

Performance style for some piano pieces by Leo Orenstein

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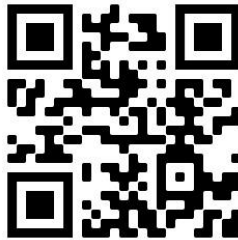
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Abstract: Leo Orenstein Is an American Composer and accomplished Pianist, born in Ukrainian city of Kremenchug in 1892 and died in the city of Green Bay in 2002, He authored many works, including the pygmy sequence, Lysistrata dance, and piano sketch book volume2, which is considered one of the valuable works because of its instrumental and performance techniques, the current search aims to identify the life of the American composer Leo Orenstein and his most important works, to identify the style of performing piano compositions from, Leo Orenstein's Sketch Book volume 2, to identify the technical and performance difficulties involved in the piano compositions Sketch Book volume 2 and How to overcome it, the current search followed the descriptive approach, the research sample was failed in A sample of piano pieces from the Sketch Book volume 2 the theoretical farm work included analysis the structure of the research sample, the instrumental difficulties and technique with it, and the suggested exercises to overcome them , the research answers his questions and reflects the features of Leo Orenstein's music style

Keywords: Performance style, Piano pieces, Leo Orenstein.

Introduction:

The follower of the music of the twentieth century finds that it has inherited methods of composition since previous eras addressed by contemporary musicians in a new way that affected the fluidity of the melody and lyricism that characterized the music of the romantic era, as the harmonies evolved in a way in which the differences between the compositions were eliminated and music became moving from discordant compositions to more discordant harmonies. Rhythm occupied an effective and major role in the compositions of the twentieth century and the decline of the role of melody, until musical currents emerged calling for a return to the origins and adherence to everything that is old and developed to suit modern taste. The American nationalist movement is one of

the nationalist movements that emerged in the first half of the twentieth century, which Leo Ornstein (1895-2002) is one of its pioneers in the field of music composition, who authored many works that influenced American music, such as the Lysistrata sequence, the Peggy sequence, and the Sketch Book 2 volume, which contains valuable piano pieces that include many instrumental, technical and expressive techniques.

The research problem:

Despite the fact that the volume "Sketch Book 2" when Leo Orenstein of his valuable musical compositions that contain many techniques playing, technical and performance, which in turn may contribute to the development of playing skills of students, which the researcher noted rarely addressed, which prompted the researcher to address the theoretical analysis and instrumental to understand and know the extent to which it is possible to integrate the content of courses in specialized colleges.

Research objectives:

- To identify the life of the American author Leo Orenstein and his most important works.
- Learn about the performance style of piano compositions from Leo Orenstein's volume "Sketch Book 2".
- Identify the technical and performance difficulties involved in the piano tracks in the volume "Sketch Book 2" and how to overcome them.

The importance of research:

- Enriching the academic preparation of the music education student through his study 1 of the piano trailers,

- The volume "Sketch Book 2" with its playing and performing techniques. Raising the level of student performance of the piano tracks in the volume "Sketch Book 2" through its analytical study.

Research Questions:

- What is the biography of the American author Leo Orenstein and what are his most important works?
- What are the artistic characteristics of the piano compositions 'Sketch Book 2' by American composer Leo Orenstein?
- What are the Performance, instrumental and technical difficulties contained in the piano pieces of the volume "Sketch Book 2" by the American composer Leo Orenstein and the proposed exercises to overcome them?

Research Limits:

Time Limits: The Life Period of the American Author Leo Orenstein (1895-2002).

Period of composing piano compositions for "Sketch Book 2 " (1939-1945).

Spatial boundaries: United States of America.

Research Procedures:

1- Research Methodology: The researcher followed the descriptive approach "content analysis": It describes a phenomenon of phenomena to reach the causes of this phenomenon and the factors that control it with the extraction of results to generalize.(**Amal Ahmad Mukhtar Sadiq et al., 1994: 102**).

2- Research sample: A sample of piano pieces from the volume of Sketch Book 2, which are as follows:

A Sunday Walk In The Country.-

My, I'm All Out Of Breath.-

-Vania And Sascha.

