

YUDHA, CICILIA PRIHATINI, DMA. Pianist and Composer Robert Casadesus: *Huit Études*, Opus 28 and Toccata, Opus 40. (2012)
Directed by Dr. John C. Salmon. 64 pp.

Robert Casadesus (1899-1972) was a world-renowned French concert pianist. His brilliant, fifty-year career took him to all corners of the world. Much has been written about his life and his enormous contribution, as a pianist and pedagogue, to the piano legacy. However, Casadesus was also a prolific composer. As was common in European musical training of his time, Casadesus studied harmony and composition at a conservatory (the Paris Conservatory, in Casadesus's case). Although his composing career paralleled his performing career, it is an enigma why he did not promote his own compositions and publicly introduce himself as a composer until the 1940s. His output for solo piano, composed between 1916 and 1967, is particularly noteworthy. In quality, these works stand alongside works of Milhaud, Poulenc, Copland, and their contemporaries. Casadesus wrote expressively and intelligently for the piano, revealing a keen understanding of the physical demands and enormous color possibilities of the instrument.

This document highlights a selection of Casadesus's piano music—*Huit Études*, Op. 28 and the Toccata, Op. 40—all showing a unique compositional voice, displayed in his use of form, tonality, texture, and rhythm, while sharing, to a certain extent, idioms of Ravel, Debussy, *Les Six* (particularly Milhaud and Honegger), Stravinsky, Villa-Lobos, and Prokofiev. Although the Toccata is relatively popular because of its required performance at the Casadesus Piano Competition (known since 1995 as the Cleveland International Piano Competition), the Eight Etudes of Op. 28 are less known, but equally

attractive and valuable. Casadesus scholarship seems to have declined after his wife Gaby's death in 1999, despite the efforts of his nephew Gréco Casadesus, who established and maintains the website www.robertcasadesus.com, and daughter Thérèse Casadesus Rawson, who is president of the Fountainebleau Association in the United States. The present document is the first in-depth study of the *Huit Études* and the Toccata, and may serve as a springboard for pianists searching for alternative repertoire of the mid-twentieth century worthy of teaching, research, and performance.

PIANIST AND COMPOSER ROBERT CASADESUS:

HUIT ÉTUDES, OPUS 28 AND

TOCCATA, OPUS 40

by

Cicilia Prihatini Yudha

A Dissertation Submitted to
The Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Greensboro
2012

Approved by

Committee Chair

© 2012 Cicilia Prihatini Yudha

APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of
The Graduate School at The University of North Carolina at Greensboro.

Committee Chair _____
John Salmon

Committee Members _____
Paul Stewart

Joseph Di Piazza

Guy Capuzzo

March 15, 2012 _____
Date of Acceptance by Committee

February 14, 2012 _____
Date of Final Oral Examination

ACKNOWLEDGEMENTS

I would like to thank Dr. John Salmon, chair of my doctoral committee, for his guidance, patience, expertise, humor, and energy that accompanied me tirelessly in the process of this project. As well, thanks are due to my doctoral committee members Dr. Paul Stewart, Dr. Joseph Di Piazza, and Dr. Guy Capuzzo for their valuable advice and support throughout my studies.

Special gratitude goes to Thérèse Casadesus Rawson, president of the Fountainebleau Association in the United States, for introducing me to the music of her father and continuously supporting my exploration of his opus. I must also acknowledge Mr. Donald Manildi, the curator of International Piano Archives at Maryland, for allowing my visit and research in 2010.

I would also like to thank my parents and siblings for their unconditional love and support. Last but not least, I thank Bertrand Boucard for constantly reminding me that life is beautiful.

PREFACE

All the musical examples from Robert Casadesus's *Huit Études*, Op. 28 and Toccata, Op. 40 in this dissertation came from *Huit Études pour le Piano* (Paris: Durand S.A Editions Musicales, 1941) and *Toccata Op.40 pour Piano* (Paris: Durand & Cie, 1950). All other supporting musical examples were individually cited in the document.

TABLE OF CONTENTS

	Page
LIST OF FIGURES	vi
CHAPTER	
I. INTRODUCTION	1
II. BIOGRAPHICAL OVERVIEW	6
III. MUSICAL LANGUAGE AND STYLE	9
IV. A CLOSER LOOK AT THE SELECTED WORKS.....	21
<i>Huit Études</i> , Op. 28.....	21
Etude No. 1, <i>Tierces</i> , “Thirds”	22
Etude No. 2, <i>Octaves</i> , “Octaves”	24
Etude No. 3, <i>Sonorité</i> , “Resonance”	28
Etude No. 4, <i>Quartes et Quintes</i> , “Fourths and Fifths”	31
Etude No. 5, <i>Deux contre Trois</i> , “Two against Three”	33
Etude No. 6, <i>Main gauche</i> , “Left Hand”	35
Etude No. 7, <i>Accords</i> , “Chords”	38
Etude No. 8, <i>Légèreté</i> , “Lightness”	40
Toccatà, Op. 40	43
V. CONCLUSION.....	53
BIBLIOGRAPHY	56
APPENDIX A. COPYRIGHT PERMISSION	61

LIST OF FIGURES

	Page
Figure 1. Casadesus's Second Sonata/I, mm. 177-184.	13
Figure 2. Casadesus's Etude No. 1, <i>Tierces</i> , mm. 57-64	13
Figure 3. Casadesus's Toccata, Op. 40, mm. 196-204.....	14
Figure 4. Casadesus's Toccata, Op. 40, mm. 84-91.....	15
Figure 5. Casadesus's Etude No. 8 <i>Légéreté</i> , mm. 51-56.....	15
Figure 6. Debussy's <i>Des pas sur la neige</i> , mm. 1-7	17
Figure 7. Debussy's <i>Canope</i> , mm. 23-25.....	17
Figure 8. Debussy's <i>Canope</i> , mm. 1-3.....	17
Figure 9. Casadesus's Etude No. 1, <i>Tierces</i> , mm. 1-11	22
Figure 10. Casadesus's Etude No. 1, <i>Tierces</i> , mm. 32-41	23
Figure 11. Casadesus's Etude No. 1, mm. 77-86.....	23
Figure 12. Casadesus's Etude No. 1, <i>Tierces</i> , mm. 97-106	24
Figure 13. Casadesus's Etude, No. 2, <i>Octaves</i> , mm. 1-10	26
Figure 14. Casadesus's Etude, No. 2, <i>Octaves</i> , mm. 25-36	26
Figure 15. Casadesus's Etude, No. 2, <i>Octaves</i> , mm. 71-85	27
Figure 16. Milhaud's <i>Tango des Fratellini</i> , mm. 1-14	27
Figure 17. Milhaud's <i>Gavea</i> , from <i>Saudades do Brazil</i> , Op. 67, mm. 1-24.....	28
Figure 18. Casadesus's Etude No. 3, <i>Sonorité</i>	30
Figure 19. Honegger's <i>Hommage à Albert Roussel</i> , mm. 1-4.....	31
Figure 20. Casadesus's Etude No. 4, <i>Quartés et Quintes</i> , mm. 45-58.....	32
Figure 21. Casadesus's Etude No. 4, <i>Quartés and Quintes</i> , mm. 123-150.....	33

Figure 22. Casadesus's Etude No. 5, <i>Deux contre Trois</i> , mm. 42-48.....	34
Figure 23. Casadesus's Etude No. 5, <i>Deux contre Trois</i> , mm. 21-27.....	35
Figure 24. Casadesus's Etude No. 6, <i>Main gauche</i> , mm. 21-29.....	36
Figure 25. Ravel <i>Jeux d'eau</i> , mm. 1-4.....	36
Figure 26. Casadesus's Etude No. 6, <i>Main gauche</i> , mm. 24-29.....	37
Figure 27. Casadesus's Etude No. 6, <i>Main gauche</i> , mm. 33-41.....	38
Figure 28. Casadesus's Etude No. 6, <i>Main gauche</i> , mm. 52-58.....	38
Figure 29. Casadesus's Etude No.7, <i>Accords</i> , mm. 37-76.....	40
Figure 30. Casadesus's Etude No. 7, <i>Accords</i> , mm. 115-126.....	40
Figure 31. Casadesus's Etude No. 8, <i>Légéreté</i> , mm. 11-16.....	41
Figure 32. Stravinsky's "Dances of the Youths and Maidens" from <i>Rite of Spring</i> , mm.107-112.....	42
Figure 33. Casadesus's Toccata, Op. 40, mm. 1-19.....	44
Figure 34. Casadesus's Toccata, Op. 40, mm. 28-39.....	44
Figure 35. Casadesus's Toccata, Op. 40, mm. 68-75.....	45
Figure 36. Ravel's Concerto in G Major/III, mm. 13-15.....	46
Figure 37. Casadesus's Toccata, Op. 40, mm. 92-103.....	46
Figure 38. Schumann's Toccata, Op.7, mm. 30-43.....	47
Figure 39. Prokofiev's Toccata, Op. 11, mm. 76-86.....	48
Figure 40. Casadesus's Toccata, Op. 40, mm. 140-151.....	48
Figure 41. Casadesus's Toccata, Op. 40, mm. 116-131.....	50
Figure 42. Casadesus's Toccata, Op. 40, mm. 198-211.....	50
Figure 43. Casadesus's Toccata, Op. 40, mm. 244-256.....	51
Figure 44. Prokofiev's Toccata, Op. 11, mm. 219-227.....	51

CHAPTER I

INTRODUCTION

The great French pianist, Robert Casadesus was born in Paris, 1899. His successful fifty-year international career took him to every corner of the world. In addition to an extensive discography, he gave nearly five thousand performances as a soloist and chamber musician. Casadesus enjoyed numerous performances with the greatest orchestras in the world. His musical integrity and profound artistry nurtured his long friendships and professional relationships with renowned violinist Zino Francescatti and legendary conductors such as Arturo Toscanini and George Szell. His association with the American Conservatory in Fontainebleau also established him as a highly regarded teacher. As is common in European musical training of his time, Casadesus studied harmony and composition at a conservatory (the Paris Conservatory, in Casadesus's case). When he passed away in 1972, this outstanding pianist not only left a legacy in performance, recording, and pedagogy, but also, as a prolific composer, left sixty-eight works, including seven symphonies, three concerti for piano solo, one concerto for two pianos, one concerto for three pianos, a concert piece for piano and chamber orchestra, and a large body of duo sonatas and chamber music.¹

¹John Gillespie and Anna Gillespie, *Notable 20th-Century Pianists: A Bio-Critical Sourcebook*, vol.1, A-J (Westport, CT: Greenwood Press, 1995), 138-147.

Casadesus's output for solo piano is particularly noteworthy. All of his compositions for piano are published, though many remain unedited.² These works, composed between 1916 and 1967, provide another representation of early twentieth-century repertoire, comparable to the works of Milhaud, Poulenc, Copland, Prokofiev and their contemporaries in their quality and distinctive compositional voice. They also strengthen a link in the French solo repertoire between the Impressionist composers—namely Debussy and Ravel—and the post-Impressionist composers such as Messiaen and Dutilleux. Whereas Messiaen's and Dutilleux's musical languages arguably derive from the harmonies and moods of Debussy and Ravel, Casadesus seems just as impelled by Germanic influences.

He stands more as a Neoclassicist than a post-Impressionist. By a neoclassical style, I am applying Bryan R. Simms's definition of the "international neoclassical style" that generally describes the neoclassical movement in France in the early 1900s. He suggests this style is "an idiom associated with Stravinsky and younger French composers characterized by a detached coolness, regular or motoric rhythm, linear texture, hard or percussive sonority, classical forms, and modernistic dissonance and nontraditional tonality."³ Furthermore, in striking contrast to other composers whose styles "evolved" (one thinks of Stravinsky), Casadesus's idiom remained fairly consistent over his five decades of composing. Casadesus wrote expressively and intelligently for the pianist and the instrument. His piano music is equal in value to any of the piano

²Gréco Casadesus, "Robert Casadesus." <http://robertcasadesus.com/index.php> (accessed December 18, 2011).

