaphor for the Korean nation under Japanese colonization.

바우고개 (바위고개)

Baugogae (Rocky Hill)

바우고개 언덕을 혼자 넘자니
옛님이 그리워 눈물 납니다.
고개 위에 숨어서 기다리던 님
그리워 그리워 눈물 납니다.

When I cross the *Baugogae* hill alone,
I miss my dearest, which makes tears flow.
Thinking of my dearest who was waiting on the
hill that makes me burst into my tears.

바우고개 피인 꽃 진달래꽃은
우리님이 즐겨즐겨 꺾어주던 꽃
님은 가고 없어도 잘도 피었네

The azaleas, blooming in the *Baugogae* Hill
Which my dearest brought to me frequently.
Even though my dearest is not here, the flowers
still blossom.

바우고개 언덕을 혼자 넘자니
옛님이 그리워 하도 그리워
십여년간 머슴살이 하도 서러워
진달래꽃 안고서 눈물 집니다.

While going over the *Baugogae* hill alone,
I pine for my dearest
I remember my sorrowful decade-long term as a
slave.
So, I sadly hold the flowers in my arm and cry.

Translated by Yuri Kim

Variation I (Bach)

For the first variation, Lee imitates Bach's fugal style, opening with a three-voice fugue in the beginning and closing with material in the style of Bach's Passacaglia in C minor, BWV 582 (1706-1713).

Variation II (Beethoven)

The second variation in Sonata-allegro form begins with a passage similar to the introduction of Beethoven's piano sonata in C minor, op. 13 (*Pathétique*) and features an exposition that imitates Beethoven's piano sonata in F minor, op. 57 (*Appassionata*).

Variation III (Chopin)

For the third variation, Lee imitates Chopin's Nocturne in Eb major, op. 9, no. 2 (1832) as well as the third movement of Chopin's piano sonata no. 2, op. 35 (1839).

Variation IV (Debussy)

For the fourth variation, Lee uses whole tone and pentatonic scales, parallel motion, and impressionist harmonies to imitate sound of Debussy. The final section of this variation specifically imitates Debussy's *Danseuses de Delphes* (1910).

Variation V (Bartók)

The fifth variation is based on Bartók's piano sonata (1926), using repeated notes and percussive rhythms.

Variation VI (Webern)

For the sixth variation, Lee adopts Webern's pointillistic technique by placing rests between melody notes and using different rhythms, pitches, and harmonies.

Variation VII (Messiaen)

For the seventh variation, Lee uses a symmetrical scale and chord series to imitate Messiaen's works. The final section of this movement imitates Messiaen's 'Noël' from *Vingt regards sur L'enfant Jésus* (1944).

Variation VIII (Young Jo Lee)

For the final variation, the composer writes in his own style, using ‘F’ as a pedal point through this variation to express ‘Ba’ (name of the pitch ‘F’ in Korean), which is representative of *Baugogae*. Unlike the other variations, this variation evokes the sounds of traditional Korean instruments, especially at the climax with the eighth-note clusters to mimic the sounds of the percussion instruments: *Ganggo*, *Buk*, *Jing* and *Kwenggari*.

Korean Dance Suite (1998)

Young Jo Lee’s *Korean Dances Suite* takes inspiration and influence from Korean traditional music. Lee translates distinct Korean musical idioms into the piano medium by using Korean modes, such as *Pyongjo*, five notes in major scales, and *Kyemyonjo*, five notes in minor scales, as well as Korean rhythmic patterns, or *Chang Dan*, such as *Jinyangjo*, *Joongmori*, *Jajinmori*, *Huimori*, *Danmori*, and *Kutgori*. Lee evokes sounds from Korean percussion instruments such as *Janggu*, *Buk*, *Kwenggari*, and *Jing*, translating them into a pianistic format using different rhythms and dynamics. Lee also creates a colorful atmosphere and timbre by using octatonic scales, whole-tone scales, French augmented sixth chords, and harmonic clusters.

