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Robert Casadesus: Some stylistic traits as seen in his sonata for oboe and piano

Kristopher Schwinn

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Robert Casadesus:
Some stylistic traits as seen in his sonata for oboe and piano

(including public performance on March 13, 2005)

Kristopher Schwinn
B.S. Music [Oboe Performance]
B.S. Music [Organ Performance]
A.S. Engineering Studies

Dr. J. Bruce Ashton, project advisor

Southern Adventist University, 2005
Kristopher Schwinn | Southern Scholars Senior Project (final revision)

Dr. Bruce Ashton, faculty advisor

In this project, I will investigate the compositional style of 20th century French pianist Robert Casadesus and in what ways it was informed by earlier models dating from the classical period up through his semi-contemporaries Debussy and Ravel, of both of whom he was the foremost interpreter. Ways in which he departed from the traditional models as well as mannerisms that prove to be unique to his output will be highlighted. Towards this end, I will focus on select portions of his Oboe Sonata in d-sharp minor, Op. 23—a work which has never been recorded or researched—paying particular attention to his use of harmonic, melodic and formal construction. When applicable, comparisons may be drawn between other works from literature or from his own compositions as they are discussed by the two known works on Casadesus in the English language. The project will consist of two parts: a written report on primary and secondary findings and a live performance of the entire work on March 13, 2005.
Southern Scholars Senior Project

Name: Christopher Schuinn   Date: 1-25-05   Major: Opera Performance

Senior Project

A significant scholarly project, involving research, writing, or special performance, appropriate to the major in question, is ordinarily completed the senior year. The project is expected to be of sufficiently high quality to warrant a grade of A and to justify public presentation.

Under the guidance of a faculty advisor, the Senior Project should be an original work, should use primary sources when applicable, should have a table of contents and works cited page, should give convincing evidence to support a strong thesis, and should use the methods and writing style appropriate to the discipline.

The completed project, to be turned in in duplicate, must be approved by the Honors Committee in consultation with the student's supervising professor three weeks prior to graduation. Please include the advisor's name on the title page. The 2-3 hours of credit for this project is done as directed study or in a research class.

Keeping in mind the above senior project description, please describe in as much detail as you can the project you will undertake. You may attach a separate sheet if you wish:

Signature of faculty advisor

Approval to be signed by faculty advisor when completed:

This project has been completed as planned: ___

This in an "A" project: ___

This project is worth 2-3 hours of credit: ___

Advisor's Final Signature

Chair, Honors Committee

Date Approved:

Dear Advisor, please write your final evaluation on the project on the reverse side of this page. Comment on the characteristics that make this "A" quality work.
Kristopher has done an excellent job of analyzing at a level certainly above what might be required for formal coursework at the undergraduate level. His perception of relationships between structural elements shows a fine understanding of musical values and compositional procedures.
# Table of Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>PREFACE</td>
<td>1</td>
</tr>
<tr>
<td>PART ONE: Compositional Style—Form</td>
<td>4</td>
</tr>
<tr>
<td>PART TWO: Compositional Style—Tonality</td>
<td>17</td>
</tr>
<tr>
<td>PART THREE: Compositional Devices—Ostinato</td>
<td>23</td>
</tr>
<tr>
<td>PART FOUR: Compositional Devices—Seconds</td>
<td>29</td>
</tr>
<tr>
<td>PART FIVE: Compositional Devices—Rhythm</td>
<td>31</td>
</tr>
<tr>
<td>CONCLUSION</td>
<td>37</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>38</td>
</tr>
<tr>
<td>APPENDIX A</td>
<td>39</td>
</tr>
<tr>
<td>Copies of the announcement and program for performance of March 13, 2005</td>
<td></td>
</tr>
<tr>
<td>APPENDIX B</td>
<td>40</td>
</tr>
<tr>
<td>Errata to Example 16</td>
<td></td>
</tr>
</tbody>
</table>
Robert Casadesus was born on April 7th, 1899 into an extraordinarily musical family. His father, who took the name Robert Casa for his career in the theater, was the one child out of nine brothers and sisters who did not become a professional musician (Widhalm 3). The young Robert showed great promise and entered the Conservatoire at the age of ten. An experience which left a lasting impression on his mind was when he attended the infamous premier of Stravinsky's *The Rite of Spring*. At the age of twenty, he won first prize for harmony at the Conservatoire; a prize which he would most probably have won at a much earlier age if not for a number of sidetracks including training in the Artillary (Stookes 11). During his early twenties, Casadesus launched his very successful and life long concert career, taught at the American Conservatoire at Fontainbleau, married Gabrielle L'Hôte—a fine concert pianist in her own right—and began his life-long friendship with Maurice Ravel (11-12).

