

**2023 MTNA National Conference** (Reno, NV)

Sunday, March 26

Condensed lecture\* on research of Frank Martin and his *Huit préludes pour le piano* (1948)

presented by Lim Angela Tchoi

Swiss musician Frank Martin (1890-1974) composed in many genres, from theatrical and symphonic works to vocal, chamber, and solo works. *Huit préludes pour le piano*, his best-known piece for solo piano, encompasses a wide range of pianistic techniques, colors, and atmospheres to challenge the mature pianist.

Featured elements in the *Huit préludes* include the use of the B-A-C-H motive and its alterations, chromatic yet triadic writing, gliding tonality, baroque elements, dodecaphony, stratification, extreme range and registral shifts, octave doublings and displacements, percussive rhythmic drive, large-scale *crescendi*, and hidden cyclicism. Influences of music from past eras are also evident in the *Huit préludes* through various compositional techniques and practices such as contrapuntal lines, chant-like declamatory melodies, imitation, toccata, and pedal-points.

This set of preludes represents Martin's unique sound and style and identifies as a consolidation of his mature compositional techniques as similar elements are found in his works of other genres.

For more information on the composer, please visit [frankmartin.org](http://frankmartin.org).

In 2024, the *Frank Martin Stichting* in the Netherlands will celebrate 50 years since his passing.

(This lecture-recital is flexible in duration, about 60–90 minutes. Please contact [LAchoi@alumni.usc.edu](mailto:LAchoi@alumni.usc.edu) to arrange future engagements.)

<b>Compositional Element</b>	<b>Preludes which contain the elements</b>
B-A-C-H motive (and its alterations)	<b>I, II, III, IV, V, VII, VIII</b>
Triadic writing	<b>I, II, IV, VIII</b>
Gliding tonality	<b>I, II, III, IV, V, VII, VIII</b>
Baroque elements (pedal points, canon, and melismatic writing, rhythmic counterpoint)	<b>I, II, III, V, VI, VII</b>
Dodecaphony	<b>I, VI</b>
Stratification	<b>I, II, IV, V, VII</b>
Extreme range and registral shifts	
Octave doublings	<b>I, II, III, IV, V, VII, VIII</b>
Percussive rhythmic drive	<b>IV, V, VIII</b>
Large-scale crescendo (registral, dynamic or rhythmic)	<b>I, II, III, IV, V, VI, VII, VIII</b>
Hidden cyclicism	<b>I and IV</b> <b>III and V</b> <b>VI and VIII</b>