1. *Heaven Dance*

Heaven Dance begins and ends in a slow temp to evoke traditional Korean funeral court music. According to Young Jo Lee, this dance contains three separate sections: court dance (slow), Buddhist dance (allegro), and Farmer’s Dance (allegro leggiero).

This dance is rooted in the traditional Korean rhythmic patterns *Jajinmori* and *Kutkori Changdan*.

2. *Children's Dance*

Children's Dance depicts the *Kkokttukacsi Chum*, a puppet with a double-faced mask. Lee borrows elements from Korean folk-dance music, such as repeated and asymmetrical rhythms, irregular phrases, and syncopated patterns in this work. The syncopated rhythmic motive is based on the sounds of the *Kkwenggwari*, a small gong. Lee also used the rhythmic patterns *Kutkori* and *Jajinmori Changdan* for this work.

3. *Lover's Dance*

Lover's Dance is based on a famous *Pansori*, or one-person opera, *Chun Hyang Ga*. The story of *Chun Hyang Ga* tells the story of Chun Hyang and Mong Yong, who fall in love at first sight. Soon after they secretly married, Mong Yong has to leave his bride to be with his family in another town. Pyun Hak Do, a new local magistrate, tries to force Chun Hyang to entertain him while her husband is away. When she rejects him, she is put in jail. Later, Mong Yong returns to the town where Chun Hyang is being held captive as a secret royal inspector. Mong Yong rescues his love and punishes Pyun Hak Do. Here is the text of *Chun Hyang Ga*, the song from this *Pansori* that Young Jo Lee uses in *Lover's Dance*.

어허 둥둥
내 사랑이여 사랑 사랑 내 사랑이여
이리 보아도 내사랑

Uh huh doong doong
You are my love, love, love; you are my
love.
When seen at this side, my love,
Seen at that side, you are my love

저리 보아도 내사랑이야
 봄바람이 노는 물가를
 좋아라 노니던
 내 사랑이여
 여름날 운우 내 사랑이야
 늦가을 산사에 주렁주렁 달려있는
 단감같은 내 사랑아
 겨울 설평선 정기받은
 사랑사랑 내 사랑이야
 그러나 저러나 내사랑이야
 어허 둥둥 내 사랑이야
 여봐라! 춘향아

At the riverside, with the spring wind,
 Delightfully strolling,
 You are my love.
 On a summer day, you are my love
 In a temple in late fall
 Like the sweet persimmon grown in
 clusters
 You are my love.
 Filled with essence from pure snow,
 Love, love, you are my love
 One way or the other, you are my love
 Uhu doong doong, you are my love
 Look here! Chun Hyang

Translated by Kunwoo Kim

4. *Buddhist Dance (Sungmoo)*

The imagination of *Buddhis dance* is based on the Korean poem *Buddhist Dance* by Ji Hoon Cho. Here is a part of Cho's poem.

얇은 사 하이얀 고깔은
 고이 접어서 나빌레라.

 파르라니 깎은머리
 부며 고깔에 감추오고

 두보레 흐르는 빛이
 정작으로 고아서 서러워라

 빈대에 황촛불이 말없이 녹는 바람에
 오동잎 잎새마다 달이 지는데

 소매는 길어서 하늘은 넓고
 돌아설 듯 날아가며

A white wimple of thin gauze
 Folded gracefully, butterfly.

 Bluish head, close-cropped,
 In veiled in the gossamer wimple.

 The flowering light on the cheeks
 Is as beautiful as it is sad

 Dark hours; quiet candles melt on an
 empty stand
 The moon sets in each leaf of paulownia

 The long sleeves, the wider sky;
 Flying, turning; cotton anklets lovely as
 cucumber seeds,
 Lightly up.

사뿐이 접어올린 외씨버선이어
까만 눈동자 살포시 들어
먼 하늘 한개 별빛에 모두오고
복사꽃 고운 뺨에 아롱질 듯 두 방울이야
세사에 시달려도 황뇌는 별빛이라

Rising gently, the black eyes gather
Distant skies in a single starlight.

