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# Notated and Implied Piano Pedalling

**c.1780–1830**

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Volume Two

Portfolio of Recorded Performances and Exegesis  
submitted in fulfilment of the requirements for the degree of  
Doctor of Philosophy

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Elder Conservatorium of Music  
Faculty of Humanities and Social Sciences  
The University of Adelaide  
January 2011

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**Volume One: Recordings**

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## Pianos Used in the Recordings

### **Pianos from the collection of Cornell University, (Ithaca, NY, USA).**

Made available through the generosity of Emeritus Professor Malcolm Bilson.

- Copy of a 1784 Johann Andreas Stein piano (Augsburg).  
Built by Thomas McCobb (USA) in 1972.
- Copy of a c.1800 Anton Walter und Sohn piano (Vienna).  
Built by Paul McNulty (Divisov, Czech Republic) in 2002.
- Copy of an 1824 Conrad Graf piano (Vienna).  
Built by Rodney Regier (Freeport, Maine, USA) in 2000.
- Original 1827 Broadwood (London).  
Restored by Edwin Beunk (Eschede, The Netherlands).

### **From the private collection of Emeritus Professor Malcolm Bilson (Ithaca, NY, USA).**

- Copy of a 1799 Longman, Clementi & C<sup>o</sup> piano (London).  
Built by Chris Maene (Ruisselede, Belgium) in 2003.

### **Piano owned by the Melbourne Conservatorium, University of Melbourne (Australia).**

- Copy of a Louis Dulcken piano (Munich) c.1800.  
Built by Richard Schaumlöffel (Adelaide, Australia) in 1983.

### **Piano owned by the Elder Conservatorium, University of Adelaide (Australia).**

- Copy of an Anton Walter piano (Vienna) c.1780.  
Built by Richard Schaumlöffel (Adelaide, Australia) in 1987.

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## CD One

### Carl Philipp Emanuel Bach (1714–1788)

- |          |   |                 |
|----------|---|-----------------|
|          |   | [Stein replica] |
| Track 1: | Fantasia in F, Wq. 59, no. 5 (1782)   | 5.02            |
| Track 2: | Sonata in E minor, Wq. 59, no. 1 (1784)<br><i>Presto — Adagio — Andantino</i> | 8.15            |

### Wolfgang Amadeus Mozart (1756–1791)

- |          |   |                   |
|----------|---|-------------------|
|          |   | [Stein replica]   |
| Track 3: | Fantasia in D minor, K 397 (c.1782)                               | 5.21              |
|          | Sonata in G for piano and violin, K 379 (1781)                    | [Dulcken replica] |
| Track 4: | <i>Adagio - Allegro</i>   | 12.06             |
| Track 5: | <i>Thema: Andante cantabile</i><br>(with Rachael Beesley, violin) | 9.50              |

### Muzio Clementi (1752–1832)

- |          |   |                    |
|----------|---|--------------------|
|          | Sonata in F sharp minor, Op. 25, no. 5 (c.1790) | [Clementi replica] |
| Track 6: | <i>Piùtosto allegro con espressione</i>         | 6.04               |
| Track 7: | <i>Lento e patetico</i>                         | 3.47               |
| Track 8: | <i>Presto</i>                                   | 4.45               |

### Hyacinthe Jadin (1776–1800)

- |           |  |                    |
|-----------|--|--------------------|
|           | Sonata in C sharp minor, Op. 4, no. 3 (1797) | [Clementi replica] |
| Track 9:  | <i>Allegro moderato</i>                      | 4.32               |
| Track 10: | <i>Adagio</i>                                | 5.32               |
| Track 11: | <i>Rondeau allegretto</i>                    | 3.13               |

Total Time: 68.24

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## CD Two

### John Field (1782–1837)

	Sonata in A, Op. 1, no. 2 (1801)	[Clementi replica]
Track 1:	<i>Allegro moderato</i>	7.04
Track 2:	<i>Allegro vivace</i>	4.44

### Jan Ladislav Dussek (1760–1812)

	Sonata in F sharp minor, Op. 61 (1806)	[Clementi replica]
	<i>Élégie harmonique sur la mort de son Altesse Royale le Prince Louis Ferdinand de Prusse</i>	
Track 3:	<i>Lento patetico – Tempo agitato</i>	11.55
Track 4:	<i>Tempo vivace e con fuoco quasi presto</i>	8.06

### Joseph Haydn (1732–1809)

	Sonata in C, Hob. XVI:50 (1794–95)	[Clementi replica]
Track 5:	<i>Allegro</i>	8.46
Track 6:	<i>Adagio</i>	6.02
Track 7:	<i>Allegro molto</i>	2.52

### Ludwig van Beethoven (1770–1827)

	Grande Sonate <i>Pathétique</i> in C minor, Op. 13 (1798–89)	[Walter und Sohn replica]
Track 8:	<i>Grave – Allegro di molto e con brio</i>	10.10
Track 9:	<i>Adagio cantabile</i>	4.41
Track 10:	Rondo: <i>Allegro</i>	4.58

Total Time: 69.17



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## CD Three

### Ludwig van Beethoven

	Sonata <i>quasi una Fantasia</i> in C sharp minor, Op. 27, no. 2 'Moonlight' (1801)	[Walter und Sohn replica]
Track 1:	<i>Adagio sostenuto</i>	5.10
Track 2:	<i>Allegretto</i>	2.14
Track 3:	<i>Presto agitato</i>	7.50
Track 4:	Klavierstück <i>Für Elise</i> , WoO 59 (1810–22)	[Graf replica] 3.10

### Jan Václav Voříšek (1791–1825)

	Impromptus, Op. 7 (c.1820)	[Graf replica]
Track 5:	No. 1 in C – <i>Allegro</i>	4.36
Track 6:	No. 2 in G – <i>Allegro moderato</i>	4.43
Track 7:	No. 3 in D – <i>Allegretto</i>	5.10
Track 8:	No. 4 in A – <i>Allegretto</i>	7.06
Track 9:	No. 5 in E – <i>Allegretto</i>	10.05
Track 10:	No. 6 in B – <i>Allegretto</i>	7.25

Total Time: 57.28

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## CD Four

### Franz Schubert (1797–1828)

	Moments musicaux, D 783, Book 1 (1820–1828)	[Graf replica]
Track 1:	No. 1 in C – <i>Moderato</i>	5.34
Track 2:	No. 2 in A flat – <i>Andantino</i>	5.38
Track 3:	No. 3 in F minor – <i>Allegretto moderato</i>	1.50

### Ludwig van Beethoven

	Sonata in A flat, Op. 110 (1821)	[Graf replica]
Track 4:	<i>Moderato cantabile molto espressivo</i>	6.28
Track 5:	<i>Allegro molto</i>	2.21
Track 6:	<i>Adagio, ma non troppo – Arioso dolente</i>	10.38
	<i>Fuga: Allegro, ma non troppo – L'istesso tempo di Arioso – L'inversione della Fuga</i>	

Total Time: 32.29

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## CD Five

### Franz Schubert

	Sonata in B flat, D 960 (1828)	[Graf replica]
Track 1:	<i>Molto moderato</i>	18.23
Track 2:	<i>Andante sostenuto</i>	9.07
Track 3:	<i>Scherzo: Allegro vivace con delicatezza</i>	4.08
Track 4:	<i>Allegro, ma non troppo</i>	8.43

Total Time: 40.20

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## CD Six

### John Field (1782–1837)

[Clementi replica]

Track 1: Nocturne no. 1 in E flat, first version (1812) 3.21

### Fryderyk Chopin (1810–1849)

Track 2: Nocturne in E minor, Op. 72, no. 1 (1827) [Graf replica]  
4.00

Track 3: Nocturne in C sharp minor, Op. posth. KK IVa, no. 16 [1827 Broadwood]  
(1830) 3.53

### Franz Liszt (1811–1886)

Etude en douze Exercices, Op. 1 (1826) [Graf replica]

Track 4: no. 9 – *Allegro grazioso* 3.34

Track 5: no. 12 – *Allegro non troppo* 2.05

### Felix Mendelssohn (1809–1847)

Sechs Lieder ohne Worte, Op. 19 (1832) [1827 Broadwood]

Track 6: no. 1 – *Andante con moto* 3.13

Track 7: no. 2 – *Andante espressivo* 2.13

Track 8: no. 3 – *Molto allegro* 'Jägerlied' 2.53

Track 9: no. 4 – *Moderato* 1.59

Track 10: no. 5 – *Poco agitato* 3.57

Track 11: no. 6 – *Allegro non troppo* 'Venetianisches Gondellied' 2.00

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## CD Six (cont.)

### Fryderyk Chopin

- |           |                              |                  |      |
|-----------|------------------------------|------------------|------|
|           |                              | [Graf replica]   |      |
| Track 12: | Mazurka, Op. 6, no. 2 (1830) |                  | 2.26 |
|           |                              | [1827 Broadwood] |      |
| Track 13: | Mazurka, Op. 7, no. 1 (1830) |                  | 2.16 |

### Robert Schumann (1810–1856)

- |           |                              |                |       |
|-----------|------------------------------|----------------|-------|
|           |                              | [Graf replica] |       |
| Track 14: | Papillons, Op. 2 (1829–1831) |                | 15.29 |

Total Time: 53.18

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## Supplementary CD

### Wolfgang Amadeus Mozart

- |          |  |                  |       |
|----------|--|------------------|-------|
|          | Piano Concerto in C minor, K 491 (1786)  | [Walter replica] |       |
| Track 1: | 1 <sup>st</sup> movement: <i>Allegro</i>   |                  | 14.43 |
|          | (With Keith Crellin, conductor and the University of Adelaide Chamber Orchestra) |                  |       |

### Ludwig van Beethoven

- |          |   |                           |      |
|----------|---|---------------------------|------|
| Track 2: | Sonata <i>quasi una Fantasia</i> in C sharp minor, Op. 27, no. 2    | [Walter und Sohn replica] |      |
|          | 'Moonlight' (1801)  |                           |      |
|          | <i>Adagio sostenuto</i> (played with conventional legato-peddaling) |                           | 4.48 |

Total Time: 19.30

All works except for the Mozart piano and violin sonata and the Mozart Piano concerto recorded at Cornell University, Ithaca, NY, USA, 19 June – 5 July, 2010.

Recording engineer: Dane Marion.

Piano tuning and preparation: Ken Walkup.

Pitch: A 430 Hz

Mozart, Piano and Violin Sonata in G, K 379.

Recorded at The University of Melbourne, 20 December, 2010.

Recording engineer: David Collins.

Piano tuning: Vladimir Chishkovsky.

Pitch: A 430 Hz

Mozart, Piano Concerto C minor, K 491.

Recorded at The University of Adelaide by Radio Adelaide.

Live recording – Lunchtimes at Elder Hall series, 28 May, 2010.

Recording engineer: Don Balaz.

Piano tuning: Geoff Smith.

Pitch: A 440 Hz

CDs mastered 24 December, 2010.

Recording engineer: Cam Mitchell, 2 Acre Studio, Melbourne.

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## Abstract

This doctoral submission comprises two volumes and is entitled 'Notated and Implied Piano Pedalling c.1780–1830'. Volume One consists of six CDs and contains performances of works composed between 1781 and 1832, recorded on historical instruments housed in the collection at Cornell University, Ithaca, NY. The repertoire includes works by C.P.E. Bach, Mozart, Haydn, Beethoven, Hyacinthe Jadin, Clementi, Dussek, Field, Voříšek, Schubert, Felix Mendelssohn, Chopin, Robert Schumann and Liszt. The works are performed on seven different pianos, six replicas and one original instrument, dating from 1780–1827.

Volume Two is the Exegesis. While the history of pedal mechanisms and various forms of pedal notation have already been expertly researched and documented, it is often difficult to understand the composer's intentions with regard to the appropriate use of the damper pedal in performance, especially in works from the Classical period. The Exegesis examines the documentation of damper pedal techniques from c.1780–1830 and articulates decisions made with regard to the use of pedal in the performance of this repertoire on historical instruments.

The research is performance based, and draws heavily on primary sources and existing scholarship. Comparisons are made between the English, French and Viennese instruments and the schools of piano playing that developed, and the repertoire has been selected to highlight the growing significance of pedalling as an integral part of the performance. The primary outcome of this research resides in the recorded performances themselves. They represent the first fully detailed investigation of the various types of pedalling found in a comprehensive range of repertoire and documented through recordings made on the appropriate instruments.

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## Declaration

I hereby declare that the recordings and the supporting exegesis that comprise this submission are my original work.

They contain no material that has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contain no material previously published or written by another person, except where due reference has been made in the text of the thesis.

I give consent to this copy of my thesis, when deposited in the University Library, being made available for photocopying and loan. It should be noted that permission for copying does not extend to the CDs in Volume One without consultation with the author.

**Julie Haskell**

January 2011

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## Acknowledgements

The recordings are dedicated to my late husband, Gerard van der Weide, who always supported and encouraged me in my pianistic endeavours during our twenty years together. He was aware of my desire to embark on doctoral studies, but would have been surprised and even amused at the direction that it has taken. I am extremely grateful to my parents for the many years they spent driving me to lessons and performances, supervising practice, and for all the support and encouragement they gave me throughout my childhood years. Little did they know that more than forty years after commencing piano lessons I would be studying again! My late grandparents also played an important role in my early years and were always eager to listen to my performances and record them.

I am extremely grateful for the following people who have enabled me to play historical pianos either from their personal collections or under their supervision: Paul Downie for his hospitality in New Zealand, James Tibbles (University of Auckland), David Ward, (Royal College of Music, London), Professor Michael Endres (Canterbury University, New Zealand), Edwin Beunk (Eschede, The Netherlands), Professor Peter Roennfeldt (Queensland Conservatorium), Richard Schaumloffel (Adelaide) and Gavin Gostelow (Canberra). Gavin, particularly, was the source of many thought-provoking conversations.

Sincere thanks are due to Emeritus Professor Malcolm Bilson for his incredible kindness and generosity in allowing me to record at Cornell, and for all the extra advice and help he gave me with practicalities of organizing the whole recording project. Thank-you also to Dane Marion, recording engineer at Cornell University, who worked tirelessly to help me complete an almost impossible recording schedule, and to Ken Walkup, piano tuner, who was also extremely accommodating to my needs.



My sincere thanks to Rachael Beesley for introducing me to the Mozart Piano and Violin Sonata in G, K 379 and for playing so beautifully, and also to Associate Professor Keith Crellin OAM for his wonderful work with the Elder Conservatorium Chamber Orchestra. I am extremely grateful to Victoria Watts and Tim Kennedy who were both extremely helpful regarding the Dulcken fortepiano and the organization of the recording at the University of Melbourne. Thank you also to David Collins and Cam Mitchell for completing the final recording and mastering work.

Sincere thanks are also due to my supervisors Professor Charles Bodman Rae, who has made me think differently about many different aspects of the project and to Professor Bart van Oort for getting me totally fired up about the fortepiano and providing me with some excellent advice.

I am indebted to Dr Diana Weekes, who not only was my principal supervisor and major point of call throughout this study, but was also many years ago my piano teacher throughout perhaps the most important and formative years of my study as a teenager. It was through her encouragement that I embarked on this course of study, and due to her unfailing energy and patience, her wonderful editing skills, and the many times she acted well beyond her role as supervisor that this project has come to fruition.

Thank-you to my dear friend and colleague Glenn Riddle for his encouragement and support throughout the process. My partner Trevor Jones has put up with a great deal in the last few years – we now have a house full of fortepianos, and he has barely seen me at times. He did, however, understand how important this was to me and gave me space to practise, travel and write. Thank you Trevor.

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## Editorial Notes

### **The Pedal**

In this Exegesis the word 'pedal' is used to describe what is commonly known as the sustaining or damper pedal found on the modern piano (the pedal on the far right). This mechanism lifts the dampers off the strings so that they can vibrate freely. The word 'pedal' is also used to describe all damper lifting mechanisms, including those that preceded the modern pedal. An exception is made when differentiating between the various methods of application, i.e. hand-operated knobs and levers, knee levers or pedals operated with the feet.

It should also be noted that this study is concerned only with the damper pedal and not the various other tone-modification mechanisms that flourished during the early years of the piano, although these are discussed briefly when relevant. David Rowland gives an excellent account of the various stops, levers and pedals found on pianos throughout their history in his book *A History of Pianoforte Pedalling*.<sup>1</sup>

### **Pedal techniques**

The phrase 'changing the pedal' is used to describe the lowering of the dampers onto the strings briefly to stop vibrations before lifting them again, either by means of the knee lever or foot pedal.

In 'rhythmic-peddalling' the pedal is depressed together with a chord, usually on the strong beats of a bar. It is then released again towards the end of the bar before being depressed again on the following strong beat.

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<sup>1</sup> David Rowland. *A History of Pianoforte Pedalling*. (New York: Cambridge University Press, 1993).

'Legato-pedalling' can be described as changing the pedal on the beat so that the sound continues right up to the point of change. In other words, the pedal is released as a new chord is played, and then quickly depressed again before the fingers leave the notes, catching the new harmony, but avoiding any blurring from a previous chord. This is sometimes also described as 'syncopated pedalling' due to the fact that the foot is depressed *after* the beat and not *on* the beat.

## **The Piano**

Throughout this exegesis the word 'piano' is used in general discussion to describe any piano, whether it be an eighteenth or nineteenth century or a modern instrument. Where necessary, however, the word 'fortepiano' will be used to refer to specific historical instruments.

## **Editions**

The editions consulted during the course of this research were, wherever possible, first editions<sup>2</sup> and *Urtext* editions.<sup>3</sup> It was beyond the scope of the research to source original manuscripts except in the case of the Beethoven scores, which are freely available online.<sup>4</sup> Only in one instance was it impossible to source any of the above (Dusseck Sonata). When writing about the pedal indications I am referring (to the best of my knowledge) to the pedal indications noted and approved by the composers, and never to pedal indications notated by an editor which are different or in addition to the original notation of the composer.

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<sup>2</sup> Facsimile editions published by Acardi, Garland, Minkoff, Tecla.

<sup>3</sup> G. Henle Verlag, Peters, Könnemann and Wiener Urtext Editions.

<sup>4</sup> Beethoven-Haus Bonn. <http://www.beethoven-haus-bonn.de/>

## **The CDs**

The repertoire is discussed in the exegesis in order as it appears on the CDs. The only exceptions are the two supplementary recordings (Mozart Piano Concerto K 491, 1st movement, and the alternative version of the Beethoven Sonata Op. 27, no. 2, *Moonlight*, 1st movement), which can be found on the Supplementary CD. The performances on the supplementary disc are intended to illustrate conclusions drawn in the exegesis, but do not form part of the main submission.

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## Introduction

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## Introduction

From the music of C.P.E. Bach and Mozart to the early works of Chopin, Mendelssohn, Liszt and Schumann, the printed scores present some interesting and perplexing issues regarding the use of the damper pedal. The question as to when composers actually began to require the use of pedal in performance is particularly problematic, as there was no conventional system of notation in place, and pedal markings were often erratic or inconsistent. My own conclusions (especially relating to the music before 1800) are based on reading and research, and on my understanding of the music, as many of these composers have given us implied suggestions and hidden clues in their scores.

In the years between Mozart and Chopin, pedalling was not clearly defined. It appears to have been routinely used by the English pianists, yet there is little mention of it in English tutors of the time. Information on Schubert's use of pedal is generally avoided.<sup>5</sup> While there is scarcely enough documentary evidence to gain a totally accurate historical perspective, it is also dangerous for a pianist to make assumptions based purely on the music without taking into account the evidence that does exist.