In his later years, Casadesus's work as a composer and demand as a concert artist took precedence over his teaching activities. His love of Classical forms was evident in all these aspects of his art. In an interview with Patrick Widhalm, Mme. Casadesus remarked on the high regard he held for Beethoven and Mozart.

I remember once walking with Ravel and my husband. Robert was talking about his pleasure with Beethoven. He especially loved the quartets, which he had heard from his early youth. He transcribed them for four-
hands and knew them almost by heart. He was talking about this when Ravel said, Egads, Beethoven is not perfect in everything he writes, but take Mozart! — all of his chamber music, the Quintet, all of his concerti! My husband was already inclined to love Mozart, and this kind of conversation further persuaded him. (9)

In 1935, one year before the composition of the sonata for oboe and piano, Casadesus affirmed this artistic dedication by choosing Mozart’s “Coronation” concerto for his US debut, an audacious choice for an audience in love with Liszt, Beethoven and Saint-Saëns (Widhalm 13). When told that the audience “would not like it [Mozart],” he simply replied that they would have to learn (ibid). These concerns proved groundless, both the Mozart and Casadesus were a hit and as a result of his artistic principles, he garnered high admiration from many of the leading symphony orchestras throughout the nation.

His reverence for classical forms is greatly evident in his compositions as well. The few contemporary composers he chose as models were those whom he described as having “absolute classical form” (Widhalm 11). He self-deprecatingly referred to his compositions as old-fashioned, but it is clear from the fact that he continually chose to compose in these forms that he felt them to still be relevant. These forms—such as sonata and rondo forms—allow the listener the satisfaction of fulfilled expectations based on a perceived underlying organization. Compositional devices that Casadesus took a personal interest in, such as rhythmic groupings of three and ostinato patterns, also act as unifying forces in his music and thus contribute to providing the listener with the gratifying experience of recognition. While Casadesus’s harmonic and motive vocabulary would fail to be recognized as anything but 20th century in style, his grammar continues to maintain a language which the attentive listener will easily grasp.

This work takes Robert Casadesus’s Opus 23 sonata for oboe and piano as its subject for formal analysis. Through its description of the underlying principals of organization and unification, it is hoped that the reader will come to appreciate the accessibility of Casadesus’s music and that the performer will come to recognize a great
resource. This project consists of two parts: this report of primary findings and a live public performance of the entire work given on March 13, 2005.

All musical examples are from Robert Casadesus's *Sonata for Oboe and Piano, Opus 23*, therefore only the movement and measure numbers are listed. This sonata is under copyright and published by International Music Company, New York City.

The author wishes to give special credit to the dissertation by Robert Widhalms on Casadesus's four piano sonatas. Although Widhalms's work is not a source for the analysis presented in this work, it was of invaluable use in illuminating the life and work of Robert Casadesus. For his great assistance as project advisor, the author would also like to thank Dr. J. Bruce Ashton. The author would also like to thank the music faculty of the School of Music at Southern Adventist University for their instruction. Finally, the author would like to thank his parents and family for their support and encouragement.
PART ONE: Compositional Style—Form

While much of his harmonic and motivic language is unequivocally modern and at times amorphous, Robert Casadesus chose to work within the most traditional classical forms for the greatest part of his output. Although, as it will be seen later, he continually employed a number of motivic and compositional mannerisms which help to give his music a recognizable and yet refreshing flavor, the ways in which he adapted these traditional forms to suite his own purposes also prove to be salient features of his compositional language. In the case of his oboe sonata, Casadesus constructed the two outer movements in sonata-allegro form while the central movement is a dance in the ternary form of the traditional scherzo or minuet and trio. These forms help the listener by allowing them to sense the underlying organization and thus providing a much more comprehensible impression.

