

AN ANALYTICAL STUDY OF KARAMANOV'S
PIANO CONCERTO NO. 3 "AVE MARIA"

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The purpose of this dissertation is to analyze Concerto No.3 "Ave Maria" by Alemdar Karamanov (1934-2007) and to elucidate the work through historical background and the composer's ideas. This concerto is presented as a significant gesture of dramatic emotion, religious belief, romantic spirit and universal feeling. The subtitle "Ave Maria" relates to a set up already present within the music program. An analysis of interval relationships will help performers better realize Karamanov's music language. In view of the complicated nature of this piece, an analytical study is considered necessary. The study centers principally on analysis, with an emphasis on the developments of form, tonality and motives to help performers better understand the work, and how to best approach this concerto.

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CHAPTER 1

INTRODUCTION

The purpose of this dissertation is to analyze Concerto No.3 “Ave Maria” by Alemdar Karamanov (1934-2007) and to elucidate the work through historical background and the composer’s ideas. The study centers principally on analysis, with an emphasis on the developments of form, tonality and motives.

The score of Karamanov’s Piano Concerto No.3 “Ave Maria” remains unpublished, thus the music used in this study is a photocopy of an autographed manuscript from Mr. Vladimir Viardo, the preeminent pianist. There are two versions of this autographed manuscript: one is the orchestral reduced version (two pianos) and the other is the full score. Identifying the orchestration is difficult in the orchestral reduction version since there are no instrumental indications in the second piano part. Different instruments have various levels of color. In order to better understand the composer’s original thoughts, an examination of the full score is necessary. There is only one recording available: the premiere concert in Moscow in November 1994 as listed in the bibliography.

While listening to Concerto “Ave Maria,” every moment is naturally formed, but the texture is filled with intricate details. This concerto is presented as a significant gesture of dramatic emotion, religious belief, romantic spirit and universal feeling. The subtitle “Ave Maria” relates to a set up already present within the music program. The story does not tell how Mary peacefully received the message from the Archangel

Gabriel, that she would have a child and give him the name Jesus, but rather the struggles which man, or the composer, suffers in real life.

The conversations between Gabriel and Mary can be discovered in the first movement. The Lydian tune performed by trumpet (mm.1-8) and the complete first subject by the orchestra symbolizes God sending Gabriel to Nazareth, and telling Mary that “the Lord is with you.” The second subject which presents many offbeat patterns implies Mary’s fear of Gabriel’s words. The piano solo takes the main role in the second movement which refers to a musician’s prayer. Those developments of the second interval display a delirious image and finish in the catastasis. The beginning of the third movement continues the delirious pictures but within the orchestra, and the piano solo starts an ascending arpeggios pattern followed by descending minor second intervals. This arpeggios passage presents an image of a spring rain that nourishes the land from the Lord’s love. However, in the end of the final movement, Karamanov quoted Tchaikovsky’s Symphony “Pathétique” which implies a tragedy in his life.

The dramatic emotion is supported not only through biblical symbols, but also by utilizing the sensation of silence. There is no clear cadence to finish the phrase in the whole concerto, but the phrases are broken by the silent moment. In the first movement, after the climax, that exemplifies the difficulties in life, between measures 114 and 142, a silent moment is presented to bring in a mysterious world in the orchestra. In the same movement, the piano solo plays a figure of angel’s wings based on the Lydian mode on A and F-sharp minor between measure 218 to 227, and another silence is added to suppress

the orchestra, a quieting passage to cry out the grief. These unusual sensations of silence enhance the dramatic power of the concerto.

In Deryck Cooke's *The Language of Music*, the author stated that the minor second interval is an expression of anguish; the major second interval is mainly a neutral note, which has different expressions depending on the diverse cooperation of notes or chords. The combination of minor/major second will produce various images. An analysis of interval relationships will help performers better realize Karamanov's music language. In view of the complicated nature of this piece, an analytical study is considered necessary. The formation of the structure and the use of composition techniques will help performers better understand the work, and how to best approach this concerto.

In this dissertation, Karamanov's biography and his piano repertory are provided in the second chapter. In the third chapter, the historical background of the Piano Concerto No.3, three sections are discussed: Christianity, influence of the great Russian composers of nineteenth century, and the mixture of Modernism and the Romanticism. The mid-1960s were inopportune times to be composing religious music in the Soviet Union. However, Karamanov decided to make Christianity the subject of his music in 1965. Concerto No.3 is influenced by the nineteenth-century Russian composers as well, particularly Tchaikovsky and Rachmaninoff. For example, Karamanov quoted the brass part for the first movement in Tchaikovsky's Symphony No.6 "Pathétique" at the end of the concerto. In terms of composition methods, Karamanov mixed Romanticism and Modernism. Karamanov had his own statement-a Christian subject. He carried his faith, his life, and his emotion into the music. But the composer also used modernism

techniques in this concerto, such as the new tonality based on the cluster of major/minor second intervals.

The fourth chapter presents the discussion of formal structure. It is divided into three movements: fantasy, modified bar form, and through composed. The structure of the concerto is based on motivic development. Two main motives are presented in the concerto. Both motives are presented equally in the first movement; the second motive appears more than the first motive in the second movement, and only the second motive is used in the third movement. The tonality is based on traditional progression and the new tonality. Two progressions based on the circle of fifths are found in the first movement of the concerto. The New Tonality is organized in the relationships of minor second, major second, and cross relationship of major/minor.

This analytical study provides a clearer texture and details the musical characteristics of Karamanov's Piano Concerto No. 3. This document will help performers understand Karamanov's compositional methods, ideals, and elements, and interpret his pieces a more authentic and creative composition methods.

CHAPTER 2

ALEMDAR KARAMANOV AND HIS PIANO WORKS

Alemdar Karamanov (1934-2007), composer of the Crimean National Anthem, passed away on May 3, 2007. He had early public success in Moscow around the 1950s, but received international recognition only after 1990. Additionally, major performances in Berlin and London in 1995 cemented his acceptance by the West. Karamanov composed many piano works in various styles. He did not write any piano works after finishing Concerto No.3 “Ave Maria” in 1968 but instead composed many Christian themed symphonies.

Alemdar Karamanov’s Life

Alemdar Karamanov, son of a Russian mother and Turkish father, was born in Simferopol, Crimea, on September 10, 1934. He studied at the Crimean Music College in Simferopol and then went on to the Moscow Conservatory in 1953. Here, among contemporaries including Shchedrin, Denisov, Volkonsky, Gubaidulina and Schnittke, he studied composition from 1953-58 with Bogatiryov, (who was also professor at the Kharkov Arts Institute in Ukraine, and one of the founders of the Kharkov composers’ school). From 1958-1964, Karamanov studied composition at the graduate level at the Moscow Conservatory under Kabalevsky and Khrennikov (head of the Composers’ Union). Karamanov also continued his piano studies with Vladimir Natanson, a disciple

of Feinberg. Spurning party benefits and the Soviet Establishment, he returned home to Simferopol in the mid-1960s and continued living there until his death.¹

In the early 1990s, Karamanov gave concerts each year in Czechoslovakia and England with enormous success. In 1995, the composer received international recognition as well as official acceptance with major performances in Berlin and London. Moreover, in the Ukraine, in 1990, Karamanov was honored with the title Merited Artist of Ukraine, and then, in 1994, the title of National Artist of Ukraine, and also the Lyatoshynsky State Prize. In 1996, he was awarded the State Prize of the Autonomous Republic of Crimea, and the Shevchenko State Prize, in 2000. Also, beginning in 1996, the Alemdar Karamanov International Piano Competition has been held bi-annually in Simferopol.²

When Karamanov was still a student, Shostakovich described Karamanov as “one of the most original and unique composers of our time.”³ Karamanov wrote twenty-four symphonies, a requiem, a mass, a great quantity of chamber music, and vocal and choral music. His piano works include three concertos, four sonatas (1954-61), concert fugues (1964), preludes, etudes, variations (1961) and other small pieces. In the late 1960s and early 1970s, Karamanov invented and developed a type of photosensitive machine that notated piano improvisations on a film negative.⁴

¹ H. Klochkova, “Alemdar Karamanov: My faith appeared in music particularly,” in *Истина и жизнь* (Truth and Life), (2002) [article on line]; available from <http://www.karamanov.ru/articles.shtm>; Internet; Accessed 1 April 2007.

² V. Baley: 'Karamanov, Alemdar Sabitovych', *Grove Music Online* ed. L. Macy (Accessed 3rd April 2007), <http://www.grovemusic.com>

³ Ibid.

⁴ Ibid.

Although Karamanov's creative development went through a Western avant-garde period, he not only mastered those techniques, but also united them with the Russian (Russian, Crimean, and Oriental) and Soviet musical traditions. More importantly, Karamanov composed music associated with the reawakening of spiritual and religious beliefs. "Religion as primary pulse, generated my inspiration, and raised to a new height my entire creation," the composer said.⁵ In his symphonies, he created musical metaphors to show his apocalyptic vision. The central cycle of his output was "Byst" ("Let It Be", 1976-80), a collective title for "Symphonies Nos. 18-23", based on themes from the apocalypse. For instance, Symphony No. 23, first titled "I am Jesus" but later renamed "Poem of Victory" is densely filled with biblical symbols translated into images. The composer said that "the symphony", (no.23), "depicts St. John, then Christ, then the fate of John and his radiance after death as saint."⁶ Karamanov and his works symbolize religion in the music of the second-half of the 20th century and personify the sounds of religion. The inspiration of the composer springs from biblical subjects, church legend, and liturgical traditions of the different branches of Christianity.

Alemdar Karamanov's Piano Repertory

In the repertory of piano, Karamanov's music can be separated into four distinct time periods, each corresponding to one of four distinct musical periods during which he took very different approaches to composition. See Table 1.

⁵ Klochkova.

⁶ Ibid.

Before 1958

The first of these periods occurred before 1958, while he was a student in Moscow Conservatory. The piano works of this period represent Karamanov's earliest attempts as a composition student. The Second Piano Sonata (1954-1955) is such an example. There are four movements in this D major sonata. The first movement is *allegro ma non troppo* in sonata form; the second movement is *allegro* in binary form; the third movement is menuet and the fourth movement is a rondeau (which has been lost). The tonal scheme of Second Sonata is D major in the first movement, A major in the second movement, returning to D major in the menuet. In the first movement, the first key area of the exposition is in D major and the second key area of the exposition is in f-sharp minor. Karamanov showed typically mid-nineteenth century use of sequence employing modal interchange and conventional use of augmented sixth harmony in the development.