The work already done by David Rowland<sup>6</sup> and Sandra Rosenblum<sup>7</sup> has provided a valuable basis for this study, which applies the information to a wide range of conventional repertoire (not just the works with unusual pedalling) and draws conclusions that should help pianists in their understanding of the use of pedal during the Classical and early Romantic periods. This research resides primarily in the

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<sup>5</sup> Schubert was not part of mainstream musical life, and did not think highly of himself as a pianist. His music was generally unknown and was never used (as Beethoven's was) as an example in contemporary treatises.

<sup>6</sup> David Rowland. *A History of Pianoforte Pedalling*. (New York: Cambridge University Press, 1993).

<sup>7</sup> Sandra Rosenblum. *Performance Practices in Classic Piano Music: their Principles and Applications*. (Bloomington: Indiana University Press, 1988) 102–143.

performances themselves: based on informed scholarship pertaining to early instruments and pedal mechanisms, they represent personal, artistic solutions to the problems of interpretation and stylistic performance practice in a selection of early keyboard works written between c.1780 and 1830.<sup>8</sup> It is, however, difficult at times to totally disregard current taste and aesthetic preferences. Our musical education, social upbringing and the way in which we listen to music today all play a role in our expectations and understanding of music from earlier times. In order to present stylistically credible performances of eighteenth century music, therefore, we need to investigate how the music developed and how the instruments changed over the centuries; but while we can attempt to appreciate the 'shock-value' of new music written at the time, it is impossible to turn back the clock. As Harold C. Schonberg writes, "it may at the end be impossible for a 20th-century mind to put itself into an 18th-century mind."<sup>9</sup>

## Pianos

When commencing this study, my original intention was to record the repertoire on a Steinway grand piano. However it soon became obvious that in order to gain a better understanding of the pedalling used or intended by the composers, either notated or implied, it was imperative to play the pianos for which the repertoire was originally intended. It was equally apparent that I would need to become much more familiar with historical performance practice in general, as the pedalling cannot be viewed separately from the articulation and rhetoric of the music. Playing a piano of the time is, however, problematic, as most of the instruments available these days are replicas, and there is no way of knowing how closely they resemble their original counterparts. Even playing antique instruments does not guarantee a totally 'authentic' experience, as the pianos might have deteriorated or have been

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<sup>8</sup> The repertoire chosen for the recordings actually spans the years 1781–1832 as I found it necessary to include the earliest Songs without Words of Mendelssohn (1832).

<sup>9</sup> Harold C. Schonberg. "Critic's Notebook; Fortepiano, or a Well-meant Clavier." *The New York Times*, December 27, 1984. <http://www.nytimes.com/1984/12/27/arts/critic-s-notebook-fortepiano-or-a-well-meant-clavier.html> (18 March, 2008).

altered throughout the previous two centuries; they might have been restored beyond their original state, or in accordance with more modern aesthetic values.

Another factor in the equation is that the pianos themselves were constantly evolving and changing. As Sandra Rosenblum states, “there was no such thing as *the* fortepiano, for the instruments not only differed with locale but were changing quickly everywhere.”<sup>10</sup> English pianos were completely different from Viennese instruments and a piano built in 1827 was completely different in touch, tone and damping from a piano built ten years earlier in the same city.

Playing the works on early instruments, however, at least goes some way towards providing a sense of how these works might have sounded and how they might have felt to the pianist-composers. There are enough well restored instruments and replicas to provide us with a good idea of what the original instruments were like in terms of touch and tone, and more importantly, how the use of pedals may have affected the sound.

## **The Recording Process**

The final recordings were all undertaken during a three-week period at Cornell University, Ithaca, NY, USA. I was extremely fortunate to be offered the opportunity to use the Cornell pianos as well the copy of a Clementi piano from the personal collection of Emeritus Professor Malcolm Bilson. My decision to record the program at Cornell University was influenced by the range of pianos, all of which needed to be in excellent playing condition, by the availability of a suitable recording engineer and piano tuner, and by the fact that this was an affordable venue. Three weeks is a very short span of time in which to become familiar with five different pianos, but the scarcity of historical instruments, especially in Australia, necessitated such a project.

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<sup>10</sup> Rosenblum, *Performance Practices* 31.



It is in the nature of these instruments that there will always be some extraneous noises such as creaking pedals and key noise, but it was decided to record quite closely so as to capture the use of the pedal as clearly as possible. During the recording process, it was found that the difference between the various pianos was more audible when reverberation from the venue was restricted to a minimum, and no use was made of special effects (i.e. reverb etc.). The seven instruments used in the recordings can be seen in Appendix A.

The advent of recording in the digital age has had a significant influence on musical performance and how it is assessed. The current expectation is that recordings will be 'note perfect' due to modern editing techniques. Unfortunately, accuracy and a beautiful singing tone are often regarded more highly than the artistry required to communicate the intent of the music. In these recordings I have tried to demonstrate how clarity of articulation, dynamic phrasing and rhythmic flexibility are of paramount importance in musical expression, and how various types of pedalling were gradually incorporated into the performance as the style of keyboard writing began to change.

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Chapter One. **Early Pedalling: C.P.E. Bach and Mozart**

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## Chapter One. Early Pedalling: C.P.E. Bach and Mozart

CD 1	<b>Carl Philipp Emanuel Bach</b>	
Track 1:	Fantasia in F, Wq. 59, no. 5 (1782)	5.02
Track 2:	Sonata in E minor, Wq. 59, no. 1 (1784)	8.15
	<i>Presto — Adagio — Andantino</i>	
	<b>Piano: 1784 Stein replica</b>	

The program begins with works that were written at a time when the fortepiano was rapidly becoming the most important keyboard instrument in Europe. Neither C.P.E. Bach nor Mozart explicitly notated the use of pedal, or the equivalent register of raised dampers by means of the hand stop or knee lever (pedals were not frequently found on Viennese pianos until c.1800). Nevertheless it was not uncommon for the piano to be played with raised dampers, and an understanding of this practice is important in tracing the transition from the earliest use of pedal to the time when its notation was more commonly found.

The Fantasia in F Major by C.P.E. Bach (1714–1788) is from the fifth volume of pieces *für Kenner und Liebhaber* (for Connoisseurs and Amateurs), the only collection of his works that mentions specifically the 'Fortepiano' on the title-page. It begins with a long passage of more than eight lines without bar lines (see Ex. 1), which, although written in an articulate style, suggest an improvisation. In the chapter on improvisation in his *Versuch über die wahre Art das Clavier zu spielen*, Bach wrote: "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.”<sup>11</sup> I found that it was certainly possible to play the entire passage with the undamped register. Although it seemed first as though a whole range of different harmonies would be blurred together, and that the articulation would be hidden by the pedalled sound, in fact when the “the necessary precautions were observed”, it was surprisingly successful. The ‘precautions’ in this case were to play slightly slower than a typical *Allegro* and to take just a little more time in a few places, giving the harmonies time to disperse.



**Ex. 1: C.P.E. Bach, Fantasia in F, first two lines of bar 1**

One reason for leaving the dampers raised throughout this passage was that the instrument that C.P.E. Bach owned himself later in his life was a square piano<sup>12</sup>, probably with just a hand-stop. However, he may well have known the new grand pianos made by Johann Andreas Stein (1728–1792) in the 1770s, those that Mozart spoke of so highly. If this work was played on a piano with a knee lever instead of a hand-operated stop then it is conceivable that more frequent pedal changes would be employed, but I did not find this necessary.

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<sup>11</sup> Carl Philipp Emanuel Bach. *Essay on the True Art of Playing Keyboard Instruments*. Trans. William J. Mitchell. (New York: Norton, 1949). This was one of the most important treatises of the time and was held in extremely high regard by Haydn, Mozart and Beethoven. It was written in 1762 at a time when keyboard performances were given on whichever instrument was at hand.

<sup>12</sup> The square piano was the most popular type of piano for domestic use throughout England and the continent, from the mid eighteenth century, due to inexpensive construction and price. It had horizontal strings arranged diagonally across the rectangular case above the hammers and the keyboard was set in the long side.

Most of the remainder of the Fantasia is written in a highly articulate, rhetorical style, and therefore very little use of the knee lever was necessary or appropriate. This was also the case with the Sonata in E minor, which was quite similar to the Fantasia, despite its more structured form. I found only some improvisatory passages in the second movement and a few flourishes in the third movement that required the effect of raised dampers. The first instance was in the slow cadenza-like flourishes in the second-time bar at the end of the first movement (see Ex. 2).



**Ex. 2: C.P.E. Bach, Sonata in E minor, bars 52–56**

At the end of the second movement, a cadenza-like passage suggested the use of raised dampers (see Ex. 3, bar 73). The alternating piano and forte chord passage at the end of the 2nd line (which is similar to a passage in the Fantasia) was surprisingly effective when played without clearing the pedalled sound on this Stein instrument. Despite the changing harmonies, I interpreted the unusual slur at this point to have some meaning, and as it is obviously not possible to join these left hand chords with the fingers; perhaps Bach did have in mind raised dampers here.



**Ex. 3: C.P.E. Bach, Sonata in E minor, bar 70–73**

CD 1      **Wolfgang Amadeus Mozart**

Track 3:    Fantasia in D minor, K 397 (c.1782)

5.21

**Piano: 1784 Stein replica**

The Fantasia in D minor, K 397 by Mozart was chosen because it includes both improvisatory passages and sections similar in style to many of his sonata movements. Although there is some uncertainty concerning its date of composition (1782) and even its authorship,<sup>13</sup> it is an excellent example of classical Viennese piano writing and therefore an appropriate work in which to explore the use of the pedal.

Prior to 1775, and perhaps as late as 1780, Mozart played predominantly harpsichords in performance and clavichords at home, but by the 1780s he was performing regularly on a piano.<sup>14</sup> At this time he owned a piano made by Anton Walter (1752–1826), who was considered to be one of the best makers at that time. At the age of 21 he wrote to his father, full of praise about a Stein piano he had just played: “I hardly have to touch it and it already works: and as soon as one moves the knee away, only a little, one does not hear the slightest after-sound.”<sup>15</sup> The Walter piano at my disposal, however, was a copy of a 1805 Walter und Sohn, i.e. a later instrument, and it therefore seemed more appropriate to perform this work on the Stein replica, a modern reconstruction of the piano that Mozart so admired in 1777.

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<sup>13</sup> Davidson doubts that the Fantasy was written by Mozart as there are no references to it in the composer’s letters and no extant manuscript. Michael Davidson, *Mozart and the Pianist: A Guide for Performers and Teachers to Mozart’s Major Works for Solo Piano*. (London: Kahn and Averil, 2001) 226.

<sup>14</sup> David Rowland, ed. *The Cambridge Companion to the Piano*. (Cambridge: Cambridge University Press, 1998) 26.

<sup>15</sup> Michael Latcham. “Mozart and the Pianos of Gabriel Anton Walter.” *Early Music* 25.3 (1997) 389.

The Fantasia in D minor required a great deal of subtlety in dynamics and articulation in order to fully capture the expressive nature of the work. It is written in the rhetorical style typical of the Classical period; Mozart never included pedal indications in his music and this work is no exception. The work begins with an introduction in an improvised style (see Ex. 4); given that Mozart's early keyboard writing was based on the style of C.P.E. Bach, it seemed appropriate to play the entire introduction with raised dampers. This is in keeping with a theory by Michael Latcham that Mozart only had hand stops on his Walter piano,<sup>16</sup> which would necessitate leaving the dampers raised for a whole passage until the pianist had time and a free hand to release the stop. Although Latcham's theory has been widely criticized,<sup>17</sup> it is quite possible (and also effective) to perform this passage with only a hand stop; the harmonies do not blur and clash as might be expected.



**Ex. 4: Mozart, Fantasia in D minor, K 397, bars 1–11**

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<sup>16</sup> Latcham, *Mozart and the Walter* 383.

<sup>17</sup> Several notable performers (Eva Badura-Skoda, Paul Badura-Skoda and Malcolm Bilson) consider Michael Latcham's hypothesis to be inaccurate, stating that it is inconceivable that Mozart, who was familiar with the knee lever, would have bought an instrument with only hand stops. It has been suggested by Latcham that the knee levers were added after Mozart's death, but this has been refuted by the argument that it is unlikely that Mozart's widow Constanze would have spent money to upgrade the instrument at that time.

If (as Eva and Paul Badura-Skoda and Malcolm Bilson claimed,<sup>18</sup> in response to Latcham's argument) Mozart did indeed have a knee lever on his Walter piano, would he perhaps have lowered the dampers after bar 6? Bars 7–8 are written differently, with tied notes over the bar-lines in the right hand, adding to the sustained texture already created by the left hand, which is now known as finger pedalling. This is something that C.P.E. Bach wrote about in his Essay, stating that the “slurred tones of broken chords should be held through by the fingers”<sup>19</sup> (see Ex. 5, figure 168). In an alternative version, the knee lever could be employed in two long sections of raised dampers, bars 1–6 and 9–11, with bars 7–8 creating a contrasting sound in between.



Ex. 5: C.P.E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, page 155

Another example of an extended arpeggio can be found in the Fantasia in C minor, K 475 (see Ex. 6), where Mozart surely intended the pedal to be held from the first beat of bar 143 through to the end of bar 145. This is similar to bars 9–11 of the Fantasia in D minor (see Ex. 4), although in the D minor Fantasia, bar 11 consists of a series of appoggiaturas, which were included in the general wash of sound.



Ex. 6: Mozart *Fantasia in C minor*, K 475, bars 143–145

<sup>18</sup> Eva Badura-Skoda. “The Anton Walter Fortepiano — Mozart’s beloved Concert Instrument: A response to Michael Latcham”, *Early Music* 28.3 (2000) 469–473.

Paul Badura-Skoda. “Mozart without the Pedal?” *The Galpin Society Journal* 55 (2002) 332–350.

Malcolm Bilson, “Mozart’s Walter Fortepiano — Correspondence” *Early Music* 29.2 (2001) 333–334.

<sup>19</sup> C.P.E. Bach, *Essay* 155.



Most of the Adagio section is written in a rhetorical style that virtually precludes the use of pedal. In his comprehensive treatise, *Klavierschule* (1789), Türk explains that “Heavy and light execution contribute a great deal to the expression of the prevailing character . . . . It is chiefly a matter of the proper application of detached, sustained, slurred, and tied notes”.<sup>20</sup> These were the criteria that guided my interpretation of passages such as the Adagio (see Ex. 7): the *alla breve* time metre, the strong and weaker beats within a bar, the length of detached notes, (i.e. the quavers in bars 12 and 14) and especially the two-note slurs. These slurred appoggiaturas, with their slight emphasis on the first note, and a lighter, shorter release note, as described by all the main tutors of the time, helped to create an expressive realisation of the prevailing character of the music.



Ex. 7: Mozart, Fantasia in D minor, K 397, bars 12–15

The declamatory section at bar 20 (see Ex. 8) did seem to require the use of pedal and could be considered almost an improvisatory passage. As with some of the shorter passages in the C.P.E. Bach Fantasia, which are likewise broken up into sections divided by rests, bars 21–23 could well have been played with the use of a hand stop as it does seem to work remarkably well without pedal changes.



Ex. 8: Mozart, Fantasia in D minor, K 397, bars 20–22

<sup>20</sup> Daniel Gottlob Türk. *Klavierschule, oder Anweisung zum Klavierspielen für Lehrer und Lernende, mit kritischen Anmerkungen*. Leipzig & Halle: Schwickert; Hemmerde und Schwetschte, 1789. Trans. Raymond Haggh as *School of Clavier Playing, or, Instructions in Playing the Clavier for Teachers & Students*. (Lincoln: University of Nebraska Press, 1982) 342.

Aside from the use of pedal in this work, there was one other decision to be made regarding the ending. It is not clear whether Mozart actually finished this work or whether it was completed by an editor, perhaps August Eberhard Müller (1767–1817), for the 1806 Breitkopf & Härtel edition. An alternate coda, perhaps including a return to the introductory passage, might therefore also have been appropriate, but it was decided that, for this performance, the existing coda was suitable.

After recording the Fantasia in D minor, it became apparent that the pedalling in this piece was mainly confined to arpeggiated or cadenza-like, i.e. improvisatory passages, and the question remained as to whether Mozart might have also used the pedal in other, different situations. There is one short passage in the second movement of his Piano Sonata in D, K 311 (see Ex. 9, bars 86–89), which seems to suggest that he might have used the pedal as early as 1777. Eva Badura-Skoda correctly observes that the use of pedal is the only solution to the double-stemmed notation for the left hand.<sup>21</sup> As this passage seems such an isolated case, however, I felt that I needed to perform other works where the pedal might be used either to sustain bass notes, to enrich the tone or to enhance the resonance of a single melodic note.



Ex. 9: Mozart, Piano Sonata in D, K 311, 2nd movement, bars 83–93

<sup>21</sup> E. Badura-Skoda, *Walter Fortepiano Response* 470.

CD 1	<b>Mozart, Sonata in G for piano and violin, K 379 (1781)</b>	[Dulcken replica]
Track 4:	<i>Adagio - Allegro</i>	12.06
Track 5:	<i>Thema: Andante cantabile</i> (with Rachael Beesley, violin)	9.50
	<b>Piano: c.1800 Dulcken replica</b>	

The majestic nature and unusually thick scoring of the arpeggiated chords in the opening solo piano passage in the Mozart Sonata in G for piano and violin, K 379 suggests the use of the pedal (see Ex. 10). Legato-pedalling was not employed as a standard technique until well into the nineteenth century; the music simply did not require legato-pedal changes. Due to the limited resonance of the Stein piano it was actually possible, in performance, to pedal through three different harmonies without causing intolerable blurring.



Ex. 10: Mozart, Sonata for Piano and Violin in G, K 379, 1st movement, bars 1–4

Similarly, the solo piano passage beginning at bar 20 (see Ex. 11), relies on the use of pedal to create a full, 'orchestral' sound. The unusual, sweeping slurs in the bass were perhaps Mozart's way of indicating this; certainly it is impossible to play this passage convincingly without the pedal.



Ex. 11: Mozart, Sonata for Piano and Violin in G, K 379, 1st movement, bars 20–22

The orchestral-like writing in the coda of the Allegro (see Ex. 12), also invites the use of pedal to enhance the richness of sound and especially to enable the bass slurs. The tremolo was played in an articulate manner on the Stein piano (not close to the key-bed as would be possible on a modern piano), in order to provide the necessary rhythmic impetus. Due to the instrument's limited resonance, I was able to pedal through each entire bar, including the rests, without losing the essential rhetorical character.



Ex. 12: Mozart, Sonata for Piano and Violin in G, K 379, 1st movement, bars 188–192

In the second movement, the solo piano variation does seem dependent on the use of pedal to sustain some of the bass notes. In bar 17 (see Ex. 13), it is difficult for most pianists to sustain the bass D whilst playing the F sharp without the use of pedal.<sup>22</sup>



Ex. 13: Mozart, Sonata for Piano and Violin in G, K 379, 2nd movement, bars 17–18

In the second half of this variation, there is a passage where the left hand is probably meant to cross over (see Ex. 14, bar 26), despite the editorial fingering of this *Urtext* edition.<sup>23</sup> If the left hand does cross over the right, it causes the octave A in the bass (bar 26) to sound short and clipped, which

<sup>22</sup> An interval of a tenth is not normally found in Mozart's keyboard writing. Even on a Stein piano, which has a slightly narrower key width than is found today, the stretch from D to F# is too wide for most pianists to manage.

