Pedalling On:

An Autoethnographical Journey of Creative Discovery

A thesis

submitted in partial fulfilment

of the requirements for the degree

of

Doctor of Musical Arts

at

The University of Waikato

by

Jonathan David Dunlop

THE UNIVERSITY OF
WAIKATO
Te Whare Wānanga o Waikato

2024

Abstract

My research is about exploring ways to use the sustain pedal in works by CPE Bach, JC Bach, Haydn and Mozart specifically. During their lifetimes, pedalling was considered to be a novelty on the fortepiano and was not seriously notated in the detailed style of later composers such as Beethoven and Schumann.

The thesis explores ways to use the sustain pedal in keyboard works by CPE Bach, JC Bach, Haydn and Mozart, and also early Romantic Period composers like Beethoven, Schumann and Schubert. This artistic exploration is shaped and documented using an autoethnographic methodology, and the repertoire showcased in each recital is a mix of solo and chamber music. At the centre of this research is Carl Philipp Emanuel Bach's treatise on keyboard playing entitled *Essay on the True Art of Playing Keyboard Instruments* from 1753. In it, Bach states that "the undamped register of the pianoforte is the most pleasing and, once the performer learns to observe the necessary precautions in the face of its reverberations, the most delightful for improvisation."

Acknowledgements

I would like to express my deepest appreciation to Professor Martin Lodge and Dr Rachael Griffiths-Hughes for their academic support in preparation of this thesis, helping me to not only see the wood past the trees but turn said wood into the most beautiful timber;

To Katherine Austin, Ludwig Treviranus and Justin Bird for their help in preparing me for each recital, and for the priceless nuggets of musical wisdom;

To the staff and technicians of the Gallagher Academy of Performing Arts, thank you for your work in maintaining a fine concert chamber and piano;

To Harris Leung, Hyein Kim, Will King and Kauri May – thank you for your wonderful contributions to the recitals and being such amazing people to work with;

To my other colleagues, friends and supporters who have come to my recitals, provided rehearsal spaces, listened to me describe what I was writing about and even offered a few words of encouragement – you are all seen, and words cannot express how much I appreciate even the smallest acts of generosity and kindness;

To my family, for your undying love and support. In particular, my wonderful parents for their encouragement. It can be a lonely road at times, but not when the village follows you on your journey;

And to Louisa and Jack – Louisa, you have been there every step of the way, through the good and the not so good times. Jack, don't ever stop smiling; it turns the hardest days upside down. I love you both so much.

He aha te mea nui o te ao?

He tangata, he tangata, he tangata

What is the most important thing in the world?

It is the people, it is the people, it is the people.

Contents

List of Figures

Introduction

> Dramatic performance is not determined by the text of the play: it strikes a much more interactive, *performative* relation between writing and the spaces, places and behaviours that give it meaning, *force*, as theatrical action. Far from governing the shape and meaning of performance by the range of its possible uses, by the various social and theatrical conventions that transform it from language into action, behaviour.[1]

In this modern age, performance practices are increasingly being put under the microscope. For example, modern productions of Shakespeare's plays and operas from the 16th to 19th Centuries are in abundance, as a result of a desire to marry the text of the drama with modern aesthetical and social factors to bring more relevance and meaning to a modern audience.[2]

Can the same ideas be applied to modern performances of piano works from the 18th and 19th Centuries, using a modern instrument, in a modern hall and playing to a modern audience? And if so, should we as performers strive for as much authenticity as possible in our performances of this repertoire, particularly in how we use the pedals on our modern instrument to enhance and convey the meaning of the rhetoric contained within?

These questions will be explored further below, alongside an examination of both the musicological and musical literature which will be described in preparation of four recitals of works from these centuries.

---

[1] W. B. Worthen, *Shakespeare and the Force of Modern Performance* (Cambridge University Press, 2003), p. 12.

[2] Nicholas Cook, *Beyond the Score: Music as Performance* (USA: Oxford University Press, 2013), p. 24.

Rhetoric: The Art of Making Music 'speak'

> The science of rhetoric, or declamation, is the heart and soul of any musician's art. Making the music speak is what it's all about. It is rhythmic and dynamic inflection that gives life and a speaking quality to melodic line, that makes it tell a story.[3]

Rhetoric is a term used to describe elements of a musical composition. Although it specifically applies to music from the mid-17th to 18th Centuries, Rhetoric has its roots in Ancient Greece, where it was used to teach the principles of persuasive speaking, and conveying meaning of one's speech to an audience; a foremost example is Aristotle's *Rhetoric*, a treatise on the art of persuasion, introduces the tools used by orators in their speeches or arguments. Parts I and II describe the principles of rhetoric as two divisions: the first division discusses the effectiveness of one's speech by introducing three key words that influenced musical rhetoric (these will be discussed further below): *logos* (discourse), *pathos* (emotion) and *ethos* (character). The second division is concerned with three different 'species' of public speeches: Deliberative (where the audience is advised to do or not to do something), Judicial (where one might speak in one's own defence or accuse another – much the same as a trial in a court), and lastly Epideictic (one might say the odd one out; unlike the previous species, it is not used for making a decision but praises or blames the deeds of an individual after an event).[4]

In a musical composition from the Baroque and early Classical eras, the above principles were primarily used as a composition model, to aid the creation of a piece of music that 'spoke' to an audience, so that they were able to be moved emotionally. As instrumentalists did not use text to convey the emotion or character of a piece of music, they understood the parts of a composition that were significant for achieving the most affecting performance:

---

[3] Alan Fraser, *The Craft of Piano Playing* (USA: Scarecrow Press Inc., 2003), p. 13.

[4] Christof Rapp, 'Aristotle's Rhetoric', *The Stanford Encyclopedia of Philosophy* (Spring 2010), https://plato.stanford.edu/archives/spr2010/entries/aristotle-rhetoric/ [accessed 7 April 2020].

> Whoever performs a composition so that its inherent affect (character) is expressed (made perceptible) to the utmost even in every single passage, and that the tones become, so to speak, a language of feelings, of him one says that he has a good execution. Good execution, therefore, is the most important, yet at the same time the most difficult aspect of music making.[5]

The theories of Rhetoric had some bearing on construction of keyboard instruments in the 17th and 18th Centuries as well. For example, construction factors that result in a difference of sound characteristics between a fortepiano and modern piano influences the way a Classical keyboard piece is both played and perceived by listeners, regardless of their musical knowledge. The advantage of the fortepiano is that as soon as the hammer strikes the string, one hears an immediate 'ping'. The same touch of the key on the modern piano results in a slightly audible contact when the key reaches the bottom of the key bed, but the sound then blooms and lasts longer than the quickly decaying sound of a fortepiano. Composers took this into account, and the articulations that we can see in their manuscripts are a result of their awareness of the sound of the instrument they composed on, or intended the work to be performed on – by decoding the musical clues (i.e., ornaments and articulation) in the music, instrumentalists (influenced by contemporaneous treatises) were able to make music 'speak' in a rhetorical way.[6]

As will be revealed in the following chapters, composers from CPE Bach onwards were increasingly influenced by the ideas and principles of rhetoric in music as developed by their predecessors, most notably Alessandro and Domenico Scarlatti, Handel, JS Bach and Corelli, and their compositions show traces result of that influence – regardless of the period of musical history they lived in. ETA Hoffman was the first writer to infer that the 'romantic spirit' did not begin with Beethoven, but rather Beethoven 'looked on it with an all-embracing love and

---

[5] Daniel Gottlob Türk, *School of Clavier Playing* (Lincoln, University of Nebraska Press, 1982), p. 321.
[6] John Irving, 'Performance in the Eighteenth Century', in *The Cambridge History of Eighteenth-Century Music*, ed. by Simon Keefe (Cambridge: Cambridge University Press, 2009), pp. 433-454.

penetrated its innermost being'.[7] Haydn and Mozart, in his words, were the first composers to convey romantic feeling in their music.

His comments came, however, from a time of great change. Although Mozart's music 'leads us into the depths of the spirit world' as Hoffman had it,[8] his ability to do so was influenced greatly by the musical achievements of both CPE and JC Bach (the latter being an early teacher of Mozart); '[CPE] Bach is the father, we are the children' Mozart said.[9] However, at the time of Hoffman's writing CPE Bach's music (and that of his contemporaries) had gone out of fashion, but the aesthetics of the *Empfindsamer Stil* were still important. In Bach's music, we are presented with the musical embodiment of real, human emotions, and the expression of oneself that arises from observation of rhetorical figures in his music is reminiscent of what Taruskin calls a 'sympathetic response' – in other words, care must be taken to avoid a manufactured or superficial performance.[10] To achieve this end, here the question of authenticity comes into consideration.

---

[7] E.T.A. Hoffman & Arthur Ware Locke, 'Beethoven's Instrumental Music: Translated from E.T.A. Hoffman's "Kreisleriana" with an Introductory Note', *The Musical Quarterly*, 3.11 (1917), 123-133 http://www.jstor.org/stable/738009 (p. 127).

[8] Hoffman & Locke, p. 128.

[9] Hans-Gunter Ottenberg, *Carl Philipp Emanuel Bach* (New York: Oxford University Press, 1987), p. 98.

[10] Richard Taruskin, *The Oxford History of Western Music vol. 2* (Oxford: Oxford University Press, 2005), p. 641.

Authenticity

> ...the words of the play are not sacrosanct [in other words, the words are like the notes in the score]; the meaning of the words in proper context is, and this is what every musical treatise tells us...[11]

What does it mean to be 'authentic'?

As performers, it is tricky to produce sensitive, meaningful performances in a modern setting, using modern instruments in various carefully designed acoustical settings and performing to audiences who have different ways of experiencing the music to those who heard the first performances of the works in the 18th Century – for example, an audience hearing Beethoven's music today in a modern setting might not feel as strong a reaction to his music and what it represents as perhaps his first audiences were.[12] Furthermore, as Kivy points out, are performances of this music 'authentic' if performed in anything less than in what the first performances were held? Should we take the string quartets of Haydn and other 18th Century composers out of the concert hall and place them back into the domestic sphere where they were first conceived, if this means we will achieve 'authentic' performance?[13]

In preparing a piece of music for performance from any period of music history, it is essential that the performer understands the nuances and expressions associated with music from a particular period of music history. Should the pianist try and imitate the attack of the harpsichord or fortepiano on the modern piano? Or is it more appropriate to consider our instrument for what it is and shape the performance around its limitations and capabilities?

---

[11] Malcolm Bilson, 'The Future of Schubert Interpretation: What is Really Needed?', *Early Music*, 25.4 (1997), 715-722 www.jstor.org/stable/3128415 (p. 717).
[12] James O. Young, 'Authenticity in Performance', in *Routledge Companion to Aesthetics*, ed. by B. Gaut & D. Lopes (London: Routledge, 2013), pp. 452-461 (p. 456).
[13] Peter Kivy, *Authenticities* (Ithaca, NY: Cornell University Press, 1995), p. 87.

We know that the modern piano is a very sensitive instrument, with many more expressive capabilities than the instruments used by the composers had. From the perspective of using the pedals, if we try and play with as much finger-legato as possible in our Beethoven sonatas (for example) it could work – but would the sound do justice to the music? If we tell ourselves during the note-learning process that 'Beethoven doesn't indicate for use of the sustain pedal', this has the potential to create a type of false adherence to the score – yes, we are obeying Beethoven's instructions yet the performance of the music is not achieving its full dramatic and sonic potential because we are being too careful and obeying the score to truly uncover Beethoven's intended affect. Following on from Bilson, we are doing more injury to the music by not finding the true meaning of the performance directions and interpreting them according to the particular style.

On the other hand, is it entirely possible to find true authenticity on the modern piano?

With the abundance of research and construction of period instruments, it is becoming easier to reconstruct the sound-world of the composers' music. Being able to hear the music as close to what the composer heard is truly a remarkable experience.

Using the modern instrument however, we could potentially recreate 'authentic' experiences for our audiences by obeying performance instructions in a modern context. We can study the period instruments and incorporate technical aspects such as touch and articulation, the correct execution of ornaments as described in a particular treatise from the same period as the composition (for instance, CPE Bach's *Versuch* was incredibly helpful in preparation for the first recital – see Chapter 1 below) and any other relevant details, and still achieve the level of musical creativity based on the clues that the composers have left us in their manuscripts. For example, we could produce a similar level of shock value if we performed the pedal instructions in the first movement of Beethoven's *Tempest* Sonata exactly as he wrote them – by depressing

the pedal all the way down in the recitative sections – instead of trying to recreate the effect that is achieved on the fortepiano. Being a bigger and much more resonant instrument than what Beethoven composed the sonata on, there would be a larger pool of sound collected in the pedal, a modern equivalent to what he asked of contemporary performers – and equally as shocking.

In the case of my own artistic journey, it was only recently that after concentrated exposure to period keyboard instruments, that my understanding of pedalling and stylistic playing really started to take shape and influence my piano playing on modern pianos. Moreover, most pianists today (myself included!) have grown up learning and performing on modern instruments without fully understanding the evolution of the piano, and in particular how developing technologies played an important role in the evolution of the instrument.

The intention of my research is to remind pianists, both students and professionals, of the above performance considerations (Rhetoric and Authenticity) when performing these works in a modern context – the setting of a modern concert hall, and the use of a modern piano – having first taken into account the history and development of the instrument. To utilise appropriate pedalling in this repertoire greatly enhances both the affect (intended character) and Rhetorical qualities of the compositions, even when using the modern piano.[14] As described above, I believe it is important to use the piano pedal with an understanding of these underlying rhetorical principles to fully realise these elements of rhetoric in Baroque and Classical era music.

This research is about exploring ways to use the sustain pedal in keyboard works by CPE Bach, JC Bach, Haydn and Mozart, and also early Romantic Period composers like Beethoven, Schumann and Schubert. This artistic exploration is shaped and documented using an

[14] Julie Haskell, 'Notated and Implied Pedalling c. 1780-1830' (PhD, Elder Conservatorium of Music, 2011), p. 120.

autoethnographic methodology, and the repertoire showcased in each recital is a mix of solo and chamber music. At the centre of this research is Carl Philipp Emanuel Bach's treatise on keyboard playing entitled *Essay on the True Art of Playing Keyboard Instruments* from 1753. In it, Bach states that "the undamped register of the pianoforte is the most pleasing and, once the performer learns to observe the necessary precautions in the face of its reverberations, the most delightful for improvisation."[15]

During the lifetimes of the composers mentioned above, pedalling was considered to be a novelty on the fortepiano and was not seriously notated in the detailed style of later composers such as Beethoven, Schubert and Schumann. Therefore, I will study the use of pedalling in this music by investigating both notated and non-notated (implied) pedalling.

The next section will give an overview of the development of the piano and sustaining mechanisms, to give a technological understanding of how Rhetoric is relevant to both this research and the performance of piano music from the 18th Century.

[15] CPE Bach, *Essay on the True Art of Playing Keyboard Instruments* (London: Cassell & Co., 1753), p. 431.

Monochord to Steinway – a brief history

Clavichord

(from Latin *clavis*, meaning 'key', and Greek *chorda* meaning 'string')

Plate 1: Fretted Clavichord[16]

The clavichord as we know it today was derived from the monochord, an early musical instrument invented by the Ancient Greeks; Pythagoras was known to have used it for experiments in which he is said to have tested the mathematical relations between different pitches.[17] Another purpose of the monochord was in both Greek and Roman churches, where it was used as a kind of tuning fork to give the key note for singing.[18] The invention of a movable bridge by Guido of Arezzo (who is recognised as the inventor of our modern notation system (Do-Re-Mi etc.) made it capable of playing many different pitches on just one string.

[16] Gerard Janot, *clavichord*, Italian clavichord, called the Lepanto clavichord, depicting the naval battle of 1571 in the Gulf of Lepanto; in the Musée de la Musique, Paris. https://www.britannica.com/art/clavichord [accessed 22 April 2020].
[17] Alfred Dolge, *Pianos and their Makers* (California: Covina Publishing Company, 1911), p. 27
[18] Dolge, p. 28.

As such, Guido is said to have used the instrument to teach the range of the notes of the scales used in the singing of psalms.[19]

In the 14th Century, the clavichord as we know it today was invented. It evolved out of the monochord with the addition of a keyboard, and the two instruments share a very simple construction. The action of the clavichord consists of a key as found on other keyboard instruments, but where the key contacts the strings is very different. Instead of a leather-covered hammer, the clavichord has a little brass tangent that sits at a 90˚ angle to the strings. Simple though the action of the instrument is, it is difficult to play – if the tangent does not meet the string correctly, it results in a 'blocking' sound. However, if the player has too heavy an attack, the force of the attack pushes the string up, increasing the tension and sounding out of tune.

Due to not having as many inner moving parts as the harpsichord or piano, the clavichord has the simplest action of all the keyboard instruments. Its presence was first mentioned in Eberhard Cersne's poem *Der Minne Regel*, alongside other instruments of his time, as a good instrument for accompanying melodies in an intimate setting, in this case the garden.[20] This type of clavichord performance practice obviously was the preferred style four centuries later, as CPE Bach tells us that even though the piano and clavichord provide the most elegant accompaniments, certain singers prefer the clavichord over the piano as it is capable of greater subtlety.[21]

---

[19] Bernard Brauchli, *The Clavichord* (Cambridge: Cambridge University Press, 1998), p. 8.
[20] Zeranska-Kominek Slawomira, 'Music in 'Der Minne Regel' by Eberhard Cersne of Minden (1404)', *Musicology Today*, 4 (2007), 5-16, http://cejsh.icm.edu.pl/cejsh/element/bwmeta1.element.a6359259-a59d-358d-83ca-2092da95c1bb [accessed 30 April 2020] (p. 5).
[21] Bach, p. 172.

Harpsichord

(Late Latin *harpa* 'harp' and *chorda* 'string')

Plate 2: Italian harpsichord[22]

The harpsichord's earliest predecessor was the psaltery, a plucked stringed instrument which is not too dissimilar to the harp. Its presence was also mentioned in Cersne's poem.

In between the years 1438 and 1446, Henri Arnaut de Zwolle produced several scientific manuscripts which contained illustrations of various astrological and scientific instruments (much like Leonardo di Vinci, albeit the decade before his birth), as well as information regarding the construction of several musical instruments, such as the lute, clavichord, dulce melos (a similar instrument to the clavichord), organ and most importantly, illustrations and a description of the mechanism of the harpsichord and the way sound is produced on it:

> There is yet a fourth way of producing the sound: each key has at its upper end a piece [of wood] applied to it, weighted with lead, so that when the key is struck and it hits an

[22] Colin Savage, *Italian Harpsichord*, a single-manual instrument; built from a kitset. https://trasuntino.blogspot.com/2010/08/finished-instrument.html?m=0 [accessed 23 April 2020].

> obstacle [jack rail] above it near the strings, this piece jumps in the direction of the strings, and, having touched them, falls away, the key still being held [as if] suspended. And this piece has a metal cramp, as in the clavicordium. On this system one can make a clavicymbalum, a clavicordium, or a dulce melos.[23]

This description is the earliest evidence of the harpsichord's inner workings, as the illustration contained in the treatise is not of good quality. However, the *harpechorde* as it became known in French (the s being added around the 1660s, although history doesn't tell us exactly why it was added) spread throughout Europe as a popular instrument for accompanying other instruments and singers, and as a core ensemble instrument. As a result, national styles of harpsichord making developed from the Italian model: Flanders (the Ruckers family), France (the Blanchet family), Germany (Hass, Zell, and much later, Silbermann) and England – although many English harpsichords were imported from Italy. It wasn't until the 18th Century that the builders Burkat Shudi and Jacob Kirkman flourished in England. In particular, the English instruments had a much more powerful sound than previous harpsichords from the continent. However, as the Industrial Revolution powered on into the 19th Century, these 'enormously rich and powerful' instruments were quickly forgotten, thanks to the rise of a variation of the harpsichord that had reached relative developmental stability: the piano.

[23] Edmund A. Bowles, 'On the Origin of the Keyboard Mechanism in the Late Middle Ages', *Technology and Culture*, 7.2 (1966), 152-62, (p. 161-162).

Fortepiano / Pianoforte

Between the 16th and 18th Centuries, the clavichord and harpsichord were the most important keyboard instruments in Europe; the former being mainly used for solo playing in smaller, intimate spaces, whilst the latter was mainly used as continuo in ensembles. However, and somewhat ironically, it was a harpsichord builder who precipitated the decline of the harpsichord.

In 1688, Bartolomeo Cristofori was hired by Prince Ferdinando de Medici not only in the capacity of a technician, maintaining the keyboard instruments of the Medici court, but also as an inventor. In addition to building instruments that were already commonplace such as the harpsichord and clavicytherium (a type of upright harpsichord, possibly the forerunner model to the upright piano), he also invented two others; the *spinettone* (large spinet) and the oval spinet (a harpsichord with a virginals design). Innovative as they were at the time, unfortunately these instruments never caught on but between 1688 and 1700 Cristofori perfected his design for a new keyboard mechanism that instead of plucking the strings, hit them from below – thereby allowing the player to play a variety of volumes controlled from the weight of the player's touch. Another significant feature of this instrument is the action; after the string has been struck by the hammer, the escapement mechanism allows the hammer to fall away (to literally 'escape'), thus enabling the string to sound until the key is released and the damper returns to the string from above. This escapement mechanism is still found on our modern instruments today.

Evidence of the existence of this new instrument comes from an inventory of instruments made by the Medici family in 1700. The inventory entry reads:

> Un Arpicembalo di Bartolomeo Cristofori di nuova inventione, che fa' il piano, e il forte [our modern name for it is a truncation of piano & forte], a due registri principali unisoni, con fondo di cipresso senza rosa...[24]

Note that Cristofori named his invention the *Arpicembalo* or harp-harpsichord, and not the pianoforte / fortepiano. Indeed, the timbre of his instrument (even though it isn't in its original condition) is very similar to the timbre of the 17th Century harp – the only difference is that obviously Cristofori's harp-harpsichord has keys and hammers. In this context, it is worth considering the piano's harp-like qualities in music through the centuries – only fully documented in the music of Debussy, as he often said that one must play the piano as if the instrument doesn't have hammers, in the same way a harp is played non-percussively – as if the strings are being stroked.[25]

As new and innovative as this instrument was, however, Cristofori's invention was at the time largely unknown, until an article extolling the virtues of it was written in 1711 by the Italian writer Scipione Maffei. This article, which included an illustration of the mechanism inside, was translated into German and widely distributed, and therefore became the spark for igniting the popularity, practicality, and demand for this revolutionary new instrument.

---

[24] An *Arpicembalo* [harp-harpsichord] by Bartolomeo Cristofori, of new invention that produces soft and loud, with two sets of strings at unison pitch, with soundboard of cypress without rose..."

[25] Marguerite Long, *At the Piano with Debussy* (London: J. M. Dent & Sons Ltd, 1972).

What are some of the characteristics of the pianos from the 18th Century, and how did they contribute to the development of the instrument?

Now that we have arrived at the piano's entrance on the timeline of music history, this section will give a summary of the internal structural changes the instrument underwent as the 18th Century moved into the 19th Century.

Hammer sizes

The original hammers on both Cristofori's and subsequent builder's instruments were usually small, and covered with leather. Quite a hard material, the sound was closer to a harpsichord than a piano but one can hear glimpses of the sound qualities heard in the pianos of Stein and Walter. Up until the end of the 18th Century, the hammer sizes stayed the same size, and with the construction of bigger instruments to satisfy the demands of composers for louder, more sustained instruments (particularly from Beethoven onwards), the hammer sizes increased.

Strings

With the introduction of two strings per note (as opposed to the one-string-per-note of the harpsichord), the *una corda* function was a desirable effect on the early piano, as it allowed the player to control the volume without compromising the touch on the key. Even though the strings were slightly thicker than a harpsichord, they still resulted in a rather brittle timbre. The strings were usually made of brass or iron, which gives the pianos of the 18th Century their unique timbre, and it wasn't until 1834 that the English firm Webster and Horsfal invented strings made of cast steel – a far superior material than iron.

Straight-stringing vs. Cross-stringing, Wood vs. Cast Iron

There were two ways that pianos were strung; straight or crossed:

Plate 3: Straight-strung fortepiano[26]

As shown in Plate 3, the strings on this piano are at a 180˚ angle to the keyboard. This is typical of the instruments made by Stein and Walter. Straight-strung instruments were only possible with a wooden frame, as there was less pressure from the strings on the outer case. Instruments such as the one pictured are typical of the 'Viennese School' of piano building; a simplified, light action with fewer moving parts, where the hammer rests on top of the key and faces away

[26] James Huntingford, *The Fortepiano*. This instrument is a typical example of the building style of Stein and Walter. https://jameshuntingford.com/an-aside-post/ [accessed 23 April 2020].

from the player (known as the *Prellmechanik* action invented by Stein), and thin strings which resulted in a more elegant sounding instrument.

Plate 4: Broadwood Grand from 1827[27]

Cross-strung pianos such as the above were a major advance on the somewhat delicate, straight-strung pianos of the Viennese School. Makers were able to achieve this by using a cast-iron frame inside the instrument which in turn provided greater volume from thicker strings, improved stability in tuning, more endurance and a rounder, more singing tone than the Viennese instruments. As a result, the Viennese School of piano performance focussed on

[27] Wikipedia, *1827 Broadwood & Sons grand piano*. A much more decorative instrument than the earlier fortepianos. https://en.wikipedia.org/wiki/John_Broadwood_%26_Sons [accessed 23 April 2020].

virtuosity in performance (Mozart and Beethoven are fine examples) whereas the English School leaned towards a more singing aesthetic, as exemplified in the Nocturnes of John Field.

How did the pedal evolve?

As the piano developed, so did the technology and the overall aesthetics that went with it – for instance, one has to look at the pianos pictured above to see the marked difference in their decorative casings.

One of the most important technological advances to the instrument was the addition of the forerunner of the modern sustain pedal. Influenced by the Maffei article, the German builder Gottfried Silbermann's pianos are almost direct copies of Cristofori's instruments, except that he created the capacity for his pianos to be able to sustain sounds by way of a hand-stop, located usually on the side or the front of the instrument. This mechanism did not previously exist on keyboard instruments from this time. While the sustain effect adds a new colour to the timbre of these early instruments, the player was unable to refresh the pedal as they were playing. Instead, they had to wait for a suitable moment in the music to either engage or disengage this mechanism. The equivalent today would involve the player leaving the sustain pedal engaged for whole passages without changing. Unfortunately, this results in a blurring of harmonies, but is extremely effective for certain passages, as we will see later. There was also a hand-stop invented for the moderator effect, which is the forerunner of our *una corda* pedal on the modern piano. The hand-stop was prevalent on the early fortepianos, the square piano and clavichord.

Silbermann, along with his pupil Johann Andreas Stein, modified and simplified the action found in Cristofori's piano. As a development to the hand-stop mechanism, Stein invented a knee-lever mechanism, capable of changeable sustain using the knees, so that the player's hands could play and not have to wait for a suitable pause in the music to deactivate the hand-stop. At this point, the knee-levers on Stein's pianos featured a sustain and moderator.

Alongside the developing ‘Viennese School’ of builders, the ‘English School’ was also flourishing in London around the same time. In particular, the 1760s saw the rise of the square piano; an instrument that featured a more simplified action than those found in the Viennese instruments. They were inexpensive and were predominantly made by Johannes Zumpe, another of Silbermann’s pupils. The instruments of this time still used the hand-stops in the style of Silbermann, and they were widely popular, thanks to the marketing of Johann Christian Bach (The ‘London’ Bach), who both owned and regularly performed on these instruments.

The pedal mechanism reached a somewhat stable form with the introduction of knee levers, however, it was the English builders that made strides forward with the invention of foot pedals. Broadwood was among the first of these makers who adapted this new style; Beethoven received a Broadwood grand as a gift in 1817, which had an unusual feature – a split damper, where he could sustain one half of the piano separately from the other. As such, Beethoven became the first composer to actively include pedal markings in his compositions. The instruments of Conrad Graf featured several pedals, which included the usual sustain and moderator pedals, and also a bassoon pedal and Janissary pedal (Turkish music was in fashion in the early 19th Century). However, this craze died out with the rise of Erard and Pleyel, whose instruments were more like our modern instrument. These pianos were most famously played by Chopin and Liszt, among others.

Summary

The development of the piano during the Age of Enlightenment was in part driven by demand for continued exploration as to what the instrument was capable of, and also increasingly the piano was fast becoming a ‘social’ instrument; one which drew people in to watch in awe as a renowned artist demonstrated their skills on the instrument. One could even say that the

evolution and development of both the piano and musical styles during this period was revolutionary; a mirror image, a reaction to the turbulence of the political revolutions that marked the end of the 18th Century.

The Piano as Socialite

The gregariousness of the piano was reflected against a backdrop of many changes in social factors during this age, and some were both directly and indirectly responsible for these changes. For example, the square piano was a popular instrument in its time, particularly in London, where Johannes Zumpe worked during the 18th Century. During this time as it developed, the square piano became a fashionable piece of household furniture; primarily, this was because the construction and sale price of these instruments was relatively inexpensive. As a result, playing the piano became an affordable pastime for more and more people, particularly women, for this was seen as a socially acceptable activity for women during this century.

Another example of the piano's evolution as a 'social' instrument during the 18th Century were the improvisation contests, particularly in the latter half of the century. They were seen as a form of entertainment in the salons of wealthy nobles, where one member of the nobility would sponsor one pianist, and another member would sponsor his opponent – the 18th Century version of a musical prize-fight. A few famous examples document Mozart against Clementi, and Beethoven against Daniel Steibelt.

The Piano as Laboratory

Conversely, the piano's rapid evolution through the 18th and into the 19th Century was reflected by the rise of virtuoso pianist-composers – names like Mozart, Beethoven, Czerny and Hummel immediately spring to mind. The works of these composers reflected the immense technique

that set them apart as virtuoso pianists, and as such, builders were constantly making improvements and changes to instruments to suit the demands of the music that was being written by these and other similarly gifted composers. For instance, it is a generalisation (but an accurate one) that Beethoven's music not only became louder as his style developed, but softer as well – one only has to examine the score of the late sonatas to see the extremes in pianistic technique and expression that he goes to in the music, which would definitely not be achievable on the fortepianos of Stein, Walter et al because of the size of the sound required by the music. Furthermore, the impact of the louder piano meant that it could be played in bigger concert halls, as the music that was being written for it was being conceived on a much bigger scale – the works of Chopin and Liszt are perfect examples of this. The use of extreme expression was the hallmark of the new Romanticism which arose in both literature and music, with great emphasis being placed on conveying *personal* expression; the composer / author in the first person, with music being the vehicle through which their deepest inner emotions were expressed. What Beethoven started with his middle and late periods was further developed and perfected in the works of Schubert, Schumann and Chopin.

Today, our modern piano and the different settings it is used in is not too dissimilar from the performance aesthetics that the 18th Century pianists knew. In fact, the modern piano is rather conservative when one considers the rich developmental and social history of the instrument. Given the difference in cultural and societal values between the 18th Century and today, there remains a constant, and that is the piano. Its role in society has changed little from the late 18th / early 19th Century to today.

How could this be? Well, there are two ways in which we can view the effect of Romanticism on the design of the piano: Philosophically and Aesthetically.

Philosophical

The modern piano as we know it is actually a refined version of the early cross-strung instrument of Broadwood, Erard and Pleyel, albeit just blacker and shinier, instead of the characteristic brown veneer of the instruments by these makers. But were the makers of these new, improved instruments inspired by the ideals of the newly emerging Romantic thinkers / composers, to the extent that the instruments themselves became works of art upon which some of the greatest literature in the canon was performed? E T A Hoffmann provides us with a clue, stating that

> When we speak of music as an independent art, we should properly refer only to instrumental music which, scorning the assistance and association of another art, namely poetry, expresses that peculiar property which can be found in music only. It is the most romantic of all the arts, one might almost say the only really romantic art, for its sole object is the expression of the infinite.[28]

Schopenhauer gives us another perspective on Hoffmann's idea [parentheses mine]:

> Therefore, it has always been said that music [instrumental music specifically] is the language of feeling and of passion, as words [in an operatic or vocal sense] are the language of reason... That music acts directly upon the will, i.e., the feelings, passions, and emotions of the hearer, so that it quickly raises them or changes them, may be explained from the fact that, unlike all the other arts, it does not express the Ideas, or grades of the objectification of the will, but directly the will itself.[29]

Aesthetical

[28] Hoffmann and Locke, p. 127.
[29] Arthur Schopenhauer, *Die Welte als Wille und Vorstellung* (London: Routledge & Kegan Paul, 1819), p. 339.

One of the decorations used on pianos from the early 19th Century onwards was the 'pedal lyre' which consists of a box-like structure which houses the pedals; this is connected to the main body of the instrument. These were predominant on the instruments of the early 19th Century, particularly those built by John Broadwood (Plate 4 above is a fine example) and Conrad Graf (Wythe, 1984; Parakilas, 1999), as they represented the taste of the time – harking back to the Greek god Apollo, the god of music and poetry who is often featured playing a lyre, and who represents the highest level of art and expression.

But why a 'lyre', of all instruments?

This is where rhetoric re-enters the frame. Here is where we see the influence of Greek thought and aesthetics reach its peak in the Age of Enlightenment – if rhetoric helped music to 'speak' audibly, then the addition and design of the pedal lyre and the visual effect of it on the piano was perhaps a visual rhetorical device, which completed the picture; a sonic and visual feast for the senses, therefore heightening the experience of watching a performance of piano music that, premiered often by the composers, expressed *the composers* as individuals and also the development of their artistic and personal struggles, bringing them into a 'first-person' role. Lyres and lutes featured heavily in poetry from this time, and many of those poems were set to music – Schubert / Schober's *An die Musik* and Beethoven / Jeitteles' *An die ferne Geliebte* are two such examples that feature the lute / harp in their lyrics:

An die Musik (2nd stanza):

Often a sigh, escaping from your harp,

a sweet, celestial chord

has revealed to me a heaven of happier times.

Beloved art, for this I thank you!

An die ferne Geliebte (Movement 6, Nimm sie hin denn, diese Lieder):

Accept, then, these songs

I sang for you, beloved;

Sing them again at evening

To the lute’s sweet sound!

Literature Review

There is extensive primary and secondary source literature surrounding this topic; for example, **Dr Charles Burney** (1773) and **CPE Bach** (1753) both give us first-hand accounts of musical styles – the former in Germany and the Netherlands during the 1770s, his interactions with CPE Bach whilst in Hamburg and an account of Bach's performance on his Silbermann Clavichord. The latter (*Essay*, 1753) treats the reader to a comprehensive account of the correct performance of musical elements such as figured bass, ornaments, improvisation, and expressive performance techniques. The significance of this work meant that it was the most prominent keyboard treatise in Europe for about 50 years, and had a bearing on the way composers like Mozart and Beethoven developed their own performance and compositional styles.

Secondary source material that provides a 'bigger picture' view of the topic (**Brown**, 2008; **Taruskin**, 2005) is helpful for further understanding. These sources examine the development of musical notation (not just the way notes are written down) but also expression markings, pedal markings, tempi and articulation and its relationship with history, culture, politics, art, literature and religion not only in the 18th Century, but also from the 16th Century up to the late 20th Century.

More detail is explored in publications on pedalling in the works of the classic composers, particularly in the period from the 1940s (the start of the early music revival) right up to the present day. These publications (**Banowetz**, 1985; **Rosenblum**, 1988; **Gebhard**, 2012) are examples of authors providing practical solutions to pedalling on the modern instrument, taking into account the markings notated by classic composers such as Beethoven and Schubert based on primary source evidence such as letters, autograph manuscripts and journals. **Girdlestone** (1948), **Mercado** (1992) and **Badura-Skoda** (2017) are just a few

examples of researchers discussing the development of instruments and composers together, and also how the evolution of piano technique and instruments (in this case the fortepiano) shaped their music and the colours they wanted to achieve from the instrument through their compositions.

Articles and theses play an important role in providing specialist knowledge. In particular, subjects such as characteristics of instruments or the execution of articulation in certain composers' works provide the researcher with insightful knowledge that helps shape their own ideas. For the purposes of my study, I found that **Wythe** (1984) provided me with a better understanding of the construction of fortepianos by Conrad Graf, and how his instruments built on the works of Walter and Stein, who were active during the time of CPE Bach, Mozart and Beethoven. In addition to this, **Riggs** (1997) gave further insight into the development of Mozart's notation of articulation, as a result of the development of the piano during his lifetime. **Rosenblum** (1993), in addition to her book (1988) gives a brief account of pedalling music from the 18th Century to the present, which is reflected in **Morton** (1984) and her study of Schumann, particularly pedal markings in his *Davidsbündlertänze*.

Methodology

> The piano as a medium for expression is a whole world by itself. No other instrument can fill or replace its own say in the world of emotion, sentiment, poetry, imagery, and fancy.[30]
>
> - Leopold Godowsky

Settling on an appropriate methodology for my research proved challenging. In the process of researching ways to convey the affect of a musical composition by effectively using the sustain pedal, finding a method that would fit the parameters of the intended research proved difficult. The characteristics of most research methods proved to be too restrictive for this kind of exploratory research. My dual role as both a researcher and performer limited the methodological options available for my type of research. On the other hand, as the nature of my research is fluid in terms of its structure, considering different possible methodologies was a flexible process as the characteristics of each were able to be evaluated from this particular point of view. This methodological issue is summarised by Jolanta Pekacz in an introductory note to questions of:

> For all its popularity with both lay and professional listeners of music, and its contribution to the professional study of music, biography has occupied an ambiguous place in musicology from its inception as an academic discipline in the 19th Century. This ambiguity can be explained by the specific aesthetic and philosophical context in which musicology was established, and the long-lasting impact of the premises upon which it was founded. On the one hand, musicology was grounded on the assumption

[30] Leopold Godowsky, Artists, *Steinway & Sons* https://www.steinway.com/artists/leopold-godowsky [accessed 3 August 2020].

> of the autonomy and self-referentiality of music which reflected the predominant aesthetic perception of the time according to which music was an expression of its composers' personality that ultimately transcended this personality. On the other hand, musicology adopted the scientific approach to the study of music history which dominated historical studies when musicology was born.[31]

The goal of my research was not to simply write an autobiographical account of my experiences, but to process the data collected using either one methodology, or a combination of methodologies, that would allow readers to put themselves into the role of a concert pianist and explore the processes involved in focussing on one particular aspect (pedalling) and its interaction with other technical and musical aspects of the preparation of repertoire for a recital.

'Evaluating gold'

During discussions about the possible methodological approach that could be utilised, the expression was spoken to the effect that the evaluation of musical data was similar to placing gold in scales for weighing. This reflects the importance that data of various kinds must have in a research project such as this. I reproduced the following table to indicate how the particular research method I might choose would help me to both evaluate and enhance the meaning of the 'gold' (data) that I collected and presented in each chapter – thereby "producing meaningful, accessible, and evocative research grounded in personal experience".[32]

---

[31] Jolanta T. Pekacz, *Musical Biography* (Aldershot, England: Ashgate Publishing, 2006), p. 3.
[32] Carolyn Ellis; Tony E. Adams & Arthur P. Bochner. 2011. 'Autoethnography: An Overview', *Forum Sozialforschung / Forum: Qualitative Social Research*, 12.

Characteristics	**Qualitative**	**Quantitative**
Focus	Quality or meaning of experience	Quantity, frequency, magnitude
Philosophical Roots	Constructivism, Interpretivism	Positivism
Goals of Investigation	Understand, describe, discover	Predict, control, confirm, test
Design Characteristics	Flexible, evolving, emergent	Structured, predetermined
Data Collection	Researcher as instrument	External Instruments: tests, surveys

Plate 5: Table comparing research methods and their objectives[33]

Qualitative versus Quantitative Research

The nature of the data that I presented meant that a qualitative method was the right choice – I was looking to give particular emphasis on the meaning of the experience of communicating the composers' intentions through thought-out pedalling techniques. The nature of the data collected is experience-based; it evaluates the practices of an individual within the setting of a particular cultural group, an approach which precludes the breaking down of data into small measurable units – therefore, a qualitative method seemed the most appropriate. The way that I present my data aligns more with a Constructivist / Interpretivist approach – instead of predicting generalisations and generating a set of fixed laws that can be applied to any circumstance as per the format of Positivist research, I am looking to understand the meaning

[33] Centre for Research Quality (CRQ), *Overview of Qualitative Research Methods*, 2015 https://youtu.be/IsAUNs-IoSQ [accessed 3/8/2020].

of communicating the composers' intentions through use of the sustain pedal, and cooperating with members of my chosen cultural / peer group who will help me to measure and balance my discoveries against the views and practices of the wider cultural group.[34,35]

Qualitative methodologies potentially applicable to this research

Action Research

This type of research method was first coined by Kurt Lewin in 1944. Lewin codified the principles of this method in his 1946 paper, saying that it was "a comparative research on the conditions and effects of various form of social action and research leading to social action".[36] In other words, action research is a participatory method in which the researcher (who is part of the research process) investigates societal processes and actions, which are then analysed through experiments / investigations, followed up by critical reflection – societal change is then able to take place, based on the results of the research. A historical example of action research is drawn from the 1940s, when Lewin coined the term Group Dynamics. This was used to research social problems that had been incited by the Second World War, such as racial prejudice that was common both in the United States and Europe during this period; it was "a form of experimental inquiry based upon the groups experiencing problems."[37]

---

[34] John Dudovskiy, Important Aspects of Interpretivism, *Business Research Methodology* https://research-methodology.net/research-philosophy/interpretivism/ [accessed 7 August 2020].
[35] Saul McLeod, Constructivism as a theory for teaching and learning, *Simply Psychology* https://www.simplypsychology.org/constructivism.html [accessed 7 August 2020].
[36] Kurt Lewin, 'Action Research and Minority Problems', *Journal of Social Issues*, 2 (1946), 34-46, (p. 35).
[37] Janet Masters, 'The History of Action Research', *Action Research Electronic Reader*, (1995), http://www.behs.cchs.usyd.edu.au/arow/Reader/rmasters.htm (p. 2).

Although my research isn't about investigating social problems per se, action research will help me to understand the 'issue' of pedalling this repertoire in a modern setting, by utilising four key steps that underpin this method:

1. **Observe.** The first step involves collecting data for analysis – in this case, examples from musical scores of both notated pedalling, and non-notated pedalling where its use is left up to the performer;
2. **Reflect.** This stage of the process involves critical reflexivity, or in other words, thinking about how to pedal the music based on my own theoretical and practical learning from both period treatises and experiences in rehearsal for live performances;
3. **Plan.** A strategic action plan is then created that makes use of informed choices based on a combination and comparison of the technological and acoustical aspects of both pianos and locations that the music is practiced and performed in;
4. **Act.** Last but not least, the action step is where the 'theories' that make up the planning phase of step 3 are implemented and recorded for observation, which leads us back to step one. The process is then repeated until satisfactory results have been achieved.

This cyclical process serves as both a way of refining my playing when preparing music for a recital, and as a possible model for fellow pianists to engage in critical reflexivity, whereby they examine their own pedalling practices to help make informed choices.

Ethnography

At the beginning of the DMA process, I listed Ethnography as one possible methodology for obtaining data to contribute to my research. In order to describe my processes in deciding the best way to pedal a particular piece of music, I felt it necessary to first understand the 'way of life' of my cultural group – how pianists (mostly professionals) viewed the use of the sustain pedal in the repertoire that I selected to present in each recital. This was to be conducted by interaction with a peer group in which discussions were held about my pedalling choices.

My main choice of interaction was to be interviews with past lecturers and teachers, as I felt that their collective experience would contribute greatly to the collection of knowledge. However, as time went on, I felt that the focus of the research was primarily about my own experiments and experiences, and so I decided not to pursue the interview part of this method.

Although the interviews did not eventuate, I did however manage to obtain feedback from my particular musical cultural group – at the weekly piano class. I presented each piece, or entire piece, and this gave me the opportunity to hear both constructive feedback and helpful suggestions for pedalling ideas, which contributed to the evolution of the research.