There are two sections in the development. The first section is a transition from f-sharp minor to B-flat major. The phrases are developed by the sequences, which the melody plays the sequences of D-sharp G-sharp G-sharp E, F-sharp B B G-natural and A D B-flat; and the chords plays the sequences of G-sharp major and E major; B major and G major; and finally arrives in B-flat major through the last sequence D major and B-flat major (Example 1). The second section presents a descending chromatic bass line under the chord progression of F major triad, A-flat major triad, E-flat major triad, G-flat major triad, D-flat major triad, F minor six-fourth, B diminished seventh, B-flat dominant seventh and finishes in the pitch of A, which is the dominant note of the original key. The B-flat dominant seventh chord is more like the augmented sixth chord in the dominant

Table 1: Karamanov Piano Works List

Before 1958	
1953	Five Preludes for Piano
	Piano Sonata no.1
1954	Eight Pieces for Piano
1954-55	Piano Sonata no.2 (partly lost, final movement “Rondeau”)
1956	Five Children’s Pieces for Piano
1958	Piano Concerto no.1
1950s	“Ave Maria” for Piano
	“Two Dance” for Piano, published in 1959
1958-1962	
1960	Piano Sonata No.3
1961	Piano Sonata No.4
	Variations for Piano
1960-62	Six Etudes for Piano
1962-1964	
1962	Prologue, Thoughts and Epilogues for Piano
	Music (Muzyka) No.1 for piano
	Music (Muzyka) No.2 for Piano
1963	Windows into Music, sixteen children’s pieces for Piano
	Three Preludes for piano
1964	Five Preludes and Nineteen Concert Fugues for piano, Fifteen Concert fugues: New version in 1984
After mid-1960s	
1968	Piano Concerto No.3 “Ave Maria”

function, because the note of A-flat in the treble clef is operated as G-sharp enharmonically, a leading tone to the tonic note of A (Example 2). Throughout the three movements, Karamanov had not yet reached his most mature level compared to his other works.

Between 1958-1962

Between 1958 and 1962, constitutes his second period and encompasses the early years that Karamanov studied with Kabalevsky and Khrennikov in Moscow. Karamanov made more attempts at creativity and self-expression to demonstrate greater maturity in his piano music. One property that unites the musical thinking of Karamanov is the tendency toward the freedom of structure. Karamanov constructed his music from the cells, coupling them in the extensive construction exclusively under the effect of the internal sensation, freely using a method of passage from the sound to the adjacent sound on the scale of semitones.⁷ Variations (1961) is the best example doing this. Karamanov uses a main motive throughout whole piece (Example 3a), which is based on the minor tetrachord (Example 3b).

In the first variation, the motive is hidden in the last two sixteenth notes of the pick-up measure and in the chords of the first measure (Example 4). The notes of right hand in the first measure of the theme are reorganized as B, F-sharp, D, E, C-sharp and G in the beginning of the second variation (Example 5).

⁷ Y. Kholopov

Example 1 Karamanov, Piano Sonata in D major, the first section of development in the first movement.

al tempo

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a piano introduction in F-sharp minor, featuring a series of eighth and sixteenth notes in both hands, with some notes beamed together. The tempo marking *al tempo* is written above the first measure.

F-sharp minor

The second system of musical notation continues the piece. It features a melodic line in the upper staff with some grace notes and a more active bass line. A *cresc.* (crescendo) marking is present in the final measure of the system.

A major

The third system of musical notation shows a transition to G-sharp major, followed by a move to E major. The upper staff features chords with accents, and the bass line continues with rhythmic patterns.

G-sharp major E major

The fourth system of musical notation shows a sequence of key changes: B major, G major, D major, and B-flat major. The upper staff features chords with accents, and the bass line continues with rhythmic patterns. A *f cresc.* (forte crescendo) marking is present in the final measure of the system.

B major

G major

D major

B-flat major

Example 2 Karamanov, Piano Sonata in D major, the second section of development of the second movement.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a series of chords and melodic lines with various accidentals and dynamics markings.

F major

A-flat major

E-flat major

G-flat major

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with various chords and melodic lines. The lower staff has several chords circled, indicating specific harmonic analysis points.

D-flat major

F minor six-fourth

B diminished seventh

B-flat dominant seventh

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with various chords and melodic lines. The lower staff has several chords circled, indicating specific harmonic analysis points. A line connects a circled chord in the lower staff to the text 'B-flat dominant seventh (augmented triad) to A' below it.

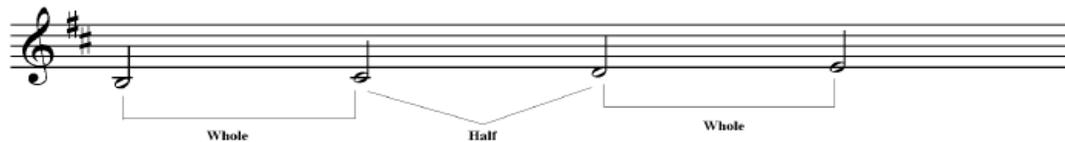
G-sharp
Enharmonically

B-flat dominant seventh (augmented triad) to A

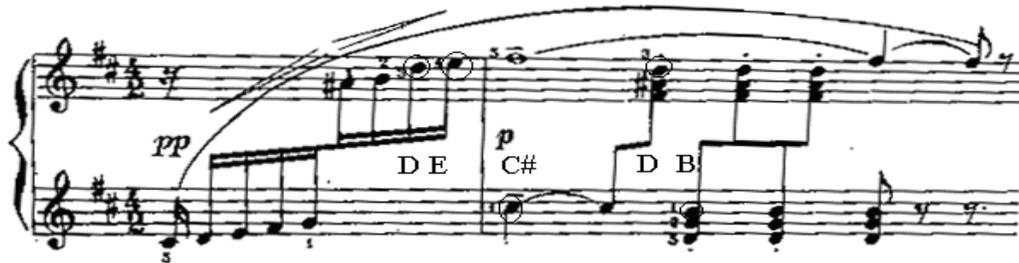
Example 3a Karamanov, Variations, Main Motive.



Example 3b Karamanov, Variations, B minor tetrachord.



Example 4 Karamanov, Variations, varied motive in the first variation.



Example 5 Karamanov, Variations, comparison of theme and the second variation.

Theme: m.1	The second variation: m.18

The main motive is presented in two ways in the fifth variation: one in the original shape, and the other in the inversion of the original shape. The left hand takes the original motive in mm. 77-78 and the right hand takes the inversion in the top voice (Example 6a). In the measures 85-88, the heads of the motive are hidden in the middle voices (Example 6b) until measure 89, the whole motive is presented as C-sharp, D, B, C-sharp and A in the top voice of left hand. In measure 90, the right hand (mirror motive) is answered by left hand, which is in the original shape (Example 6c).

Example 6a Karamanov, Variations, the fifth variation, mm.77-78, using contrary motion between right hand and left hand.

Example 6b Karamanov, Variations, the fifth variation, mm.85-87, heads of main motive are hidden in the middle voice.

Example 6c Karamanov, Variations, the fifth variation, mm.89-90, conversation between original motive and the mirror.

Karamanov presented Variations not only with different compositional techniques (such as the motivic manipulation), but also with the expression of humanity. In the second, it is like a traditional Russian lamentation. The composer's suffering is shown in the minor second intervals, as in the passage at mm.27-30 in which the right hand presents chromatic scales and the left hand takes the motive with seventh chord, but measure 30 presents a c-natural instead of the C-sharp in measure 28 (Example 7).

The third variation starts in G major with F-sharp major triads and with the “Allegro risoluto” marking. However, the music is not as “risoluto” as the composer wrote. The music in the third variation is full of unsure steps. The second section clearly begins in b minor and the b pedal point sustains the whole second section. The purpose of the b pedal point is to recall the tonic note, however, it conflicts with the chord progression, such as E-sharp diminished seventh going to F-sharp minor (Example 8). There is no pause between the third and fourth variation, which is marked as “attaca”. The fourth variation represents the theme but with more emotion through richer sonority.

In the fifth variation, the inversion of motive with the marking of “poco tranquillo” shows that this variation causes the listener to recall earlier parts of the work and, on a greater scale, to think about one’s past. The final variation evokes hope in the listener. It begins with an image similar to that of a horse-riding figure, then travels through a dark passage (“meno mosso” section), and finally arrives at brightness and light.

Between 1962-1964

The composer’s third period was extended from 1962 to 1964 during his last two years of post-graduate study in Moscow. In this period, Karamanov created a number of impressive politically motivated compositions in order to protest against the governmental policies of the USSR. Musicologist Yuri Kholopov referred to this third period as an avant-garde stage of Karamanov’s growth.⁸ One of the vanguard compositions is “Prologue, Thought and Epilogue” (1962). As a modernist, Karamanov tried to do several things in his keyboard works. In the second movement of Prologue, Thoughts and Epilogue, the style of indeterminacy was used (Example 9a) and a guide of playing techniques attached with the piece (Example 9b).

⁸ Yuri Kholopov, “Outsider of the Soviet Music” *Музыка из бывшего СССР* (Music from the former USSR) (1994) [Article on-line]; available from <http://www.karamanov.ru/kholopov.shtm>.

Example 7 Karamanov, Variations, the second variation, mm. 27-30.

Chromatic Scale

p motive on F-sharp, G, E, F-sharp

f C-sharp

p

f C natural

Red.

Red.

Example 8 Karamanov, Variations, the third variation mm. 54-56.

E-sharp diminished seventh F-sharp minor triad

Pedal Point B

Example 9a Karamanov, "Prologues Thoughts and Epilogues", the second movement.

II. Мысль.

3 сек. 8 ppp 20 сек. fff

(Ped. sempre)

7 сек. fff

ritacca

Example 9b the Guide line of “Prologues, Thoughts and Epilogues”, the second movement.

КОММЕНТАРИИ

— беззвучно прижать клавиши

— все звуки в указанном диапазоне

— особое тремоло, исполняемое ладонью и тыльной стороной ладони посредством вращения кисти. При этом захватываются звуки в указанном диапазоне.

— означает, что фраза написанная над чертой повторяется ритмично и крайне быстро. Время устанавливается на глаз, согласно длительности линии относительно такта. Общая продолжительность такта указана над тактовой чертой.

— *glissando tremolo*.

— ладонью по всем звукам. Высота положения приблизительно.

— *acell.*

— *rit.*

After 1965

The final time period was after 1965, when Karamanov returned to Simferopol. The only work as well as the last piano composition is the Third Piano Concerto (1968). The Third Piano Concerto with sub-title “Ave Maria”, which was composed in 1968 and revised in 1996, is one of Karamanov’s best representations of God’s mercy. Karamanov made this concerto particularly special not only through the brightness of the music but also in its unusual sensation of silence. As in life, it is not necessary to be sufficiently precise; silence can be golden. The many sounds of music in this concerto are filled with the act of praying, the desire to be spiritual.

CHAPTER 3: HISTORICAL BACKGROUND OF KARAMANOV'S PIANO CONCERTO NO.3

The mid-1960s were inopportune times to be composing religious music in the Soviet Union. Among other composers in Karamanov's time, the "Ave Maria" Concerto is the only composition which refers to a Christian subject in the genre of piano concerto. Concerto No.3 is influenced by the spirituality of nineteenth-century of Russian composers, particularly Tchaikovsky and Rachmaninoff. Containing not only had the Romantic style, Karamanov also continued the compositional techniques of modernism, such as the use of clusters which are based on the intervals of second and poly-meter in this concerto.