Research Tools:

- Musical Blogs for Piano Compositions,(Sketch Book 2) by American composer Leo Orenstein.
- Questionnaire for the opinions of experts and professors specialized in the piano pieces selected for the volume (Sketch Book 2) by the American composer Leo Orenstein and its suitability for second-year students.
- Questionnaire for the opinions of experts and professors specialized in playing techniques, exercises and instructions proposed by the researcher to overcome some of the difficulties of playing techniques included in the research sample.

Search terms:

1-A Good Performance: It is the performance that enables the player to revive the music, expression and artistic sensations of the listener exactly as described by the author.

(Sandor,Gyorgy 1981:4)

2- Technique Difficulties: They are difficulties faced by the learner while studying pieces that he has not previously learned and trained on, and these difficulties may be technical or expressive. **(Kennedy, Michael 1980:129)**

3- Expression: It is the way to produce a musical piece in the good way desired by the composer and felt by the player using expressive signs such as: playing soft (P) or playing strongly (F), gradient from strength to soft (Crescendo), gradient from soft to strong (Diminuendo) and other performance and vocal coloring conventions. **(Ahmad al-Masri 129:1971)**

Homophony: A melodic path that accompanies various harmonic formations. **(Kennedy,Michael1980:244)**

Studies dealing with the American author Leo Orenstein:

The first study entitled: "Autobiography and method of analysis of the works of Leo Orenstein" (Whiting, Peggy 2015)

This study aimed to address the biography of the American author Leo Orenstein, that study followed the descriptive approach "content analysis", the research sample was represented in Serenade No. "4" and Eskerzino, that study reached results, including the characteristics and features of the style of the American author Leo Orenstein and the extent to which many musicians were affected by his compositions in the twentieth century, and his use of pentagonal stairs and his use Compatible harmonies as well as interlocking rhythms.

The second study is entitled: "The Leo Ornstein Method to Provide the Novice Student with Some Piano Performance Skills Using Piano Sketch Book No. 1" (Rasha Abdel Salam 2018).

This study aimed to overcome the difficulty of balanced performance between the hands of novice students in learning to play, which may lead to poor performance, so the researcher addressed the book "Piano Sketch Book" No. 1, that study followed the descriptive approach "content analysis", the research sample was represented in a selection and selected from fourteen pieces from the volume "Piano Sketch Book" No. 1, that study reached the results that answered the research questions reflect the performance and playing techniques found in the pieces of volume No. 1 Sketch Book2 by American author Leo Orenstein.

The third study is entitled: "Seventeen Valse for Piano according to Leo Orenstein: Analysis of Performance Style (Jones, Jared, 2018).

This study aimed to identify the waltz template in general in terms of melody, rhythm, harmony and weaving, providing authors and teachers with seventeen waltz for piano by the American composer Leo Orenstein, that study followed the descriptive approach, that study reached results that included suggestions related to the use of pedals, and focus in detail on the harmonic plan in the construction and composition of waltz, which in turn reflects the characteristics of Leo Orenstein's style.

The fourth study is entitled: "Waltz in the Twentieth Century according to Manuel Ponce and Leo Orenstein: A Comparative Study" (Hanan Muhammad Hamid Rashwan 2021).

This study aimed to study the style and life of Manuel Ponce and Leo Orenstein and their most important works for the piano, reaching the level of performance required for the waltz when each of them through the performance analysis of them and providing some guidance that may help in reaching their good performance, studying the features of music in both Mexico and America, this study followed the descriptive approach "content analysis", the research sample was represented in the first waltz .

General comment on previous studies:

Previous studies agreed with the current research in dealing with the biography of the American author Leo Orenstein in terms of his upbringing and stages of his life and the benefit of its presentation in identifying the features and characteristics of Leo Orenstein's style of music composition by seeing a group of his diverse musical works, while those studies differed with the current research

in the research sample, where the current research deals with piano pieces from the Sketch Book 2, while those studies deal with other musical works of the same American author Leo Ornstein.