³Simms also discusses the neoclassical movement and its impact in Germany, England, and America in the 1920s, 1930s, and 1940s. Bryan R. Simms, *Music of the Twentieth Century: Style and Structure* (NY: Schirmer Books, 1996), 236-237.

music of *Les Six*, his contemporaries.⁴ His unique idiomatic style, discernible in his use of form, tonality, texture, and rhythm, contributes to the strength of his compositions, which deserve a place in the existing canon of pianistic repertoire.

As can be expected of a high-caliber pianist, Casadesus's compositions for the piano are well written for the instrument. Most of them require a high degree of virtuosity, but they yield musically rewarding results. Charles Timbrell describes Casadesus's playing as "elegant and [displaying] fastidious pianism... His temperamentally restrained outlook and his famous transparent sound made him an ideal interpreter of Ravel, Mozart, and the *clavecinistes*."⁵ These qualities are manifested in his compositions. Casadesus's compositional style also shows a classical lineage of Mozart, Ravel, and particularly Rameau from the French school of *clavecinistes*.

Casadesus favors pure Classical forms, but his tonal language encompasses twentieth-century techniques, especially modal writing and a penchant for pandiatonism. His harmonic language, while piquant and complex (see the rich six- and seven-note chords in m. 35 of his Etude No. 1 [fig. 9]; mm. 199-200 of the Toccata [fig.3]; or m. 174 of the first movement of the Second Sonata [fig. 1]), never approaches the level of "planned dissonance" of Schoenberg. Though he admired the creator of dodecaphony, he was never interested in dismantling tonality in the same way as his Viennese contemporaries.

⁴Incidentally, Auric and Poulenc, the younger two of *Les Six*, were born the same year as Casadesus.

⁵Charles Timbrell, *French Pianism: A Historical Perspective* (Portland, OR; Amadeus Press, 1999), 145-146.

Casadesus's music shares a few characteristics of the "international neoclassical style" traits of early twentieth-century movements, such as those propagated by *Les Six* (for example, an aversion to Wagnerian chromaticism and large dramatic works), Stravinsky and Ravel (precise articulations and motoristic rhythms), Prokofiev (embrace of neoclassical style and moods), and Antheil (*mécanique* textures). Of course, these composers and trends were organically related; they all shared these traits to a certain degree. Casadesus's Iberian roots are evident in his usage of the *sardana*, a dance from the Catalan region, indicative of his predilection for strong rhythms. In fact, sometimes it seems that rhythm is the essence of his writing, more than harmony or melody. He tastefully exploits the color spectrum of the piano, while combining envisioned orchestral palettes. His music is always expressive (not to be mistaken for sentimental) and it displays mastery in contrapuntal writing among other compositional techniques.

This document will examine a selection of Casadesus's piano music: *Huit Études*, Op. 28 and the Toccata, Op. 40. Although the Toccata is relatively popular because of its required performance at the Casadesus Piano Competition (known since 1995 as the Cleveland International Piano Competition), Op. 28, comprising eight Etudes, is less known, but equally attractive and valuable. By exploring the book of eight Etudes and the Toccata, this dissertation aims to highlight Robert Casadesus's legacy as a composer whose piano works ought to be in the canon of pianistic repertoire and played in concert halls today. In addition, with his stature as a remarkable performer and a well-known pedagogue, his works comprise great resources for teachers and performers. Through his pieces, Casadesus offers a glimpse of the time period in which he lived and his distinctive

view of the piano as an instrument of numerous touch, articulation, and color possibilities. Casadesus scholarship seems to have declined after his wife Gaby's death in 1999, despite the efforts of his nephew Gréco Casadesus (who established and maintains the website www.robertcasadesus.com) and daughter Thérèse Casadesus Rawson (who is president of the Fountainebleau Association in the United States). The present document serves as a testament to the value of Casadesus's piano work and a beacon for further research.

CHAPTER II

BIOGRAPHICAL OVERVIEW

There are a number of sources that examine Casadesus's legacies as a French pianist and a pedagogue.⁶ These subjects are of great interest; however, this document will only touch upon them in relation to the man as a composer. Robert's grandfather, Louis, originally from Catalonia, was an accomplished musician who played violin and guitar. Robert's uncle, Francis Louis, was a pupil of César Franck. He became a famous conductor, composer, and violinist. Along with Walter Damrosch, Francis Louis founded the American Conservatory at Fontainebleau. Robert's father became a professional theater actor, taking the stage name "Robert Casa." His other two uncles, Henri-Gustave and Marius, became famous string players and members of the *Capet Quartet*. Their sister, Rose, "Tante Rosette," was an accomplished pianist and taught Robert when he was five years old. Robert's Swedish mother died in childbirth; therefore, Robert's grandparents raised him. Growing up, Robert listened to chamber music rehearsals and performances of his uncles. The Beethoven string quartets and a love for chamber music became a major influence on his music.⁷ A complete immersion in sophisticated music making shaped his musical intuition.

⁶See bibliography: Dubal, Gillespie and Gillespie, Hinson, Meyer-Josten, Newman, Timbrell, and Chasins.

⁷Patrick Robert Widhalm, "Robert Casadesus, Composer, and His Four Sonatas for Piano." DMA diss. (University of Missouri, Kansas City, 1991), 2, 4, 9, and 60. Gillespie and Gillespie, "Robert Casadesus," 139.

Robert entered the Paris Conservatory at age ten. Three years later, he began studying harmony with Xavier Leroux, a pupil of Massenet, and then Noël Gallon. His study of harmony provided the foundation for his understanding of music composition and performance practice. At the age of sixteen, Robert worked at the *Opéra-Comique* orchestra. He played celesta and extra percussion. This experience was extremely valuable to him. In an interview, he reflected, “It was good for my composing, for my instrumentation, to be inside the orchestra to hear the oboe or the horn.”⁸ While it “required learning many scores,” this experience, according to Ivry in his article “The Poet of Cool,” also “encouraged rhythmic deftness,”⁹ which is one of Casadesus’s signature characteristics, both in performance and in compositions. Although he burned much of his early work, he kept his Op. 1, *Voyage imaginaire* for piano, completed in 1916, a year before his debut as a concert pianist in Paris.¹⁰

Casadesus’s composing career paralleled his performing career. While he enjoyed an active career as a performing musician, unlike other pianists and composers, he rarely performed his own compositions. Married to one of the first prominent French women pianists, Gaby Casadesus (Gabrielle L’Hôte,) and the father of another gifted pianist, Jean Casadesus, Robert would compose and perform pieces with his family, most notably the Concerto for Three pianos, op. 65, commissioned and premiered by the New York Philharmonic in 1965. It is an enigma why he did not publicly introduce himself as

⁸Robert Jacobson, “Entrances & Exits,” *Saturday Review* (December 13, 1969): 16.

⁹Benjamin Ivry, “The Poet of Cool,” *International Classical Record Collector* 28 (Spring 2002): 43.

¹⁰Jean Roy, *L’intemporel Robert Casadesus: Pianiste et Compositeur* (Paris: Buchet-Chastel, 1999), 94. Sasha Stookes. *The Art of Robert Casadesus* (London: Fortune Press, 1960), 15-16.

a composer until the 1940s. This period is significant because there was an increasing number of publications and premieres of his work by other musicians.¹¹

At the premiere of his second piano concerto with the New York Philharmonic in 1948, Casadesus offered a rare solo performance of his own work. It was a celebration of the 25th anniversary of his American debut. Casadesus began to embrace his life as a composer publicly and told a reporter, “I know I will compose tonight.... Since [I was] 15 [years old]... I am composing all the time. Everywhere—on trains, airplanes, and boats.”¹²

But even after this turning point, Casadesus rarely programmed or recorded his solo compositions along with his standard staple repertoire.¹³ In interviews for *Clavier*, Gaby Casadesus explains:

He was very shy about it. He never said, “I will play with your orchestra if I can do one of my concerti.” That is the opposite of Rachmaninov, who often played his own music in his concerts. I think Rachmaninov was right and my husband was wrong. A composer should be allowed to play his own music.¹⁴

Despite his love for composing and performing, a lack of self-promotion certainly contributes to why most of his works are neglected today.

¹¹Gréco Casadesus, “Robert Casadesus.” Patrick Robert Widhalm, “A Conversation with Gaby Casadesus,” *Piano Quarterly* 158 (Summer 1992): 37.

¹²“In the Fire,” *Time*, March 22, 1948.

¹³Widhalm, DMA diss., 16.

¹⁴*Ibid.*, DMA diss., 9.

CHAPTER III

MUSICAL LANGUAGE AND STYLE

The term “Neoclassical” has been attached to Casadesus’s approach to composition. His musical structure, both in the overall form of a piece and the phrase construction, is always clear. Moreover, the forms and genres of his piano works fit the lineage of canonic piano repertoire, such as Preludes, Sonatas, Impromptus, veins that run from the Germanic tradition to Chopin and to a certain degree, Debussy (when one considers Chopin’s influence on Debussy’s piano music).

To the same reporter at the premiere of his Second Piano Concerto, Casadesus said, “My music... is clean music. It is classical, like Mozart. Mozart is my god.”¹⁵ This love for Mozart is also a common bond in his close friendship with Maurice Ravel. Although a few sources claimed Casadesus “studied” with Ravel and Casadesus dedicated his twenty-four *Preludes* to Ravel, there was no evidence that Casadesus discussed his own compositions with Ravel. But, as Gaby explained, Robert was influenced by Ravel’s insistence to remain close to the structure of the Classical era. They mostly talked about Ravel’s compositions, as Casadesus performed most of his

¹⁵“In the Fire,” *Time*, March 22, 1948.

piano works. In addition, they would often discuss the works of other composers, such as Chopin and Chabrier. But “[Robert] would never ask [Ravel] for advice or criticism.”¹⁶

British musicologist Sasha Stookes, in her book, *The Art of Robert Casadesus*, introduced Casadesus’s pianistic writing as a natural “expression of human feeling.” Although Casadesus was a marvelous pianist with a flawless technique, his compositions display the mature character of Beethoven’s late works and not much of Lisztian bravura.¹⁷ American pianist Grant Johannesen, a former pupil and dedicatee of Casadesus’s Second Piano Sonata, in his interview with *Clavier* magazine summarized Casadesus’s approach to performing the repertoire: “Being a composer, he had a marvelous sense of where a piece begins, how it grows, and where it ends.”¹⁸ Ravel had a similar compliment after he heard Casadesus perform Ravel’s Toccata from *Le Tombeau de Couperin* and Sonatina. Ravel said, “From the way you play, I believe you must compose music, too.”¹⁹ Conversely, Casadesus qua pianist informs Casadesus qua composer in creating pianistically idiomatic textures and patterns. Clear structure is essential to Casadesus. He looked up to Fauré, Roussell, and Saint-Saëns as models,

¹⁶Widhalm’s recorded conversations with Gaby contradict Timbrell’s and Wood’s suggestion that Casadesus studied with Ravel. Charles Timbrell, *French Pianism: A Historical Perspective*. (Portland, OR; Amadeus Press, 1999), 145-146. Ann Wood, “Biographical Sketch of Robert Casadesus” in Souvenir Booklet from *Casadesus in America: A Celebration of the Robert and Gaby Casadesus Collection in the International Piano Archives at Maryland*. University of Maryland, July 1992. Also: Widhalm, “A Conversation ...,” 37; and Widhalm, DMA diss., 10.

¹⁷Stookes, 15-16.