Christianity

The concerto's subtitle, "Ave Maria", unquestionably relates to Christianity. Religious groups were persistently persecuted in the U.S.S.R around the mid-twentieth century because such ideology was forbidden in the Soviet Union under Stalin's regime. In *Mastering Twentieth-Century Russian History*, Norman Lowe noted that although Stalin never spoke in public about his anti-religion campaign, he secretly sent local party members on organized raids against churches and priests.⁹ Compositions of the era were

⁹ Norman Lowe, *Mastering Twentieth-Century Russian History*, Palgrave Master Series (New York: Palgrave, 2002), 250.

encouraged to be patriotic or were inspired by the great Russian composers of the nineteenth century. Dmitri Shostakovich's Symphony No.5 (1937) is one such example.¹⁰

Karamanov tried to explore all possibilities of music using his emotions, especially his feelings of faith. Every moment of this concerto portrays a description of his life, his beliefs, and his hopes and dreams. In the program *Music and Musicians* of Moscow World Service in 1989, the composer said, "[the] entire last period of my creation in the work content is religious. It is dedicated to the New Testament, Christianity. First of all is the program music ... to open the eternal life in the algorithms of the spiritual life."¹¹ In *The Daily Telegraph* (London), Norman Lebrecht reported:

On January 7, 1965, Karamanov was walking down Gorky Street when he heard a trumpet sound from the top of telegraph building and saw a vision of his Saviour. "It was as if I had returned home," he says. "From that moment, Christianity, my music and I became one."¹²

Karamanov's Piano Concerto No.3 was composed in 1968. However, the premiere was given in 1994 by pianist Vladimir Viardo with Moscow Symphony Orchestra in Moscow, twenty-six years after the work was composed. When Karamanov wrote this concerto, he did not expect to perform it publicly.¹³

10 Ibid, 254-255. "With his Fifth Symphony (1937) Shostakovich succeeded in producing a great piece of music which also fulfilled the requirements of the regime. He was gradually rehabilitated: he was allowed to teach at the Leningrad conservatoire, in 1941 he was awarded the Stalin prize for his Piano Quintet..."

11 Alemdar Karamanov, "New Name- composer Alemdar Karamanov." Interview in program *Music and Musicians*, Moscow World Service. 1989. [Article on-line]; available from <http://www.karamanov.ru>; Internet; accessed 29 September 2007.

¹² *The Daily Telegraph* (London), 2 October 1995.

¹³ "Russian Piano Concerto" in the broadcast program *Musical Tales* in Voice of Russian, online

Piano Concerto “Ave Maria” was derided for other reasons than spirituality in the Soviet Union. In the Musical Tales of RUVR (Voice of Russian), Olga Fyodorova said “The music [Karamanov’s Piano Concerto No.3] that was deemed incomprehensible for the masses, and as such – ideologically amiss.”¹⁴ Besides its visible brilliance and polish, Karamanov’s music possessed a great amount of intellectual substance; Piano Concerto No.3 is an example of this.

Influences of Russian Composers in the Nineteenth Century

Concerto No.3 is influenced by the spirit of nineteenth-century Russian composers, particularly Tchaikovsky and Rachmaninoff. Karamanov quoted the brass part from the first movement in Tchaikovsky’s Symphony No.6 “Pathetique” (Example 10) in the end of the concerto (Example 11) to imply the tragic life.

Example 10 Tchaikovsky, Symphony No.6 “Pathetique”, the first movement, brass in mm.285-290.



article. (Accessed 10th October, 2007). http://www.vor.ru/English/MTales/tales_041.html

¹⁴ “Russian Piano Concerto”, broadcast program *Musical Tales* in Voice of Russian.

Example 11 Karamanov, Piano Concerto No.3, the third movement,
brass in mm. 230-234.



Additionally, a similar compositional approach is found between Rachmaninoff's Concerto No.3 and Karamanov's. Both composers used the descending chromatic lines in the transitions. In the first movement of Rachmaninoff's Piano Concerto No.3, the piano solo plays the chord progression based on the descending chromatic plan and the orchestra holds the pedal point of Bb in the transition passage of mm. 155-159. In the first movement of Karamanov's Piano Concerto No.3, the piano has the chord progression based on the descending chromatic plan as well as the orchestra plays the pedal point of D-flat in the transition passage of mm.109-113. The difference between two passages is in the counter melody of orchestra. In Rachmaninoff's piano concerto, the counter melody in the orchestra has a descending chromatic line as piano. But in Karamanov's piano concerto, the counter melody in the orchestra has an ascending line based on the whole steps (Example 12a, 12b).

Example 12a Rachmaninoff, Piano Concerto No.3, the first movement, mm.155-159.

chord progression by descending half step

Piano

155

Orchestra

Going down half step

pedal point

157

Example 12b Karamanov: Piano Concerto No.3, the first movement, mm. 109-113.

Going down by Half Steps

109

110

111

going up by Whole Steps

M2

Pedal Point

112

113

114

Mixture of Romanticism and Modernism

The U.S.S.R. government promoted composers who conjured the spirit of the great Russian composers of the nineteenth century. However, Karamanov turned his composition style into avant-garde after 1962. Kholopov said the composer's technique is characterized as "non-serial dodecaphony"¹⁵. Karamanov continued the compositional technique of modernism, such as the new tonality in Concerto No.3. However, this concerto still embodies the spirit of Romanticism. In *The Development of Western Music*, K Marie Stolba addressed the traits of Romantic music including subjectivity, sentimentality, a preoccupation with nature, an interest in the world of magic and fairy tale, an intrigue with all aspects of the supernatural, and a desire for freedom from the limitations of conventional formal patterns and harmonic rules¹⁶. In Concerto No.3 "Ave Maria", Karamanov had his own statement – a Christian subject. He carried his faith, his life, and his emotions into the music. One such example of this is the use of descending second interval. Deryck Cooke explained the minor second interval in *The Language of Music*: "the minor second is not part of our minor scale at all. It is a survival from the old Phrygian mode, the only one to begin with a rise of a semitone; but composers of all periods have drawn on its intensely expressive quality."¹⁷ He also mentioned the minor

¹⁵ Levon Hakobian, *Music of the Soviet Age 1917-1987* (Sweden: Melos Music Literature, 1998), 206 no108.

¹⁶ K Marie Stolba, *The Development of Western Music*, 2nd ed., (Dubuque, Iowa: WBC Brown & Benchmark, 1994), 455-456.

¹⁷ Deryck Cooke, *The Language of Music* (London: Oxford University Press, 1962), 77-78.

second is an expression of anguish in a context of finality, a hopeless anguish.¹⁸ Albert Schweitzer observed J. S. Bach's works in his *J.S. Bach*, "...[Bach employs that] torturing grief is represented by a chromatic motive of five or six notes."¹⁹ Minor seconds of this concerto implies the painful life of the composer, especially in the second movement, which is clearly a prayer but not a peaceful prayer. The full development of minor seconds in the second movement is a compromise between composer's tragedy life and his belief.

The composer's music ideas of each movement can be observed from Kholopov and *New Grove Dictionary of Music and Musicians*. The article by Yuri Kholopov, "An Outsider in Soviet Music" devoted a paragraph to this concerto. He emphasized that this concerto is similar to Karamanov's symphonies – some episodes embodying dialogues between Archangel Gabriel and Mary in mysterious sequence.²⁰ The conversations between Gabriel and Mary can be discovered in the beginning of the first movement. Before the complete tune of Lydian character which is stated in mm.10-33, the head of Lydian tune (mm.1-8) and a piano cadenza passage (measure 9) symbolize God sending Gabriel to Nazareth, and telling Mary that "the Lord is with you." Starting from the second subject in measure 35, the offbeat pattern in the piano solo implies Mary's fear of Gabriel's words. Virko Baley, in his *New Grove Dictionary of Music and Musicians* entry on the composer, wrote a few lines about the concerto, mentioning "in his [Karamanov]

¹⁸ Ibid, 78.

¹⁹ Albert Schweitzer, *J.S.Bach* Vol. 2, trans. Ernest Newman (New York: Dover, 1966), 64.

²⁰ Yuri Kholopov, "Alemdar Karamanov: an Outsider in Soviet Music" *Музыка из бывшего СССР* (Music from the former USSR) (1994) [Article On-line]; available from <http://www.karamanov.ru/kholopov.shtm>; Internet; accessed 4 April 2007.

Third Piano Concerto 'Ave Maria', he was attempting to express allegorically God's mercy as spring rain."²¹ In the third movement, mm.112-146, a piano cadenza presents an ascending arpeggio pattern followed by descending minor second intervals that form a sequence comprising a chromatic scale from c down to e. After a prayer of the struggling life in the second movement as the coldness in the winter, this passage (mm.112-146) is like a spring rain; nourishing the land with the Lord's love.

Robert Morgan listed many compositional techniques after World War II in *Twentieth-Century Music*, including integral serialism, indeterminacy, the new Pluralism, electronic music and a return to simplicity (including minimalism and the new tonality).²² The process of compositional techniques in Karamanov's piano works is similar to the twentieth-century music history. Karamanov did compose piano music in the style of indeterminacy and serialism between 1962 and 1964. After he decided to turn his music subject in Christianity, the music languages were back to simplicity. In Concerto No.3, Karamanov used only two motives through whole work. The final movement starts to present full elements from the second subject of the first movement (based on the second motive, minor second-major second-minor second tetra chord) in the orchestra. The piano solo takes a cell of a descending interval of a second from the second subject and develops a cadenza passage (mm. 112-146).

The second movement presents simplicity of the clusters in poly-meter. The top voice is in the triple meter, the second voice in eighth notes, the third voice in quarter notes,

²¹ V. Baley. "Karamanov, Alemdar" from *Grove Music Online*.

²² Robert Morgan, *Twentieth-Century Music* (New York: Norton, 1991), vi-vii. The author separated eight compositions techniques in the part III: innovation and fragmentation: from World War II to the present.

the fourth voice in half note, and the bass presents in whole note. The clusters change mostly every measure which makes a simple movement of sonority. The relationships between clusters or inside cluster are based on major or minor second interval. The music of the second movement starts E major triad with D major triad, after couple measures, the clusters combines E-flat major triad and D major triad in the fifth measure. The whole second movement is like a puzzle of major and minor second intervals with ascending and descending movements.

CHAPTER 4

FORMAL STRUCTURE

There are three movements in this concerto, and the forms of each movement are: fantasy, modified bar form, and through composed. In the view of motivic development, the entire concerto is in a large-scale movement. However, in the view of the musical ideas, each movement has individual characteristics. The first movement is a conversation between Gabriel and Mary, the second movement is a prayer, and the third movement is a statement of tragedy, in which Karamanov quoted a melody from Tchaikovsky's Symphony "Pathétique".