Theoretical framework: "Leo Ornstein" "His Life"

Leo Ornstein is a prominent American composer and pianist in the twentieth century, born in 1892 in the Ukrainian city of Kremenchug, which belonged to the Russian Empire. **(Kennedy, Michael 1980:469)**

Orenstein's musical talent appeared at a young age: in 1902, he played in front of the famous pianist Joseph Hoffman during a tour of Europe, where Hoffman admired Orenstein's performance and gave him a certificate of recommendation for admission to the St. Petersburg Conservatory of Music and a scholarship for the Institute itself. **(Whiting, Peggy 2015:2)**

Orenstein studied piano under Anna Yesipova at the Petersburg Institute, and also studied composition by one of the geniuses of music composition Alexander Glazunov, in 1907 Orenstein traveled forced to the United States of America to escape the repercussions of the Russian Revolution, and settled in New York, where he completed his studies at the Institute of Music Art Juilliard (Juilliard) and there he completed his education of piano by the teacher Bertha Fiering Tapper who had a great impact on Enriching his musical life. **([Http://www.poonhill](http://www.poonhill))**

In 1913, Orenstein wrote his first compositions, such as the Dance Sauvage and the Dwarf Suite, and he also made another European tour in which he gained a strong sense of European music, and all that time Orenstein was dealing in his concerts with the works of other European composers, but his real beginnings as a modernist pianist were in

London on March 27, 1914 in (Stein Way Hall), where he performed three choirs for Bach along with a set of Schonberg pieces, in addition to playing Some of his works such as the Piano Sonata No. 35, The Dance of the Men of the Wild, The Impressions of Notre Dame, Six Small Pieces, Preface No. 1, his concerts in Paris and London established Orenstein credentials abroad, and finally a young American who could compete with European masters who had previously received Aaron Copeland and Henry Cowell and other musicians. **(Broyles, Michael And J.Oja, Carol 2002:247)**

By 1936, Orenstein stopped performing public concerts and turned to teaching; he and his wife founded a music school in Philadelphia for years and then devoted himself fully to composition in the mid-1950s. **(Jones, Jared 2018:4)** Orenstein died in Green Bay on February 24, 2002 at the age of 107, during which he made modernist music that reflects the ingenuity of an American musician and composer who enriched his music and contributed greatly to the enrichment of American music. <https://www.archives1996-2007:1>

His style:

-Leo Orenstein's music is attractive and perfectly written for the piano, in which the skill and splendor of the player is evident, his music is characterized by disharmony and his style is characterized by expressing sensation and emotion, most of his early works are romantic pieces that reflect the unique character of his music that made him one of the prominent composers of the twentieth century.

- In some of his piano compositions, Orenstein used three musical stands in order to create a melodic intensity of a distinctive character that appeared in his early experimental

works, which showed his genius and potential.

(www.poonhill2002:2006:1)

- Orenstein used cluster compositions extensively and extensively in classical music, evident in some of his works such as Impression of the Thames and his 1913 composition, Wild Men's Dance, which is the perfect model for this type of composition.

- Orenstein's early discordant tonal works illustrate the use of chromatics, melodies in sharp vocal areas and elongated rhythmic arrangements. Orenstein had a high skill for a pianist, whose exceptional skills are evident in the difficulty of much piano music.

www.poonhill2002:2006:2 (His Works:

Wild man,s Dance1913.-

Impressions of Notre Dame1914.-

-Dwarf Suite1915.

Pomes1917.-

Scherzino1918.-

Serenade1918.-

Impressions Of The Thames1920.-

Water Colors1921.-

Prelude Tragiquee1924. -

Memories from Childhood1925.-

Four Hand's Piano:

Piece Four Piano1913.-

Valise Buffon1921.-

Seeing Russia With Teacher1925. –

Chamber works:

Cello Sonata No.1 1925.-

Cello Sonata No.2 1925.-

-String Quartet No.3 1976.

-Three Flute Pieces 1979.

Orchestra Works:

Piano Concerto (2 Pianos)1921.-

Incidental Music For Lysistrata1933. -

Nocturne1936. -

Applied Framework: Theoretical and Instrumental Analysis of the Research Sample

The First Piece: A Sunday Walk In the Country

Identification card:

- **Work name:** A Sunday Walk In the Country

- **Formula:** Coda trilogy (A, B, A2)

- **Scale:** Sol / M

- **Time element:**

M $\frac{4}{4}$ or:

Speed: With Great Simplicity Standard Unit of Metronome

=123 

- **Structural length:** 24 measures.