Autoethnography

Autoethnography is a sub-category of Ethnography; a very similar "approach to research and writing that seeks to describe and systematically analyse (graphy) personal experience (auto) in order to understand cultural experience (ethnos)".[38] As a methodology in its own right, Autoethnography really came to prominence in the 1960s and 70s – in music, an important study from this time is David Sudnow's *Ways of the Hand* from 1978, in which he documents his journey through learning the skills to be able to improvise jazz on the piano through self-observation. Since then, Autoethnographic music research (alongside other artforms such as dance, drama and fine arts) has not really been explored in great depth until the beginning of this century; now, researchers are opening up to the possibilities that their research can be written so "that a musician's musical identity can be fulfilled… rather than restrained…"[39] Each chapter is a collection of reflections based on my journal of progress leading up to each concert. Through the chapters I broke down each movement and the way I used the pedal with reference to both historical and modern sources, critical receptions and sound-worlds. For this research, I placed myself at the centre – therefore, I became the subject. Each chapter is an account of my experiences and interactions with my peer group and performances of each of the four recital – they are a description of each recital and the events leading up to it. Aspects of an autoethnographically influenced approach allowed me to describe my thoughts and feelings as I made decisions on pedalling the repertoire during the learning process. That preparation was then shared with my teacher and fellow DMA candidates, who provided feedback on my methods. Their feedback was crucial as it not only gave me ideas to further

[38] Carolyn Ellis; Tony E. Adams & Arthur P. Bockner. 2011. 'Autoethnography: An Overview', Forum *Sozialforschung / Forum: Qualitative Social Research*, 12.
[39] Brydie-Leigh Bartleet and Carolyn Ellis, *Music autoethnographies: Making autoethnography sing/Making music personal* (Australia: Australian Academic Press, 2009), p. 8.

self-reflect and alter my pedalling style, but also balanced and evaluated my work against the practices of the cultural peer group.

Phenomenology

Phenomenology as a research method was founded in the early 20th Century by Edmund Husserl. This method focusses on the first-person's experience of various types of experiences; these range from mental experiences such as perception, thought, memory, imagination, emotion and desire, as well as bodily awareness, embodied action and social activity.[40] Husserl uses the word 'intentionality' to link these criteria, which in other words, means that the concepts mentioned above are a vehicle through which the experience is perceived, and also helps us understand the meaning of said experience.[41]

My research is about describing the experience of pedalling piano music in a modern context and how I think it is to be best executed. The perception of how a range of sounds (from a single note or chord to a whole phrase)[42] played with nuanced pedalling is the focus. Just as a conductor prepares the score to be a balance between climax / anti-climax, my explorations of both notated and non-notated pedalling in conjunction with musical features of rhythm, harmony etc. can heighten the sensations found in the music and enhance those musical features to move an audience.

---

[40] David Woodruff Smith, *Phenomenology*, (The Stanford Encyclopedia of Philosophy, Summer 2018 Edition), Edward N. Zalta (ed.), https://plato.stanford.edu/archives/sum2018/entries/phenomenology/ [accessed 19 August 2020].
[41] Ibid.
[42] Roberto. "Celibidache – Musical Phenomenology Lecture (SUB ENG)". 2019. https://youtu.be/Klw7ntZ3aY8 [accessed 19 August 2020].

Narrative Inquiry

A relationship similar to Ethnography and Autoethnography is that of Phenomenology and Narrative Inquiry. The two 'branches' are joined by Autoethnography and Narrative Inquiry:

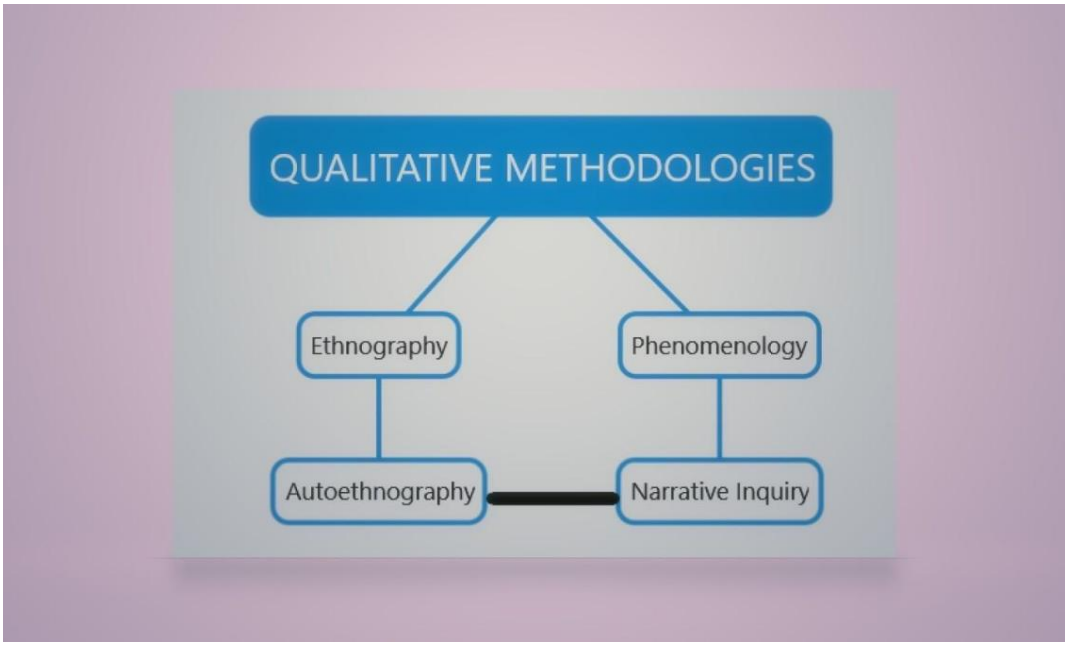


Plate 6: This 'family tree' demonstrates the link between Autoethnography and Narrative Inquiry

Narrative Inquiry and Autoethnography are linked because the purpose of each method is to bring the story of the individual to the forefront of the study, and bring a humanistic quality to the research project. Connelly and Clandinin state that, from an educational point of view, narrative is important in investigating how humans experience the world; that each human's experience is but one of many stories in life that gives meaning to the context that the experience was had, be it social or individual.[43]

In music scholarship, music education research is where Narrative Inquiry has been most closely associated. Nichols and Brewer note that the types of narratives that have resulted

[43] F. Michael Connelly and D. Jean Clandinin, 'Stories of Experience and Narrative Inquiry', *Educational Researcher*, 19.5 (1990), 2-14 https://www-jstor-org.ezproxy.waikato.ac.nz/stable/1176100 [accessed 19 August 2020].

from music education research a mostly small stories that communicate big ideas or tackle the "critical issues" that arise out of our normal day-to-day practices; the result is that the story becomes more than being about the subject – it is a representation of all those that are members of a particular group.[44]

For my research, I felt the need to tell a compelling story from the point of view of a pianist making artistic choices for the benefit of expressivity and moving an audience. This story would then be shared with others of my cultural group, but instead of an arm's-length view, the reader is able to put themselves in my place at the piano stool (both in practice room and concert hall) and experience what I'm experiencing first-hand. An extra benefit is that they are also able to place themselves inside the peer group with whom I discussed my choices with to gain further knowledge and experience a forum-type discussion first-hand.

Case Study

Selection for a case study invites a potential bias; as the majority of my musical background is centred around early keyboard works from JS Bach to Mozart and early Beethoven, the best way to avoid this was to choose Romantic works by composers such as Schubert, Schumann, Chopin and Rachmaninoff to present in the recitals alongside the Classical repertoire – I found this to be the best way to mitigate the potential for bias. Also, the cases have been chosen for "pragmatic reasons"[45], to fit in a balanced recital programme, and they have no influence on the rest of the sample (late Classical works) as to how they are pedalled and performed. An example of a case study that "digs deeper" into a particular issue is

[44] Jeananne Nichols and Wesley Brewer, 'Why Narrative Now? Marking a Decade of Narrative Inquiry in Music Education', *Bulletin of the Council for Research in Music Education*, 210-211 (2017), 7-13 www.jstor.org/stable/10.5406/bulcouresmusedu.210-211.0007. [accessed 20 August 2020] (p. 9).
[45] Jason Seawright & John Gerring, Case Selection Techniques in Case Study Research: A Menu of Qualitative and Quantitative Options', Political Research Quarterly, 61.2 (2008), 294-308.

Connolly[46], where musicians from the Royal College of Music were interviewed about ways of enhancing mindfulness during practice sessions and performances, and which skills were the most or least helpful to achieve this. Emphasis was placed on the *experience* of using the techniques, similar to Phenomenology.

The discussion of each work in my recital series is a mini case study. The advantage of incorporating this method into my research is that it allowed me to dig deeper below the surface of each work, particularly if there is more than one movement – for example, examining each movement of multi-movement works such as Beethoven's 'Tempest' Sonata (First Recital) and the Schumann Fantasie (Second Recital) allowed me to work with and identify any similarities or differences in pedalling, and to identify any links in the affect across the movements.

How data was collected and evaluated

The data presented and organised in each chapter is drawn from my field notes, which were collected during the process of preparing the music for performances. Essentially, the process of "data collection" was a two-part process:

1. My thoughts about pedalling the music were written down as I came up with new/ different ways of pedalling during the note-learning process – in particular, seeing the characteristics of the instruments the music was composed for and balancing that against the acoustical characteristics of both my practice-room vs. concert chamber, and the pianos used in each setting (upright and 9-foot Steinway respectively);

[46] C. Connolly, "Mental Skills to Optimise Musical Performance", In *Proceedings of the 7th International Conference on Music Perception and Cognition, Sydney, 2002*. (London).

2. Interactions with others in my cultural group contributed greatly to making informed pedalling choices, both in the practice room and concert chamber. Exposure to a group which collectively has a wide range of experiences and knowledge ensured that no biases were possible – the views and opinions of members within the group made it impossible for any biases to be present.

Summary of Methods: Music as an act of cultural communication

To summarise, selecting an appropriate methodological design was also influenced by the idea that music performance is an act of communication – similar to a great speaker giving an address to a captive audience. Because the research is focussing on one particular culture, it is essential to understand what the combination of music and culture means to the Western Art Music tradition.

Many people today use the word 'culture' in referring to themselves being exposed to artforms such as opera, ballet or theatre that they perhaps have not previously had much exposure to in the past; that one is 'cultured' simply after observing a live performance of a symphony orchestra or a famous soloist. During the research process, my interest in how music is perceived by a modern audience has been stimulated by presenting recitals to an audience. Researching and rehearsing music to perform in each recital encouraged me to think about why Western Art Music (henceforth known as WAM)[47] is an integral part of western culture, and what compels audiences to observe different mediums of performance such as professional orchestras, chamber ensembles and soloists in live performance?

In order to understand this question, I first had to understand the meaning of culture, which Raymond Williams defined as being

[47] To use the acronym denoted by Nicholas Cook in *Beyond the Score*.

> A general process of intellectual, spiritual and aesthetic development; a particular way of life, whether of a people, a period, a group, or humanity in general [and] … the works and practices of intellectual and especially artistic creativity.[48]

If we unpack the three definitions above, they all apply to WAM - particularly because they help us understand its role in the context of western culture. However, they are also applicable in the context of my research as they describe the processes involved in undertaking research and rehearsal of the works presented in each chapter.

1. A general process of intellectual, spiritual and aesthetic development.

As history will show us, development of the individual is a common theme in WAM – a good example is Beethoven's three 'periods' of composition (early, middle, and late). Throughout his entire oeuvre, we see his 'voice' develop and mature – a good comparison would be the 1st, 5th and 9th symphonies – as a reaction to changing social and cultural conditions around him; gradual hearing loss, which made interaction with others very difficult, alongside traumatic political events such as the French Occupation of Vienna in the aftermath of the French Revolution. One only has to read the Heiligenstadt Testament and then listen to the 5th symphony to hear the developed and developing voice crying out in suffering, only to rise in triumph in the finale – a common theme in Beethoven's music.

This is but one example of an individual's development. For my research, the development is seen not only in each chapter's beginning-middle-end style, but in the overall finished product. The reader is invited to 'place themselves onstage' and away from the parameters of the written score as I discuss the music and its cultural relevance to today's audiences – for

[48] Raymond Williams, *Keywords* (United Kingdom: Fontana Paperbacks, 1983), p. 90.

instance, both the cultural setting and the way that audiences of Beethoven's time listened to music are vastly different to those of today; the cultural ideals of the early 19th Century Viennese are different to those in 21st Century New Zealand, even though they are intrinsically linked through Beethoven's music.

2. A particular way of life, whether of a people, a period, a group, or humanity in general.

The vast majority of music that has been handed down to us in the WAM tradition largely consists of music for either royal or religious circumstances – music is a central element of these parts of western culture. For example, one might hear a Bach cantata in the context of a church service; music invariably accompanies royal occasions such as coronations – an example of this is Handel's *Coronation Anthems*. The first, *Zadok the Priest*, was originally composed for the coronation of King George II in 1727. An iconic part of the coronation ritual, it has since established itself as one of the most recognisable pieces of WAM because of the cultural connotations to the British monarchy.

In a similar way, concert-going is a 'way of life' for many people; alongside the opportunity to see world-class musicians perform, live concerts contribute greatly to the social well-being of people and communities all over the world by offering concert-goers a chance to connect through a universal medium – one that transcends all boundaries and differences.

In recent times, however, many organisations have been reviewing the ways in which people are exposed to live performances of WAM. For example, 2020 will always be known as the year for cancelled / postponed live concerts due social restrictions enforced by the onset of the Covid-19 pandemic – lockdowns and social distancing have acted as a barrier. To combat this phenomenon, musicians across the world have been utilising the technological

capabilities of social media to live-stream performances online, as a way to reach out to their audiences.

3. The works and practices of intellectual and especially artistic creativity.

Richard Wagner, one of the most controversial and revolutionary figures in the history of WAM, composed dramas – known as *Gesamtkunstwerk* (total work of art) – which aimed to revolutionise operatic practices prevalent at the time. Instead of opera being seen as an elitist genre, Wagner created an atmosphere of classless congeniality where the subject matter of his dramas transcended present-day matters – he admired the Greek plays because they included everyone in their subject matter by being a 'celebration' of culture. By composing dramas based on the timelessness of the legends of Norse mythology, Wagner created a new world in the opera house in which the combination of story and music spoke to all people, regardless of their place in society; the somewhat extreme universal ideals of power and greed, through to love and redemption that are represented in his dramas still resonate in our society today.

The modern cultural impact of Wagner's music is extensive – from the influence of his compositional techniques in modern film (*leitmotifs*, or recurring themes associated with a particular character) through to the use of his music in modern settings such as films (a well-known example is the use of Ride of the Valkyries from *Die Walküre* in the 1979 epic film *Apocalypse Now*), and weddings (the Bridal Chorus from *Lohengrin*). However, it is the cultural appropriation with Nazi Germany that is his most lasting impact on music history. For many people, Wagner's music conjures up vivid images of the infamous Nuremberg Rallies; gigantic demonstrations of the might of Nazi Germany which prominently featured Wagner's drama *Die Meistersinger von Nürnberg* – the infamous 1935 propaganda film of the 1934 rally entitled *Triumph of the Will* featured the Prelude to Act 3.

By utilising Wagner's work at Nazi events such as the rallies, Hitler was able to unite people to the Nazi cause. Many people saw Hitler as a hero like Siegfried, rising up to save Germany from the economic and social demoralisation (or the Dragon) that it faced in the aftermath of World War 1:

> …he [Hitler] thought one could teach the Germans to see the world in a way which you find in Wagner operas, in a dialectical way; that you have a protagonist and an antagonist; that you have a good and an evil; that you have an Iago and a Desdemona; or, in the Wagner case, it is Siegfried and the Dragon… if you have this in the opera, it is perfectly alright because the opera needs the tension of drama between the good and evil; but as soon as you turn that into reality, it becomes a devastating political fantasy and ideology.[49]

All three of these definitions lie at the heart of performing WAM because they embody the traditions and values inherent in the genre as a whole. On a subconscious level, audiences are exposed to the three definitions simultaneously when watching a live recital. As my research focusses on a particular 'tradition' of western piano music which bridges the Classical and Romantic eras, I am conscious of the fact that when I perform my recitals, I am taking part in a long-standing tradition and observing customs and performance practices that have been handed down through time; and to some degree, audiences go to concerts (not just mine, but concerts in general) with some kind of expectation that they will become swept up in the emotions / different affects that are a part of that particular musical style: such as the profundity of Bach, or perhaps the power and restlessness of Beethoven and Schumann, or, as

[49] Stephen Fry, *Wagner and Me*, 2015 https://youtu.be/hlmaEpw7oz0 [accessed 1/12/20].

described above, even the negative connotations of Wagner. But what aspects of performance assist with the 'transfer' of affect from performer to audience?

One answer could be that the particular musician or musicians[50] have a way of communicating the musical figures and gestures contained in the music of the greatest composers that resonates with audiences, in a similar vein to the speeches of the greatest speakers in history such as Socrates through to Winston Churchill and Martin Luther King Jr. Musicians are orators too, but the language used is different; instead of using words, musicians use musical gestures (one of thousands of examples could be the two-note slur found in Classical music) combined with rhetorical elements found in the score to make a performance of WAM full of the intended affect connect with their audience.

At the centre of my research into musical communication sits Nicholas Cook's 2013 book entitled *Beyond the Score: Music as Performance*. In Chapter 3, he relates the theories of Schenker on music performance to a recording of Schubert's Impromptu in G flat major by Eugen d'Albert. Schenker published a performance prescription of the work in 1905, 20 years after d'Albert recorded it on a piano roll; he (Schenker) tells us that the melodic line 'must be prominent, penetrating in tone', closely resembling the performance styles of 'the best singing artists.' Note that the operative word here is 'singing' – in his analysis of the recording juxtaposed with Schenker's description, Cook shows how, by examining the rhetorical nature of the performance which is highlighted by the way d'Albert plays certain aspects such as consecutive notes, that the music speaks what Cook terms the 'language' of rubato – thus conveying the affect inherent in the music.

[50] To clarify, the type of musicians implied in this context are musicians that perform Western Art Music (WAM).

To summarise, pedalling the piano music of the late Classical and early Romantic eras can potentially create profound worlds of colour, tone and emotional communication that makes the music of the masters as relevant today as it was over 200 years ago; music and speech are naturally linked by their abilities to move audiences through proper use and enhancement of rhetorical techniques found in their respective vocabularies. I'd like to conclude this chapter with a lengthy quote from Paul Robertson's book *Soundscapes: A Musician's Journey Through Life and Death*. He describes the central element of touch as an aid to communication in music performance:

> To the performer 'touch' is closely related to what psychologists describe as 'locus of control'. Inspiration can be forthcoming from outside or inside: some higher self or hidden depths of our unconscious. The recognition of a performer's inspired touch seems to connect with us instantly to some wondrous divinity… Music literally touches us with the molecular energy of sound, and all great players exhibit a special, individual quality of touch on their instruments. In the context of instrumental performance, touch is also intimately bound up with tone and pulse: the 'life force' of all that is creative. Tone is our psychological measure of all kinds of subtle values, including our moral tone, emotional tone and general state, as when we are well toned or attuned. Our rhythmic pulse is inextricably linked with our heart (both anatomically and figuratively) and our breathing – in fact our whole autonomic nervous system, which is the physical seat of our spiritual life, experience and capability. Each of these interconnected systems can be mediated, developed and directed by our level of attention, and of course through the quality and rhythm of our breathing.[51]

[51] Paul Robertson, *Soundscapes: A Musician's Journey Through Life and Death* (London: Faber & Faber, 2016), p. 163.

Chapter 1: First Recital

> A musician cannot move others unless he too is moved. He must of necessity feel all of the affects that he hopes to arouse in his audience, for the revealing of his own humour will stimulate a like humour in the listener.[52]
>
> - Carl Philipp Emanuel Bach

Keyboard Sonata in A major, Wq. 55 No. 4 / H. 186 – CPE Bach (1714-1788)

Bach's collection of sonatas *Für Kenner und Liebhaber* (For Connoisseurs & Amateurs)[53] embody an extensive collection of works, in which the earliest sonata dates from 1758 (Wq. 55/2) through to 1787 – which was the year that the complete collection (6 volumes) of sonatas was finally published, and a year before his death. This particular sonata is dated from 1765, when Bach was court composer to King Frederick the Great in Potsdam.

Having never played music by this member of the Bach family before, I found it helpful to read Dr Charles Burney's account of his visit to Bach in 1772. His account tells us several things about Bach's character, especially that he was a welcoming and generous host, and willing to demonstrate his proficiency on the clavichord:

> "M. Bach was so obliging as to sit down to his [Gottfried] Silbermann clavichord and favourite instrument, upon which he played three or four of his choicest and most difficult compositions... In the pathetic and slow movements,

[52] Carl Philipp Emanuel Bach. 1753. *Essay on the True Art of Playing Keyboard Instruments* (Cassell & Co.: London), pg. 152.
[53] In the introduction to the **Carl Philipp Emanuel Bach: Complete Works** edition of the *Kenner und Liebhaber* sonatas, Christopher Hogwood puts forward that one possible translation for the German title could also mean 'Experts & Admirers' to further aid distinguishing between professional and amateur musicians.

> whenever he had a long note to express, he absolutely contrived to produce, from his instrument, a cry of sorrow and complaint, such as can only be effected on the clavichord, and perhaps by himself."[54]

Burney continues:

> "After dinner... I prevailed upon him to sit down again to a clavichord, and he played, with little intermission, till near eleven o'clock at night. During this time, he grew so animated and possessed, that he not only played, but looked like one inspired… He said, if he were to be set to work frequently, in this manner, he should grow young again."[55]

Burney's anecdotal evidence strongly suggests that Bach's ideas, as set forth in his *Versuch*, were reflective of his everyday experience playing the clavichord. That he himself was inspired as he played closely aligns with his statements to that effect in the treatise.

In turn, the musical text of this sonata offers endless opportunities for shaping and expression, encapsulating the term *Empfindsamer Stil* (sensitive style), where the emotions of the performer are expressed in the music to show the rhetorical principles of ethos, pathos and logos (character, emotion and discourse respectively) – in which I have found each movement of this sonata is a musical representation of one of those three ideas.

[54] Peter Bavington, 'The Clavichords of Haydn and C.P.E. Bach'. British Clavichord Society, London. November 1998.
[55] Ibid.

1st Movement: *Allegro assai*

Bach was one of the foremost improvisors of his time (if not the greatest of the 18th Century), and this lends itself to his style of composing. It is a central feature of not only his free fantasias, but in more structured works such as the sonatas and rondos as well. Bach (1753) tells us that

> The undamped register of the fortepiano is the most pleasing and, once the performer learns to observe the necessary precautions in the face of its reverberations, the most delightful for improvisation.

As Bach would have known a more developed fortepiano than what his father Johann Sebastian would have played, we can assume that his favourable attitude towards the instrument extends from his skill at improvising – this may have helped him determine how to best use the instrument (as opposed to the clavichord which was his instrument of choice).

Even though Bach may or may not have used the fortepiano to compose this particular sonata, I still found many features that would be best expressed using the features of our modern instrument. After studying the score, I noticed in this movement in particular there are many improvisatory elements, specifically based around arpeggios. The first example I found was in bar 9 (the second bar of the excerpt below:

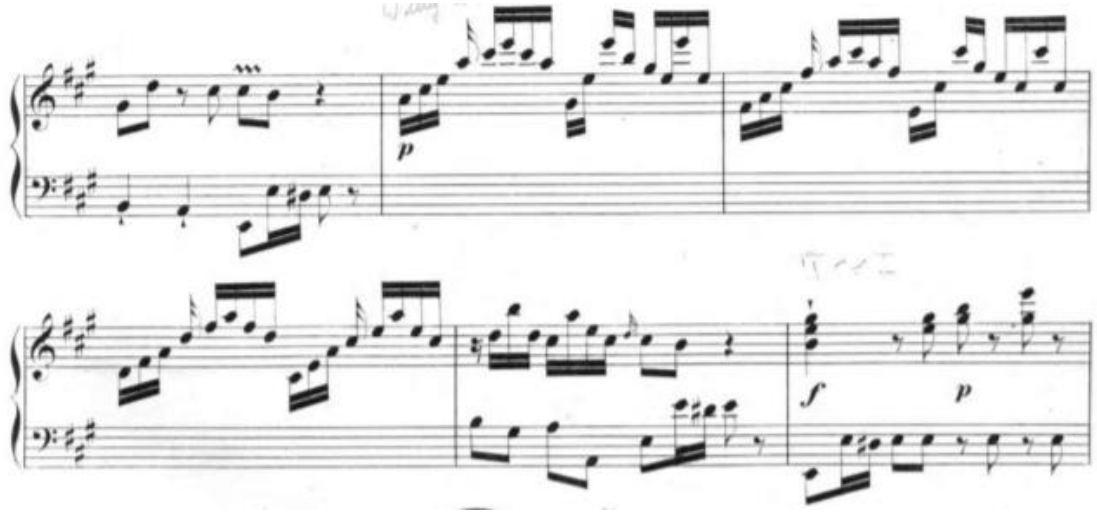


Figure 1: 1st Movement, bb. 8-13 of the Exposition

The arpeggiated figures in bars 9-12 suggest that it would be appropriate for sustain pedal use, as it is of an improvisatory nature. Bach tells us also that the passage is to be played at a *piano* dynamic, therefore suggesting a change in character. After experimenting with this passage, I found it best to use the *una corda* pedal as well as the sustain, as it helps to control the 'reverberations' that Bach mentions, therefore lending a more sympathetic character to the sound. I should just like to point out that the half-pedalling technique is extremely useful here, as it allows the performer to make rapid changes to suit the fast-changing harmonies throughout.

During the development section, Bach develops this improvisatory style further. Consider bars 53-64 below:

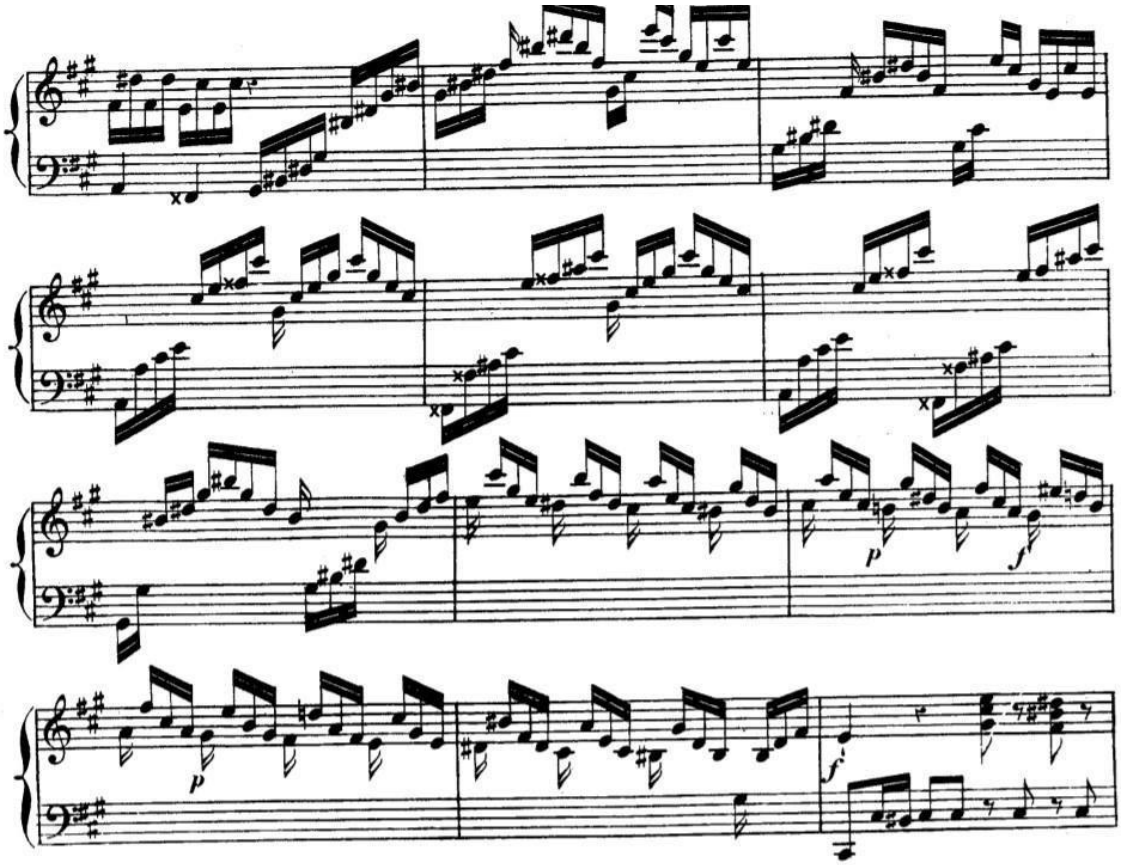


Figure 2: 1st Movement, Development bb. 53-64

I found that these bars are best expressed in the same manner as above. The material here is not specifically thematic (it is a series of chords designed to lead us back to the Recapitulation) and suggestive of improvisatory material one might find in a fantasia. Therefore, I found it best to change the pedal as suggested by each new chord, and where the *piano* and *forte* markings occur, use the *una corda* pedal as in the previous example.

The way that Bach has written the last 8 bars was at first quite a revelation to me, as I was only used to playing sonatas that had what some would call a 'proper ending'. Here, Bach has returned to the fantasy-like style, and in my opinion, this acts as a bridge between this and the

2nd movement:

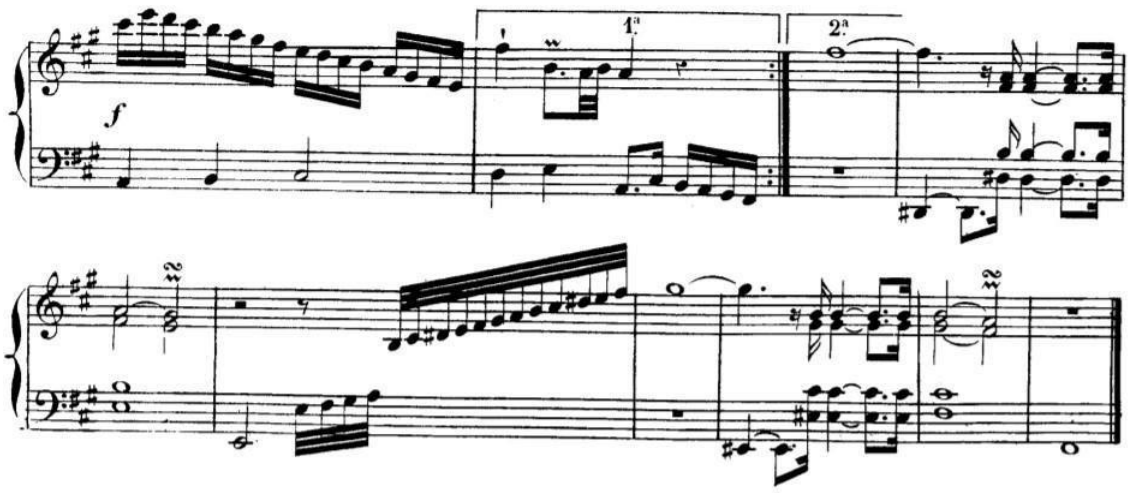


Figure 3: Last 8 bars of the 1st Movement

Pedalling this part of the movement was an interesting experience for me. As I was working through this, questions arose:

1. Is this in a regular time, or should it have an improvised feel?

   I found that the more I played this section, the more it felt like a toccata; therefore, timing was not strict. To invite a more realistic sense of improvisation here, I felt that it was necessary to let the two RH semibreves (F sharp and G sharp) to have a little space before moving onwards to the next chords – this I found to be more effective on the G sharp as the harmony abruptly changes in the next bar. The same theory applies to the last bar of the top system (where the harmonic tension builds) and then is released in the first bar of the bottom system – when the harmonic tension is released, I felt it necessary to give time, relaxing on the new harmony before moving on;

0. How should this be pedalled?

   I found that pedalling the last bar of the top system gave a much fuller sound, as this is what the character of the music suggested to me. The same applies in the third-to-last bar as well, as the harmony has shifted upwards by a whole tone, quite a dramatic shift.

The upwards flourish in the second bar of the bottom system was an interesting idea – again, as there have been no other similar gestures in the piece so far, I was a little baffled by its purpose. Given Bach's views about the qualities of the undamped piano, I immediately wondered if pedalling the entire scale would work (reminiscent of the hand-stop on a square piano or sustain lever on the fortepiano).

It does, but only if there is a release of pedal before playing the G sharp in the next bar. Again, this adds to the improvisatory tone of this section, as if we are saying "what comes next?";

0. What is Bach trying to say here?

It is not immediately obvious (and that is what I think makes Bach so intriguing), but after the above experimentations, I think that this passage is more of a join into the second movement, so maybe Bach's intention was that the first and second movements should be performed without a break. The final F sharp in the LH certainly suggests this, and that his tempo indication *Poco Adagio* means a more relaxed tempo than the toccata at the end of the first movement.

2nd Movement: *Poco Adagio*

Overall, I did not find as many pedalling issues in this movement. However, some things did make me stop and wonder...

As in the first movement, Bach gives us *forte* and *piano* contrasts. For these contrasts to really work, I found that using the *una corda* pedal helped immensely – the *forte* sounds were more brilliant, whilst the *piano* sounds were more sympathetic (which conveys the rhetorical voice of pathos, meaning 'emotion' or 'experience').

The other part of this movement that I questioned was, again, at the very end:

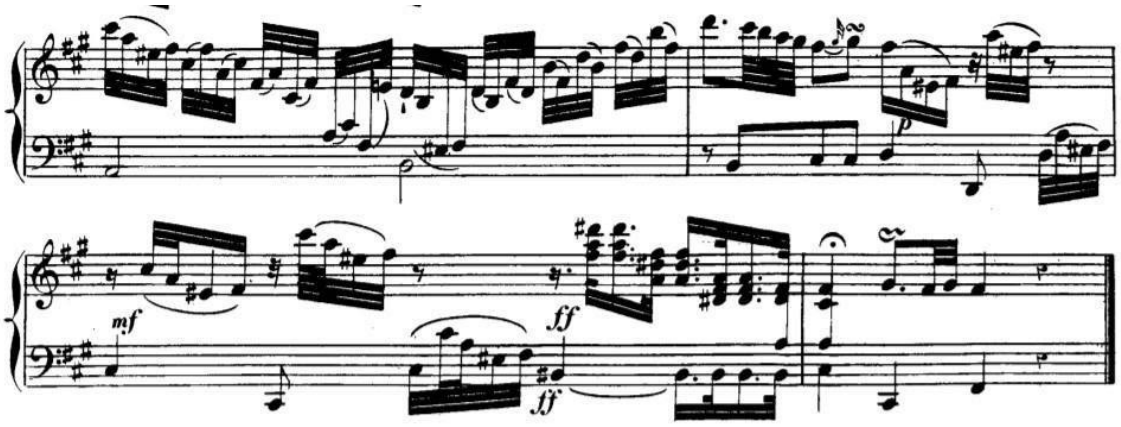


Figure 4: Last 4 bars of the 2nd Movement

Here, Bach gives us another fantasia-like improvisation lesson. Notice first that the dynamic from bar 2 of this excerpt (from halfway through the bar) is *piano*, moving to a *mezzo piano*, then to a *fortissimo* for the ending. This suggests to me that one should depress the *una corda* pedal for the *piano*, take it off for the *mezzo piano* and half-sustain that harmony, then full sustain for the *fortissimo*. The effect is that the sonic experience created is far more meaningful and moving, which is the intended affect, or emotional character for this movement.

Concerning the fermata in the last bar, I felt that because the prevailing affect of the movement is of a rather tender *pathos* (emotion), a small broadening with a small cadenza was appropriate – usually based around an arpeggio on the chord.[56] In doing so, I found that depressing the sustain pedal here (using the 'undamped' register) both enhanced the affect of and rounded off the movement nicely.

[56] CPE Bach, *Essay on the True Art of Playing Keyboard Instruments* (London: Cassell & Co., 1753), pg. 161.

3rd Movement: *Allegro*

The simple two-part writing of this movement at first glance doesn't seem as though the pedal would play a part in its performance. But if one looks closely at the score, there are parts that lend themselves very nicely to its effect.

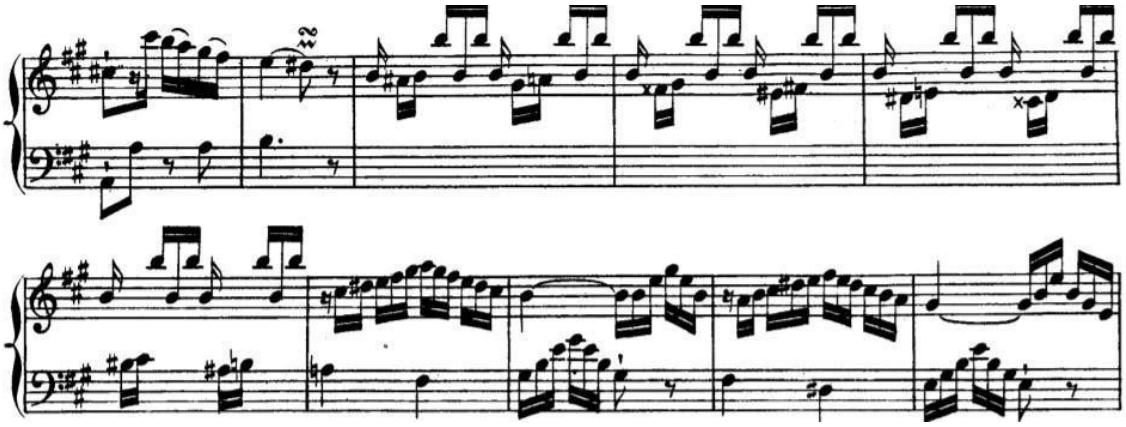


Figure 5: 3rd Movement, Exposition bb. 15-24

I found that the pedal greatly enhances the sound during bars 3-6 of this excerpt. By grouping the notes in these bars into groups of 6, and changing the pedal after each one, I was able to show the harmonic direction and retain clarity during these bars. It was quite difficult to find the right balance of sound that pertained to the intended affect of the piece, but as this passage is written in an improvisatory style, giving time further enhanced the character and allowed the 'reverberations' to be controlled. This type of figure appears elsewhere in the movement, and I discovered that the same theory applied to those instances as well.

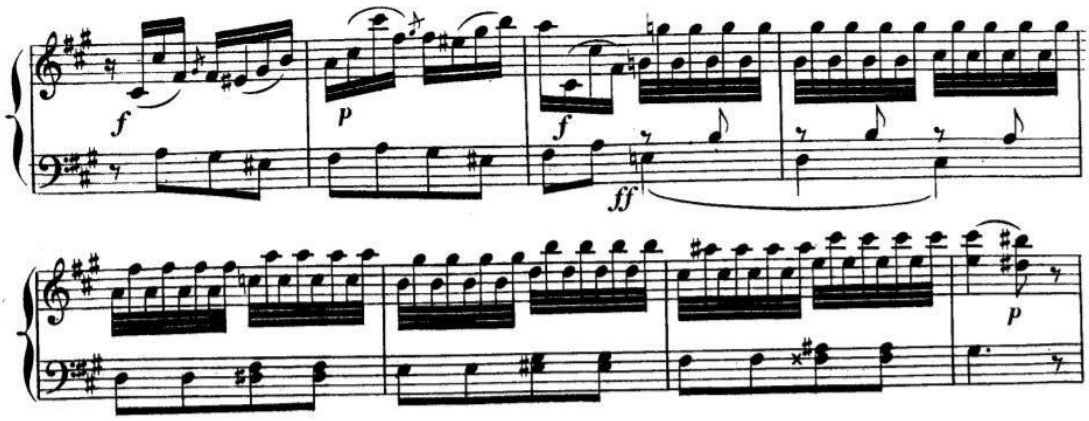


Figure 6: Articulation differences in the Development

The above example I found to pose questions about the way, or if at all, it should be pedalled. I noticed that Bach has indicated slurs in the LH for bars 3 & 4 of this excerpt, but no slurs for the next three bars, even though the RH has a similar figure. It occurred to me that it could be possible to use a half-pedal here, primarily to control the 'reverberations' that the piano produces during the *tremolo* passages – perhaps Bach's intention was for the pedal to be used on the slur and then a dry sound for the following passage?

I discovered that the former was correct. Furthermore, I also discovered that pedalling individual quavers for bars 5-7 of this excerpt resulted in a more sustained sound than if played with no pedal at all, and the *tremolo* bars then had more direction to the top of the phrase, which is the affect that I wanted to express for this particular passage.

Piano Sonata in D minor 'Tempest', Op. 31 No. 2 – Ludwig van Beethoven (1770-1827)

Like all of his works, this sonata needs careful study, particularly the first movement. Specifically, this is to ensure that the transitions between tempi changes are smooth and consistent. Other special features need similar attention. At first glance, one can easily assume that Beethoven was trying to be clever and experimental with notating the pedalling, but after the first movement simply got bored and assumed that the performer would understand what he wanted (!).

1st Movement: *Largo – Allegro*

The pedalling in this sonata is carefully notated, and as such I have found the score to be extremely helpful in making artistic choices or experimenting with what Beethoven has written. Consider the end of the movement:

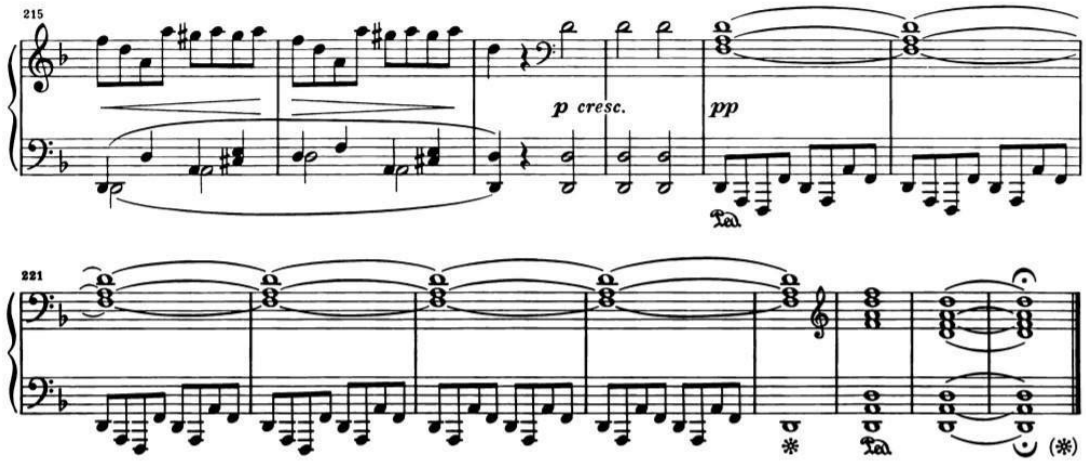


Figure 7: 1st Movement coda

I have found the ending of the first movement from bar 219 onwards quite fascinating for detailed study. At bar 219, Beethoven indicates that the sustain pedal should be depressed and then lifted at bar 225, resulting in 6 whole bars of sustained sounds. At first, I played as written, but with my modern pianist's ears tuning in I depressed the pedal fully down, as reflected in

my training. The result of this was a thick, blurry sound, which on a bigger instrument (a 9-foot Steinway as opposed to my upright Yamaha) sounds quite muddy and thick – therefore masking the sound of the quavers. Why did Beethoven write not only 6 bars of this material at the very end, but why did he write it for the left hand?

One possibility is that the sound characteristics of his instrument gave him the colour that he desired; he could hear each individual quaver even with the knee lever activated, as the decay of sound was faster than our instrument because of shorter, thinner strings, and also a less-robust body which did not absorb the vibrations produced – thereby helping the duration of resonance. Taking this into account, one solution I have found is to half-pedal this passage, making it easier to control (it is also marked *pianissimo*), with *una corda* as well.

Lifting the sustain pedal on the last D in bar 225 gives clarity for the next retake for the last 2 bars. After experimenting with different types of transitions, I have found that a small breath between 225 and 226 is quite effective in ending the movement.

After viewing the first edition of the score, Beethoven indicates a pedal marking at bar 226, but does not say whether to release the pedal before beginning the second movement. There are two ways one can look at this. First, one could release the pedal and finish the movement as written, or one could release the pedal into the starting chord of the second movement, this giving a flow-on effect that mimics the opening of the first movement, and lends more connection (maybe Beethoven wanted a through-composed feel) to the sonata as a whole.