The First Movement: Fantasy

The first movement is in the form of fantasy, based on two subjects with slow movement in the bass line. The first subject presents the first motive (tetrachord in the interval relationships of major second – minor second – major second) and the Lydian character. The second subject presents the second motive (tetrachord in the interval relationships of minor second – major second – minor second). There are four sections with a coda in the first movement: A – B – C – A' – Coda. Sections A and A' relate to the first subject, and section B presents the second subject. The musical elements of section C combine both motives. The coda uses materials from section A to reminisce the first subject.

The bass line moves slowly in the first movement. It starts at B-flat in section A and moves to E-flat in the second cadenza in measure 34. The bass line comes back B-flat in section B and then goes to G and D. In section C, the bass line begins with the plan of ascending whole steps in section C1 (mm.60-77); continues to move by fifth in section C2 (mm.78-91); stays on D-natural in the bridge (mm.92-96); moves from A-flat to D-flat in section C3 (mm.97-108) and stays in D-flat in the bridge (mm. 109-114) until section C4 (mm.115-142). In section C5 (mm.143-162), the bass line moves half steps up to D-natural and finishes in C-sharp. The bass line of section C5' (mm. 162-188) starts at G-flat and goes to E-flat and C-natural. In the transition of mm.189-202, the orchestra has the pitch of f and the piano states the bass line in D. In section A1' (mm.203-214), the bass line presents in the diatonic plan of A major. In transition of mm.215-227, bass line is in E-flat, or respell in D-sharp for the Lydian character (Lydian on A). In section A1'' (mm.228-261), the bass line goes to F-sharp in the orchestra and stays in G-flat in the piano cadenza of measure 262. In section A2', the base line returns to B-flat and stays to the end of the movement. The structure in the first movement is outlined in Table 2.

Table 2: Structure of the first movement

Section	measure	Subjects /Motives		Bass line	Orchestration
A	1-8	A1	head of the first subject	B-flat	Trumpet
	9	Cadenza			Piano
	10-33	A2	Complete first subject		Orchestra
	34	Cadenza		E-flat	Piano
B	35-52		Complete second subject	B-flat,G, D	Piano
Transition	53-59		Lydian character	B-flat	Piano

continued

Section	measure	Subjects /Motives	Bass line	Orchestration	
C	60-77	C1	6+6+6: The second motive moves up by whole step every 6 measures	F G A	Piano + Orchestra
	78-91	C2	5+5+4: the first motive moves up by minor third interval three times.	Moving by fifths	
	92-96	bridge		D-natural	
	97-108	C3	6+6: combination of both motives	A-flat, D-flat	
	109-114	bridge	Circle of fifth	D-flat	Orchestra
	115-142	C4	The second motive mm.114-126: harmonic pattern, 3+4+3+3, 2+4+3+3 (beats) 126-138: repeats m.114-126 139-142: Tail	D-flat	
	143-162	C5	The second motive with third interval, 6+4+4+6 (by beats)	D-natural C-sharp	
	162-188	C5'	The second motive plus chromatic lines, two ways to organize: By measures: 5+4+5+(3+3+3+3) By beats: 13+14+15+16(8+8)+17+3	G-flat E-flat C	
Transition	189		Announcement from piano solo	D	Piano
	190-195		Repeats the pitch F	F	Orchestra
	196		Cadenza (Lydian on D)	D	Piano
	197-202		Repeats the pitch of F	F	Orchestra
A'	203-214	A1'	Piano plays the first subject's head on D and Orchestra repeats the pitch F	Diatonic on A	Piano + Orchestra
	215-227	Transition	Mixing Lydian and minor modes	E-flat (D-sharp)	Piano + Orchestra
	228-261	A1''	Repetition of the first subject's tail	G-flat (F-sharp)	Orchestra
	262	Cadenza		F-sharp	Piano
	263-288	A2'	Complete first subject on Bb in orchestra	B-flat	Piano + Orchestra
Coda	289	Cadenza			Piano
	290-304		the first four measures of the first subject		

The first subject appears five times in the first movement. The first time, the head of subject is presented in mm.1-8, a trumpet solo (Example 13a). After a piano cadenza, the orchestra states the complete subject with the Lydian character in mm.10-33 (Example 13b). Starting from measure 203, this is the first time that piano solo states the first subject: playing the head of subject in the Lydian mode on D. This is a passage of pandiatonic writing with modes because the key signature is in three sharps (Example 14). The orchestra continues the tail of subject in measure 228, and employs the sequences in the Lydian mode on B-double flat, enharmonically on A (Example 15). This difference is an implication that the D is flatted in the Coda (mm.290-304, see Example 24.2) The first subject is presented for the last time in measures 265 to 288; the orchestra restates the complete subject and returns to the Lydian mode on B-flat. The complete second subject appears only one time in the first movement in mm.35-42 (Example 16).

Section C consists of the combination of the first and second motives. The complete second motive is shown in section C1 (mm.60-77). The second motive is raised twice by whole steps every six measures. Section C2 (mm.78-91) comes from the first motive. The pattern is repeated twice by ascending minor third interval. After a five-measure bridge, section C3 (mm.97-108) combines the second motive and the Lydian character together (Example 17). And then a five-measure bridge (mm.109-113) uses the circle of fifths to transition from section C3 (a combination of both motives) to section C4 (mm.114-142), which the second motive is divided in F-flat, E-flat, D-flat in piano solo and C in orchestra. In section C4, mm.126-128 repeats mm.114-126 with some

Example 13a Karamanov, Piano Concerto No.3, the first movement, mm.1-8.

Example 13b Karamanov, Piano Concerto No.3, the first movement, mm.10-33.

changes: a moving piano solo an octave lower and a simplified orchestral harmony

(Example 18a, 18b). Section C5 (mm.143-162) mainly concentrates on the second motive

with various materials in the orchestra. The structure can be grouped as 6 + 4 + 4 + 6

(measures) by the motivic repetition. The length on the top notes in the second motive varies throughout the phrase. Also an extra note has been added to the bass line in the second motive that has a major or minor third relationship to the bass note. The piano solo continues to develop the second motive in section C5' (mm.162-188), which is similar to section C5, but the repetition becomes longer. The first time presents thirteen beats in mm.163-167, the second time present fourteen beats in mm.167-171, and the third time presents fifteen beats in mm.172-176. The extension of the third time passage presents sixteen beats in mm.177-182; the tail (mm.182-188) presents seventeen beats (with an insertion of measure 186).

Example 14 Karamanov, Piano Concerto No.3, the first movement, mm.203-214.

The musical score for Example 14 is presented in two systems. The first system includes measures 203 to 208, and the second system includes measures 209 to 214. The tempo markings are Andantino, rit., Largo, and Andantino. The key signature is three sharps (F#, C#, G#). The score is written for piano accompaniment in 2/4 time. The first system shows measures 203-208, with a Largo section from measure 206 to 208. The second system shows measures 209-214, with a Largo section from measure 212 to 214. The music features a mix of chords and melodic lines, with some measures containing multiple notes in the bass line.

Example 15 Karamanov, Piano Concerto No.3, the first movement mm.228-239.

Musical score for Example 15, measures 228-239. The score is written for piano in 3/4 time, featuring a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music consists of two systems of staves. The first system covers measures 228 to 233, and the second system covers measures 234 to 239. The right hand (treble clef) plays a melodic line with various articulations, while the left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. Some notes in the right hand are circled in the original image.

Example 16 Karamanov, Piano Concerto No.3, the first movement, mm.35-42.

Musical score for Example 16, measures 35-42. The score is written for piano in 3/4 time, featuring a treble and bass clef. The key signature has two flats (B-flat and E-flat). The tempo is marked "Allegretto comme I". The music consists of two systems of staves. The first system covers measures 35 to 38, and the second system covers measures 39 to 42. The right hand (treble clef) plays a melodic line with various articulations, while the left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. The first measure (35) is marked with a forte dynamic (*ff*). Some notes in the right hand are circled in the original image.

Example 17 Karamanov, Piano Concerto No.3, the first movement, mm.97-102.

The second motive: F-flat, E-flat, D-flat (piano) and C (orchestra)

97 98 99

Sva

Lydian mode on D-flat

100 101 102

Example 18a Karamanov, Piano Concerto No.3, the first movement, mm.114-117.

The second motive on F-flat, E-flat, D-flat (Piano) and C (Orchestra)

114 115 116 117

Example 18b Karamanov, Piano Concerto No.3, the first movement, mm.126-130.

The image shows a musical score for measures 127-130. The top system contains the piano solo in the right hand, with measures 127, 128, 129, and 130. Measure 129 is highlighted with a box, and an arrow points from the text below to this box. The bottom system shows the bass line with slurs and dynamics. The key signature is two flats and the time signature is 2/4.

The Second Movement: Modified Bar Form

Within the structure of whole concerto, the second movement functions as transition. The two main motives are presented in this slow movement with static harmony, but the second motive holds a more important role than the first motive. The second movement is a modified bar form (Table 3).

Section A' (mm.25-48) mainly repeats section A (mm.1-24) with richer sonority in the orchestra part. Both motives are used in both sections (see Motivic Development). Section B is based upon a chromatic development. Between measure 49 and 56, the right hand of the piano solo hides a descending chromatic line in the clusters: C-sharp to B-sharp, B-natural to A-sharp, A-natural to G-sharp, G-sharp to G-natural, F-sharp to

Table 3: Structure of the second movement

	Measures	Movements of top voices	Measure/Bass Line		Orchestration
A	1-12	Descending	1-2	D	Piano
			3-4	C-sharp, F-sharp	
			5-6	C-natural	
			7-8	C-sharp, D	
			9-10	E, E-sharp	
			11-12	F-sharp, G	
	13-16	Ascending	13-16	G	
	17-24	Descending	17-20	A-flat	
			21-22	E, C-sharp	
			23-24	C-sharp	
A'	25-40	Repeats mm.1-16	25-26	D	Piano + Orchestra
			27-28	C-sharp, F-sharp	
			29-30	C-natural	
			31-32	C-sharp, D	
			33-34	E, E-sharp	
			35-36	F-sharp, G	
			37-40	G	
	41-44	Cross relationship of descending and ascending.	41	F, F-flat	
			42	E-flat	
			43	C-sharp	
			44	C-natural, B	
	45-48	Ascending	45	E, F	
			46	G	
			47	A-flat, A-natural	
48			B-flat, B-natural		
B	49-56	Descending	49-56	C-sharp	Piano
	57-60	Descending	57	G, A-flat	
			58	F, G-flat	
			59	D-sharp, E	
			60	A-sharp, B	

continued

	Measures	Movements of top voices	Measure/Bass Line		Orchestration
B	61-72	Ascending	61-62	G	
			63-64	E, E-flat	
			65-72	D	
Coda	73-79	Reminiscence of the beginning part	73-79	D	Piano + Orchestra

E-sharp, E-natural to D-sharp, and D-sharp to D-natural. The orchestra repeats E and D-sharp in mm.49-52; and then uses a descending chromatic line on B, A-sharp, A-natural, and G-sharp in mm.53-54; and finishes in a descending minor second from F-sharp to E-sharp in mm.55-56. The piano in measure 57 repeats the orchestra line F-sharp and E-sharp (m.56) but respells in G-flat and F, and then continues to descend. In section B, the piano solo spends twelve measures moving both hands from treble clef into bass clef (mm.49-60), and uses another twelve more measures to move the piano solo from the low register to the beginning position of the second movement (mm.61-72). The coda repeats and extends the first two measures.