Sonata-Allegro (Exposition)

Both of the outer movements contain significant departures from the traditional sonata-allegro form. These variants exemplify recurrent procedures in Casadesus’s compositions. While he uses the traditional two theme groups in the exposition sections, the second theme group is almost insignificant in size compared to the first theme group. In the first movement, the first theme group last for 40 measures and the second for only between 5 and possibly 16 measures. In the last movement, the first theme group last for 84 measures and the second for 24 or possibly 40 measures. (See below for a discussion on the ambiguity in length of the second theme groups of the outer movements.) Casadesus delineates the structure of these movements through his use of rhythmic, textural and metrical change in addition to the traditional changes of tonal center associated with the statement of the second theme group, development and recapitulation.

In the first movement (which will be referred to as M1), the two main theme groups are contrasted metrically as well as tonally (Examples 1 and 2). Theme group 1 is 4/4 in d-sharp while theme group 2 is 12/8 in the relative key of F-sharp and a faster tempo. Also of note is the way in which Casadesus used textural changes to delineate sections of a movement. Specifically in M1, the almost constantly running sixteenth note...
scales and arpeggiation in the first 41 measures give way to comparatively static chords at the entrance of the second theme group in measure 42 and then a more contrapuntal texture as the second theme group gives way to the development.
Casadesus strictly controls the number of voices. The first 13 measures consist of two voices in the piano which increase to three in measure 14 where the piano takes up the oboe's theme. Between measure 32 and the entrance of the second theme in measure 42, the texture moves between three and four voices and then settles on four voices at the entrance of the second theme. Although the number of voices starts to vary beginning right before the recapitulation, it is still apparent that Casadesus is very aware of the number of voices whether in a homophonic or polyphonic texture. See the discussion of tonality below for further information on the modulatory transition passage between the two theme groups of M1.

In the third movement (M3), the first theme group is split into two almost equal subsections, measures 1-28 (see Example 3) and 29-56 (see Example 4).

Ex. 3—M3, mm. 1-12
Casadesus keeps the same tempo and meter for both of the main theme groups but modulates to the major form of the dominant (A-sharp)—spelled enharmonically as the key of B-flat—for the second theme group. This is an unusual choice of tonic for the
second theme of a movement in minor; it is usually the relative key, in this case f-sharp. As in M1, the two theme groups are contrasting in texture as well as rhythm. The first theme group uses only duple and triple eighth note rhythms whereas the second theme group sees the first appearance and primary use of sixteenth notes and dotted rhythms. In addition to this, the two groups are contrasted dynamically, the first with a heavy forte character and the second with a light piano character and marked misterioso (Example 6).

Sonata-Allegro (Development)

The development section of M1 continues in the same meter and tempo as the second theme. [NOTE: There is an ambiguity as to where the development of this movement (and M3) starts. From a thematic perspective, the development would begin in measure 50 where the first theme reappears. From the perspective of key relationships, the second theme would continue until measure 58 where there is a marked shift of tonality away from the key of the second theme group. In this case, the first theme would appear in the oboe part eight measures before the end of the second theme group. For the purposes of this discussion, we will assume that the development begins in measure 50 with the appearance of the first theme.] The development features a polyphonic texture.
were large portions of the two main themes are set in counterpoint to one another (Example 7). The themes become more fragmented until the oboe and piano play a small motive in inversion to one another right before the recapitulation in measure 70.

![Ex. 7—M1, mm. 50-51](image)

Like the development of M1, the development of M3, which lasts from measure 113 to 168, begins with a pitting of the two main theme groups against one another. [NOTE: In almost perfect parallel to what was noted above in relation to the development of M1, there is an ambiguity as to where the development of M3 begins. From a thematic perspective it would begin in measure 113 with the appearance of the first theme group. From a harmonic perspective, it would begin in measure 129 and there would be an entrance of the first theme before the second theme group was completed. This similarity between the developments of M1 and M3 is intriguing.] In addition to the traditional treatment of the two main theme groups, the development section of this movement also presents a new theme, smooth and languid sounding in contrast with the more marked and articulate main themes. The two main rhythmic and melodic contours of the development's new theme are given in (Example 8 and 9).
Casadesus’s concept of the recapitulation goes much further than the traditional revisit of the two main themes with the second theme group in the tonic key. Beyond this basic conformity to the requirements of Sonata form, he seems to see the recapitulation as a last chance to shed new light on his themes, to add new dissonances and harmonies, to alter rhythms and to embellish with new accompaniment figures and counterpoint.