<sup>23</sup> The edited fingerings found in *Urtext* editions are frequently misleading; often they seem to contradict the articulation, as they aim to provide the most *legato* touch possible, regardless of the slurs.

is not in keeping with the style of this variation. In the performance, rhythmic-pedalling was employed on the first beats of bars 26 and 28 to slightly lengthen the bass quaver, thus allowing the hand to leave the note in time to reposition itself in the treble register. Touches of pedal were also used on the first beats of bars 25 and 27, given that the corresponding passage in the theme is marked *forte*, and a warm, full sound is suggested here by the texture.



**Ex. 14: Mozart, Sonata for Piano and Violin in G, K 379, 2nd movement, bars 25–28**

This is based on an earlier, similar example found in the first movement of the Piano Sonata K 331 (1778). Without pedal on the bass octaves (see Ex. 15), these notes sound clipped and not in keeping with the smooth nature of this variation, as the left hand requires time to move up to the treble notes on the second quaver beat.



**Ex. 15: Mozart, Sonata in A, K 331, 1st movement, bars 73–75**

Supp. CD **Mozart, Piano Concerto in C minor, K 491 (1786)** [Walter replica]  
 Track 1: 1<sup>st</sup> movement: *Allegro* 14.43  
 (With Keith Crellin OAM, conductor, and the Elder Conservatorium Chamber Orchestra)  
**Piano: c.1780 Walter replica**

Mozart's Piano Concerto in C minor, K 491 was completed in 1786 at a time when he regularly took his new pedal-board to concerts.<sup>24</sup> This raises an important question: was Mozart using the damper pedal or knee lever at that time? Although there is little documentary evidence about Mozart's pedal-board, it does seem logical to assume that he used it regularly in performance. According to Paul Badura-Skoda, it would have been possible for Mozart to make use of both the pedal-board and the knee lever in the same performance,<sup>25</sup> although it would seem unlikely that he would use his feet on the pedal-board and the knee on the knee-lever concurrently. Mozart most likely favoured the pedal-board due to the virtuosic effect, and given that its use would create resonance and sustain bass notes, it is doubtful whether he would have required the knee lever at all.

When performing this concerto, I found that the writing was not dependent on the use of pedal. Paul Badura-Skoda states unequivocally that the pedal would always be used to create a longer singing line, giving as an example the first solo piano entry of this concerto in C minor (see Ex. 16).<sup>26</sup> My own experience in performance was that the pedal did little to enhance the singing line, and considering the rhetorical and stylistic aspects, I did not regard this as a problem. A long note that almost grows in volume and warmth (as can be produced on a modern grand piano) was not something to which Mozart was accustomed. He wrote exactly for the instruments he had at hand, and it seems reasonable to assume that he sometimes simply 'imagined' long, singing tones, whereas at other times long notes might have been used as a kind of shorthand for decorative improvisation.

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<sup>24</sup> Richard Maunder and David Rowland. "Mozart's Pedal Piano," *Early Music* 23.2 (1995) 287. Mozart's pedal board was a separate instrument in the shape of the grand piano, which sat on the floor under the piano with its own set of strings and was played by foot pedals similar to an organ. According to his father, Leopold, in 1785, this extremely heavy pedal-board, together with the piano, was taken on a weekly basis to performance venues.

<sup>25</sup> P. Badura-Skoda, *Mozart Without Pedal* 334.

<sup>26</sup> P. Badura-Skoda, *Mozart Without Pedal* 347, 349–350. Also discussed in Eva and Paul Badura-Skoda. *Interpreting Mozart: the Performance of his Piano Pieces and Other Compositions*. (New York: Routledge, 2008) 32.



**Ex. 16: Mozart, Piano Concerto in C minor, K 491, 1st movement, bars 99–103**

Eva Badura Skoda states that the pedal “enriches the singing quality of any piano, new and old, due to sympathetic vibrations.”<sup>27</sup> The added ambiance of sympathetic vibrations was not relevant in much of the passage-work throughout the concerto, as the orchestra provided the fullness of sound. In the following passage the melodic line of the piano, with its silvery tone, cut through the sustained chords of the strings while the left hand quavers provided the rhythmic pulse (see Ex. 17).



**Ex. 17: Mozart, Piano Concerto in C minor, K 491, 1st movement, bars 148–151**

This performance was admittedly not totally in keeping with historical performance practice. Although the piano was a replica of a Walter instrument, the orchestra played modern instruments and was not specifically trained in classical performance practice. However, I found that Mozart’s expert writing was such that the solo line was audible when necessary and otherwise blended into the overall texture. When the piano needed to cut through it was actually through the percussiveness of the initial attack, and not through a long, full singing tone as on a modern piano (see Ex. 18).

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<sup>27</sup> E. Badura-Skoda, *Walter Fortepiano Response* 470.



**Ex. 18: Mozart, Piano Concerto in C minor, K 491, 1st movement, bars 220–222**

The only passages that I felt really required the use of pedal were some of the arpeggiated sections where the piano was playing unaccompanied (see Ex. 19). This is similar to some of the arpeggiated passages already noted in the Fantasia as well as the Piano and Violin Sonata.



**Ex. 19: Mozart, Piano Concerto in C minor, K 491, 1st movement, bars 332–333**

The cadenzas did call for considerable use of the pedal, but as these were written by twentieth century pianists (Paul Badura-Skoda and Christian Zacharias) this is of little relevance to this research.



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**Chapter Two. The English and French Schools of the  
Eighteenth Century: Clementi, Dussek, Field and Jadin**

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## Chapter Two. The English and French Schools of the Eighteenth Century: Clementi, Dussek, Field and Jadin

CD 1	<b>Muzio Clementi, Sonata in F sharp minor, Op. 25, no. 5 (c.1790)</b>	
Track 6:	<i>Piuttosto allegro con espressione</i>	6.04
Track 7:	<i>Lento e patetico</i>	3.47
Track 8:	<i>Presto</i>	4.45
	<b>Piano: 1799 Longman, Clementi &amp; C° replica</b>	

During the same decade that C.P.E. Bach and Mozart were writing the works covered in the previous chapter, the style of English piano music was developing in a quite different manner.<sup>28</sup> In order to show a thorough understanding of the use of pedal in the English repertoire, it was important that the performance of the Clementi Sonata should be undertaken on an English piano, enabling me to exploit the greater sonority and reduced damping of this type of instrument. Bart van Oort has noted that the dampers found on English pianos were considerably less effective than those on Viennese instruments resulting in a “substantial after-ring, which lent the instruments a resonating quality.”<sup>29</sup> This after-ring is especially pronounced in the bass register, as the dampers do not increase in size from the thin upper strings through to the thicker bass strings. In my performance of the Clementi Sonata, however, the

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<sup>28</sup> The composers of the ‘English School’ as first described by Alexander L. Ringer in his “Beethoven and the London Pianoforte School”, *The Musical Quarterly* 56.4 (1970), 743, were mostly not English by birth, but rather by “cultural adaptation”. The title ‘English Pianoforte School’ was taken up by Nicholas Temperley in his *London Pianoforte School 1766–1860*. (New York: Garland, 1984–1987) and has been used here to describe the works of composers writing in London for the English style piano.

<sup>29</sup> Bart van Oort. *The English Classical Piano Style and its Influence on Haydn and Beethoven*. D.M.A. dissertation, Cornell University, 1993. (Dissertation Abstracts International, 54, 07A, 2383), 29.

recorded sound is direct and rather dry; it does not capture the full resonance of the treble register, due to the placement of the microphone, but the extremely long after-ring of the bass is unmistakable.

Articulation did not play the same role in the style of the English composers as it did in the Viennese school. A *legato* touch was considered 'normal' when no slurs were indicated, and this went hand in hand with the incomplete damping of the English instruments. The influence of the Viennese style, however, can be found in the Op. 7–10 sonatas that Muzio Clementi (1752–1832) wrote while on a visit to Vienna (1781–1783). The first movement of this sonata has many short slurs, more akin to the Viennese rhetorical style (see Ex. 20). Therefore, the use of pedal did not seem necessary in this movement.

The image shows a musical score for the first movement of Muzio Clementi's Sonata in F sharp minor, Op. 25, no. 5. The score is written for piano and consists of two systems of staves. The first system is labeled 'Piuttosto allegro con espressione' and 'Opus 25 Nr. 5'. The tempo and expression markings are 'Piuttosto allegro con espressione' and 'dolce'. The second system is marked with 'f' (forte) and 'p' (piano). The score features various musical notations including slurs, trills, and dynamic markings.

Ex. 20: Clementi, Sonata in F sharp minor, Op. 25, no. 5, 1st movement, bars 1–10

There are no pedal indications in this sonata; it was not until 1798 in the Op. 37 sonatas that Clementi notated some rather rudimentary pedalling. Although he began making more extensive and careful pedal markings in his later piano works and included some in revisions of earlier works, Clementi's pedal notation remained quite conservative and therefore we can probably assume that his own use of the pedal before 1790 was also relatively sparing.

Bearing in mind the *cantabile* style and expressive nature of the second movement (see Ex. 21), it seemed at first to require considerable use of the pedal. However, this movement is not written in a

style where the dampers could be raised for the entire movement as was sometimes customary with the French composers of the time.<sup>30</sup> Considering that Clementi was more conservative than his contemporaries, and that this sonata was written at the latest in 1790, (the latter years of the 1790s was a crucial period in the development of pedalling), I decided that I would first use the pedal as a special effect at the slurred diminished seventh chord bars 10–11. Here I found that the singing power of the instrument, best described in Clementi’s own words as “thick and sweet” as opposed to the “clear, sharp or silver” tone of Viennese pianos,<sup>31</sup> was sufficient when coupled with the normal *legato* touch and the after-ring of the bass register. The use of pedal was therefore not required.



Ex. 21: Clementi, Sonata in F sharp minor, Op. 25, no. 5, 2nd movement, bars 1–14

The second theme, commencing in bar 14, (see Ex. 22) is reminiscent of the *Adagio* theme of the Mozart Fantasia in D minor, (see Ex. 7) with its similar string-like accompaniment. They differ in that the right hand of the Clementi is written with a *cantabile* melodic line, whereas the Mozart Fantasia is much more articulate, with detached notes and many short slurs. However, even though the style of the

<sup>30</sup> Clementi spent a year in Paris 1780-1781 and was again in France in 1783.

<sup>31</sup> Leon Plantinga. *Clementi: His Life and Music*. (London: Oxford University Press, 1977) 56.

Clementi requires a more legato approach, it was found that use of the pedal was not required due to the resonance of the Clementi piano.



Ex. 22: Clementi, Sonata in F sharp minor, Op. 25, no. 5, 2nd movement, bars 11–18

Both the first and second movements have *rinforzando* markings, and I understood these to indicate moments of great expression. I included small *crescendi* and *diminuendi* and played with a *legatissimo* touch at these points in the performance in order to underline the expressive nature of the movement without the use of pedal. Neither was it found necessary to use the pedal for resonance or volume in the *fortissimo* passage, bar 19 (see Ex. 23). Bars 21–22 however were pedalled to achieve the *legato* slurs of the left hand. (This is in keeping with the fact that Clementi's first pedal markings were in *dolce* passages.) The pedal was also used to create a full sound during the cadential trill (bar 25).



Ex. 23: Clementi, Sonata in F sharp minor, Op. 25, no. 5, 2nd movement, bars 19–27

The performance of the third movement was not as successful as I would have liked. Due to the fact that there was no equivalent piano in Australia, my preparation was on Viennese instruments. Two or three days, unfortunately, was not long enough for me to adjust fully to the English touch with its deeper key-dip. Had there been several weeks, I would have been able to revise my fingering of the legato thirds in particular, in order to execute the passage-work with greater precision.<sup>32</sup>

The movement is written in a virtuoso style, (see Ex. 24) which returns to Clementi's earlier style of harpsichord writing.<sup>33</sup> The continuous semiquaver passage-work, including parallel thirds, is reminiscent of Scarlatti,<sup>34</sup> and influenced my decision not to use pedal for the greater part of this movement.



Ex. 24: Clementi, Sonata in F sharp minor, Op. 25, no. 5, 3rd movement, bars 1–18

Clementi spoke about this himself retrospectively in 1806 when referring to his earlier contest with Mozart (1781), stating that he had “taken particular delight in brilliant feats of technical proficiency, especially in those passages in double notes” and that “it was only later that he adopted a more melodic

<sup>32</sup> Mozart spoke about Clementi in a letter to his father describing their famous contest of 1781: “Clementi plays well, so far as execution with the right hand goes. His greatest strength lies in his passages in thirds.” Plantinga, *Clementi* 62.

<sup>33</sup> Clementi played the harpsichord on six out of seven public appearances between 1775 and 1780. Rowland, *Peddaling* 13.

<sup>34</sup> Plantinga, *Clementi* 142.

and noble style of performance”,<sup>35</sup> which is an apt description of the second movement. It was interesting to discover, when rehearsing on a Viennese instrument, that the bass octaves in bars 14 and 16 (see Ex. 24) were rather ‘clipped’ in sound without the help of the pedal, but when performing on the Clementi piano, the long resonance of the bass meant that the gaps between the bass chords as the hand moves from one register to the next were almost inaudible. The second subject of the third movement is more melodic in character (see Ex. 25), and touches of pedal were used through the slurred octaves of the right hand to enhance the *legato* touch.



Ex. 25: Clementi, Sonata in F sharp minor, Op. 25, no. 5, 3rd movement, bars 40–55

CD 1	<b>Hyacinthe Jadin, Sonata in C sharp minor, Op. 4, no. 3 (1797)</b>	
Track 9:	<i>Allegro moderato</i>	4.32
Track 10:	<i>Adagio</i>	5.32
Track 11:	<i>Rondeau allegretto</i>	3.13
	<b>Piano: 1799 Longman, Clementi &amp; C° replica</b>	

Although early French piano music is not as well known as that of the Viennese and English schools, the inclusion of a French work seemed relevant to this research project. For this reason, I chose the Sonata Op. 4, no. 3 by Hyacinthe Jadin (1776-1800), a relatively little known composer who,

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<sup>35</sup> Rowland, *Pedalling* 39.

due to his untimely death at the age of 24, wrote only twelve sonatas and two concertos for the piano. He was, however, appointed as a piano teacher at the Paris Conservatoire in 1796, at the age of nineteen.<sup>36</sup>

In the year this sonata was written (1797), the foremost French piano maker of the eighteenth century, Sébastien Erard (1752–1831), returned to Paris after spending the first eight years of the French Revolution in London. He subsequently built the first French grand piano, adopting the ‘English’ action. I therefore chose to perform this sonata on the Clementi instrument as the proper alternative, a French square piano, was not available to me for recording.

For the performance of this work, several factors were taken into consideration. Jadin’s early musical training with Nicholas Joseph Hüllmandel, who had studied with C.P.E. Bach, meant that the rhetorical character of the Viennese classical style was evident in this sonata. The key of C sharp minor was quite unusual for this time, and it is interesting to note that Jadin also wrote a Sonata in F sharp minor. His music is quite forward-looking in its harmonic treatment and expressive elements,<sup>37</sup> so I felt that the more lyrical aspects of the performance could be legitimately enhanced by use of the pedal, for instance, the descending arpeggio in bars 1–2 (see Ex. 26).



**Ex. 26: Jadin, Sonata in C sharp minor, Op. 4, no. 3, 1st movement, bars 1–6**

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<sup>36</sup> At the time of the French Revolution, square pianos far outnumbered grand pianos in Paris, but harpsichord tuition was offered at the Conservatoire until 1798.

<sup>37</sup> Deanna Cash Moore, *Hyacinthe Jadin's Concerti for Pianoforte: A Stylistic Analysis*. D.M.A. dissertation. University of South Carolina. (Ann Arbor: University Microform International, 2006) 49.



Another French pianist at the time, Daniel Steibelt (1765–1823) had been notating pedal in piano works of a light genre that were extremely popular at the time, (for instance his *6me Pot Pourri* of 1793) but he first called for pedal in a work of a more serious nature in his Piano Sonata Op. 27, no. 1, written in 1797, the same year as this sonata by Jadin.

From a developmental point of view, the most important use of the pedal to be found in Steibelt's early piano music is that of sustaining bass notes while the left hand moves to higher chords, a technique found in a sketchbook of Beethoven (see Ex. 62). Adrien Boieldieu (1775-1834), a colleague of Jadin at the Paris Conservatoire, also employed this technique in his piano sonatas, and it is this technique that Jadin notates in his Sonata Op. 4. no. 3; in fact, this is the only pedal marking found in any of Jadin's sonatas (see Ex. 27). Although this could be seen as registral pedalling, its main purpose is surely to sustain the bass pedal point. In light of this, the pedal indication would most likely have been intended to capture the first beat of bar 57; this is perhaps an example of imprecision on the part of the engraver due to lack of space.



Ex. 27: Jadin, Sonata in C sharp minor, Op. 4, no. 3, 1st movement, bars 53–66

In Adam's *Méthode* of 1804, which was adopted by the Conservatoire for some years, he speaks about the use of pedal to overcome dryness, mostly in passages where the harmony remains static, yet warns against "causing undue blurring of the sound."<sup>38</sup> He also warns about its misuse in *fortes*, and

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<sup>38</sup> Rowland, *Pedalling* 44.

insists that it should be released before each change of harmony. In performance, however, I found that the pedalled passage in bars 57–64 did not actually require the release of the pedal at each change of harmony, and that pedalling strictly according to the composer's instructions was effective.

On the other hand, there were still many elements of harpsichord technique prevalent in French keyboard writing at the time, and some passages in the Jadin sonata were reminiscent of the sonatas of Etienne Méhul (1763–1817). This led me to decide that the broken octave passages from bar 18 (see Ex. 28) did not really require any pedal.



Ex. 28: Jadin, Sonata in C sharp minor, Op. 4, no. 3, 1st movement, bars 14–24

In the last decade of the eighteenth century, Steibelt's frequent use of the pedal influenced pianists throughout England and the continent. He was known for his often vulgar playing, including excessive use of the pedal,<sup>39</sup> but it is also known that he developed a manner of using the pedals

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<sup>39</sup> This was due to many factors: he often included tambourine and triangle obbligato parts in his music (written for his wife to play); he frequently passed off old works as new; he developed a style of playing that was highly virtuosic, making use of repeated *tremolando* bass accompaniments with great use of the pedal, despite the fact that his left hand technique was described as inadequate, and Beethoven is known to have made fun of him publicly. Frank Dawes et al. "Steibelt, Daniel." In *The New Grove Dictionary of Music and Musicians*. Vol. 24. Stanley Sadie, ed. (London: Macmillan, 1980) 326-327.

Tomášek also observed that Steibelt "did nothing other than repeat the C major *vibrando* theme a few times while running up and down the keys with his right hand, and the 'improvisation' was over within a few minutes." Cited in Adrienne Simpson and Sandra Horsfal, "A Czech Composer Views His Contemporaries: Extracts from the Memoirs of Tomášek." *The Musical Times* 115.1574 (1974), 287.

that enhanced the “expressive and textural effects in his piano music”.<sup>40</sup> Adam also wrote in his treatise that pianists were beginning to develop more refined pedalling techniques in the 1790s.<sup>41</sup> With this in mind, I used the pedal to colour some of the modulating passage-work in the development, and to add warmth to the harmony (see Ex. 29). This passage is similar to several passages in the first movement of the Haydn Sonata in C, Hob. XVI:50 (see Ex. 54). I used rhythmic-pedalling, once per bar throughout this section. There is no proof that pianists pedalled this way, but given the influence of the English piano school, as well as the use of pedal by Steibelt in his drum-bass and *tremolando* accompaniments, it is easy to imagine that the pedal may have been used to colour interesting harmonic progressions, and with further experimentation, I might well have decided on even longer blocks of pedal.