The Third Movement: Through-Composed

The third movement is in through composed form to present the second subject and to develop the second motive with the exception of the last two measures. This movement starts with the entire second subject (Example 19) in order to recall the passage in the first movement. After presenting the second subject, all materials are employed by the second motive. The bass line still moves slowly. However, the concerto finishes in the piano cadenza (mm.281-282), which starts at the Lydian mode on E and

adds G and D later. The Lydian on E responds to the beginning Lydian mode on B-flat (the pitch E-natural). The adding notes of G and D relate to unify two motives. This movement can be divided into four sections with a coda of different texture. See Table 4.

Table 4: Structure of the third movement

	Measure	section	Elements	Bass line	Piano/ Orchestra
A	1-39	A1	The second subject	F-sharp	Orchestra
	40-47	(closing)		F-sharp	
	48-95	A2	The second subject	F-sharp to F-natural	
	96-111	(closing)		F-natural	
B	112-146	Cadenza	Cell of the second motive (descending minor second)	E	Piano
Transition	147-154		Descending minor second plus Chromatic line in the left hand	Move to D	
C	155-167	C1	The second motive is divided into piano and orchestra	D, F, A-flat	Piano + Orchestra
	168-178	(closing)	Piano takes the chromatic line Orchestra takes the descending minor second	E-flat A-flat D-flat	
	179-191	C2	Similar to mm.155-167, but piano moves down an octave	D-natural, F, A-flat	
	192-198	(closing)		A-double flat, D-flat, G-flat	
D	200-208	D1	The second subject in different rhythm	Plays the motive	Piano
	209-219	Bridge	Using materials from section C: Piano- takes the chromatics line Orchestra- takes the minor second with richer harmony	E-flat F G A-flat	Piano + Orchestra
	220-229	D2'	Orchestra: takes the second subject in different rhythm Piano: uses the chord instead of the single notes.	A-natural E	

continued

	Measure	section	Elements	Bass line	Piano/ Orchestra
D	230-238	D3	Quotation of Tchaikovsky's Symphony Pathétique.	E C	Orchestra
	239-251	D4	The second subject: in the symmetrical pattern	C C-sharp E	
	252-259	Closing	Repeats the second subject's tail	E	
Coda	259-280		Piano: takes the second subject, and simplifies the rhythm gradually.	E	Piano + Orchestra
	281-282	Cadenza	Lydian mode on E, with G and D		Piano

Example 19 Karamanov, Piano Concerto No.3, the third movement, mm.6-14.

The image displays a musical score for the piano part of the third movement of Karamanov's Piano Concerto No. 3, measures 6 through 14. The score is written in 2/4 time and D major. It consists of two systems of piano accompaniment. The first system covers measures 6, 7, and 8. Measure 6 is marked 'Allegretto' and measure 7 is marked 'Andantino'. The second system covers measures 9, 10, 11, and 12. Measure 9 is marked 'Allegretto' and measure 10 is marked 'Andantino'. The notation includes treble and bass staves with various rhythmic values, accidentals, and phrasing slurs.

Section A (mm.1-111) presents the original second subject in two parts. In the first part (section A1, mm.1-47), the orchestra plays the second subject twice while the bass stays in F-sharp; in the second part (section A2, mm.48-111), the orchestra plays the second subject twice as well but the bass is moving from F-sharp to F-natural. Section B (mm.112-146), a cadenza passage, emphasizes the cell of the second motive – a descending minor second interval. There are two parts in section C (mm.155-198). In the first part (section C1, mm.155-171), the second motive is divided into piano and orchestra parts. The piano takes the chromatic line, and the orchestra repeats the descending minor second in the closing phrase of mm.168-178. In the second part (section C2, mm.179-198), mm.149-191 presents a very similar part as mm.155-167 but with the piano in a lower octave.

In section D, the piano solo states the second subject in the left hand. The passage of mm.200-208 is similar to the closing sections of A1 and A2: adding a major-five pattern before the second motive. The bridge in mm.209-219 is close to the approach of closing in the section C1, where the piano takes the chromatic line and the orchestra plays the descending minor second. In mm.220-229, the passage is similar to mm.200-208: the orchestra takes the major-five pattern before the second motive, and the piano plays the chordal pattern in eighth notes. In section D3, the orchestra's brass section quotes Tchaikovsky's *Symphony Pathétique*. After the statement of tragedy, the music returns to the second subject. Starting from measure 259, the piano solo plays B major-five pattern before the second subject and finishes in the Lydian character in the cadenza passage.

The Symmetrical Plan

The second subject is based on a symmetrical plan. In the first movement, the second subject is introduced in measure 35. Two patterns are discovered here: pattern A and pattern B. With an extra bar of measure 35, measures 36 to measure 42 can be grouped pattern A with B, pattern A, pattern B, pattern A, and pattern A with B, according to the rhythmic pattern (Example 20a, 20b).

The symmetrical plan can also be found in the third movement, which is mainly based upon the second subject. One example is in mm.239-250 (third movement), where an arched structure is presented with three patterns (Example 21): mm.239-241 present pattern A-B-A, which is a small symmetrical pattern inside the arched structure; pattern B and pattern C show in mm. 242-243; pattern B and pattern A present in mm.244-245, which is the center of this symmetrical plan. The main theme and rhythm of mm.246-247 is repeated in mm.242-243 with different harmony. The main theme and rhythm of mm. 248-250 is repeated in mm.239-241, with different harmony and an octave higher bass.

Example 20a Original rhythmic pattern of the second subject in mm.36-42, the first movement, the pattern is repeated every 7 measures.

The image shows a musical staff in 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The staff contains measures 36 through 42. Measures 36, 38, and 40 are grouped together by a bracket above them, indicating they form pattern A. Measures 37, 39, and 41 are grouped together by a bracket above them, indicating they form pattern B. Measure 42 is grouped with measure 41 by a bracket above them, indicating they form pattern A with B. The rhythmic patterns consist of eighth and sixteenth notes, with some measures containing beamed eighth notes and others containing dotted rhythms.

Example 20b Karamanov, Piano Concerto No.3, the first movement, mm.35-42.

Allegretto comme I

35 *ff* Extra measure

36 Pattern A

37 Pattern B

38 Pattern B

39 Pattern A

40 Pattern B

41 Pattern A

42 Pattern B

Example 21 Karamanov, Piano Concerto No.3, the third movement, mm.237-250.

□ : Pattern A □ : PatternB () : Pattern C

The image displays a musical score for piano, spanning measures 237 to 250. The score is presented in five systems, each consisting of a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is annotated with three patterns: Pattern A (represented by a square), Pattern B (represented by a circle), and Pattern C (represented by a triangle). The annotations are as follows:

- Measures 239-241: Pattern A is boxed in the treble clef, and Pattern B is boxed in the bass clef.
- Measures 242-243: Pattern B is boxed in the treble clef, and Pattern C is boxed in the bass clef.
- Measures 244-245: Pattern B+A is boxed in the treble clef, and Pattern B is boxed in the bass clef.
- Measures 246-247: Pattern B is boxed in the treble clef, and Pattern C is boxed in the bass clef.
- Measures 248-250: Pattern A is boxed in the treble clef, and Pattern B is boxed in the bass clef.

On the left side of the score, there are vertical annotations indicating the combination of patterns for each system:

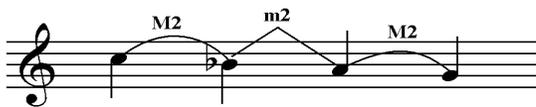
- System 1 (measures 239-241): B + C
- System 2 (measures 242-243): B + C
- System 3 (measures 244-245): A + B + A
- System 4 (measures 246-247): B + C
- System 5 (measures 248-250): B + C

CHAPTER 5

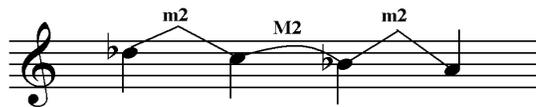
MOTIVIC DEVELOPMENT

In the fourth chapter, the relationships between subjects and motives have been discussed. However, many passages are derived from the motives or the cell of motives. This chapter will focus on the details of the motivic development. There are two main motives in the concerto: the first motive- the tetrachord of major second- minor second- major second (Example 22a) and the second motive- the tetrachord of minor second- major second- minor second (Example 22b). Both motives are presented equally in the first movement. In the second movement, the second motive appears more than the first one. In the third movement, the second motive is developed only.

Example 22a Karamanov, Piano Concerto No.3, the first motive.



Example 22b Karamanov, Piano Concerto No.3, the second motive.



The First Movement: Statement of Motives

The First Motive and Lydian Character

The first subject is characterized by the Lydian mode and the first motive. The trumpet states the head of the first subject in the first eight measures, which follows the Lydian mode on B-flat. The piano solo responds with a cadenza passage in the Lydian mode on B-flat. In measure 10, the orchestra states the complete first subject in the Lydian character, but the piano solo responds with a cadenza in the Lydian mode on E-flat. In the transition of mm.189-202, the piano cadenza of measure 196 shows angel's wings in the Lydian mode on D. Following the transition, the piano solo stays at the same mode to bring the first subject in the chordal pattern with orchestra's devil pitch of "F" from measure 203.

The passage in mm.203-214 is similar to the beginning eight measures of the concerto. The piano plays the first subject for the first time in the whole concerto. Compared to the beginning eight measures, the piano solo presents the subject in a chordal pattern, repeating the pitch of F in the orchestra, which implicates the sonority of evil's attacks. In the transition of mm.215-227, the orchestra presents a varied tail of the first subject's head but the last note of the tail is raised a half step (Example23a, 23b). The reason for raising the last note is to make the Lydian mode on A. The piano continues Lydian mode on A in measure 217 but turns to F-sharp harmonic minor mode in measure 222. In mm.228-261, the orchestra continues the passage of mm. 203-214, playing play the tail of the first subject in the Lydian on B-double flat, enharmonically on A. In measure 262, the cadenza has notes on G-sharp, A, B-sharp, C-sharp, D, E-sharp and

Example 24a Karamanov, Piano Concerto No.3, the first movement, mm.26-33
(Orchestra).

Example 24b Karamanov, Piano Concerto No.3, the first movement, mm.290-297.

In the section of mm.78-91, the pattern, based on two tetrachords of the first motive with Lydian character, raises a minor third interval every five measures in the piano solo. In the first passage (mm.78-82), the piano plays tetrachords of F-sharp, G-sharp, A, B and B, C-sharp, D, E, which is a Lydian on D. In the second passage (mm.83-87), the piano plays tetrachords of A, B, C, D, and D, E, F, G, which is a Lydian on F. When combining all the notes together, the twelve tones are almost all present except B-flat and E-flat. B-flat is the tonic note of the concerto, and E-flat is the note against E natural in the Lydian on Bb.