¹⁸Bill and Gill Newman, “Grant Johannesen on Fauré, Competitions, and Casadesus,” *Clavier* 35:5 (May/June 1996): 7.

¹⁹Robert Casadesus, “Memories of Ravel.” *Musical America* (February 10, 1941): 221. Besides the Toccata, Gaby and Robert’s recollections seem to differ about the second piece Robert played at this concert. Robert said it was the *Sonatine* and afterwards Ravel asked him to learn *Gaspard de la Nuit*. However, Gaby said it was the tempo in which Robert played *le Gibet* from *Gaspard de la Nuit* that made the biggest impression on Ravel. Widhalm, DMA diss., 9.

because they also employed classical form in their music.²⁰ As a great interpreter and composer, Casadesus understood how to directly and most effectively communicate music through his performance and his composition.

As with most composers of the twentieth century, Casadesus expands or transcends the concept of tonality. Chordal function, especially the pivotal relationship of dominant-tonic, seems to take a backseat to chordal color and the non-hierarchical system of modality. Casadesus often practices a similar technique that Stravinsky used in his Octet. Traditional chordal functions “serve to connect structural elements and to mark cadences, but they do not create traditional tonality nor do they organize large spans of the music.”²¹ In distinguishing Casadesus’s unique language, Stookes observes:

The harmonic idiom is sometimes extremely dissonant; but the dissonance arises logically, either from the clash of opposing strands of melody—his technique is essentially contrapuntal rather than vertical—or, even more often, it is the direct expression of dramatic tension; it is never dragged in to lend a “contemporary” interest to otherwise commonplace ideas: a frequent device of the self-conscious composer who strives to be up to date at any price.²²

Stookes’s implication of “gratuitous” dissonance, as opposed to Casadesus’s “logical dissonance,” seems to reveal an antiquated esthetic at odds with the boisterous cacophony that emanated from Ives, Stockhausen, and Cage. In that context, it is true that Casadesus was conservative. He has a penchant for Dorian and Aeolian modes, as well as the altered use of major and minor scales. Though modality offers a sense of a tonal center

²⁰Jacobson, “Entrances & Exits,” 41.

²¹Simms, 238.

²²Stookes, 16.

in a piece of music, it also allows for tonal ambiguity. He often centers our ears to other scale degrees besides the obvious tonic of notated key signatures. By repetitively starting and ending scalar or triadic passages on the supertonic, mediant, or leading tone, he disguises the key. This technique, associated with composers such as Stravinsky and Copland, is known as pandiatonicism.²³

Casadesus also seems to have an affinity for the interval of a second (minor, major, and augmented), sometimes used as a biting dissonance, as heard in the first movement of his Second Sonata (fig. 1), and sometimes in a gentler way, as in the first Etude (fig. 2) and Toccata (fig. 3). The use of the interval of a second can at times be interpreted as an added sixth or ninth scale degree to a chord or simply clusters to create harmonic dissonance or edge, similar to the effects of early pieces by Arthur Honegger. Honegger's *Toccata and Variations* (1916), interestingly, embodies certain seeds of Impressionism, Neoclassicism, and *meccanico* style from which Casadesus's music grew. According to Gaby, young Robert "was quite impressed by Honegger and his style." The admiration was mutual. "They were all a part of this 'school' of composition."²⁴

²³"pandiatonicism." In *The Oxford Companion to Music*, edited by Alison Latham. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e4959> (accessed January 19, 2012).

²⁴Widhalm, "A Conversation..." 37.



Figure 1. Casadesus's Second Sonata/I, mm. 177-184. Note the lower two voices in the right-hand ostinato. The insistent seconds on every beat create harmonic suspense and rhythmic drive in this dramatic and intense transition to the coda.²⁵



Figure 2. Casadesus's Etude No. 1, Tierces, mm. 57-64. The use of seconds in the left hand (oscillating between c#-d) creates a gentle backdrop for the thematic bass and soprano lines.

²⁵Robert Casadesus, *2ème Sonate pour Piano*. (Paris: Editions Durand & Cie, 1953), 11.



Figure 3. Casadesus's Toccata, Op. 40, mm. 196-204. The cluster chords in the right hand and left-hand's accented notes (mm. 199-200) show Casadesus's use of seconds to create dissonance, though a milder dissonance when compared to the dissonance in the music of Schoenberg and his pupils.

Figures 1 and 2 also reveal Casadesus's incorporation of the intervallic fourth (and its inversion, fifths), an expansion of tertian harmony. The reason is an obvious one; an arpeggio built on the fourth (in various qualities) will result in a more vague harmony in comparison to an arpeggio built on thirds. Quartal harmonies became popular in the early twentieth century, as evidenced by Schoenberg's *Sechs Kleine Klavierstücke*, Op. 19 (1911), Debussy's Prelude *La cathédrale engloutie* (1910), and Bartók's "Boating" from *Mikrokosmos V* (1926-1939). Casadesus's taste for fourths permeates his writing, including all of the pieces selected below. In the Toccata (fig. 4), the second episode's theme is based on an ascending F Lydian scale that is colored with a leap of a fourth. The first theme of Etude No. 2 (fig. 12) is constructed similarly. The second theme of the First Etude (fig. 2, m. 61), marked *marcato* in the left hand, is constructed with fourths and their inversion, as well as seconds. Similar instances are found, though with slight alterations to the intervals, in the middle section of Etude No. 8 (fig. 5).

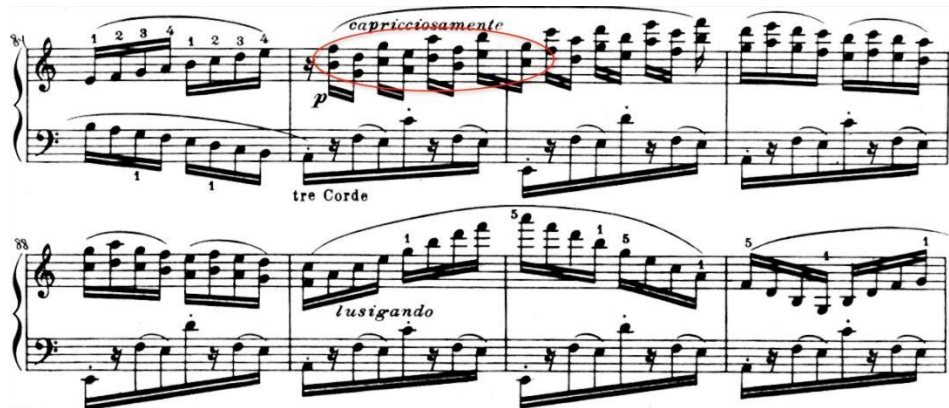


Figure 4. Casadesus's Toccata, Op. 40, mm. 84-91. The second episode's theme is made out of an F Lydian ascending scale, similar to the first theme of Etude No. 2, *Octaves*.



Figure 5. Casadesus's Etude No. 8 *Légéréte*, mm. 51-56. Left hand's ascending sequence consists of ascending perfect fourth, descending major second, ascending augmented tritone, descending major second, and a perfect fifth (inversion of perfect fourth).

Modality was a prominent feature of Debussy's harmony (for example, in mm. 5-7 of *Des pas sur la neige* [fig. 6], in the D Aeolian mode; or mm. 2-3 of *Canope* [fig. 8], in the Mixolydian mode). This is, of course, a prominent feature of Impressionistic music, along with other "exotic" scales such as the whole-tone, pentatonic, octatonic, and even unnamed scales (as in mm. 24-25 of *Canope*, illustrated in fig. 7). Casadesus uses all these scales with their attendant harmonic implications. Moreover, he also takes on

the idea of chordal parallelism (planing) that abandons structural function. Works such as Debussy's *Canope* (fig. 8) and *La cathédrale engloutie* help define this theoretical idea that a succession of chords does not necessarily have to adhere to their functions as tonic, dominant, subdominant, etc., as common-practice tonality established. Milhaud, Stravinsky, and their contemporaries carry the thread that Debussy and Ravel extended. Bitonality could be conceived as a natural extension of parallelistic procedures, as found in Stravinsky's *Petrouchka* (1911), Milhaud's *Saudades do Brazil*, Op. 67 (1916), and Villa-Lobos *O Polichinelo* (1918). Although Casadesus never pursued bitonality as conspicuously as Ravel or Stravinsky, Casadesus absorbed this technique in his own way, as seen in mm. 35-38 of *Etude No. 1* (fig. 10). One must take into account that being in Paris at the turn of the century, Casadesus was very much in the center of musical "happenings."²⁶

²⁶In public dialogue with David Dubal, Thérèse Casadesus Rawson, Robert's surviving daughter, recounted a few of her father's stories of life in Paris before the family moved to the United States in 1940. Robert witnessed the historical Paris premiere of Stravinsky's *Rite of Spring* in 1913, as well as the riots that erupted afterward. This "Homage to Robert Casadesus: Concert and Conversation" was hosted and sponsored by La Maison Française, New York University on Sunday, February 28, 2010.

- VI.

Triste et lent (♩ = 44)

Figure 6. Debussy's *Des pas sur la neige*, mm. 1-7. The piece is tonally ambiguous as illustrated by the opening, in D Aeolian and D Dorian modes.²⁷

Figure 7. Debussy's *Canope*, mm. 23-25. Mm. 24-25 have a scale so exotic that it probably has no name.²⁸

Figure 8. Debussy's *Canope*, mm. 1-3. The opening explores both D Dorian and C Mixolydian modes.²⁹

²⁷Claude Debussy. *Complete preludes, books 1 and 2*. (NY: Dover Publications, 1989), 22.

²⁸Ibid., 97.

²⁹Ibid., 96.

Casadesus's texture is often contrapuntal. The clarity in his melodic writing shows the influence of the classical period, and his polyphonic textures can be directly attributed to Bach's technique of composition. Etude No. 3, *Sonorité*, highlights Casadesus's creativity in extending Bachian fugal writing by infusing elements of the early twentieth century. Casadesus championed the works of Beethoven, Chopin, and Brahms who all shared a quality in compositional language that displays a significant influence of Bach in their own styles. As mentioned in the introduction, Casadesus also heard much chamber music when he was young, music that by its very conception is polyphonic. His music, as a result, is always linear and generally not exclusively homophonic. Even when the texture is thick and chordal—for example in the Etude No. 7, or polyphonically oriented, such as in Etude No. 3, or when the motivic writing relies on double notes, such as the case in the Toccata, Op. 40—the horizontal musical line (or lines) is always clear. In addition, Casadesus's writing often explores a wide range of registers through scalar or acrobatically arpeggiated passages, which, for the performer, raises the issue of fluidity and unity of the musical line.

Similar to Ravel, Casadesus is meticulous in his markings, especially when it concerns dynamics, phrasing, pedaling, and articulation. Combined with the polyphonic quality of his writing, Casadesus favors rhythmic groupings that result in syncopation, hemiolas, and other cross rhythms. He is especially fond of two against three. His experience as a young musician playing percussion for the *Opéra-Comique* certainly played a role in his development as a composer. As his music portrays well the époque in which he lived, he also uses folk dances from various countries as well as the trends of

the time, which include jazz. Perhaps it is not a coincidence that certain chords (similar to those in Etude No. 1, No. 6, and the Toccata, as illustrated in figs. 10, 21, and 31) can be read in jazz terms and can also be found in Ravel's music.

Undeniably important as well are his Catalan roots. Casadesus's music often contains the *sardana* rhythmic motive—a dactylic group followed by a quarter-note triplet (fig. 29, mm. 47-48). As Stookes points out, these rhythmic cells are rooted in the “national dance of Catalonia.”³⁰ Indeed, this integration of Iberian dances often becomes a defining aspect of an entire composition. This particular rhythmic flavor is not always so clearly distinguished because it is subtly woven into the accompaniment patterns. However, his seventh Etude, *Accords*, provides an appropriate example of complete dedication to this important rhythmic element.