**Ex. 29: Jadin, Sonata in C sharp minor, Op. 4, no. 3, 1st movement, bars 72–76**

In preparation for the performance, I did have an opportunity to play this sonata on a French square piano. It was fascinating to hear how ‘orchestral’ it sounded in the bigger passages (for instance, in the main theme of the third movement), while the quieter sounds were still very delicate and intimate. Although it was common practice at the time to play whole slow movements with the dampers raised, I found the slow movement of this sonata to be unsuitable for this treatment (see Ex. 30), although this may be a case of twenty-first century aesthetics colouring my view.

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<sup>40</sup> Rowland, *Pedalling* 37.

<sup>41</sup> Rowland, *Pedalling* 36.



Ex. 30: Jadin, Sonata in C sharp minor, Op. 4, no. 3, 2nd movement, bars 1–6

My performance of the second movement relied less on the use of pedal, and more on an expressive delivery of the many *appoggiaturas*, together with some added ornamentation, to create emotional tension and release, and to heighten the dramatic narrative.

It was interesting to discover that both of the quicker movements needed to be played at a slower tempo on the square piano, whereas the English instrument allowed brighter *tempi* that suited the movements equally well. In the performance of the third movement, I attempted in the main theme (see Ex. 31) to re-create the more orchestral sound of the French square piano by using short dabs of rhythmic-pedalling on the crotchets and dotted minims of bars 1–4 to add resonance.



Ex. 31: Jadin, Sonata in C sharp minor, Op. 4, no. 3, 3rd movement, bars 1–6

In his *Méthode*, Adam illustrates the use of pedal by including several musical examples that are similar in style to the coda of Jadin's third movement (see Ex. 32), with its alternating dominant and tonic harmonies over a tonic pedal point. He also states that the use of the *jeu céleste* pedal may be appropriate within a *pianissimo* dynamic.<sup>42</sup> After some experimentation, I found that the use of the damper pedal at bars 127–134, combined with the *una corda* pedal, produced a successful result.

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<sup>42</sup> Rowland, *Pedalling* 45. The *jeu céleste* pedal was the French name for the moderator pedal found on most Viennese pianos from the 1790s.



Ex. 32: Jadin, Sonata in C sharp minor, Op. 4, no. 3, 3rd movement, bars 127–138

CD 2      **John Field, Sonata in A, Op. 1, no. 2 (1801)**

Track 1: *Allegro moderato* 7.04

Track 2: *Allegro vivace* 4.44

**Piano: 1799 Longman, Clementi & C° replica**

John Field (1782–1837) wrote his three Op. 1 piano sonatas in 1801, when he was employed to demonstrate pianos for the Clementi manufacturing firm. It was therefore appropriate to perform his works on the Clementi piano. Although the structure of these sonatas reflects the influence of his teacher, Clementi, the style is already different, especially in the use of the pedal. The opening of the second sonata has several virtuosic flourishes, which I pedalled to achieve a sense of bravura by building a rush of sound over a range of five octaves (see Ex. 33).



Ex. 33: Field, Sonata in A, Op. 1, no. 2, 1st movement, bars 1–2

I chose the second of these sonatas because it contains passages with nocturne-like texture; the left hand accompaniment is based on broken chords, supporting a *cantabile* melodic line in the right hand (see Ex. 34, bar 7–11). The notated pedalling in this passage is similar to the long pedalling already found in earlier works of Clementi and Dussek, but as the harmony does not change, it is not blurred in any way.<sup>43</sup>

Ex. 34: Field, Sonata in A, Op. 1, no. 2, 1st movement, bars 3–17

On close inspection, some of the pedal markings seem to end slightly too late; for example, note the difference in notation of bars 12 and 16 (see Ex. 34). In performance, I heeded Czerny's advice:

"it is self-evident that the Player must use [the pedal] whenever he finds it indicated. And he need only attend to the changes of chords in those places, where from the carelessness of the Engraver, the indication of it seems to last for too long a time."<sup>44</sup>

There are several passages containing blurred dominant and tonic harmonies under one pedal in the first movement, but this did not seem unpleasant in the performance (see Ex. 35, bars 19–20).

<sup>43</sup> A similar, even more nocturne-like passage with changing harmonies is found in Steibelt's Sonata Op. 67 of 1802, but unfortunately his music is of limited musical interest and it was not worth playing a whole sonata just to demonstrate this one passage.

<sup>44</sup> Carl Czerny. Theoretical and Practical Piano Forte School, Op. 500. (1839) cited in Temperley. *The London Pianoforte School* I, xxv.



Ex. 35: Field, Field, Sonata in A, Op. 1, no. 2, 1st movement, bars 18–21

There are some instances where the pedal was marked after the first beat and could have been interpreted as careless notation by the composer or a mistake on the part of the editor. However, I found that on the Clementi piano, the passages at bars 27, 28 and 30 (see Ex. 36) were quite successful when performed exactly in accordance with the instructions in the score.



Ex. 36: Field, Sonata in A, Op. 1, no. 2, 1st movement, bars 25–30

Field's pedal indication encompassing a chord spread over the entire range of the piano proved to be extremely effective on the Clementi piano (see Ex. 37, bar 32).



Ex. 37: Field, Sonata in A, Op. 1, no. 2, 1st movement, bars 31–34

The second subject opens with the pedal technique already found in the Jadin Sonata in C sharp minor, Op. 4, no. 3, where a low bass note is sustained under chords in a higher register (see Ex. 37, bars 33–34). The end of the exposition concludes with a *crescendo* through a broken-octave bass, followed by a rolled chord and a fast right hand arpeggio; here the long pedal marking was effective despite the blurred harmonies in bar 57 (see Ex. 38).



Ex. 38: Field, Sonata in A, Op. 1, no. 2, 1st movement, bars 57–59

Throughout the development, the various pedal techniques already encountered in the exposition continued to be employed, and I found in performance that, apart from once or twice where it was obvious that a pedal indication, although not marked, was intended to be repeated in the following bar, the pedal notation was quite accurate. The pedalling indicated in this movement was infinitely more varied than that found in Clementi's works of the same period, although the technique of continuous pedalling was never called for, as it was in the works of Cramer and Dussek.

The second movement, due to its lively, more boisterous character, did not require as much use of pedal. In the first section I felt that dabs of pedal were effective on the many sudden *forte*, *fortissimo* or *sforzando* beats throughout the movement (see Ex. 39, bars 18–20).



Ex. 39: Field, Sonata in A, Op. 1, no. 2, 2nd movement, bars 18–21



The only pedalling actually notated in this movement comprises longer, atmospheric pedal markings over two or four bars (see Ex. 40). This pedalling, together with the use of the *una corda* register, was effective in capturing the *dolce* character and the conjunct motion of the right hand quavers did not blur excessively. I found that the release signs were well placed, and that the gap in the pedalled sound helped to imbue the passage with a lilting quality.



Ex. 40: Field, Sonata in A, Op. 1, no. 2, 2nd movement, bars 80–85

There was only one occasion in the whole sonata where I found that it was important to use the pedal even though it was not indicated. In bars 124–125 it was required to sustain the bass D through a stretch of a tenth (see Ex. 41) and although the right hand scale would seem to require a clean sound, the performance proved that the pedalled sound was not a problem in this regard. In other words, I chose not to take the F# in the right hand as would commonly be done today, assuming that to be more of a modern fingering that may have developed through the pianism of Liszt and Thalberg.



Ex. 41: Field, Sonata in A, Op. 1, no. 2, 2nd movement, bars 122–127



bar 3) could be played very softly with the damper and *una corda* pedals, and needed very few, if any, changes of the damper pedal. The sound in the recording studio was quite muddled, so I instinctively resorted to more frequent changes of pedal than planned; with the close placement of the microphones, however, the recorded result in bars 3–8 sounded much ‘cleaner’ than I had intended.

Op. 61

JAN LADISLAV DUSIK  
(1760 – 1812)

**Ex. 42: Dussek, Sonata in F sharp minor, Op. 61, 1st movement, bars 1–18**

Through much of this sonata, my pedal changes were guided by the instructions that Steibelt notated in his Sonata Op. 27, no. 1 (1797): “Use the pedal that raises the dampers, but when you hear that the harmony is mingling too much, release the pedal for the value of an eighth note and resume it again immediately.”<sup>47</sup> What constituted ‘too much’ at the end of the eighteenth century, however, is perhaps not exactly the same as what would now be considered ‘too much’ on a modern piano. At that time, especially in England and France, there were many instances of blurred dominant and tonic harmonies included under one pedal marking, so we can infer that the late eighteenth and early nineteenth century pianist was less concerned than today’s pianist with an absolutely clean tone.

<sup>47</sup> Roseblum, *Performance Practices* 115.

Johann Baptist Cramer (1771–1858) stated that: “The Open Pedal is chiefly used in slow movements, when the same harmony is prolonged.”<sup>48</sup> This comment seemed directly relevant to the passage beginning at bar 32 (see Ex. 43), which was pedalled continuously through several bars of the same harmony. The wide span of the broken chord accompaniment necessitated the use of pedal, as the passage is primarily building in intensity through the rich sonority of the arpeggiation.



Ex. 43: Dussek, Sonata in F sharp minor, Op. 61, 1st movement, bars 32–34

The use of pedal was continued through to the end of this passage at bar 43 (see Ex. 44); despite the rests, the widespread dominant chord in bar 42 was obviously intended to be heard as one chord.



Ex. 44: Dussek, Sonata in F sharp minor, Op. 61, 1st movement, bars 41–48

The long melodic line (see Ex. 44, from bar 43) is interesting in that it actually has detailed articulation markings. In this case, I found that the dramatic expression of the music could be realised by a combination of minute dynamic nuance and suitable rhetorical gestures while still using the pedal throughout the whole passage. According to van Oort: “the legato touch, thicker and richer tone, longer tone life, and incomplete damping enriched the singing powers of the instrument and inspired

<sup>48</sup> J.B. Cramer. *Instructions for the Pianoforte*. (London: 1818) 43. Cited in Rowland, *Pedalling* 46.

composers to write long cantabile melodies.”<sup>49</sup> In this case, and on this instrument, it was thus possible to combine the singing tone with the articulation required to give the melody its characteristic shape.

The atmospheric passage at bar 92–95 (see Ex. 45) worked effectively with a continuous use of pedal, as did the broken right hand melody from bar 96, where the wide span of a tenth on the fourth beat (left hand) could not be sustained with finger *legato* alone. Although this passage appears to require legato-pedalling (as would be the case on a modern instrument), it was apparent when playing the Clementi piano that rhythmic-pedalling twice per bar was sufficient.



Ex. 45: Dussek, Sonata in F sharp minor, op. 61, 1st movement, bars 92–97

The unison scale in bar 107 (see Ex. 46) was pedalled to enhance the volume and to build to the climax at the end of the exposition. This decision was supported by Bart van Oort's comments on several passages in Dussek's earlier sonatas, where the use of the pedal throughout a scale spanning several octaves created "a sense of orchestral colour and depth."<sup>50</sup>



Ex. 46: Dussek, Sonata in F sharp minor, Op. 61, 1st movement, bars 106–108

<sup>49</sup> van Oort, *English Style* 61.

<sup>50</sup> van Oort, *English Style* 111.

The second movement of the sonata (see Ex. 47) is a typical example of English piano writing where, despite the obvious *cantabile* nature of the long melodic line, there are very few slurs. It required continuous use of the pedal to enhance the singing quality of the melodic line and to enrich the sonority of the arpeggiated accompaniment.



Ex. 47: Dussek, Sonata in F sharp minor, Op. 61, 2nd movement, bars 1–3

According to van Oort:

The relative lack of legato slurs in Dussek's piano works, compared to Clementi's scores, should not be allowed to mislead in this respect. With their full sounding, long lines and broad gestures — and the pedal playing a major role in that — the articulation of his *cantabile* sections resembles the breathing of a singer, rather than the rhetorical articulation of the Viennese works of the period.<sup>51</sup>

The widely spread broken-chord accompaniment in bar 1 clearly shows that, without the use of pedal, the texture would be extremely thin and the bass notes would not carry through, as the span is too wide for the pianist to be able to sustain the bass notes with the fingers.

In this performance, the pedal was also used to enhance the triple *forte* (see Ex. 48, from bar 28). Despite the editorial marking "*sempre non legato*", (which correctly assumes that the pianist cannot play this passage with a *legato* touch), some use of the pedal helped to create the long phrase line that continues the style of the first theme of the movement.

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<sup>51</sup> van Oort, *English Style* 79.



Ex. 48: Dussek, Sonata in F sharp minor, Op. 61, 2nd movement, bars 25–32

The quietly flowing episode in G flat major marked *sempre dolce* and *molto legato* (see Ex. 49) was pedalled throughout, and the *una corda* pedal was also employed in order to capture the ethereal nature of the passage.<sup>52</sup>



Ex. 49: Dussek, Sonata in F sharp minor, Op. 61, 2nd movement, bars 94–98

In this passage, and in fact throughout the second movement, I found that, whenever the sound began to become blurred, quick pedal changes were sufficient. The modern technique of pedalling on every change of harmony was not relevant here, as with the large wooden pedals this would have been both cumbersome and noisy, especially in the quietly flowing passages. The syncopated nature of the writing, especially where there is a single line texture in each hand, does not lend itself to precise legato-pedalling, something that was not spoken about until decades later. Although there is no proof, however, it would be surprising if this was not already happening on a small scale. The following

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<sup>52</sup> The writing here is perhaps an imitation of the pantalon, which was popular in Germany through the eighteenth century; in fact, some of the earliest German pianos did not have dampers at all. In the mid-seventeen hundreds, it seems that even on pianos with dampers it was customary to play with an undamped sound. When played softly with dampers raised, the piano was said to imitate the glass harmonica, which was also a popular instrument at the time.

description by the French pianist Charles Chaulieu (1788–1849) seems to describe a type of continuous fluttering of the pedal:

Now how Dussek used it: that was at first a mystery; and while some said that he never left, it, others claimed that he made it move like the handle of a knife-grind. Indeed, he used it in this manner: the foot always placed on the lever, an elastic pressure, so to speak, permitted him to make the strings vibrate all the more strongly. Yet he had his leg still, and could therefore infinitely vary the pressure on the pedal.<sup>53</sup>

As Rowland infers from the description, “it seems that Dussek in some way created the effect of constant pedal while continually clearing the sound by releasing it, and depressing it again immediately.”<sup>54</sup> This is certainly similar to the way in which I used the pedal during this performance: it involved constantly varying the depth of the pedal in order to limit the amount of resonance at any given time.

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<sup>53</sup> Charles Chaulieu, from “Des Pédales du piano.” *Le Pianiste* 9. (Paris 1833–1834) 131–132. cited in Rowland, *Pedalling* 113.

<sup>54</sup> Rowland, *Pedalling* 113.



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Chapter Three. **The English and French Influences on the  
Classical Viennese School: Haydn and Beethoven**

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## Chapter Three. The English and French Influences on the Classical Viennese School: Haydn and Beethoven

CD 2	<b>Joseph Haydn, Sonata in C, Hob. XVI:50 (1794–95)<sup>55</sup></b>	
Track 5:	<i>Allegro</i>	8.46
Track 6:	<i>Adagio</i>	6.02
Track 7:	<i>Allegro molto</i>	2.52
	<b>Piano: 1799 Longman, Clementi &amp; C° replica</b>	

It was my particular wish to play the Haydn Sonata in C, Hob. XVI:50 on an English piano, to experience the marked difference of touch, clarity and resonance in this work that was so obviously intended for the English piano, even though Haydn was himself totally used to the Viennese style piano and its light and articulate touch.

Haydn's oeuvre of piano compositions, like that of Mozart, is completely devoid of dependence on the pedal. It is not until his third last sonata, the Sonata in C, Hob. XVI:50 that we find the only pedal indication that he ever notated. This sonata was written during the second of two visits Haydn made to London in the 1790s and, along with several other piano sonatas and trios, it is composed in the English style. Haydn apparently believed that "there would be ample time for him to compose . . . symphonies after he had had an opportunity of studying the taste of the English";<sup>56</sup> this might also have related to his later piano works.

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<sup>55</sup> The sonata was published in London c.1800 and was possibly written later than 1794–1795, which would help explain the otherwise early use of the terminology "open pedal". Rosenblum, *Performance Practices* 126.

<sup>56</sup> Reported as a statement to J.P. Salomon (on Haydn's arrival in London) by Charlotte Papendieck in her diary. Cited in van Oort, *English Style* 127.

This sonata is well known for its unusual pedal markings. Although these have been discussed extensively in several books,<sup>57</sup> I was particularly interested in examining the use of pedal throughout the whole sonata, rather than in just the two passages marked *open Pedal*. In performing this sonata on the Clementi piano, I was able to gain a sense of the wonder that Haydn must have felt when, seated at an English piano, he composed and played the work himself, and my intention was to glean an understanding of where he might have used the pedal elsewhere in the sonata. The first movement is interesting in that it begins with crisp *staccati* in the Viennese tradition, but gradually the character of the thematic material changes as Haydn begins to utilise the greater resonance of the English piano; eventually the texture is totally transformed by atmospheric use of the pedal.

Based on the tradition of C.P.E. Bach, Haydn's style of piano writing was similar to Mozart's in its use of many small slurs and articulation marks, indicating a desire for clarity; the opening theme of this sonata suggests an extremely short touch, taking into account the rests, short note values and *staccato* symbols (see Ex. 50). It has been suggested that this almost excessive notation is Haydn's attempt at "counter-resonance",<sup>58</sup> whereby the pianist is required to reproduce the short, dryer sound of the Viennese pianos by offsetting the considerable after-ring of the English pianos.<sup>59</sup>

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<sup>57</sup> Rosenblum, *Performance Practices* 126–127.

Bernard Harrison. *Haydn's Keyboard Music: Studies in Performance Practice*. (Oxford: Clarendon Press, 1997) 75–78.  
van Oort, *English Style* 144–155.

Charles Rosen. *The Romantic Generation*. (Cambridge, Mass.: Harvard University Press, 1995) 14–16.

<sup>58</sup> van Oort, *English Style* 145.

<sup>59</sup> When performing this work on the Clementi piano, at the end of the day I had a sore left hand thumb, which I later realised came from the continuous physical effort required to release the thumb quickly in order to counteract the long resonance of the bass notes on this particular instrument.



Ex. 50: Haydn, Sonata in C, Hob. XVI:50, 1st movement, bars 1–8

The two-note slurs in bars 2–3 override the weak-strong metre for a bar, the descending sevenths creating a moment of poignant expression. The thickly scored, arpeggiated chords in bar 6 also appear in the score as though they will sound short and clipped, but in actual fact, on the Clementi piano they sounded almost orchestral with their rounded, full tone negating the need for pedal. Haydn’s attempt to imitate the “Viennese” style becomes less apparent as the work progresses, however, and his writing adapts to the richer resonance of the English piano. One could even be forgiven for interpreting the opening bars as an example of the humour for which he is so well known. On every repetition of the theme in this monothematic sonata-form movement, the texture is less ‘dry’ until, at the climax of the development (the first indication of *open Pedal*),<sup>60</sup> the theme is presented in a mystical way, in A flat major with *pianissimo* dynamics (see Ex. 51).