The Second Motive

The second subject (based on the second motive) emphasizes more on the descending minor second interval. The first tetrachord of the second motive is presented by the piano solo in measure 35 and developed in three tetrachords: D-flat, C, B-flat, A; C-flat, B-flat A-flat, G; and G-flat, F, E-flat, D-flat. When putting all the notes together, a chromatic line without E natural- which is the key note of Lydian on B-flat can be seen. In the passage of mm114-142, the descending minor second of F-flat and E-flat is stated. There are two meanings: first, the second subject presents all twelve tones or second, the E-flat is used against the E natural in the first subject. This is the only presentation of the second subject in the first movement.

In mm.60-77, the piano uses three tetrachords of the second motive: A, B-flat, C, D-flat; B-natural, C, D-natural, E-flat; and C-sharp, D, E-natural, F. Instead of the descending shape from the second subject, the motives ascend by whole steps three times. In the section of mm.114-142, the second motive, which is presented in F-flat, E-flat, D-flat and C, is divided into piano and orchestral parts. The piano repeats the notes D-flat, E-flat and F-flat; the orchestra takes the note of C (Example 18a).

In the section of mm.143-188, the second motive is developed in a complicated plan. The orchestra takes the tetrachord of the second motive three times, and adds one note each time in mm.143-162. The first time is the tetrachord of A, G-sharp, F-sharp, F-natural plus a minor third from base note as D. The second time is the tetrachord of F, E, D, C-sharp plus a major third as A. The last time is the tetrachord of C, B, A, G-sharp plus a major third as E. In mm.162-188, the piano solo continues this plan by adding a

chromatic line instead of a single note. The piano starts a tetrachord of A, A-flat, G-flat, F plus a chromatic line of C, C-flat and B-flat. The second time it plays the tetrachord of G-flat, F, E-flat, D plus B-flat, A-natural, and A-flat. The last time it plays the tetrachord of E-flat, D, C, B plus G-natural, G-flat, and F. Both orchestra and piano solos start at the same tetrachord and move in a descending direction. The textures of both parts are different due to the different relationships between tetrachords (Table 5). When putting all tetrachords together in mm.143-162, the scale is in the shape of growing minor second intervals. The notes include A, G-sharp, F-sharp, F-natural, E, D, C-sharp, C-natural, B and A, and the interval relationships are minor second- major second- minor second- minor second- major second- minor second- minor second- minor second- minor second- major second (Example 25). When going down, more minor second intervals are presented to describe the composer's grief. In mm.162-188, the notes of tetrachords include A-natural, A-flat, G-flat, F, E-flat, D, C, and B, an octatonic scale (Example 26).

Example 25 Karamanov, Piano Concerto No.3, the first movement, relationships of tetrachords in mm.143-162.

The image shows a musical staff in treble clef with a key signature of one sharp (F#). Three tetrachords are highlighted with boxes and labeled: 'tetrachord of mm.143-148', 'tetrachord of mm.149-156', and 'tetrachord of mm.156-162'. The notes are: A4, A4b, G4b, F4; G4b, F4, E4b, D4; E4b, D4, C4, B3. Below the staff, interval relationships are indicated: m2, M2, m2, +, m2, M2, m2, +, m2, +, m2, M2. The intervals are: A to A-flat (m2), A-flat to G-flat (M2), G-flat to F (m2), F to G-flat (M2), G-flat to F (m2), F to E-flat (m2), E-flat to D (M2), D to C (m2), C to B (m2), B to A (M2).

Example 26 Karamanov, Piano Concerto No.3, the first movement,
relationships of tetrachords in mm.162-188, octatonic scale.

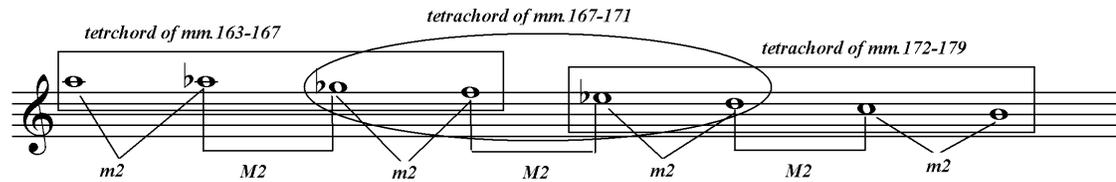


Table 5: Development of the second motive in mm.143-188

	Orchestra (mm.143-162)	Piano (mm.162-188)
The first Tetrachord	A, G-sharp, F-sharp, F-natural plus D (minor third from F-natural)	A, A-flat, G-flat, F plus C, C-flat, B-flat
	Down major third	Down minor third
The second Tetrachord	F, E, D, C-sharp plus A (major third from C-sharp)	G-flat, F, E-flat, D plus B-flat, A-natural, A-flat
	Down perfect fourth	Down minor third
The third Tetrachord	C, B, A, G-sharp plus E (major third from G-sharp)	E-flat, D, C, B plus G, G-flat, F

Combination of Both Motives

The passage in mm.97-108 combines the first and second motives. The piano solo and orchestra state the tetrachord of F-flat, E-flat, D-flat and C in mm.97-100, and then piano solo continues immediately in the Lydian mode on D-flat in mm.101-102 (Example 17). This passage is the climax of the first movement.

The Second Movement: Combination

In this modified bar form movement, sections A and A' present the combination of the first and second motives. The right hand piano solo starts the first motive with sixteenth notes, which is in the Lydian mode on D (Example 27). In the third measure, the combination of two motives is in sixteenth notes and eighth notes in the right hand (Example 28). The right hand of the piano solo only sustains the second motive from the fourth measure (Example 29) until the twenty-fourth measure (section A)

Example 27 Karamanov, Piano Concerto No.3, the second movement, measure 1.

Musical score for Example 27, measure 1. The score is in treble and bass clefs, with a key signature of one sharp (F#) and a common time signature (C). The right hand (RH) plays a melodic line starting with a first measure (labeled '1') and two subsequent measures, each containing a triplet of sixteenth notes. The left hand (LH) provides a harmonic accompaniment with a steady eighth-note bass line and a sustained chord in the right hand.

Example 28: Karamanov, Piano Concerto No.3, the second movement, measure 3.

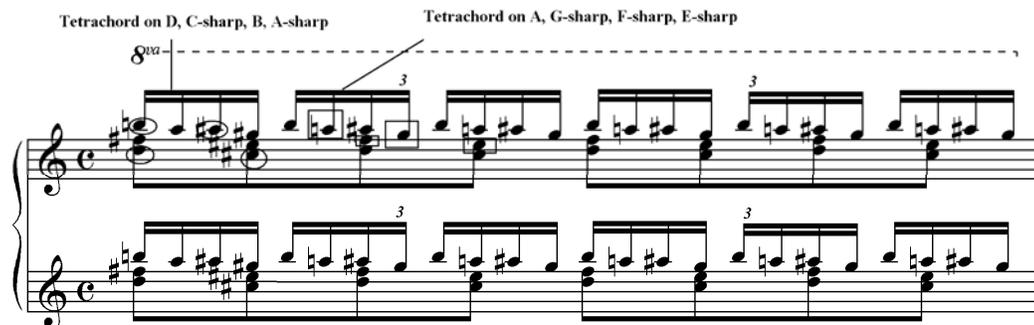
Musical score for Example 28, measure 3. The score is in treble and bass clefs, with a key signature of one sharp (F#) and a common time signature (C). The right hand (RH) plays a melodic line starting with a first measure (labeled '3') and two subsequent measures, each containing a triplet of sixteenth notes. The left hand (LH) provides a harmonic accompaniment with a steady eighth-note bass line and a sustained chord in the right hand. A legend at the top indicates that circles represent 'motive I' and squares represent 'motive II'.

Example 29 Karamanov, Piano Concerto No.3, the second movement, measure 4.



The first motive is also hidden in the chromatic line in section B (mm.49-72). In measure 50, the piano presents B, A-sharp, A natural, G-sharp in sixteenth notes, F-sharp, E-sharp and D, C-sharp in eighth notes. The notes can be broken into two tetrachords D, C-sharp, B, A-sharp and A-natural, G-sharp, F-sharp, E-sharp, which is from the first motive.

Example 30 Karamanov, Piano Concerto No.3, the second movement, measure 50.



The Third Movement: Development of the Second Motive

The Complete Second Motive

The second subject, which is based on the second motive, is performed in the orchestra at the beginning of the third movement. Compared to the original second subject in the first movement, except the time signature changes from 3/4 to 2/4, the third movement omits a measure (measure 38) from the first movement (Example 31a, 31b). Because the different time signatures and tempo markings, the original second subject is tenses and the third movement is more relaxing.

Example 31a Karamanov, Piano Concerto No.3, the first movement, mm.35-42.

Allegretto comme I
35 36 37 38
ff

39 40 41 42

Example 31b Karamanov, Piano Concerto No.3, the third movement, mm.5-12.

The musical score for Example 31b consists of three systems of piano accompaniment. Each system contains two measures. The first system shows measures 36 and 37, with tempo markings 'Allegretto' and 'Andantino' above the measures. The second system shows measures 39 and 40, also with 'Allegretto' and 'Andantino' markings. The third system shows measures 41 and 42, with 'Allegretto' and 'Andantino' markings. The piano part is marked with fingerings 6, 7, 8, 9, 10, 11, 12, 13, and 14. The score is in 2/4 time with a key signature of three sharps (F#, C#, G#).

In mm.1-47 (section A1), the second subject repeats three times in two tetrachords: E, D-sharp, C-sharp B and A, G-sharp, F-sharp, E-sharp. In the last repetition of the second subject (mm.26-39), the tetrachord repeats the first tetrachord of E, D-sharp, C-sharp, B, but an octave lower. The bridge in the mm.40-47, a C-sharp major-five pattern, is added before three tetrachords: A, G-sharp, F-sharp, E-sharp; G, F-sharp, E, D-sharp; and E, D-sharp, C-sharp, B-sharp. In mm.48-111 (section A2), the second subject repeats four times in three tetrachords and the bass moves from F-sharp to F-natural. Therefore, the first tetrachord moves a half step down to A-flat, G, F and E

(compared to the second tetrachord of A, G-sharp, F-sharp and E-sharp in the section A1). Other than the tetrachord, some notes are added to the second motive in section a'. In mm.48-60, A-natural is added to the tetrachord of A-flat, G, F and E. In mm.61-70, the E-natural is added to E-flat, D, C and B. In the third repetition of the second subject (mm. 71-81), the tetrachord of A-flat, G, F, and E with an A-natural is repeated but in a lower register. The last repetition of the second subject (mm. 82-95), it only presents tetrachord of G, F-sharp, E, and D-sharp. In the closing passage of mm.96-111, a B major-five pattern is added before the tetrachords. Different than the bridge in mm.40-47, only two tetrachords: G, F-sharp, E, D-sharp and C, B, A, G-sharp are presented here with a repeat. See Table 6.

Table 6: Comparison of sections A1 and A2 in the third movement.