In addition, Casadesus's music exhibits the influence of folk dance music from various countries. Some of the underlying rhythmic motives in his *Études*, particularly Etude No. 2, show kinship to dance rhythms related to flamenco, tango, and habanera, though not employed strictly. Following Bizet's most famous opera about a gypsy woman, *Carmen*, Paris was engulfed in the seductive dance rhythms of the Iberian Peninsula as well as Latin America. Villa-Lobos, who incorporated nationalistic and folkloric aspects of Brazil in his music, was received better in France than in his own native country.³¹ Milhaud's immersion in Brazilian culture during his stay in 1918-1919 can be heard in his suite of

³⁰Stookes, 44-45.

³¹Gerard Béhague, *Music in Latin America: An Introduction* (Prentice-Hall International, Englewood Cliffs, NJ: 1979), 183-187.

dances for piano, *Saudades do Brazil* (1920-1921). Works such as Bizet's *Carmen*, Milhaud's *Saudades do Brazil*, Ravel's *Rapsodie espagnole* (1907-8), and Stravinsky's *Histoire du soldat* (1924), not to mention Casadesus's own tours in South America, were a part of Casadesus's musical environment and inspirations.

As one may also gather from the examples presented thus far, rhythm and rhythmic drive are essential vehicles of Casadesus's creative expression. A typical rhythmic compositional technique that Casadesus utilizes is the basso ostinato. As *meccanico* style became a subject of fascination for composers in the early 1900s, particularly those within the "international neoclassicism" classification, Casadesus embraces this style and often weaves his melodies within a certain harmonic and rhythmic ostinato pattern. Figure 1, an excerpt of the Second Sonata, demonstrates the ostinato pattern of the right hand's chords infused with seconds. Figure 4 illustrates one of the ostinato accompanying patterns from the Toccata, Op. 40. Explorations of his *Huit Études* as well as the Toccata will highlight this signature quality that, in my opinion, also makes his music foreshadow the coming of minimalism of the 1960s and 1970s.

CHAPTER IV
A CLOSER LOOK AT THE SELECTED WORKS

Huit Études, Op. 28

This set of eight Etudes was written between 1939 and 1940. It is obvious that Casadesus followed in Chopin's and Debussy's footsteps in writing these pieces; artistic imagery always trumps merely technical challenges. They are well crafted and of modest length. Their structural forms are generally ABA and dynamically most Etudes stay within a soft and delicate dynamic range, though certainly without restriction to expressive forte. Typical of Casadesus's harmonic language, each stays close to a center of tonality and rarely modulates. Each Etude addresses pianistic challenges to achieve agility in playing thirds, fourths, fifths, chords, scales, arpeggios, and octaves. They are also great studies for sharpening the ears for cultivated touch and color spectrum on the piano, voicing large chords, and heightening independence of each finger and of each hand. Inasmuch as they are a veritable compendium of Casadesus's pianistic textures and technical challenges, they are great preparations for other works by Casadesus and, for that matter, other virtuosic repertoire. Casadesus's brilliance as a pianist was not only because of his virtuosity but also because of his musical insight. These Etudes are not just works of technical display, but also works that display artistry before showmanship. They can benefit today's performers in refreshing a concert program and also a

teacher preparing students for longer, and, perhaps, more difficult etudes by Chopin, Liszt, and Rachmaninoff.

Etude No. 1, *Tierces*, “Thirds”

Marked *vivo* and with a key signature of two sharps, this piece opens with a staccato ostinato pattern of accompaniment in the left hand while the right-hand passages evoke memories of Chopin’s “Thirds” Etude, Op. 25, No. 6. The opening thematic material, mm. 1-22, is based on the B Dorian mode. Transitional material, illustrated in fig. 10 (marked by the use of pedal and *portamento* articulation in the left hand) introduces new harmonic terrain created by open fifths of G-D in the left hand, forming a kind of dual pedal point to the A13 (♭9) chord in the right hand.



Figure 9. Casadesus’s Etude No. 1, *Tierces*, mm. 1-11. This lively Etude opens with a staccato ostinato pattern in the left hand, followed by a descending, legato line of thirds in B Dorian in the right hand.



Figure 10. Casadesus's Etude No. 1, *Tercets*, mm. 32-41. Measure 35 changes from B Dorian to quasi bitonality. Also note the grouping of sixteenth notes in a syncopated manner.

The mood is a bit more playful than the stern A section, matched by the less difficult thirds (in eighth notes and eighth-note triplets instead of the unrelenting sixteenth-note textures of the A section). The return of the opening material, displayed in fig. 11, is accompanied by a modified original ostinato giving a sense of perpetual motion. The murmuring and pure unison end to the piece, illustrated in fig. 12, is typical of Casadesus's penchant for subtlety and color instead of bombast and virtuosity.



Figure 11. Casadesus's Etude No. 1, mm. 77-86. Measure 79 displays the return of the A section with a modified ostinato pattern in the left hand. The constant eighth-note accompaniment gives the impression of clockwork.




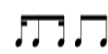
Figure 12. Casadesus's Etude No. 1, *Tierces*, mm. 97-106. This excerpt shows Casadesus's tendency to end a piece with an octave unison, and, particularly true in most of the Etudes, quietly.

Etude No. 2, *Octaves*, "Octaves"

Spanish dance music was in Casadesus's ears, whether from his Iberian-born grandfather, trips to Spain³², association with Falla and Milhaud, or his concert tours to Spain and Latin American countries. In *Mes Noces Musicales*, a memoir about her musical marriage, Gaby said that during World War I, Casadesus was appointed curator of the soldier's camp at Camp Arvor, where he was responsible for providing entertainment—an occasion for him to play transcriptions of *Carmen* and *L'Arlésienne*. "He was very good at recreating the atmosphere of the *Boeuf sur le toit*. '*Le Boeuf sur le toit*' was the cabaret where all young musicians got together... Robert loved going there to hear Darius Milhaud, Erik Satie or Wiener and Doucet."³³ This charming Etude is in

³²"Ravel once took my husband to Barcelona to hear the music played at the end of mass. Outside the church the people danced the *sardana*, a dance of Catalonian people... My husband was very fond of the rhythm and used it in several of his compositions." Widhalm, "A Conversation..."³⁷.

³³"Il savait très bien recréer l'ambiance du <<Bœuf sur le toit>>. <<Le Bœuf sur le toit>> était l'endroit où se retrouvaient tous les jeunes musiciens... Robert adorait aller y entendre Darius Milhaud, Erik Satie ou Wiener et Doucet..." Gaby Casadesus, *Mes Noces Musicales: Conversation avec Jacqueline Muller* (Paris: Buchet/Chastel, 1989), 14.

A Aeolian.³⁴ Most of the time, the left-hand accompaniment (ostinato-like pattern) oscillates between two chords with marked accents on the offbeats, while the right hand gently whistles a melody in octaves that is built on modal and scalar passages. The 2/4 meter, minor mode, and repeated rhythmic motives imply a relation to the tango or habanera. One of the tango's typical rhythmic variants——is almost constantly present.³⁵ When compared to Milhaud's compositions that were inspired by his trip to Brazil, such as *Tango des Fratellini* (fig. 16) and one of the *Saudades do Brazil* (fig. 17), this Etude fits the criteria of a dance-inspired genre. The left-hand ostinato that accompanies the first theme (fig. 13) differs from a traditional tango in its lack of dotted eighth note and sixteenth in the first beat and its unusual accented second beat. The transition to the second theme (fig. 14) is marked with another ostinato pattern where Casadesu instructs an articulation *quasi guitarra*. One may assume an articulation such as *punteado*, where the strings are plucked simultaneously—versus *rasgueado*, strumming the strings (broken chord articulation).³⁶ The descending Phrygian tetrachord in the bass—A-G-F-E—is another reference to the guitar and flamenco music. Ironically, it is not until the end of the piece that we hear the tango rhythm——in its pure form. The contrasting middle section introduces a new, march-like basso ostinato and intervallic relationships of seconds, thirds, and fourths. Though there are contrasts in dynamic markings, this piece should be played with lightness of touch, humor, precise

³⁴Both Stookes and Sacre highlight the fact that this piece is played only in white keys except for 2 occurrences of an F-sharp and D-sharp. Sacre, 559. Stookes, 43.

³⁵Gerard Béhague. *Music in Latin America: An Introduction*. (Prentice-Hall International. Englewood Cliffs, NJ: 1979), 105.

³⁶Linton Powell. *A History of Spanish Piano Music*. (Bloomington: Indiana University Press, 1980), 147.

articulation, and deft rhythmic energy. It ends quietly, in unison (fig. 15), like Etude No.

1.



Figure 13. Casadesus's Etude, No. 2, *Octaves*, mm. 1-10. The ostinato accompaniment pattern suggests an affiliation with a Spanish-inspired guitar accompaniment. The antecedent of the first theme, though infused with quartal skips, outlines an ascending C Ionian scale.



Figure 14. Casadesus's Etude, No. 2, *Octaves*, mm. 25-36. This excerpt encompasses the development of the first theme and the initial ostinato pattern. The A minor tonality, *quasi guitarra* marking, and the rhythmic motives suggest an assimilation of Spanish folk music. The syncopated sixteenth-eighth-sixteenth rhythm (♩♩♩) can be linked to both the habanera and tango, styles Milhaud also used.



Figure 15. Casadesus's Etude, No. 2, *Octaves*, mm. 71-85. These measures show the persistence of the initial ostinato pattern and also Casadesus's preference to end a piece in unison and quietly. Interestingly, the tango rhythm in its purest form is heard only at the end.

Tango des Fratellini

Extrait du BŒUF SUR LE TOIT

Darius MILHAUD

The image shows three systems of musical notation for Milhaud's Tango des Fratellini. The first system is marked 'Animé' and 'PIANO'. The second system shows the tango rhythm. The third system includes the instruction 'rall.' (rallentando) and 'pp' (pianissimo).

Figure 16. Milhaud's *Tango des Fratellini*, mm. 1-14. An excerpt from *Le Bœuf sur le toit* is an example of South American-style pieces that were played in the cabaret and surely influenced the young Casadesus.³⁷

³⁷Darius Milhaud. *Saudades do Brazil and other works for piano*. (Mineola, NY: Dover Publications, 2004), 61.

VI – GAVEA

Vivement 120 = 

Piano

 and the instruction 'Ne garder la Pédale que sur la 1^{re} moitié de la mesure.' The score features complex chordal textures and rhythmic patterns characteristic of tango and habanera styles." data-bbox="290 160 752 528"/>

Ne garder la Pédale que sur la 1^{re} moitié de la mesure.

Figure 17. Milhaud’s *Gavea*, from *Saudades do Brazil*, Op. 67, mm. 1-24. Note the rhythmic motives of tango and habanera both in the melody and accompaniment. In addition, chordal parallelism in the right hand resembles Casadesus’s compositional style.³⁸

Etude No. 3, *Sonorité*, “Resonance”

This Etude (fig. 18) is a fascinating hybrid of berceuse and fugue, set mostly in A Dorian. To make matters even more interesting, Casadesus employs a word game most often associated with Bach in the Baroque master’s clever usage of the letters B-A-C-H (Contrapunctus XIV of the *Art of Fugue*, 1745-49), by taking the letters of the Etude’s dedicatee, Claude Pasquier, and matching letters to notes. Poulenc and Honegger also wrote short pieces with the same idea. Poulenc’s *Valse-improvisation sur le nom Bach*

³⁸Ibid., 74.