Ex. 51: Haydn, Sonata in C, Hob. XVI:50, 1st movement, bars 72–75

The theme re-occurs once more in the recapitulation, also marked *open Pedal* (see Ex. 52, bars 120–123), this time partially obscured by a syncopated right hand accompaniment, again *pianissimo*,

<sup>60</sup> See Appendix B for various terms used to notate the use of pedal.

perhaps in imitation of a pantalon or music box. The use of pedal to create such an effect is not unusual, as similar passages are also found in works of Clementi and Dussek. Bart van Oort even goes so far as to suggest that this passage “is easier to understand as Haydn’s adoption of an existing English stereotype: a sound effect easily recognizable to his English audience.”<sup>61</sup>



**Ex. 52: Haydn, Sonata in C, Hob. XVI:50, 1st movement, bars 118–128**

When performing this sonata, I found that there were several other passages that invited the use of pedal as an additional tone colour. For example, the extensive arpeggio and scale passages of the first movement (see Ex. 52, bars 124–127 and Ex. 53, bars 25–28) show Haydn indulging in a richness of timbre; I felt registral use of the pedal could enhance the sonority here without affecting the transparent texture.

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<sup>61</sup> Bart van Oort. “Haydn and the English Classical Piano Style.” *Early Music* 28.1 (2000) 84.



Ex. 53: Haydn, Sonata in C, Hob. XVI:50, 1st movement, bars 25–31

Some rhythmic-pedalling also enriched the tone colour of bars 38–40 (see Ex. 54), and helped to amplify several *sforzandi*.



Ex. 54: Haydn, Sonata in C, Hob. XVI:50, 1st movement, bars 38–40

Overall, I found that a sense of continuity and cohesion was achieved by using the pedal more frequently than was indicated by the pedal markings in the score, and that this did not detract from the more astonishing effect of the first *open Pedal*.

Kalkbrenner's description of the English manner of playing influenced my decisions with regard to the second movement:

"The English pianos have fuller sounds and a keyboard that is somewhat heavy; they have caused the professional musicians of that country to adopt a grander style and that beautiful way of singing which distinguishes them."<sup>62</sup>

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<sup>62</sup> Friedrich Kalkbrenner, *Méthode pour apprendre le pianoforte*. (Paris: 1831) 10, cited in van Oort, *Haydn* 78.

Here I used pedal on the opening chords (see Ex. 55, bar 1) even though the bass chords were already rich in overtones. I decided that, despite the abundance of slurs, this movement was not written in the Viennese rhetorical style, but rather that Haydn had adopted the English style with its longer phrases, *cantabile* tone and *legato* touch.



Ex. 55: Haydn, Sonata in C, Hob. XVI:50, 2nd movement, bars 1–3

As in the first movement, many of the florid passages (see Ex. 56) were enhanced by registral use of pedal; despite some non-harmony notes, the effect was always pleasant and acceptable in terms of clarity.



Ex. 56: Haydn, Sonata in C, Hob. XVI:50, 2nd movement, bars 13–14

The use of pedal also helped to create an expressive realisation of the distant and brooding F minor passage (see Ex. 57). I used rhythmic-pedalling, once per beat, but the combination of conjunct movement and a *piano* dynamic created a slight haze that simulated a 'register' effect similar to the *open Pedal* passages in the first movement.



Ex. 57: Haydn, Sonata in C, Hob. XVI:50, 2nd movement, bars 41–44

It was interesting to note that the ascending octave scale in bar 55 (see Ex. 58) — a passage that is problematic on the modern piano — sounded light but not dry without pedal.



Ex. 58: Haydn, Sonata in C, Hob. XVI:50, 2nd movement, bars 54–56

The final 4 beats of the movement (see Ex. 59, bars 62–63) were played with one long pedal to collect and sustain the notes of the F major chord spread over several registers; this technique was later notated in the Field Sonata Op. 1, no 2, (see Ex. 37, bar 32).



Ex. 59: Haydn, Sonata in C, Hob. XVI:50, 2nd movement, bars 60–63

An expressive device that I used in the second movement of this sonata was the eighteenth century concept of *tempo rubato*, described by Sandra Rosenblum as “a redistribution of rhythmic values in a solo melody against an accompaniment that maintained a steady beat in a constant tempo.”<sup>63</sup> Leopold Mozart’s instructions to an accompanist regarding *tempo rubato* were: “To a sound virtuoso he [a clever accompanist] certainly must not yield, for he would then spoil his tempo rubato.”<sup>64</sup> I used this expressive device at times in the works of Mozart, Haydn and Beethoven, often by slightly delaying specific notes in the right hand melodic line so that they did not sound exactly with the accompaniment.

<sup>63</sup> Rosenblum, *Performance Practices* 373.

<sup>64</sup> Leopold Mozart in *Versuch einer gründlichen Violinschule*, Augsburg, 1756, cited in Rosenblum, *Performances Practices* 374.



The third movement of this sonata is the only one of Haydn's keyboard works to make use of the extended compass of the English piano. With its sudden stops and starts, Haydn's wit is evident throughout, but the texture is generally light and articulate, often in the high register. Since no pedal is marked, and as special effects are here confined to rhythmic gestures, I found it unnecessary to use any pedal in this movement.

CD 2      **Ludwig van Beethoven, Grande Sonate *Pathétique* in C minor,  
Op. 13 (1798–89)**

Track 8:	<i>Grave – Allegro di molto e con brio</i>	10.10
Track 9:	<i>Adagio cantabile</i>	4.41
Track 10:	<i>Rondo: Allegro</i>	4.58

**Piano: c.1800 Walter und Sohn replica**

Although he was known to have favoured the pianos of Stein and Streicher,<sup>65</sup> Beethoven had a Walter at his dwelling c.1801, and I therefore chose this piano for the *Pathétique* and *Moonlight* Sonatas. Equally important in my choice of pianos was the fact that the Walter piano had a moderator lever.<sup>66</sup> The opening chords of the *Pathétique* Sonata are written in the grand English style (see Ex. 60),<sup>67</sup> although the *forte-piano* indication for the first chord is clearly based on the shorted-lived tone of the Viennese instrument of the time, where the sound dies away quickly. It was tempting to pedal these chords, but as there is no evidence to suggest that this would have been usual practice at the

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<sup>65</sup> Nannette Streicher (1769–1833), daughter of Johann Andreas Stein, continued the family business together with her husband Andreas Streicher (1761–1833).

<sup>66</sup> The moderator (also known as the 'damping' pedal as opposed to the 'damper' pedal) interposes a thin layer of felt or leather between the hammers and the strings to produce a softer, muted tone quality. It should also be noted that the presence of a knee lever or a foot pedal to raise the dampers was not important; these devices produce the same effect and I found the knee lever to be just as responsive and easy to use as the foot pedal.

<sup>67</sup> The thickly scored chords (eminently suited to the English piano) and dotted rhythms are reminiscent Haydn's Sonata in E flat Hob. XVI:52, which he wrote just as Dussek had lent him his own new English piano. Beethoven was also able to play the Longman & Broderip piano, which Haydn took back to Vienna after his London trip in 1795.

time, I used no pedal in the first four bars. I slightly separated all the dotted chords despite the slurs in Czerny's own edition (c.1856–68).<sup>68</sup>



Ex. 60: Beethoven, Sonata in C minor, Op. 13, *Pathétique*, 1st movement, bars 1–2

The effect of a left hand accompaniment similar to bar 5 (see Ex. 61), in which the pedal is required to sustain a bass note while other notes of a chord are arpeggiated or filled out above, was becoming very important from the mid 1790s. Steibelt, Kalkbrenner and Dussek used similar notation with and without pedal indications, and a similar notation had already appeared in the Jadin Sonata in C sharp minor, Op. 4, no. 3 of 1797 (see Ex. 27). Use of the pedal was required here primarily to sustain the bass notes, but it had the added benefit of contributing to the fullness of sound, and creating a *legato* melodic line.



Ex. 61: Beethoven, Sonata in C minor, Op. 13, *Pathétique*, 1st movement, bars 5–6

Although Beethoven did not indicate pedal at all in this sonata, its use here is almost certainly intended, as there is a striking resemblance to a sketch (c.1790-1792) in which he describes the use of the knee lever (*'mit dem Knie'*, see Ex. 62).<sup>69</sup>

<sup>68</sup> Although Czerny studied the early sonatas with Beethoven, his edition appeared almost half a century after this sonata was written. By then, *legato* had become the 'normal' touch, and changes in the instrument itself were already beginning to cause changes in interpretation.

<sup>69</sup> This is the earliest known example of a composer writing damper pedal notation.



Ex. 62: Beethoven, sketch from “Kafka” Sketchbook

There are many passages in Beethoven’s earlier sonatas where the notation suggests that he was relying on the pedal;<sup>70</sup> this is confirmed by Czerny in his *On the Proper Performance of All Beethoven’s Works for the Piano*.<sup>71</sup> (Czerny heard Beethoven play these earlier sonatas and is therefore the best authority available to us today.)

Steibelt’s playing was considered tasteless and gimmicky by some, and Beethoven is known to have made fun of it during their meeting in Vienna (1797), but it does seem as though Beethoven may have borrowed Steibelt’s idea of a bass *tremolo* in the *Allegro* section of the first movement (see Ex. 63). Unlike Steibelt’s use of pedal throughout (often unmeasured) *tremolando* passages, I chose to play these sections largely without pedal. It was clear that, on the Walter piano, it was not possible to play the left hand as softly as on a modern piano, where the pianist can stay close to the bed of the keys. Furthermore, the insistent repetition actually creates the rhythmic impetus of this first subject, instead of being a low, distant rumble.

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<sup>70</sup> I cannot imagine playing the Sonata C, Op. 2 no. 3, 2<sup>nd</sup> movement, bars 19–24 or even the preceding bars, without the use of pedal to avoid clipped bass notes and to create the warm, harmonic aura required by the prevailing character. The first beat of bar 74 in the Sonata in E flat, Op. 7, 1st movement, must be pedalled to provide a reasonable length of sound to the bass F.

<sup>71</sup> Carl Czerny. *On the Proper Performance of all Beethoven's Works for the Piano*. Paul Badura-Skoda, ed. (Vienna: Universal, 1970).



Ex. 63: Beethoven, Sonata in C minor, Op. 13, *Pathétique*, 1st movement, bars 11–17

Following Czerny's instructions for the final eight bars of the exposition, I used the pedal to create a full, sonorous tone (see Ex. 64, bars 126–132).



Ex. 64: Beethoven, Sonata in C minor, Op. 13, *Pathétique*, 1st movement, bars 126–132

There is one aspect, however, where the pedal was not used, i.e. for *legato* connection. In slurred chords, such as those found at bars 135–136 (see Ex. 65), it would not have been customary to use the pedal specifically for joining, although I did use a touch of pedal at the end of bar 136 as a registral sound. According to Czerny: "Beethoven understood remarkably well how to connect full chords to each other *without the use of the pedal*."<sup>72</sup> Beethoven was known to have admired Cramer's studies — particularly the *legato* ones — and was very particular about finger-legato playing.



Ex. 65: Beethoven, Sonata in C minor, Op. 13, *Pathétique*, 1st movement, bars 133–136

<sup>72</sup> Gustav Nottebohm, *Beethoven Studies*, cited in William. S. Newman. *Beethoven on Beethoven: Playing His Piano Music His Way*. (New York: Norton, 1988) 239.

It is also well documented that Beethoven admired the works of Clementi, Dussek and Cramer, and that the influence of their works on his composition is considerable. It therefore seems likely that, like the English composers, he would have used the pedal regularly through *cantabile* passages. The main theme of the second movement is a *cantabile* melodic line (see Ex. 66), with an abundance of long legato slurs of irregular lengths. This unusual phrasing (with bass and treble slurs of different lengths) is important: the combination of emphasis on the start of each slur with a *diminuendo* at the end of each slur added shape to the phrases, even though I used rhythmic-pedalling throughout this theme. In this instance, the pedal creates a warm tone, blending the sounds of the bass line and accompanying broken chords, yet the short length of tone on the Walter piano allowed clarity of texture to prevail.



Ex. 66: Beethoven, Sonata in C minor, Op. 13, *Pathétique*, 2nd movement, bars 1–10

Beethoven was already known for his *legato* playing even before he came to Vienna (1792).<sup>73</sup> The second episode at bar 37 (see Ex. 67) was pedalled very cautiously with short dabs, as the conjunct motion in the lower register in bars 38 and 40 would otherwise have caused too much blurring. I did, however, use pedal from bar 42 through to the beginning of bar 44, following Adam's instruction that the pedal should be changed for each change of harmony. The pedalling here, however, cannot be compared with full legato-pedalling as it is known today, and it was not necessary to make quick changes on the tonic-dominant harmonies in the second half of bar 43; several documented examples

<sup>73</sup> van Oort, *English Style* 164.

of pedalling by Milchmeyer, Steibelt and Adam show that it was considered normal to include dominant and tonic harmonies within the one pedalled sound.

Ex. 67: Beethoven, Sonata in C minor, Op. 13, *Pathétique*, 2nd movement, bars 37–45

Much of the third movement is written in the Viennese rhetorical style with its short note groupings and numerous slurs (see Ex. 68), and therefore I chose to use much less pedal than in the previous two movements. The use of a *legato* and *non-legato* touch in the left hand provided contrasting textures in the main theme, which would have been partly concealed by the use of pedal. In bars 1–2, the initial emphasis at the start of each slur help to create a sense of two beats to a bar, while in bar 3, the *non-legato* articulation adds emphasis to every beat creating a sense of urgency. Similarly in bars 9–10, the *non-legato* touch contributes to the insistent nature of the repeat of this phrase compared to the slurs in bars 5–6. Unfortunately I feel that my left hand was actually too subdued in these passages.



Ex. 68: Beethoven, Sonata in C minor, Op. 13, *Pathétique*, 3rd movement, bars 1–10

CD 3	<b>Ludwig van Beethoven, Sonata quasi una Fantasia in C sharp minor, Op. 27, no. 2 'Moonlight' (1801)</b>	
Track 1:	<i>Adagio sostenuto</i>	5.10
Track 2:	<i>Allegretto</i>	2.14
Track 3:	<i>Presto Agitato</i>	7.50
	<b>Piano: c.1800 Walter und Sohn replica</b>	

As was customary at the time, the *Moonlight* Sonata was first published with its title page listing harpsichord or piano, and is one of the most controversial of Beethoven's piano works regarding the use of pedal.



The fact that Beethoven wrote *senza sordino* to indicate the use of pedal has caused considerable confusion, as pianists have wondered whether he really intended the dampers to be raised throughout the whole movement, or whether the words ‘without mute’ simply indicated that the moderator pedal should not be employed. Czerny has written about this movement: “The prescribed pedal must be re-employed at each note in the bass; and all must be played *legatissimo*”.<sup>74</sup> However, this was written many years later, when Czerny himself acknowledged that the pianos had changed considerably. My decision to perform the entire movement with the dampers raised was based on several criteria. The title includes the words *quasi fantasia*; the beginning of the movement portrays a sense of free improvisation (it was still customary to use the pedal throughout improvised passages); in previous decades it had also been fashionable in France and England to play whole pieces (especially slow movements) with the dampers raised. The use of the pedal as a register was described in several piano method books of the time, and this description by Milchmeyer could easily be applied to the first movement of the *Moonlight Sonata*:

If, in a slow movement, the right hand plays the accompaniment *pianissimo* and *legato*, and a melody is given out, *mezzo forte*, in the bass and the whole passage is performed without the dampers and with the lid closed, you can very effectively represent a duet for two men accompanied by an instrument.<sup>75</sup>

I found that using the raised dampers in combination with the moderator pedal<sup>76</sup> throughout the entire movement created a wonderfully atmospheric sonority, a special effect *in extremis*, as it were. The slightly blurred sound was never disturbing, despite the brisk tempo indicated by the *alla breve* time signature (see Ex. 69). Czerny’s instructions are for this movement to be played at M.M. crotchet = 60, which creates a slow feeling of two in a bar.

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<sup>74</sup> Czerny, *Proper Performance* 49.

<sup>75</sup> J. P. Milchmeyer. *Die wahre Art das Pianoforte zu spielen*. (Dresden: 1797) cited in Rowland, *Pedalling* 163.

<sup>76</sup> The use of the moderator pedal produces not only a softer sound; the tone is also slightly dampened, which helps to alleviate some of the after-ring, causing less blurring when the dampers are raised simultaneously for any length of time.





Ex. 69: Beethoven, Sonata in C sharp minor, Op. 27, no. 2, 1st movement, bars 1–3

When writing about the long pedalled passage in the opening theme of the slow movement of Beethoven's Piano Concerto no. 3 in C minor, Op. 37, Czerny noted that the raised dampers "worked very well on the weak-sounding pianos of that time, especially if the *una corda* pedal was used at the same time." He did advise that, on the newer pianos which had a stronger tone, the "damper pedal be reapplied with each significant change of harmony, yet so that no break in the tone be noticed."<sup>77</sup> A performance incorporating this legato-pedalling can be found on the Supplementary CD: track 2. Although the intention was to play the movement in exactly the same manner as the long-pedalled version, except for the changes of pedal, I instinctively took time on some changes of harmony, whereas the long-pedalled version tended to flow smoothly without interruption. Even if Beethoven did indeed change the pedal at times through this movement, (although I do not believe this to be the case), I do not believe that this would have resembled systematic legato-pedalling, but rather just the odd change here or there to alleviate the accumulation of sound.

One aspect of pedalling that I did not employ in my performances was the use of the split damper. The ability to damp either the bass or treble strings was acknowledged by Beethoven only once, when he requested for it *not* to be used in the *Waldstein* Sonata. Newman suggests that the bass dampers may have been changed throughout the first movement, but also admits that there is no actual support for this explanation.<sup>78</sup> I did not have enough opportunity to experiment fully with this form of pedalling (but did find the effect of this pedal slightly disconcerting); in any case there was no split

<sup>77</sup> Czerny, *Proper Performance* 249.

<sup>78</sup> Newman, *Beethoven* 248.

damper on any piano that was suitable for a performance of the *Moonlight* Sonata. In actual fact, I did not consider the split damper pedal to be of real consequence in any of the works performed during this research.

The third movement is full of short pedal indications, for example in bar 2 (see Ex. 70), where Beethoven requires the use of pedal to create a dynamic surprise. The dynamic range on the pianos available to Beethoven was much narrower than on the modern grand pianos, so in this situation the pedal became an important tool. This type of pedalling was noted by Francesco Pollini (1762–1846) in his piano method (1812), where he states that the pedal can enhance accentuation and produce a larger and more noticeable *forte* or *sforzato*.<sup>79</sup>



**Ex. 70: Beethoven, Sonata in C sharp minor, Op. 27, no. 2, 3rd movement. bars 1–2.**

In marking the pedal on the *fortissimo*, I believe that Beethoven is actually indicating that the first seven beats should not be pedalled. This is also confirmed by Czerny, who instructed that the left hand quavers should be “very staccato”.<sup>80</sup> David Breitman suggests that such pedal indications actually supply us with “negative indications”, i.e. information about where the pedal should *not* be used.<sup>81</sup> After listening to my performance, I was not entirely happy with the unpedalled sound, but it is difficult to totally disregard current taste and aesthetic preferences; the extremely close nature of the recording process resulted in a very dry and articulate performance, lacking the homogeneous blending and more resonant tone often preferred today. To pedal through these two bars would also create a *crescendo*,

<sup>79</sup> Francesco Pollini, *Metodo per Clavicembalo*, (Milan: Ricordi, 1812), 63. Cited in Rosenblum, *Performance Practice*, 110.

<sup>80</sup> Czerny, *Proper Performance*, 49.