The recapitulation in M1 returns in somewhat of a disguise. The dynamic level has diminished to pianissimo over the last few measures and the tonality has long since stabilized. But, most of all, the abbreviated recapitulation of the first theme group is presented in the piano instead of the oboe and is cloaked in the meter, tempo and contrapuntal accompaniment of the second theme and development section (Example 10).
In perfect balance with this pattern, Casadesus brings the second theme back eleven measures from the end with the same accompanimental figure and meter of the first theme (Example 11). A modified statement of the first phrase of theme group one serves as a short coda.

The recapitulation in M3 is also somewhat abbreviated, with the themes, including the theme from the development and all appearing in the tonic d-sharp, following each other hard and fast. Of special note is the way in which the second
subsection of the first theme group in the recapitulation is accompanied by the figure from the second theme group in the exposition (compare Example 12 with Examples 4 and 6, above).

Example 12—M3, mm. 197-202

The remainder of the recapitulation of M3 is characterized by greater dissonances than are present in the exposition. The movement closes in major with material taken from the first theme group and the transition to the second theme group as well as a tonic triad arpeggiation which appears only earlier in the recapitulation.

Intermezzo (Sardana and Trio)

Like its late 18th to mid 19th century counterparts, the scherzo-like central movement (M2) is based on a dance rhythm, in this case the sardana from Casadesus’s ancestral homeland of Spain. In describing a trip to Spain made with Ravel, Mme. Casadesus recalled:

He [Ravel] took my husband once to Barcelone to hear the music played at the end of the Mass. Outside the church the people danced the Sardana accompanied by a group of wind instruments. It is a special dance of the Catalonian people. My husband used this in several of his compositions. He was very fond of the rhythm—\[\begin{array}{c} \hline 2 \hline 3 \hline \end{array}\]. It is a most interesting dance too, that begins with two people, then four, then six and so on, with each pair entering with this rhythm until they form a big circle. (Patrick Robert Widhalm, 10)
Unlike its earlier counterparts, which evolved from the minuet and trio and its triple meter, this movement is in the sardana’s duple meter. Even today, when the original minuet is almost 200 years in the past, it is extraordinarily rare to find examples like this in duple rather than triple meter. The Intermezzo follows the traditional ABA pattern of the minuet and trio with the sardana repeated by a *da capo* marking after the trio.

For convenience’s sake, when speaking about the form of the Intermezzo, the terms “sardana” and “trio” will be used to refer to the sections. This movement is in the Sonata’s relative major of F-sharp. The three main rhythms of which the entire movement consists are shown in (Example 13, 14 and 15) from the oboe part.

The movement is by far the most classically oriented in rhythm, tonality and form, both large and small. Except for the framing four measure cadential phrase segments 1-4 and 29-32 (see Example 13, above), the entire movement is made up of balanced 8 measure phrases, often grouped (especially in the trio) as obvious periods in a standard antecedent/consequence relationship. The first two phrases of the trio (Example 16) exemplify this traditional relationship. The trio is in the movement’s parallel minor
of f-sharp. The first phrase ends with a half cadence and the second phrase in a perfect authentic cadence using a minor dominant.

Casadesus constructs each of the eight measure phrases in this movement so as to feature a number of different compositional devices. It is as if each phrase acts as a miniature demonstration of these devices and are tied together using the sardana rhythm and ostinati, discussed below. Many phrases feature diatonic planning, an often used device of contemporary composers such as Debussy and Ravel (Example 17). Some other examples include the use of canon (Example 18) and inversion or mirroring between the oboe and piano (Example 19). Contrary motion in general figures largely throughout the movement.
A final feature of this movement which distinguishes it from the traditional form of the minuet and trio is the placement of a codetta at the end of both the sardana and trio sections. The character of the codetta to the trio contrasts with the rest of the section through its less active rhythms and harmonic motion (Example 20). The codetta to the sardana is repeated and features the loudest dynamic in the movement. A fitting way to close the piece (Example 21).
Ex. 20—M. 2, mm. 137-144

Ex. 21—M. 2, mm. 73-80
PART TWO: Compositional Style—Tonality

Even a cursory visual inspection of the score will show that Casadesus was fully committed to a tonal or in some cases, modal, center. M2, the expositions of both M1 and M3 as well as the recapitulation of M1 use almost exclusively diatonic harmonies and his themes show an almost total lack of cromatisizm, which is saved for the traditional uses of modulation and development. Casadesus’s use of tonally obscuring devices such as seconds and bi-tonality are judiciously chosen. Seconds are often only added when the tonality has already been firmly established, the tonality is being affirmed in some other way at the time or we are in a transitory passage. This concept will be further discussed later. Bi-tonality is almost exclusively reserved for modulatory and developmental passages.