	Section A1 (mm.1-47)		Section A2 (48-111)
1 st tetrachord	E, D-sharp, C-sharp, B-sharp	Moving half Step down	[A-flat, G, F, E] + A natural
2 nd tetrachord	A, G-sharp, F-sharp, E-sharp		E-flat, D, C, B + E natural
3 rd tetrachord	E, D-sharp, C-sharp, B-sharp		A-flat, G, F, E + A natural
4 th tetrachord			[G, F-sharp, E, D-sharp]
Closing	C-sharp major-five pattern A, G-sharp, F-sharp, E-sharp G, F-sharp, E, D-sharp E, D-sharp, C-sharp, B-sharp		B major-five pattern G, F-sharp, E, D-sharp C, B, A, G-sharp
Bass	F-sharp		F-sharp to F-natural

The Second Motive with Major-Five Pattern

The major-five pattern is to express an outgoing emotion.²³ Here, the major-five pattern with the second motive is an expression of pain. Section D (including sections D1 and D2) starts at this pattern. In section D1 (mm.200-208), a piano cadenza, the D-flat major-five pattern is added before the tetrachord of B-double flat, A-flat, G-flat and F (Example 32).

Example 32 Karamanov, Piano Concerto No.3, the third movement, mm.200-201.

D-flat major five pattern

Tetrachord of B-double flats, A-flat, G-flat F (the second motive)

In section D2 (mm. 220-229), the orchestra starts an E major-five pattern before the tetrachord of C, B, A and G-sharp. But both sections have different schemes to develop the second motive. In section D1, two more tetrachords are presented after the first one: D-flat, C, B-flat, A and G-flat, F, E-flat, D. Instead of adding a complete major-five pattern before the two tetrachords, a minor second interval is added. However, in the section d2, one more tetrachord appears after the first one: G, F-sharp, E, D-sharp and a B major-five pattern appears before G, F-sharp, E, D-sharp. See Table 7.

²³ Deryck, p.115.

Table 7: Development of the second motive in the sections D1 and D2

	Section D1	Section D2
1 st tetrachord	D-flat major-five B-double flat, A-flat, G-flat, F	E major-five C, B, A, G-sharp
2 nd tetrachord	B-double flat, C-flat, D-flat E-double flat D-flat, C, B-flat, A	B major-five G, F-sharp, E, D-sharp
3 rd tetrachord	E-double flat, F-flat, G-flat A-double flat G-flat, F, E-flat, D	

The last time a major-five pattern is used with the second motive in the coda. The left hand of the piano solo states a B major-five pattern with tetrachord of G, F-sharp, E, D-sharp in mm.259-280 (Example 33).

Example 33 Karamanov, Piano Concerto No.3, the third movement, mm.259-261.

The image shows a musical score for piano and orchestra. The piano part is in the bass clef, and the orchestra part is in the treble clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 259 shows the piano part starting with a B major-five pattern (B, C#, D#, E, F#). Measure 260 continues this pattern. Measure 261 shows the piano part playing a tetrachord of G, F-sharp, E, D-sharp, which is the second motive. The orchestra part has sustained chords in the background.

Dividing the Second Motive between Piano and Orchestra

In section C (mm.155-198), the second motive is divided between piano and orchestra parts (Example 34). Three tetrachords present in this section: F, E, D, and C-sharp; A-flat, G, F, and E; C-flat, B-flat, A-flat and G. The passage of mm.179-191 exactly repeats mm.155-167, except in that piano part moves down an octave.

Example 34 Karamanov, Piano Concerto No.3, the third movement, mm.155-156.

The image displays a musical score for Example 34, consisting of two systems. The top system is labeled 'Piano Solo' and features a treble clef with a series of triplet eighth notes. The bottom system is labeled 'Orchestra Reduction' and features a treble clef with a melodic line and a bass clef with a chromatic line. A label 'Tetrachord on F, E, D, C-sharp' is placed between the staves, with a line pointing to the notes in the piano solo part.

Cell of the Second Motive: Descending Minor Second Interval

A minor second interval, which is a reduced element of the second motive, appears in the cadenza (section B) in mm.112-141(Example 35). The bass arrives on E, which is the tonic note in the final movement. The right hand points out the descending minor second in the descending chromatic track- from C going down two octaves to E. In the transition of mm.147-154, the right hand takes the minor second interval as F to E, and the left hand continues down the chromatic line from the cadenza.

In the closings of sections C1 (mm.168-178) and C2 (mm.192-198), the descending minor second interval in the orchestra is presented with the chromatic line in the piano solo (Example 36).

Example 35 Karamanov, Piano Concerto No.3, the third movement, mm.112-113.

Musical score for Example 35, measures 112-113. The score is in treble and bass clefs, with a key signature of three sharps (F#, C#, G#) and a common time signature (C). Measure 112 features a piano solo in the right hand with a chromatic line of eighth notes, marked with an *8^{va}* dynamic. The left hand provides a simple accompaniment. Measure 113 continues the piano solo in the right hand, also marked with an *8^{va}* dynamic, with the left hand accompaniment.

Example 36 Karamanov, Piano Concerto No.3, the third movement, mm.168-169.

Chromatic line on piano solo

Musical score for Example 36, measures 168-169. The score is in treble and bass clefs, with a key signature of three flats (Bb, Eb, Ab) and a common time signature (C). Measure 168 features a piano solo in the right hand with a chromatic line of eighth notes, marked with a *3* (triple) and a *3* (triple). The left hand provides a simple accompaniment. Measure 169 continues the piano solo in the right hand, also marked with a *3* (triple) and a *3* (triple). The left hand accompaniment. A box labeled "descending m2" points to the interval between the first and second notes of the piano solo in measure 168.

Combination of the Second Motive and Quotation

The quotation form Symphony “Pathétique” by Tchaikovsky appears in the section D3 (mm.230-238). This Pathétique motive repeats four times in the interval relationships of minor second, major second, and minor second, which correspond to the second motive (Example 37). This quotation starts at the interval of perfect fifth on G and D, which has a neutral meaning in the general music language.²⁴ However, the rest of the quotations stay on the interval of tri-tone, which has the meaning of aspiration or inimical forces.²⁵ When this “aspiration” goes down by interval of seconds, it becomes a devilish, a tragedy life.

Example 37 Karamanov, Piano Concerto No.3, the third movement, mm.230-233.

in the structure of motive II: m2-M2-m2 on G, F-sharp, E, D-sharp

230 231 232 233

minor second major second minor second

Reminiscence: Lydian Character

After using 280 measures to present the development of the second motive, the Lydian character comes back in the final piano cadenza (Example 38). The piano starts at the Lydian mode on E in the ascending movement and adds two notes, G and D later. The result of adding G and D in the Lydian mode on E is to combine the first and second

²⁴ Cooke, p.90.

²⁵ Ibid.

motives. The tetrachord of the first motive is presented as C-sharp, B, A-sharp and G-sharp; and the tetrachords of the second motive is presented as G-natural, F-sharp, E, D-sharp and D-natural, C-sharp, B, A-sharp. The Lydian on E is used to state again the tonic note of the third movement as well as to recall the E-natural of the Lydian mode on B-flat in the first movement.

Example 38 Karamanov, Piano Concerto No.3, the third movement, mm.281-282.

Lydian on E

Cadenza Andante
Poco rubato

mf

sempre *al Fine*

8^{va}

8^{va} *dim.*

Lydian on E plus G and D

pp

morendo poco a poco

CHAPTER 6

TONALITY

The tonal plan of the concerto is B-flat, D, and E. The E-natural is related to the first subject which carries the Lydian character. The concerto starts from the Lydian on B-flat, and finishes in Lydian on E, which is in a tritone relationship. The development of tonality in Concerto No.3 mixes a traditional progression- circle of fifths and the new tonality.

Traditional Progression: Circle of Fifths

Two progressions based on the circle of fifths are found in the first movement. The first progression happens in mm.78-91 (Example 39), a modulation section to build up the climax of the first movement- section C3 to combine the first and second motives.

The second progression is in mm.109-113. This is a bridge from the climax to the section of descending minor second, which is a painful sign. The diminished sevenths are used in this circle of fifths with chromatic line on the top voice. Compared to the chromatic line in the piano solo, the orchestra has an ascending whole-step line with pedal point of D-flat (Example 40).

Example 39 Karamanov, Piano Concerto No.3, the first movement, mm.78-89.

78 79 80 81 82 83

F-sharp, G-sharp, A, B B, C-sharp, D, E

B7 E7 A7 D7

84 85 86 87

G7 C7 F7 E-flat 7

Example 40 Karamanov, Piano Concerto No.3, the first movement, mm.109-114.

8^{va} - - - Going down by Half Steps

109 110 111

going up by Whole Steps

M2 M2 M2 M2 M2

Pedal Point

b diminished seventh c diminished seventh a diminished seventh d diminished seventh g diminished seventh c diminished seventh

8^{va} - - -

112 113 114

M2 M2 M2 M2

f diminished seventh b-flat diminished seventh c-flat diminished seventh a-flat diminished seventh d-flat diminished seventh

New Tonality

Relationship of Minor Second Interval

As the discussion in the Part One, the minor second interval refers to the painful feeling. The first cadenza of the first movement (measure 9) presents the sonority of B-flat major with A minor triad (Example 41). While putting all notes together: A, B-flat, C, D, E, and F, it is in a symmetrical plan minor second, major second, major second, major second, minor second. Karamanov started to give an image of difficult life at the beginning cadenza already.

Example 41 Karamanov, Piano Concerto No.3, the first movement, measure 9

The image shows a musical score for measure 9 of the first cadenza in the first movement of Karamanov's Piano Concerto No. 3. The score is in B-flat major and A minor. The bass line features a B-flat major triad (B-flat, D-flat, F) and an A minor triad (A, B-flat, C). The treble line features an A minor triad (A, B-flat, C) and a B-flat major triad (B-flat, D-flat, F). The score is annotated with 'B-flat major' and 'a minor' labels.

The chord progression of the second subject in the first movement is in minor second relationships. The chord progression is E-flat minor triad, E diminished triad, E-flat minor triad and D minor triad with B-flat as the bass note in mm.35-39 (Example 42). There is a similar situation in mm.114-118: the chord progression is G diminished triad, F-sharp minor triad, and F minor triad with D-flat as the bass note (Example 43).

Example 42 Karamanov, Piano Concerto No.3, the first movement, mm. 35-39.

35 36 37 38 39

E-flat minor E diminished E-flat minor d minor

Example 43 Karamanov, Piano Concerto No.3, the first movement, mm.114-118.

114 115 116 117 118

G diminished G-flat minor (F-sharp minor) F minor F minor F minor

In the appearance of the second motive in mm.163-177 of the first movement, the structure of the chords is in the minor second relationship. The chords start at G-flat, A, C (G-flat diminished triad, F-sharp enharmonically,) with F-natural, and go to E-flat, G-flat, A with D-natural, and finish in C, E-flat, G with C-flat.