In the dappling globes of the peach
blossomed face,
Agonies twinkle despite life's pain.

Translated by Kunwoo Kim

It is customary to wear a gossamer wimple and extremely long sleeves for traditional Buddhist dances. In order to express this custom and the artistic motion of the sleeves, Lee uses embellished notes in the accompaniment and ornamentations called *Sigimsae*, two notes harmonized by the third, fifth, and sixth intervals in the *Parachum* section which represent a pair of cymbals.

5. Peasant Dance (*Nongak*)

This *Peasant Dance* or *Farmer's Dance* is based on a choral piece with lyrics from Don Soo Won's poem *Farmer Dance*.

에헤라 에헤란다
밭골따라 모두오게

Ehela Ehelanda
Come altogether walking through the
furrow

물골엔 논물샅고
들판엔 모가 샅네

The irrigation furrow's filled with water
and
The paddy field with rice seedlings

천신뵈고 지신뵈고
농주들어 풍년갈세

Reporting the heavenly gods and
The spirits of the terrain leads to a good
harvest

징치고 장구치고
깡맥 깡맥

Strike a *Jing* and strike a *Chaggo*

갯맥궁 벨릴리 벨릴리요

들판에는 풍년오고
내님네 경사났네

좋은날 논밭은 가득차고
햇살은 눈부시네

흥~흥~흥~

팽과리 치고 징치고 북쳐
덩기덩 덩기덩 덩덩 에이야
농부야 춤추세

덩기덩 더덩 덩더기 더덩

Kkangmaek Kkangmaek
Kkangmaekkung Phillili Ppilliliyo
A good harvest approaches in the field and
A joyous event comes in my neighbor

On this happy day the paddy field's filled
with crops and the sunlight glares

Humm~Humm~hummm~

Strike a *Kkwaenggari*, strike a *jing*, and
strike a *buk*
Tunggidung Tunggidung Tungdung Ehiya
Farmers, let us dance

Tungdugi Tuddug Tundugi Tuddung

Translated by Kunwoo Kim

This poem portrays the farmers celebrating the harvest during their thanksgiving festival. The farmer's dance usually happens outside and is accompanied by traditional Korean percussive instruments. On the occasions of harvest, seed planting and other festivities, male farmers of a village gather together, sometimes playing in *Samulnori*, bands consisting of four percussion instruments. Lee imitates the sound of *Samunori*, percussion ensemble using *Kwenggari*, *Jing*, *Janggu*, and *Buk*, at the end of this work.

PROGRAM IV SOLO RECITAL
A COLLECTION OF FRENCH COMPOSERS

October 21, 2022
YouTube Livestreaming
2 P. M.

Pièces de Clavecin, Quatrième Livre, Vingt-unième Ordre (1730) François Couperin
(1668-1733)

- I. La Reine des coeurs*
- II. La Bondissante*
- III. La Couperin*
- IV. La Harpée*
- V. La Petite Pince-sans-rire*

Allegro appassionato, op. 70 (1884) Camille Saint-Saëns
(1835-1921)

INTERMISSION

Menuet antique (1895) Maurice Ravel
(1875-1937)

Trois Pieces, FP 48 (1928) Francis Poulenc
(1899-1963)

- Pastorale*
- Hymne*
- Toccata*

PROGRAM NOTES

Pièces de Clavecin, Quatrième Livre, Vingt-unième Ordre (1730) by François Couperin

Baroque, French composer, organist, and harpsichordist François Couperin, known as *Couperin le Grand* (“Couperin the Great”), wrote over 220 pieces of musical portraiture in his work *Pieces de Clavecin*. In this collection of musical portraiture, Couperin created aural likenesses of his subjects, including his friends, pupils, royal masters that he met at the French court, and even his enemies. Couperin did not specifically identify each subject by name; however, he does identify each piece with titles that describe the personality or appearance of each subject, such as *La Reine des coeurs* (a queen of hearts), *La Bondissante* (the leaping), *La Couperin*, *La Harpée* (piece in the style of a harp), and *La Petite Pince-sans-rire* (The little tongue-in-cheek).