Casadesus’s great interest in modality is most evident in the first and last movements although the second movement offers a few examples of limited modality. In M1, the first theme group is clearly in d-sharp and fluctuates between the modes of aeolian (natural minor) and dorian. Besides the recurrent b-sharp raising the sixth scale degree, there are only two accidentals in the first 31 measures. The mode is further affirmed by an outlining of the tonic triad and pedal note on d-sharp for the first 9 measures (Example 22).
At measure 32 there is an obvious change of tonal center for the next 10 bars, after which time the second theme enters. In this section the pitches of D, E and A are successively lowered. The recurring c-sharp in the bass for the first four measures of this section in addition to the lowered pitches mentioned above suggest a possible shifting of the tonal center to f-sharp with an ambiguity as to the mode (Example 23).

The intimation is confirmed when the second theme enters in measure 42 and establishes the relative key of F-sharp mixolydian, produced by a lowered seventh scale
degree (Example 24). The fifth and six measures of the theme lower the six scale degree as well.

Ex. 24—M1, mm. 43-48

The first half of the development in M1 presents an interesting example of by-tonality. Beginning in measure 50, the first and second theme groups are presented simultaneously in their entirety by the oboe and piano respectively. The oboe presents the first theme in the mode of c-sharp phrygian and the piano presents the second theme in f-sharp aeolian. Once the piano completes the presentation of the second theme, it continues with the first theme, still in the mode of f-sharp aeolian, in measure 54. The fact that the two scales involved are made up of the same pitches helps to mitigate the sense of by-tonality. The harmonic filler in the left hand of the piano mostly consists of voices moving in stepwise and contrary motion (Example 25).
M2 contributes little in the variety of modes. The sardana is primarily in F-sharp major (ionian) and the trio in f-sharp natural minor (aeolian). One exception is in between measures 41-48 of the sardana which are in the relative mode of d-sharp dorian (Example 26).

For M3, Casadesus returns to the key of d-sharp with the first theme group in the aeolian (natural minor) mode rather than the dorian mode which holds prominence in M1.
The first accidental appears in measure 64 at the beginning of the transition to the second theme group. Two examples of Casadesus's use of by-tonality in transition sections appear in measures 77-79 and 85-88 (both in Example 27). In the measures 77-79, the piano and oboe play the same motive, the piano outlining an augmented G chord and the oboe outlining a minor E chord. In measure 85-88, the piano outlines a minor A chord and the oboe outlines a major C chord.

Ex. 27—M3, mm. 77-87

The second theme group is in the dominate of A-sharp Lydian—spelled enharmonically as B-flat Lydian (see Example 6, above). When the second theme group reappears in the recapitulation, it is presented in the dorian mode (Example 28).
Throughout the recapitulation cromatisizm and dissonance are intensive. However for the last five measures, the tonality settles into d-sharp major (Example 29).
PART THREE: Compositional Devices—Ostinato

Casadesus makes extensive use of ostinato patterns in this sonata. M1 provides a few limited examples of this but the majority of them are concentrated in the last two movements. In all three movements, these ostinati serve to establish and reaffirm tonal centers. In the last two movements, the ostinati help to unify the diverse (and in M3, disparate) sections of the movement. Also, in both these movements, ostinati come to the forefront and are treated motivically in both the oboe and piano parts.

Although he uses much more complex ostinati in other compositions, the vast majority of the ostinati in his oboe sonata are reserved for tonic-dominant establishment of tonal center. In some cases, due to the lack of traditional harmonic progressions in all three movements and the use of chord cluster and cromatisizm at the end of M3, ostinati proved the most effective way in which the tonal center could be ascertained. There are numerous rhythmic variations on this tonic-dominant ostinato theme but a few examples from both M2 and M3 are sufficient to illustrate their usage and variety (Example 30, 31, 32, 32 and 34). Most of the below ostinati are used a number of times throughout their respective movements.