2nd Movement: *Adagio*

All three movements are best expressed when the pianist plays as if they are conducting an orchestra. In the 2nd movement, for instance, the slightest timing over a bar line can make a huge difference between expressive and passive playing. For this to be effective, I have found that

first the pianist needs to find a tempo that both is relaxing (i.e. not rushing or feeling pressed) and moves through the long note values as a result of an underlying pulse. I also found that thinking in terms of orchestration plays a central role in bringing this movement to life. For example, obvious features I found are the timpani-like tremors in the left hand at bar 17, and inner moving parts at bars 7 and 49 (reminiscent of the 9th Symphony slow movement featuring extensive woodwind writing in a similar vein, and same key of B flat major). Other possible orchestration features are found in bars 89-91, where the same dotted-rhythm theme is repeated through different registrations on the keyboard. After extensive experimenting and listening, I found that it was most useful to envisage the three versions of the theme played by low strings, woodwind and brass respectively. Another advantage of this way of thinking that I have found is that articulation then becomes more precise. For example, at bar 102, the RH and LH have different slurs – the LH lifts whilst the RH is slurring. Observing the way string players would perform this engaged my thought process with this passage – and with careful use of the pedal – then transformed it into an engaging sound, as opposed to a wash of legato pedalling.

Overall, half-pedalling is beneficial for this movement. Beethoven has taken great care with his articulation markings in the score; therefore, the pianist must respect his intentions accordingly. In experimenting with different pedalling techniques, I discovered that half-pedalling allowed me to be more flexible and delicate in playing different articulations. In the LH of bar 31 for example, Beethoven indicates a staccato on the first quaver of the bar, followed by legato phrasing for the next 2 ½ beats. Returning to my earlier point about orchestration, it occurred to me that the staccato quaver could be a pizzicato or plucked note from the low strings (cellos and basses) whilst the legato quavers could be violas and second violins supporting a woodwind melody on the top of the RH. To achieve this, I experimented first with no pedal on the first quaver, but that I found was too dry. Instead, I opted for a single

pedal on that particular quaver, then a delicate half-pedal on the other 5. The result was favourable for voicing the melodic interest.

On an improvisatory note, the demisemiquavers in bars 51-58 have required careful thought as to how exactly they are best played. Beethoven has written a recap of the melody in the RH but it is played in the alternating bass and treble registers, therefore making the descending demisemiquavers tricky to pedal. A frequent question I found myself asking was "how much pedal should I use?"

Not much actually. As the patterns descend, using the pedal results in a thick, blurry texture which masks the melody, particularly in bars 52, 54 and 56-58. The best approach for this passage that I discovered was by using a half-pedal, so that the bass sonorities did not encroach on the melodic interest. Furthermore, I also discovered that by keeping my fingers close to the keyboard, I am able to control the sound a lot more than merely relying on the sustain pedal to help.

3rd Movement: *Allegretto*

"Where are the pedal markings?!"

At first glance, this movement looks unplayable without the pedal, and early on in the note-learning process I decided that it was indeed impossible to play without pedal. However, I was soon to find that there were three things wrong with this statement;

1. In the first bar of the LH, Beethoven has written the second semiquaver also as a dotted quaver, which is held throughout each bar henceforth. This was the first trap in the learning process, as I thought that the pedal should be depressed and held to the end of each bar. However, a key feature of this movement is the simple, 2-part writing throughout, which suggests a lighter, clearer approach as opposed to thickness.

Katherine suggested I investigate the Artur Schnabel edition of this work, and I found that his suggested fingering makes it easier to achieve clarity and flow without relying heavily on the sustain pedal;

2. Just because Beethoven indicates slurs, does not mean they should be pedalled. If anything, they should be expressed through finger legato, because the pedal has a blurring effect that distorts the clarity of the writing;
3. The development section and likewise bars 242-270 explore the lower register of the instrument, making pedalling choices difficult. On Beethoven's instrument, the different registers (bass, middle, treble) all have different sound characteristics as opposed to our modern instrument where all the registers are evenly matched in timbre. Therefore, I found both of these passages difficult and problematic. Clarity is the goal here, and pedal use = less is more. I found that no pedal / half pedal is best here, and in bars 247-249 (and likewise elsewhere with similar notation), I also discovered that clarity is best achieved by pedalling each staccato, which results in a round, full sound and not blurred by over-pedalling.

Overall, I have found that half-pedalling is most effective on the modern instrument. However carefully thought out that Beethoven's notated pedal markings may be, the nature of both the markings and the non-notated pedalling are improvisatory which harks back to Beethoven's foremost skill as an improviser and virtuoso. On our modern piano, having longer strings and a more solid body means that the instrument is capable of greater resonance than what Beethoven and his contemporaries would have ever known, therefore as interpreters of their music we must take into consideration the combination of the instrument we are using, and the acoustical characteristics of the concert hall in which we present our work.

The affect that I feel is inherent in this music is both personal and emotional – highly unstable and given to outbursts of passion, which is not dissimilar to the style of performing CPE Bach

(as described above), and which is also an illustration of Beethoven's struggles at the time of composition.

Furthermore, we can learn much from the way CPE Bach's music is performed in the way we interpret this sonata; the parallel of drawing on the ideals of rhetoric enhances the affect of this movement greatly. For example, the 2-part writing in this sonata is reminiscent of two voices having a discussion (much like the 3rd movement of the CPE Bach sonata above), and if we can show the two voices saying different things and developing their 'conversation', we get a better sense of where Beethoven's musical story is taking us, and this is best shown through careful use of the pedal. After the experiments of the above points, I have concluded that the pedal should be used as a tool to aid the dissemination of the particular affect that the music is trying to convey to us. As Bach tells us at the beginning of this chapter, the pianist must be moved if they want to impart the *pathos* of the music to the audience.[57]

[57] Bach, Carl Philipp Emanuel. 1753. *Essay on the True Art of Playing Keyboard Instruments* (Cassell & Co.: London), pg. 161.

Waldszenen, Op. 82 – Robert Schumann (1810-1856)

> "Have you had a listen to the *Davidsbündlertänze*?"

2pm on a Wednesday afternoon, Katherine and I are discussing repertoire ideas. I need to find a work that is a lighter contrast to the moodiness of the *Tempest* Sonata, and I was feeling really intrigued by Schumann at this point. There was something about the restless Romanticism in his music that was knocking increasingly louder on the door of repertoire ideas.

> "*I have, but I also have found this charming set of pieces, Waldszenen. I have listened to them a few times and I really feel they would add so much to the recital. Plus, there are some really interesting pedal markings in the score*," I reply.

Much the same as CPE Bach, until now I had never played Schumann's music before. Choosing this set of pieces as my first foray into the world of Schumann, I felt particularly vulnerable as both the music of his I had heard and the accounts of learning and playing it made me feel apprehensive as I began my journey with this set of pieces. Never mind performing Schumann, even listening demanded full attention and left me feeling breathless, and I was in the safety and comfort of my living room!

Now, I feel exhilarated having learnt them, and I feel that the techniques contained within have influenced the other repertoire that I present in this recital, especially in terms of dramatic contrasts. That the pieces have titles means that I can create an artistic journey through the forest, in much the same way as the song cycles by Schumann create a journey through their treatment of text. Furthermore, the poetic quotes for certain movements which, partnered with the lyrical themes adds weight to this idea. Schumann himself, in a letter to his publisher, aimed to avoid any doubt as to how the set should be performed:

> *The titles for pieces of music, since they again have come into favour in our day, have been censured here and there, and it has been said that 'good music needs no sign-post.' Certainly not, but neither does a title rob it of its value; and the composer, by adding one, at least prevents a complete misunderstanding of the character of his music. What is important is that such a verbal heading should be significant and apt. It may be considered the test of the general level of the composers' education*.[58]

As both the music and the pianistic style were new to me, the way that Schumann notated the pedalling in these pieces was, to my mind, extraordinary. Here we have a composer in the age of more commonplace notational systems (as opposed to CPE Bach and Mozart), who leaves a lot of pedalling decisions to the performer to make – inconsistency abounds in the music. I managed to also procure a copy of Schumann's manuscript to investigate his pedal markings in contrast to the printed edition, and I have chosen some examples from the movements to discuss the possible meaning of some of his indications.

Eintritt **(Entrance)**

The cyclical ideas explored in the Beethoven sonata can apply here. Much the same as the Beethoven 2nd movement above, the end of this movement can lead into the next – as if one has walked into the forest and suddenly come across a group of hunters. Therefore, I discovered that taking the sustain pedal off on the first beat of the next movement works better, as the first movement finishes on a D (on top of the B flat major chord) and the next starts on a D. Careful management of the pedal here can blend the two sounds, therefore continuing the 'story'.

---

[58] Grant Hiroshima, LA Phil. *Waldszenen, Op. 82*. https://web.archive.org/web/20150907010242/http://www.laphil.com/philpedia/music/waldszenen-op-82-robert-schumann [accessed 29 July 2023].

***Jäger auf der Lauer* (Hunters in Ambush)**

Reading Schumann's manuscript, again there is a lot of pedalling that is implied here. However, the placement of one particular marking in my score that I don't think is what Schumann intended (it certainly doesn't work harmonically) is in the 2nd half of this movement:

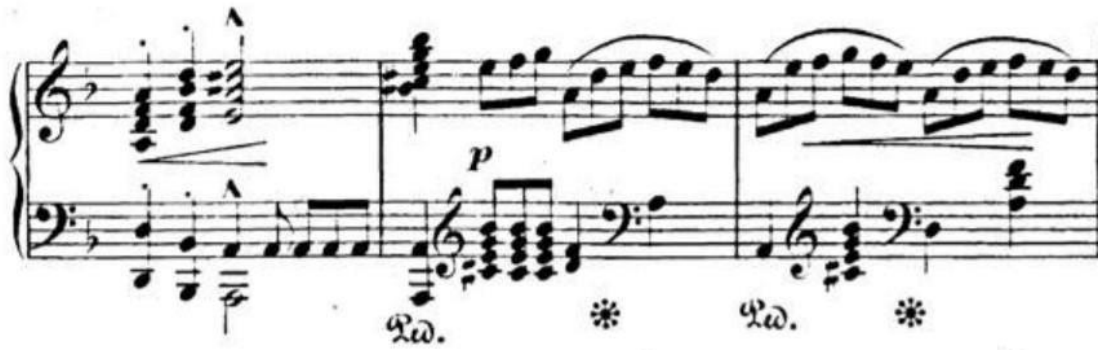


Figure 8: Editorial discrepancies

In bar 2 of this excerpt, Clara Schumann (editor) has marked the sustain pedal release just after the D minor chord. Robert's marking, while not particularly measured in a precise way, clearly states that the pedal should be lifted *on* beat 3.I found this to be particularly effective for melodic clarity of the slur over beats 3 and 4, and likewise in the next bar.

***Einsame Blumen* (Lonely Flowers)**

Schumann has indicated three pedal markings in this score. However, what is even more extraordinary about this movement is the fact that only 5 bars in the entire piece are marked with slurs over staccato (*portato*). Most commonly referred to as a technique on a stringed instrument, *portato* tells the musician to play the indicated notes under one bow but with individual pulses on each.

So, did Schumann really only write three pedal markings in the score, or has he given us a hidden code to finding his real intention?

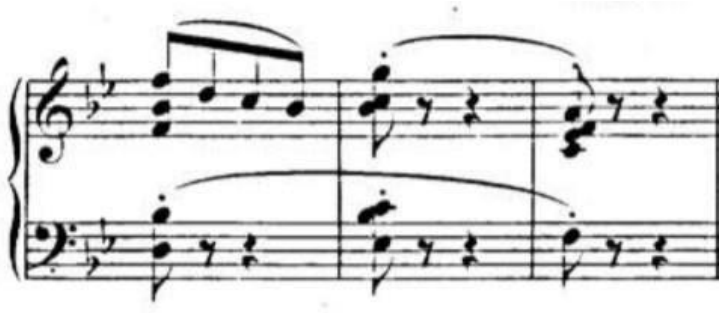


Figure 9: Potential portato problems

When I was deciding how to pedal this movement, it occurred to me that as string players use one bow for a *portato* passage, a similar idea could apply for the piano. Whilst using a half-sustain pedal, the pianist could take the hands away from the keyboard (as in a typical staccato technique) but the sound would carry on to the next *portato* example – in this case, the next two chords.

***Freundliche Landschaft* (Pleasant Landscape) & *Herberge* (Shelter)**

Mit pedal.

What? Really? Can I?

Being a novice Schumann performer, this marking I found to be most intriguing and enigmatic. My first thought was that perhaps Schumann was after a "wash" of sound, as indicated by the slurs in the music – here is the opening idea:

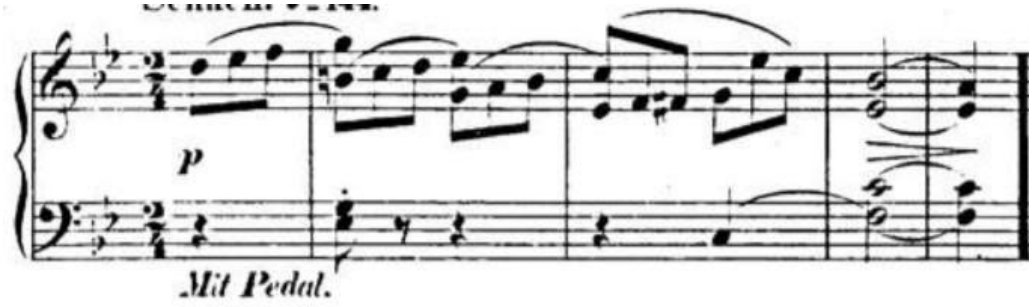


Figure 10: Fact or fantasy?

To a practiced, 18th Century musician's eye, this looked like a passage from a CPE Bach fantasia, where the music is free and not necessarily conforming to rules and traditions. Indeed, Bach himself states that

> There are occasions when an accompanist must extemporise before the beginning of a piece. Because such an improvisation is to be regarded as a prelude which prepares the listener for the content of the piece that follows, it is more restricted than the fantasia, from which nothing more is required than a display of the keyboardist's skill. The construction of the former is determined by the nature of the piece which it prefaces; and the content or affect of this piece becomes the material out of which the prelude is fashioned.[59]

This material is heard twice more during the course of the movement, each time with a different harmony. Whether Schumann conceived this as an improvisation we will never know, but it does tell us something about the way both these passages and the entire movement can be pedalled.

Mit pedal literally translates to 'with pedal'. There are two ways we can view this term in the context of the above passage:

1. We could play the music in a free manner as described by Herr Bach – fully depressed pedal and free timing which gives a sense of freedom to the music;
2. We could use a half-sustain pedal to give clarity to the slurs, i.e. cleanly pedal the strong beats (1 and 2) – therefore using pedal and Schumann indicates but in a clean style that shows the shapes of each mini phrase.

[59] CPE Bach, *Essay on the True Art of Playing Keyboard Instruments* (London: Cassell & Co., 1753), pg. 431.

For me, I preferred the 2nd option best, but I also found myself to enjoy the freedom of time that is possible with an introduction of this nature. It allowed me to convey an affect of freedom (which musically relates to the title) while still showing direction in the music.

Although no quasi-improvised introduction exists for ***Herberge***, a similar marking of *Mit pedal* does. And, like ***Freundliche Landschaft***, this marking co-exists alongside notated pedal markings.

After finding the above solution, however, I discovered that it is possible to employ generous use of the pedal and still find the clarity of phrasing that Schumann notates. However, I would not suggest that freedom of timing is appropriate so much in this movement as there is a greater sense of melodic drive, which I found needs a regular tempo to convey the affect of the melodic lines in the movement.

Vogel als Prophet (Bird as Prophet)

This atmospheric piece was one of the first pieces of this recital to fall into place – I felt a sense of wonder at playing such a well thought out, descriptive piece of music.

The score itself looks as if Schumann carefully thought about how he wanted the piece to sound, and there are places in the manuscript where he has presented other options for ending the piece. Therefore, it is clear that he wanted an A-B-A form.

What is not so clear, however is his intentions surrounding pedalling in the movement. Examining the manuscript further, I spotted several inconsistencies in regards to his notated pedalling. At first, I assumed that the editors had been careless but then I realised that the problem lay not with their editing, but how Schumann notated the pedalling. Several instances occur where there aren't any pedal release indications – why did he do this?

One passage that I found particularly interesting from a pedalling perspective was the last 2 bars of the B section (G major):

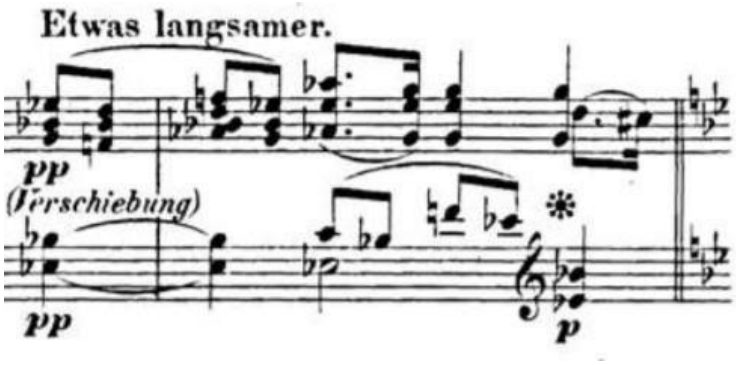


Figure 11: Dramatic shift

Several things stood out for me in this passage;

1. Most obviously, the tempo changes. Because the key briefly modulates into the tonic major (G minor G major), I felt that a slight brightening of the tempo was appropriate, as it helped to convey a new affect for this section. Then, to show that the music is returning back to G minor, Schumann tells us to play this bar somewhat slower (*Etwas langsamer*) – we can clearly hear that something new is about to happen;
2. The use of the word *Vershiebung* which means shift.[60] Prior to this bar, the new G major theme was characteristically brighter, and by transposing that thematic material into E flat major, the 'shift' is audible, therefore changing the affect in an instant;
3. Why is there a pedal release indication (*), but no *Ped.* marking preceding it?

To fully convey a shift in the affect here, using the *una corda* pedal is very effective, and I also discovered that if I release the *una corda* pedal at the pedal release indication, the new colour of the D coming through in that E flat major 7th chord is quite startling – it breaks the relative

[60] Cambridge German-English Dictionary, Cambridge University Press 2020. https://dictionary.cambridge.org/dictionary/german-english/verschiebung [accessed 21 January 2020].

peace and serenity offered by the brief transition into E flat major. As the poetic motto for this movement suggests, this chord tells the performer to "be alert!"

A bigger-picture message, perhaps?

***Jagdlied* (Hunting Song) & *Abschied* (Farewell)**

These two movements have two things in common – they both need to be played with the pedal for practical reasons, yet exactly how or where to use it is not immediately obvious, thanks to Schumann's sparse pedal markings. This is reminiscent of a type of shorthand that one finds in the piano music of Schubert![61]

However, what his markings did suggest to me was that the pedal supposed to be used for the type of sounds that he has marked – as shown in this example:

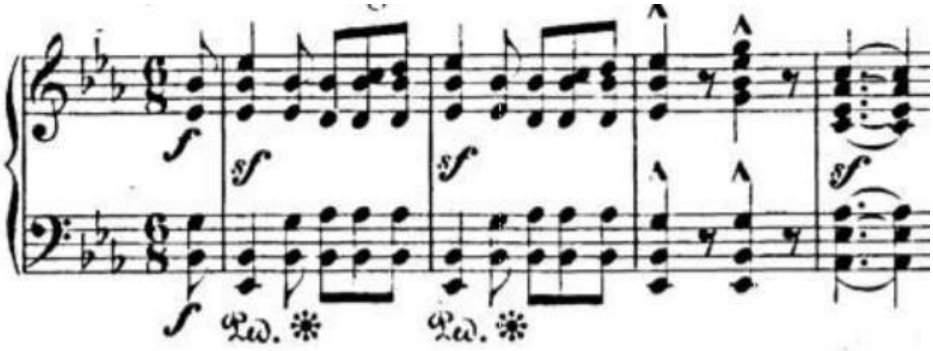


Figure 12: Pedal power

Throughout the 'A' sections of this piece, Schumann has only indicated these bars (and their recapitulative equivalents) to be pedalled. Though it wasn't immediately obvious to me, I developed a possible conclusion that Schumann was using a type of shorthand to indicate that

[61] Jonathan Dunlop, 'Interpreting Schubert's Piano Sonata in A major, D. 959 (unpublished Master's dissertation, University of Auckland, 2018), p.29.

he wanted sounds similar to the two *szforzando* markings above to be pedalled, taking away any harshness that results from a dry, un-pedalled sound.

Abschied shares similarities with Schubert's Impromptu in G flat major (D. 899), in the fact that both pieces are based around a recurring melodic idea with chordal accompaniment – therefore making it impossible to achieve beautiful, sonorous sounds without the aid of the sustain pedal. The other similarity is that both Schumann and Schubert are very economic with writing down pedalling indications (Schubert even more so).

This being the case, Schubert gives the indication *Pedale* in his manuscript, so it is obviously up to the performer to use the pedal appropriately – much the same as Schumann's marking *Mit Pedal* in ***Freundliche Landschaft***. Therefore, I decided it was safe to assume that this movement could be thought of in the same way. In addition to this idea, Schumann's indications could mean for the performer to fully depress the pedal in these moments, as opposed to changing regularly (flutter pedalling) to suit the change of harmonies.

L'isle Joyeuse, L. 106 – Claude Debussy (1862-1918)

In an age where composition was becoming increasingly experimental and progressive, and composers were becoming more and more detailed in the way they notated their scores with performance directions, it is interesting to note that Debussy tended to look backwards in regards to his attitude towards notating pedalling directions:

> "*Pedalling cannot be written down*," he explained. "*It varies from one instrument to another, from one room, or one hall, to another.*"

Thankfully, with the wonders of modern technology, we can listen to Debussy play his own music to catch a glimpse of his pedal use. His own playing was marked by a preference for sonority, and this he achieved through the playing of his Blüthner piano. A quote from Maurice Dumesnil, Debussy's former pupil, describes its effect:

> "He was very proud of his grand piano, and before I played he showed me a new device invented by Blüthner: an extra string set on top of the others. Although not touched by the hammers, it caught the overtones, thus increasing the vibrations and enriching the sonority."[62]

Such anecdotal evidence as the above is another resource that we have to fully appreciate his opinion on both the way Debussy used the resonances of the piano and also how he used the sustain pedal, particularly in his own compositions. It is impossible to achieve the sonic effects found in his music without using the pedal, and this piece is no exception.

During my experiments with pedal use in this piece, the following is what I found to be most effective:

[62] Diane Moore, 'Litart', *Debussy's Blüthner Grand Piano* http://www.litart.co.uk/bluthner.html [23/05/2024].

Orchestration

Debussy saw music in both colour and how particular colours were best reflected on different orchestral instruments. Therefore, the pedal can be used to achieve a pianistic replica of orchestral colours i.e. playing short staccatos with no pedal, or long lines to match sustained sounds. In this piece, there is a plethora of orchestral colours, and if one scratches just below the surface, they are quite easily found. Consider the following bars:

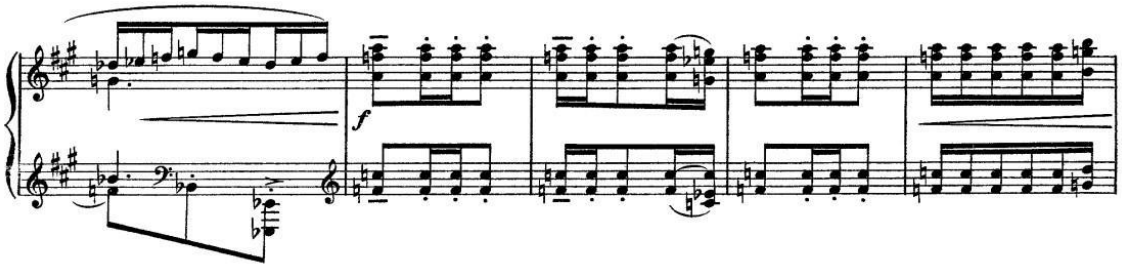


Figure 13: Fanfare

When playing these bars, it is not hard to hear the 'apotheosis of the trumpets' (Long, 1972). If one plays these bars without pedal, particularly for the staccato chords, and only pedalling the tenuto chords – then one is able to hear these trumpet-like sounds. Short, crisp sounds are better than thick sounds here. And as Debussy has only marked this passage *forte*, it is not the loudest point in the piece, so if the pianist lets the modern instrument's sonorities work unaided (without pedal), it is closer to what Debussy indicates.

In contrast to this passage, let us go back to *Un peu cédé. Molto rubato*:

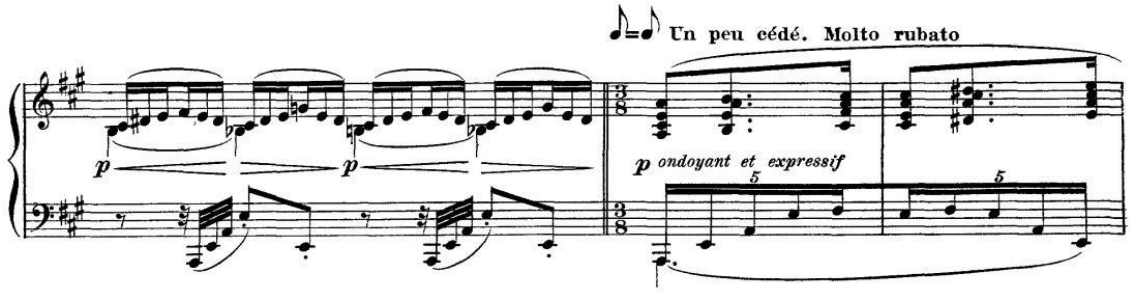


Figure 14: Waves of expression

Contrary to his somewhat relaxed approach to notating pedal in his scores, here Debussy got it absolutely right. Although there are no pedal markings, Debussy provided a fingering that ensures total *legato* in the left hand – leaving the pedal to colour the right-hand melody. One can almost hear the wash of strings playing the melodic line over the lower brass instruments. Maybe the strings could play *con sordino* (with the mute) – Marguerite Long tells us that Debussy was very particular about the colour he wanted:

> At the foot of the page, at the 3/8, Debussy wished for an extreme pianissimo. "*Tut*," he would say, raising his hands; he never found the piano sufficient. Moreover, he himself played with the lid of the piano closed. The radiance of his sonority can only be communicated by talent and technique equal to Debussy's own.[63]

Just short of having an assistant to put the piano lid down during a performance, it is vital that the pianist is careful to listen attentively to the sustain pedal, whilst depressing the *una corda* pedal as well, to ensure that maximum care is taken with the tone and voicing of the chords in the right hand.

Different sounds

[63] Marguerite Long, *At the Piano with Debussy* (London: J. M. Dent & Sons Ltd, 1972), p. 39.

Is it possible to use the sostenuto pedal for melodic clarity when playing long, held bass notes? Harmonic blurring could be avoided at bars 148-152, for example. The other option is to use a very shallow sustain pedal – melodic clarity is achieved and also harmonic blurring which adds an interesting colour to the sound. However, this reminds me of a recent experience...

Thursday 13th February, 2020.

Alone in the concert chamber, I am struck by the stillness of the surroundings. In my mind's eye I could picture past scenes from the previous year, of numerous concerts and piano classes, triumphs, and times where I only imagined what could have been.

blink* *crescendo* *lights up

Looking around the concert chamber, where the floodlights illuminate the stage only, I can't help but feel a mixture of feelings; a sense of awe at this beautiful space, a sense of vulnerability at being alone in a room with a brand-new Steinway piano, and, admittedly, some trepidation at the thought of my first lesson in many months, now just a couple of hours away.

This is no time for experimenting!

I breathe deep, tuning in to the sound of my breath; listening to what my body is saying like the first stirrings of the kettle boiling water for my morning cup of tea.

I sit at the piano, warming up slowly. As I do so, I notice that my arms have responded to the breath that I took, and are quite relaxed. A good start. I have a chuckle to myself about how I used to warm up, where I would play progressive rock chords and feel the richness and weight of those chords wrap around me like the smoothest velvet glove.

I decided to start with *L'Isle Joyeuse*, perhaps one of my favourite Debussy pieces and the grand finale to my first recital. In a way, my warm up of arpeggiated chords is how Debussy used to improvise, conjuring up colours and sounds through

> chains of harmonic progressions which could not be analysed according to the sacrosanct textbook...[64]

Finishing my impromptu toccata, I decide to experiment with using the sostenuto pedal in bars such as 148-152. Listening to the sounds, I hear great clarity, but I think it is too clear – it sounds a bit Germanic and strong instead of subtle and nuanced that is the trademark characteristic of Debussy.

Ignoring the sostenuto pedal now, I play the passage again with only the sustain, and immediately it is clear that this is the better option, as the sound of my upright at home is no match for the maintained, balanced sound that the Steinway provides.

Rhetoric / Rhétorique

Nevertheless, since I have rediscovered Debussy and begun playing this particular piece, I have observed that the rhetorical timings that one employs in performance of CPE Bach et. al have a similar application in this music as well. Given that Debussy's style of composition is carefully thought out, making enough time to observe and express dynamic contrasts, tempi and register changes create a unique and evocative sound-world.

However, early Debussy scholars had a different view. In his summary of Debussy's opera *Pelleas et Melisande*, C. Henry Phillips describes Debussy's rejection of traditions set down by Italian opera composers in the second half of the 19th Century:

---

[64] Roger Nichols, *Debussy Remembered*. (London: Faber and Faber Limited, 1992), p. 21.

> All melody – ‘tuneyness’ is composers' slang for what is meant – is rejected, all rhetoric in the Italian style excluded, and in its place Debussy has made the inflections of speech the mainspring of the vocal line which floats lovingly on an undercurrent of murmuring accompaniment. No high lights, no impassioned moments, but a sensuous counterpart to the indescribable atmosphere... [65]

Even though Debussy did away with traditional forms of rhetoric, the foundation of music that inspired the Romantic composers, one could almost argue that he invented his own form of rhetoric in the way that he shapes phrases in places where there are two or three (sometimes four) ideas happening at once. Debussy was very definite about such things; he knew what he wanted to write down – as stated above.

One example of this rhetoric in this piece is the performance of small crescendi that drop away suddenly to *piano* or *pianissimo*. There are numerous examples, but this is one of the most illuminating:

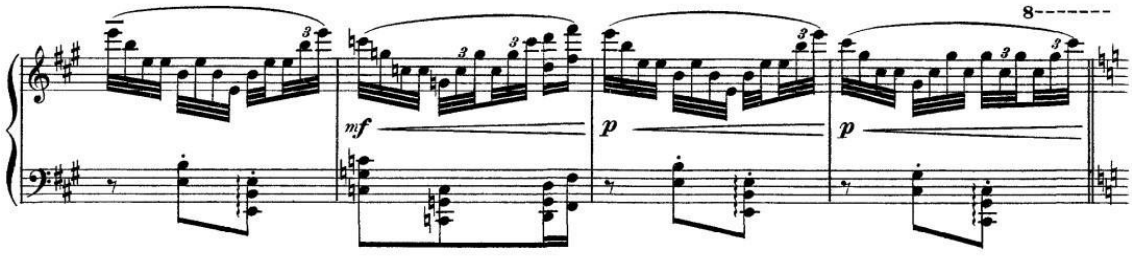


Figure 15: More waves of expression

If one gives time to make the crescendo happen in the first bar, the resonance of the modern piano in the concert hall fills creates a sonic cavern, in which the utmost skill and care is required of the performer to bring the following *piano* bars to life. The effect is rather astounding; it harks back to the earlier point about orchestration, as the first bar is reminiscent

[65] C. Henry Phillips, ‘The Symbolists and Debussy’, Music & Letters, 13.3 (1932), 298-311 [accessed 29 July 2023] (p. 9).

of a swelling in the string section immediately followed by quiet sounds from a lesser orchestration (perhaps) in the next two bars.

Whether or not Debussy was thinking in terms of rhetoric in his compositions we'll never know, and in any case, that is a point for further study. My objective of linking these four works through rhetoric and how the pedal is able to enhance the effect thereof is the ultimate goal of this research, and even though from a programmatic perspective Debussy is the stylistic 'odd one out' in this recital, it is nevertheless important to show that he is a giant that stands upon the shoulders of his predecessors.

Chapter 2: Second Recital

> You may think that pressing the [sustain] pedal all the way down will make your sound the richest, but in reality it is the opposite… the thicker your pedal, the less tone you will have![66]
>
> - Alan Fraser

For this next programme, I will introduce some new pedalling techniques that will provide another angle for more in-depth analysis of the repertoire. These techniques will involve pedalling:

- each note of a melody, to give a fuller sound (melodic pedalling);
- to find nuance across harmonic changes to enhance the affect of that section (harmonic pedalling);
- for several bars at a time without change (open pedalling);
- with the foot pressing the pedal halfway down (half pedalling)
- with a series of quick changes to maintain a singing line without gaps – (flutter pedalling).

These will be applied to repertoire in both a solo and chamber ensemble setting.

[66] Alan Fraser, *The Craft of Piano Playing* (Lanham, Maryland: Scarecrow Press Inc., 2003), p. 290.

An die ferne Geliebte, Op. 98 – Ludwig van Beethoven (1770-1827)

Often described as the first song-cycle, Beethoven actually conceived and titled the work as *Liederkreis an die ferne Geliebte* (Lieder-circle to the distant beloved). It consists of 6 songs that are all interconnected; but unlike the larger-scaled cycles of Schubert (in particular *Winterreise*), it is not programmatic – the first song is heard again at the end. In addition, the nature of the music is not dramatic in the sense that the action moves through different scenes; the young man describes different scenes from nature such as the hilltops and valleys, brook, clouds, red sunsets, a blue sea and distant mountain, but ultimately comes back to the hillside where he is sitting. Like his 'Pastoral' Symphony Op. 68, which musically depicts elements of nature such as bird-song and flowing rivers, Beethoven explores this kind of 'word painting' in the musical material, not only with the return of themes from the first to the last movement, but in the way that he expresses the different scenes in both the vocal line and accompaniment, foreshadowing the heights that would be achieved in the works by composers such as Schubert and Schumann.

Interestingly, Beethoven has supplied pedal markings in the work, but there is great scope for the implied pedalling to enhance a performance in a modern setting. Unpacking not just the overall affect of the work but the affect of the individual movements as well is made easier by analysing the text of each song – and in turn, pedalling choices are based on this analysis. For the purposes of the analyses, I shall select pertinent examples of text from each song to illustrate how the pedal can be used to highlight the affect of that particular portion of text.

1. Auf dem Hügel sitz ich spähend (I sit on the hill, gazing)

…Ah, you cannot see the fiery gaze that wings its way towards you,

And my sighs are lost in the space that comes between us.

> Will nothing ever reach you again? Will nothing be love's messenger?
>
> I shall sing, sing songs that speak to you of my distress!
>
> For sounds of singing put to flight all space and all time;
>
> And a loving heart is reached by what a loving heart has hallowed![67]

The themes of passionate longing dominate this work, alongside the character of the 'distant beloved'. One can certainly draw parallels to the writing of this work and the letter to the 'Immortal Beloved', dated from July 1812 – the lone figure on the hilltop, gazing into the distance symbolises Beethoven's self-imposed isolation due to deteriorating hearing; the 'distance' that Jeitteles speaks of could imply (as reflected on the cover of the first edition) that the 'distant beloved' has passed away (the man could be gazing to heaven), in the same way that Beethoven speaks of his love being a reflection of the hallowedness of heaven:[68]

> *Is it not a real building of heaven, our Love — but as firm, too, as the citadel of heaven.*[69]

Beethoven notates this feeling of longing in the pedal marking at the very beginning:

---

[67] Richard Stokes, Auf dem Hügel sitz ich spähend, *Oxford Lieder* https://www.oxfordlieder.co.uk/song/1049 [accessed 2 November 2020].

[68] Birgit Lodes, 'On the musical accuracy of Beethoven's compositions with dedications to aristocrats: To the distant beloved op. 98 in a new interpretation', in *Dedications by Haydn and Beethoven: People-Strategies-Practices: Report on the International Musicological Congress, Bonn, 29 September to 1 October 2011*, ed. by B. R. Appel and A. Raab (Bonn: Verlag Beethoven-Haus, 2015), pp. 171–202.

[69] Letters of Note, *Immortal Beloved* (June 2011) https://lettersofnote.com/2011/06/10/immortal-beloved/ [Accessed 2 November 2020].

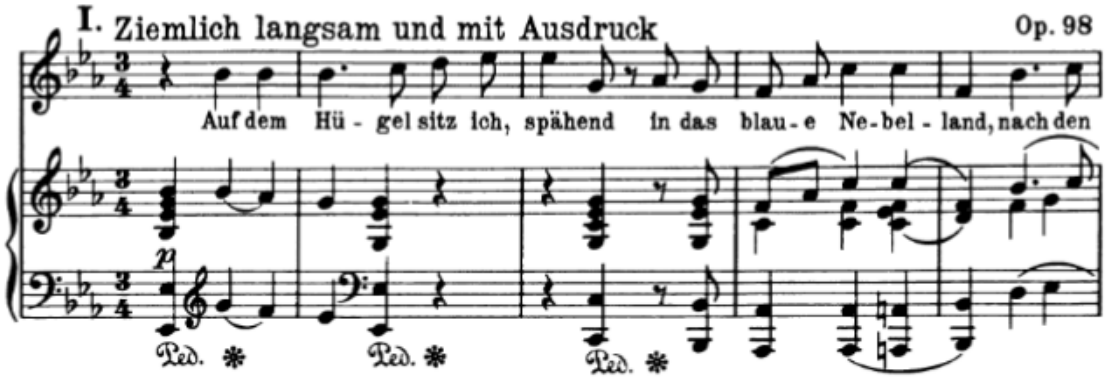


Figure 16: Auf dem Hügel, opening 5 bars

The way Beethoven notates this opening reflects the 'distance' in the text, with rests marking the silence which is punctuated by the voice. Pedalling to the beginning of the two-note slur in the first bar gives a fuller sound to the piano, thereby emphasising the sense of *Sehnsucht* or 'longing' in the music. This is then followed by pedal marks on the individual chords in the following bars, which take this idea further.

Concerning the portion of text quoted above, it is interesting to note that Beethoven uses the same melody for the text, but the accompaniment is somewhat different in each treatment; this is to show the different natural elements as described in the text:

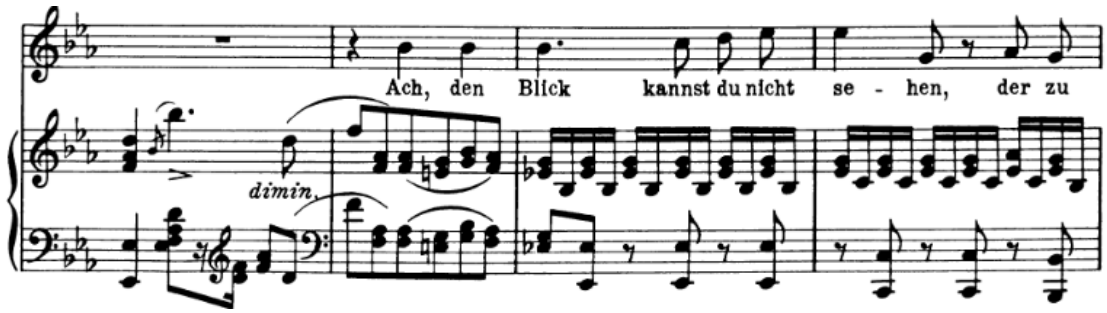


Figure 17: Auf dem Hügel, bb. 20-23

Beethoven does not indicate in the music for the pedal to be used here; however, after experimenting with this passage, I found that a harmonic pedalling style was most effective for conveying the affect of a hypnotic, fiery gaze winging its way towards the distant beloved. This involved refreshing the pedal with each new harmony, and in a more resonant

acoustic this meant that the changes needed to be made quickly, otherwise the build-up of sound would undermine the overall ensemble with the singer.

Further to the idea that the distant beloved is deceased, and that Beethoven's ideal of love was a heavenly concept (as shown in the letter to the Immortal Beloved above), the next extract shows a breathless, passionate declaration of this ideal; Beethoven's idea of love as being almost a sacred concept, that the two distant hearts are connected by the songs he is singing, and that through them, no obstacle can take away or devalue their love:

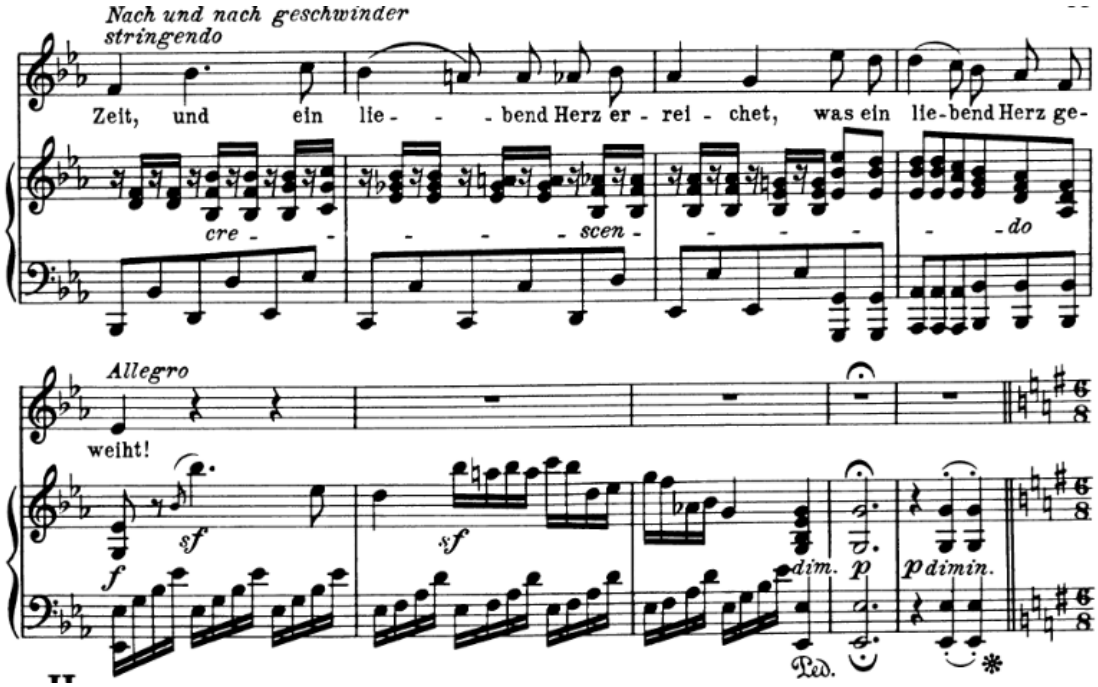


Figure 18: Auf dem Hügel, bb. 45-53

I found that individual chord pedalling was appropriate here, particularly in bar 48 (repeated chords) – as the tempo increased, the time between each of these chords was less. Therefore, half-pedalling each of the chords worked best for a more resonant acoustic than my practice studio. However, when I arrived at bar 49, I found that switching to a harmonic pedalling style worked well; the melody is high enough to not be affected by the left-hand semiquavers, and Beethoven implies this idea with his own marking at the end of the line. The affect

created by this pedalling is extremely profound, and conveys to the listener a sense of resolution, of a solemn consecration of love.

2. Wo die Berge so blau (Where the blue mountains)

…There, in the peaceful valley, pain and torment cease.

Where among the rocks the primrose meditates in silence,

And the wind blows so softly – there would I be…[70]

[70] Richard Stokes, Wo die Berge so blau, Oxford Lieder https://www.oxfordlieder.co.uk/song/1049 [accessed 3 November 2020].