In measure 2 of the second movement, the cluster can be respelled to D major triad in left hand with C-sharp dominant seventh chord in right hand, which two chords are in a relationship of minor second (Example 44). The minor second interval is not found only in the vertical direction, but also in the horizontal line. In the measure 9 of the second movement, the chords in right hand include B diminished triad and A-sharp diminished triad (Example 45).

Example 44 Karamanov, Piano Concerto No.3, the second movement, measure 2.

The image shows a musical score for Example 44, which is measure 2 of the second movement of Karamanov's Piano Concerto No. 3. The score is written for piano in D major (one sharp) and common time. The right hand features a melodic line with two triplet markings (indicated by the number '3' above the notes). The left hand provides a harmonic accompaniment, with a specific chord in the first measure labeled as 'C# dominant seventh'. Below the bass staff, the text 'D major' is written.

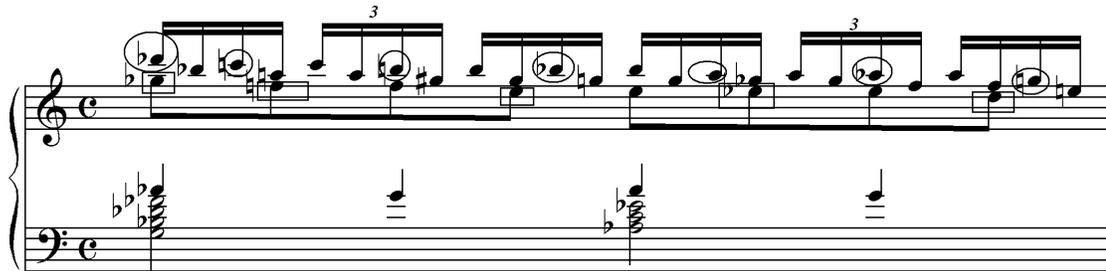
Example 45 Karamanov, Piano Concerto No.3, the second movement, measure 9.

The image shows a musical score for Example 45, which is measure 9 of the second movement of Karamanov's Piano Concerto No. 3. The score is written for piano in D major (one sharp) and common time. The right hand has a melodic line with a triplet marking (indicated by the number '3' above the notes). The left hand has a bass line with two specific chords boxed and labeled: 'A-sharp diminished triad' and 'B diminished triad'. The text 'B diminished triad' is written below the bass staff.

In section B of the second movement, the main material is the minor second interval. The chromatic lines presents in piano and orchestra parts. In mm.57-60, when piano starts to play alone, all twelve tones are showing in the descending chromatic lines (Example 46).

In the third movement, the bass line mostly supports the harmony. However, a half step relationship against the bass line can be found in measure 218. The bass line is based on A-flat and E-flat. The chord presents C, E-flat, G-flat, and A, a diminished seventh chord. The minor second interval is found in A-natural and A-flat.

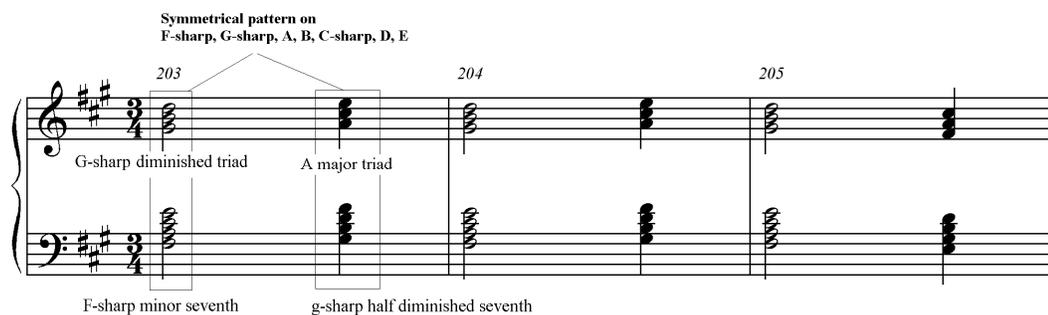
Example 46 Karamanov, Piano Concerto No.3, the second movement, measure 57.



Relationship of Major Second Interval

In mm.203-214 of the first movement, when the piano solo restates the head of the first subject in the chordal pattern, the intervals between right hand and left hand are the combination of major second and minor second (Example 47). The minor second interval between G-sharp diminished triad with A major triad is an feeling of pain, but the major second interval between F-sharp minor seventh and G-sharp half diminished seventh gives a hope in human being's life. The whole sonority is suffering in the image that a man has a dream in the hopeless anguish life.

Example 47 Karamanov, Piano Concerto No.3, 1st movement, mm.203-205.



In measure 203 (first movement), the cluster combines F-sharp minor seventh with G-sharp diminished triad and G-sharp half diminished seventh with A major triad. The symmetrical plan on the interval relationships of major second, minor second, major second, major second, minor second, and major second shows on the notes F-sharp, G-sharp, A, B, C-sharp, D, and E. In the first measure of the second movement (Example 27), the mixture of D major seventh and E major triad makes all notes not only in the symmetrical plan(F-sharp, G-sharp, A, B, C-sharp, D, E in relationships of major second, minor second, major second, major second, minor second, and major second) but also in the Lydian mode on D.

In measure 6 of second movement, the left hand takes C major seventh against the right hand's D diminished triad. The major second interval is found in two chords, but a tri-tone relationship is found in B and F as well (Example 48). The neutral meaning of major second interval has been changed as a lost soul in the hell while the chord stops on C-natural, E, G, B, C-sharp, E, A and F-natural.

Example 48 Karamanov, Piano Concerto No.3, the second movement, measure 6.

The image shows a musical score for piano accompaniment in D major. The right hand (treble clef) plays a melodic line starting with a diminished triad (D, F, A) and a C major seventh chord (C, E, G, B). The left hand (bass clef) plays a bass line with a C major seventh chord (C, E, G, B) and a D diminished triad (D, F, A). The score includes a key signature of two sharps (F# and C#) and a common time signature (C). The right hand has a triplet of eighth notes (G, A, B) and another triplet of eighth notes (C, D, E). The left hand has a triplet of eighth notes (F, G, A) and another triplet of eighth notes (B, C, D).

Relationship of Major/Minor

A major second relationship in the chord progression is found in mm.60-77 in the first movement. The chord starts from F ninth chord for six measures, go to G ninth chord for six measures, and finish in A ninth chord for six measures as well. However, the descending minor second relationships are found inside each six measures (Example 49). The major second intervals in the bass line bring out the spirit as well as the passage to the climax in the first movement. The inside minor second intervals show the suffering in Mary's heart, or human being's, to accept the truth or refuge.

Example 49 Karamanov, Piano Concerto No.3, the first movement, mm.60-77, chord Progression.

The image shows a musical score in bass clef with a key signature of one flat (B-flat). It illustrates a chord progression from F9 to G9 to A9. The progression is divided into three six-measure segments: mm.60-65 (F9), mm.65-71 (G9), and mm.71-77 (A9). Major second (M2) intervals are indicated between the tonic notes of the chords (F to G, G to A). Within each six-measure segment, minor second (m2) intervals are shown between notes of the chords, indicating a descending minor second relationship.

In the second movement, some clusters reveal major/minor relationship. In the measure 5, the cluster is formed by C major triad, C major seventh, C minor seventh chord and D major triad (Example 50). The major second relationship is found between tonic notes C and D. But the minor second interval between E-natural and E-flat, and B-natural and B-flat make a dissonant sonority

Example 50 Karamanov, Piano Concerto No.3, the second movement, measure 5.

The beginning harmony of the third movement stays at F-sharp, C-sharp and G-sharp in a perfect fifth interval and wind instruments continue B-sharp, E-sharp and A-sharp, in a perfect fourth interval. The notes can be reorganized as F-sharp, A-sharp, and C-sharp, an F-sharp major triad with E-sharp, G-sharp and B-sharp, respelled as F minor triad. The chord is in a major/minor combination in the minor second interval relationship (F-natural against F-sharp).

CHAPTER 7

CONCLUSION

Piano Concerto “Ave Maria” is Karamanov’s presentation of humanity’s struggles and the Lord’s love. The solo trumpet opens the concerto with a Lydian tune to foreshadow the archangel’s pending message. Later, the orchestra plays in the Lydian character as the first subject from high register to low, recounting how God has sent Gabriel to Nazareth. The piano solo that follows responds with an unstable passage in offbeat patterns to paint an image of Mary’s fear of Gabriel’s words. In the middle of the first movement, Karamanov said “the pitch F is a description of evil, and the responding piano cadenza represents the angel’s wings.” As Vladimir Viardo said, “Karamanov described ‘he,’ as the composer himself, in the piano and ‘it,’ to include either belief, or human beings or animals, in the orchestral part. Here, the composer paints an image of the evil that is trying to solicit Mary, or human beings in the orchestra, but the angel’s wings represented by the piano are comforting her soul, or that of the composer.

The piano takes the leading role in the second movement which refers to a musician’s prayer. The whole movement is like a puzzle of minor/major second intervals, implying a hopeless anguish. There is no conventional harmonic progression in this movement; the sonority conjures a delirious image. The piano begins with a gentle sound in the middle register and then gradually rises with a powerful crescendo to the high register. Section B, with fortissimo dynamics in both piano and orchestra, presents a

catastasis, a climax in the tragedy. The beginning of the third movement continues the delirious images within the orchestra, and the piano solo starts an ascending arpeggios pattern followed by descending minor second intervals. This piano arpeggios passage represents a feeling that a spring rain to nourish the land from the Lord's love.

While listening to this concerto, every moment is formed naturally but thought out thoroughly. The concerto is constructed from two main motives, which are based on the tetrachords of major second, minor second, major second and minor second, major second, minor second. In the motivic development, the first motive mostly operates with Lydian character, because the Lydian mode can be analyzed by two tetrachords of the first motive. The second motive is presented frequently into minor second interval (a reduced cell). The descending minor second implies the sonority of bell (such as passage of mm.177-188, E-flat to D), a spring rain to nourish the land with Lord's love (mm.112-146, piano cadenza presents an ascending arpeggio pattern followed by descending minor second intervals), or the tears (minor second intervals in the middle voice in the second movement).

Many symmetrical patterns are discovered in the concerto; not only in the formation, but also in the structure of the scale (such as octatonic scale). In the structure of two motives, both are in symmetrical plans already. While putting motives together, the symmetrical pattern can be predicted. Not only is the structure of the concerto based on two motives, but also the scheme of tonality. Both the clusters of the second movement or the quotation of Tchaikovsky's Symphony "Pathétique," are related to the motives or interval of minor/major seconds, which predicts the composer's tragic life.

Karamanov's Piano Concerto is one of his representative piano works written in his idiosyncrasy of minor/major second developments²⁶. This analytical study provides a clearer insight to his work, and details the musical characteristics of Karamanov's Piano Concerto No. 3. This document should help performers to better understand Karamanov's compositional methods, ideals, and elements, and, furthermore, to interpret his pieces in a more authentic and creative way.

²⁶ In Karamanov's *Variations* (1961), the motive of minor second, major second, minor second was used as well as the descending minor second intervals.

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