Ex. 30—M2, mm. 12-17
Ex. 31—M2, mm. 43-47

Ex. 32—M2, mm. 81-87

Ex. 33—M3, mm. 41-43

Ex. 34—M3, mm. 281-285
The arguably most prominent ostinato of the entire sonata begins the last movement in solo. It is not relegated to the bass of the piano part but during the course of the movement, it moves into great prominence throughout the spectrum of the piano and up into the oboe part. Later on in the movement, it appears in both the piano and oboe parts while two different forms of the tonic-dominant ostinato, mentioned above, appear in the bass of the piano part (Example 35). In measures 209-212 it appears in the right hand of the piano part and then in the oboe part in measures 213-216.

Ex. 35—M3, mm. 209-216

Two other ostinati which are treated more thematically both in their amount of use and the prominence in the piano and oboe parts which Casadesus accords them appear in (Example 36 and 37). Although the first appearance of each is earlier on in their respective movements, the points at which they move into the oboe part are given. Compare these Examples with (Example 6 and 16), above.
The importance of the rhythmic outline of Casadesus's ostinati becomes clear in examples where the pitches are not exactly repeated. While Casadesus alters the pitches of many of his ostinati, the basic melodic contours and, most importantly, the rhythmic patterns are what identify these to the listener. The way in which the pitches of the ostinati are altered also reveal an underlying pattern. Often, the alterations outline a scale. In M2 almost all of the ostinati have the long-short-short rhythm of the sardana. (Example 38) gives an excellent example of a phase which is constructed completely from three forms of this rhythm in each of the three voices.
The entire 24 measures of the theme presented in the development of M3 are constructed over a four measure ostinato. The hemiola rhythm of this ostinato also figures largely in the theme presented by the oboe (Example 39).

Casadesus creates great tension and directs the listener towards the climax at the end of M3 through the use of an ostinato outlining an ascending scale. Beginning four measures before the end of the recapitulation in measure 273, this ostinato helps connect it to the closing themes (Example 40).
Ex. 40—M3, mm. 271-280
PART FOUR: Compositional Devices—Seconds

It is clear that Casadesus makes use of such non-traditional harmonic devices (by-tonality and tone clusters) as were prevalent during the time of this sonata’s writing. (Example 41) provides a pungent example of both of these devices.

![Ex. 41—M3, mm. 218-227]

However, even in this harmonically dense example, it is discernable that Casadesus has a special interest in the interval of the second for its own sake, free from the domain of the tone cluster. His interest in the second is evident from examples were previously heard motives or otherwise traditional harmonies are given a touch of 20th century pungency by this addition. In this way, Casadesus is able to refrain from breaking the entire work from its tonal grounding. Notice how the ostinati in measures 209-212 of M3 are altered with the addition of harmonic seconds in (Example 35), above. In M1, seconds are utilized melodically in their addition to the running sixteenths of the right hand in the piano. The outline of the d-sharp minor chord and the scale like passages in measures 1-13 are all marked by the addition of seconds. See (Example 1), above.
In M3, the descending scale of the previous four measures is reduced to its fundamental dotted rhythm and descending second for the next sixteen measures in the recapitulation (Example 42).

Ex. 42—M3, mm. 232-235

In general, throughout all of M3, the use of seconds increases as the movement progresses and tonality has been established or some other feature—such as an ostinato—continues to reaffirm the tonality.

In M2, the oboe and piano play the same melody at the interval of a seventh (Example 43). This example is somewhat of an anomaly for its placement in an otherwise extremely traditional movement in terms of tonality, functional harmony and form.

Ex. 43—M2, mm. 43-47
As is evident in much of the previous discussion, throughout this sonata, rhythmic motives play an important role in construction and delineation of form. M1 and M3 utilize contrasting rhythms and meter to identify sections and theme groups while M2 is built almost exclusively on the sardana rhythm. Besides this use of rhythm motives to delineate form, Casadesus’s use of rhythm shows an overwhelming interest in groupings of three, whether through use of triplets, ‘phrased syncopation’ or hemiola. Also, many of his themes and motives in both M1 and M3 create a feeling of syncopation through the accenting of weak rather than strong beats. Finally, the constant shift between duplets and triplets in the sardana rhythm of M2 could explain Casadesus’s love of that rhythm.