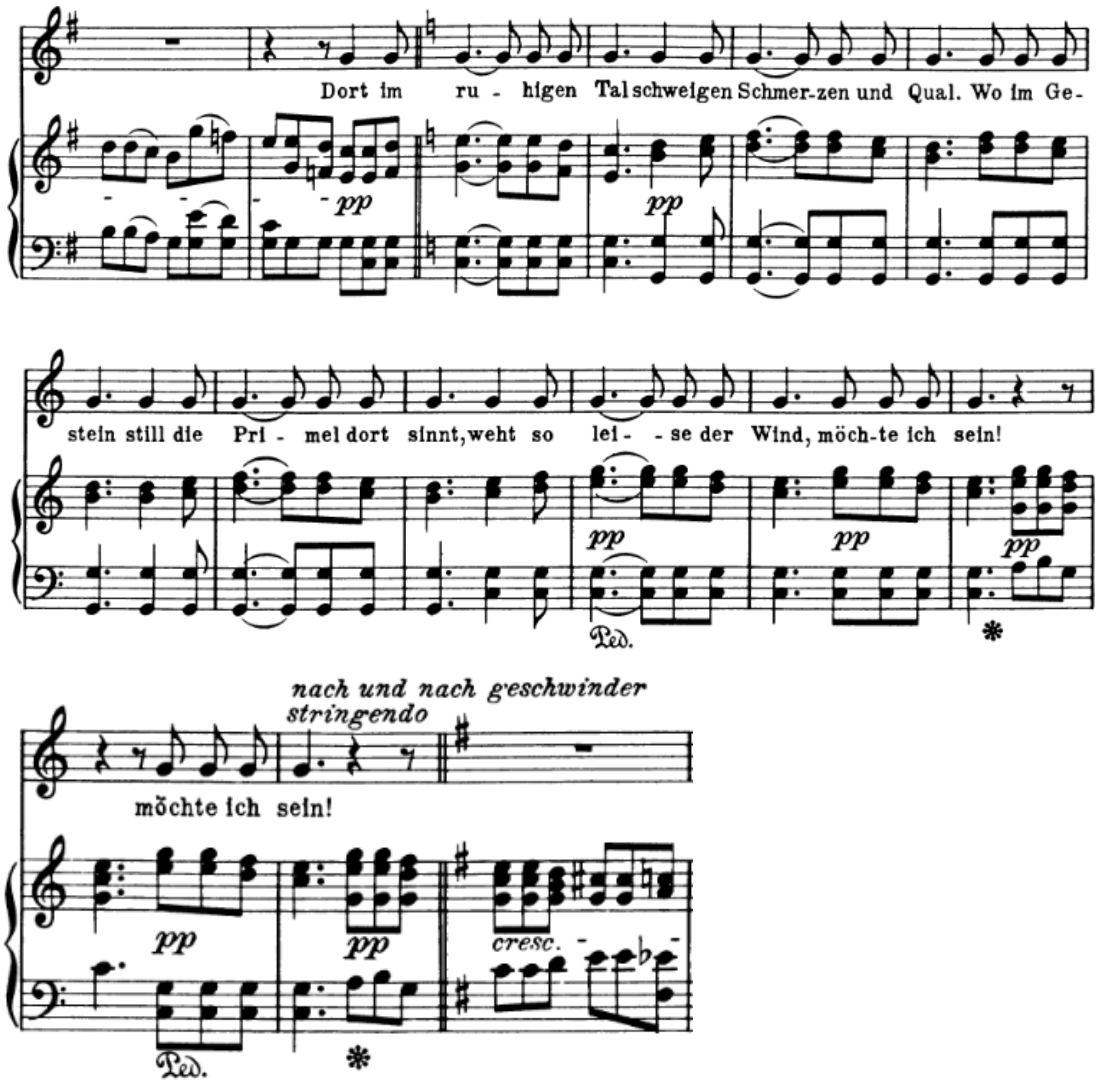


Figure 19: Wo die Berge, bb. 18-32

This passage is marked *pianissimo*, and, as in the first song, there are only minimal pedalling indications, but plenty of scope for implied pedalling.

The singer sings the above words on a single note, whilst the piano carries the melodic line of the opening bars of this song in the right-hand; in this dream-like state, the singer is meditating, dreaming of that peaceful valley (which could imply a celestial, heaven-like place) where there is no pain of separation. Beethoven indicates the pedal to be sustained over several chord changes (usually between C major and G^7) in this passage.

To support the singer here, I experimented first with holding the pedal through the whole passage, which incorporated Beethoven's directions; this did not work too well, as the blurred line between harmonies was too strong for the affect, and instead sounded too unsettling to be of any help in conveying that affect – and in a resonant acoustic, the rate of sound decay which on Beethoven's piano would be perfect, on the Steinway proved to be too strong, as the sustaining capabilities of the modern instrument far outreached that of Beethoven's piano.

Instead, I opted for a harmonic pedalling; each 'block' of harmony was supported by the pedal then refreshed as the harmony changed. These subtle changes provided the singer with an unobtrusive, sustained sound which enhanced the dream-like nature suggested by the words.

0. <u>Leichte Segler in den Höhen (Light clouds sailing on high)</u>

As the title suggests, a light sound is required for the opening passage of this song. I found that using the pedal in non-legato passages such as the opening two stanzas detracted from the affect of happiness offered by the symbolism of the light clouds and small brook greeting the beloved 'a thousand times'. However, Beethoven dramatically changes the mood for the third stanza by entering the tonic minor (A flat minor):

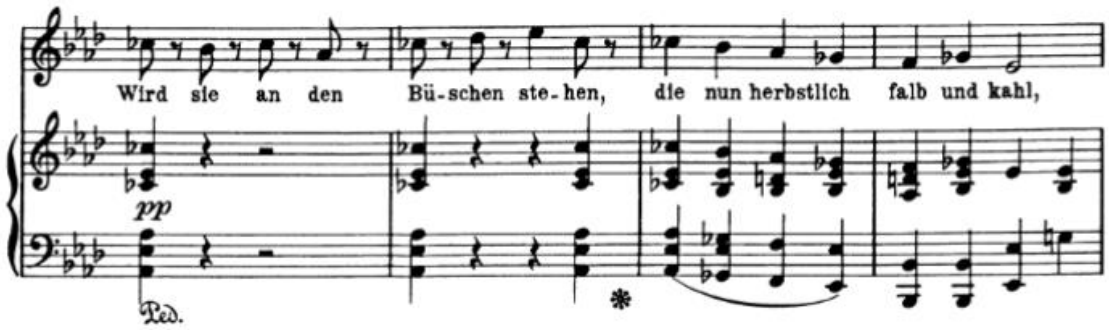


Figure 20: Leichte Segler, bb. 25-28

By leaving the minor harmony floating on the open pedal indicated here, Beethoven helps to depict a figurative autumnal scene and further darken the mood – the pedal marking here suggests further use in bars 27 and 28, as the notation has also changed from quavers to full-length crotchets.

The next examples are similar, however but Beethoven changes the notation slightly to reflect the scene portrayed in the text:

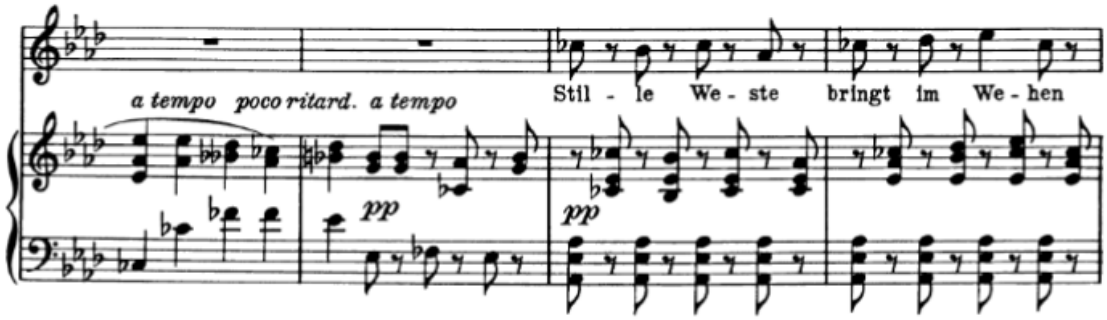


Figure 21: Leichte Segler, bb. 33-36

In both the autograph and first edition, Beethoven has notated pedalling for this passage starting from bar 35 – but doesn't tell us where to take it off, unlike the previous example. As the text is asking the 'soft west winds' to 'waft' the 'sighs' of the narrator to the beloved, I found that an open pedalling was worth considering both here and for the rest of the stanza – the harmonies do sound blurred, but together with the singer sounded both atmospheric and passionate.

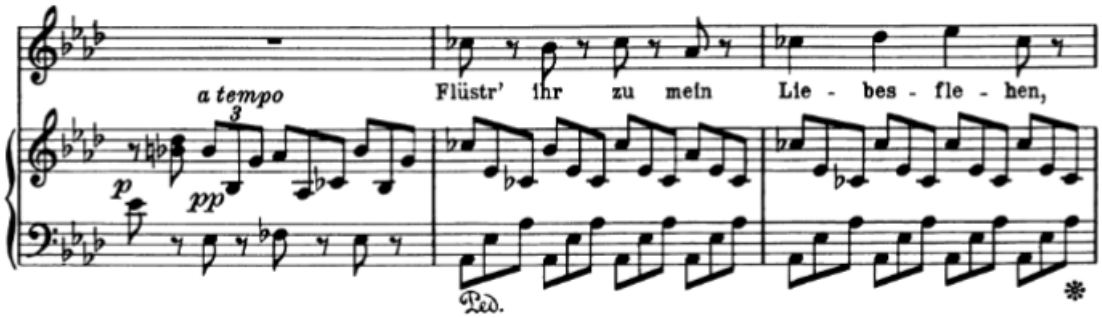


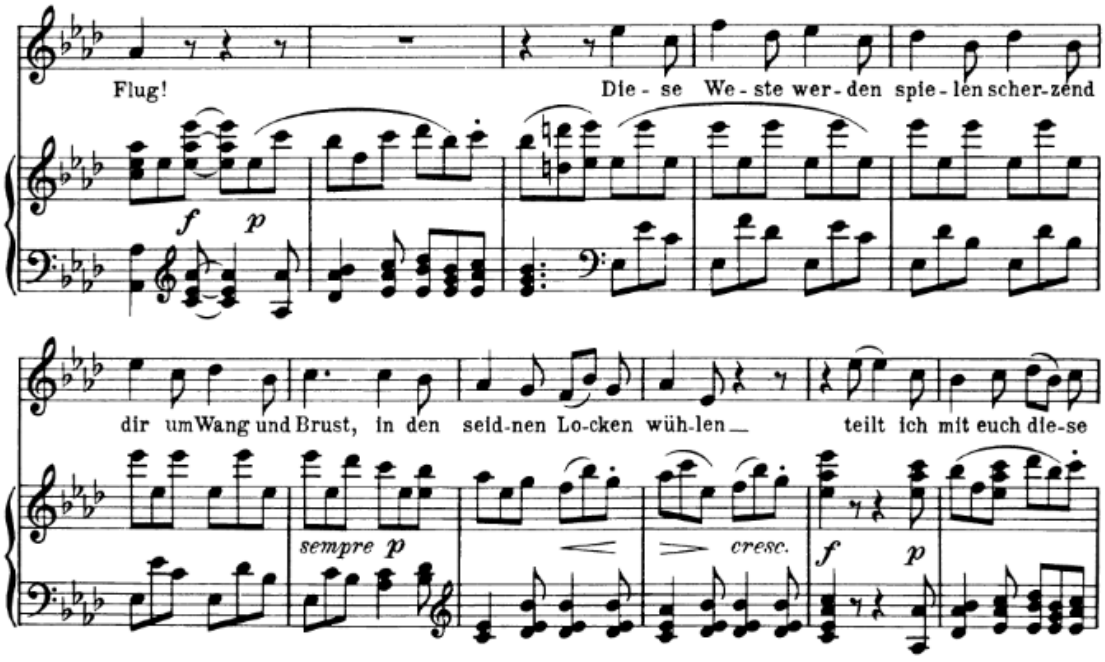
Figure 22: Leichte Segler, bb. 44-46

0. Diese Wolken in den Höhen (These clouds on high)

…These west winds will playfully blow about your cheeks and breast,

Will ruffle your silken tresses. – Would I might share that joy!...[71]

Although Beethoven hasn't specifically indicated pedal markings for this short section, there are opportunities for the pianist to explore the colour that its use can add to the movement – particularly to enhance the affect of the portion of text above:



[71] Richard Stokes, Diese Wolken in den Höhen, Oxford Lieder https://www.oxfordlieder.co.uk/song/1052 [accessed 18 February 2021].

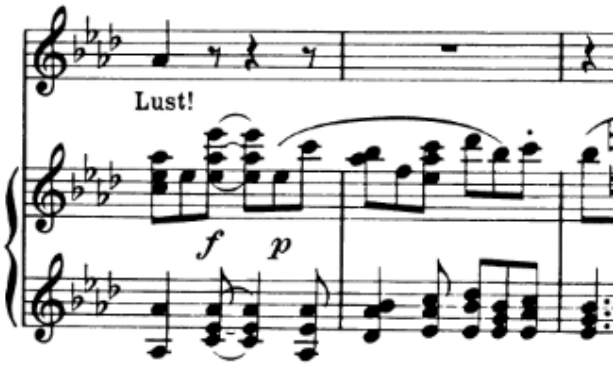


Figure 23: Diese Wolken, bb. 12-24

The material before the *forte* markings resembles the playful winds that 'blow about' the beloved; the *fortes* themselves are Beethoven's technique for expressing the all-encompassing, but short-lived joy that the narrator (and possibly Beethoven himself) wishes he could feel if only they could be together.

0. Es kehret der Maien, es blühet die Au (May returns, the meadow blooms)

May returns, the meadow blooms.

The breezes blow so gentle, so mild,…[72]

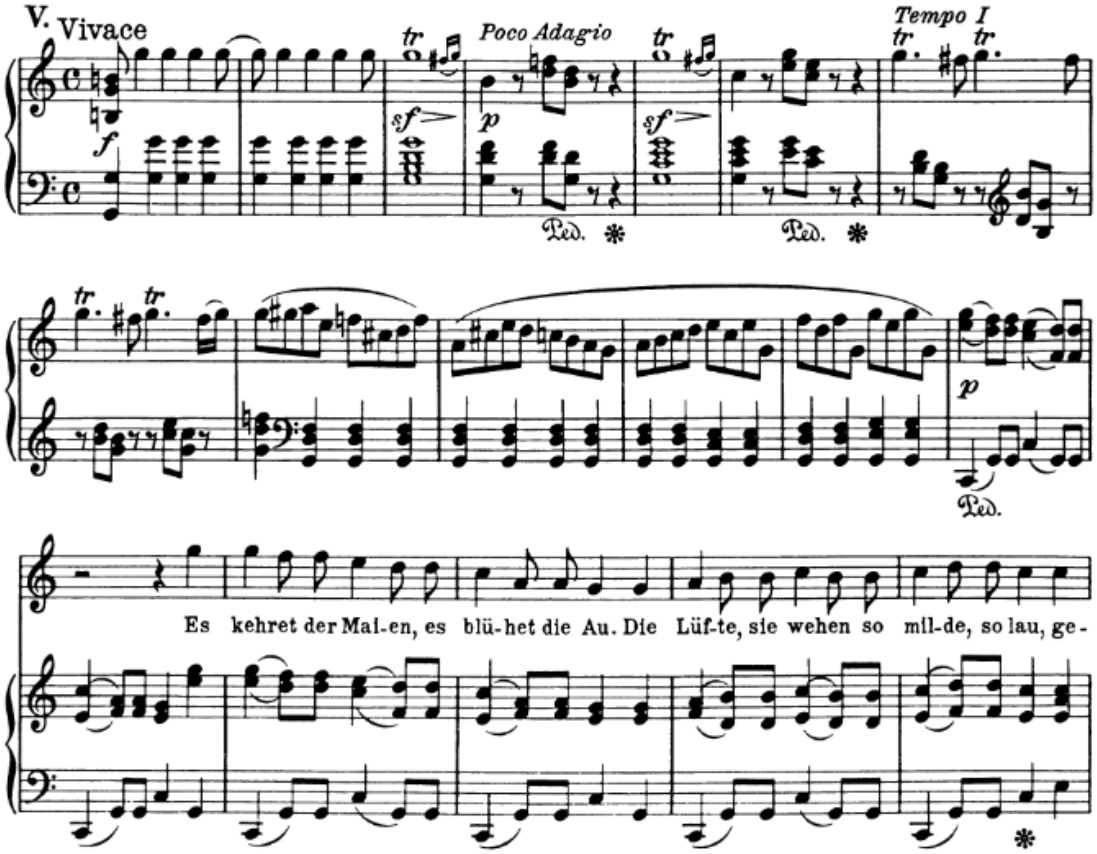


Figure 24: Es kehret der Maien, bb. 1-18

The modulation from A flat major to C major suggests a sunny pastoral scene – the trills in bars 3 and 5 are reminiscent of Beethoven's 6th Symphony in which he imitates bird calls in the woodwind cadenza to the end of the 2nd movement. He continues this sunny mood further in the material from bars 13 to 18 with an extended open pedal marking. This creates a rather hazy atmosphere, which reflects the lyrics describing the gentle, mild breezes that blow

[72] Richard Stokes, Es kehret der Maien, es blühet die Au, Oxford Lieder https://www.oxfordlieder.co.uk/song/1053 [accessed 18 February 2021].

across the blooming meadow in springtime. Leading up to bar 13 (bars 9-12) is a representation of the breezes finding their way from the hillside and down to the sunny meadow – here, Beethoven takes us on the journey through a sonic painting of the scene. The open pedal mark ends on the word *lau*, and the tonality (along with the mood) changes:

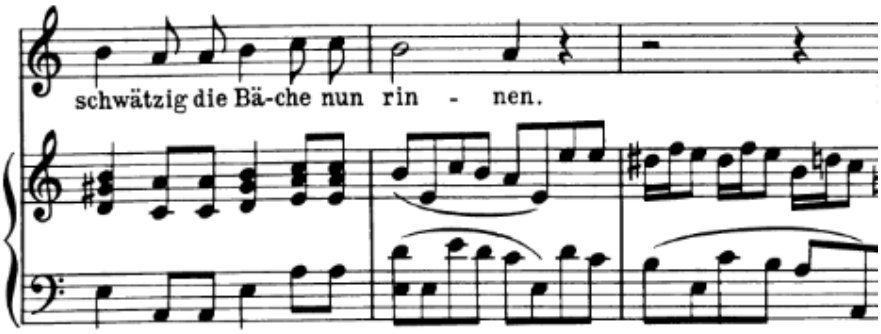


Figure 25: Es kehret der Maien, bb. 19-21

The somewhat bipolar transitions between light and dark shades pervade the rest of the movement – harking back to the *Empfindsamer Stil* of CPE Bach – as if the narrator is both overjoyed at the return of lush growth and life to his surroundings, but dismayed that he cannot take part in or enjoy any of it; indeed, the final lyrics of this movement suggest this:

> …When spring unites all lovers,
>
> Our love alone knows no spring,
>
> And tears are its only gain.[73]

[73] Richard Stokes, Es kehret der Maien, es blühet die Au, Oxford Lieder https://www.oxfordlieder.co.uk/song/1053 [accessed 18 February 2021].

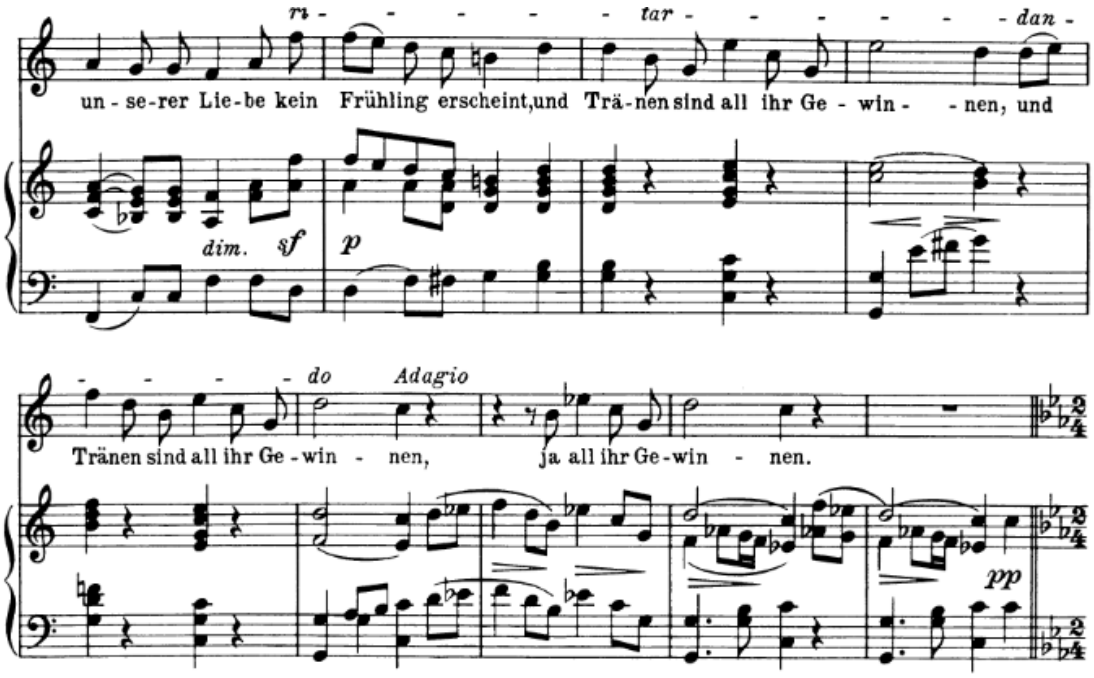


Figure 26: Es kehret der Maien, bb. 60-68

Although pedalling isn't marked here, I found it to be extremely effective in expressing the *Sehnsucht* (longing) on the word *Gewinnen* – especially as the tonality has suddenly modulated to C minor for the last 4 bars. The way these bars are played should contrast the carefree affect of the opening, with longer, more sustained sounds to reflect the longing in both the music and lyrics.

0. Nimm sie hinn denn, dieser Lieder (Accept, then, these songs)

The final movement of the circle is something of a beginning-middle-end of its own accord, separate from the previous songs – and yet consolidates the feelings of those songs by explicitly mentioning one word that binds the circle together: *Sehnsucht*. Beethoven's writing in this movement influenced many later composers, such as Robert Schumann, and later, Richard Wagner:

> *Thus, he is at all times like a man possessed; for to him in truth applies what Schopenhauer has said of the Musician in general: he speaks the highest wisdom in a tongue his reason (Vernunft) does not understand.*[74]

Beethoven's treatment of the text in this work was far-reaching; in particular, composers such as Wagner took his ideas further by learning from Beethoven's achievements in orchestral and instrumental composition, then transferring his techniques in those genres to song and opera.

The affect of longing can be found in both the musical text as well as the lyrics; Beethoven uses a lot of chromatic passing notes in two-note slurs, signifying a diminuendo (strong-weak) and does this also with single syllables – words such as Ge**lieb**te (beloved), **Klang** (sound), **singst** (sing), **Brust** (heart) and be**wuβt** (longing) receive this treatment (important syllables in bold). No explicit pedal markings can be found on these particular words (except for *bewußt*), but I found that delicate use on the following highlighted excerpts proved to accentuate the sense of *Sehnsucht*:

[74] Richard Wagner, 'Beethoven', Sämtliche Schriften und Dichtungen, 9 (1870), 61-126 http://users.skynet.be/johndeere/wlpdf/wlpr0133.pdf [accessed 25 February 2021] (p. 19).

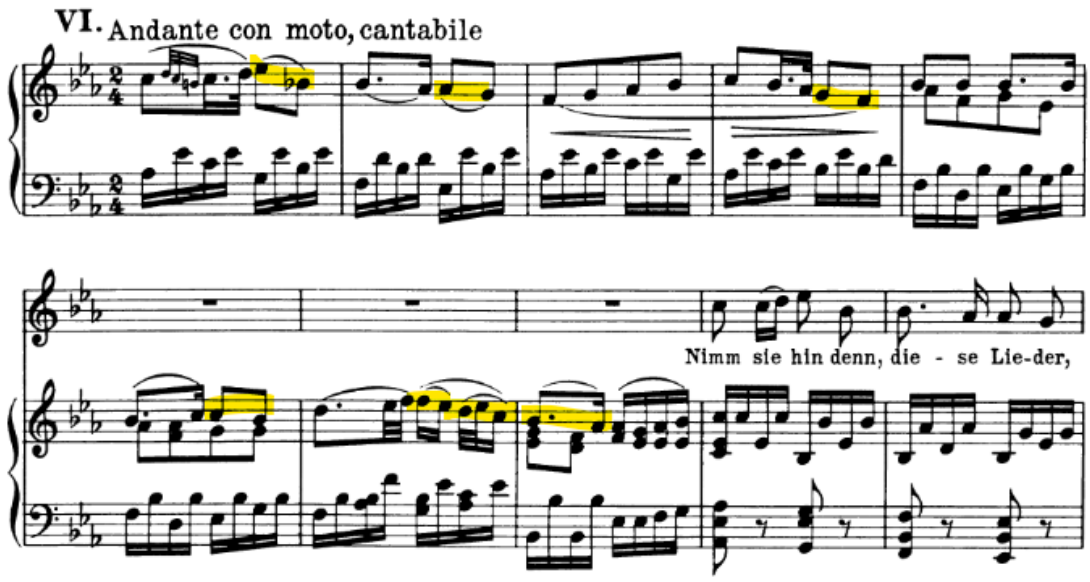


Figure 27: Nimm sie hin, bb. 1-10

And later:

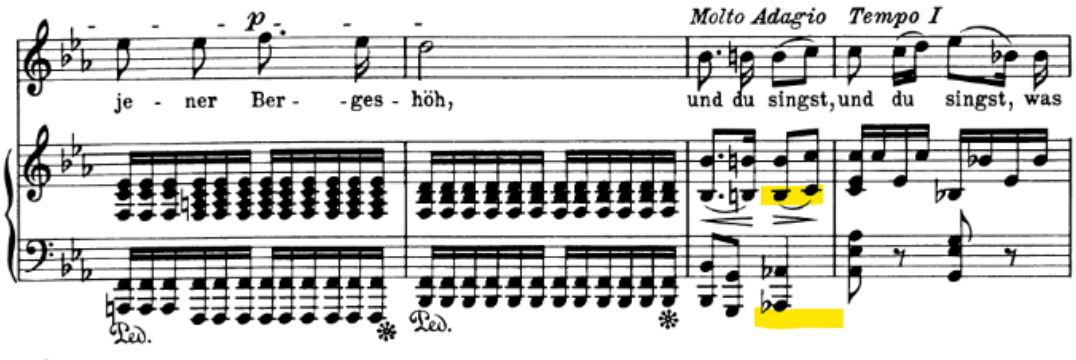


Figure 28: Nimm sie hin, bb. 24-27

The final excerpt is climactic in a way; but unlike the final 13 bars of this movement, it is not a loud, dramatic climax – more, it is a recapitulative and contemplative preparation for the climax. A similar technique can be found later on in arguably one of the 19th Century's most influential works, Wagner's *Tristan und Isolde*; during the *Liebestod* from Act 3, Wagner reuses material from the love duet in Act 2 in this finale (just as Beethoven does here), but this is the only moment in the entire opera when the famous 'Tristan Chord' resolves. The build-up that leads to both climaxes is similar – both composers are reusing material from

previous movements, and the climaxes both resolve the longing found in the lyrics with a feeling of completeness; the only difference is that Wagner's dramatization of *Sehnsucht* is more highly developed than Beethoven's, owing to his greater sense and use of chromaticism – in other words, the chromatic shifts enhance the affect of the vocal line.

Returning to the material from the opening makes the 'circle' complete:

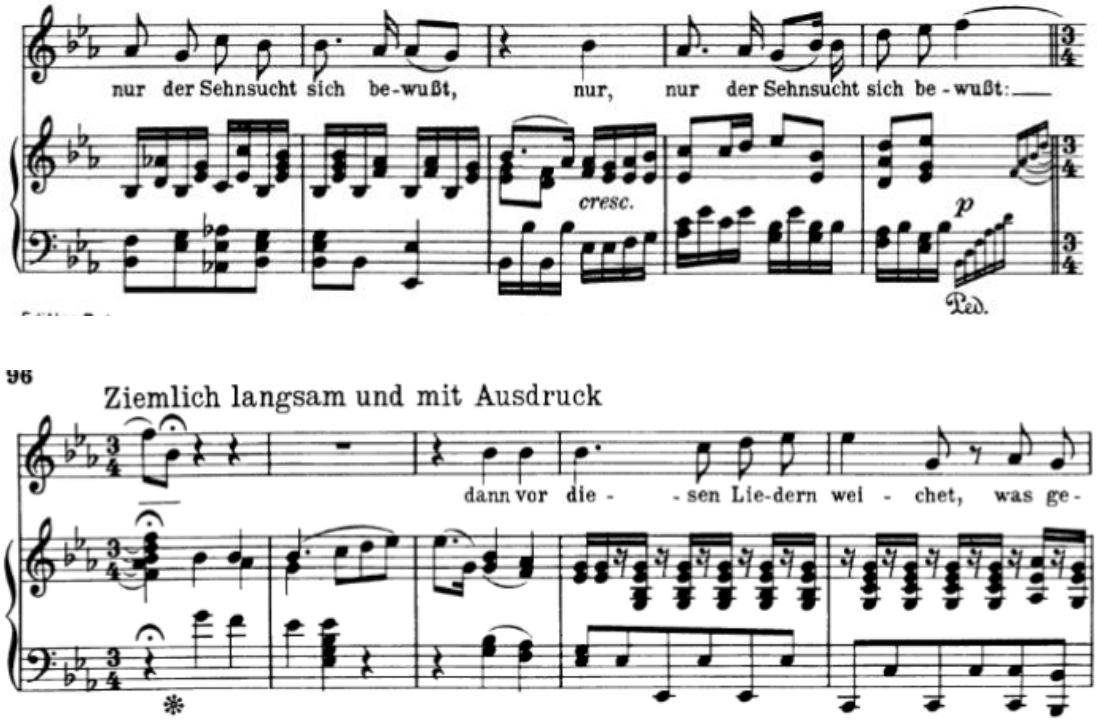


Figure 29: Nimm sie hin, bb. 33-42

Whilst in preparation for performance, it appeared to me that the pedalling in bars 37 and 38 is a deliberate marking on Beethoven's part to mimic the singer – specifically beats 1 and 2 of bar 38 (F-Bb). Therefore, I found that treating the Bb as the arrival point (with carefully managed rubato) gave the line more length and a greater feeling of *Sehnsucht* – particularly moving forward into the rest of the movement with a tempo that resembled the very opening. I was particularly inspired by the affect of this music, and after listening to a recording of *Tristan* I found the analysis of this work especially rewarding; I acquired a new-found sense

of what it means to portray the affect of a singer's line through an understanding of pianistic choices and knowledge of the text.

Fantasie in C major, Op. 17 – Robert Schumann (1810-1856)

Schumann's original intention was that the piece was to be a "*Grand Sonata for Pianoforte for Beethoven's Monument*". Indeed, we can hear the well-thought-out structure of the work, particularly in the first movement which resembles sonata form, and the reference to the last song in Beethoven's *An die ferne Geliebte*, "Nimm sie hin den, diese Lieder", which reinforces Schumann's idea that the proceeds from sales of the finished Fantasy would serve as his contribution to the Beethoven Monument.

However, this would fade further from prominence as time went on. During the compositional process, Schumann was not allowed to see Clara – a ploy by Fredrich Wieck to dissuade Clara from falling in love with Schumann. In one of their many letters to each other from this time, Schumann describes the first movement of the Fantasy as "*the most passionate I have ever written; a deep lamentation for you…*"[75] He goes on to describe the other movements further: "the others are weaker, but they don't exactly hang their heads in shame."[76] Further musical evidence to support this is the fact that the second and third movements bear no reference to Beethoven's monumental collection of songs; here, Schumann bares his soul to the world, and one hears in the music the original and unapologetic voice of Schumann alone, forging his own path after stepping out from under the master's shadow. As a whole, the three movements form a kind of narrative, and each is unique in its own way.

[75] E. Herttrich, Preface. In: Schumann, R. Fantasie C-dur Op. 17 (Munich: G. Henle Verlag, 2003), p. III.
[76] Ibid.

When learning this work, I found plenty of examples of the affect that Schumann possibly had in mind when composing it. A good starting point was the motto by Schlegel, which reads:

> Resounding through all the notes
> In the earth's colourful dream,
> There sounds a faint long-drawn note
> For the one who listens in secret.

I found this quote applicable to the way I used the pedal to enhance the expressive qualities of the music, as well as other evidence such as the Beethoven quote, Schumann's letter to Clara, and the meticulous tempo descriptions.

1st Movement: *Durchaus phantastisch und leidenschaftlich vorzutragen*

Translation: To be performed throughout with intense feeling and completely freely

The words 'resounding', 'intense feeling', and 'completely freely' are of great importance here, and highly applicable to not just the first movement, as elements of these words can be found in the other two movements as well. I found that the above words can be used to describe Schumann's use of the word PEDAL in his score; this (somewhat ambiguous) word alone was often left to the discretion of the performer.[77] However, to me, it suggested four possible options for pedalling this music:

1. Phrase-by-phrase pedalling;
2. Individual chords;

[77] Elfrieda Hiebert, 'Listening to the Piano Pedal: Acoustics and Pedagogy in Late Nineteenth-Century Contexts', *Music, Sound, and the Laboratory from 1750-1980*, 28 (2013), 232-253 https://www.jstor.org/stable/10.1086/671379 [accessed 29 October 2020] (p. 236).

3. Extended harmonies, where there is a tied note underneath (in the 2nd movement specifically);
4. Melodic / Harmonic pedalling.

I found this to be a challenge, particularly when I moved from the dry acoustic of my practice studio into the resonant space of the concert chamber. In the first movement, one really does hear the 'long-drawn note' right at the beginning – particularly prominent on a resonant piano in a resonant space such as the concert chamber – and so capturing that first G in the LH, then pedalling with each phrase allowed the RH melody to soar above the clutter of the LH. It is almost as if by writing PEDAL in the score underneath meticulously notated phrase marks, Schumann is implying this kind of phrase-by-phrase pedalling. Elsewhere in the score, he has marked long pedal notes underneath harmonic changes that seem to change with each new phrase mark. This is particularly evident at bar 82 onwards – I found that singular pedals on each of the harmonic changes whilst using legato fingers ensured that the harmonies were clean, and yet I could still hear the 'long-drawn note' (D^2) underneath (and the same at bar 274 onwards with C^2 underpinning the harmonies).

Im Legendenton (In the style of a Legend)

> *Legend, typically, is a short (mono-) episodic, traditional, highly ecotypified historicized narrative performed in a conversational mode, reflecting on a psychological level a symbolic representation of folk belief and collective experiences and serving as a reaffirmation of commonly held values of the group to whose tradition it belongs.*[78]

[78] Timothy R. Tagherlini, '"It Happened Not Too Far From Here…": A Survey of Legend Theory and Characterization', *Western Folklore*, 49.4 (1990), 371-390 http://www.jstor.org/stable/1499751 [accessed 28/09/2020] (p. 385).

Tagherlini's definition above is highly applicable to this section of the movement, particularly with the use of the phrase "…a symbolic representation of folk belief and collective experiences…"

The 'collective experiences', in this context, are Schumann's use and further development of the already-presented themes and chord progressions found earlier in the movement, albeit in the tonic minor. The recurring use of the direction PEDAL in the score was challenging to make sense of at first, but then after experimenting with harmonic pedalling ("guideline" 3 above), I found that attention to legato phrasing allowed me to make pedal changes without losing the intensity of the harmonic changes – thereby heightening the sense of drama found in the retelling of a legend.

The difficulty of performing this music on a much more resonant instrument than what Schumann had at his disposal makes playing passages such as bars 212-215 slightly problematic:

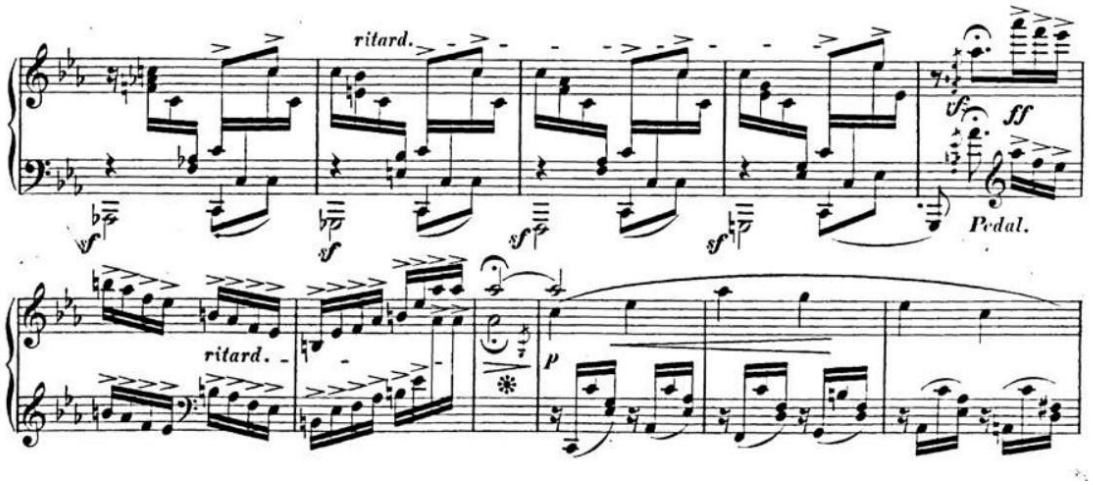


Figure 30: 1st Movement bb. 208-218

At first glance, Schumann's indication seemed to indicate to me to depress the pedal from G1 in bar 212 and lift at bar 215. However, when I played this on the concert chamber Steinway, there was too much sound; the lifting of the pedal at 215 resulted in a sound that resembled a

pianistic 'burp' (!) as the dampers returned to the strings. To mitigate this, I found that using full pedal from bar 212 to the end of the first four semiquavers in 214, then switching to half pedal / pedalling each accent still retained the resonance, but allowed me to properly diminuendo in bar 215 without first having to clear a huge build-up of sound.

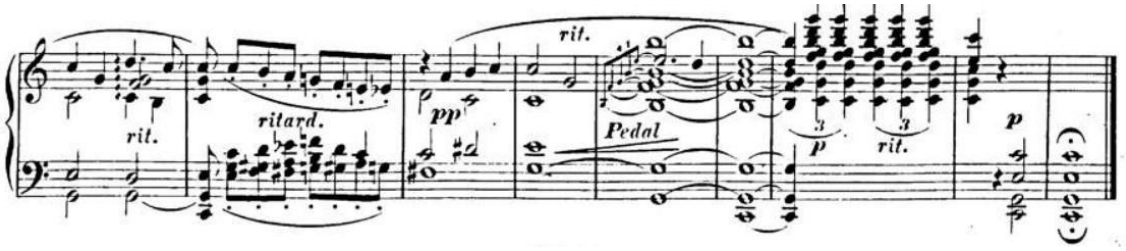


Figure 31: 1st Movement ending, bb. 301-309

The Adagio section (bars 295-309) was, in a way, much more accessible in terms of conveying the affect with the pedal than those described above. The last 5 bars were particularly interesting from this perspective, as Schumann's intentions are slightly ambiguous and can be construed in different ways. Here, he has hidden the already established melodic line inside the G^7 chord (bar 305) with an arpeggiated figure attached to it. Again, there is an indication that the pedal is to be used; I experimented with different ways of pedalling, but eventually I returned to the quotation at the beginning of the movement which describes the 'faint long-drawn note'. Suffice to say, bar 305 is a perfect example of that: E5-D5-D5, of which the last D5 is then repeated in the triplet chords of bar 307, finally resolving the tension in bar 308 – all of this played 'faintly' at a *piano* dynamic. I found that using the natural resonance of both the concert chamber acoustic and instrument, coupled with attentive voicing of the chords allowed me to play this with one big pedal, which was then lifted on the C major chord at bar 308. The affect created by this type of pedalling enhances the use of the quotes, both musical and literary, allowing the performer to convey to the fullest every emotion contained in Schumann's musical "love letter" to his *ferne Geliebte*, Clara.

2nd Movement: *Maßig. Durchaus energisch*

Translation: Moderately. Quite energetic

Three of the four options of pedalling that I identified above are easily found in this movement. The overall affect here is a triumphant march that is 'quite energetic', and so the big sound that Schumann indicates in the score is easily achievable on our modern instrument. However, in the resonant acoustic of the concert chamber, I found that I had to think very carefully about pedalling choices, as the sounds tended to run together and lose clarity. This meant that the tempo I chose should adhere to Schumann's indication, particularly for this acoustic, in order to achieve this clarity.

The following examples illustrate the challenges faced by contemporary pianists when performing this music.

Individual chords

The most obvious example of this comes from the very opening, and is repeated twice more in the movement – the rhythm of the accompanying figures is slightly altered, but the ideas are still the same:

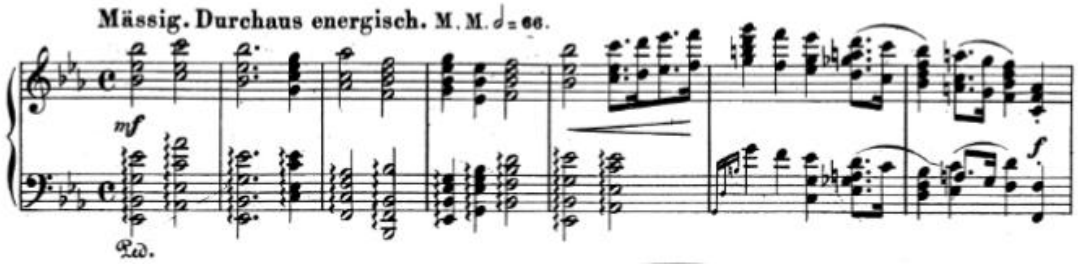


Figure 32: 2nd Movement opening

The challenge in maintaining clarity of the melodic line in this opening is in the way Schumann has written the chords. As the left-hand chords are rolled and not easily under the control of the hand (as opposed to the right hand), they are subject to the control of the

sustain pedal. I found this hard to balance in both the dry acoustic of my practice room and the more resonant acoustic of the concert chamber.

As each chord needs to be individually pedalled, I experimented with different ways of pedalling – for example, taking both hands off simultaneously to prepare for each subsequent chord, and also holding the right-hand chords until I changed the pedal in order to maintain a connection to the melodic line. The latter, combined with a moderate tempo (and a keen ear attached to the right foot!), was the most consistent and effective way of approaching the pedalling for this passage; the triumphant affect was not diminished in any way, and the piece retained clarity which made the melodic line easier to be heard.

Extended harmonies

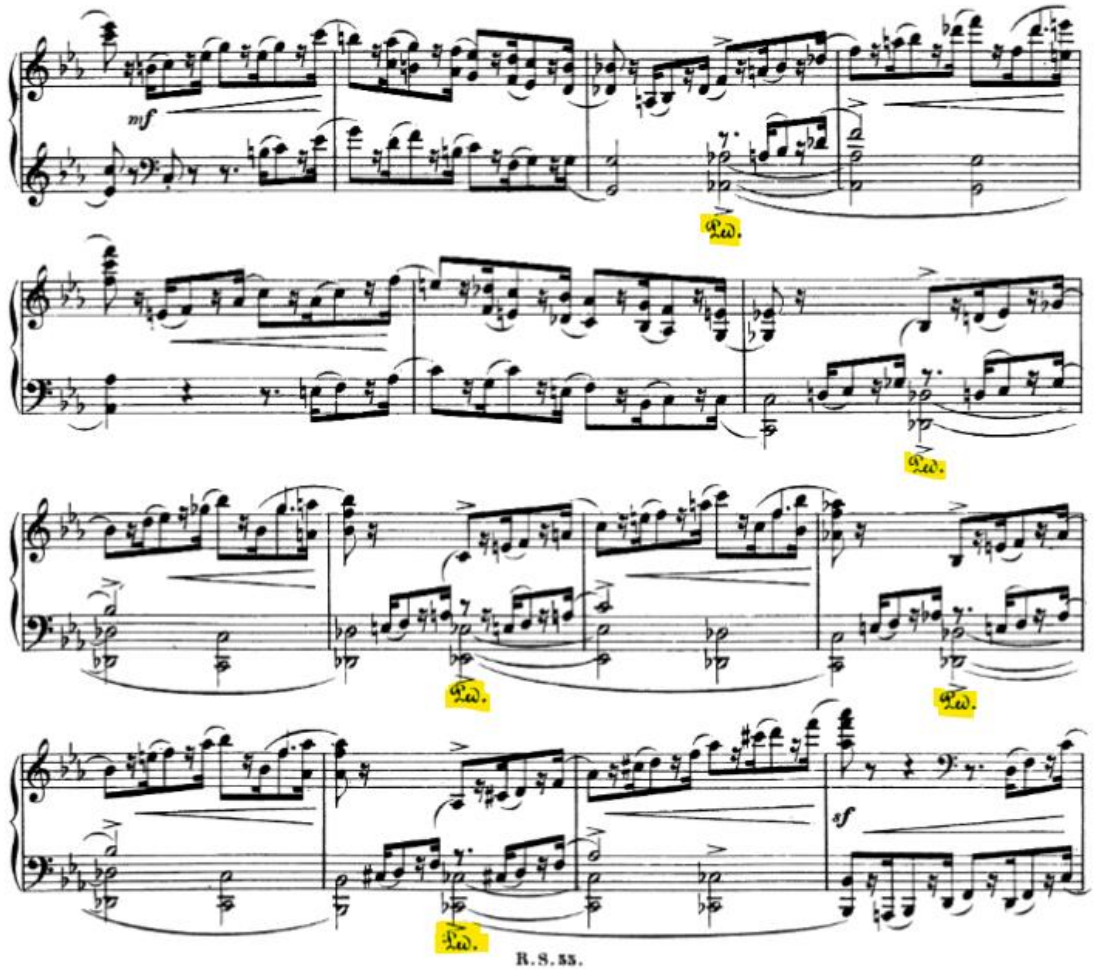


Figure 33: 2nd Movement, bb. 80-88

As can be seen by the highlighted pedal indications, it looks as if Schumann is indicating to pedal through the harmonies – for example in bars 82-84, it appears that holding the pedal all the way through to the end of the phrase marking (beat 1 of bar 84) is what Schumann intends. However, there are two problems with this:

1. The harmonies would blur, giving us chords i^6 and ii of F minor blended together. As in the opening, I found that defined harmonic blocks enhanced the triumphal march affect better than blended groups of harmony when working out how to pedal these bars. Failing to do this lead to:

2. A loss of clarity. I noticed that in the left hand of bar 87, Schumann indicates an accent only on the 3rd beat of this bar, unlike the previous bars which have similar material. Applying this to the previous bars and treating the accent like an unwritten / implied pedal change improved the clarity of my sound greatly, particularly in the resonant concert chamber; thereby using the pedal through passages like these to give both myself (physically and mentally) and my audience some time to process what has just been heard, and then prepare for the return of the opening material.