(1932) differs from the two works because the form is not as polyphonically oriented. Honegger, in his *Hommage à Albert Roussel* (1928), matches his letters to pitches systematically, as can be seen in fig. 19, and builds the piece in a contrapuntal texture. It is conceivable that Poulenc, Casadesus, and Honegger were influenced by Ravel's *Menuet sur le nom d'Haydn* (1909), which also conjoins letters with notes. In Casadesus's Etude, while some letters match naturally to pitches (C, A, and D, E), the others (L, U, P, S, Q, I and R) are arbitrarily assigned to notes. Casadesus's intent is playful rather than scientific; some letters—Q and C, for example—get the same note. But in the midst of this non-rigorous system, he implies strictly contrapuntal methods in augmentation (m. 11), diminution (m. 23), and retrograde-inversion (m. 27) as well as one non-Bachian technique by dividing up the “subject” into two parts (one for “Claude,” the other for “Pasquier”), sung simultaneously by bass and soprano.

The great irony of this intellectual play is that the mood is calm. Indeed the piece is cast as a lullaby, intended to put babies to sleep. The prevailing Dorian mode (with some interjections of A melodic minor, D Lydian, and E natural minor) creates a rather static feel—no inexorable thrust toward one key, perfect for a lullaby. The repetitive lulling motion of the left hand recalls other famous berceuses, especially Chopin's Berceuse, Op. 57 (1844) and Satie's Gymnopédie No. 1 (1888). In the second half, the motive PASQUIER becomes an ostinato pattern which should be played *comme un carillon lointain*, “like a carillon heard in the distance,” a directive that reminds us of similar effects in Ravel (*La vallée des cloches* from *Miroirs*, 1904-1905) and Debussy (*La cathédrale engloutie* from *Preludes I*, 1910). Casadesus's explicit pedal indications

to hold the pedal over several bars (mm. 43-45 in fig. 18), which highlight rich extended tertian harmonies, are another link to Impressionistic styles. The technical/musical challenge put forth in this Etude is one of exploring the wide spectrum of colors on the piano. Facility and virtuosity are not as important as the creation of moods and sonorities which, ironically, also trump polyphonic delineation.

The image displays a page of a musical score for 'III. Sonorité' by Robert Casadesu. The score is written for piano and is divided into two systems. The first system, starting at measure 40, includes the title 'III. Sonorité' and the composer's name 'CLAUDE PASQUIER' (written in all caps). The tempo is marked 'Andantino J. us (comme une berceuse)'. The score features a fugal subject with various entries and variations, including augmentation, diminution, and inversion. The second system, starting at measure 44, includes the tempo marking 'pochissimo codando a tempo' and a final instruction 'Ped. tenue jusqu'à la fin'. The score is written in a key signature of one flat and a 3/4 time signature.

Figure 18. Casadesu's Etude No. 3, *Sonorité*. Not only a great study of color exploration of the piano, this Etude also provides an example of fugal writing. Note the precise labels of all the entrances of the subject, including its variations (augmentation, diminution, inversion). The pedal marking of the last two lines produces an Impressionistic effect.

Hommage à Albert Roussel



Figure 19. Honegger’s *Hommage à Albert Roussel*, mm. 1-4. A contemporary of Casadesus, Honegger shows his systematic use of letters of the dedicatee’s name as the theme of this short piece.³⁹

Etude No. 4, *Quartes et Quintes*, “Fourths and Fifths”

The tempo marking *Scherzo vivacissimo* comes alive in scurrying short passages in tarantella rhythm. Guy Sacre relates this Etude to Debussy’s Etude No. 3, *Pour Les Quartes*, which evokes the essence of the Far East.⁴⁰ Whether or not quartal and quintal harmonies necessarily connote the Far East (or merely contribute to a discussion of orientalism and *chinoiserie*), Debussy did establish a connection between those intervals and pagodas in his 1903 work *Pagodes* (mm. 27-30) from *Estampes*, so Sacre’s association can be justified. The middle section, marked *lusingando*, in 2/4, is mellower and, following Sacre’s Far East reference, seems to imitate gamelan gongs in the left hand. It is not hard to posit another Debussyean/Far East connection: Debussy came under the influence of the gamelan at the Universal Exposition (1889) and perhaps these

³⁹Honegger, Arthur. *Hommage à Albert Roussel: pour piano*. (Paris: Salabert, 1928), 1.

⁴⁰“Casadesus renouvelle cet effet de palette [monochromie] dans la quatrième étude...qui évoque l’Extrême-Orient, comme l’*Étude pour les quatres* de Debussy.” Sacre, 559.

sounds and images were still in Parisian culture in 1939, when Casadesus composed these Etudes.

Moreover, one of the qualities of neoclassicism, which include the use of “non-traditional tonality” such as modes, is clearly exhibited toward the end of the first section (fig. 20). While the left hand highlights a pedal point on A and D, its fifth (or inverted fourth) relation, the right hand glides through a myriad of scale passages that seem to mix F Ionian, A Phrygian, and E Locrian modes. Beyond the theoretical approach to analyzing this work, this Etude, which trains the dexterity and evenness in playing fourths and fifths, is a beneficial exercise that complements one of the technical demands of Casadesus’s Toccata, Op. 40.



Figure 20. Casadesus’s Etude No. 4, *Quartes et Quintes*, mm. 45-58. The scalar passages beginning in m. 49 are a compilation of modes. The use of modality is a characteristic of neoclassicism.



Figure 21. Casadesu's Etude No. 4, *Quartes and Quintes*, mm. 123-150. This excerpt marks the transition from the fluid middle section—where the right hand's melody is doubled in fourths and fifths and the left hand accompanies with gong-like sonorities—to the tarantella section.

Etude No. 5, *Deux contre Trois*, "Two against Three"

Perhaps Chopin's cross-rhythm Etude, Op. Posth., No. 1, was an inspiration for this study of cross rhythm. As Stookes observes, this Etude bears a Bachian influence as the left hand maintains a two-voice texture, almost throughout, thus creating three-voice polyphony.⁴¹ This one is also marked very soft throughout, with directions such as *scorrevole*, *legato*, *dolcissimo*, and *tranquillo*. The opening, mm. 1-12, is strictly in B-flat major, the left hand's ostinato pattern actually denoting a cadential pattern of I-iii-ii-

⁴¹Stookes,44.

V that repeats six times, with the right hand freely floating among pandiatonic sonorities. This technique is duplicated in mm. 13-20, where the tonality is clearly G minor. Casadesus, the neoclassical composer strongly influenced by clarity of form defined by the 18th century Germanic tradition, does here what Bach or Mozart would have done: go from tonic to relative minor. Traditional tonal procedures continue at m. 45 with a clear cadential 6/4 to V progression. Eight-bar and four-bar phrases contribute to a feeling of symmetry and classical balance. However, the middle section is clearly identified by the modulations through a number of modes, such as E-flat Dorian, G-flat Lydian, E-flat Mixolydian, F Aeolian, and B-flat Dorian. Additionally, at the second statement of A', the left hand now has the *scorrevole* theme while the right hand accompanies it with double-third passages. A relaxed wrist and controlled touch are called for to produce the delicate *jeu perlé* sound color.⁴²



Figure 22. Casadesus's Etude No. 5, *Deux contre Trois*, mm. 42-48. This Etude is perhaps the one that follows traditional tonality the closest. This excerpt marks a clear cadential 6/4 to V progression in the key of B-flat major.

⁴²Timbrell defines *jeu perlé*, a French style of playing as “rapid, clean, even passage work in which each note is bright and perfectly formed, like each pearl on a necklace.” Timbrell, 38.



Figure 23. Casadesus's Etude No. 5, *Deux contre Trois*, mm. 21-27. Note the use of E-flat Dorian scale and the contrapuntal style of writing.

Etude No. 6, *Main gauche*, "Left Hand"

The title of this Etude is slightly deceiving. Though the left hand certainly gets a drill from the broken-chord sequences of three-against-four sixteenth-note groupings and other scalar passages, leaps, and bounds, the right hand starts to imitate the sequences in contrary motion and other acrobatic feats from the second page onward (fig. 26). The motoric soundscape recalls the *meccanico* style that also characterizes other neoclassical compositions of the time. The Etude explores the whole register of the piano, articulation contrasts, and color spectrum. The outer sections center on F-sharp minor, albeit in a pandiatonic context. That F-sharp minor pandiatonicism occupies the initial twenty-two measures, after which a clear V-I cadence in C major (mm. 23-26) appears, although dressed in Ravelian harmonies. Casadesus's chord in m. 23 is, in jazz-chord terms, a $G_{13/9}(\#11)$, and in m. 24, a $Cmaj_7$ (fig. 24). These "jazz" sonorities appear in Ravel's *Jeux d'eau* (1901), with "major seventh" chords in mm. 1-3 and dominant $9(\#11)$ chords in m. 4 (fig. 25).



Figure 24. Casadesus's Etude No. 6, *Main gauche*, mm. 21-29. This Etude exhibits pandiatonicism, meccanico style, and jazzy V-I progressions.

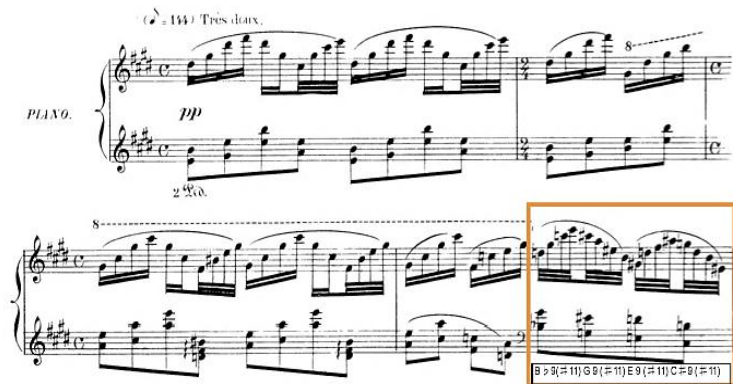


Figure 25. Ravel *Jeux d'eau*, mm. 1-4. The first three bars are built on extended tertian harmony. Note the parallel and dominant $9 (\#11)$ chords in the second half of measure 4.⁴³

Jazz as a distinctive harmonic idiom had not really begun by 1900, and had certainly not reached the sophisticated harmonies of *Jeux d'eau*. Ironically, it may have been Ravel's writing that influenced Duke Ellington, Jelly Roll Morton, and George Gershwin. But by 1939, jazz was as much a part of French musical life as Ravel or

⁴³Maurice Ravel. *Piano masterpieces of Maurice Ravel*. (NY: Dover, 1986), 13.

Debussy. Thus it is impossible to tell if Casadesus picked up this harmonic language from his French compositional ancestors or from the American jazz masters.

The V-I jazz chord sequence also appears in mm. 27-29, this time with D9 (♭ 13) – Gm(#7) and in mm. 87-89 with E9(♭ 13) – Am9 (add 6). But most of the work consists of swaths of pandiatonicism. So, modality intertwines with characteristic jazz sonorities. The shimmering effects of a high register tremolo-like figure in the transition (fig. 28) may derive from Casadesus's teenage experience playing the celesta in the *Opéra-Comique*.

The image displays a musical score for Casadesus's Etude No. 6, Main gauche, measures 24-29. The score is written in G major and 3/4 time. It consists of two systems of music. The first system (measures 24-26) shows a complex melodic line in the right hand and a bass line in the left hand. The second system (measures 27-29) features a V-I chord progression: D9(♭ 13) in measure 27 and Gm(#7) in measure 28. The right hand has a tremolo-like figure in the high register. A measure number '15' is visible at the end of the first system.

Figure 26. Casadesus's Etude No. 6, *Main gauche*, mm. 24-29. Another example of a jazzy V-I chord progression is found in mm. 27-28, with D9(♭ 13) – Gm(#7).



Figure 27. Casadesus’s Etude No. 6, *Main gauche*, mm. 33-41. Acrobatic feats across the keyboard demand both hands to be independent with attention paid to phrasing and dynamic colors.