As has been mentioned earlier, M1 features a shift from a meter with duple subdivision to one with triple subdivision. In the transition back to 4/4 at the recapitulation of the second theme group, Casadesus provides one of the most elegant examples of metric modulation in existence (Example 44). In measure 93, he brings back the four note accompaniment ostinato from the exposition. At the meter change in measure 98, the speed of the sixteenth note in 4/4 equals the speed of the eighth note in the earlier 12/8. The grouping of the four note pattern changes from groupings in three to groupings in four, effectively using metric modulation to seamlessly transition from a tempo of 100-104 bpm back to 76-80 bpm.
The earlier metric modulation during the exposition is greatly obscured by a number of factors. Right before the tempo and meter change in measure 42, the oboe plays triplets in the first tempo. Also, the second theme group lacks constant eighth notes to compare with the running sixteenths in the piano (Example 45).

In the exposition of the first theme group, Casadesus creates a kind of phrased syncopation by grouping sixteenth notes in threes (Example 46). Later on, he reveals the flip side of this by moving a four note pattern from sixteenths to triplets in a manner which anticipates the technique used in the metric modulation of the recapitulation (Example 47).
The first theme creates a mild sense of syncopation by accenting weak beats 2 and 4 in the measure. This is accomplished by a motion to and pause on the weak beats as well as by tying over the strong beats (see Example 1 and 10, above). The last eight measures of M1 bring the movement to a gentle close through the use of syncopation and a shift to slower rhythms (Example 48).
The second movement presents little new rhythmically beyond what has already been mentioned. The sardana rhythm is itself a study in the pitting of triple against duple rhythm. All of the above examples from M2 illustrate Casadesus's use of the three rhythmic ideas listed in (Example 13, 14 and 15).

The final movement is the showpiece for Casadesus’s love of the triplet and the pitting of one rhythm against another as well as offsetting the metric accent. The movement itself is in triple meter which offers great possibility for the use of hemiola. Two rhythms are featured most prominently, the eight-note triplet and the scotch snap. Finally, almost every motive in this movement obscures the meter in one of three ways: by beginning on either beat 2 or 3, through hemiola or by accenting beat 2 or 3.

Measures 186-202 illustrate a number of these rhythmic motives and devices (Example 49). The oboe part shows two forms of hemiola in measures 186-187 and 193-195. The entire piano part from measure 186 to 195 is a hemiola. Starting in measure 197, the piano demonstrates Casadesus’s use of triplet and scotch snap rhythms as well as themes which begin on a weak beat.
The opening and most prominent ostinato of M3 accents beat 2 and the opening statement by the oboe accents beat 2 as well as 3 (see Example 3 and 35, above). In the recapitulation, Casadesus gives beat 2 additional punch from the right hand sforzandi. Starting in measure 177, these sforzandi create a hemiola while the left hand continues to accent beat 2. In the recapitulation, Casadesus moves the oboe entrance from beat 2 to beat 3 (Example 50).
In the second theme group of M3, the oboe seems to accent beat three and then beat 2 starting in measure 101 while the right hand of the piano part seems to accent beat 2 throughout. The effect of the scotch snap in the bass is to weaken the feeling of a steady pulse (Example 51).

A final example is that of the theme presented in the development. It consists almost entirely of a dotted eight note hemiola pattern with the oboe and bass patterns offset by a beat (Example 52).
CONCLUSION

Although Robert Casadesus’s music is unmistakably modern, it leaves the listener with no question of what was just heard. His use of traditional classic forms and tonality allows the organization to be perceived on an immediate level and the use of elements such as consistent rhythmic patterns and prevalent ostinoti succeed in unifying the work as a whole. It is hoped that through this analysis of Casadesus’s sonata for oboe and piano, performers and listeners will come to appreciate this modern take on a classical idea.
BIBLIOGRAPHY


APPENDIX A:

Copies of the announcement and program for performance of March 13, 2005

Robert Casadesus’s complete *Sonata for Oboe and Piano*, *Op. 23* was performed publicly with accompanist Johan Sentana at the conclusion of the author’s senior oboe recital in Ackerman Auditorium, J Mabel Wood Hall on the campus of Southern Adventist University, Collegedale, Tennessee, on March 13, 2005 at 4 PM.

The Z-fold announcement contains an announcement of the author’s senior oboe recital as well as of his senior organ recital on April 3 of the same year.
APPENDIX B: Errata to Example 16

(Example 16) on page 14 should contain the 16 measures between measures 81 and 96. The final nine measures of (Example 16), 88-96, are given below.