

SAMPLE EDIT: CD LINER NOTES—MEDIUM COPYEDIT

Béla ~~Bartók's~~^{Bartók} composed the SONATINA (1919) ~~was composed~~ at the same time as ~~when~~ he was working on the pantomime *The Miraculous Mandarin*. ~~The opening of the lurid and violent Mandarin evokes~~^{The latter was lurid and violent, its opening evoking} the frenzy of modern-day city traffic, full of speeding cars and trucks. Bartók was disturbed by the advancement of technologies like the automobile, finding such realities of 20th-century living dangerous (~~being~~^{being} born in 1881, Bartók witnessed the proliferation of automobiles firsthand). The Sonatina recalls an earlier era in ~~Eastern~~^{eastern} European culture, when the bagpipe and violin were among the most advanced instruments commonly available. The encroachment of technological modernity was one of Bartók's reasons for traveling around ~~Eastern~~^{eastern} Europe with fellow Hungarian composer Zoltán Kodály to collect and catalogue folk music: they both feared that modern musical broadcast and reproduction would threaten the future of oral folk music traditions. The music they documented became an important influence for Bartók, who based the Sonatina on five folks tunes he collected from Transylvania. Two of these themes appear in the first movement, "Bagpipers," with the piano's ~~left~~^{left} hand imitating the drones of Romanian bagpipes. The third theme, which Bartók described as being played "on the G and D strings of a violin," appears in the "Bear Dance." The two remaining tunes, also originally for the violin, are the basis of the final movement.

Commented [AS1]: Correction of diacritic to agree with New Grove.

Commented [AS2]: Lowercase when referring to the region prior to WWII. CMOS 8.47

Claude Debussy's IMAGES, BOOK I (1903) take ~~the~~^{the} pianistic developments of Chopin and Liszt to a new level of refinement, requiring special attention ~~to~~^{to} resonance. The first two pieces in *Images* represent different eras of human history: *Reflets dans l'eau*, the natural time before modern science; *Hommage à Rameau*, that of preindustrial human knowledge. Debussy imbues the natural past with beauty, the human past with wisdom and gravitas.

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Commented [AS3]: AU: Does *Hommage à Rameau* represent the era of preindustrial human knowledge or the natural time of preindustrial human knowledge?

Commented [AS4]: Lowercase and plural form as preferred in *WAM* (*Writing About Music* by D. Kern Holoman) and CMOS.

Commented [AS5]: Modern standard for possessive formation as per CMOS 17.

Johannes Brahms composed his great late piano works (~~Opp. ops.~~^{Opp. ops.} 116, 117, 118, and 119) at the same time in 1892. Together, these sets represent Brahms's final works for piano and are widely loved by pianists for their subtlety and richness of expression; their balance of passion, nostalgia, and resignation. The INTERMEZZO IN B MINOR takes one of Brahms's frequent compositional devices—the melodic use of descending thirds, as heard in the main theme of his Fourth Symphony—to a harmonic and textural extreme. The descending thirds are held and sustained, resulting in ambiguous ninth and eleventh chords that hover somewhere outside of traditional tonality. The middle section, a slow waltz, continues the autumnal feeling of the opening. The INTERMEZZO IN E MINOR is furtive and agitated, a complex rhetorical argument that mostly bubbles beneath the surface. Its middle section is another waltz, but this time it seems more distinct than in the B minor Intermezzo; appearances are deceiving, however, as this waltz is actually a ~~close~~^{close} ~~subtle~~^{subtle} variation on the opening theme.

Claude Debussy was critical of the rigorous, rational German method of constructing musical works, preferring instead to ~~evoke~~^{evoke} ~~invoke~~^{invoke} the mysterious logic of dreams ~~in his music~~. Harmonies, melodic motives, and rhythmic devices recur ~~again and again~~^{again and again} ~~obsessively~~ in Debussy's music, imitating the images that repeat in our dreams throughout our lives. In his ÉTUDES (his ~~final~~^{final} ~~last~~^{last} significant solo piano composition), Debussy produces some of his most successful imitations of dream logic. ~~The~~^{The} *Pour les sonorités opposées* (Étude for opposed sonorities) evokes the soundscape of dreams, going from unreal austerity to impossibly powerful sounds and back again. ~~The~~^{The} *Pour les arpegges composés* (Étude for composite arpeggios) carves a narrative of references,

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beginning with an opening both startlingly modern and yet reminiscent of Chopin, moving through gentle dance rhythms, virtuosic Romantic sweeps, ~~and~~ Spanish guitar serenades, ~~and to~~ an ending dripping with sentimental nostalgia for the sublimity of Romantic mediant modulations, which by 1915 had long been a musical cliché. Debussy's focus on the sensuality of perception and the fluidity of musical form show him yearning to transcend the relentless teleology of the tonal music he ~~was had been~~ raised ~~upon~~; in his Études, he had some of his best successes.