Melodic line / Harmonic block pedalling

Melodic pedalling was particularly applicable to the lyrical 'Eusebius' section of this movement. Schumann gives the melody on the off-beats in these bars – quite a 'yin/yang' effect as the boisterous Florestan-like character of the outer sections is referenced here:

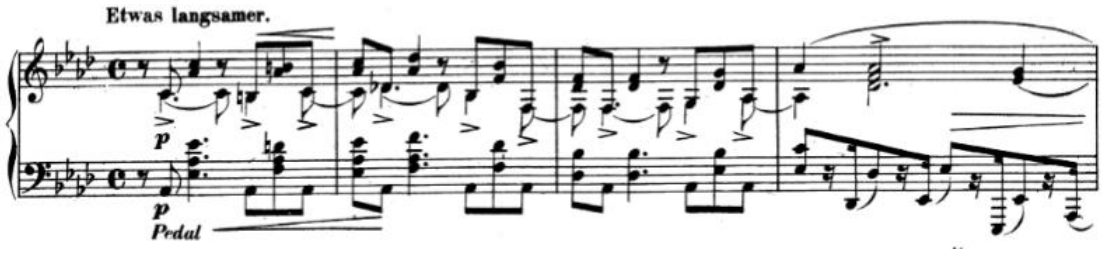


Figure 34: 2nd Movement, bb. 114-117

Even though accents are written here, in the context of *piano* they are just indications for voicing the inner voice – providing a contrast from the rather exuberant voicing of the outer sections. Again, the word *Pedal* is indicated at the bottom of the bass stave; I decided that the most effective way to convey the dreamy, peaceful affect of this section was to refresh the pedal after each accent, thereby ensuring effective voicing that kept the integrity of the harmony together and didn't become too blurry. In concert, this proved to be extremely effective in the concert chamber as the natural resonance of the space allowed me time to

listen through each sound, both finding a natural shape for the melodic line and achieving a subdued contrast to the exuberance of the previous section.

3rd Movement: *Langsam getragen. Durchweg leise zu halten*

Translation: Slowly worn. To be kept quiet throughout.

The last example of pedalling is particularly prominent in the final movement. When I applied phrase-by-phrase pedalling to this movement, I was initially concerned that the clarity would be sullied by too much pedal; however, in recital I was able to create an atmosphere that was incredibly intense and moving.

Schumann's lengthy phrase markings in this movement either cover chordal melodic lines, such as in the opening, or harmonies that stay the same over several bars; the latter is where I found I could be the most creative in terms of control with my right foot. For example:

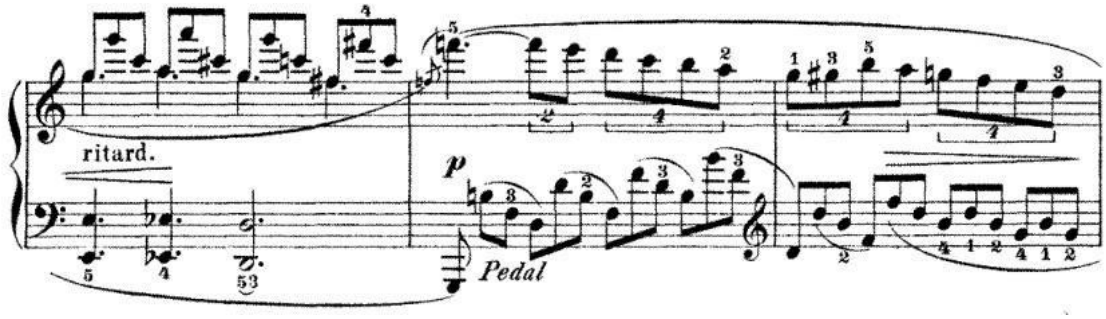


Figure 35: 3rd Movement, bb. 14-16

By emphasising the first note in the left hand (G1) and gradually allowing the rest of the phrase to be heard allowed the right-hand melodic line to soar over the vacuum created by the left hand – this meant that I could sustain the pedal for longer and then start using flutter pedalling to gradually clear the sounds in the last half-bar of the phrase. I was still able to maintain the gently singing *piano* sonority in the right hand which enhanced the affect of the tempo indication at the beginning of the movement.

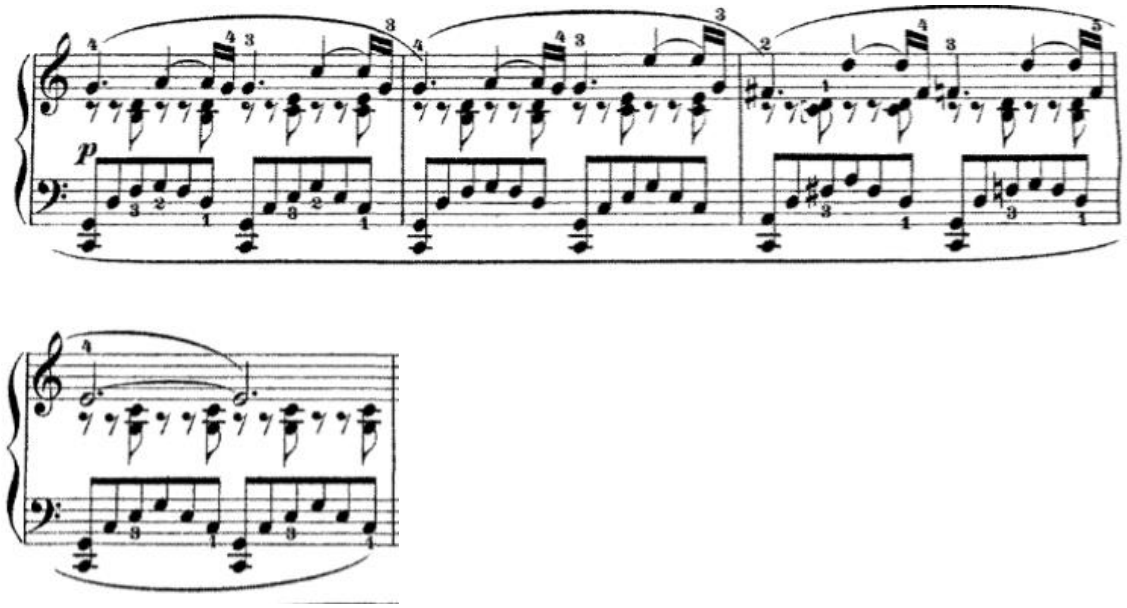


Figure 36: 3rd Movement, bb. 123-126

Although there is one phrase mark over this passage, the harmonies change every half bar. I found this section to be challenging for maintaining a gentle and lyrical affect because each half-bar harmony when sustained by pedal became quite cloudy – the opposite to the clarity I wanted to achieve with the melodic line. To negate this, I had to use melodic pedalling which resulted in a clear tone; the same attention to clarity was required in the following 3 bars, where the same melody is heard in the left hand. This enabled me to use the natural resonance of the concert chamber to achieve the same level of lyricism in the left-hand melody whilst still maintaining a dreamy affect.

Piano Trio in E flat major, D. 929 – Franz Schubert (1797-1828)

> *The trio is Opus 100… I am ardently looking forward to its publication. This work will not be dedicated to any special person, but rather to all who find pleasure in it. That is the most profitable form of dedication.*[79]
>
> - Franz Schubert, in a letter to H. A. Probst, dated 1st August 1828.

This trio was completed in November 1827, and first performed on the 26th March 1828, in a private concert of works entirely by Schubert, including a string quartet (possibly the *Death and the Maiden* quartet, D. 810) and songs for choir and solo voices. It was a successful premiere, and resulted in the publication of the work later that year – shortly before Schubert's untimely death at the age of 32 on the 19th November 1828, 1 year and 8 months after Beethoven.

There has been much musicological speculation about the possibility of Schubert being Beethoven's successor; with this trio, Schubert really confirms that position. Gibbs states that

> *The piece, written in the aftermath of Beethoven's death on 26 March 1827 and premiered exactly one year later on the first anniversary of that death, is Schubert's "tombeau de Beethoven." It served as the centrepiece of the lone concert Schubert devoted entirely to his own music… One of the first reviews of the published trio invoked Beethoven's name, saying that in it Schubert "follows Beethoven's path".*[80]

---

[79] Otto Erich Deutsch, *Franz Schubert's Letters And Other Writings* (New York: Vienna House, 1974), p. 139-140.

[80] Christopher H. Gibbs, 'Schubert's *Tombeau de Beethoven*: Decrypting the Piano Trio in E-flat Major, Op. 100' in *Franz Schubert and his World*, ed. by Christopher H. Gibbs and Morten Solvik (Princeton: Princeton University Press, 2014), pp. 241-298 (p. 242).

In terms of length, this trio is one of the largest trios of its time alongside its predecessor, the B flat major piano trio D. 898. The structure of the work is typical of this period: A sonata-form 1st movement, a slow and expressive 2nd movement, a Scherzo and Trio 3rd movement, and a sonata-rondo finale (the sonata-rondo form is a major feature of the finales of Schubert's late piano sonatas). The 2nd movement has been featured in many films and TV shows, from Stanley Kubrick's *Barry Lyndon* to the opening of ABC's *The Killing Season.* The 2nd part of its melodic opening was inspired by the Swedish folk-song *Se solen sjunker* (The Sun is Setting). This theme is again heard in the 4th movement, both in the development section and coda, against a strong rhythmic pulse from the piano – for which Schubert possibly took inspiration from the 4th movement of Beethoven's 5th Symphony, where the material from the 3rd movement is heard again.

1st Movement: Allegro

Whilst Schubert is quite detailed and consistent with expression and articulation markings, his phrase and pedal markings (if any!) are by contrast rather inconsistent. There are only two instances of pedal markings in the entire score, and they both occur in the 2nd movement. Therefore, when learning this work, I found myself asking whether Schubert implied pedal use and/or left it up the performer; except in the instance of the 2nd movement examples, which he obviously intended to be pedalled at all times.

As the writing of the first movement is quite thickly textured (particularly some LH chords), I found that less pedal = more expression – just as Fraser states above. However, it was never as clear cut as that, as the examples below will testify.

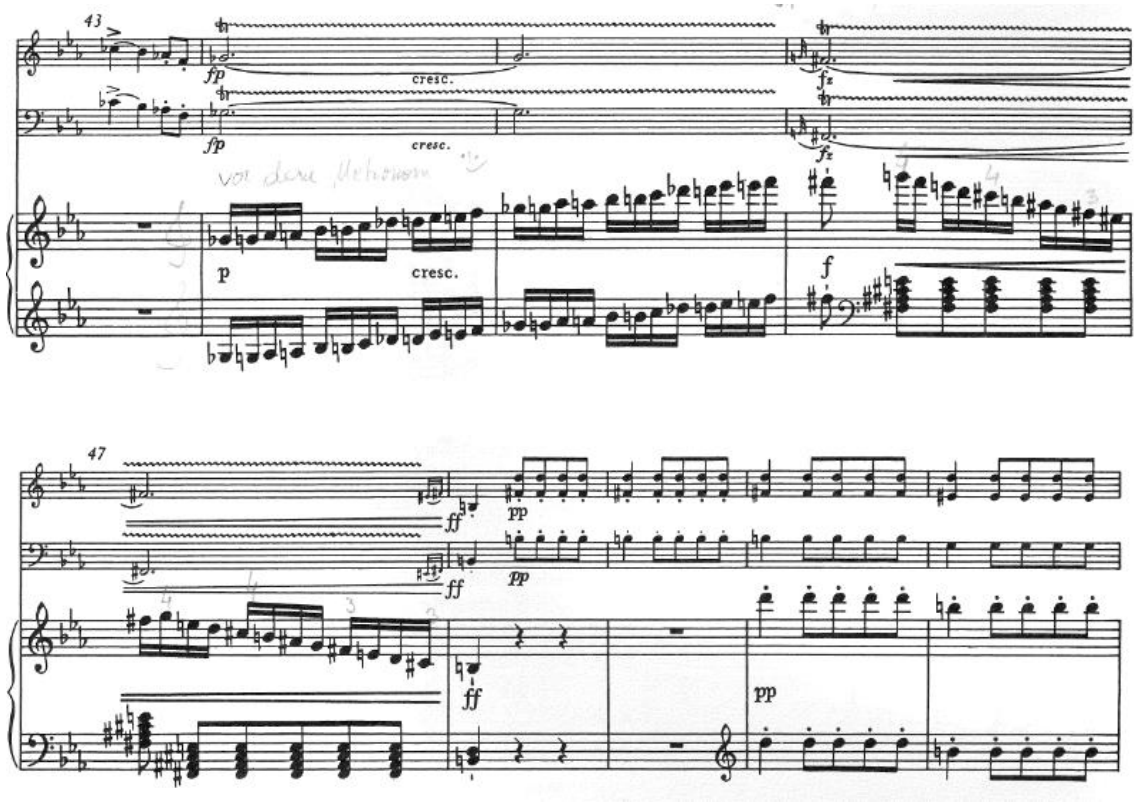


Figure 37: 1st Movement, bb. 43-51

Matching the strings, I decided to create a 'wash' of sound by depressing the sustain pedal down for the duration of the ascending chromatic scale in bars 44-5. However, as the scale reached its climax at bar 46, I found myself refreshing the pedal. This was required for two reasons, the first being that the tonality suddenly finds a new (and somewhat startling) direction, therefore changing the pedal helped to create the affect of something if not 'new', then a signal to the listener that something is about to happen. The second reason was much more mundane – the string players simply needed a strong first beat to change their trills on!

As with the Schumann above, melodic pedalling was an important aspect to consider, especially in the following bars:

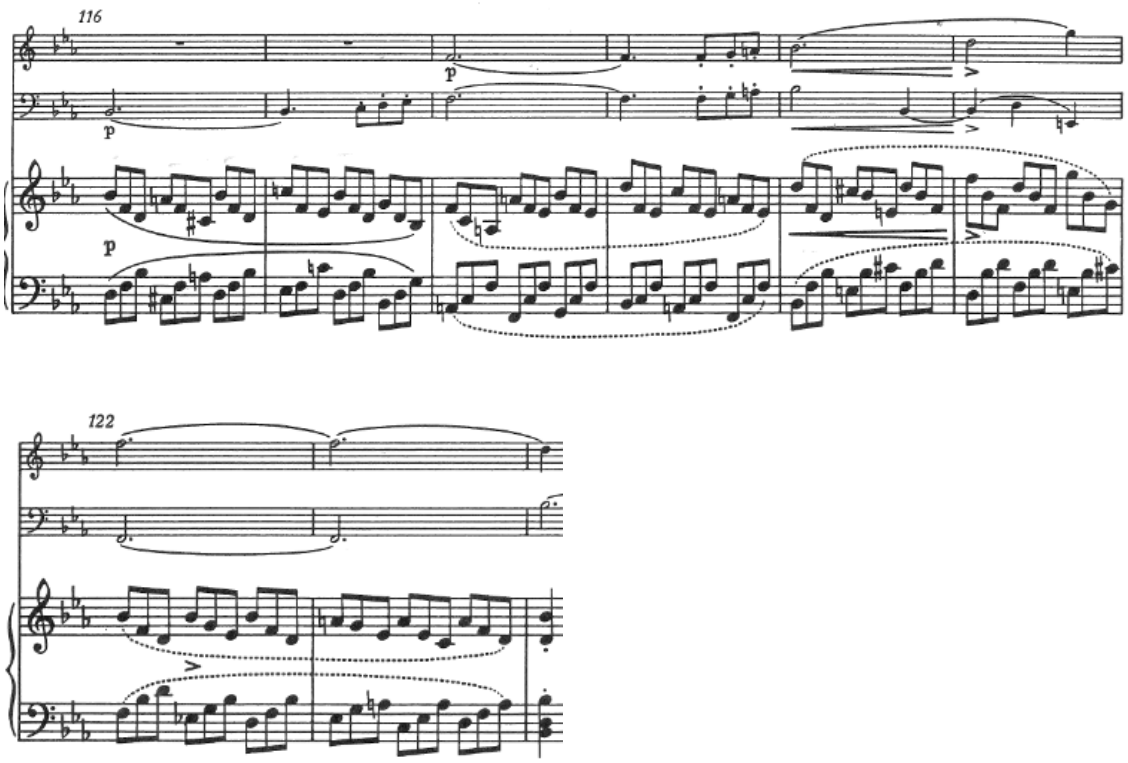


Figure 38: 1st Movement, bb. 116-124 [81]

Polyphonic textures and Schubert might seem at first paradoxical, but the link is stronger than one might at first think. In both Schubert's 8th and 9th Symphonies ('Unfinished' and 'Great') polyphonic textures are a feature of the development (8th) and exposition (9th) sections of each symphony.

In both the exposition (Figure 38) and the recapitulation sections of this movement there are two melodies juxtaposed with each other. The first is the melody started by the cello and taken up with the violin; the second is outlined by the first note of each triplet figure in the piano part – to bring this out clearly, I needed to refresh the pedal after each triplet beat. This resulted in a clean melody against the string parts and a lyrical Schubertian passage of counterpoint. When this passage returns in the recapitulation (in Eb major), clean pedalling

[81] Phrase marks not in first edition are reprinted here with dotted lines – more implications!

was of even greater importance as the texture in these bars is thicker, being written in a lower register.

There were ample chances for me to experiment with open pedalling over two or more bars. One such place was during the closing stages of the development:

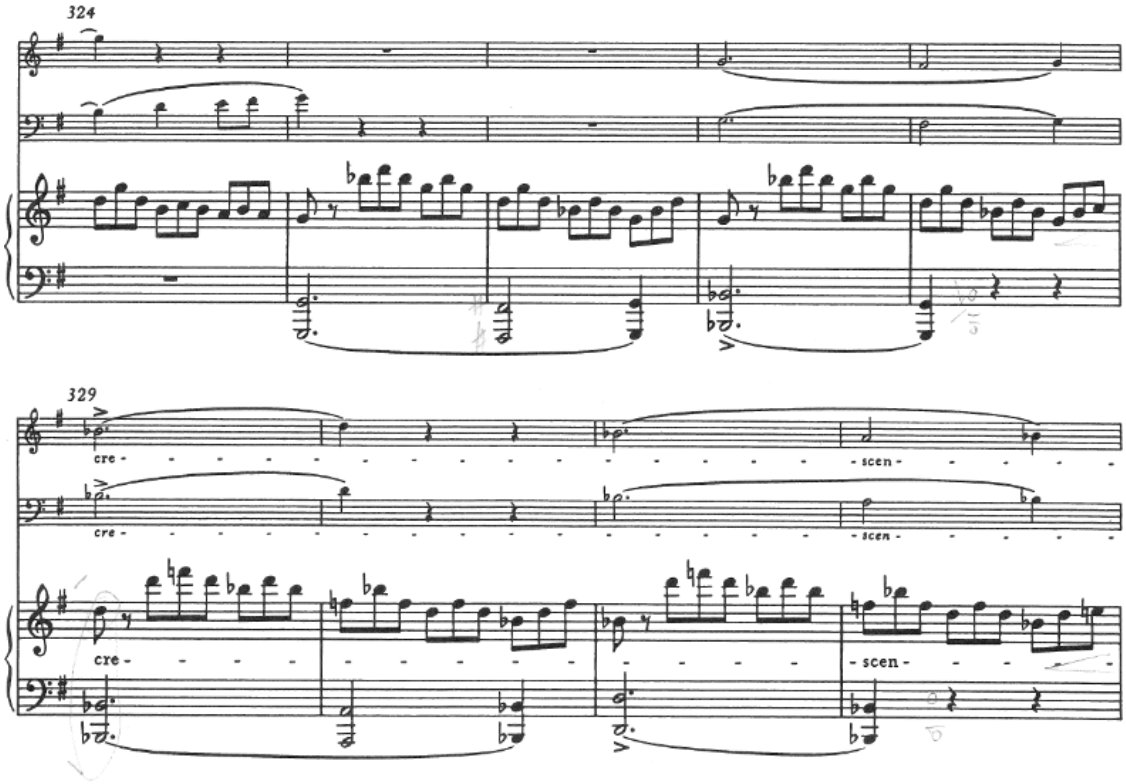


Figure 39: 1st Movement, bb. 324-332

Whilst learning this movement, I found a similarity between this passage and what I experienced with the last song of *An die ferne Geliebte*; playing this passage felt to me as if Schubert is signalling the return of the main theme by mysteriously modulating through keys on the journey home to Eb major. The affect of mystery influenced my pedalling choice here; by using an open pedal, the 'blurred edges' enhanced the feeling of mystery. However, some definition was needed – particularly in a bigger acoustic – so I decided to clear and refresh

the pedal at the end of each LH phrase mark; the result was a balanced 'question and answer' between piano and strings.

2nd Movement: Andante con moto

Throughout discussions during the preparation of this trio, considerable thought was given to the execution of articulation, both in the string and piano parts. Schubert gives two different notations of staccato in his writing: a dot and a wedge (usually treated as staccatissimo). For the purposes of this piece, we decided that the dots should be played as 'rounded' as possible, whilst the wedges should be a little drier. This made for more consistent articulation, particularly in the opening statement:

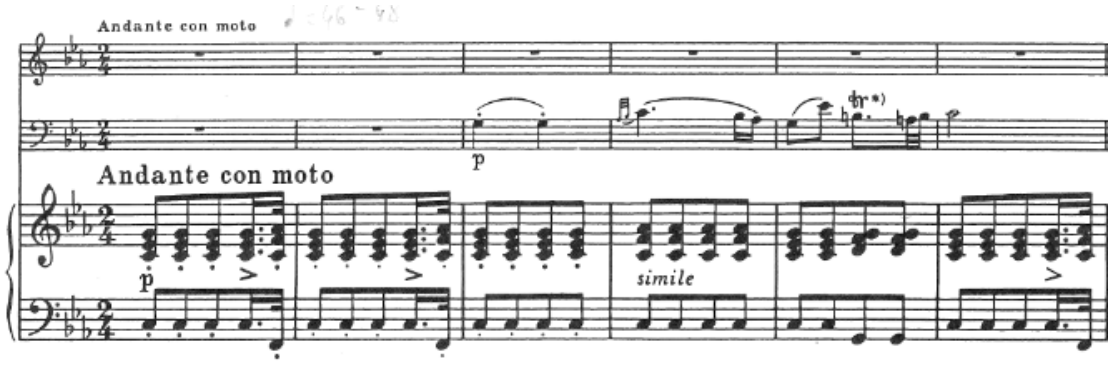


Figure 40: 2nd Movement, bb. 1-6

When playing these and other similarly written bars in this movement, the roundness of each staccato was aided by singular use of the sustain pedal. The affect of this movement is very sombre, and I was able to create a different sound on these chords – the accent at the end of the bar was then able to produce the affect of a sigh, or slight sob.

There are two instances of pedal marking in this movement, and they both relate to the same musical material, albeit in different keys and at different times. The following examples both feature sextuplets, a common feature of the movement – but I found that they can be expressed very differently:

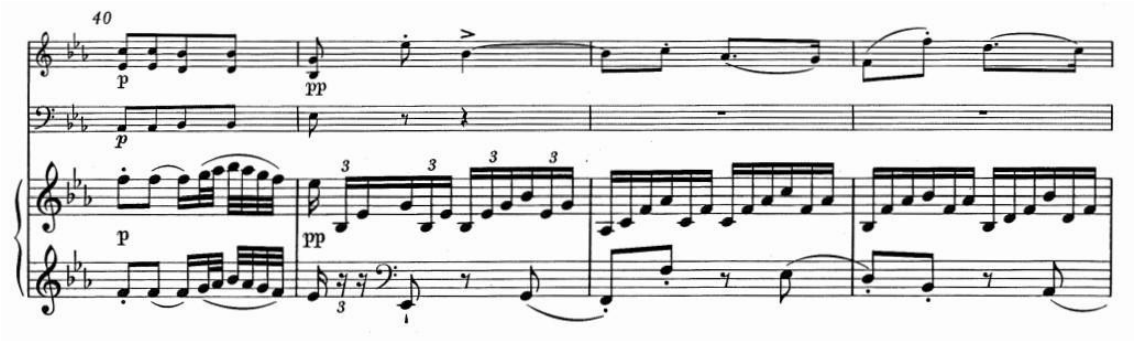


Figure 41: 2nd Movement, bb. 40-43

And:

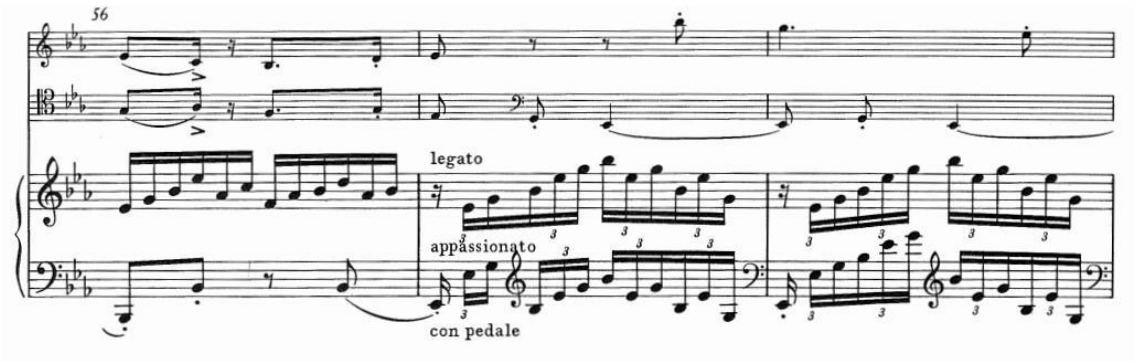


Figure 42: 2nd Movement, bb.56-58

Initially, I used the sustain pedal for both sections. However, during the shaping and rehearsing process it became clear to me that such a seemingly simple figure could say two very different things. The affect of the piece changes from bars 40-41 to a kind of cheerful optimism (a major feature of the work in general, not just this movement), and so for the first excerpt I decided to employ finger legato for the right-hand sextuplets, whilst pedalling the slurs in the left hand. This drier texture enhanced the affect of the performance, and allowed the strings to express the 'sighing' affect found in the slurs. On a bigger scale, this section contrasted beautifully with the *appassionato* sextuplets, which I pedalled as blocks of harmony (employing Schubert's *con pedale* to the fullest extent) that refreshed at each new bar – the affect was taken further here, heading into a dreamier mood which developed what was said by the earlier section at bar 41.

The final example that I wish to discuss from this movement is the arpeggio that comes at the end of the short coda:

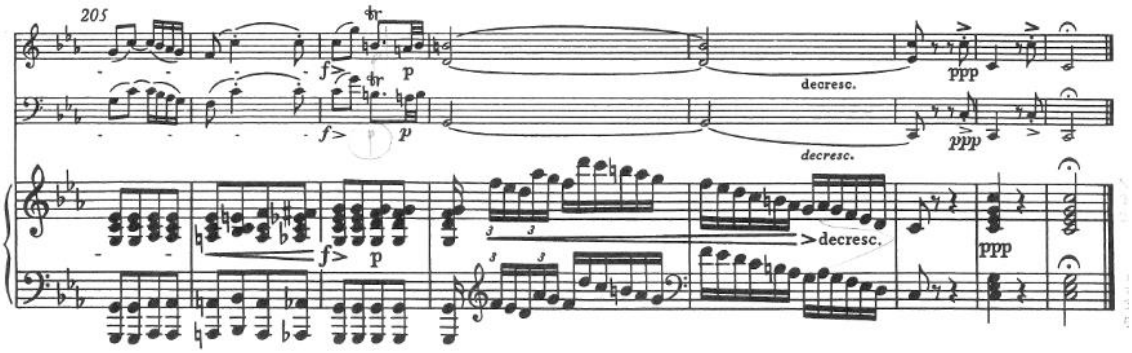


Figure 43: 2nd Movement, bb. 205-212

As Gibbs pointed out, this movement does have the air of a funeral march; the piano accompaniment marches steadily on whilst the violin and cello's melody hangs in the air like a ghost. This cadenza-like figure at the end of this movement is reminiscent of the funeral march of Beethoven's Third Symphony, with the rising diminished arpeggio in bar 208. It is as if Schubert's *tombeau de Beethoven* is a musical representation of Beethoven's funeral procession, and that this arpeggio is the Beethoven's spirit that eerily rises above the grave site.

The pedal helped to convey this affect; I experimented to find the most accurate way of presenting this affect and the result was that I pedalled the sextuplets from the beginning of bar 208 through to the 2nd beat of bar 209 – at that point I made the last sextuplet group a little drier. The result was rather haunting; Beethoven's spirit at last returns to the earth, and the strings echoed this with the 'farewell' quote from *Se solen sjunker*.

3rd Movement: Scherzando – Trio

This movement has a somewhat Jekyll-and-Hyde character; a split personality that throughout these two sections shows pleasant contentment and stormy abrasiveness. In a letter to Probst, Schubert described this movement as "in moderate time, *piano* throughout; but the trio on the contrary to be played with power except where it is marked *piano* or *pianissimo*."[82]

Although not marked, I found the pedal to be an interesting tool to help me convey both of the affects mentioned above. For example:

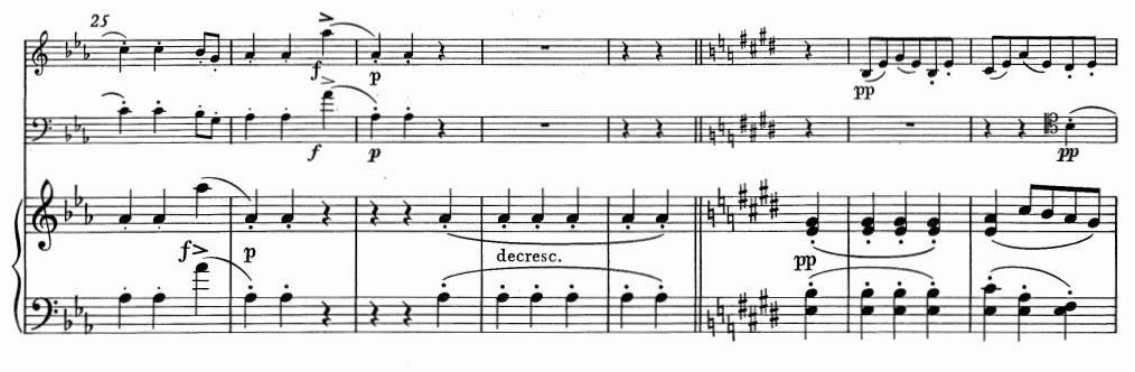


Figure 44: 3rd Movement, bb. 25-31

To enhance the affect of pleasantness, particularly in this modulation from E flat to E major, the somewhat dry staccati of the opening give way to a more padded sound, warmed with a little pedal. In my Master's thesis on Schubert, I discussed appropriate ways of pedalling slurred staccato – in the context of solo playing – but also applicable to chamber music settings like this. By observing the staccati, I played each one by lifting my hands off the keys after playing each one; building on my Master's research I went a little further and used

[82] Otto Erich Deutsch, *Franz Schubert's Letters And Other Writings* (New York: Vienna House, 1974), p. 139-138.

the pedal to create a rounded, *portato* style of playing that is reminiscent of a bowed string instrument.[83]

The Trio's abrasiveness meant that I used less pedal and opted for a drier sound throughout, but there were times that use of the pedal contributed to and/or altered the affect. The most obvious point was at the end, the transition back to the Scherzando:

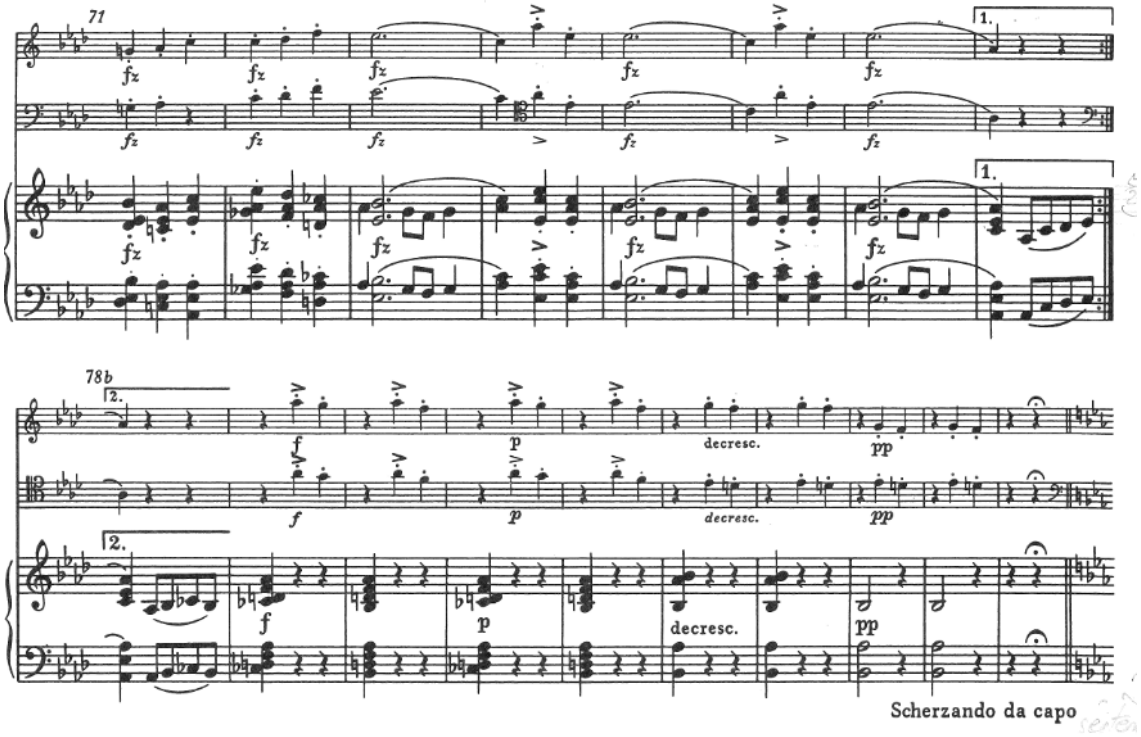


Figure 45: 3rd Movement, bb. 71-87

A common notation in this Trio is *forzando* (*fz*) with staccato, and the excerpt above is a typical example of that – this to me indicated a dry sound. However, the transition in bars 78-87 is not marked with any staccato or *forzando* markings. I used pedal on these chords, which in the concert chamber was most appropriate as it signalled to my audience that a change was coming – the modulation wasn't the only clue, the sudden change of articulation was as well.

[83] Jonathan Dunlop, 'Interpreting Schubert's Piano Sonata in A major, D. 959' (unpublished Master's dissertation, University of Auckland, 2018), pp. 46-47.

4th Movement: Allegro moderato

As with the previous movements, the mood swings from cheerful optimism to deep mystery, misery and despair really climax in this movement. I found this movement to be an extraordinary challenge; not just from a technical viewpoint, but also in terms of portraying these rapidly changing affects, interacting with my fellow musicians and having the stamina to make it all happen.

The eminent maker of pianos from Schubert's time, Conrad Graf, built instruments that were bigger than the Walter and Stein fortepianos of Mozart's era but still retained the *Prellmechanik* action – a responsive, light action that is clearly allowed for in this movement. As our modern instrument is much more resonant than these Viennese instruments, I found myself using less pedal than at first anticipated. This was partly in response to the resonant acoustic of the concert chamber, but also for musical reasons[84] which are shown in this 'custom-made' movement. However, there were times that the pedal helped to change the affect:

[84] 'Musical reasons' include repeated single notes and repeated chords – the thicker textures of most chords had the capacity to overrule the violin and cello lines.

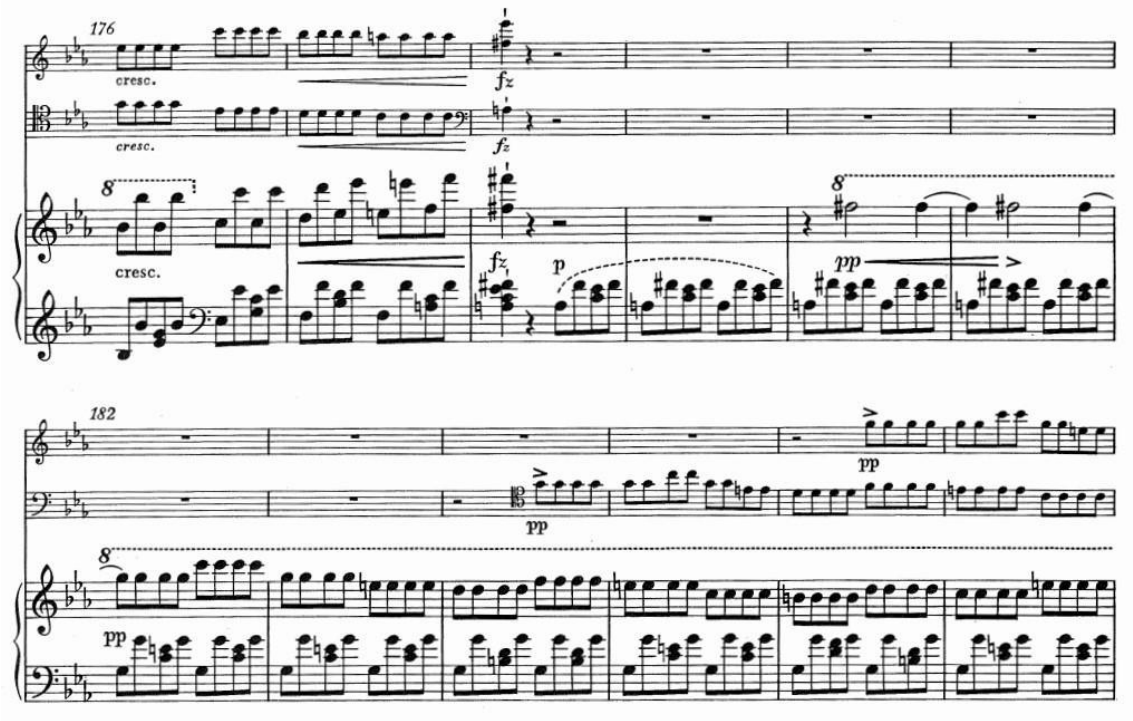


Figure 46: 4th Movement, bb. 176-187

The diminished chords in bars 178-181 had a mysterious feel, particularly after the bright spontaneity of the previous B flat major section. To help achieve this affect, I used the pedal to create a slightly muddy texture in the left hand; this did not hamper the right-hand F sharps at all, owing to their being written in a high register and clear of the muddiness below. Bars 182-184 then proceeded without pedal which served as a sunny contrast to the mystery of the preceding bars.

As discussed in the 2nd movement, Schubert's writing in the 4th movement is evocative of the spirit of Beethoven. This is most obviously portrayed in bars 279 onwards, where the cello melody re-enters:

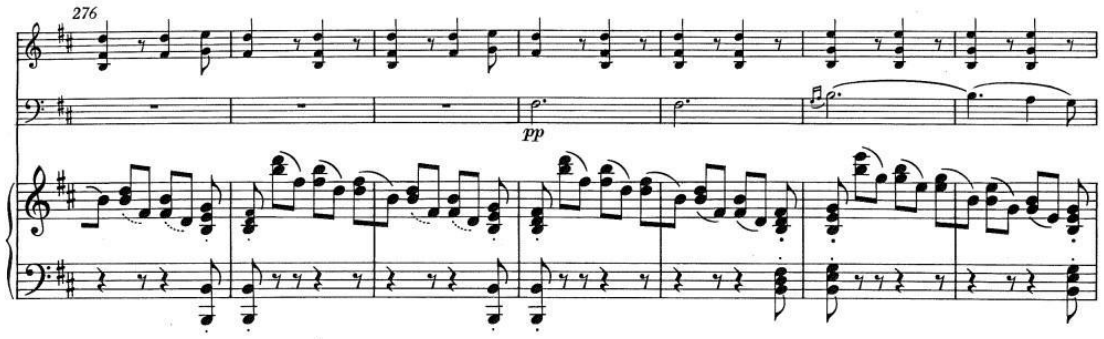


Figure 47: 4th Movement, bb. 276-282

Again, a mysterious affect pervades this section, and I found that pedalling blocks of harmony was most effective – for example, sustaining from bar 279 to the first beat of 281. Along with use of the *una corda* pedal, this gave the affect of a ghostly presence, which returns at times throughout the movement.

I recreated the same feel during the coda:

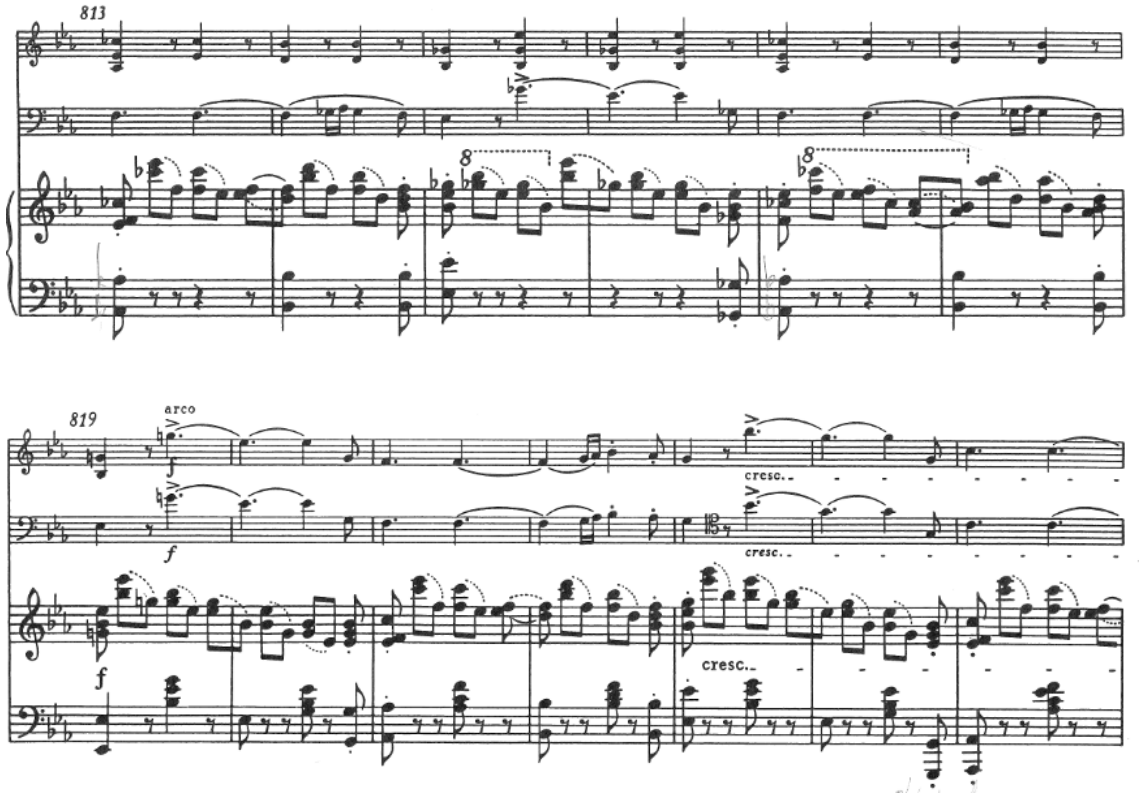


Figure 48: 4th Movement, bb. 813-825

During the closing stages of the piece, I found that using slightly less pedal gave a brilliant colour to the major arpeggios, in contrast to the somewhat murky and dark feel of the minor ones that preceded them. After modulating to the tonic major, I pedalled each left-hand chord – this was incredibly effective in the resonance of the concert chamber as the string parts held the long, sustained lines above my arpeggios. As so often happens in Schubert's music, it felt as if the sun had come out from the clouds, totally dispersing any sadness.