Figure 28. Casadesus’s Etude No. 6, *Main gauche*, mm. 52-58. This transition material presents a waltz-like accompaniment—which provides contrast to the busy texture of the A section—and bell-like tremolo in the right hand.

Etude No. 7, *Accords*, “Chords”

The longest of the Etudes (ca. 4 minutes),⁴⁴ *Accords*, is also in ABA form and the keys alternate between F-sharp major and minor. His tempo indication is “In modo di

⁴⁴As performed by Gaby Casadesus in Compilation CD of *L’intemporel Robert Casadesus: Pianiste et Compositeur*. Buschet/Chastel. Sony Music Entertainment. LSP 985970-2, France, 1999.

‘Sardana’.”⁴⁵ As discussed earlier, the *sardana* dance is characterized by a dactylic rhythm (one quarter note and two eighth notes) followed by a quarter-note triplet (fig. 29). In this Etude it is easy to imagine that the harmonic language and overall atmosphere of the piece depict the Catalonian folk characters and picturesque light-hearted folk tunes and dance. It sways between the ease of triplets against two eighth notes with a dance-like character of dotted figures. He also made clear the contrasting moods that must come across in each section by meticulous indication of *tranquillo* and *ritmato*, in addition to accents in a specific voice within the phrases. In the minor section, instead of accents on second beats, the left hand crosses over the right hand and “chimes” to accompany the lyrical and chordal theme (fig.30). Sacre says these “bells” give “delicious affects as they ring and reach higher.”⁴⁶ The combination of triplets (both quarter-note and eighth-note), eighth notes, and dotted rhythms provides a rich rhythmic texture and reflects the sophisticated metrical capacities of Catalonian musicians. Pianists may be especially challenged by mm. 62-65 (fig. 29), where the polyrhythms 3 against 2, 3 against 4, and 3 against 8, all occur within 4 seconds.

⁴⁵Stokes, 44-45. She suggests that the *sardana* was as important to Casadesus as the mazurka and polonaise were to Chopin. Coincidentally, Gaby recounted to Widhalm that though Ravel did not influence Casadesus’s style of writing, it was Ravel who introduced the *sardana* to him. It was during a trip to Barcelona that they saw the people dancing outside a church. Casadesus grew fond of the dance rhythm and incorporated it often in his music, as in the fourth piano sonata, as well as in chamber and orchestral works. This Etude, as well as the first of Three Mediterranean Dances for two pianos, pays homage to his Catalonian ancestry. Widhalm, “A Conversation...,” 37.

⁴⁶“L’episode mineur (*teneramente*) a de délicieux effets de cloches, que la main gauche, en croissant la droite, monte faire tinter à l’aigu.” Sacre, 560.

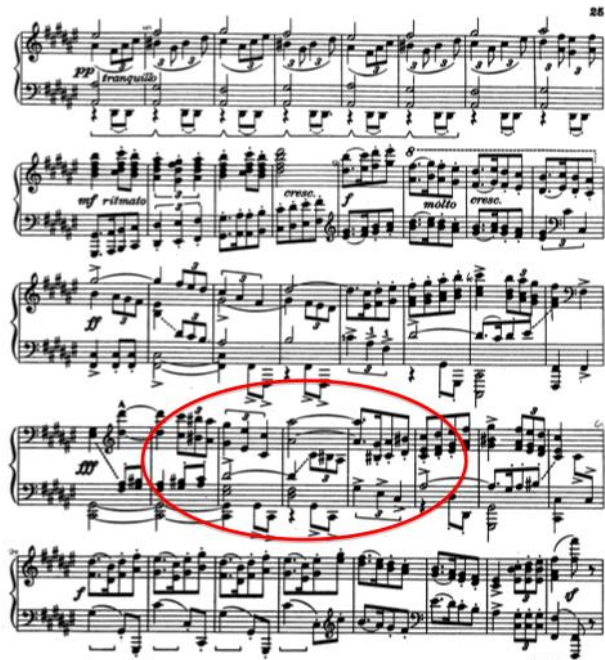


Figure 29. Casadesus's Etude No.7, *Accords*, mm. 37-76. The alteration and juxtaposition of triplets and two eighth notes sum up the festive style of *sardana*. Note the complexity of cross-rhythms that can be challenging for pianists.



Figure 30. Casadesus's Etude No. 7, *Accords*, mm. 115-126. Note the “*la campanella*” effects of left hand's second beats from m. 117 onward.

Etude No. 8, *Légèreté*, “Lightness”

Along with Etude No. 4, this is another appropriate preparation exercise for even more demanding repertoire, such as the Toccata. The fleet, light texture of Etude No. 8

seems a spiritual descendant of Liszt's Etude *La leggierezza* (1845-49). Though very unlike Liszt and Impressionistic music for the *senza pedale* directive that is used for a majority of the piece, its whimsical writing and perpetual motion nature brings to mind Ravel's clockwork style of writing. Its effects are heightened by staccato articulations throughout. Additionally, when listening to the second half of the first section (fig. 31), one hears bitonality (F#13 in the right hand and D7-G in the left hand) and a lightly oscillating pattern that reminds us of the "Dances of the Youths and Maidens" in *Rite of Spring* (fig. 32). Casadesus also employs an articulation marking normally associated with string bowing—*spiccato*, which he prescribes in other solo piano works as well. The shortened return to the A section is presented in a witty, tongue-in-cheek manner as Casadesus takes the return of the opening material in inversion. Any pianist taking on the challenge of learning this piece will undoubtedly practice that quintessentially French technique *jeu perlé*. Unlike Etude No. 5 that exercises this technique in playing legato, this Etude requires evenness in short and light articulations.



Figure 31. Casadesus's Etude No. 8, *Légéreté*, mm. 11-16. Note the use of repetitive ostinato patterns in both hands as well as string bowing articulation, *spiccato*.

The image shows a page of a musical score for Igor Stravinsky's "Dances of the Youths and Maidens" from the ballet *Rite of Spring*, measures 107-112. The score is written for a full orchestra and includes the following parts: Flute (Fl.), Flute in C major (G) (Fl. c-a. (G)), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Horn (Cor.), 2 Violins solo (2 V-ni soli), Violin I (V-ni I), Violin II divided (V-ni II div.), Viola (V-la), and Cello (V-c.). The music is in 2/4 time and features a prominent clockwork texture created by a motivic ostinato in violin 1 and horn 5. The score includes dynamic markings such as *f*, *mf*, and *ff*, and a rehearsal mark at measure 107. The key signature is two flats (B-flat and E-flat).

Figure 32. Stravinsky’s “Dances of the Youths and Maidens” from *Rite of Spring*, mm. 107-112.⁴⁷
 Note the motivic ostinato in violin 1 and horn 5 that create a clockwork mechanic texture.

⁴⁷Igor Stravinsky. *Rite of Spring in Full Score*. (NY: Dover, 1989), 20.

Toccata, Op. 40

Our explorations through the Etudes thus far have defined various characteristics of Casadesus's music: fondness for tight rhythmical content; pandiatonicism; ostinato patterns; perpetual motion; intervals of a third, fourth, and fifth; sequences; marked articulations; and a colorful harmonic palette. The Toccata, Op. 40 also exhibits these traits. And while these pieces are quite difficult to execute, none have claimed superfluous virtuosic display. Perhaps the Toccata is the closest to its genre. Roy describes it succinctly in a program note: "It's the very model of a virtuoso Toccata in which double notes crackle into an implacable movement fed by an extraordinary range of accents."⁴⁸ Casadesus's Toccata (1946) conforms clearly to the genre of *perpetuo mobile* toccatas started in the nineteenth century with Schumann's Op. 7 (1830) and extending into the 20th century with Prokofiev's Op. 11 (1912) and Ravel's Toccata from *Le tombeau de Couperin* (1914-1917).

⁴⁸Jean Roy. Jacket notes to Robert Casadesus, John Owings, piano. CD (digital disc), FR-7s5-04-0003-0, Opus Millésime/Gréco Casadesus, Germany, 2004.

Figure 33. Casadesus's Toccata, Op. 40, mm. 1-19. The opening nineteen bars of this virtuosic piece remain true to its genre with double-note motives, thick textures, accents to obscure downbeats and highlight cross rhythms, and perpetual motion.

Figure 34. Casadesus's Toccata, Op. 40, mm. 28-39. This excerpt suggests A Aeolian as the center of tonality. However, f# and g# in mm. 35-38 momentarily imply pandiatonicism as we have two marker notes of a melodic minor scale and an ascending Phrygian scale in the left hand shortly thereafter. The passage that starts on m. 31 with ^ markings brings to mind, again, the influence of Stravinsky's *Rite of Spring*.

As in several of Casadesus's Etudes, the Toccata has a rather expansive section of pandiatonicism (fig. 34). In this case, the first twelve measures are in C major/A minor. It is based on explorations of double notes built from intervals of thirds, fourths and fifths (fig. 33). Thereafter there are hints at other tonal centers—E minor (mm. 13-18), A (ascending melodic) minor (mm. 35-38), as well as six-note chords reminiscent of Ravel, such as G major 9 (#11) in mm. 69-74 (fig.35), the very same chord Ravel uses in m. 14 of the *presto* finale of his G Major Concerto (fig. 36).



Figure 35. Casadesus's Toccata, Op. 40, mm. 68-75. The parallel seventh arpeggio passage, from m. 69, marked *fluide*, is the same G major 9 (#11) chord that Ravel used in his G Major Piano Concerto, although differently voiced.

Figure 36. Ravel's Concerto in G Major/III, mm. 13-15. In m. 14, the orchestra plays an accented G major 9 (#11) chord on the offbeat.⁴⁹

Figure 37. Casadesus's Toccata, Op. 40, mm. 92-103. This excerpt is a part of the second episode, characterized by a *capricciosamente* directive. The grouping of three sixteenth notes against duple rhythm in the left hand, marked *spirituoso*, on m. 93, is an example of *sesquialtera*. It also recalls Gershwin's jazzy motivic triplet figures in *Rhapsody In Blue*.

Cross rhythms are clearly marked by his meticulous craftsmanship in indicating accents and slurs. The repetitiveness of the short motives may result in the piece sounding purely mechanical and percussive, which is a common problem of interpretation in other notable toccatas, such as those by Schumann and Prokofiev (figs. 38 and 39). However, Casadesus balances the virtuosic demands with

⁴⁹Maurice Ravel. *Concerto pour piano et orchestre*. (Paris: Durand, 1994), 61.

contrasting episodes. The transition blends the Impressionistic arpeggios marked *fluide* and with pedal (fig. 35) with a constant play of syncopation, as groupings of three sixteenth notes are part of the rhythmic motive. This rhythmic motive coupled with a three-note descent, with an initial augmented second on the first note (fig. 37) recalls a jazzy motive that Gershwin made popular in his *Rhapsody in Blue*. There is no clear source for these rhythms although a number of ostinato patterns are similar to those used in Etude No. 2. One may speculate, however, the influence of exuberant Spanish flavors and Latin American music that permeate the musical times.



Figure 38. Schumann's Toccata, Op.7, mm. 30-43. This 1830 Toccata is one of the first pieces that display sheer virtuosity in the high romantic period. Note the similar exploration of the keyboard's registers and the intricate chromaticism within the double-note passages.⁵⁰

⁵⁰Schumann, Robert. Clara Schumann, ed. "Toccata Op.7: für das Pianoforte," in *Piano Music of Robert Schumann*. Series I. (NY: Dover Publications, Inc., 1972), 23.



Figure 39. Prokofiev's Toccata, Op. 11, mm. 76-86.⁵¹ This excerpt embodies similar perpetual movement across the keyboard, thick textures, and devilish double-note passages.