The author came up with three main sections:

Section I A: From M (1): M (8).

Section II B: from M (9): M (16).

Section III A2: From M (17): M (24).

Detailed analysis:

Section I A: From m (1): m (8) It is a complete melodic sentence came in the scale (Sol / M), the melody came in the right hand in the form of a melodic sequence starting from the third degree of the basic scale until it reaches his answers and dominated by the rhythmic for (♩), The left hand came in the form of fives and sixths of the scale and in the rhythmic for (♩) for double tones, and the sentence ends with a half lock in the scale (Sol



Figure (1) shows the first section of M (1): M (8).

Section II B: From M (9): M (16) complete melodic sentence came in the scale (Sol / M), the melody comes in the right hand in the form of a descending melodic sequence at a distance of a falling octave from the tone of the arrival of the answer, interspersed with a third space in the rhythmic form (♩), accompanied by the melody of the left hand in the form of double tones at a distance of the fourth and fifth in the rhythmic form (♩) and ends with a complete lock in the scale (Sol / M).



Figure (2) shows the second section of M (9): M (16)

Section III A2: From AD (17): M (24) a complete melodic sentence in the scale (Sol / K), which is a repetition of the first section.

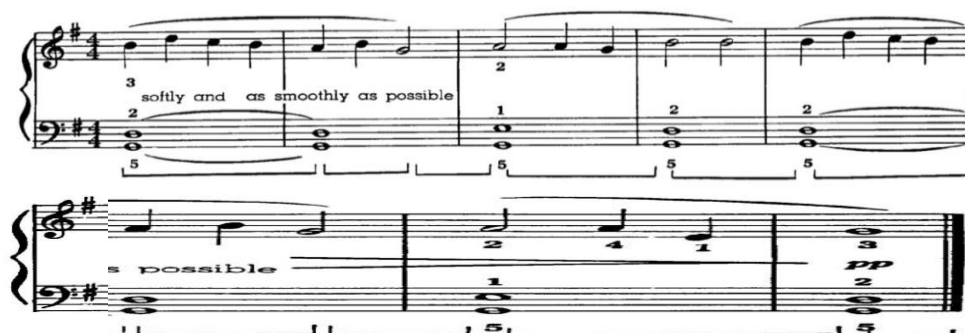


Figure (3) shows the third section of M (16): M (24).

Expression:

Table (1) shows the terms performance and expression

N	Form	Meaning
1	With Great Simplicity	Playing Simple
2	With A Little More Tone	Playing With Lower Tones
3	Slightly	Playing In A Softer Style
4	As Softly As Possible	Play As Quietly As Possible
5	PP	Very Low Performance

Instrumental and technical difficulties:

First difficulty: difficulty in performing a melodic arc (Slur) extending to Mazortin in the right hand M (1, 2), M (3, 4), M (5, 6), M (7, 8), M (9, 10), M (11, 12), M (13, 14), M (15, 16), M (17, 18), M (19, 20), M (21, 22), M (23, 24).



Figure (4) shows the difficulty of M (1): M (4).

Performance requirements: Performing multi-length extended melodic bows requires them to be performed accurately so that the tones are heard as a single unit.

Training steps: To overcome this difficulty, the researcher suggests the following exercises:



Figure (5) shows a proposed exercise by the researcher for the right hand.



Figure (6) shows a proposed exercise by the researcher for the right hand.

Instrumental instructions:

- The performance of multi-length melodic bows requires one performing style, so the first note must be played with the weight of the arm weight without exaggeration from top to bottom and the wrist goes down a little, followed by a gradient in playing the following notes up and down according to the course of the melodic line and playing the last note lightly and calmly.

-Commitment to finger numbering while playing.

The second difficulty: the difficulty of performing a temporal ligament (syncope), i.e. delaying the tone in the left hand in m (1, 2), m (5, 6), m (9, 10), m (11, 12), m (13, 14), m (15, 16), m (17, 18), m (21, 22).



Figure (7) shows the difficulty in m1 and m2 in the left hand.