Postscript

As soon as we played the concluding chords, my fellow musicians and I looked at each other smiling, totally moved by what we had just played. The uproarious effect on our audience was exactly what CPE Bach had in mind when he wrote the famous words:

> *A musician cannot move others unless he too is moved. He must of necessity feel all of the affects that he hopes to arouse in his audience, for the revealing of his own humour will stimulate a like humour in the listener.*[85]

This recital was incredibly moving for me. In performing it I felt overwhelmed by intense emotions; feelings of ecstasy and agony were so close together that it felt like an emotional rollercoaster.

I believe that my playing unlocked something deep inside, which Alan Fraser refers to as a 'human archetype'. In other words, as human beings every one of us is unique – and yet we all share the same feelings of ecstasy and agony, hope and despair, love and longing. That these composers wrote music that expressed their true feelings is obvious, especially in the case of the works above.

However, though they were written roughly 200 years ago does not in any way mean that they have lost their meaning, or have succumbed to the notion that music of this genre is 'old'. Advanced in years they may be in comparison to the great love songs of our contemporary musicians, they are no less important vehicles for moving modern audiences and taking them (and modern performers like myself) on journeys to places within our inner beings that (personally speaking) we didn't really know we could access. To use the Schumann as an example: as a 26-year-old pianist in 2021 New Zealand, I am as far removed

[85] CPE Bach, *Essay on the True Art of Playing Keyboard Instruments* (London: Cassell & Co., 1753), p. 431.

as one could be from the world of 1836 Leipzig and the world of a 26-year-old Schumann – and yet the intense feelings of agony arising from the feeling of enforced separation from a loved one are exactly the same, considering that this performance was staged during the time of lockdowns due to the Covid-19 pandemic. The common link is the music that I shared in this concert; its extraordinary ability to remove boundaries between people and places was felt by all who attended, not least by the solitary figure under the lights on the stage, at one with his instrument.

Chapter 3: Third Recital

What has occurred to me during the course of this research is that as performers, we often think about *how* we do a particular thing. For example, how to play chords with different voicings, how to ensure the left-hand arpeggios don't overpower the delicate right-hand melody, and so on. However, in the midst of all this, do we ever stop and think about *why* we do it, and what the consequences of our actions may be?

I appreciate that 'consequences' is a strong word, but in this context, it is important to understand that our expressive actions do indeed have consequences, chiefly for our appreciative audiences. It determines whether they will accept or reject our performance, how strongly or neutrally they will react to that *sforzando* that suddenly came from nowhere. Of course, music is a subjective artform that at its heart is governed by our individual tastes – in the most extreme sense, one man's Pergolesi is another man's Tupac.

With regard to emotions, I have found that *affect* conveys more meaning when discussing the character or mood of a piece. As I have come to know it, this word seems to me more flexible than the word emotion, which seems quite a rigid, fixed term – another example of subjectivity. Neuroscientist Daniel Levitin takes this further:

> *To begin with, what might be the evolutionary basis for emotions? Scientists can't even agree about what emotions are. We distinguish between emotions (temporary states that are usually the result of some external event, either present, remembered, or anticipated), moods (not-so-temporary, longer-lasting states that may or may not have an external cause), and traits (a proclivity or tendency to display certain states, such as "She is generally a happy person," or "He never seems satisfied"). Some scientists use the word affect to refer to the valence (positive or negative) of our internal states, and*

> *reserve the word emotion to refer to particular states. Affect can thus take on only two values (or a third value if you count "no affective state") and within each we have a range of emotions: Positive emotions would include happiness and satiety, negative would include fear and anger.*[86]

The relationship between *emotion* and *affect*, and subsequently to a piece of music is fascinating. As we will see in this chapter, the affect of each movement is like a chameleon changing colour; the shape is constant but the colour is fluid, constantly adapting to new surroundings.

Keyboard Concerto in E flat major, Op. 7 No. 5 – JC Bach (1735-1782)

Johann Christian Bach, otherwise known as the 'London Bach' shares a similar career path to that of Handel – two Germans who both studied in Italy and were employed in the British court.

In terms of composition styles, Christian's older siblings (Wilhelm Fredrich, Carl Phillip Emanuel and Johann Cristoph) largely kept to the traditions set down by their father (see Chapter 1 for more on CPE Bach). Christian's domain, however, went completely against the family grain and into the world of opera. From 1750-1762 Christian lived in Italy, first studying with the renowned Padre Martini and then securing the post as organist at the Milan cathedral. During these years, he converted to Catholicism (which resulted in his being somewhat estranged from his siblings – notably CPE Bach), before travelling to London.

[86] Daniel Levitin, *This Is Your Brain On Music: Understanding A Human Obsession*. (London; Atlantic Books, 2008), p. 182.

These years in Italy are of great importance in the development of Christian's style. Here, he learned a new way of composing that is a reaction against the dense contrapuntal style he grew up surrounded by; music that is not driven by the bass, but thinner textures that favour cantabile melodic lines that 'sing'. It is this style of composition that provides a direct link between this composer and Mozart – after Leopold, Wolfgang and Nannerl visited Christian in London, Wolfgang absorbed Christian's style of composing, as evidenced in Mozart's early works. Mozart's 'first' piano concertos are in fact three transcriptions of Christian's Op. 5 keyboard sonatas for solo keyboard and chamber orchestra (K. 107). Throughout his career, Wolfgang kept a keen eye out for new works by Christian, even composing a new setting of the aria *Non so d'onde viene* to see if he could make it unlike the original. Wolfgang would go on to acknowledge in later life the 'artistic debt' he owed to Christian – indeed, when news of Christian's death reached Wolfgang, he commented in a letter to his father Leopold, "*what a loss for the world of music!*"[87] From his studies with Christian, Mozart helped to further shape what would become the basis of the Classical sonata form as we know it today – all based on the lighter, smaller-scaled works of his mentor.

The Opp. 1, 7 and 13 sets of keyboard concerti were originally published as being intended for the harpsichord (with the exception of Op. 13, which reads *Harpsichord or Pianoforte*). However, all of these little domestic concerti are well suited to the piano, which at the time of composition was being developed at an extraordinary rate. In the same way that his father Johann Sebastian collaborated with organ and piano builder Gottfried Silbermann towards the end of his life (see the Introductory chapter for notes on his development of Cristofori's piano), Christian enjoyed a sound working relationship with one of Silbermann's pupils, the piano maker Johannes Zumpe, who contributed to the development of the square piano.

---

[87] Heinz Gärtner, *John Christian Bach: Mozart's Friend and Mentor* (Portland, Oregon; Amadeus Press, 1994), p. 332.

Characteristics of these instruments are a very light action (known as the 'English single'), and they contained a new feature known as the damper stop – the forerunner of today's sustain pedal.

With this technological capability in mind, performing this particular concerto on a modern Steinway provides an interesting platform from which to explore new possibilities in this music.

It is tempting to accept that Bach gave us articulation in his original manuscript; especially with modern urtext editions available. However, I found that I was able to better find the affect of each of these movements by returning to the first edition of 1770, the year that the Op. 7 concerti are dated. A lack of printed articulation meant that I was able to use the pedal to enhance the affect of particular sections. For a more pertinent perspective on both this work and the others in this recital, I referred to Schubart's list of key characteristics from 1806 to identify the overall quality of each movement:[88]

1. Love/devotion (cheerful)
2. Longing/sighing
3. Love/devotion – capricious (lamenting in the C minor section)

E flat major is also the key which Schubart states represents the Holy Trinity (three flats), which, while appropriate in the music of Johann Sebastian, in this context I felt that it was not relevant to endow any particular religious connotations to this music, primarily based on Christian Bach's departure from Lutheranism.

Another aspect to consider when playing not only this, but also the music of CPE Bach, Haydn and early Mozart is that it was written mostly for the harpsichord, as the piano's

[88] Christian Schubart, *Ideen Zu Einer Aesthetik Der Tonkunst*, Ted Alan Dubois, (Los Angeles, University of Southern California, 1983), p. 434.

popularity was still in its infancy. Therefore, it raises the question of authenticity; does the player try and recreate the nuance of the harpsichord on the modern piano, or is it perhaps best to accept both the music and the instrument for what they are and play it accordingly?

1st Movement: Allegro di molto

Overall, this and the following two movements I found to be delicate to use too much pedal. Nonetheless, there were certain 'corners' which I felt showed a different colour when nuanced pedalling was applied; in particular, there are two instances where I found the pedal to be a helpful tool for expressivity, and they have one feature in common. They both feature 'blocks' of harmony, where the chords move either from beat to beat, or half bar to half bar.

Figure 49: 1st Movement, 2nd theme melody with accompaniment

The first instance applies to the above figure; blocks of harmony that changes every half bar. Not using any pedal here made the music sound too similar in affect to the opening theme; I found that holding the pedal through each chord 'softened' the mood somewhat and lent a lyrical, flowing affect to this section, therefore contrasting with the opening. Another reason why this worked here is that the accompanying strings do not play during these bars, as if they let the piano 'breathe' after the energetic opening; therefore, the sensitivity of this section was more effective with a little pedal.

The other section in this movement that I found to have a few possibilities for pedal is the following, which recurs three times: in the exposition, development and recapitulation sections:

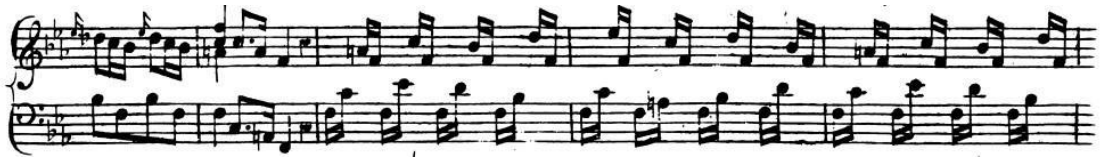


Figure 50: 1st Movement exposition broken chords

At this point, the first violin plays the melody whilst the piano accompanies with the broken chords as shown in Figure 50. The first note of each right-hand pair constitutes a kind of melody, so I had to take that into account when deciding how best to pedal here – the affect suggests capricious light-heartedness. Therefore, leaving the pedal down throughout the bar (as would be appropriate using the hand stop on a Zumpe piano) did not work – the result was too blurred for the crispness that this music suggests. I discovered that lifting the pedal on the last semiquaver of each group of four achieved two things:

1. The melodic line was unhampered by "wet" pedalling;
2. This section (and subsequent sections) subtly mimicked the dryness of the harpsichord.

The second result in particular was important to achieve because (with reference to the question of authenticity posed above) I was able to balance the nuances found on the harpsichord with the tone of the modern instrument; in a way, it was a musical compromise.[89]

2nd Movement: Andante

As stated earlier in the chapter, Christian was first and foremost an opera composer, specifically of *opera seria*. Composers such as Christian, Haydn, Salieri and later Mozart, took the artform to its peak, building on works by their predecessors such as Handel, Alessandro Scarlatti and Vivaldi. Towards the end of the 18th Century however, *opera seria*

[89] I am hesitant to use the word 'replicate' in place of 'balance' here; from both a personal perspective but also for the purposes of this research I think it is not appropriate for us as artists to be mere 'replicators' of instruments or of playing styles, but I digress.

declined in favour of *opera buffa*; a lighter, more comical style, best evidenced by Mozart's *Le Nozze di Figaro*.

The influences of the theatre are almost directly translated into the 2nd movement of this concerto; the form is A-B-A, or in the style of a da capo aria, where upon returning after the B section the opening melodic ideas are again sung but with ornaments, showing off the singer's expressive prowess. There is a slight variation to this movement's form however, as the first edition gives a repeat after the first A section; when this returns after B, it is abbreviated slightly, thereby making the repeat a valid addition to the modern edition – this allows for ornamentation and improvisation.

This movement conveys an affect of longing, reminiscent of a title character singing of her love who is either dead or far away.

Consider the opening phrase:

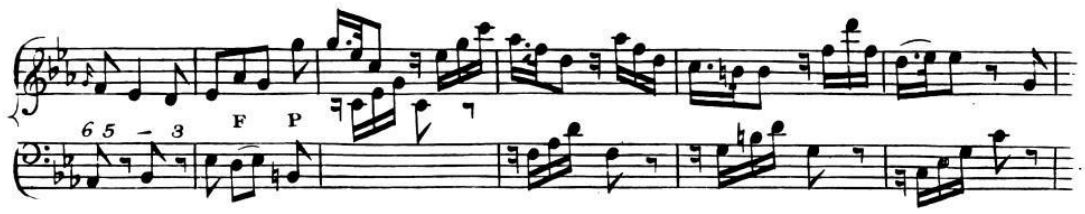


Figure 51: 2nd Movement, A section

The simplicity offered by this opening statement is at first glance underwhelming; a perfectly logical sequence of chords – C minor, diminished chord in first inversion, G major passing through the 7th which resolves to C minor (i – ii^{b} – V^{7} – i). However simple this phrase may at first appear, Bach manages to build tension particularly when the music reaches bars 3 and 4, through the use of appoggiaturas (C – B natural, bar 3; D – E flat, bar 4). Furthermore, he places these dissonant tones on the first beat of the bar, whilst the accompanying left-hand figure arrives slightly later.

Provided with a silence, and enhanced with a little pedal, these dissonant notes provided an exquisitely magical moment in performance of this movement; a solo voice conveying longing and anguish, in a similar vein to Pamina lamenting over Tamino's supposed loss of love for her in Mozart's *Die Zauberflöte* (Act 2, Scene 4).

3rd Movement: Allegro

This movement captures the spirit of cheerful optimism in two ways. First, the rhythm throughout is a robust 2 (6/8), which is reminiscent of the Rondo from Mozart's 4th Horn Concerto, and also the final movement of Schubert's 2nd Piano Trio (see chapter 2). Secondly, he generally uses a higher register on the keyboard, which conveys an affect of boisterousness.

Generally speaking, the pedal wasn't needed in the outer sections, but when the music changes to C minor in the B section, it offered extensive chances for the pedal to aid the expression. Here we return to the sighing affect found in the 2nd movement, but interspersed with some more optimistic moments. Note the contrast between the opening theme:

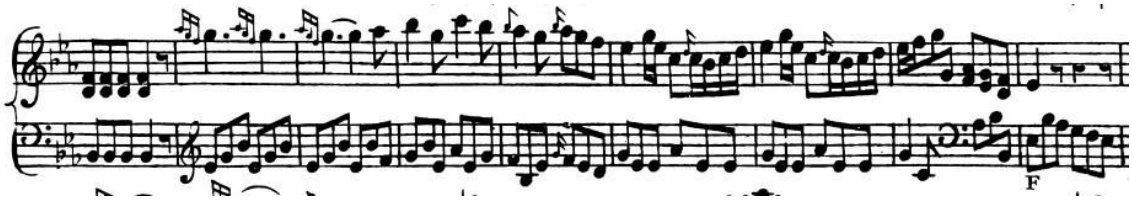


Figure 52: 3rd Movement A theme

and the opening of the B section:

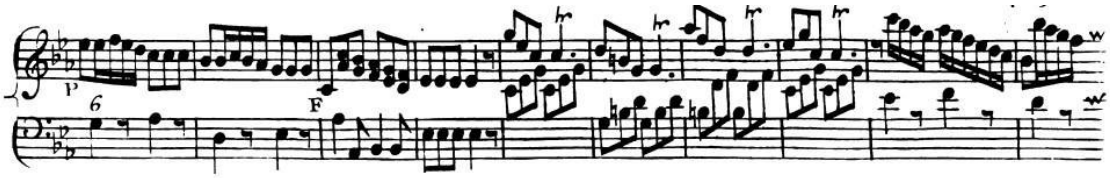


Figure 53: 3rd Movement, B theme in the relative minor

As stated above, the optimism of the A theme is evidenced by the rise in pitch. The B theme, however, is falling – as in the 2nd movement. To show the contrast between these two affects, I found that using more pedal in the B section both enhanced the sighing affect, and provided a softer, more gentle lyricism to that of the opening.

Overall, I discovered that this music, with its elegant textures is best suited to moderate use of the pedal, but when used appropriately the affect is greatly enhanced.

Piano Sonata in C minor, K. 457 – Wolfgang Amadeus Mozart (1756-1791)

In all of Mozart's output in the piano sonata genre, only two of the eighteen are in minor keys; A minor, K. 310 (Paris, 1778 – written after hearing of his mother's death, a tragedy that shook him deeply) and C minor, K. 457 (Vienna, 1785). What is interesting to note is the time between writing these sonatas, particularly K. 457 – the preceding four sonatas in C, A, F and B flat majors (K. 330-333 respectively) come from 1783, suggesting a flurry of compositional activity for which Mozart was well known. K. 457 is a kind of stand-alone work, displaying a bold, Romantic quality with a tone that is deeply personal – foreshadowing the sonatas of Beethoven. It would be almost four years before Mozart composed another piano sonata, the last four dating from January 1788 to July 1789. Therefore, placing K. 457 chronologically allows us to analyse the external factors that lead to its composition, and also to ask the question: what prompted Mozart to compose a piano sonata that is so personal, dark and dramatic after the somewhat sunnier and optimistic sonatas that precede it?

After leaving his employment at the Salzburg court in 1781, Mozart achieved his goal of composing opera in Vienna – his debut 1782 opera *The Abduction from the Seraglio* found major success with the Viennese audience.

1784 was an important year for Mozart. As a newly-fledged freelance musician, he sought to promote himself both as a composer and concert pianist, through a series of subscription concerts, in which he was engaged by members of the nobility to perform in what could be called the first *salon* concerts (in a similar vein to the Bach-Abel concerts in London). As these concerts were usually staged during Lent, it meant that orchestral musicians from the opera were much more accessible due to the theatres being closed; because of this, Mozart

was able to premiere piano concertos (directing from the keyboard) – twelve of his twenty-one piano concertos date from the years 1782-1785, and were all featured at his subscription concerts (K. 413, 414, 415, 449, 450, 451, 453, 456, 459, 466, 467, 482). Like his piano sonatas, almost all of these works from this period are in major keys, the exception being K. 466; in D minor, its tragic and dramatic overtones closely resemble both those of K. 457 and Mozart's developing operatic style, and would be explored further in his 1787 masterpiece *Don Giovanni*.

In light of this, K. 457 can be viewed as a miniature operatic scene in itself; the first movement resembles an overture, the second movement is an aria, with the action being concluded in the third movement – the overlapping voices mimicking a small vocal ensemble culminating in a "resolution" at the end. For each part of this scene, there are not only three very individual overall affects, but within each there are different characters, as will be explained further below.

1st Movement: Molto Allegro

Like its companion piece, the Fantasy in C minor (K. 475), the opening unison octaves (perhaps a reference to the *Mannheim Rocket*, again used in his G minor symphony, K. 550) convey a dark and sinister affect. Instantly attention-grabbing, this is followed by a softer, more pleading phrase:

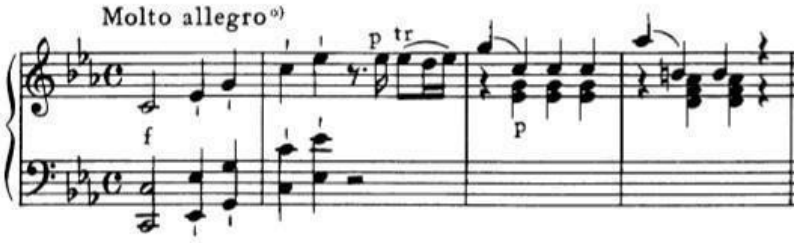


Figure 54: 1st Movement, opening

If indeed Mozart was intending to treat the keyboard as a quasi-orchestra, and to make the contrast more effective, I found that using the pedal on the opening C and then again during bars 3 and 4 softened the percussiveness of the instrument, showing the contrast between the two colours – particularly after the short staccati indicated in bars 1 and 2. The violence of this opening is unparalleled in his piano writing; the abruptness with which he stops the opening figure is reminiscent of the "Mannheim Rocket"; a popular compositional device which was used by composers such as Stamitz, Sammartini, and later, Beethoven – the abrupt opening statements of his Op. 2 sonatas, immediately come to mind.

Throughout this sonata, I found that clarity must be upheld at all times. The score provided me with a unique opportunity to experiment with different pedalling techniques – specifically, flutter pedalling worked well for the following bars:

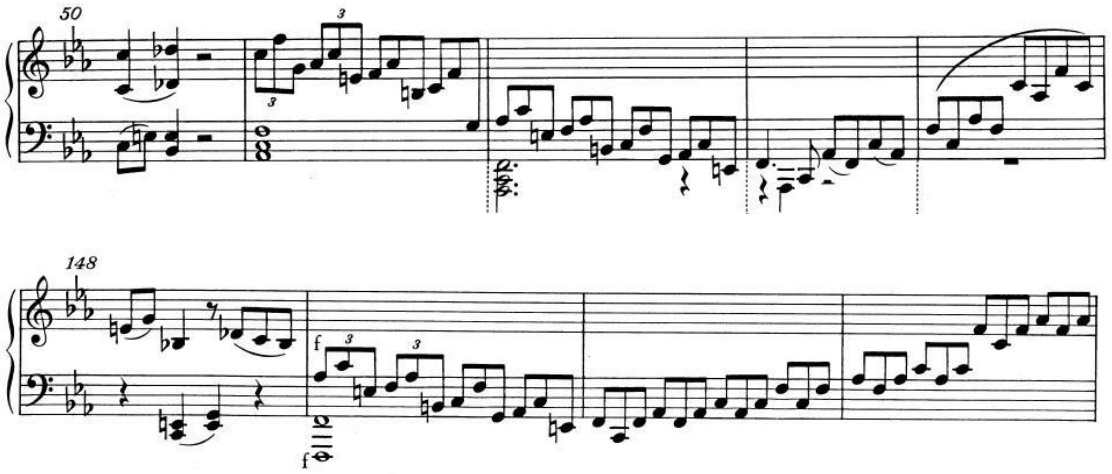


Figure 55: 1st Movement, bb. 50-54 (top) and 148-151 (bottom)

At first, I used a fully sustained pedal throughout these bars, which, while effective in the dry acoustic of my practice studio, muddied the clarity of the fleeting finger-work of the arpeggios – particularly in the lower registers. To combat this, I experimented with flutter pedalling which seemed to both enhance the bass register of the Steinway, and show the difference between the two extracts.

2nd Movement: Adagio

Although this is now considered the centrepiece of the sonata, analysis of the manuscript paper used in the autograph suggests that Mozart not only composed this movement after the outer movements, but raises the question of whether he originally conceived the sonata as a two-movement work. According to Wolf,

> *no other Mozart piano sonata follows this scheme or even lacks a slow movement; all are in three movements.*[90]

The lengthy rondo form of this movement sets the pianist up for a slow movement that seems improvised – but with a quality that is stable and in a cantabile style which is reminiscent of Mozart's operatic language; the aria *Porgi amor* from *Le Nozze di Figaro* came to mind.

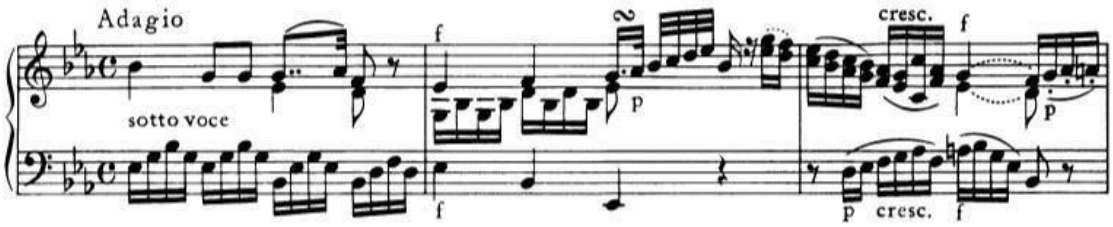


Figure 56: 2nd Movement, opening

From the first moment that I looked at the score, the indication *sotto voce* (literally 'under the breath') told me that one should always place the cantabile style at the forefront of one's interpretation. I found that melodic pedalling (each note of the melody line) gave the opening a spacious, sonorous quality, that seemed appropriate to carry through to the following bars. This was amplified (literally) in the concert chamber, where the resonant acoustic seemed to carry the sound effortlessly – as if the piano itself was suddenly transformed into a human voice.

---

[90] Eugene K. Wolf, 'The Rediscovered Autograph of Mozart's Fantasy and Sonata in C minor K. 475/457', The Journal of Musicology, 10.1 (1992), 3-47, (p. 20).

Another moment where this enhanced the affect was during the B section:

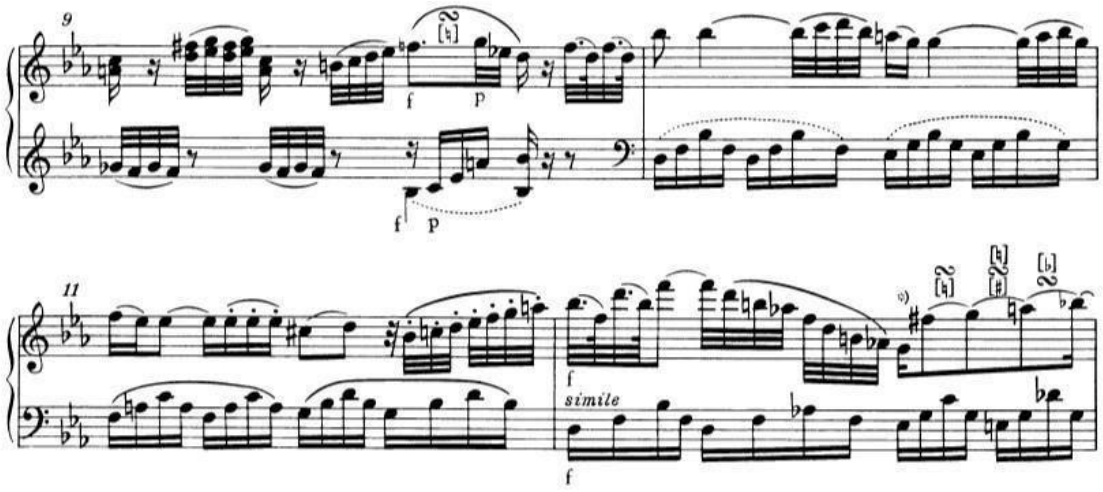


Figure 57: 2nd Movement, B section bb. 9-12

The soaring melody in bars 10 and 11 was enhanced also by melodic pedalling; I found it struck a balance between effortless cantabile and gently meandering improvisation, capturing the romantic qualities that pervaded Mozart's music more and more at this point of his career.

During the coda of this movement, Mozart introduces several cadenza-like passages which give a sort of finality to the work:

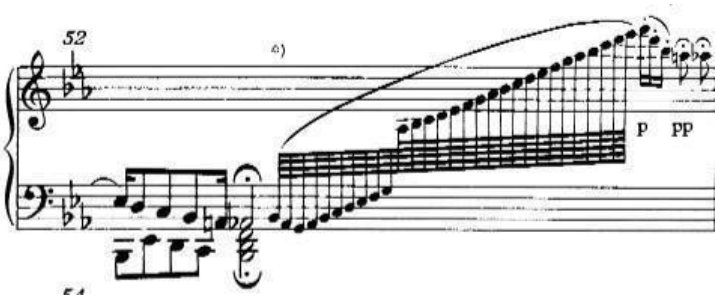


Figure 58: 2nd Movement, coda cadenza b. 52

When deciding how to pedal this particular cadenza, I experimented with no pedal and half pedal, but neither seemed to work – the sound was too blurry and clarity was lost. It was then I realised that the bar is basically a scale up from A flat to A flat, and that if I continued to hold the left-hand triad (B flat, D and F), whilst using a half pedal for the scale upwards, I

could arrive on the top A flat with the left still resonant – thus the B flat dominant 7th would still be intact, ready to resolve in the next bar.

3rd Movement: Allegro assai[91]

After the expansiveness of the 2nd movement, the rhythmic imbalance of the final movement comes as an abrupt surprise. In his analysis of the rhythmic qualities of both this movement and the entire sonata, Wolf concludes that:

> *We are not unmindful that we have left out of consideration the Mannheim symphonic school. A comparison might reveal that the new dynamism of that style remains a rather external, if certainly exciting, device, whereas Mozart's law of growing animation is a deep-seated principle pervading the musical structure in all of its aspects... certainly, the principle of steadily increasing animation must apply to a dramatic form that is crowned by a rousing finale into which the librettist and composer throw their combined resources.*[92]

Although at first this movement does not fit the mould of a 'rousing finale', Mozart slowly but surely builds the 'scene'; where the music expands a little is where the pedal is best used to enhance the affect. Consider the following:

[91] Molto allegro is given in the autograph

[92] Eugene K. Wolf, 'The Rediscovered Autograph of Mozart's Fantasy and Sonata in C minor K. 475/457', The Journal of Musicology, 10.1 (1992), 3-47, (p. 27).

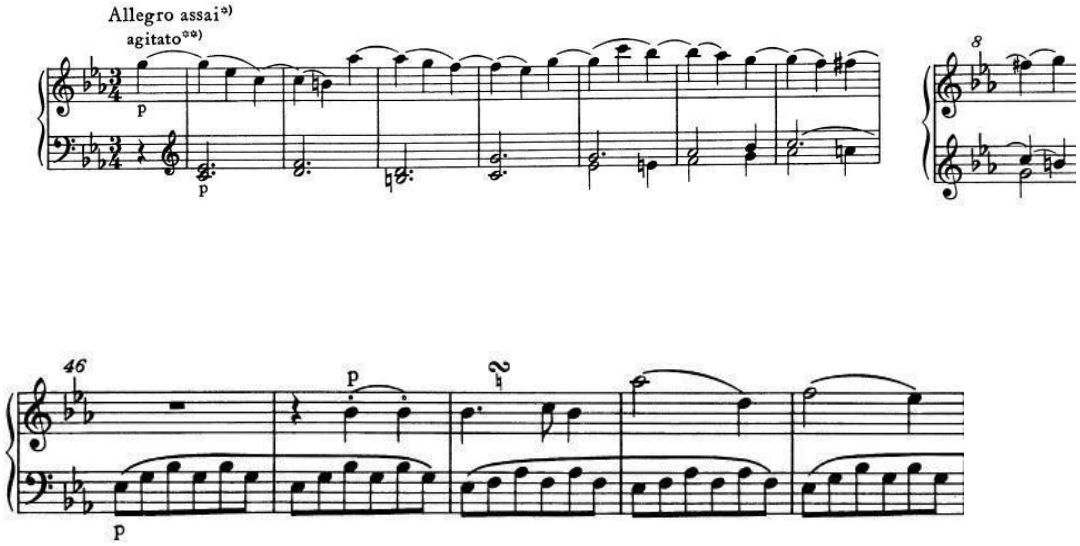


Figure 59: 3rd Movement, 1st and 2nd themes – bb. 1-8, 46-50

Both of these themes have an expansive quality, and are similar. However, the simple left-hand chords at the start accentuate the rhythmic distortion, whereas the Alberti bass figures from bar 46 onwards convey an affect of warmth, especially with a little pedal. These types of contrasts propel the movement forward, as if two characters in an opera scene are having a conversation; the relationship between Susanna and the Countess from *Le Nozze di Figaro* comes to mind here.

After a small cadenza, Mozart builds up the tension further with this dramatic chord progression:

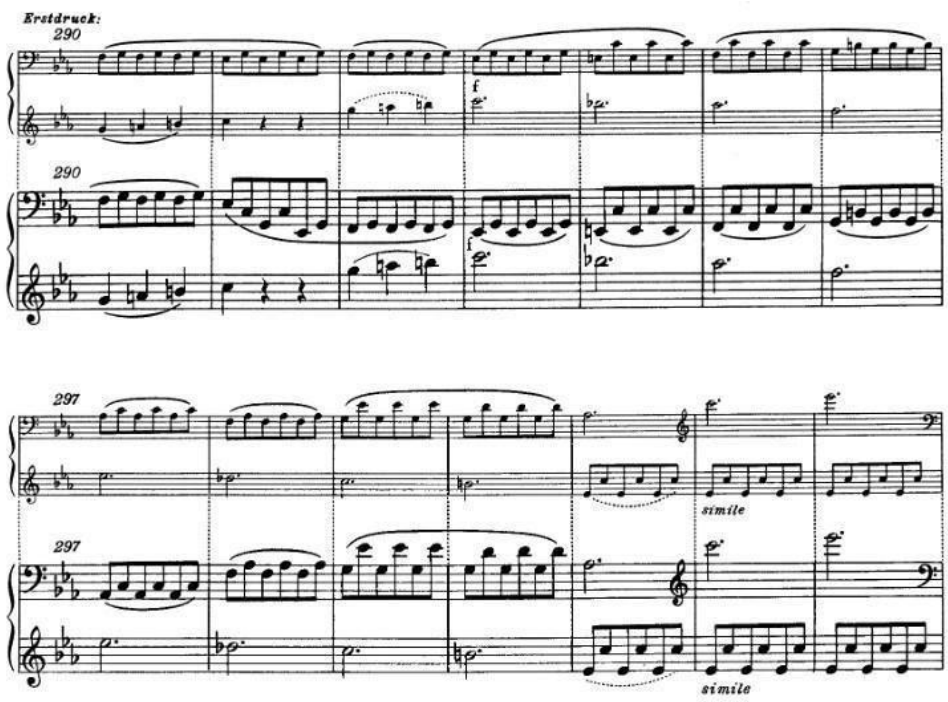


Figure 60: 3rd Movement, coda bb. 290-319

The rising chromatic progression in bars 293-301 momentarily stops from 301-303, then resumes from 304 onwards before resolving at the end. These bars were problematic for pedalling, as clarity was lost when balancing the left-hand treble accompaniment with the right-hand bass melody. A little flutter pedal helped through these bars, which gave the arrival at bar 309 more emphasis; the most animated part of the movement, this resolution provides a fitting end to the drama that is K. 457.

Piano Sonata in B flat major, D. 960 – Franz Schubert (1797-1828)

> *One can easily pick out a few more brush strokes in the established portrait: Schubert is viewed as a natural and naive genius who wrote incomparable songs... Early death meant that his artistic mission was left unfinished. Even with so many miserable circumstances, Schubert's music laughs through its tears, and the maudlin conflation of his life and works in myriad biographies and fictional treatments makes readers past and present weep.*[93]

The repertoire and the composers featured in this concert share many similarities, foremost being that they all excelled at composing for the human voice, as can be seen in their instrumental music as well. For two of the three composers, one similarity stands out above the rest: Schubert and Mozart died at a relatively young age (31 and 35 respectively). Musicologists talk about 'periods' in the career of these two (as in Beethoven's) but as Gibbs points out, it seems at first a strange concept to discuss a composers' 'late period' when they died so young.

As featured in Chapter 2, the Piano Trio in E flat major (D. 929) is one of the most significant works from the last two years of Schubert's life, as are the last three piano sonatas (D. 958, 959 and 960). The structure of the trio is the same as D. 960: a moderate first movement, slow second, scherzo and trio third and sonata rondo fourth. The spirit of the sonata is the same as the trio, although this opinion has varied among modern performers. The prevailing view of Schubert (that is thankfully being re-examined) is of a shy, feminine man who never fully reached his potential, always living in Beethoven's shadow. However, new research has reassessed this view; the last two years of his life (from 1826-28) have now been proven to be

[93] Christopher Gibbs, '"Poor Schubert": images and legends of the composer', in The Cambridge Companion to Schubert, ed. by Christopher Gibbs (Cambridge: Cambridge University Press, 1997), pp. 36-55 (p. 36).

the most productive of his career, and as such his reputation was growing outside of Vienna – for example, he had achieved positive reviews for his music from perhaps the foremost music periodical of its time, the *Allgemeine musikalische Zeitung*, based in Leipzig.[94]

1st Movement: Molto moderato

The opening movements of the last three sonatas differ in mood; D. 958 is stormy and dark (reminiscent of Mozart's K. 457 above), D. 959 is energetic and declamatory, and D. 960 is calmer, with more subtlety. However, these movements all share one major similarity - Schubert uses a pedal-note in the bass.[95] Even though the opening of D. 960 sounds calm, it gives a sense of a quiet rejoicing, featuring a melodic line that only Schubert could craft so well:

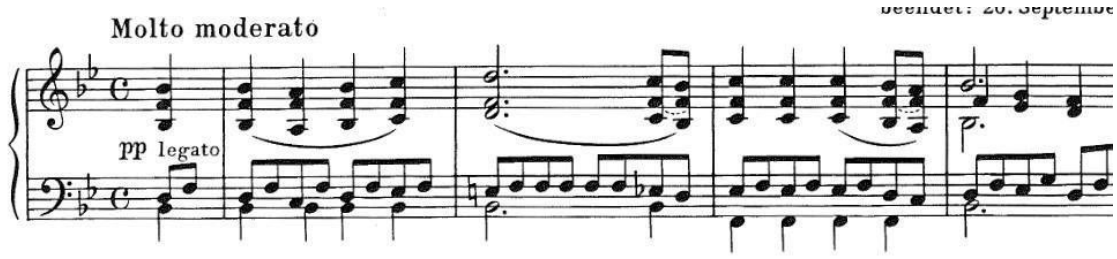


Figure 61: 1st Movement, opening phrase

As Schubert has not indicated pedalling here, it gives us options to set the scene for the rest of the sonata – even from the opening bars; it gives a similar feeling to pushing the boat off from shore on a long voyage. I experimented with pedalling each chord, flutter pedalling and longer phrase pedalling, but because of the densely textured chords, I found flutter pedalling to be quite effective here – especially when clearing dissonant passing notes like in bar 2 for example. Flutter pedalling was also helpful for the left-hand trills; on the modern Steinway

[94] Ibid, p. 45.

[95] This pedal-note feature is also found in the 1st movement of the G major sonata (D. 894) from 1826. By this token, should we perhaps say instead Schubert's last 4 piano sonatas? Food for thought.

they sound rather dense. I was better able to control both this and the affect of each one – some parts of the movement call for a more aggressive trill than others, and this style of pedalling helped convey that affect greatly.

One moment where longer pedals were effective comes in the development:

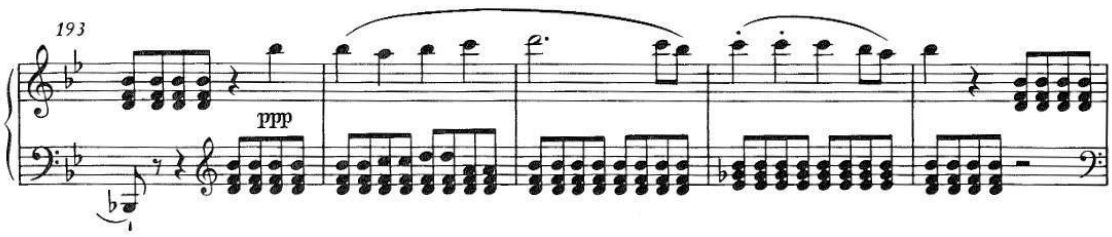


Figure 62: 1st Movement, development bb. 193-197

As with the preceding sonatas, turbulence is a major feature of not only whole movements, but the development sections in particular; D. 960 is no exception. At this point in the piece, Schubert has taken us on a journey through many keys (both related and unrelated to B flat major), starting with C sharp minor. To help transition back to the recapitulation, we hear the opening theme twice, first in D minor, then in B flat major (above). For me, this is the heart of the movement; turbulence has momentarily subsided, and a new affect of peace is ushered in with this delicate, almost whispered theme (like recollections of a distant memory) – especially with the diminished harmony in bar 196. Longer pedalling worked here, even with the left-hand passing notes, as it gave a feeling of hypnotic endlessness, as if there are no bar lines or a sense of time. Playing this passage in the concert chamber, I felt as if the room and everything in it had melted away, and I had the ability to make time stand still.

2nd Movement: Andante sostenuto

> *Imaginative and generous use of the sustaining pedal in his piano music is essential... In making pedalling decisions the player should never forget that the 'song-like' element is an important feature of Schubert's instrumental music.*[96]

The second movement could almost be considered Schubert's *tombeau* to the 3rd movement of Beethoven's *Hammerklavier* Sonata (Op. 106) – albeit a little shorter but still with a strong 'song-like' element throughout. Where Beethoven is detailed with his expression and pedal markings, Schubert is characteristically terse and economical. One has to only look at the openings of each to see this:

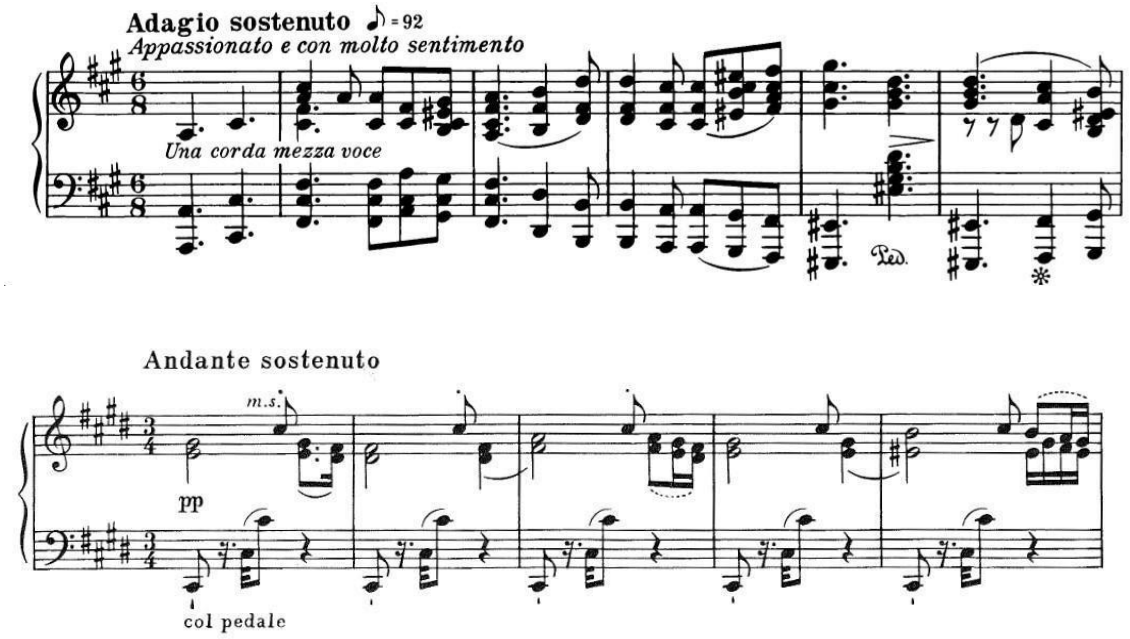


Figure 63: Comparison of the opening bars of Beethoven's Op. 106 and Schubert's D. 960 slow movements

Beethoven leaves nothing to chance; however, Schubert's *col pedale* leaves the movement open to exploring the hidden depth contained within. I was intrigued by the opening, and

[96] Martino Tirimo, 'Pedalling', in Schubert: Sämtliche Klaviersonaten, Band 3, ed. by M. Tirimo (Vienna: Vienna Urtext Edition, 1999), pp. XXIX-XXXIV (p. XXX).

curious to see how I could play it because to me, at first, I thought Schubert got it wrong – surely one can't play staccato *and* use the sustain pedal at the same time? During this process, I realised that it is simply a continuation of the pedal-note idea from the opening of the 1st movement, and that the C sharp underneath the different harmonies simply added tension – like a heartbeat suspended in mid-air. This economical use of harmony is as full of pathos as Beethoven's 3rd movement; both slow movements convey the affect of heaviness, which is further enhanced by their tonal relationship to the other outer movements.