Figure 40. Casadesu's Toccata, Op. 40, mm. 140-151. This episode is in B-flat Lydian mode and though the origin of the rhythmic motive is not clear, one can imagine tribal dance scenery, reminiscent of the hemiolas in Debussy's *L'isle joyeuse* (and somehow evoking the same primitivistic, orgiastic frenzy connoted by Debussy's title).

⁵¹Sergey Prokofiev. *Sarcasms, Visions fugitives, and other short works for piano*. (Mineola, NY: Dover, 2000), 49.

As in other works, but even more importantly in this work, the performer must have clear phrasing due to the thick texture and perpetual motion of a toccata. In addition, Casadesus clarified the effects of these rhythmical elements connected to phrasing, by marking accents on the left hand's first note of the ascending sixteenth-note scalar passages, and staccato on the descending eighth-note triplets (fig. 42). Even though these rhythmic complexities might challenge a performer, when the rhythmic energy is precisely and fiercely delivered, the result is exciting and rewarding. As in several endings of the Etudes, this Toccata also ends on unison octaves. However, in contrast to the endings of Etudes Nos. 1, 2, and 6, Casadesus ends this Toccata *fff*. The ending of Casadesus's Toccata, D octaves in both hands at the outer extremes of the keyboard, may reflect an homage to Prokofiev's Op. 11 or may have simply been a subconscious reference to Prokofiev's defining genre (figs. 43 and 44).

Figure 41. Casadesus's Toccata, Op. 40, mm. 116-131. *Sesquialtera*, mm. 119-120, is produced by the unusual groupings of three sixteenth notes, instead of four. Note also Casadesus's detailed articulation markings that include *spiccato* (m. 125), a string bowing articulation.

Figure 42. Casadesus's Toccata, Op. 40, mm. 198-211. This excerpt marks the transition between the A theme that had traveled through a number of keys and the last quieter episode before the coda. Note the use of cross rhythms and (>) markings to accentuate syncopation. Mm. 203 and 204 show an example of eighth-note triplets against four sixteenth notes, while the following two groups of two measures reverse the rhythmic entities and direction of contour. Mm. 207-211 usher in a new ostinato pattern that accompanies the last episode.



Figure 43. Casadesus's Toccata, Op. 40, mm. 244-256. There are parallels to the ending of Casadesus's and Prokofiev's Toccatas. Casadesus uses G minor chords (mm. 235-253) as a cadential precedent, compared to Prokofiev's D augmented triad, which shares two notes with a G minor triad. Both Toccatas end with the same D octaves.



Figure 44. Prokofiev's Toccata, Op. 11, mm. 219-227. The last nine bars of the coda create an exhilarating final ascent to the unison double octave D.

A fertile ground of creativity and youthful energy, the Toccata—written for his son, Jean, in 1946, and premiered by Gaby in 1950—was perhaps his most popular piece among pianists in the 1980s, due to it being a requirement of the Casadesus International Piano Competition. Casadesus's Toccata falls clearly in the

lineage from Prokofiev's Op. 11, a heritage which would include Poulenc's Toccata from Three Pieces (1928), Ibert's Toccata on the Name of Roussel (1929), Absil's third movement of Sonatina, Op. 27 (1937), Casella's Toccata from Six Studies, Op. 70 (1942-44), and Khachaturian's Toccata (1932)—works all in 2/4 meter with a perpetual-texture, running sixteenth notes, and an exploitation of virtuosity. Its sophisticated writing demands a highly developed technique from a pianist to negotiate the rapid tempo and endless sixteenth-note momentum, as well as to produce a variety of attacks, sounds, and nuances. At the same time a purely technical approach to this piece will not be sufficient because Casadesu indicates subtle nuances to contrast the perpetual motion.

CHAPTER V
CONCLUSION

Casadesus's *Huit Études* and Toccata are valuable contributions to the pianistic repertoire. Although the Toccata has probably come the closest of his works to entering the canon of twentieth-century works, the Etudes are likely less known. His idiom complements and at times seems derived from the same sources as Debussy and Ravel. Casadesus's preference for the purity of classical form follows the thread of the French *clavéristes* school, Mozart, Roussel, and Ravel. Spanish dance, Oriental effects, and jazz harmonies are also evident in these works of Casadesus and, ironically, are almost associated with Parisian styles of the early twentieth century. As a way of avoiding the ultra-chromaticism of Wagner and the systematic atonality of Schoenberg, Casadesus tends to adopt modality and pandiatonic procedures. In that way, Casadesus seems to align himself with Stravinsky and *Les Six* in neoclassicism, an assertion made even stronger by the observation of Casadesus's clear forms and tidy textures. The integral rhythmic element adds allure to the character of Casadesus's works. As is apparent from his discography, his playing never lacked rhythmic precision and energy. There is directness and non-sentimentality to Casadesus's piano works, reflective of his own piano playing, often described as clean and precise.⁵²

⁵²Timbrell, 145-146.

There is also fastidious craftsmanship and modesty in his writing, exhibited in the clarity of form, both in the larger structure of a piece and balanced symmetry of phrases, as well as use of dance rhythms, *meccanico* style perpetual motion and ostinato rhythm, and exploration of colors of tone painting possibly produced on the piano. Moreover, the humor, intelligence, and technical prowess of Casadesus the pianist are reflected in the works of Casadesus the composer. His Etudes—to train finger dexterity in executing thirds, fourths, fifths, octaves, scales and arpeggios, and independence of each hand—and the Toccata certainly offer performers challenges, both technically and interpretively. Casadesus invites performers to direct their attention to musical details and use technique as a means to deliver the musical expression. Casadesus's understanding of the physical demands of the piano and his concomitantly idiomatic writing seem always linked to enormous color possibilities and an expressive intent. His works strengthen a link between Debussy and Ravel and the post-Impressionists, such as Dutilleux and Messiaen, that connect to the essence of Casadesus's contemporaries, such as *Les Six*, Stravinsky, and Prokofiev.

When factored into Casadesus's other piano works, the output in this medium is large. The Four Sonatas, Twenty-Four Preludes, Impromptus, *Six Infantines*, *Berceuses*, and several other works for solo piano constitute an impressive reservoir of pianistic delight. Furthermore, there is chamber works with piano and several concerti for solo, two, and three pianos. These works are worth exploring and can be worthwhile subjects of research and performance. Some of his easier works can be great resources to teachers of beginning piano students as introduction to neoclassical style, more so because they

were written by an important pedagogue of the piano school. In addition, another area of related research that can grow from Casadesus's music includes a survey of ostinato patterns. Since the natural developments of a new musical genre or style are usually a reaction to previous musical trends, it might be fascinating to study whether one of neoclassicism's traits, the *perpetuo mobile*, had any impact or influence in the similar rhythmic drive found in minimalistic music of the 1960s and 1970s.

Casadesus's major works, such as the *Huit Études* and Toccata, are significant compositions that encompass mid-twentieth-century musical idioms, perfect for pianists searching for alternative repertoire of that time. Moreover, these works provide another glimpse into the world of this musical genius and serve as testaments to his legacy as a pianist, teacher, and composer. Casadesus's piano pieces are commendable works that merit more performances and their place in the canon of the most performed pianistic repertoire. Jean Roy, the author of *L'intemporel Robert Casadesus*, "the Timeless Robert Casadesus," put it eloquently as he concludes:

Equilibrium: perfect word for his ideal artistry... He has created a style highly original combined with mastery in crafting firm and poetic sentiments (poetic feeling). What struck me most about his opus, whose importance is still neglected today (too many of the scores are still unedited) is the aspect of its timelessness. The music of Robert Casadesus cannot be dated. It does not carry characteristics of one musical time period or another. Thus, it will never be outdated. It is classic in the best sense of the word.⁵³

⁵³“L'équilibre: maître mot de son idéal artistique... Il s'est forgé un style hautement original en alliant à la maîtrise du métier la fermeté et le sentiment poétique (*poetic feeling*). Ce qui me frappe pour ma part dans cette œuvre don't l'importance nous échappe encore (trop de partitions sont inédites) c'est son aspect intemporel. La musique de Robert Casadesus ne date pas, elle ne porte pas la marque de telle ou telle époque, et, de ce fait, ne s'est pas démodée. Elle est classique au meilleurs sens du terme.” Roy, *L'intemporel...*, 86.

BIBLIOGRAPHY

- Béhague, Gerard. *Music in Latin America: An Introduction*. Prentice-Hall International. Englewood Cliffs, NJ: 1979.
- Casadesus, Gaby. *Mes Noces Musicales: Conversation avec Jacqueline Muller*. Paris: Buchet/Chastel, 1989.
- Casadesus, Gréco. "L'esprit Robert Casadesus." <http://www.greco-casadesus.com/catalogues/productions-audiovisuelles-esprit.html> (accessed February 12, 2012).
- Casadesus, Gréco. "Robert Casadesus." <http://robertcasadesus.com/indfig.php> (accessed February 1, 2010).
- Casadesus, Robert, et al. *Casadesus: First Family of the Piano*. DVD. Pleasantville, NY: VAI, 2004.
- Casadesus, Robert. *Huit Études pour le Piano*. Paris: Durand S.A Editions Musicales, 1941.
- _____. *L'intemporel Robert Casadesus: Pianiste et Compositeur*. Compilation CD (digital disc). Buschet/Chastel. Sony Music Entertainment. LSP 985970-2, France. 1999.
- _____. "Memories of Ravel." *Musical America* (February 10, 1941): 221, and 225.
- _____. *Toccata Op.40 pour Piano*. Paris: Durand & Cie, 1950.
- _____. *Variations d'après l'Hommage à Debussy de Manuel de Falla, Op.47*. Paris: S.A. Editions Ricordi, 1960.
- _____. *Op. 31, 2ème Sonate pour Piano*. Paris: Editions Durand & Cie, 1953.
- Chasins, Abram. "Robert Casadesus." In *Speaking of Pianists*. Third ed, 125-129. NY: Da Capo Press, Inc, 1981.

- Cox, David and Charles Timbrell. "Casadesus." *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie and John Tyrrell. 5:222-223. London: Macmillan, 2001.
- Debussy, Claude. *Complete preludes, books 1 and 2*. NY: Dover Publications, 1989.
- Dubal, David. "Robert Casadesus." *The Art of the Piano: Its Performers, Literature, and Recordings*. Third ed. Pompton Plains, NJ: Amadeus Press, 2004.
- Egdorf, Burkhard, Praeder, Susan Marie (translator). Jacket notes to *French Concertos for Two Pianos: Milhaud-Poulenc-Casadesus*. Piano Duo Genova & Dimitrov, SWR Rundfunkorchester Kaiserslautern, Alun Francis, conductor. CD (digital disc). CPO 999 992-2, Germany. 2004.
- Elder, Dean. "Book Reviews: Casadesus Biography." *Clavier* 35:9 (November 1996): 32.
- _____. "‘Une Bavardage’: with the French Pianist and Composer." *Clavier* 10:3 (March 1971): 10-17.
- Gillespie John, and Anna Gillespie. *Notable 20th-Century Pianists: A Bio-Critical Sourcebook*. Vol.1, A-J. Westport, CT: Greenwood Press, 1995.
- Hinson, Maurice. *Guide to the Pianist's Repertoire*. 2nd rev., and enlarged edition. Bloomington and Indianapolis: Indiana University Press, 1987.
- Honegger, Arthur. *Hommage à Albert Roussel: pour piano*. Paris: Salabert, 1928.
- International Piano Archives at Maryland. "Robert and Gaby Casadesus" IPAM University of Maryland libraries.
<http://www.lib.umd.edu/PAL/IPAM/IPAMcasadesus.html> (accessed February 1, 2010).
- Ivry, Benjamin. "The Poet of Cool." *International Classical Record Collector* 28 (Spring 2002): 42-49.
- Jacobson, Robert. "Entrances & Exits." *Saturday Review* (December 13, 1969): 15-16, 41.
- Jacquier, Albin. *Propos et Hommages Inopportuns*. Geneva: Pressart, 1990.
- Jaffe, Henry. *Casadesus: First Family of the Piano*. Bell Telephone Hour of 1967 [VAI DVD 4276]. Pleasantville, NY: 2004.