Performance requirements: Performance of the time bond requires an awareness of the time value and sound output of a musical mark before and after.

Training steps: To overcome this difficulty, the researcher suggests the following exercises:



Figure (5) shows a proposed exercise by the researcher for the left hand.



Figure (6) shows a proposed exercise by the researcher for the left hand.

Instrumental Instructions:

- The learner needs to recognize the temporal value of the tone before and after the time bond.
- Work on the continuation of vocal resonance until the end of the time of the two signs to achieve the required time bond.
- Performance shall be taken into account in the parts specified in the track.

My, I'm All Out of Breath: The Second piece

Identification card:

- **Work name:** My, I'm All Out of Breath


- **Formula:** Coda trilogy (A, B, A2)

- **Scale:** Re / minor.

- **Time element:**

Major: $\frac{4}{4}$

Speed: With Great Simplicity Standard Unit of Metronome

 = 132

-**Structural length:** 6 measures.

The work came in two parts:

Section A: from m (1): m (2).

Section II B: from M (3): M (6).




Section I A: From M (1): M (2) Melodic phrase incomplete in the scale (re / m) The melody comes in the form of a melodic sequence ascending and descending varies between thirds and fourths ascending in the right hand offset by thirds and fourths descending in the left hand and the melody comes in both hands in rhythmic forms ( ,  , ) and the performance is in a variety of form between the performance connected Legato and intermittent performance Non Legato and ends with a complete lock in the scale (do / m).



Figure (7) shows the first section of M (1): M (2).

Section II B: From M (3) : M (6) A complete melodic phrase in the scale (Re/m) The melody comes in the right hand in rhythmic forms (♩ , ♪♪ , ♫♪♪ , ♪♪) in the form of a melodic sequence up and down from the fifth scale in the rhythm (♪♪), and the third and fourth scale in the rhythm (♫♪♪) in m (5) in addition to the appearance of the scale sensor in m (6) which is the tone of Do # as well as the tone of Sol # and the tone of Si Picard as a casual sign, while the left hand comes its melody in the rhythmic form (♩ , ♪♪ , ♫♪♪) performance varies between Legato and Non Legato intermittent performance and ends with a complete lock in the scale (Re/m).



Figure (8) shows the second section of M (3): M (6).

Expression:

Table (2) shows the terms performance and expression

N	Form	Meaning
1	Quickly But Not Hastily	Play Fast, But Not In Hurry
2	Crisply	Play Soft And Crisp
3	Back In Time	Back In Time

Instrumental and technical difficulties:

The first difficulty: the difficulty of intermittent performance in the hands in m (1), m (2), m (3), m (4), m (5), m (6).



Figure (9) shows the difficulty in m (1) and m (2).

Performance requirements: Staccato requires lightness and flexibility in performing tones.



Figure (10) shows a proposed exercise by the researcher for the right hand



Figure (11) shows a proposed exercise by the researcher for the left hand.

Instrumental instructions:

- In the intermittent performance of Staccato, the vertical movement comes from the wrist so that the student can leave the tones quickly after performing them to take the mark half its time with the flexibility of the lateral movement of the arm.
- Take into account the performance of the melody in the hands in the key of sol.

The second difficulty: the difficulty of performing a melodic movement (ascending relay) with vertical distances that combine the thirds, fourths and sixths in the right hand in a dominant rhythm) (in m (6).



Figure (12) shows the difficulty in m (6).

Performance requirements: Harmonic spacing performance requires equal pressure to the two tones with a single touch force.

Performance requirements:



Figure (13) shows a proposed exercise by the researcher for the right hand

Instrumental Guidelines:

- Performing harmonic distances requires that:

The hand is in full rotation.

Take into account the lowering of the wrist slightly while pressing the two tones to give equal touch force.

The Third Piece: Vania And Sascha

Identification card:

- **Work name:** Vania And Sascha

- **Formula:** binary (A, B)

- **Scale:** Do/M.

- **Time element:**

Major: $\frac{4}{4}$

Speed: With Great Simplicity Standard Unit of Metronome

$\text{♩} = 186$

-Structural length: 16 measures.

The work was divided into two parts:

Section A: from m (1): m (8).