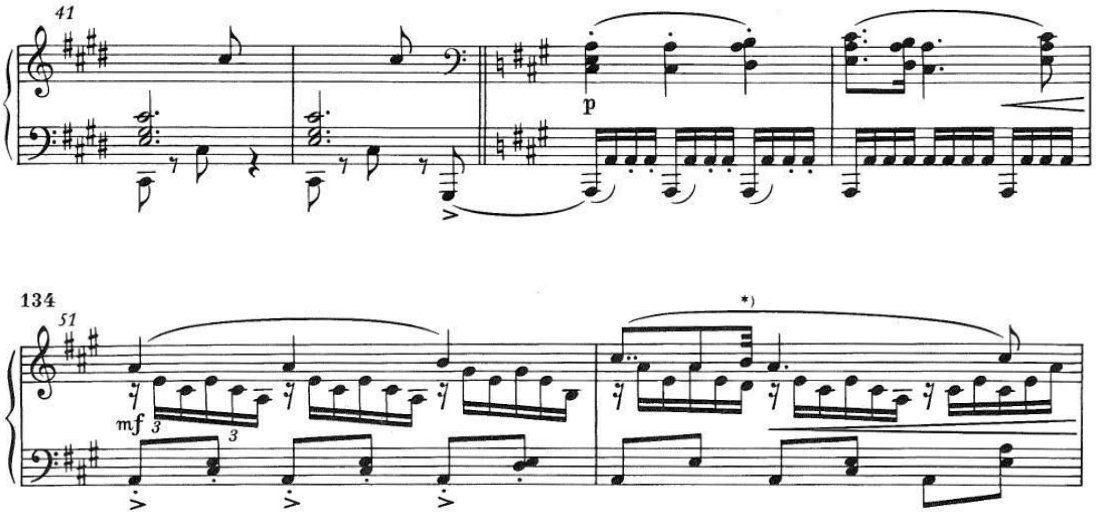


Figure 64: 2nd Movement, middle section bb. 43-44 (top), and 51-52 (bottom)

The tension abates during the middle section, with a modulation to A major. We still hear the pedal-note sound during this section, albeit with two different rhythms; it wavers back and forth between continuous sounding semiquavers and broken chords in the left-hand (as shown in Figure 64).

The affect at bar 43 is one of spaciousness, whereas at bar 51 we feel a more independent character; a breakthrough into a new tonal area with a melody that lifts the affect with a degree of optimism. To differentiate between the two, I applied the same principle of open

pedalling (as at the beginning) at bar 43 to achieve the affect of spaciousness (bringing the pedal-note A in the left-hand to prominence), but bar 53 presented a different challenge. Here, I experimented with different types of pedalling:

- Melodic pedalling;
- Harmonic pedalling (treating the broken left-hand chords as one);
- Half pedalling

Harmonic pedalling did not work so well here; it sounded too dense, especially with the running sextuplets in the right-hand. I eventually settled for a combination of melodic and half-pedalling – it allowed the melody to sing above the busyness of the accompaniment.

3rd Movement: Scherzo (*Allegro vivace con delicatezza*) & Trio

D. 960 could almost be described as a 'sonata of two halves', on account of there being two slower and two faster sections. The difficulty of this third movement (alongside capturing the elegance of the movement) is moving into a positive piece after the relatively sombre second movement, without any intervening material (as Beethoven gives in the recitatives of Opp. 106 and 110). However, I have come to realise that this in itself is another example of the interminable spirit that pervades the sonata (and the trilogy) as a whole; that no matter how adverse the circumstances in which we find ourselves are, the sun always manages to come out from behind the clouds.

With delicacy; this is quite a specific indication for Schubert! It provides us with an opening for some intimately delicate moments in the movement – just as *col pedale* does at the beginning of the second:

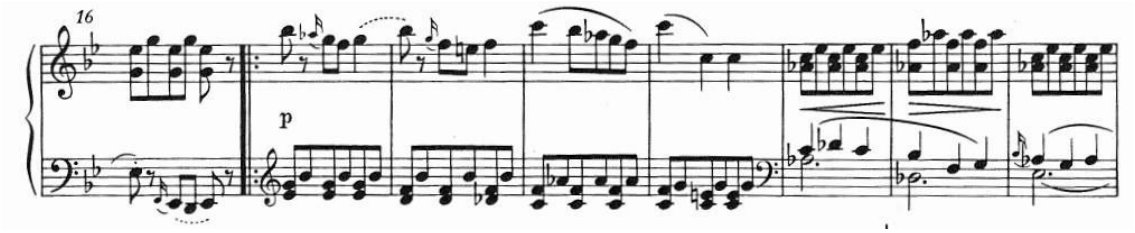


Figure 65: 3rd Movement, bb. 16-23

As the writing here is lightly textured, bars 17-20 required little to no pedal; however, when the left-hand takes up the melody in bars 21-25, I found that pedalling in these bars gave a subtle, warm affect to the melody.

Here is another example of the possibilities of using the sustain pedal to explore opportunities for colour:

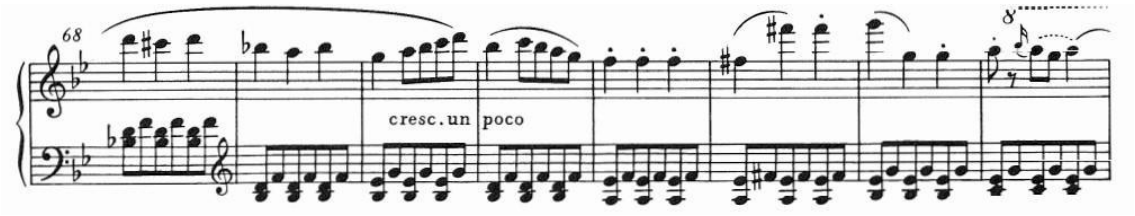


Figure 66: 3rd Movement, bb. 68-75

After some extended harmonic wandering, Schubert returns to the main theme by way of a rising chromatic sequence. To accentuate the affect of the transition between bars 67 and 68, the pedal helped to ease the shock of this 'revolving door' harmony, and to create a smooth link to the recapitulation of the main theme.

As in the third movement of the Piano Trio in E flat (D. 929), the Trio section is a direct contrast to the scherzo. In this case, it's overriding affect is one of uncertainty, punctuated by short left-hand staccati:

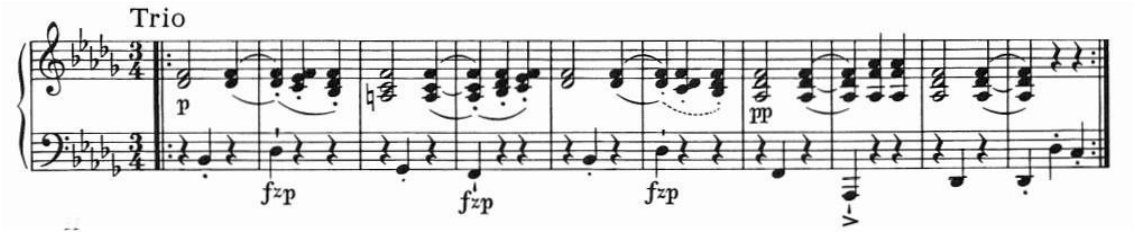


Figure 67: 3rd Movement, Trio bb. 1-10

The subdued nature of the right-hand melody (enhanced by inner melodic voicing) contrasts sharply with the crisp, abrupt left hand, as if two voices are having a discussion, and therefore required two separate treatments of pedalling that worked well simultaneously. For the right hand, I decided to give the slurred staccato figures a slightly longer pedal to enhance the *portato* effect (as a string player would play slurred staccato), whilst the left-hand accents (bars 2, 4 and 6) would be dry and crisp. In bar 8, Schubert indicates a different kind of accent which to me also suggested a different affect; one with more subtlety. Therefore, to give a rounder sound I chose to pedal this particular accent (and elsewhere it occurred in the Trio) which resulted in a tapering, nuanced sound.

4th Movement: Allegro ma non troppo

> *Then the final one, in B flat major, is the closest Schubert gets to Beethoven. There is no solution but there is, right at the end, a resolution.*[97]

As evidenced in Schubert's song cycles, the theme of narrative is an integral part of his late style. The three last sonatas therefore form a cycle of their own (a collective two-hour epic to be precise!), and their narrative seems to focus on the past (D. 958), the present (D. 959) and the future (D. 960). The last movement of D. 960 can also be seen as embodying this spirit on its own; its sonata-rondo form, contrasting lyrical and dramatic sections is reminiscent of the concluding movements of the previous two sonatas. Identifying moments in the score that could show this through effective, nuanced pedalling was the key to playing this movement with great affect, as its length and repetitive nature can make it seem not only a lengthy play, but tiring to listen to as well; effective pedalling helped me to convey the narrative of the movement to my audience.

One such example comes after the opening, where the theme opens out into a broader, more lyrical mood:

[97] Michael Henderson, 'Interview with the musician Paul Lewis', The Spectator, 4 May 2013, https://www.spectator.co.uk/article/interview-with-the-musician-paul-lewis [accessed 1 November 2021].

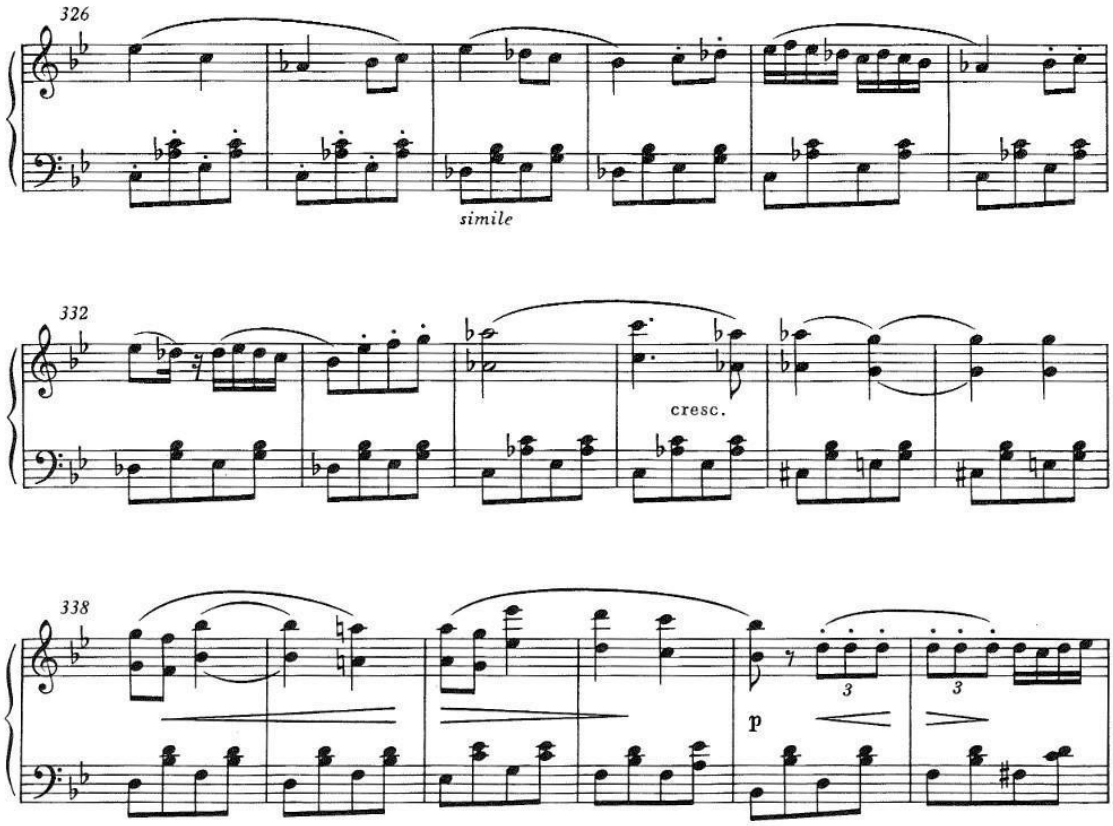


Figure 68: 4th Movement, bb. 326-343

Schubert indicates a staccato articulation for the accompanying left hand, but where he indicates *simile* is where he leaves it open to interpretation. The staccato accompaniment heard in the opening theme gives a jaunty, almost cheeky affect; but from bar 334 the music lends itself well to longer, fuller pedalling of whole bars (but still changing with the harmonies, particularly at bars 338-342).

Although a lengthy movement, simplicity lies at the heart of it. Schubert recycles themes heard earlier in the movement, here with a possible influence from Beethoven's piece de resistance; the theme and variations:

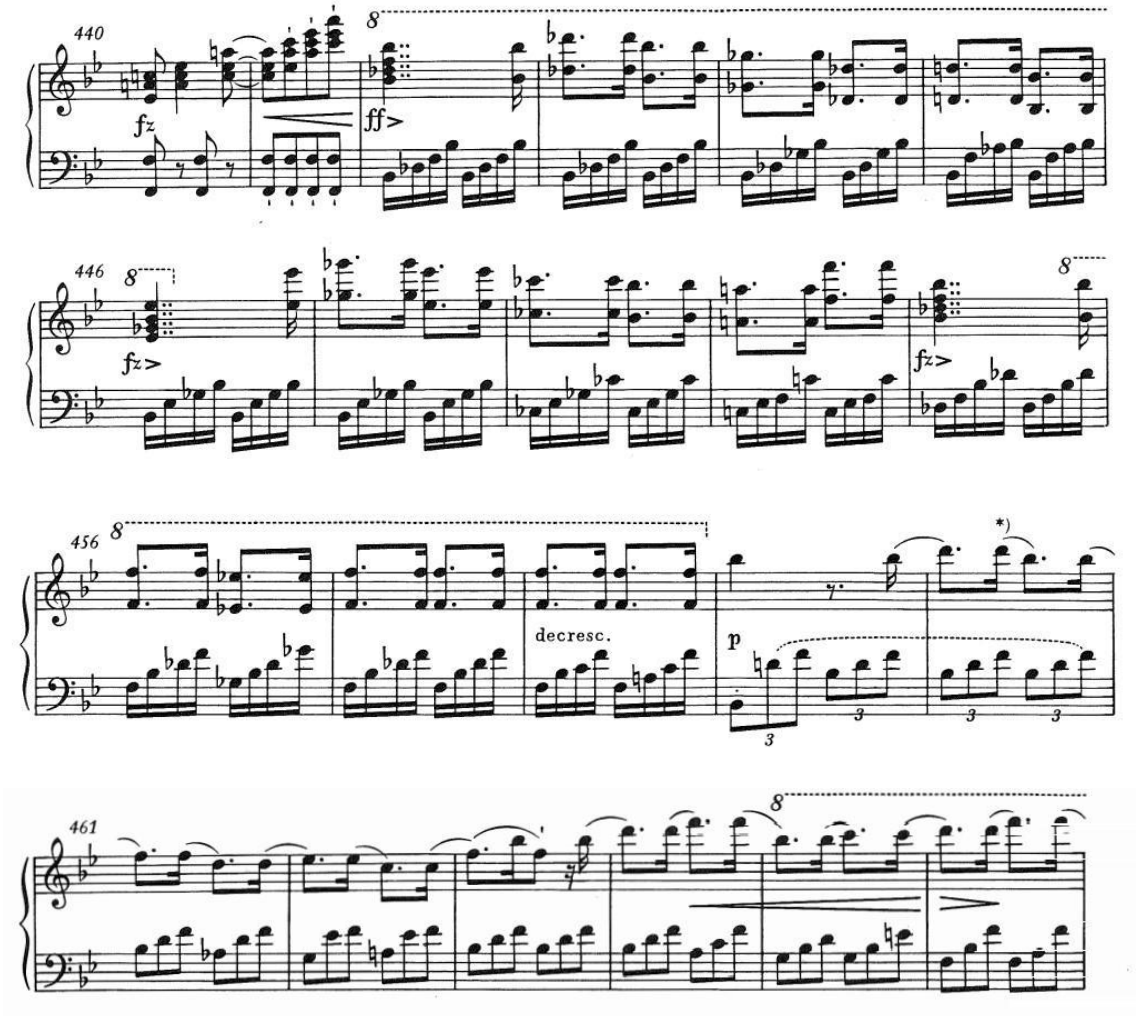


Figure 69: 4th Movement, bb. 440-450, 456-466

Even though the melody is similar in both of these excerpts, the type of accompaniment suggested a change in affect; the brash, almost militaristic dotted rhythms of bars 442-446 contrasted sharply with the gentler, more nuanced triplets of bar 459 onwards. Harmonic pedalling worked well for both, but for the triplets I found that I could blur the edges of each harmony slightly to create a different atmosphere. And, since this melody has been heard once already (in F major), I found I could take liberties in rubato which helped aid this new, sensitive affect; almost as if we hear Schubert coming to peace with the past and embracing the future with his unquenchable *gemütlich* spirit.

My path to discovering these wonderful masterpieces happened in a very ordinary and unassuming way; I happened to take home a CD of the Moments Musicaux and D. 959 from a library, and the first track I listened to was the Andantino from D. 959. I was thunderstruck; I knew not what I was listening to but somehow felt touched by the simple, heart-breaking melodic line with simple accompaniment. I knew then that I simply had to play this piece – fortunately at the time I was planning my study programme of a Master's degree. The following year became one of the most enthralling journeys of musical discovery for me.

I have been fortunate to apply all I've learned to D. 960. As we've seen above, there is a closer link between Schubert and Beethoven than what has been put forth in musicology up to now – one has to only examine the late sonatas of Beethoven to see similar features to Schubert. Musically, they both say the same thing – perhaps what musicologists have been confused about is not *what* they say, but *how* they say it; both composers adhere to the traditions of the Classical Period, the only difference is that in his late period, Beethoven forged a new path by combining a strong sense of lyricism with older styles of music such as fugal elements, whilst Schubert stayed faithful to the traditions of the Classical Period whilst adopting a unique sense of harmonic relationships.

Beethoven's *Hammerklavier* and Schubert's D. 960 are two monumental examples of the differences between the two composers. Both works say incredibly profound things, even though D. 960 doesn't show the titanic struggle that Beethoven's does. As Paul Lewis said above, we don't hear a 'solution' per se, but somehow Schubert tells us that the tension in the movement has been settled; all seems resolved as the sun returns from behind the clouds.

Chapter 4: Fourth Recital

> The pedal is the study of a lifetime. It is the most difficult branch of higher pianoforte study. Of course, one may make rules for its use... but, at the same time, these rules may often be broken in order to produce some very charming effects.[98]
>
> - Sergei Rachmaninoff

The emphasis in this chapter is the role of the pedal in music that is progressive, particularly in terms of a composers' style on their particular timeline. In programming Chopin and Rachmaninoff alongside Haydn's late sonata, I felt that this was a good chance to show the change in musical styles alongside the developments being made in piano building during this period in history – for example, the Four Impromptus of Chopin are from different stages of his life, and were not composed all at once as one idea. With the Rachmaninoff, his inspiration from the musical forms of the 19th Century is mixed with a newer, 20th Century pianism that shows his complete mastery of piano technique as perhaps one of the first "Steinway Artists".

[98] James Francis Cooke, *Great Pianists on Piano Playing* (Mineola, New York: Dover, 1999), p. 214.

Keyboard Sonata No. 60 in C major, Hob. XVI/50 – Joseph Haydn (1732-1809)

Haydn's last three keyboard sonatas were written during his second visit to England (1794-1795), which, for Haydn, was quite a momentous journey for a man who spent most of his professional life working in the same place. The musical language of these works differs from their predecessors; the somewhat reserved, *Galant* style that pervades most of his oeuvre is set aside for a bolder, more authoritative voice that cements itself as grand concert hall music. It is interesting to note however, that Hob. XVI/50 lends itself to the drawing room as well, with moments of bold virtuosity combined with delicate tenderness.
Alongside the open pedal markings, Haydn's bold use of greater dynamic contrasts not only allow for characterful playing, but also demonstrate the technological advances of the English pianos in this part of history – here, he includes crescendo/diminuendo markings, as well as several ***fz*** (szforzando) markings which suggest a particularly violent character. However, true to Haydn's great sense of humour, the opening *staccatissimi* are not just delightfully short sounds – Haydn is mimicking the dry, crisp sound of the Viennese instrument on an English piano, which had a more resonant, full sound; in a way, one could say that the entire first movement is satire, where the sounds of the two styles of piano are combined into one.[99] The dramatic power of this and the other two 'English' sonatas are similar to those of Mozart's Sonata in C minor K. 457 and Beethoven's Op. 13 *Pathétique* sonata – all very radical, bold and dramatic works, which, according to Landon, explore capabilities of the constantly evolving piano in different ways.[100]

[99] B. van Oort, 'Haydn and the English Classical Piano Style', *Music*, 28.1 (2000), 73–89. http://www.jstor.org/stable/3518973
[100] H.C. Robbins Landon, *Haydn in England 1791-1795* (London: Thames and Hudson, 1976), pp. 451-452.

1st movement: Allegro

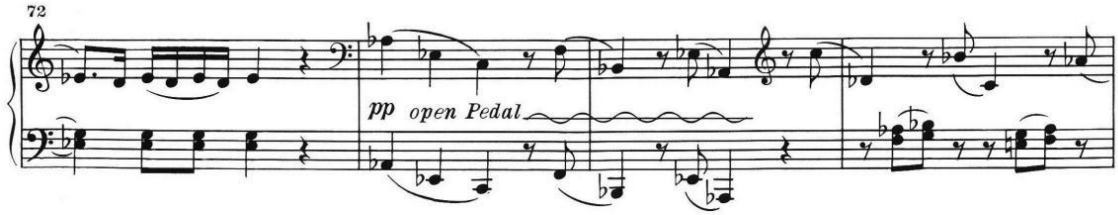


Figure 70: 1st Movement, bb. 72-75

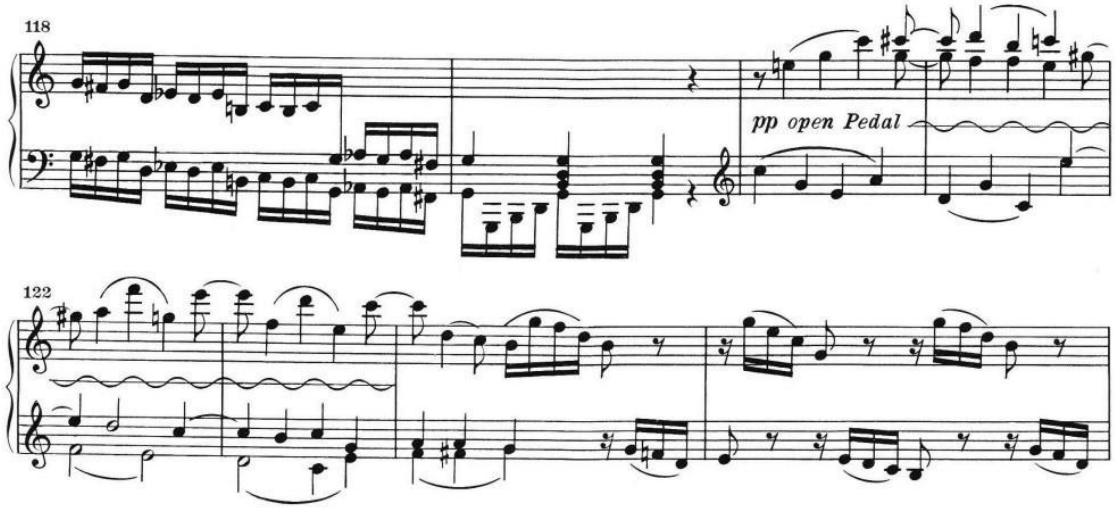


Figure 71: 1st Movement, bb. 118-125

Unfortunately, the manuscript for this sonata has not survived so the exact notation of the open pedal markings has been lost to history. Whilst this is unfortunate, it does provide the astute pianist with both a keen ear and a sense of creativity with a few possible pedalling solutions which I will discuss below.

Full/Half Pedal

For reference, I recorded these passages on a Walter fortepiano at the University of Auckland. What I discovered with this instrument is that the sound decay happens a lot faster than on our modern piano, due to the shorter and thinner strings; I was able to fully appreciate the effect of open pedal in these extracts.

What is interesting to note, is that different pedalling worked better for each extract than the other. For example, extract 1 (Figure 70) held for the duration of the two bars gave a rather 'noisy' sound, with quite an intense blur. Conversely the same technique used in extract 2 (Figure 71) worked perfectly, as the thinner strings allowed the sound to decay just enough so as not to blur into the next one – even though the syncopated rhythm makes it a little more difficult.

Based on this, how should the pianist interpret the 'open pedal' marking on the modern instrument?

After some experimentation, I came up with a few different options for these bars: full pedal, half pedal (dampers just above the strings) and flutter pedal (using Haydn's wavy line as a guide).

When playing Figure 70 in the concert chamber, half pedal works remarkably well; begin with the pedal already pressed down and then take little half pedals at each new slur before lifting the pedal completely on the last A flat (bar 74 beat 3). By doing so, one can still obtain clarity from the line with a little blurring, whilst not being too overly indulgent on the instrument (the lower tones have a habit of carrying on for a long time!).

Figure 71 is a little bit different and requires a bit more care, which is the opposite of the fortepiano example. The only thing I found to be the same as the previous extract is that pedalling before playing the first note of bar 120 gave a wonderful, effortless resonance – although one needs to exercise caution as there is a lot more chromaticism in these 4 bars. Focussing on the left hand is very advantageous as the melodic contour provides a clue to how to pedal these bars; by pedalling melodically here and having a light touch in the right hand one can clearly bring out the counterpoint in the left hand whilst still hearing the harmonic flavour in the right hand.

2nd movement: Adagio

Another interesting way to use the pedal in this music is to give resonance to features such as *szforzandi* (*sf*) markings. All three movements have them indicated, yet I feel these markings in the second movement need special attention to avoid sounds that are too harsh, given that the overall affect of the movement is one of great tenderness and subtlety.

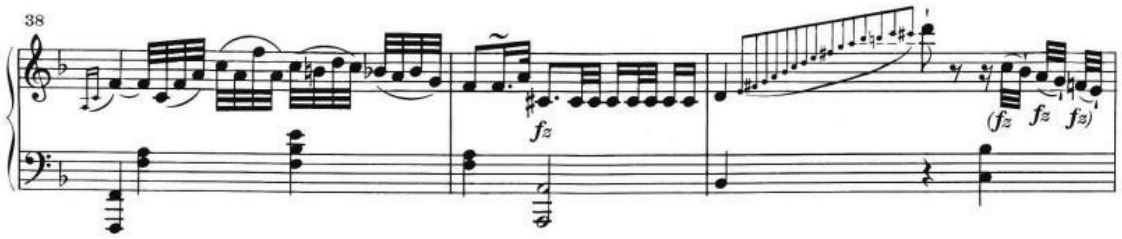


Figure 72: 2nd Movement, bb. 39-40

Up to this point, the overall touch I use is very 'still'; in other words, I am trying to create the most lyrical sound possible (very similar to playing the Mozart 2nd movement – see Chapter 3). However, in bar 39 Haydn gives us the opportunity to be a little melodramatic (!) with this semi-improvisatory moment. The only issue with the *fz* marking is that with the extra lower octave A on our modern instrument tends to boom out over the right-hand C sharp. To negate this, I found that it was okay to use full pedal for resonance, but careful voicing to the upper left-hand A meant that the C sharp wouldn't be overridden and inaudible.

For the rest of the bar, clearing the pedal to have a dry articulation for the C sharps worked very well; it then set up a new pedal for bar 40, which lasted from the right-hand D all the way up the scale and cleared with the top D – a defining example of CPE Bach's admiration for the "undamped register of the pianoforte" for improvisation.[101]

[101] CPE Bach, *Essay on the True Art of Playing Keyboard Instruments* (London: Cassell & Co., 1753), p. 431.

3rd movement: Allegro molto

Aside from a few deft touches here and there, I found the pedal to be of little effective use in this movement, as it relies on the pianist to have fast, precise finger movements and articulations. Too much pedal and we lose the sense of lilt and lightness which Haydn has injected into his score.

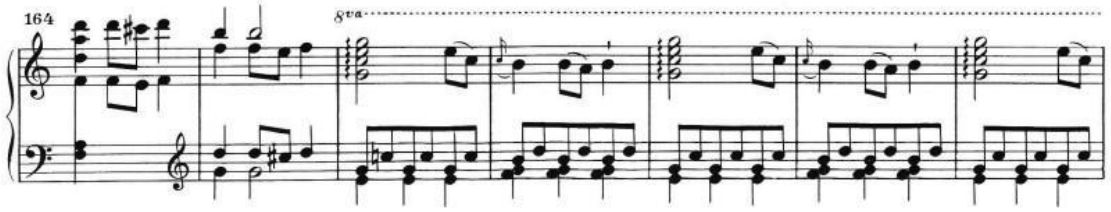


Figure 73: 3rd Movement, bb. 164-170

Haydn repeats a lot of the material in this score, so I found different ways to use the pedal to colour the different passages accordingly, specifically the one above. In the higher registers of the piano, touches of sustain pedal added a bright, sparkly effect to the music.

4 Impromptus, Opp. 29, 36, 51 & 66 (posth.) – Frederic Chopin (1810-1849)

> *"In the use of the pedal he had likewise attained the greatest mastery, was uncommonly strict regarding the misuse of it, and said repeatedly to the pupil: 'The correct employment of it remains a study for life."*[102]

The four impromptus of Chopin were independently written over the course of his career, although only three (A flat major Op. 29, F sharp major Op. 36 and G flat major Op. 51) were published during his lifetime. The *Fantasie-Impromptu* Op. 66, although composed before the others was rejected for publication by Chopin and only published posthumously. As a genre, the spirit of improvisation runs through the works, as if the pianist is improvising in the moment. Artur Bielecki of the Frederic Chopin Institute describes them as works that "captivate us with their airiness and poetical mood, their unparalleled subtlety and the 'delicacy of the line' with which these 'musical landscapes" are drawn... music of great distinction and reflection."[103]

For discussion, I found it useful to determine the chronological placement of these pieces (in relation particularly the four Ballades), as they tell us about Chopin's composition techniques and his response to the type of piano that he may have composed them at, most likely a Pleyel. His relationship with the Pleyel pianos can be compared somewhat to that of CPE Bach and his Silbermann clavichord (see Chapter 1), and there is an abundance of evidence to show that he preferred Pleyel's pianos.

First, he was a great admirer of the tone of these instruments; their "precise and responsive" action made it possible, in Chopin's mind to achieve a *cantabile* tone – a necessary

---

[102] Jean-Jacques Eigeldinger, Naomi Shohet, Krysia Osostowicz and Roy Howat, *Chopin: Pianist and Teacher: As Seen by his Pupils* (Cambridge: Cambridge University Press, 1989), p. 57.
[103] Artur Bielecki, Impromptus, The Fryderyk Chopin Institute [accessed 30 April 2023].

requirement for all of his works.[104] Second, the both the sustain and *una corda* pedals on these instruments made it possible for Chopin to create new worlds of sound, particularly in chromatic passages; there are numerous examples from his output, but arguably the most well-known example is the 4th movement from his Piano Sonata No. 2 in B flat minor. This short movement sees both hands playing fast, chromatic groups of triplets, and one can imagine the light, precise action of the Pleyel combining with the *una corda* and sustain pedals to create the "perfect sonority".[105]

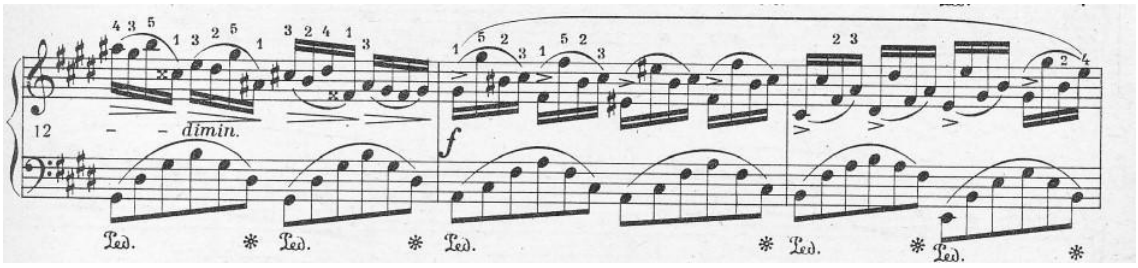
I chose the Ballades for comparison because they are similar to the Impromptus; not a unified, single idea or set, and they are also drawn from different stages of Chopin's career. In the interests of chronology, I therefore decided to both play in recital and analyse Op. posth. 66 first.

[104] Jean-Jacques Eigeldinger, "Chopin and Pleyel", Early Music, vol. 29, no. 3 (2001), pp. 388-96 [accessed 9 May 2024] (p. 393).
[105] Ibid.

Fantasie-Impromptu Op. posth. 66 – (1834)

Chopin's pedal indications in this piece are fascinating for two reasons; 1) they indicate long, whole or half-bar pedal changes according to the harmony of the bar, which 2) tells us something about the characteristics of the instruments he was composing on. In a box set recording under the National Institute Fryderyk Chopin label made by Kevin Kenner, one can hear Chopin through the sparkle of an 1848 Pleyel.[106] In Kenner's performance, one can hear the pedal being used quite extensively as per Chopin's instructions as described above, but every note is audible and not lost to blurring. The left hand's soft-edged harmonic changes create an elegant support for the sparkle of the right hand.

As discussed in previous chapters, the modern pianist cannot expect to take Chopin's pedalling instructions literally and expect the same result. This is where it gets tricky, as it is tempting for the performer (the author included!) to leave out the pedal and try to achieve clarity in a very dry way – whilst this is an interesting idea to try during the piece (as it is very repetitive), I don't believe that Chopin would have us leave out pedal entirely. The following passage is a great example of this problem:



106 Colin Rose, *Chopin Fantasie-Impromptu, op. 66 played on an 1848 Pleyel piano*, audio recording, YouTube, April 30, 2013, https://www.youtube.com/watch?v=tib-wMkTXtg&list=PLyQLK3YqxHgOvGxIkEI-IWPET-ML5N4Gc&index=9 [accessed May 23, 2023].

Figure 74: Op. 66, bb. 12-14

What we see here might seem confusing at first because of the full harmonic pedal indications – which on Chopin's piano is entirely possible to play because of the lighter action and pedal – but on our bigger and longer-sustaining instrument this passage is tricky to achieve good clarity. By accenting the first semiquaver of each group on the right hand and thus giving a melodic line, the pianist must then focus on half pedalling, as without it, the sound will be too thick and the clarity of the melodic line threatens to be lost. The same is true for the echoing passage, where the accent is placed on the second note of each semiquaver group – and because it is required to be played softer, the challenge for the pianist is to exercise as much control as possible over finger articulation as well as pedal:

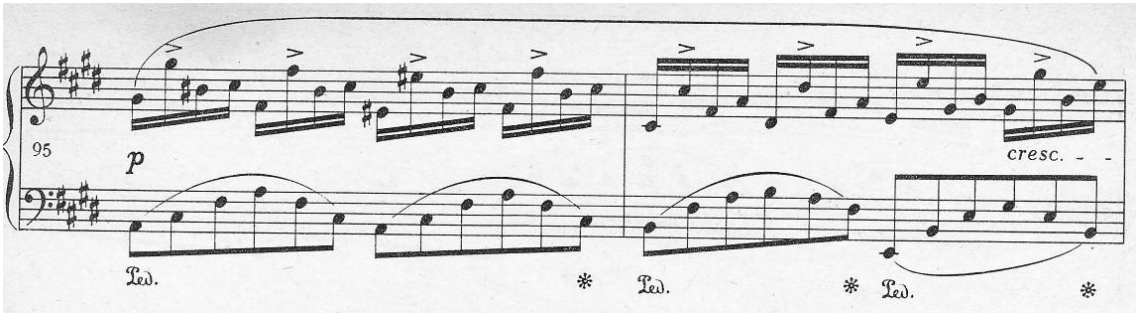


Figure 75: Op. 66, bb. 95-96

Impromptu in No. 1 in A flat major Op. 29 – (1837)

This impromptu requires greater care with pedal use as there are faster harmonic changes with an increase in chromatic passing notes. I found that it was imperative to learn the right-hand melodic line with the most legato touch possible before adding any pedal, as the line is highly nuanced and delicate. This impromptu is somewhat reminiscent of the Prelude in F minor Op. 25 No.2, albeit with a slower, nocturne-like passage in the middle:

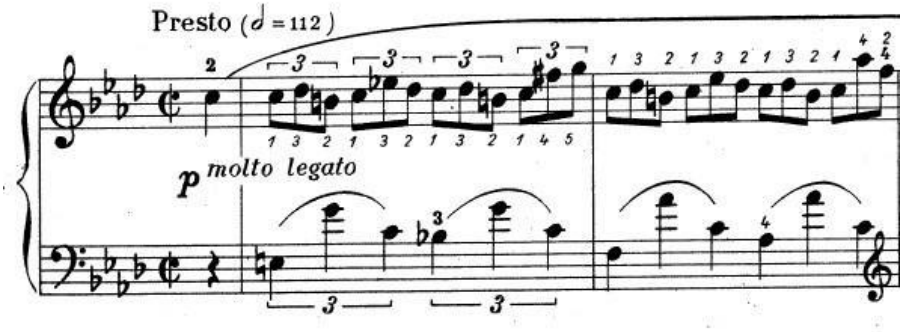


Figure 76: Op. 25 No. 2, bb. 1-2

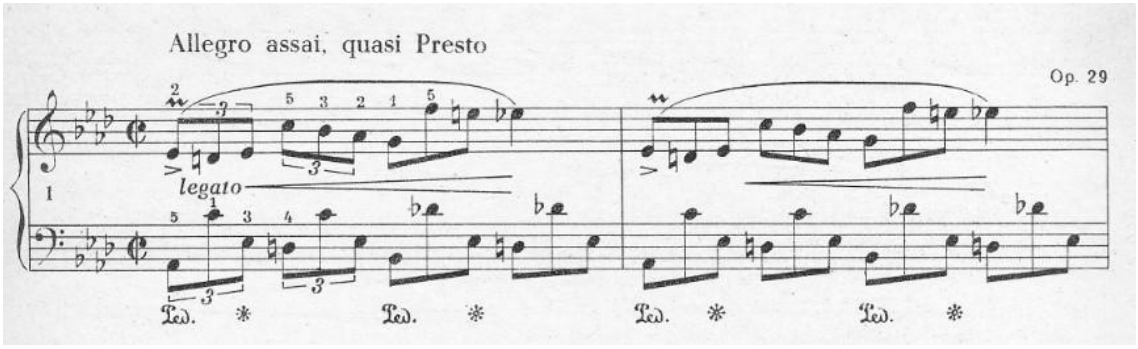


Figure 77: Op. 29, bb. 1-2

The first detail we see is the mordent in the right hand. Although pedalled, this is an important detail and needs to be treated with as much clarity as possible, even though the

tempo is brisk. I found that depressing the pedal on the last note of the mordent was the best way to achieve this, and for the remainder of the piece the same level of care is required.

Although the piece consists mostly of these short, bar-long phrases, later Chopin gives us a whopping 8-bar phrase (!), in which the harmonies and pedal markings suggest longer 'blocks' of music. One such example of this comes from bar 25-26:

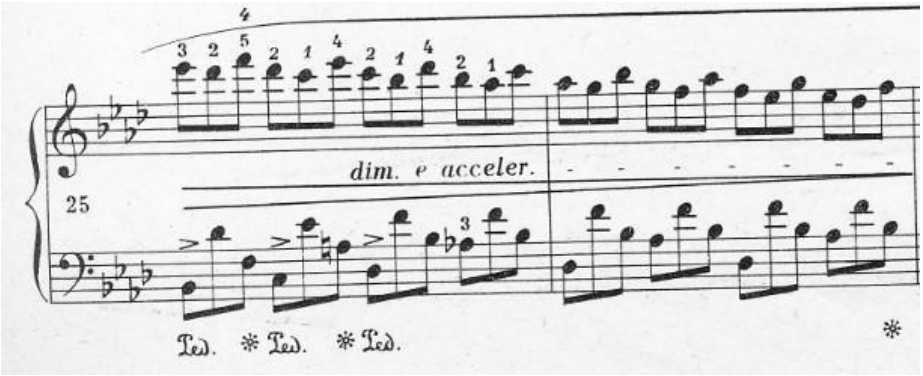


Figure 78: Op. 29, bb. 25-26

Full pedal in this bar (even though that's what Chopin indicates) just felt too heavy for the capricious mood of the piece, so I experimented with a half-pedal that retained the delicacy of the line without losing clarity.

The other ambiguous pedal marking in this piece comes right at the end:

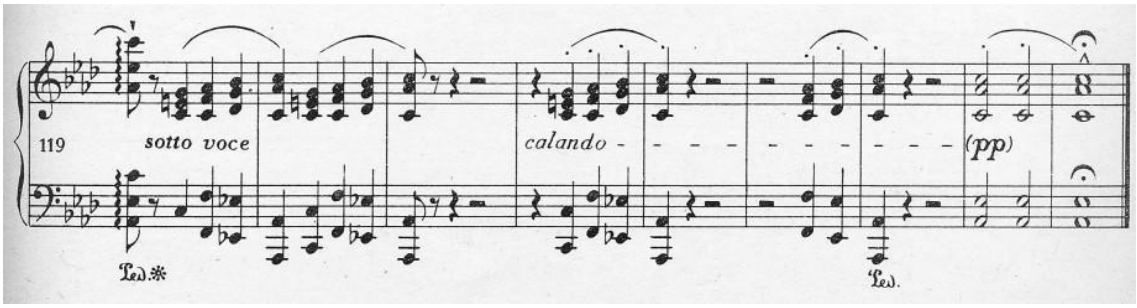


Figure 79: Op. 29, bb. 119-127

Chopin's indication presents a unique opportunity to use the modern piano's technical capabilities. Using only the sustain pedal for the last three bars doesn't allow us to hear the

slurred staccato markings as they blend into the overall sound; however, if the pianist depresses the middle or sostenuto pedal for the chord in bar 125, and uses the sustain pedal for the following chords it is possible to perform this articulation, provided that the chord in 125 is not played too loud.

Impromptu No. 2 in F sharp major Op. 36 – (1839)

Composed in the same year as Ballade No. 2, this impromptu also shares structural similarities to the Ballade in terms of its 'free-flow' structure; starting softly, rising to a dramatic coda before returning to a peaceful conclusion. Chopin would include both pieces as part of a small collection of works sold to be published by Breitkopf & Härtel in 1840.

If we compare the opening of both pieces, one can immediately see the similarities in pedalling:

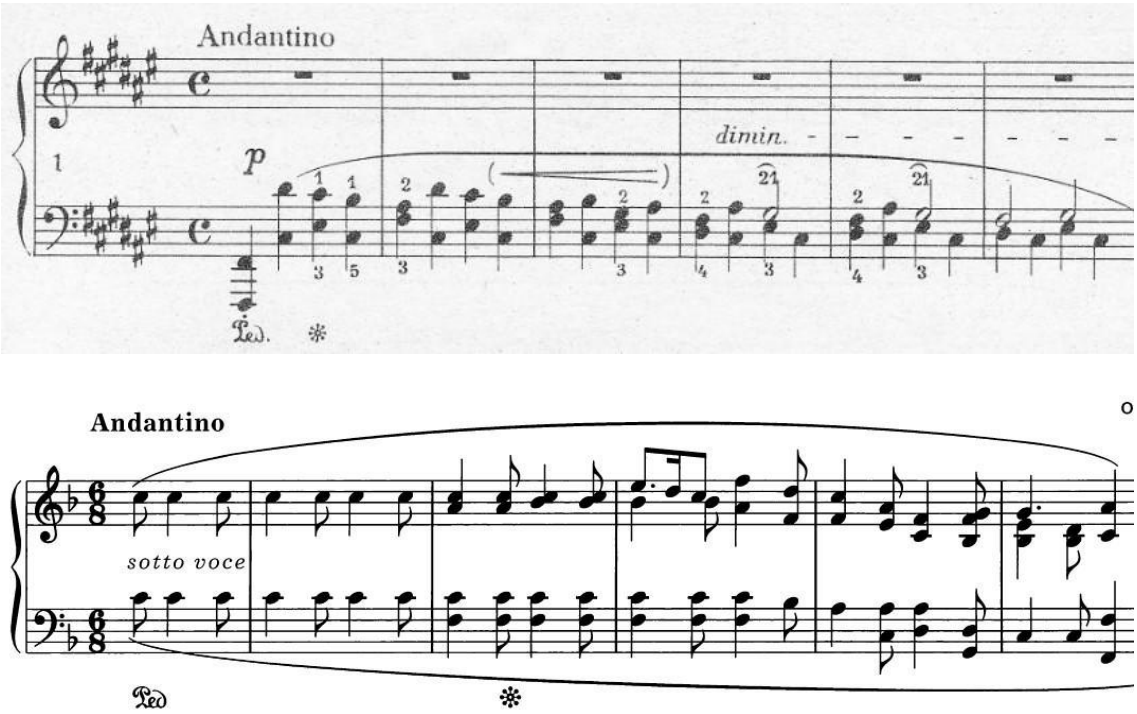


Figure 80: Op. 36 (top) and Op. 38 (bottom), opening bars with pedal indications

Clearly, one needs to use the pedal beyond what is indicated for the Ballade's opening, but the Impromptu offers an opportunity for the pianist to exercise a controlled legato touch (there is significant melodic interest in the top note of each chord) as well as using pedal for resonance.