The SONATA IN C MINOR, OP. 111 is the capstone on Ludwig van Beethoven's output of 32 published piano sonatas over his musical career. It is easy to see, in retrospect, why this particular work would be his final sonata: after hearing it, it is easy to wonder whether there is anything left to say. The sonata is made up of only two movements, a relatively uncommon structure for Beethoven (although ~~Opp-ops.~~ 54, 78, and 90 all provide precedents). The first movement is a stark, stormy outburst dominated by a fixed sequence of fully diminished seventh chords and by a texture constantly threatening to burst into fugue. The overall mood of this movement is familiar from other famous sonatas by Beethoven—the *Appassionata*, the last movement of the *Moonlight* Sonata, the *Pathétique*—but here everything is condensed and abrupt. In Beethoven's early and middle period, his distinctive "surprises" ~~exist in terms of~~ appear ~~as~~ dynamic and textural shifts, rather than ~~in~~ different styles or affects; here, ~~however~~, the abrupt changes show Beethoven imitating the *empfindsamer Stil* of composers like C.P.E. Bach. The stormy, stately introduction blends the ~~rhythms of French Baroque overture~~ ~~Baroque French Overture~~ with ~~the~~ Romantic imitations of nature ~~through as~~ lightning and thunder effects, while the brief coda is a Beethovenian reimagining of the extended plagal cadences of the Renaissance and Baroque eras.

The second movement is called an "Arietta," or small aria, and ~~in its style it~~ resembles the noble arias of Handel's operas ~~in style~~. The melody of the aria is simple and profound, with a broadly singing diatonic melody that never comes to rest on the tonic, but instead always ends on the dominant. This leaves the theme oddly elliptical, a feeling of incompleteness that Beethoven exploits ~~in profound ways~~ later in the movement. At first, the Arietta proceeds as a set of variations, each one ~~speeding up~~ ~~increasing~~ the fastest rhythmic values by a factor of two ~~but~~ ~~while~~ keeping the overall tempo the same. This type of variation is akin to an evolving fractal, though the fastest and most vigorous variation surprises modern listeners by sounding uncannily like jazz with its fast, swung syncopations. But the most extraordinary moment may be the trill: when arrived at, the long trill on the supertonic ~~signifies~~ ~~signals~~ the approach of a strong cadence—this is a convention found throughout music of the Classical era and ~~signals~~ ~~indicates~~ the arrival of a long-delayed resolution. Here, though, the trill hangs on for too long, shifts modes (for the first time in this movement) towards C minor, and eventually wanders off to the completely different key of E-flat major, a moment underlined by an extraordinary triple trill. The section that follows, ~~—~~ an extended descending fifths sequence that repeats too many times, ~~—~~ ~~shows~~ ~~reveals~~ the danger of transcendence: becoming completely unmoored, adrift, and lost. This quietly chaotic state is ultimately resolved when the main theme returns in C major, ~~now~~ ~~intent upon extending and finishing~~ ~~to extend and finish~~ its melody on the tonic. In typically Beethovenian manner, this resolution still gets delayed until the very final measures of the piece, making it all the more satisfying when it finally arrives.

Commented [AS7]: AU: The phrase "dripping with nostalgia" is usually interpreted by the reader to indicate a kind of excess that is not exactly positive. OK or revise?

Commented [AS8]: AU: Is it the "ending dripping with sentimental nostalgia" or the "sublimity of romantic mediant modulations" that is the cliché? Or just Romantic mediant modulations on their own?

The sentence is quite long and somewhat hard to follow by this point. Revise?

Commented [AS9]: Deletion OK? "profound" just used in previous sentence.

Commented [AS10]: AU: Would "and" be more appropriate?