<sup>81</sup> David Breitman, Beethoven, *The Damper Pedal and the Beethoven Piano Sonatas: a Historical Perspective*. D.M.A. Dissertation, Cornell University. (Ann Arbor: University Microfilms International, 1993) 76.

and I believe that Beethoven often used the pedal to achieve contrast. My intention here was also to highlight the difference between the slurred and unslurred semiquavers (see Ex. 71), something which would not be heard as clearly if these bars were pedalled. I used some pedal through the slurs in bars 7–8 simply to create excitement at this point by enhancing the notated *crescendo*, despite the continuation of *staccato* in the left hand.



**Ex. 71: Beethoven, Sonata in C sharp minor, Op. 27, no. 2, 3rd movement, bars 6–8**

This movement might perhaps have been played slightly faster, yet at the time of the performance it seemed quite agitated. Many modern performances are quicker, and are pedalled throughout, the opening bars creating a wash of sound rising to the top climax. Although it is tempting to think that Beethoven might have played this way — especially as he was accused of “mistreating the piano, of lacking all cleanness and clarity, of creating nothing but confused noise the way he used the pedal”<sup>82</sup> — the notated evidence indicates otherwise.

I pedalled once per bar through bars 58–62 (see Ex. 72); I felt that the nature of the writing required a ‘normal’ use of the pedal, which is why Beethoven did not need to indicate it at all. Czerny’s instruction for bars 55–56 is “ritardando and soft, using the pedal for each half of the bar,”<sup>83</sup> but his bar numbering is different from the Henle edition, and his comment undoubtedly applies to bars 61–62.

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<sup>82</sup> Carl Czerny, “Recollections from My Life.” Trans. Ernest Sanders. *The Musical Quarterly* 42.3 (1956) 309. Hummel’s admirers were of course comparing Beethoven’s performance to that of Hummel; Czerny stated that he was inspired by Hummel’s “cleanness and clarity”.

<sup>83</sup> Czerny, *Proper Performance* 49.



Ex. 72: Beethoven, Sonata in C sharp minor, Op. 27, no. 2, 3rd movement, bars 58–63

Another question that arose in preparation was whether to use the pedal in bars 163–164 (see Ex. 73); Beethoven has called for it only in bar 165–166. Breitman's opinion on 'negative indications' notwithstanding,<sup>84</sup> I found that in performance the use of pedal in bar 163–164 produced a more convincing result.



Ex. 73: Beethoven, Sonata in C sharp minor, Op. 27, no. 2, 3rd movement, bars 162–166

When performing these sonatas of Haydn and Beethoven, I kept in mind Malcolm Bilson's statement that "the study of performance practice always promised More from the greatest works, not Less."<sup>85</sup> The scarcity, or complete lack of pedal notation in these works is not something that should dictate absolute abstinence; rather, an understanding of what was 'normal' should allow a certain freedom. Bilson's

<sup>84</sup> Breitman, *Beethoven* 73.

<sup>85</sup> Malcolm Bilson "The Future of Schubert Interpretation: What is Really Needed?" *Early Music* 25.4 (1997) 715.

warning against the dictum: "Find out what was permitted, and don't exceed those boundaries" is crucial. At times, in performance, the music seems to require something extra, and armed with a good knowledge of what lay within the boundaries of performance practice at the time, it is possible to capture something 'special'. To experience any sense of frustration because one is not 'allowed' to do certain things is very restrictive and therefore contrary to the art of performance.

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Chapter Four. **Vienna, 1810–1828: Beethoven, Voříšek and  
Schubert**

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## Chapter Four. Vienna, 1810–1828: Beethoven, Voříšek and Schubert

The Graf replica was typical of the pianos found in Vienna in the second and third decades of the nineteenth century and therefore it well suited these Viennese works written from 1810–1828. Pianos were constantly developing: foot pedals took the place of knee levers and the compass was extended. A fuller, warmer, more ‘English’ tone was being sought, with greater resonance, although the light touch of the Viennese piano was still prized over the heavier, deeper key-dip of the English pianos. The extended range of the Graf piano was required for the performance of *Für Elise*, and the *una/due corda* pedal was called for in the Beethoven Sonata Op. 110. The Voříšek and Schubert works were also dependent on the tone colours provided by the *una corda* and moderator pedals.

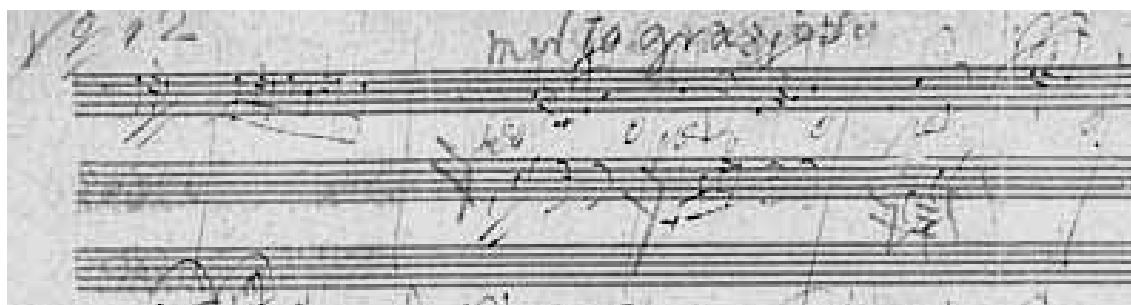
CD 3      **Ludwig van Beethoven**

Track 4:    Klavierstück *Für Elise*, WoO 59 (1810-22)

3.10

**Piano: 1824 Graf replica**

The sketch of *Für Elise*, WoO 59 found in a notebook of 1810 shows that Beethoven, at least on some occasions, considered the pedalling more important than dynamics or slurs (see Ex. 74). Although the manuscript used for the first edition is no longer extant, it is possible to see the markings ‘Ped’ and ‘O’ in each of bars 2–4 between the treble and bass staves in the notebook sketch.



Ex. 74: Beethoven, sketch of *Für Elise*, 1–4

With pedal notation still in its infancy, such imprecise notation is always problematic; it takes up a lot of space on the page and fails to indicate precisely where the pedal should be depressed and/or raised. In both hand-written manuscripts and in first editions, the abbreviation 'Ped.' was often placed in the space available, with no particular rhythmic accuracy or alignment. In this instance, my first inclination was to interpret Beethoven's notation as legato-pedalling, due partly to the nature of the writing which suggests four-note slurs in the right hand (see Ex. 75), and therefore a continuous flowing movement. There is, however, no documentary evidence to suggest that legato-pedalling existed at this stage,<sup>86</sup> and certainly not as early as 1810, when pedalling was used registrally (atmospheric long pedals), rhythmically (shorter dabs of pedal to enhance accents), thematically (to highlight structure), to sustain bass notes, or for additional sonority (continuous changes of pedal with certain harmonies, but not yet systematically at every chord change). I therefore decided that rhythmic-pedalling was appropriate, and in performance I realized that the unpedalled sound at the end of each bar gave the music its requisite buoyancy. Most recordings that I have heard on modern instruments do seem to use legato-pedalling; the pianists play in a manner that makes the three beats of each bar sound equally quiet and flowing. Although this is often quite beautiful, one should question whether this is what Beethoven had in mind. On the other hand, at least one performance on fortepiano follows the pedalled notation exactly, but in a manner that sounds rather clipped and unnatural.

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<sup>86</sup> The first documented description of legato-pedalling can be found in Czerny's *Complete Theoretical and Practical Piano Forte School* of 1839 and the first printed notation which resembles legato-pedalling on the page is found in Clementi's three last Sonatas, Op. 50, published in 1821.





Ex. 75: Beethoven, *Für Elise*, WoO 59, 1–19

Overall the pedalling in *Für Elise* is not as forward-looking as may first appear. There are several instances of registral pedalling, for example in bars 12–13 (see Ex. 75), and the pedalling throughout the main theme can also be seen as a type of thematic pedalling (see reference to this at Ex. 79).

CD 3	<b>Voříšek, Impromptus, Op. 7</b> (c.1820)	
Track 5:	No. 1 in C – <i>Allegro</i>	4.36
Track 6:	No. 2 in G – <i>Allegro moderato</i>	4.43
Track 7:	No. 3 in D – <i>Allegretto</i>	5.10
Track 8:	No. 4 in A – <i>Allegretto</i>	7.06
Track 9:	No. 5 in E – <i>Allegretto</i>	10.05
Track 10:	No. 6 in B – <i>Allegretto</i>	7.25

**Piano: 1824 Graf replica**

Jan Václav Voříšek (1791–1825) was one of the first composers to use the title 'impromptu'; these short character pieces were modelled on the eclogues of his former teacher Václav Tomášek (1774-1850). What is often described as the Czech pastoral nature of the music is already evident in Voříšek's Impromptu no. 1 (see Ex. 76), where I used rhythmic-pedalling on both beats of every bar throughout most of the similarly slurred passages to convey a simple, lyrical character. The two-crotchet

figure that appears throughout the impromptu was usually pedalled along with the rest of the phrase, although it was often left un-pedalled as an upbeat to give the music a more characteristic, light-hearted lift. Similar upbeats in the answering phrases (see bar 5), however, soon became rather monotonous in their prominence so it seemed preferable not to draw too much attention to the frequent repetitions of this pattern by smoothing them over with a little touch of pedal.



Ex. 76: Voříšek, Impromptu in C, Op. 7, no. 1, bars 1–4

The notated pedalling throughout the score of Voříšek's Impromptus deserves close attention. Much of it constitutes simple effects, and is therefore rather backward-looking, but there are also passages that are obviously intended to be pedalled but have no marking, indicating a more sophisticated use of pedal than that found in similar pieces of Schubert. The first occurrence is at bar 18 of the first impromptu (see Ex. 77), where the bass Gs (which form a short pedal point) require pedal to complete the harmony and make sense of the *sforzandi*; the fingers are not able to sustain these notes sufficiently. In rehearsal I felt that short rhythmic-pedalling on the three main beats of bars 18–19 added the necessary emphasis and sufficient sustain, but in the recording these notes did not really emerge as clearly as I had intended.

Ex. 77: Voříšek, Impromptu in C, Op. 7, no. 1, bars 15–19

As in several of the Op. 7 Impromptus, Voříšek has noted the starting point but not the release point for the use of pedal in bar 73 (see Ex. 78), so the performer is obliged to make an important decision. Is the pedal only meant to cover the two-bar *portato* chords, or could he have intended the pedal to continue through the following two bars (the same chord), or even to the end of the phrase (encompassing the dominant triad which was often included in longer pedals)? I chose to continue the pedal until the rest in bar 75, and also pedalled the following two bars, allowing only the crotchet rests to sound in silence.

Ex. 78: Voříšek, Impromptu in C, Op. 7, no. 1, bars 70–80

The use of pedal in the second impromptu is clearly thematic (see Ex. 79), even though Voříšek did not indicate the pedal at any repetition of the theme. Thematic pedalling was a device commonly used to facilitate recognition of the theme on its return.<sup>87</sup> The pedalling of this four-bar motive, built over a repeated tonic chord accompaniment, is in contrast to the second four-bar phrase, which is more articulate in its notation, reflecting Voříšek's early musical education in Bohemia where the preference was still for the rhetorical style of Mozart. I continued the light *staccato* touch of the left hand found in bar 5 through passages such as bar 13–14.

<sup>87</sup> The first notated thematic pedalling is found in the *6me Pot Pourri* of Steibelt (1793). This common technique was frequently employed in Rondos, perhaps the most well known example being the third movement of the Beethoven Sonata in C, Op. 53, *Waldstein*.

Ex. 79: Voříšek, Impromptu in G, Op. 7, no. 2, bars 1–14

There were many instances throughout the six impromptus where I felt that some rhythmic-pedalling on the first beat added warmth, for instance in bars 20–26 (see Ex. 80), and helped to promote the dance-like character to the music, a feature that reflects the popularity of dance music in Vienna during the first few decades of the nineteenth century. Although pedalling was never indicated in the hundreds of dance pieces written at the time, it can probably be assumed that pedal was used on the first beat to strengthen the feeling of pulse in waltzes, *Ländlers* and polkas.

Ex. 80: Voříšek, Impromptu in G, Op. 7, no. 2, bars 15–28

Voříšek became good friends with Beethoven after his arrival in Vienna, and the open-ended pedal marking at the end of the trio of the third impromptu (see Ex. 81, bar 120) certainly imitates Beethoven's use of pedal in several of his sonatas, where it is used to join one

movement to another. Unfortunately in performance, I did not continue the pedal through to the *da capo* repeat – although perhaps this was due to an instinctive feeling that it would sound rather out of place. (A similar pedal marking at the end of the trio in the fifth impromptu definitely seemed to require the rest and a moment of silence before continuing with the *da capo* repeat.)



Ex. 81: Voříšek, Impromptu in D, Op. 7, no. 3, bars 117–120

The fourth impromptu is written in a reasonably articulate style (see Ex. 82), and shows the influence of Johann Nepomuk Hummel (1778–1837). Voříšek studied for a time with Hummel, and in 1816 took on all of his students, so it can be assumed that he had some affinity with Hummel’s conservative style. Hummel disliked the over-use of pedals; his admirers, when comparing his playing to that of Beethoven, described Beethoven’s playing as a “confused noise.”<sup>88</sup> As late as 1828, Hummel still considered the ‘normal’ touch to be detached, despite the gradual transition from a ‘normal’ touch of half the value of the note, as described by C.P.E. Bach, to three quarters of the value, as described by Türk.



Ex. 82: Voříšek, Impromptu in A, Op. 7, no. 4, bars 1–8

<sup>88</sup> Czerny, *Recollections* 309.

Further on in the fourth impromptu, there was scope for an even greater variety of pedalling: bars that contained left hand polyphony were provided with longer pedals (see Ex. 83, bar 25), yet bar 26 was played with no pedal so that the bass-line could be articulated with a *non-legato* touch. The long melodic line written in octaves commencing in bar 27 was played with almost continuous pedalling except for the bars containing *staccato* markings. This is in keeping with the instruction given by Hummel in his *Ausführliche theoretisch-practische Anweisung* that “melodic passages should not be played detached like other passages; their delivery must be connected, and the melody brought out.”<sup>89</sup>



Ex. 83: Voříšek, Impromptu in A, Op. 7, no. 4, bars 25–32

The trio was written in a completely contrasting style resembling a carillon or perhaps even the pantalon (see Ex. 84), carrying on the tradition that already existed in England and France in the last decades of the eighteenth century. Despite its greater size and volume compared to the earlier pianos, the high register of the Graf piano is still very light, and this whole section was remarkably effective in performance when the pedal was depressed throughout the trio as indicated.



Ex. 84: Voříšek, Impromptu in A, Op. 7, no. 4, bars 98–103

<sup>89</sup> van Oort, *English Style* 62.

Marked *sempre piano e legatissimo*, the soft dynamic is typical of this type of writing, (resembling also the broken two-handed passage in the Haydn Sonata in C Hob. XVI:50, see Ex. 52); the *legatissimo* marking, however, is curious as pedal is indicated throughout. Nannette Streicher once described the undamped sound played *pianissimo* as the sound of a glass harmonica, and when played *fortissimo* as the sound of an organ or the fullness of an entire orchestra.<sup>90</sup> This passage builds with a long sustained *crescendo* towards the end of the trio (see Ex. 85) as the left hand delivers a descending scale down to the lowest register and back up again; the use of pedal to create an atmospheric blurring through the long wave of sound here was found to be very effective.



Ex. 85: Voříšek, Impromptu in A, Op. 7, no. 4, bars 137–150

The fifth impromptu gains its musical effect from thematic use, this time not of the damper pedal, but of the moderator pedal (see Ex. 86). Although its use was almost never indicated directly in scores, and some warnings were issued in tutors not to use it indiscriminately when *piano* was indicated, Schubert was known to have used it as a register during *pianissimo* passages. I decided that it was appropriate here in the first four bars of the theme (marked *dolce* and *piano*) and at every repetition; the answering four bars were consistently played without.

<sup>90</sup>Andreas Streicher. *Kurze Bemerkungen über das Spielen, Stimmen und Erhalten der Fortepiano*. (First published in Vienna: Alberti, 1801). Trans. Preethi de Silva, as *Brief Remarks on the Playing, Tuning, and Care of Fortepianos*. (Ann Arbor: Early Music Facsimiles, 1983) 5. Cited in Rowland, *Pedalling* 31.

5. *Allegretto* M.M. ♩ = 88  
*dolce p*  
*fz*  
*p*

Ex. 86: Voříšek, Impromptu in E, Op. 7, no. 5, bars 1–11

Once again the use of a pedal point in the bass from bar 51 (see Ex. 87) required one long pedal to sustain the low B as the compass extends to well over an octave. Changing the pedal twice per bar as would perhaps be done by a pianist on a modern piano assumes a sophisticated use of pedalling that was not customary at the time.

50  
*p*  
*cresc.*  
*sf*  
*rinf.*

Ex. 87: Voříšek, Impromptu in E, Op. 7, no. 5, bars 50–56

The long pedals found in the trio of the fifth impromptu (see Ex. 88) are mostly based on one harmony, but are unusual in that there is considerable dynamic shape within the phrase. The articulation is not just a reflection of technical execution but is clearly an indication of the Viennese rhetorical style. For example, the first notes of slurs are to be played louder than the second notes of slurs, and the *staccato* notes are to be played very lightly, the same as is found in the music of Mozart and Haydn. Even though the pedal hides any gaps in the sound, the strong and weaker beats are still clearly audible.





Ex. 88: Voříšek, Impromptu in E, Op. 7, no. 5, bars 98–103

The sixth impromptu seems to reflect Voříšek's professional work as an organist, because the opening (see Ex. 89) relies heavily on finger *legato* rather than on pedalling.



Ex. 89: Voříšek, Impromptu in B, Op. 7, no. 6, bars 1–12

The widespread broken chordal writing of the bass accompaniment through much of the sixth impromptu also required the use of pedal (see Ex. 90, bars 27–30); in this case I used rhythmic-pedalling, releasing the pedal on the third beat of each bar.



Ex. 90: Voříšek, Impromptu in B, Op. 7, no. 6, bars 25–30

There is one curious pedal marking at bars 80–82 (see Ex. 91). I had already decided to use the pedal almost continuously in the preceding 8 bars (resembling bars 78–80) despite a lack of pedal notation, and assumed that Voříšek intended the pedal notation at bar 80 to be a continuation of the

texture and sonority rather than an isolated use of pedal, which by itself would hardly produce a notable effect.



Ex. 91: Voříšek, Impromptu in B, Op. 7, no. 6, bars 78–83

At first I considered playing the trio of the sixth impromptu (see Ex. 92) with a long pedal to create an atmospheric haze, but I later decided that this could not be Voříšek's intention, or he would have written a long pedal as he did in the fifth impromptu. Here again I found that rhythmic-peddalling on the first beat minims produced a dance-like lilt and gave the music its appropriate character.



Ex. 92: Voříšek, Impromptu in B, Op. 7, no. 6, bars 120–125

CD 4	<b>Franz Schubert, Moments musicaux, D 783, Book 1 (1820–1828)</b>	
Track 1:	No. 1 in C – <i>Moderato</i>	5.34
Track 2:	No. 2 in A flat – <i>Andantino</i>	5.38
Track 3:	No. 3 in F minor – <i>Allegretto moderato</i>	1.50
	<b>Piano: 1824 Graf replica</b>	

The Schubert *Moments musicaux* were chosen in an attempt to discover whether the influence of Voříšek is apparent in the work. There is scant evidence available concerning Schubert's use of the pedal so one must turn to the music itself and compare it to that of other composers at the time, bearing

in mind their use of the pedal. Schubert did not consider himself to be a particularly good pianist, there is no evidence that he ever owned his own piano; it is clear, however, that he wrote extremely well for the piano and had certain sounds in mind.