Section II B: From M (9): M (16).

Detailed analysis:

Section I A: From M (1): M (8) melodic sentence complete in the scale (do / M) comes melody in the right hand in the form of rhythm (♩) on the tone of the arrival of the fifth scale answer and decision from the beginning of the sentence to the end and the melody of the right hand here is accompanying the basic melody that came in the left hand, which varied rhythms between (♩ , ♩♩) in the area of answers and ends with a complete lock in the scale (Do / M).

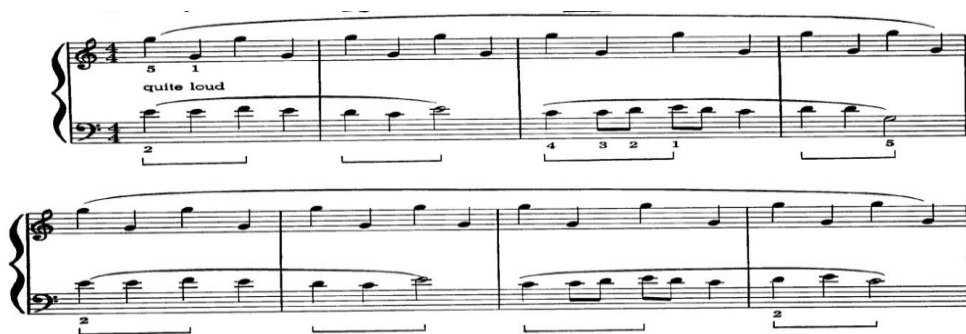


Figure (14) shows the first section of M (1): M (8).

Section II B: From M (9): M (16) A complete melodic sentence in the scale (Do / M), the melody of the right hand comes in the rhythmic form (♩) and in the form of an alternating movement between the tone (mi) third scale decision and answer from m (9):

m (12) and from m (13): m (16) is a repetition of the phrase from m (1): m (4) with a slight difference between m (4) and m (16), while the left hand comes the melody in the rhythmic form (,) dealing with the basic melody, which is In a melodic sequence from the tone (no), which is the sixth of the scale, down to the tone of (mi) the answer and ends with a complete lock in the scale (Do / M).



Figure (15) shows the second section of M (9): M (16).

Expression:

Table (2) shows the terms performance and expression

N	Form	Meaning
1	Animatedly	Playing Vigorously And Energetically
2	Quite loud	Playing Too Loud

Instrumental and technical difficulties:

The first difficulty: the difficulty of performing a melodic arc extended to different lengths. A melodic arch extending to four scales in the right hand, such as from m (1:4), from m (5:8), from m (9:12), from m (13:16).

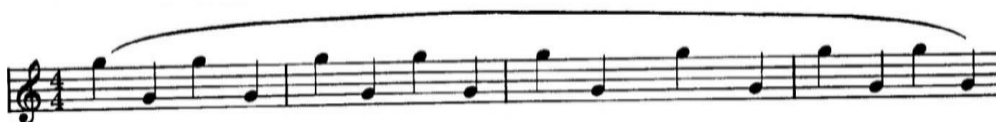


Figure (16) shows the difficulty of m (1): m (4).

Performance requirements: Performing multi-length extended melodic bows requires them to be performed accurately so that the tones are heard as a single unit.

Training steps: To overcome this difficulty, the researcher suggests the following exercise:

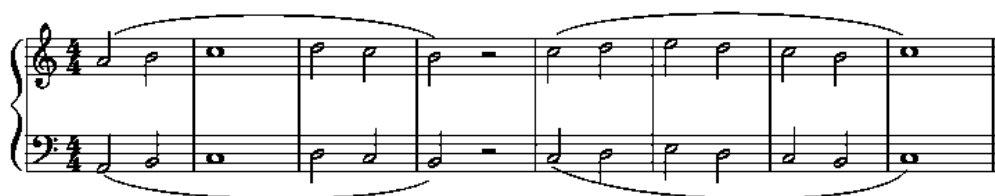


Figure (17) shows a proposed exercise by the researcher for the right hand

Instrumental instructions:

- The performance of multi-length melodic bows requires a single performing style, so the first note must be played with the weight of the arm weight without exaggeration from top to bottom and the wrist goes down a little.
- followed by a gradient in playing the following notes.