Chopin's marking seems a little mysterious as it appears that he only wishes the first 3 beats to be pedalled. However, as his piano didn't have the sustaining capabilities that our modern Steinway has, it's possible that he wrote down the pedal marking to sustain the low F sharp on beat 1 (it also has a staccato marked) to underpin the following bars of music. Therefore, my experiments led me to try different ways of interpretation and I decided that there is a way that the pianist can successfully pedal these bars that stays faithful to what Chopin wrote but applied in a modern setting – by leaving the sustain pedal down without change for the first bar, then fluttering from bar 2 until the sound is not blurred, then pedalling each chord after that. This is an example of the pianist pedalling not with their foot, but with their ears, as CPE Bach alluded to in Chapter 7 of his *Versuch*.

Impromptu No. 3 in G flat major Op. 51 – (1842)

The final Impromptu in the set requires a similar attentiveness to a perfect legato touch, as (in true Chopin fashion) the line uses chromatic passing notes as part of the melody:

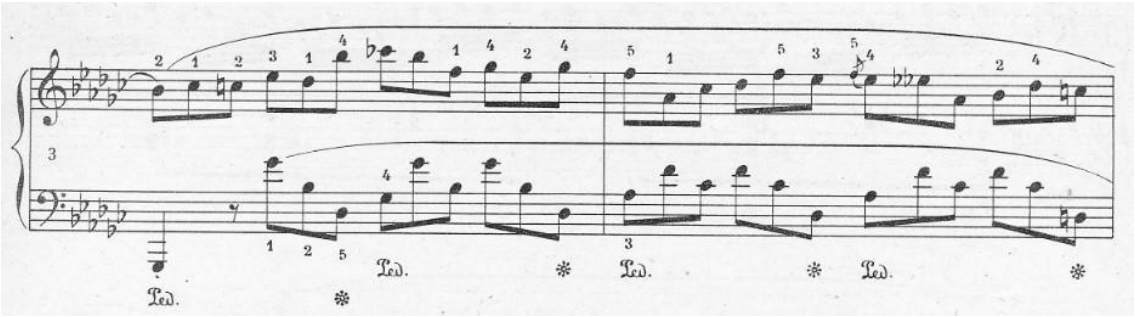


Figure 81: Op. 51, bb. 3-4

As we can see, Chopin indicates long phrases with half-bar pedalling. On his Pleyel, as we saw with Op. 66 above, this pedalling would be entirely possible to achieve due to the shorter resonance that those instruments have compared to the modern Steinway. When I performed this in the concert chamber, I also had to factor in the acoustic qualities of the room as an indicator of how much (or how little) pedal was required. The result was that I was able to play the pedal markings almost how Chopin indicates on the score, but keeping a sensitive ear trained on the change of harmony, such as at bar 4 – in these instances, I would pedal each note of the melodic line to "ease" around the harmonic corners and avoid blurring.

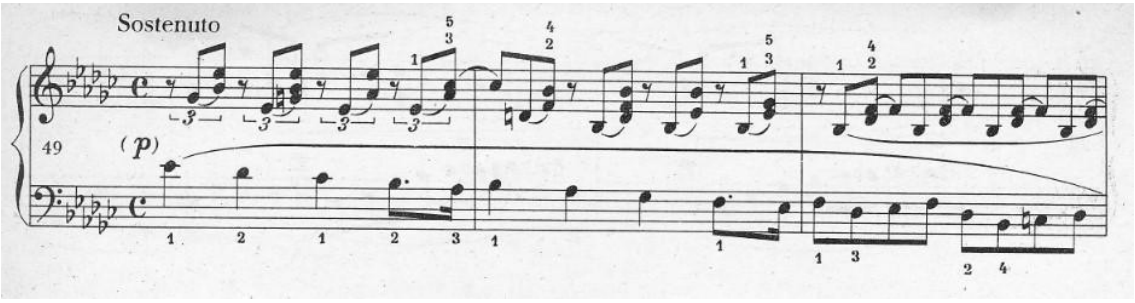


Figure 82: Op. 51, bb. 49-51

The other part of the piece which I would like to discuss is the B section. Interestingly, Chopin indicated just one pedal mark in this section (bar 60, and it is consistent with his manuscript) – but surely, he would have played this (Figure 82) with pedal?

One problem with this part of the piece is that the modern Steinway has an incredible capacity for evenness of tone across the keyboard, whereas the pianos of Pleyel, Erard and Graf had differing sound qualities from the bass, middle and treble parts of the keyboard. Chopin's writing here is exploiting this feature by writing the melody in the left hand, starting in the middle register and falling gradually down into the bass; on his piano, again, it would be easy to achieve absolute clarity even using a little pedal.

On the modern Steinway, however, the accompanying triplets in the right hand were problematic as they tended to "clutter" the sound when used with pedal. Therefore, I found that pedalling each melodic tone in the left hand gave a fine resonance in the acoustic, but I needed to lighten off the end of each triplet to avoid overhanging "clutter"; the result is a perfect balance of both hands, with the left hand in particular not needing to work too hard to achieve a beautiful resonant *piano* dynamic.

Six Moments Musicaux, Op. 16 – Sergei Rachmaninoff (1873-1943)

In choosing repertoire for the summation of this concert series, I selected this work based on the following factors:

- Rachmaninoff, like CPE Bach, JC Bach, Haydn, Mozart, Beethoven, Schubert, Schumann, Chopin and Debussy was an outstanding pianist, known for performing his own works in concert. Like his predecessors, he constantly tested the capabilities of both piano and pianist to never before seen limits: a towering feat for one of the last composers to use the musical language of the Romantic era;
- The *Moments Musicaux* draw their inspiration from those of Schubert (D. 780), which were composed between 1823-1828, and also contain 6 movements. In a way, Rachmaninoff's set is a nod to the past whilst at the same time being an indication of the future ahead. This symbolism in relation to my study I found quite fitting, as it sums up my creative journey thus far and celebrates the future.

Rachmaninoff composed the *Six Moments Musicaux* in 1896, somewhat hastily due to financial pressure; he had been robbed of some money during a train journey. Needing cash quickly, he worked furiously to bring these pieces, which are a summary of both his insurmountable technique and his knowledge of piano composition up to this point, to life. They are based on musical forms from the 19th Century, such as theme and variations, virtuoso etude, funeral march, nocturne and song without words, and the title of the work is inspired by Schubert's collection from 1828.

1: Andantino

As with most of the pieces in this collection, the typical style of pedalling most suited to Rachmaninoff is melodic pedalling, as exemplified by the writing in the first part of this movement:

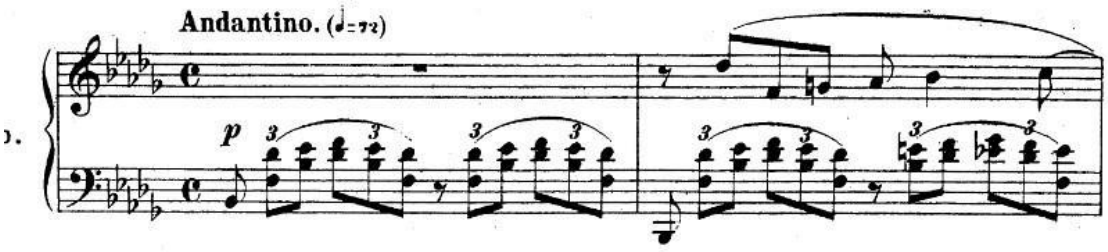


Figure 83: No. 1, bb. 1-2

The music is presented in a similar way to the G flat major Impromptu of Chopin; very faithful to a particular harmony in any given bar but with chromatic passing notes which gives the melodic line so much more depth. The hardest part about pedalling this passage is ensuring that the chromatic left-hand triplets don't overpower the melody – the chromatic tones easily 'speak' and so I found that regular, smooth pedal changes helped mitigate this effect.

One feature that offers an opportunity to be creative with the pedal is the cadenza that bridges the transition from the B section back to the A section:

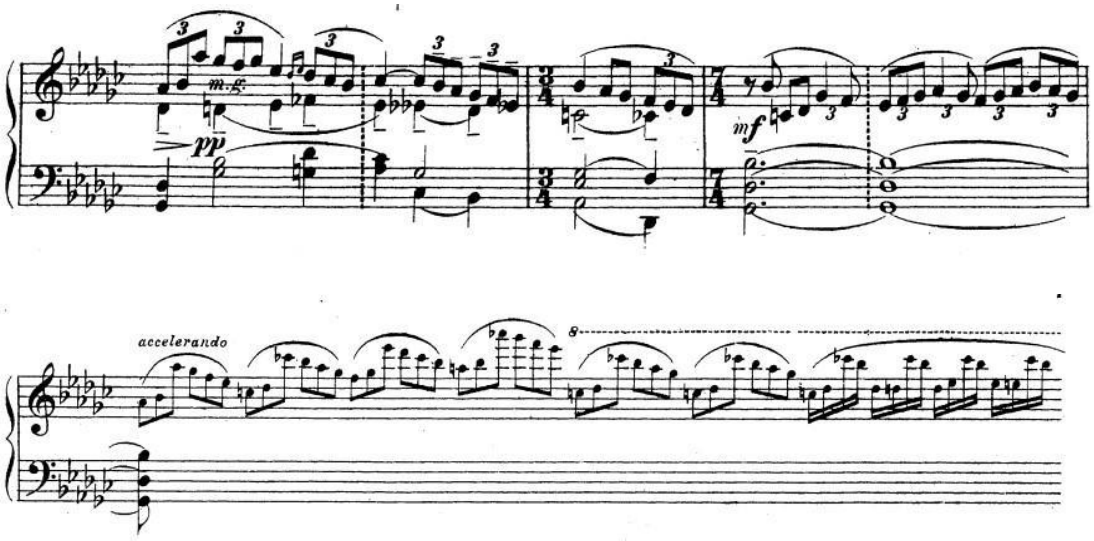


Figure 84: No. 1, bb. 51-56

All of the recordings that I listened to whilst learning the piece simply used the sustain pedal for the cadenza opening, which blended the sounds together; similarly to the open pedal style of improvisation which dates back to CPE Bach. However, I found that depressing the sostenuto pedal on the left-hand G flat major chord in bar 54 allowed me to cleanly pedal the groups of slurs that Rachmaninoff has indicated in the right hand, whilst the underpinning harmony resonates throughout this part of the cadenza.

2: Allegretto

This movement exists in two versions: the original from 1896, and a revised copy which dates from 1940. The differences between the two versions are subtle, and not immediately obvious:

- The revised version has a less extreme dynamic spectrum than the original;
- Rachmaninoff has substituted some of the triplet figures with ordinary semiquaver which gives a four-against-six feel;

- The last five bars of the original are shortened to four bars, giving a more direct ending to the piece.

In this recital, I presented the original 1896 version:

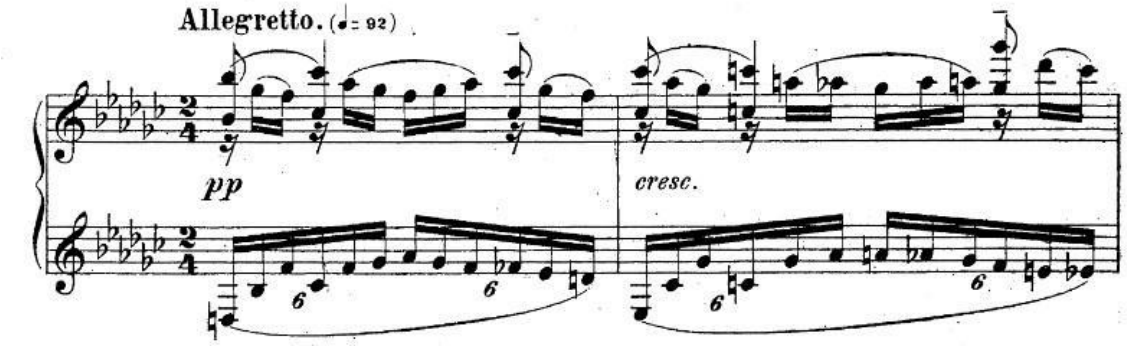


Figure 85: No.2, bb. 1-2

As with movements 4 and 6 of Op. 16, the opening bars reveal to the pianist the level of technical difficulty that pervades the rest of the piece. I found that a good way to learn to pedal this movement was to initially use no pedal at all (as one would for Chopin) to gain an absolutely flawless legato touch in the left hand. The next step was to practice the left-hand sextuplets with the melodic line in the right hand, leaving out the sextuplet groups in between the octaves to give a clear sense of the line. Here, I found that melodic pedalling on each octave, gave a crystal-clear melodic line without unnecessary blurring from the accompanying figures.

An interesting feature of the melodic line is the slurs that Rachmaninoff has written from the first quaver to the crotchets in these bars. To give more weight and resonance to the first of these groups, I used a deeper pedal on the first octave, and a shallower pedal on the second – by finding the 'sighing' affect of these slurred groups, I found that this greatly enhanced the tension in the music, and set the tone for the rest of the movement.

3: Andante cantabile

As in the previous movements, Rachmaninoff explores lots of sonorities of the piano in this set, most notably the varied tones of Russian bells commonly associated with the Russian Orthodox Church. This movement, in the style of a funeral march, features a slow-moving melody set against a bell-like left-hand right from the beginning:

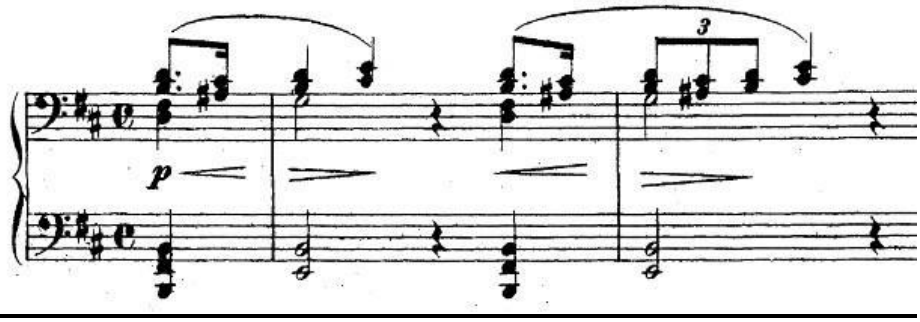


Figure 86: No. 3, bb. 1-2

To make the crescendos more effective, I found that depressing the pedal before playing the start of each phrase set up a deep resonance for each chord, and was able to crescendo and diminuendo more efficiently.

The bell-like character returns throughout the movement, as seen in Figure 87 below. Rachmaninoff then contrasts this spaciousness in the following bars, even though the melody remains the same:

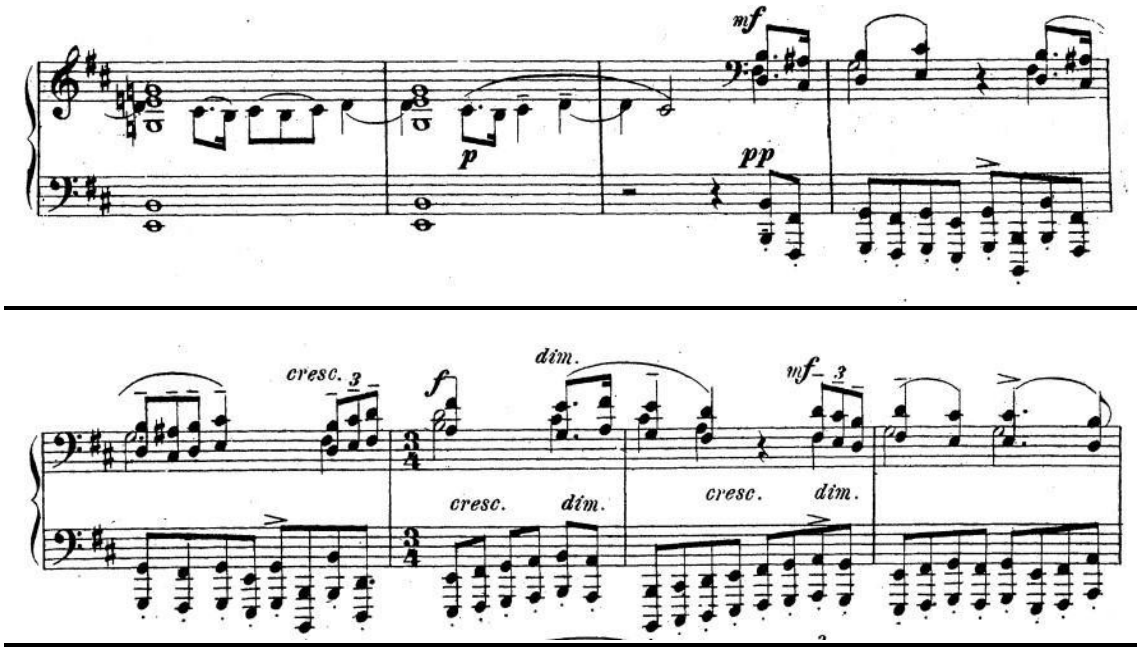


Figure 87: No. 3, bb. 30-37

The melody in the right hand is still intended to be played legato, however the staccato indications in the left hand suggest a very sombre mood (here, Rachmaninoff uses a variation of the *Dies irae* chant, which is featured in several of his works, including his *Piano Concerto No. 1*, *Rhapsody on a theme of Paganini*, and his symphonic poem *Isle of the Dead*).

With his large hand span, Rachmaninoff would have found this passage easy to play legato without too much assistance from the pedal. I am fortunate to have a slightly smaller span than his, but nonetheless I found that I could achieve effortless legato using finger pedalling (substituting fingers on a note or chord to achieve a legato line); this, coupled with pedalling each staccato octave in the left hand gave the passage extra resonance and gravitas.

4: Presto

Continuing with the idea of a bell-like resonance in the music, there are many examples in the remaining movements where the pedal helps achieve this effect. Interestingly, this piece is the only one in the set with notated pedal markings. It is worth noting that the music shares a similarity to the Prelude in G major, Op. 28 No. 3 by Chopin – the left-hand figures are just as rapid, and the right-hand melody consists of a similarly strong, double-dotted figure.

The opening of this movement consists of a pedal-note E, like a drone:

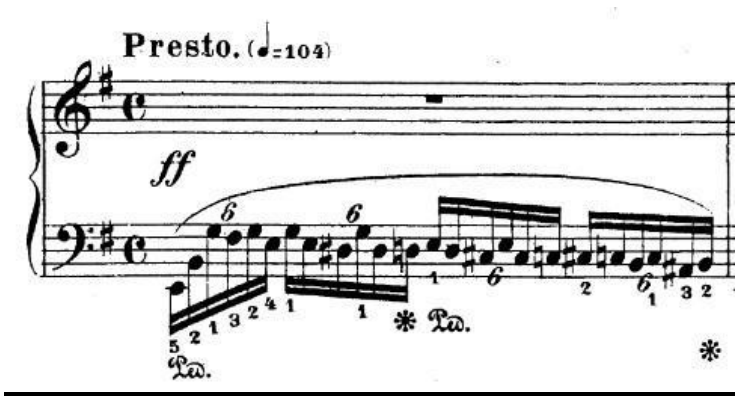


Figure 88: No. 4, opening left-hand motif

When learning this piece, the descending chromatic line felt to me like a response to the funeral march in the previous movement, as if the protagonist of the narrative is expressing their grief at the tragic loss of a close friend. The low E is like a constant reminder of the funeral procession, a large bell overshadowing everything that they are feeling.

Although Rachmaninoff indicates clean break in pedal on beat 3, to me it felt as if I was dividing the bar too much – instead, I used the opportunity from beat 3 onwards to flutter pedal. There is a small lift on beat 3, but only to maintain clarity; I was able to preserve the low pedal note E at the beginning of the bar.

Another interesting pedal point I found in bars 35-36:

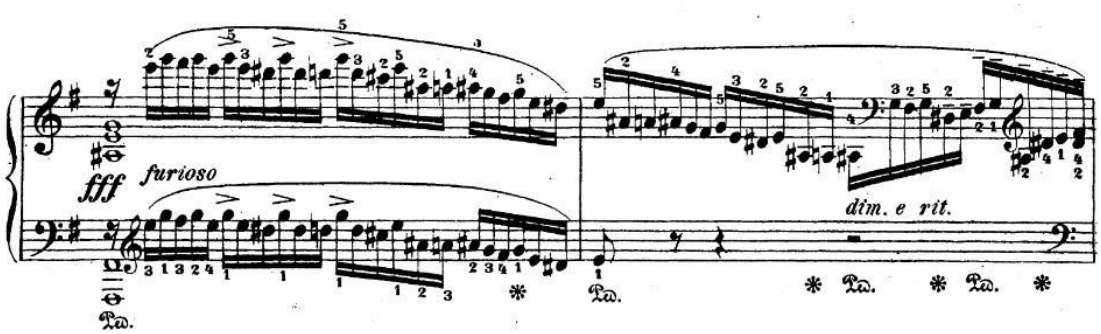


Figure 89: No. 4, bb. 35-36

This juncture in the piece represents the most climactic moments so far – Rachmaninoff creates tension in the music by using extreme markings such as *pianississimo* (*ppp*) all the way to *fortissississimo* (*ffff*), which comes at the very end. Coupled with the marking of *furioso*, Rachmaninoff leaves us with no doubt as to his rhetorical intentions here. Although his pedal indications are crystal clear, I experimented a little with the same technique as at the beginning of the piece; instead of a clean pedal break at the end of bar 35, I used the marking as a chance to flutter – the difference between this bar and the opening is that the harmony stays the same – so the goal was to hear the chord of beat 1 resonate throughout the bars, which carries forward the overshadowing idea as discussed in the previous extract.

Indicating extreme dynamic markings shows that Rachmaninoff's piano was obviously capable of sustaining not only a big, resonant sound, but also tells us about the physicality that is required to achieve the contrasts – requiring a different type of pianism to that of JC Bach and Mozart.

5: Adagio sostenuto

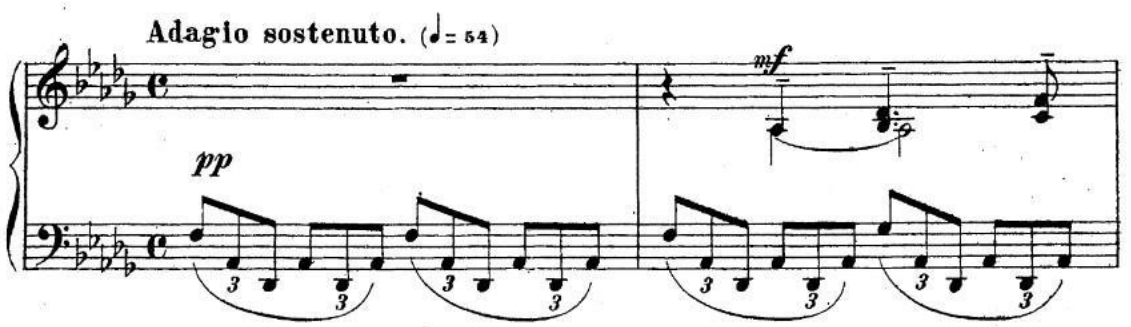


Figure 90: No. 5, opening

At first glance, this opening looks like a Chopin nocturne, albeit with one small difference: Chopin's accompaniment figures usually start from the lowest note and ascend, whereas this does the opposite.

In terms of affect, Rachmaninoff's use of the descending arpeggio figure could be a symbol of finding peace after the storm (indicated by the ascending left-hand chords of the previous movement's opening); as if the protagonist of the narrative is sighing and is at peace (indicated here by the descending chord figure).

Creating a calm and settled atmosphere in this opening is incredibly difficult, mostly because in a performance context the pianist has to come down quickly from 3 to 4 minutes of energetic, physical playing. I found that depressing the pedal before playing in a way captures this effect beautifully; through the act of the dampers lifting from the strings one can hear a 'breath', a whispered breath but a breath nonetheless. The resonance created in the beginning of the piece is then carried through to the melodic line, where one can easily hear the full sound of the piano.

6: Maestoso

> *While there is a rich history of Russian literature, often there are common themes that appear throughout the ages. Most notably is the struggle for stability; Russian history has been a whirlwind of war and tyranny. This struggle often translates as redemption through suffering. This could be a struggle with religion, philosophy, society or even one's self.* [107]

Whilst the quote above discusses literature, I feel a strong connection between this and the music of Rachmaninoff, particularly his works in minor keys. For example, works such as the piano concerti 1-3, although in minor keys, seem to undergo a titanic struggle before a major key 'redemption' at the finish – and in the case of the 2nd and 3rd concerti, capped off with his signature 'Rachmaninoff' rhythm in the closing moments.

This set of pieces has a similar arc, where the drama and struggle of the first 4 is offset by the peace of no. 5, and the triumph of no. 6. It not only serves as a towering conclusion for the set, but as a conclusion to this series of recitals.

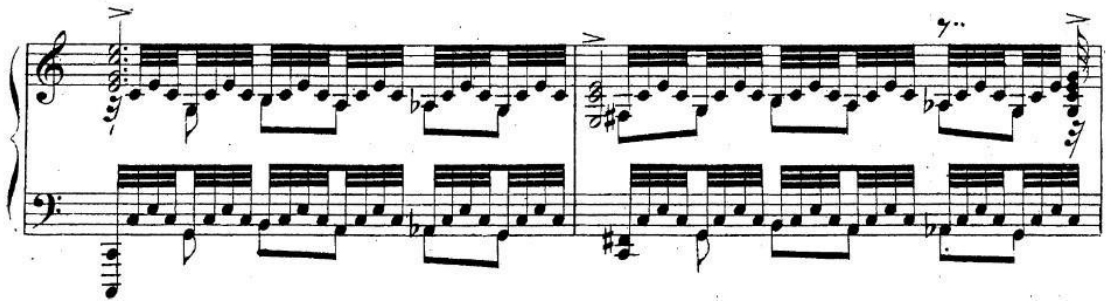


Figure 91: No. 6, bb. 3-4

[107] Michael Kitto, Understanding my Fascination with Russian Literature, *medium* https://medium.com/@knowledgelost/understanding-my-fascination-on-russian-literature-d60456d14140 [accessed 20 June 2023].

This piece is an exercise in layers. Rachmaninoff gives us two layers of musical interest here, the first of which is the melodic line, which is marked by accents. The second is the accompanying demisemiquaver groups with a cantus firmus-style melody as indicated by the downwards stems. I found that by focussing the pedalling on the main melodic line in the right hand, the rest can fit in the resonance quite easily without overpowering.

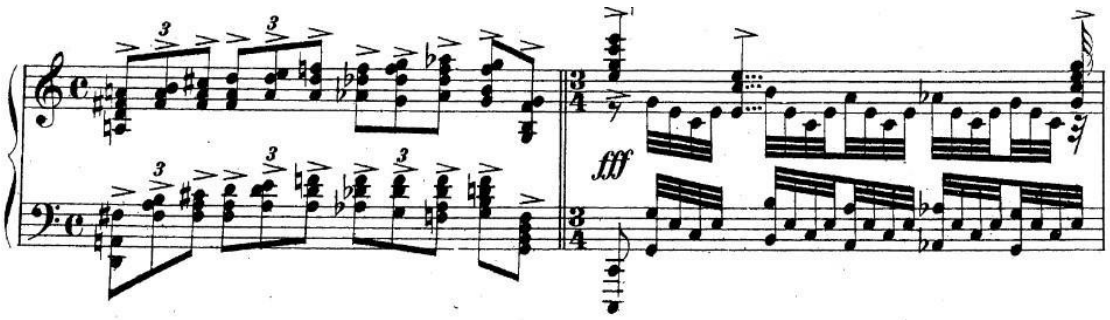


Figure 92: No. 6, bb. 69-70

There are two ways in which the pianist can pedal bar 69. The first is to depress the pedal from beat one to 3, then pedal the rest; alternatively, one can carry on the idea of pedalling each melodic note as for the rest of the piece. I decided to experiment with a combination of both: I started with holding the pedal for beat one, then lifting for each note of the triplet group in beat 2 – this, coupled with a broadening of the tempo sets up the climactic and triumphant final stages of the piece.

Conclusion

The combination of a methodical analysis of a score, and an exploratory, action-research process has shown how different types of pedalling on a modern Steinway, in certain musical passages from the 18th and 19th Centuries can allow a 21st century performer to achieve a comparable timbral and intentional effect to the piano the composers knew. Paired with evidence from primary sources that discuss important elements such as rhetoric, and access to copies of period keyboard instruments (alongside practical knowledge of the changes that contributed to the development of the piano), this research provides a comprehensive perspective of both performance practices and composer conventions; a blueprint to aid the modern pianist in their creation of transformative performances.

By featuring a varied repertoire on a modern piano across the four recitals, the goal of my research was to find out if it is:

a) appropriate and musically/rhetorically effective to attempt to recreate on the modern piano replication of the effects of pedalling (or pedal devices such as hand stops) on historic instruments, particularly in non-notated pedalling examples.
b) appropriate to exercise artistic licence in the form of modern pedalling techniques such as half/flutter pedalling when performing extended passages of notated open pedalling examples with rapidly changing harmonies.

In regard to a), based on the results from analysis of my methods above, the pianist should exercise caution if and when they are wanting to mimic the sound of an 18th Century instrument's sustaining capabilities. When this music was first performed, the idea of sustaining the sound with pedal was a relatively new one, and any effects created either by hand stop or knee lever would have been perceived as revolutionary and highly creative at the time. In a modern context however, one can produce some very charming pedal effects

that enhance the affect of the music, but ultimately must remain true not only to the style and character of the music, but also must 'work' in the acoustic that the performance is taking place. I was fortunate throughout the course of my study to perform in an incredibly generous acoustic, as I now possess the tools to not only manage my pedalling effectively in any performance space, but also create effects in a performance as a reaction to my performance in the moment; true to the spirit of improvisation, which lies at the heart of all of these works.

To this end, and to answer b), I think it is entirely appropriate to employ modern pedalling techniques to any harmonically rich passage of 18th Century music (specifically the works above by CPE Bach, JC Bach, Haydn and Mozart) because it means that I am in full control of the affect of the passage. Different harmonies say different things; a sonata movement in E flat major, for example, will have a different mood in the exposition as opposed to the character of the development section, usually in the relative minor, as exemplified in the keyboard concerto by JC Bach in Chapter 3. Therefore, once the pianist has decided upon the character of each respective section, the pedal can then be used as a very effective tool for a highly balanced and nuanced performance; especially if, as CPE Bach put it, "the performer learns to observe the necessary precautions in the face of its reverberations..."[108]

[108] CPE Bach, *Essay on the True Art of Playing Keyboard Instruments* (London: Cassell & Co., 1753), p. 431.

What did I learn from this project?

In the early stages of the research, I knew that I wanted the project to represent a development in my own playing. As stated in the conclusion, my early years of performance at a tertiary level were marked by a sense of reproducing what other artists accomplished in their performances, whilst having no original ideas or input of my own. Given the self-directed nature of this particular journey I gained a greater sense of what it means to be a performer and taking responsibility for my own ideas in concert. This also translates to what I have written in the thesis, and as such I believe that the two are linked.

I also learnt that whilst the focus on pedalling was the key element of the research, having an open minded, exploratory perspective is beneficial for any musician to have. The idea that we constantly are trying to find the "right answer" is applicable for quantitative research methods because the data collected is not as subjective in nature as the type of data that I was dealing with in this research.

What has this project contributed to the piano performance practice research environment, and how has it impacted my own performance practices?

The research serves two purposes:

- To show that a research method consisting of a combination of different methodologies works well to provide a sound base from which to conduct research.
- To give readers (musicians and non-musicians alike) the opportunity to experience decision making in music from different eras and styles, and that the ideas of a 270-year-old treatise are still relevant and applicable to today's performance practices.

In the closing section of her paper which reflects on the influence of the conservatory method in performance, Cynthia Marie Malitowski discusses how as a performer and a teacher, the thought of both her and her students being mere 'reproduction artists' was a rather shallow view of the musical profession.[109] This resonated greatly with what I have set out to achieve here, both in writing and performance; granted, in a sense we all present a reproduction of the music as there are certain parameters that make a particular style what it is, but for both effective and affective performance, we need to look beyond merely reproducing.

With this journey, I began my time at university, admittedly, with a sense of reproducing what I had heard in a recording or other performance. It wasn't until a few years later when I started to listen to myself, and actively ask questions of why I did particular things at the piano that I started to become interested in a more improvised style of performance. I found that it was incredibly freeing, that the power came back into my hands as an artist, not just a pianist. I don't know what the future holds for me or my music, but one thing I do know is that I have acquired a set of skills that will enable me to take on any piece of music in as enthusiastic a manner as I have shown in my work.

In a similar vein to what Malitowski achieved in her thesis, I believe that the four-year doctoral journey that I have completed has instilled me with a strong sense of freedom in self-expression, and that the ideas contained in this thesis should not be limited to pedalling only. I strongly encourage the reader to apply the exploratory nature of my process to whatever field they work in, or any topic or interest that they are passionate about. Personally, I do not believe the goal of life is to find the 'right answer'; as I tell my students, there is no right or wrong, but there is always a better way of doing business. The same is true of research; all

---

109 Cynthia Marie Malitowski, 'The journey from instrumentalist to musician: reflections on the implementation of the conservatory method in musical performance' (unpublished Master's thesis, University of Lethbridge, 2001), 77.

research is valid, as it contributes to the wonderful tapestry of knowledge – similarly, the way that different composers contributed to the development of music goes hand in hand with those who worked to develop the piano. In the words of Rachmaninoff:

> *The rules represent a few known principles that are within the grasp of our musical intelligence... Beyond the rules, however, is the great universe – the celestial system which only the telescopic artistic sight of the great musician can penetrate. This, Rubinstein, and some others, have done, bringing to our mundane vision undreamt-of beauties which they alone could perceive.*[110]

[110] James Francis Cooke, *Great Pianists on Piano Playing* (Mineola, New York: Dover, 1999), p. 214-215.

Bibliography

Anderson, Leon. 2006. 'Analytical autoethnography', Journal of Contemporary Ethnography, 35: 373-95.

Arthur Bochner, Carolyn Ellis. 2016. Evocative Autoethnography: Writing Lives and Telling Stories (Routledge: New York).

Bach, Carl Philipp Emanuel. 1753. Essay on the True Art of Playing Keyboard Instruments (Cassell & Co.: London).

Badura-Skoda, Eva. 2017. The Eighteenth-Century Fortepiano Grand and its Patrons from Scarlatti to Beethoven (Indiana University Press: Bloomington).

Banowetz, Joseph. 1985. The Pianist's Guide to Pedalling (Indiana University Press: Bloomington).

Bar-Yoshafat, Yonatan. 2013. 'Kenner Und Liebhaber - Yet Another Look', International Review of the Aesthetics and Sociology of Music, 44: 19-47.

Bilson, Malcolm. 1997. 'The Future of Schubert Interpretation: What Is Really Needed?', Early Music, 25: 8.

Bochner, Carolyn Ellis & Arthur. 2006. 'Analyzing Analytic Autoethnography: An Autopsy', Journal of Contemporary Ethnography, 35: 1-21.

Bochner, Carolyn Ellis; Tony E. Adams & Arthur P. 2011. 'Autoethnography: An Overview', Forum Sozialforschung / Forum: Qualitative Social Research, 12.

Bowden, Sylvia. 2009. "A Union of Souls': Finding Beethoven's 'Distant Beloved", The Musical Times, 150: 71-94.

Bowles, Edmund A. 1966. 'On the Origin of the Keyboard Mechanism in the Late Middle Ages', Technology and Culture, 7: 152-62.

Brauchli, Bernard. 1998. The Clavichord (Cambridge University Press: Cambridge).

Brewer, Jeananne Nichols and Wesley. 2017. 'Why Narrative Now? Marking a Decade of Narrative Inquiry in Music Education', Bulletin of the Council for Research in Music Education, 210-211: 6.

Brown, Clive. 2008. Classical and Romantic Performing Practice 1750-1900 (Oxford University Press: Oxford).

Burney, Charles. 1773. The Present State of Music in Germany, The Netherlands & United Provinces (T. Becket & Co.: London).

Chernaik, Judith. 2018. Schumann: The Faces and the Masks (Faber & Faber: London).

Clandinin, F. Michael Connelly and D. Jean. 1990. 'Stories of Experience and Narrative Inquiry', Educational Researcher, 19: 13.

Cook, Nicholas. 2013. Beyond the Score: Music as Performance (Oxford University Press: USA).

Cooke, James Francis. 1999. Great Pianists on Piano Playing (Dover: Mineola, New York).

Dolge, Alfred. 1911. Pianos and their Makers (Covina Publishing Company: California).

Dubois, Christian Friedrich Daniel Schubart & Ted. 2004. 'On The Human Voice and the Characteristics of the Musical Keys', New England Review, 25: 166-71.

Dunlop, Jonathan. 2018. 'Interpreting Schubert's Piano Sonata in A major, D. 959', University of Auckland.

Ellis, Carolyn. 2004. The Ethnographic I: A Methodological Novel About Autoethnography (AltaMira Press: Walnut Creek, CA).

Fabian, Dorottya. 2001. 'The Meaning of Authenticity in the Early Music Movement: A Historical Review', International Review of the Aesthetics and Sociology of Music, 32: 153-67.

Faulkner, Quentin. 1988. 'Griepenkerl on J.S. Bach's Keyboard Technique: A Translation and Commentary', The American Organist, 22: 63-65.

Forkel, Johann Nikolas. 1802. Johann Sebastian Bach: His Life, Art and Work (Harcourt, Brace and Howe & Constable: New York & London).

Gartner, Heinz. 1994. John Christian Bach: Mozart's Friend and Mentor (Amadeus Press: Portland, Oregon).

Gebhard, Heinrich. 2012. The Art of Pedalling: A Manual for the Use of the Piano Pedals (Dover: Mineola).

Girdlestone, C.M. 1948. Mozart's Piano Concertos (Cassell & Co.: London).

Green, L. Dunton. 1930. 'Schopenhauer and Music', The Musical Quarterly, 16: 199-206.

Hiroshima, Grant. 2015. 'Waldszenen, Op. 82'. https://web.archive.org/web/20150907010242/http://www.laphil.com/philpedia/music/waldszenen-op-82-robert-schumann.

Hoffmann, Arthur Ware Locke and E. T. A. 1917. 'Beethoven's Instrumental Music: Translated from E. T. A. Hoffmann's "Kreisleriana" with an Introductory Note', The Musical Quarterly, 3: 11.

Hogwood, Christopher. 1988. 'A Supplement to C. P. E. Bach's Versuch: E. W. Wolf's Anleitung of 1785.' in Stephen L. Clark (ed.), C. P. E. Bach Studies (Clarendon Press: Oxford).

Huestis, Herbert L. 2003. "Ton Koopman: A Story of a Mother's Love and Devotion." In The Diapason. Scranton Gillette Communications.

Irving, John. 2009. 'Performance in the Eighteenth Century.' in Simon P. Keefe (ed.), The Cambridge History of Eighteenth-Century Music (Cambridge University Press: Cambridge).

Jean-Jacques Eigeldinger, Naomi Shohet, Krysia Osostowicz and Roy Howat. 1988. Chopin: Pianist and Teacher: As Seen by his Pupils (Cambridge University Press: Cambridge).

Jean-Jacques Eigeldinger, “Chopin and Pleyel”, Early Music, vol. 29, no. 3 (2001), pp. 388-96

Julie Haskell, ‘Notated & Implied Pedalling c. 1780-1830’ (PhD, Elder Conservatorium of Music, January 2011). 2011. 'Notated and Implied Pedalling c. 1780-1830', University of Adelaide.

Kivy, Peter. 1995. Authenticities (Cornell University Press: Ithaca, NY).

Landon, H.C. Robbins. 1976. Haydn in England 1791-1795 (Thames and Hudson: London).

Long, Marguerite. 1972. At the Piano with Debussy (J. M. Dent & Sons Ltd: London).

Marechal, Garance. 2010. 'Autoethnography.' in, Encyclopedia of Case Study Research (Sage: London).

Marshall, Jill. 1997. "Great Composers: Ludwig van Beethoven." In, 58:31. BBC.

Mercado, Mario R. 1992. The Evolution of Mozart's Pianistic Style (Southern Illinois University Press: Carbondale).

Montgomery, David. 1997. 'Modern Schubert Interpretation in the Light of the Pedagogical Sources of His Day', Early Music, 25: 18.

Morton, Gina H. 1984. 'The Use of the Damper Pedal in Romantic Music with emphasis on the works of Schumann', California State university.

Nichols, Roger. 1992. Debussy Remembered (Faber and Faber Limited: London).

Oort, Bart van. 2000. 'Haydn and the English Classical Piano Style', Early Music, 28: 17.

Ottenberg, Hans-Gunter. 1987. Carl Philipp Emanuel Bach (Oxford University Press: New York).

Pekacz, Jolanta T. 2006. *Musical Biography* (Ashgate Publishing: Aldershot, England.

Peter Bavington, ‘The Clavichords of Haydn and C.P.E. Bach’. British Clavichord Society, London. November 1998.

Quantz, Johann Joachim. 1752. On Playing the Flute (Northeastern University Press: Boston).

Riggs, Robert. 1997. 'Mozart's Notation of Staccato Articulation: A New Appraisal', The Journal of Musicology, 15: 230-77.

Rosenblum, Sandra P. 1988. Performance Practices in Classic Piano Music (Indiana University Press: Bloomington).

———. 1993. 'Pedalling the Piano: A Brief Survey fron the Eighteenth Century to the Present', Performance Practice Review, 6: 158-78.

Schopenhauer, Arthur. 1819. Die Welt als Wille und Vorstellung (Routledge & Kegan Paul, 1883-1886: London).

Schubart, Christian. 1983. Ideen Zu Einer Aesthetik Der Tonkunst (University of Southern California: Los Angeles).

Spry, Tami. 2001. 'Performing Autoethnography', Qualitative Inquiry, 7: 706-32.

Taruskin, Richard. 2005. The Oxford History of Western Music (Oxford University Press: Oxford).

———. 2010. Music in the Seventeenth and Eighteenth Centuries (Oxford University Press: Oxford).

Troeger, Richard. 2003. Playing Bach on the Keyboard (Amadeus Press, LLC: Pompton Plains, New Jersey).

Türk, Daniel Gottlob. 1789. School of Clavier Playing (University of Nebraska Press: Lincoln).

Walker, Alan. 1979. 'Schumann, Liszt and the C Major Fantasie, Op. 17; A Declining Relationship', Music and Letters, 60: 10.

Wythe, Deborah. 1984. 'The Pianos of Conrad Graf', Early Music, 12: 446-60.

Young, Anne Meneley & Donna J. 2013. Auto-ethnographies: The Anthropology of Academic Practices (University of Toronto Press: Toronto, Ontario).

Young, James O. 2013. 'Authenticity in Performance.' in B. Gaut & D. Lopes (ed.), Routledge Companion to Aesthetics (Routledge: London).

Żerańska-Kominek, Sławomira. 2007. 'Music in 'Der Minne Regel' by Eberhard Cersne of Minden (1404)', Musicology Today, 4: 5-16.