Allegro appassionato, op. 70 (1884) by Camille Saint-Saëns

One of the most prolific composers of the 19th century, Camille Saint-Saëns has contributed a large quantity of works to French musical literature and influenced musicians such as Franz Liszt and Hector Berlioz. Saint-Saëns wrote *Allegro Appassionato* in 1884 as a solo composition, but he later added additional orchestral parts. In this version of this composition for piano and orchestra, the orchestra plays the *Andantino* section alone. Like other compositions by Saint-Saëns, the *Allegro Appassionato* uses parallel octaves, alternating intervals (thirds, sixths, and octaves), chords, and chromatic and diatonic scales in similar and contrary motion. This work also contains clear rhythmic patterns, trills, tremolos, arpeggios, and various figurations of rhythm. Like Robert Schumann’s *Allegro*, op. 8, the tempo and meter commonly change with each new section, giving the expression of more than one story.

Menuet Antique (1895) by Maurice Ravel

One of the most sophisticated musicians of the early 20th century, Maurice Ravel is associated with the style of impressionism, a hallmark of the composer Claude Debussy. Ravel developed a style of great clarity and incorporated elements of modernism, baroque, neoclassicism, and jazz. He received piano lessons from Emile Decombes (1829-1912), one of the last pupils of Frédéric Chopin (1810-1849), and studied composition with Gabriel Fauré (1845-1924) at the Paris Conservatory. In 1895, at the age of twenty, Ravel wrote *Menuet Antique*, and in 1898, his friend Ricardo Viñes played the premiere. This work became Ravel's first published work. Later, in 1929, Ravel orchestrated this composition.

Trois Pieces, FP 48 (1928) by Francis Poulenc

One of the most important contemporary French composers, Francis Poulenc was known as a member of *Les Six*, a group of young Parisian composers writing in an avant-garde style in the 1920s, and was no doubt influenced by his peers. Poulenc also was influenced by other French composers, such as Erik Satie. Poulenc's music is characterized by naturalness, wit, freshness, brightness, and accessibility. Poulenc said about his own music: "Do not analyze my music, love it!" His *Trois Pieces* is dedicated to Ricardo Viñes, the great Spanish pianist and Poulenc's teacher.

The first movement in this set, *Pastorale*, is impressionistic, containing complex harmonies, and a repeated melody, which offers a calm and mysterious atmosphere to this piece. *Hymne* opens with a majestic, powerful introduction that starkly contrasts with its middle section, which features smooth, lyrical passages. The opening melodic shape

and rhythm from *Hymne* was later used in Poulenc's orchestral introduction to the Gloria, FP 177 for soprano solo and orchestra. In the last movement, *Toccata*, Poulenc uses various compositional structures, such as rapid passages, alternating hands, fast broken chords, and vague tonality.

PROGRAM V LECTURE RECITAL

November 4, 2020

ZOOM

7 P.M.

Musical Portraiture in
Acht Korte Karakterschetsen voor piano vierhandig
by Hans Osieck

-Introduction

Portraiture in art
Examples of Portraits in Art

-Portraiture in Music

Examples of Portraits in Music

My Ladye Nevlls Grownde from *My Ladye Nevells Booke* (1591) William Byrd
(1543-1623)

Christopher Hogwood, *harpsichord* (recording)

'La Couperin' from *Pièces de clavecin*, book 4: Order 21 (1730) François Couperin
(1668-1733)

Yuri Kim, piano

'La Caroline' from *23 Pieces Characteristique* (1757) Carl Phillip Emanuel Bach
(1714-1788)

Yuri Kim, *piano*

'Nimrod' from *Enigma Variations*, op. 36 (1898) Edward Elgar
(1896-1989)

Lang Lang, *piano* (recording)

Solitude: A Portrait of Lou Harrison (1945) Virgil Thomson
(1896-1989)

Paul Jacobs, *piano* (recording)