Research results: The results answered the research questions the first question:

- What is the biography of the American author Leo Orenstein and what are his most important works?



An accomplished American composer and musician, born in 1892 in the Ukrainian city of Kremenchug and died in the city of Green Bay in 2002, he presented many works for solo piano,





compositions for lyrical works, compositions for orchestras, compositions for chamber music.




- What are the artistic characteristics of the piano compositions 'Sketch Book 2' by American composer Leo Orenstein?



The piano pieces of the Sketch Book 2 volume were distinguished by the beauty of their melodies and the gradation of their levels of difficulty to suit all levels in addition to containing many playing and performing techniques, Orenstein used in some of his compositions for the piano three musical stands in his desire to create a melodic intensity of a distinctive character that appeared in his early experimental works, which showed his genius and potential, Leo Orenstein's music is attractive and perfectly written for the piano instrument in which the skill and splendor of the player is evident, his music is characterized by dissonance and his style is characterized by expressing the sensation Most of him.

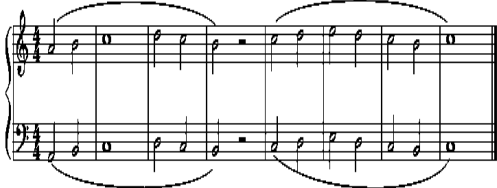
- What are the performativity, instrumental and technical difficulties contained in the piano pieces of the volume "Sketch Book 2" by the American composer Leo Orenstein and the proposed exercises to overcome them?

Piece	Instrumental difficulties	Suggested exercises
A Sunday Walk In The Country	The first difficulty: the difficulty of performing a melodic arc (Slur) extending to the Mazurtin	 <p>Figure (1) shows a proposed exercise for the right hand.</p>  <p>Figure (2) shows a proposed exercise by the researcher for the right hand</p>

<p>in the right hand</p>  <p>The second difficulty: the difficulty of performing a temporal ligament (Syncopation) in the left hand</p> 	 <p>Figure (3) shows a proposed exercise by the researcher for the left hand</p> 
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Piece	Instrumental difficulties	Suggested exercises
<p>My, I'm All Out Of Breath</p>	<p>The first difficulty: the difficulty of intermittent performance in the hands</p>  <p>The second difficulty: the difficulty of performing a melodic movement</p>	 <p>Figure (5) shows a proposed exercise by the researcher for the right hand</p>  <p>Figure (6) shows a proposed exercise by the researcher for the right hand</p>

	<p>(ascending relay) with vertical distances that combine the thirds, fourths and sixths in the right hand with a dominant rhythm () in (6)</p> 	 <p>Figure (7) shows a proposed exercise by the researcher for the right hand</p>
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Piece	Instrumental difficulties	Suggested exercises
<p>Vania And Sascha</p>	<p>The first difficulty: the difficulty of performing an extended melodic arc of different lengths</p>	 <p>Figure (8) shows a proposed exercise by the researcher for the hands</p>

Research recommendations:

Inclusion of some of Leo Orenstein's works in the curriculum because of their performance techniques that are useful in developing the skills of piano learners.

-Inclusion of Sketch Book 2 piano compositions in particular in the curriculum for piano learners.

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Appendices: First piece: A Sunday Walk In The Country

34



With great simplicity ♩ = 132

3
softly and as smoothly as possible

2
1 2 2

5 5 5 5

1
5 with a little more tone 1 3 1

1 1 2 1

5 5 5

slightly softer like the beginning

2 1 2

5 5 5

as softly as possible 2 4 1 3
1 2 2 1 2 *pp*

5 5 5 5 5

S086-34

THE SECOND PIECE: MY FATHER'S OLD COUNTRY

MY, I'M ALL OUT OF BREATH

Quickly but not hastily ♩ = 132

crisply

α bit slower

back in time

The Third Piece: Vania and Sascha

35



VANIA
AND
SASCHA

Animatedly ♩ = 168

5 1
quite loud

2 4 3 2 1 5

2 2

4 3 1 2 1 2 4 4 3 5 1

5 1 2

S068-35