According to Warmington, Schubert particularly appreciated and emulated Voříšek's style of piano writing.<sup>91</sup> The first of the *Moments musicaux* shares the key of C and the 'pastoral' nature with Voříšek's first impromptu, a similarity noted in *Grove's Dictionary of Music and Musicians*: "[Schubert's] 'Impromptus' and 'Moments musicaux' appear to be deeply influenced by Voříšek's 'Impromptus' Op. 7."<sup>92</sup> In the performance I found no need to pedal the main theme due to the articulate nature of the writing (see Ex. 93).



Ex. 93: Schubert, *Moments musicaux* no. 1, bars 1–5

An exception was made for some of the *forte/piano* chords, especially the rolled chord in bar 28 (see Ex. 94), where pedal was required to add volume and sustain the bass. This also had the advantage of connecting the slur in the right hand, which otherwise could not be adequately realised.



Ex. 94: Schubert, *Moments musicaux* no. 1, bars 25–29

<sup>91</sup> Flynn Warmington, Notes to *Fortepiano Music of Jan Voříšek*. Randall Love, fortepiano. Compact disc. (Titanic 234, 1993).

<sup>92</sup> Gracian Černušák. "Voříšek, Jan Hugo" *Grove's Dictionary of Music and Musicians*, 5th edition. Eric Blom, ed. Vol. 9 (London: MacMillan, 1954) 74.

The trio section reveals a different texture (see Ex. 95), and here I used the pedal throughout all bars with a broken chord accompaniment to ‘collect’ the harmonies. This also had the effect of binding the right hand melodic line in bars 30–32, which is written in a similar texture to Voříšek’s *Impromptu* no. 4 (see Ex. 82).



Ex. 95: Schubert, *Moments musicaux* no. 1, bars 30–33

I did consider playing the main theme of the second of the *Moments musicaux* without pedal (see Ex. 96) but decided that Schubert would probably have relied on the pedal here for warmth of tone, and for the realisation of slurs. Although the small gaps that would usually be present if rhythmic-peddalling was employed seemed appropriate, in performance, I found that I could not reconcile this idea with the actual sound produced. While perhaps not strictly legato pedalling, I finally settled on a more-or-less continuous sound with no gaps.



Ex. 96, Schubert, *Moments musicaux* no. 2, bars 1–4

The F sharp minor passage is an example of ‘choreographic’ phrasing, where the *staccato* touch of the bass notes allows the hand to jump to the next two slurred notes (see Ex. 97), yet I felt that this passage required pedal throughout to create a smooth, quietly flowing character, and that it was further enhanced by use of the moderator pedal.



Ex. 97, Schubert, Moments musicaux no. 2, bars 18–22

Proof that Schubert was already using the pedal in this way can be found in the introduction of his Grazer Fantasie, D 605a, (see Ex. 98) where the use of pedal is more or less obligatory as it is written in Nocturne style.<sup>93</sup>



Ex. 98, Schubert, Grazer Fantasie, D 605a, 1–4

CD 4	<b>Ludwig van Beethoven, Sonata in A flat, Op. 110 (1821)</b>	[Graf replica]
Track 4:	<i>Moderato cantabile molto espressivo</i>	6.28
Track 5:	<i>Allegro molto</i>	2.21
Track 6:	<i>Adagio, ma non troppo – Arioso dolente</i>	10.38
	<i>Fuga: Allegro, ma non troppo – L'istesso tempo di Arioso –</i>	
	<i>L'inversione della Fuga</i>	
	<b>Piano: 1824 Graf replica</b>	

The Sonata Op. 110, with its lyrical melodic lines and chordal accompaniments (see Ex. 99), calls for an abundance of pedal. It was written at a time when the Viennese pianos had not only gained a

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<sup>93</sup> The Grazer Fantasie (1818) shows Schubert experimenting with different styles, exhibiting the influences of Field, Weber and Paganini.

greater range but were of a heavier construction, with a slightly longer after-ring, and pedals instead of knee-levers; I therefore chose to play it on the Graf replica.<sup>94</sup>



Ex. 99: Beethoven, Sonata in A flat, Op. 110, 1st movement, bars 1–8

It is difficult to know whether Beethoven was really familiar with the legato-peddalling technique that is commonly used today. Clementi, who was known to be conservative in his use of pedal, published a Fantasia Op. 48, in 1821, which has what can only be described as legato-pedal changes but even these are only once per bar rather than quick changes on crotchet beats. I imagine that Beethoven would have used the pedal rhythmically, mostly once per bar, lifting it if necessary, for instance on the final beat of bar 3. On reflection, I could have left the pedal on almost throughout bars 5–8, but in performance I instinctively played somewhat more cleanly than I had intended.

The meaning of the *staccato* notation in bars 12–18 (see Ex. 100) was not immediately clear. Were they intended as short, articulated notes, or just light accents? Czerny refers to these notes thus: “the thumb marks its note shortly, but without disturbing the equality of the whole”.<sup>95</sup>

<sup>94</sup> Beethoven did not however own his own Graf piano until after the completion of the final three piano sonatas, but is known to have been partial to Viennese pianos despite the Erard and Broadwood pianos that were given to him as gifts.

<sup>95</sup> Czerny, *Proper Performance* 66.



Ex. 100: Beethoven, Sonata in A flat, Op. 110, 1st movement, bars 12–13

The question still remained as to whether such a passage would be pedalled, as it is all one harmony throughout each bar. I finally decided that sparing use of the pedal allowed the passagework to remain light, yet the thumb and fifth finger *staccato* notes would sound articulate.<sup>96</sup>

The extended right hand rolled chords in bars 25–27 (see Ex. 102) are similar to those in the *Moonlight* Sonata (see Ex. 72, bar 59) and also seem reliant on the use of pedal to bind the chords together as a whole.



Ex. 102: Beethoven, Sonata in A flat, Op. 110, first movement, bars 24–28

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<sup>96</sup> The use of *staccato* to indicate accents is not unusual in Beethoven's sonatas, for example bars 93–100 of the *Pathétique* Sonata, 1st movement (see Ex. 101). Here the character is stronger, and the movement of the finger involves a quick release, as in the *staccato* touch, but the effect is that of an accent rather than a real *staccato*. Thus the dot describes a physical movement in terms of the actual execution of the passage.



Ex. 101: Beethoven, Sonata in C minor, Op. 13, *Pathétique*, 1st movement, bars 92–97

Similar *staccato* notation is found in bar 7 of the *Moonlight* Sonata, 3rd movement (see Ex. 71, bars 7–8).

Even though the pedal was never used specifically as a tool to enable or assist *legato* playing — and Beethoven was particularly renowned for his finger *legato* — the use of pedal in bars 5–6 of the second movement to enhance the *forte*, (see Ex. 103) has a valuable bi-product in that it connects the notes under the left hand slur as well.



Ex. 103: Beethoven, Sonata in A flat, Op. 110, 2nd movement, bars 1–9

In the trio of the second movement (see Ex. 104), Czerny’s instruction “to be filled out harmonically with the pedal” is curious, as the use of pedal beyond the two *fortissimo* bars, would only amplify the effect of a naturally occurring *crescendo* as the long phrase descends through to the more penetrating middle register of the piano (certainly on the Graf). I chose to follow Beethoven’s pedal indications, and pedalled only the loud outbursts (for example bars 48–49); this had the effect of somewhat increasing the volume of the high register with its small tone, as well as sustaining the bass D flat, allowing it to sound concurrently with the F.



Ex. 104: Beethoven, Sonata in A flat, Op. 110, 2nd movement, bars 41–57

Although Beethoven is reported to have used the pedal much more than is indicated in his scores, it is difficult to know whether, by 1821, he was effectively using it in a manner similar to our



modern style of constant, but discreet pedalling. In my opinion, his pedalling was still rather ‘rough’ in modern terms. This can be inferred by the notation that does exist, especially in his continued use of longer pedals in the third movement. One such example is where he employed it as a special, registral effect in the *recitativo* of the 3<sup>rd</sup> movement at bar 4 (see Ex. 105).



Ex. 105: Beethoven, Sonata in A flat, Op. 110, 3rd movement, bar 4

I adopted the approach proposed by Paul Badura-Skoda and regarded the slurs in bar 5 as ties (see Ex. 106);<sup>97</sup> the finger change simply ensures that the note lengths are correct, and encourages the pianist to caress the keys instead of playing with a more intense attack.<sup>98</sup> Beethoven’s fingering 4-3, which only appears once in the first edition, has often been taken to mean that Beethoven intended the second note of every slur also to be audible. I disagree with Newman’s suggestion that the articulation of the second note of each slur may have been audible in Beethoven’s day even while the dampers are raised.<sup>99</sup>

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<sup>97</sup> Paul Badura-Skoda. “A Tie Is a Tie Is a Tie: Reflections on Beethoven’s Pairs of Tied Notes.” *Early Music*. 16.1 (1988) 84–88.

<sup>98</sup> I used 5-4-3 for the first 3-note tie, which aided the effect of starting the accelerando quietly — I understood the whole effect to be that of a gradual *accelerando* and *ritardando*.

<sup>99</sup> Newman, *Beethoven* 238.

Ex. 106: Beethoven, Sonata in A flat, Op. 110, 3rd movement, bars 5–10

The use of pedal through bars 8–10 has the effect of connecting the recitative and the *Arioso*, just as the *Arioso* is joined to the first fugue with an open ended pedal (see Ex. 107, bar 25). I assumed that the use of pedal was to be continued throughout the whole of the *Arioso*, where it was possible to play the thick bass chords with considerable weight, (see Ex. 106, bars 9–10) thus imparting a sense of pathos and torment to this movement.

Ex. 107: Beethoven, Sonata in A flat, Op. 110, 3rd movement, bars 23–26

The return of the *Arioso* theme at bar 116 (see Ex. 108) also has only one pedal marking but here the transformation of the theme relies on the short slurs and rests to create an even more intense, poignant mood, so the more-or-less continuous pedalling was adjusted to allow these rests to be heard.

Ex. 108: Beethoven, Sonata in A flat, Op. 110, 3rd movement, bars 105–118

At the end of the *L'istesso tempo di Arioso* section (see Ex. 109, bar 132) Beethoven marks the use of pedal for a special effect: here the long pedal helps to accumulate sound during the repeated chords (*crescendo*); the continuance of the pedal through the *diminuendo* of the ascending arpeggio is effective in the gradual emergence of clarity leading into the beginning of the second fugue.

Ex. 109: Beethoven, Sonata in A flat, Op. 110, 3rd movement, bars 131–136

Beethoven's two pedal markings in the final five bars of the sonata (see Ex. 110) are perhaps the best indication that he was not concerned with legato-pedalling as we know it today. While it would be quite normal for the pedal change to occur on the bar line 208–209, the gap of half a bar without pedal suggests both a sudden change of tone and greater emphasis on the final chord.



Ex. 110: Beethoven, Sonata in A flat, Op. 110, 3rd movement, bars 205–213

CD 5 **Franz Schubert, Sonata in B flat, D 960 (1828)**

Track 1:	<i>Molto moderato</i>	18.23
Track 2:	<i>Andante sostenuto</i>	9.07
Track 3:	<i>Scherzo: Allegro vivace con delicatezza</i>	4.08
Track 4:	<i>Allegro, ma non troppo</i>	8.43

**Piano: 1824 Graf replica**

The first movement of the Sonata in B flat, D 960 appears to be the first instance in any of Schubert's works where continuous use of the pedal (involving legato-pedal changes) is required. Although the notated articulation seems more consistent with the earlier use of short slurs (see Ex. 111),<sup>100</sup> the overall sense of phrasing has evolved to encompass longer lines of four bars or more (see Ex. 112). Rhythmic-peddalling would create bumps in these long phrases, so I used legato-peddalling, changing mostly once and occasionally twice per bar. This is along the lines of Hummel's

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<sup>100</sup> These slurs still represent the use of slight accentuation on the starting note of each slur, with a slight tapering towards the end.

recommendation in his *Anweisung zum pianoforte-Spiele* (1828) that the pedal be used in “slow rather than in quick movements, and only where the harmony changes at distant intervals.”<sup>101</sup>



Ex. 111, Schubert, Sonata in B flat, D 960, 1st movement, bars 1–4



Ex. 112, Schubert, Sonata in B flat, D 960, 1st movement, bars 19–26

When preparing the Schubert works, I was able to play on a c.1825 Viennese giraffe piano,<sup>102</sup> but although well suited to the Voříšek Impromptus and even the Schubert *Moments musicaux*, this instrument did not have the subtlety of touch and pedalling that the Graf provided. The final three sonatas were written at a time when Schubert had at his disposal his brother’s Elwerkember piano,<sup>103</sup> similar to the Graf used in this performance. The subtleties of pedalling required in the Sonata in B flat reflect the fact that Schubert was able to exploit the greater sophistication of the instrument that he was using when the work was conceived.

<sup>101</sup> Johann Hummel. *Anweisung zum Pianoforte-Spiele*, vol. III, 62. Cited in Rowland, *Pedalling*, 46. Schubert’s intention was to dedicate the final three sonatas to Hummel, whose playing he admired.

<sup>102</sup> The giraffe piano was a type of upright piano popular in the early 19th century.

<sup>103</sup> Heinrich Elwerkember, (1813–1839) was an important Viennese piano maker.

The sonata, however, does not quite fit Rosen's description of the piano writing of the Romantic generation of the 1830s, where "a fully pedalled sonority becomes the norm."<sup>104</sup> The unpedalled sonority was not yet an exception, or a special effect, and there are several sections in the first movement where I felt that a combination of rhythmic-peddalling and legato pedalling suited the phrasing. This combination of pedal techniques can be seen here in the following two examples. In bar 66 (see Ex. 113) rhythmic-peddalling was employed twice per bar. Bars 67–69 sufficed with one dab of pedal at the start of each bar, then from the upbeat to bar 70 a more legato approach was required.



Ex. 113, Schubert, Sonata in B flat, D 960, 1st movement, bars 66–71

Similarly, bars 78–79 (see Ex. 114) were legato-peddalled, then bars 80–81 required no pedal at all.



Ex. 114, Schubert, Sonata in B flat, D 960, 1st movement, bars 78–81

The instruction "*col pedale*" in the second movement, one of Schubert's rare pedal indications (see Ex. 115), seems to imply a new trend towards a continuous pedalled sound that is integral to the musical structure, something, which is quite different from the long pedals previously used as a special effect.

<sup>104</sup> Rosen, *Romantic Generation* 24.



Ex. 115, Schubert, Sonata in B flat, D 960, 2nd movement, bars 1–5

Considering the similarity of the scoring here to the *Adagio* movement of the String Quintet — written around the same time in 1828 (see Ex. 116) — I did wonder whether the left hand notes should resemble *pizzicato*, but it became clear that a more-or-less continuous use of pedal was required to sustain the melodic line.



Ex. 116, Schubert, String Quintet in C, D 956, 2nd movement, bars 1–5

The left hand bass notes, if left unpedalled, sounded quite clipped; Schubert might well have heeded Kalkbrenner’s warning that Germans should take the sustaining pedal seriously, declaring that they would never achieve “that beautiful manner of *singing* which so distinguishes the playing of the English school.”<sup>105</sup>

As in the first movement, it seemed appropriate here for the pedal to be used in the modern sense of legato-pedalling. Pedalling on the Graf piano, however, did not require the absolute precision

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<sup>105</sup> Friedrich Kalkbrenner, *Méthode pour apprendre le pianoforte*. (Paris: 1831). Cited in Peter le Huray. *Authenticity in Performance: Eighteenth-Century Case Studies*. (New York: Cambridge University Press, 1990) 170.

of pedal changes that a modern piano requires. In other words, the pedal could be let up on the bar-line, and not precisely as the first beat of the following bar was played.

The third and fourth movements of the Sonata in B flat were unremarkable in their need for pedalling. The third movement, with its light, fast finger work was played virtually without pedal in performance. While the pedal was used frequently in the fourth movement, this usually took the form of rhythmic pedalling, which was commonly used throughout the first three decades of the nineteenth century.



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Chapter Five. **The Nocturne Style: Field, Chopin,  
Liszt, Mendelssohn**

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## Chapter Five. The Nocturne Style: Field, Chopin, Liszt and Mendelssohn

CD 6      **John Field**

Track 1:      Nocturne no. 1 in E flat, first version (1812)<sup>106</sup>      3.21  
                **Piano: 1797 Clementi replica**

The *cantabile* style of writing found in John Field's nocturnes was an important influence on the lyrical piano works of Chopin, Mendelssohn, Liszt and Schuman. Although Field (1782–1837) has been credited with the creation of the nocturne, there are many instances of a similar style of writing which predate his nocturnes by more than a decade. These include some of the *Romance* movements of Louis Adam's piano sonatas, which by the 1790s were often written with pedal notation, as well as some of Dussek's sonatas, which included arpeggiated left hand chordal accompaniments stretching up to a tenth.

Although Field was already living in St Petersburg when he wrote his first nocturne, he had continued his alliance with Clementi.<sup>107</sup> The beginning of the Nocturne no. 1 in E flat has pedal

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<sup>106</sup> There are actually three versions of this nocturne: 1. Dalmas: St. Petersburg (1812), 2. Breitkopf und Härtel: Leipzig (1815) and 3. Collard and Collard: London (1832). Each version differs slightly in length, melodic contour, harmonies and pedalling. The second version was published without pedal indications, and those in the third version are similar to those in the first.

<sup>107</sup> Robin Langley. "Field, John." In *The New Grove Dictionary of Music and Musicians*. Vol. 8. Stanley Sadie, ed. (London: Macmillan, 1980) 777. Field travelled to St Petersburg in 1802 with his former teacher and employer, Clementi, and remained there for many years. He continued the alliance with Clementi by sending him compositions for publication in return for a Clementi piano.

indications of various lengths, usually one, two or three bars depending on the frequency of change in the generally static harmony in the accompaniment (see Ex. 117). Whilst the indicated pedalling is not legato-pedalling *per se*, I discovered that a continuous sound could be achieved on the Clementi piano even when modern conventions of *legato* pedalling were not followed. When compared with the similar pedal notation in Beethoven's *Für Elise*, which allows for a slight lift at the end of the bars to emphasize the downbeat, the pedal notation here is clearly meant to create a more continuous sound; otherwise we might expect to find a pedal change on the first beats of bars 4 and 5.

The image shows a musical score for the first five bars of Field's Nocturne no. 1 in E flat. The tempo is 'Molto moderato' and the dynamics are 'Pf.' (piano). The time signature is 12/8. The right hand has a melodic line with a long slur over the first two bars. The left hand has a broken-chord figuration. Pedal markings are present at the end of bars 1, 2, 3, 4, and 5.

Ex. 117: Field, Nocturne no. 1 in E flat, bars 1–5

As was typical of the nocturne-style piano writing, the broken-chord figuration in the left hand, which spans up to two octaves, relies totally on the pedal to sustain the bass notes, while adding colour and warmth to the overall sound. An additional benefit was that the pedal enhanced the tone of the decorative right hand melodic line. Although the split damper pedal might have been useful here, I did not find it necessary; the melodic line actually benefitted considerably from the added resonance of the raised dampers, and the blurring was never really disagreeable. At times, I instinctively released the pedal a little early towards the ends of some bars where there was extra activity in the right hand, for instance at bar 25 (see Ex. 118).