-Hans Osieck (1910-2000)

Biography of Hans Osieck
October from *The Seasons*, op. 37 (1875)

Pyotr Ilyich Tchaikovsky
(1840-1893)

Hans Osieck, *piano* (recording)

Suite Concerto for four hands (1959)

Hans Osieck
(1910-2000)

Das Kölner Klavier Duo, *piano* (recording)

-Exploration and performances of *Acht Korte Karakterschetsen voor piano vierhandig*
(Eight Short Character Sketches for piano four hands) by Hans Oseick (1910-2000)

1. *Stille wateren haben diepe gronden* (Quiet Lakes Have Deep Bottoms)
2. *Van een poesje dat wel eens een katje* (A Gentle Kitten Can Be an Aggressive Cat)
3. *De vijver van "Duin en Daal"* (Always Dreaming)
4. *Ondeugen, maar een goede inburst* (Very Naughty, But a Clean Honest Boy)
5. *Wel goed, maar niet gek* (Kindhearted, But He Likes To Do What He Wants)
6. *Papa Clementin is Playing "Boogie-Woogie"*
7. *Winer Walzer* (Vienna Waltz)
8. *Schijnbarr onbewogen* (Seemingly Unconcerned)

Yuri Kim (primo part) and Sanghee Kim (secondo part), pre-recorded performance

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VITA

Yuri Kim

Education

<i>Doctorate of Musical Arts in Piano Performance</i>	Irina Voro	University of Kentucky, Lexington, Kentucky	2013-2023
<i>Master of Music in Piano Performance</i>	Irina Voro	University of Kentucky	2011-2013
<i>Master of Music in Piano Pedagogy</i>	Wesley Roberts	Campbellsville University	2009-2011
<i>Bachelor of Music in Piano Performance</i>	Young Zi Kim	Kosin Univeristy	2003-2008
<i>Certificate in Piano Pedagogy</i>	Yuri Slesarev	Tchaikovsky Conservatory	2003

Awards

➤ **Professional honors and competitions**

Concert Artists International Virtuoso Competition III	2nd prize/Carnegie Hall	2018
International Music Competition "Rome" Grand Prize Virtuoso	2nd prize	2017
American Protégé International Concerto Competition	1st prize/Carnegie Hall debut	2015
University of Kentucky Symphony Orchestra Concerto Competition	Winner	2015
Music Teachers National Association, Southern division	Honorable Mention	2011
Piano Competition, Music Teachers National Association, Kentucky state division.	Winner	2010
Piano Ensemble Competition, Kentucky Music Teachers Association.	Winner	2009

➤ **Awards and Scholarship**

McCracken Award Scholarship		2015
National Society of Arts and Letters Award Scholarship		2015

National Society of Arts and Letters Award Scholarship	2014
Ford Montgomery Award Scholarship	2013
Nathaniel Patch Award Scholarship	2012
Teaching Assistantship, University of Kentucky	2011-2016
Outstanding Graduate Music Student, Campbellsville University	2011
Music Grant, Campbellsville University	2009-2011
Outstanding Undergraduate Scholarship	2003-2007

Experiences

➤ Professional Positions

Adjunct Instructor (Staff Accompanist)	Berea College Berea, Kentucky	2018-2021
Staff Accompanist	National Association of Teachers of Singing	2011-2016
Class Piano Instructor	University of Kentucky, Lexington, Kentucky	2011-2016
Applied Piano Lessons Instructor	University of Kentucky, Lexington, Kentucky	2011-2016
Staff Accompanist	Campbellsville University Campbellsville, Kentucky	2008-2011
Private Piano Instructions	Middletown, Delaware Lexington, Kentucky Campbellsville, Kentucky Busan, South Korea	2022- 2011-2022 2008-2011 2002-2008
Opera Coach and Accompanist	Agimus Opera Busan, South Korea	2006-2008

➤ Judge

The A. Frank and Bethel C. Gallaher Memorial Music Performance Competition	Morehead, KY	2017
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