- Kozinn, Allan. "Classical Music in Review: Homage to Robert Casadesus." *New York Times*, (November 28, 1992).
- Lehman, Mark L. "Casadesus: Piano Sonatas (4), "Variations on Falla's Homage to Debussy;" 24 Preludes, Impromptu, Toccata, Enfantines." *American Record Guide* 69:1(January-February 2006) 96-97.
- Lehman, Mark L. "Guide to Records: Casadesus - Symphonies 1, 5, 7." *American Record Guide* 68:3 (May-June 2005): 94-95.
- Meyer-Josten, Juergen. *Conversations*. Translated by Elisabeth de Galbert and Ariele Butaux. Paris: Van de Velde, 1989.
- Milhaud, Darius. *Saudades do Brazil and other works for piano*. Mineola, NY: Dover Publications, 2004.
- Muller, Jacqueline; Translated by Therese Casadesus Rawson. "The Preeminent Robert Casadesus: A First-Hand Account of a Piano Legend." *Clavier* 35:7 (September 1996): 14-18, 23.
- Newman, Bill; Newman, Gill. "Grant Johannesen on Fauré, Competitions, and Casadesus." *Clavier* 35:5 (May-June 1996): 6-10.
- Nichols, Roger. "Robert Casadesus (1899-1972): Master of Artful Simplicity." *Gramophone* 79:944 (September 2001): 38-39.
- Obituary. *Washington Post*, 21 Sept 1972, C4. *New York Times*, (20 Sept 1972), 50.
- Owings, John. "The Composer: The Four Piano Sonatas." *Piano Quarterly* 118 (Fall 1982): 30-32.
- Piano Duo Genova & Dimitrov. *French Concertos for Two Pianos: Milhaud-Poulenc-Casadesus* SWR Rundfunkorchester Kaiserslautern, Alun Francis, conductor. CD (digital disc). CPO 999 992-2, Germany, 2004.
- Powell, Linton. *A History of Spanish Piano Music*. Bloomington: Indiana University Press, 1980.
- Prokofiev, Sergey, et al. *Sarcasms, Visions fugitives, and other short works for piano*. Mineola, NY: Dover, 2000.

- Ratliff, Neil. *Casadesus in America: A Celebration of the Robert and Gaby Casadesus Collection in the International Piano Archives at Maryland*. Souvenir Booklet. University of Maryland, July 1992.
- Ravel, Maurice. *Concerto pour piano et orchestre*. Paris: Durand, 1994.
- _____. *Piano masterpieces of Maurice Ravel*. NY: Dover, 1986.
- Roy, Jean. Casadesus, Robert. *L'intemporel Robert Casadesus: Pianist et Compositeur*. Paris: Buchet-Chastel, 1999.
- _____. Jacket notes to Robert Casadesus, John Owings, piano. CD (digital disc). FR-7s5-04-0003-0, Opus Millésime/Gréco Casadesus, 2004.
- [Saben, Robert?]. "In the Fire" *Time*, March 22, 1948.
- Sacre, Guy. "Robert Casadesus" *La Musique de Piano: Dictionnaire des Compositeurs et des Oeuvres*. Vol. 1, A-I. Paris: Robert Laffont, 1998.
- Schumann, Robert. Clara Schumann, ed. "Tocatta Op.7: für das Pianoforte," in *Piano Music of Robert Schumann*. Series I. NY: Dover Publications, Inc., 1972.
- Silverman, Robert. "A Short Talk with Gaby Casadesus." *Piano Quarterly* 80, (January 1, 1972): 4-5.
- Simms, Bryan R. *Music of the Twentieth Century: Style and Structure*. NY: Schirmer Books, 1996.
- _____. "A Talk with Gaby Casadesus." *Piano Quarterly* 119, (Fall 1982): 26.
- Snook, Paul A. "Casadesus: Symphony No. 1, Symphony No. 5, Symphony No. 7." *Fanfare - The Magazine for Serious Record Collectors* 28:6 (July-August 2005): 108-109.
- Stookes, Sasha. *The Art of Robert Casadesus*. London: Fortune Press, 1960.
- Stravinsky, Igor. *Rite of Spring in Full Score*. NY: Dover, 1989.
- Timbrell, Charles. *French Pianism: A Historical Perspective*. Portland, OR: Amadeus Press, 1999.
- Widhalm, Patrick Robert. "A Conversation with Gaby Casadesus." *Piano Quarterly* 158 (Summer 1992): 32-37.

_____. "Le Voyage Imaginaire: The Piano Music of Robert Casadesus." *Piano Quarterly* 158 (Summer 1992): 38-39.

_____. "Robert Casadesus, Composer, and His Four Sonatas for Piano."
DMA diss., University of Missouri, Kansas City, 1991.

Reviewed work(s): *The Art of Robert Casadesus* by Sacha Stookes. *Music Educators Journal* Vol. 47, No. 2 (Nov. - Dec., 1960): 94. Published by: MENC: The National Association for Music Education. Stable URL:
<http://www.jstor.org/stable/3393612>.

APPENDIX A

COPYRIGHT PERMISSION

**I. Dover Publications: Rights & Permissions - copyright for musical examples in a
doctorate dissertation**

Schwendemann, Joann <jschwendemann@doverpublications.com>

Thu, Mar 8, 2012 at
4:16 PM

To: "cyudha@gmail.com" <cyudha@gmail.com>

Dear Cicilia,

Dover Publications, Inc., hereby grants you permission to reproduce the following excerpts for use in your doctorate in music at the University of North Carolina, Greensboro:

1.) From Claude Debussy Complete Preludes, Books 1 and 2, (published in 1989); p. 22. the first two lines of Des Pas sur La Neige in 1910; the first four bars and mm. 23 – 25 of Canope, pp. 96- 97.

2.) From Darius Milhaud's Saudades do Brazil and Other Works for Piano (2004): The title and first three lines of Tango des Fratellini, p. 61, and the first five lines of Gavea, p. 74.

3.) From Piano Masterpieces of Maurice Ravel (1986): The first two lines of Jeux d'eau, p. 13.

4.) From Sarcasms, Visions Fugitives and Other Short Works for Piano by Sergei Prokofiev (2000): mm. 76-86 and the last two lines of Toccata, Op. 11, pp. 49 and 56.

5.) From Schumann Masterpieces for Solo Piano (2001): mm. 30-43 of Toccata, Op.7, p. 23.

Please credit the Dover edition in any standard form.

Sincerely,

Joann Schwendemann

.....

Joann Schwendemann

Contracts/Rights & Permissions

Dover Publications, Inc.

31 East 2nd Street

Mineola, NY 11501

Tel: 516-294-7000 x 164

Fax: 516-746-1821

jschwendemann@doverpublications.com

Schwendemann, Joann <jschwendemann@doverpublications.com>

Tue, Mar 27, 2012 at 12:27 PM

To: Cicilia Yudha <cyudha@gmail.com>

Dear Cicilia,

Dover Publications, Inc., hereby grants you permission to also include in your dissertation a reproduction of Igor Stravinsky's *The Rite of Spring*, in full score, p. 20, mm. 107-112, giving proper credit to the author and Dover edition, in any standard form.

Sincerely,

Joann Schwendemann

.....

Joann Schwendemann
Contracts/Rights & Permissions
Dover Publications, Inc.
31 East 2nd Street
Mineola, NY 11501
Tel: 516-294-7000 x 164
Fax: 516-746-1821
jschwendemann@doverpublications.com

II. Attempts to Demonstrate Good Faith Effort to Obtain Copyright Permission from Hal Leonard that currently represent Durand catalog

While efforts to acquire permission to use musical examples from Dover publication were promptly and positively granted, efforts to acquire permission to use musical examples from Durand Catalog, represented by Hal Leonard, were not as successful. The emails enclosed are documented correspondences I received from Sophie Parra D'Andert at Durand & Cie and John Guertin at Carl Fischer, LLC / Theodore Presser Company. Theodore Presser was once a representative of the Durand catalog in USA. Since then, I have sent:

- 1.) emails to lucia.castellini@mgbhalleonard.com on February 21 and 22, 2012
- 2.) an email to hlcopyright@halleonard.com on February 27, 2012
- 3.) a fax to Hal Leonard (414) 774-3259 on March 13, 2012
- 4.) a letter with excerpted materials from dissertation to
HAL LEONARD CORPORATION on March 15, 2012
Attn: Copyright Department
7777 West Bluemound Road
P.O. Box 13819
Milwaukee, WI 53213
- 5.) an email and excerpted materials from dissertation materials attached sent to hlcopyright@halleonard.com on April 5, 2012
- 6.) a voicemail message to Nancy Ubick, Clearance Representative of Hal Leonard (414) 774-3630 on April 13, 2012
- 7.) an email and excerpted materials from dissertation materials attached sent to ilaria.narici@mgbhalleonard.com on April 23, 2012

RE: [COPYRIGHT] Copyright inquiry to use Robert Casadesus as subjects of doctoral dissertation

Mon, Feb 20, 2012 at
6:23 AM

From: Parra D'Andert, Sophie

<Sophie.ParraDAndert@umusic.com>

To: "cyudha@gmail.com" <cyudha@gmail.com>

Dear Cicilia Yudha

We have just signed an agreement with Hal Leonard for the print reproduction of our classical repertory.

You can contact Lucia Castellini who is in charge of print requests: (lucia.castellini@mgbhalleonard.com)

Regards,

Sophie Parra d'Andert

16, rue des Fossés Saint Jacques
75005 Paris

Tel: 01 44 41 94 43
Fax: 01 44 41 92 27

De : cyudha@gmail.com [mailto:cyudha@gmail.com]

Envoyé : vendredi 17 février 2012 21:25

À : Retailleau, Florence

Objet : [COPYRIGHT] Copyright inquiry to use Robert Casadesus as subjects of doctoral dissertation

Message envoyé par : Cicilia Yudha

Email : cyudha@gmail.com
Pays : USA
Date : le 17/02/2012

Message :

Dear Sir/Madam, My name is Cicilia Yudha and I am currently working on my doctorate in music (piano performance) at the University of North Carolina Greensboro, USA. I am writing to inquire about copyright permission to include a few musical examples from works by Robert Casadesus to support my doctoral dissertation on this pianist and composer. The topics of my dissertations are the Eight Etudes (Huit Etudes), Op. 28 and the Toccata, Op. 40. Both works were published by Durand & Cie in 1950 and 1941, respectively. In addition, I am also illustrating 7 bars from Casadesus's Sonata No. 2 (1953) and 3 bars from the last movement of Ravel Piano Concerto in G Major (1932/1957). Would you please kindly let me know what steps I need to take in order to get the permission from Durand S.A? I hope to submit my dissertation to the UNC Greensboro Graduate school by March 5, 2012 in order to complete my program in May 2012. I would very much appreciate your help. Many thanks, in advance, Cicilia Yudha 1-617-571-1709 cyudha@gmail.com

John Guertin <johng@carlfischer.com>

Tue, Feb 21, 2012 at 12:34 PM

To: Cicilia Yudha <cyudha@gmail.com>

RE: Request for permission to use musical examples in a doctorate dissertation

Dear Cicilia,

We no longer represent the Durand catalog. Try contacting the Hal Leonard Corporation.

Regards,

John Guertin
Manager, Licensing & Copyright
Carl Fischer, LLC / Theodore Presser Company