Ex. 118: Field, Nocturne no. 1 in E flat, bars 24–26

My first impression was that the pedalling should continue throughout the whole piece, despite some sections being notated without pedal, but in performance it was obvious that the section marked *scherzando* beginning in bar 15 (see Ex. 119), should be played without pedal. Due to the long resonance of the Clementi piano, these notes never sounded “clipped”, but the lighter, less sustained character actually added to the playful nature of the passage, a sort of refrain or *ritornello* passage linking the main ‘verses’ of this of the piece in strophic form.



Ex. 119: Field, Nocturne no. 1 in E flat, bars 15–20

I refrained from pedalling again at bar 34, but although Field reintroduced pedal notation in bar 41, I found that the *scherzando* character ceased at bar 39 (see Ex. 120), and it became necessary to enhance the sonority of the *crescendo* by use of the pedal at this point



Ex. 120: Field, Nocturne no. 1 in E flat, bars 33–41

Field was obviously aware of passages that would not tolerate a pedalled sound due to conjunct movement and chromatic notes (see Ex. 121). In bars 62–63 his notation clearly indicates ‘finger-pedalling’, whereby the bass notes are sustained to alleviate the need for pedal as the harmonic rhythm and use of chromaticism increase. On the Clementi piano, there was little or no audible difference between passages played with and without pedal when ‘finger-pedalling’ was employed.



Ex. 121: Field, Nocturne no. 1 in E flat, bars 62–63

In my performance, I made use of the previously described *tempo rubato*. Field’s own use of *tempo rubato* in his performance was once described by Louise Farrenc thus:

[It] consisted in a type of undulation, a slight retard or a slight acceleration of certain parts of the singing phrase, during which the rhythm of the accompaniment should not undergo any alteration: the skill of the performer made up for this apparent irregularity by always finding the means of falling back into agreement with the metre; . . . <sup>108</sup>

<sup>108</sup> Aristide and Louise Farrenc, eds. *Le trésor des pianistes*. (Paris, 1861–72) vol. I, 3–4. Cited in Richard Hudson’s *Stolen Time: The History of Tempo Rubato*. (Oxford: Oxford University Press 1997) 152.

*Tempo rubato* in its eighteenth century sense was also frequently employed by Chopin, who is also said to have been influenced by the *bel canto* style of singing he heard in Bellini's operas.<sup>109</sup> His use often seems to reflect C.P.E. Bach's description as:

The presence of more or fewer notes than are contained in the normal division of the bar. . . . When the execution is such that one hand seems to play against the bar and the other strictly with it, it may be said that the performer is doing everything that can be required of him. It is only rarely that all parts are struck simultaneously.<sup>110</sup>

This is particularly apparent in the bars 21–22 of the Chopin Nocturne in C sharp minor Op. posth. (see Ex. 122).



Ex. 122: Chopin, Nocturne in C sharp minor, Op. posth, bars 21–23 (autograph version)<sup>111</sup>

A similar expressive device (sometimes unkindly referred to as '*nachklappern*'), where the right hand melodic notes are enunciated after the bass has been sounded, has also been employed throughout the performances in the works of Field, Chopin, Liszt, Mendelssohn and Schumann. This is again audible in the Chopin Nocturne in E minor Op. 72, no. 1 where the *appoggiaturas* (even though they are notated as *acciaccaturas*) served to delay the melodic line, heightening the expression (see Ex. 123, bar 2).

CD 6 **Fryderyk Chopin**

Track 2:	Nocturne in E minor, Op. 72 no. 1 (1827)	4.00
	<b>Piano: 1824 Graf Replica</b>	
Track 3:	Nocturne in C sharp minor, Op. posth. KK IVa no. 16 (1830)	3.53
	<b>Piano: 1827 Broadwood</b>	

<sup>109</sup> James Stark. *Bel Canto: a History of Vocal Pedagogy*. (Toronto: University of Toronto Press 1999) 174.

<sup>110</sup> Bach, *Essay* 161.

<sup>111</sup> This version of the autograph was later changed to the more conventional manner of notation in which the right hand is written with a 4/4 time-signature, most likely because the conflicting time-signatures of each hand were too confronting or unusual for publishers at the time.

The Nocturne in E minor Op. 72, no. 1 (1827) was one of the earliest works of Chopin (1810–1849) to contain pedal notation. Although I cannot agree with Seymour Bernstein when he states that Chopin's release signs are “carelessly placed, and that we should give our attention only to the placement of the pedal signs,”<sup>112</sup> it does seem as though in this Nocturne the release signs are notated too early (see Ex. 123). If Chopin desired a gap in the sound at the end of the ascending left hand gestures, he surely would have also indicated such a gap between the repeated motives in bar 1. It seems reasonable to assume that Chopin developed a legato-pedal technique instinctively (he certainly did not have a pianist of any note guiding him in this respect),<sup>113</sup> and simply resorted to the conventional pedal notation current at the time. In performance I found, that although I played the left hand with agogic accents, there was a definite need for the pedal to continue to the end of the bar even on the Graf piano.

The image shows a musical score for Chopin's Nocturne in E minor, Op. 72, no. 1, bars 1-5. The score is in E minor, 3/4 time, marked 'Andante' and 'p molto legato'. It shows the first five bars of the piece, with the left hand playing a descending eighth-note pattern and the right hand playing a descending eighth-note pattern. Pedal marks are indicated by asterisks and a double asterisk, showing the pedal being held down throughout the bars.

Ex. 123: Chopin, Nocturne in E minor, Op. 72, no. 1, bars 1–5

It was interesting to discover that Chopin's style was still based on the classical traditions of strong and weak beats, *diminuendo* to the end of a slur, and greater emphasis on longer, higher,

<sup>112</sup> Seymour Bernstein. *Chopin: Interpreting his Notational Symbols*. (Milwaukee: Hal Leonard, 2005).

<sup>113</sup> Although Chopin studied music theory and composition with Józef Elsner (1769–1854), piano lessons throughout his formative years were with the violinist Wojciech Żywny (1756–1842).

dissonant or syncopated notes. One of the most comprehensive studies of Chopin's pedalling to date is by Zvi Meniker,<sup>114</sup> who describes Chopin's style as creating "an impression of singing, not in the modern sense of 'singing tone' which implies constant and unvarying legato, but of an actual text that is being enunciated by the performer."<sup>115</sup> I found this most enlightening, and it definitely influenced the way that I approached the playing of the melodic line.

Whilst still written in the style of the Field Nocturnes, Chopin's accompanying figures are frequently of a more expressive nature than those of Field, with dissonances and non-harmonic tones included under the one pedal. The slight blurring that occurs at times is part of the nature of the music and was not masked in performance by the use of flutter pedalling or other techniques often employed by modern pianists in the interest of tonal clarity. With the thinner, brighter tone of the Graf piano, I found that the bass line played a more important role than in a performance on a modern piano, where often the trend is to keep the left hand extremely soft and evenly flowing under the melodic line.

It is not certain which pianos Chopin may have played in the years leading up to his departure from Poland. He may well have played Viennese as well as English or French pianos. Certainly the Graf suited the Nocturne in E minor, but I found that the Nocturne in C sharp minor, Op. posth. was not suited to this piano; it required the more responsive touch and bell-like tone of the 1827 Broadwood. In this work there are only six pedal indications; this reflects not only the continuous, unchanging nature of the required pedalling but also the fact that the nocturne was not published during Chopin's lifetime, so there was never the need for him to prepare the manuscript for publication. The opening bar is written without pedal (see Ex. 124), and I soon discovered that it is probably dangerous to assume that such a passage would require pedal, or that Chopin (like Beethoven) only indicated unusual pedalling. There

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<sup>114</sup> Zvi Meniker. *Aspects of Performance Practice in Frédéric Chopin's Piano Works: Slurs, Pedalling, Mazurka Rhythm*. D.M.A. dissertation, Cornell University. (Ann Arbor: University Microform International, 2001) 25–28.

<sup>115</sup> Meniker, *Chopin*, 31–32.



are many such chordal passages amongst Chopin's works, and invariably they can be satisfactorily played without the use of the pedal.



Ex. 124: Chopin, Nocturne in C sharp minor, Op. posth, bars 1–3

CD 6 **Franz Liszt, Etude en douze Exercices, Op. 1 (1826)**

Track 4: no. 9 – *Allegro grazioso* 3.34

Track 5: no. 12 – *Allegro non troppo* 2.05

**Piano: 1824 Graf replica**

Franz Liszt (1811–1886) wrote his *Etude en douze Exercices*, Op. 1 in Paris in 1826. In 1837 the work became the *12 Grandes Etudes*, and in a final transformation, the *Etudes d'Exécution Transcendante* of 1851. Unfortunately I did not have an early French piano at my disposal, but I chose to perform these pieces on the Graf, as they were probably inspired by Liszt's teacher Czerny, with whom he studied in Vienna.

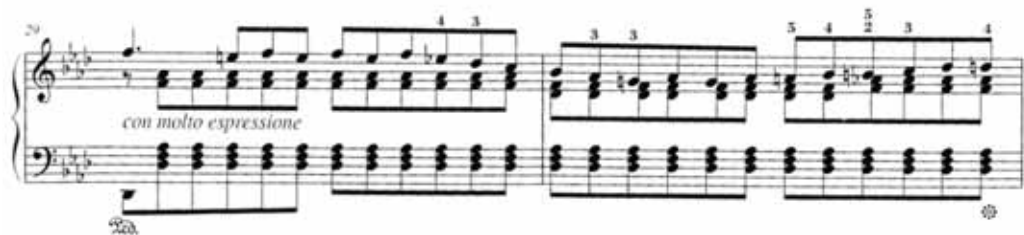
It can be seen in the Etude No. 9 that Liszt indicated pedal almost continuously (see Ex. 125).



Ex. 125: Liszt, Etude, Op. 1, no. 9, bars 1–2

The style is that of a *romance* or nocturne and the pedalling is notated exactly as in Field's first Nocturne (see Ex. 117). Liszt's pedalling differs from Field's in that the pedal indications continue through two left hand slurs, stopping clearly on the final quaver rest of every bar. The points of release need not concern us here, as it seems unlikely that Liszt wanted the 6th and 12th quaver beats to sound differently; the fact that the pedal continues through two left hand slurs in every bar is, however, of greater significance. The long slur that continues from the anacrusis to the end of bar 2 in the melodic line is not notated again in the *étude*, but as the music continually implies long, extended phrases, it can be reasonably assumed that the continuation of the pedal throughout the bar is intended to support the continuity of each phrase.

A similar effect can be seen in bars 29–30 (see Ex. 126) where the two-bar pedal indication shows that Liszt did not want a gap at the bar line despite the absence of a slur.



Ex. 126: Liszt, Etude, Op. 1, no. 9, bars 29–30

Curiously, in the 1837 version, he was actually less particular with the pedalling, reverting to a less sophisticated form of notation (see Ex. 127). It seems likely that at this stage Liszt would have been using a legato-pedal technique, even though his pedal notation was frequently incomplete, inaccurate or questionable. Liszt's students have reported that he never taught them how he used the pedal, but many descriptions of his playing describe what can only be legato-pedalling. According to Gervers: "He always relied a great deal on his own demonstrations, but he does not appear to have had a very analytical approach to the teaching of technique."<sup>116</sup> On the other hand, the idea of phrasing over the

<sup>116</sup> Hilda Gervers, "Franz Liszt as Pedagogue." *Journal of Research in Music Education* 18.4 (1970) 385.

bar-line was definitely reflected in Liszt's teaching: "His students were encouraged to look beyond the bar line, and to consider a musical phrase as similar to a spoken one."<sup>117</sup> It therefore seems safe to assume that legato-pedalling went hand in hand with the development of longer phrases.



Ex. 127: Liszt, 12 Grandes Etudes, no. 9, bars 52–53

In No. 12 (see Ex. 128), there are extremely few pedal indications, and those that are present hardly indicate anything unusual. Even though the melodic phrases again extend over several bars it does not appear as though Liszt was intending it to be pedalled throughout in a legato manner. Although the pedal was employed in this étude to create a full sound, it was not relied upon for sustaining the crotchets, or for the *legato* melodic line. (Considering Liszt's training with Czerny, he would have been well capable of connecting these notes with the fingers.) Use of the pedal was also necessary in some bars to sustain the bass notes when the left hand accompaniment spanned a wider range.



Ex. 128: Liszt: Etude, Op. 1, no. 12, bars 5–10

<sup>117</sup> Madame Auguste Boissier. *Liszt Pédagogue*. (Paris, 1832) cited in Gervers, *Franz Liszt* 388. (Madame Auguste Boissier's daughter studied with Liszt).

CD 6	<b>Felix Mendelssohn, Sechs Lieder ohne Worte, Op. 19 (1832)</b>	
Track 6:	no. 1 – <i>Andante con moto</i>	3.13
Track 7:	no. 2 – <i>Andante espressivo</i>	2.13
Track 8:	no. 3 – <i>Molto allegro</i> ‘Jägerlied’	2.53
Track 9:	no. 4 – <i>Moderato</i>	1.59
Track 10:	no. 5 – <i>Poco agitato</i>	3.57
Track 11:	no. 6 – <i>Allegro non troppo</i> ‘Venetianisches Gondellied’	2.00
	<b>Piano: 1824 Graf replica</b>	

Felix Mendelssohn (1809–1847) was familiar with the pedalled English style of playing, having made several trips to England. His *Sechs Lieder ohne Worte* Op. 19 (1832) were published in London, and I therefore chose the Broadwood grand piano of 1827. The fact that Mendelssohn was widely travelled and well educated suggests that he might well have made great use of the pedal, but in fact I found that in performance, the pedalling required was generally unremarkable. While there are many long pedals indications, an absence of pedal notation usually implies rhythmic-pedalling as found in the works of Dussek, Field and Voříšek; this sufficed in performance to add warmth and to sustain bass notes. This first set of ‘Songs without Words’ reflects the articulate and refined finger work of his teacher Moscheles, and although it is unthinkable to play it without pedal, I aimed for clarity of lines, and utilized the unpedalled sound not only as a contrast, but also to maintain buoyancy and elegance.

No. 1 is written in the style of a *romance* and on first appearance seems to require continuous pedal throughout (see Ex. 129).



Ex. 129: Mendelssohn, Lieder ohne Worte, Op. 19, no. 1, bars 1–4

On closer inspection, however, the only two pedal indications suggest that Mendelssohn did not write this work with legato-pedalling in mind. The pedal indication in bar 24 (see Ex. 130) would otherwise be superfluous. I found in performance (as in the Liszt Etude Op. 1 no. 12) that the use of finger-legato throughout the melodic and bass-line slurs provided a satisfactory, flowing line; I pedalled here mainly for sonority, contrasting this with transparency of the softer passages.



Ex. 130: Mendelssohn, Lieder ohne Worte, Op. 19, no. 1, bars 23–25

In the *Jägerlied*, no. 3, there are several long pedal markings and some that are ambiguous (see Ex. 131). The work begins with an open-ended pedal indication, but I eventually interpreted this as a general indication for the use of pedal, equivalent to Schumann's marking '*col ped.*'

Musical score for Mendelssohn's *Jägerlied* (Op. 19, no. 3), bars 1-9. The score is in 3/8 time, marked "Molto Allegro e vivace". It features a treble and bass clef with various dynamics like "f" and "sempre p".

Ex. 131: Mendelssohn, *Lieder ohne Worte*, Op. 19, no. 3, *Jägerlied*, bars 1–9

There is an extended passage of atmospheric pedalling combining the sustaining of a bass note in bars 83–89 (see Ex. 132), which encompasses a *diminuendo* from *fortissimo* to *piano*. I continued to pedal after this point, taking into consideration that there were two further *sempre ped.* indications without further release signs until the end of the piece.

Musical score for Mendelssohn's *Jägerlied* (Op. 19, no. 3), bars 82-90. The score shows a transition from fortissimo to piano with a "dim." marking and "sempre p" in the bass line.

Ex. 132: Mendelssohn, *Lieder ohne Worte*, Op. 19, no. 3, *Jägerlied*, bars 82–90

The *Venetianisches Gondellied* no. 6 (see Ex. 133) shows that Mendelssohn's writing is generally not extrovert in a virtuosic manner.



Ex. 133: Mendelssohn, *Lieder ohne Worte*, Op. 19, no. 6, *Venetianisches Gondellied*, bars 1–8

The instrument is not pushed to extremes, yet the writing requires a good technique and great tonal control, and I found that much of the piece could be played with finger-legato, relying on the natural resonance of the instrument. Contrasts of pedalled and non-pedalled sounds were considered normal at the time and are quite audible in the performance of this piece. As bars 1–6 are notated with many rests, and no pedal indications, I chose not to use the pedal until bar 7, where the accompaniment texture changes. I interpreted the left hand *staccato* markings on the bass notes from bar 7 (already seen in the second of the Schubert *Moments musicaux*, Ex. 97) as describing the movement of the hand, rather than a dry, *staccato* sound, and I therefore chose to use the pedal from this point onwards.

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**Chapter Six. The Effect of the Classical Style on Early Romantic**  
**Pedalling: Chopin and Schumann**

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## Chapter Six. The Effect of the Classical Style on Early Romantic Pedalling: Chopin and Schumann

CD 6	<b>Fryderyk Chopin</b>	[Graf replica]
Track 12:	Mazurka, Op. 6, no. 2 (1830)	2.26
	<b>Piano: 1824 Graf replica</b>	
Track 13:	Mazurka, Op. 7, no. 1 (1830)	2.16
	<b>Piano: 1827 Broadwood</b>	

Chopin spent several months in Vienna during 1830–1831 and it was in this period that he composed the Mazurkas Op. 6 and 7. For this reason, I performed the Mazurka Op. 6, no. 2 on the Graf piano, but as with the Chopin Nocturnes, I found that the 1827 Broadwood suited the many trills of the Mazurka Op. 7, no. 1 with its silvery tone and light touch. The detailed pedalling notated by Chopin in these mazurkas was absolutely suited to both of these pianos from the 1820s.

In 1830 when Chopin wrote the Op. 6 Mazurkas, waltz-like accompaniments were commonly found in the popular dances written by all of the major composers in the first few decades of the nineteenth century. The use of pedal in these dances was rarely indicated, although it can be assumed that rhythmic-pedalling in such music was commonplace. The Op. 6 Mazurkas are possibly one of the earliest examples of notated pedalling in dance music, although this is stylized music, not intended for actual dancing. The phrasing of the melodic line is complex, with its combination of long and short slurs (see Ex. 134). I interpreted these slurs as belonging to the Viennese Classical tradition, although the longer lines, where the phrase extended over the barlines, were carefully followed. According to

Meniker, Chopin's use of slurs "is based on and is an extension of, their use in the Classical tradition from which his musical education sprang."<sup>118</sup>



Ex. 134: Chopin, Mazurka, Op. 6, no. 2, bars 6–16

Here the rhythmic-pedalling co-existed happily with the complexities of the right hand phrasing. I was not concerned with producing silence when rests were indicated. Rather, I understood the rests to indicate a lightness of touch on the first beat and to contribute to its prolongation, a common feature of the Mazurka rhythm.

In his dissertation, Meniker draws the conclusion that Chopin's pedalling should be taken literally, including in passages where no pedal is indicated.<sup>119</sup> I agree with this notion, as I found that the opening eight bars were successfully played without the use of pedal (see Ex. 135), thus allowing the *legato* melody to stand clearly apart from the slightly separated chords. Chopin is known to have insisted on his students developing good finger-legato, and to have expected them to delay using the pedal when learning a new work so as not to develop reliance upon it.<sup>120</sup>

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<sup>118</sup> Meniker, *Chopin* 1.

<sup>119</sup> Meniker, *Chopin* 44 and 48–49.

<sup>120</sup> Jean-Jacques Eigeldinger. *Chopin: Pianist and teacher as seen by his pupils*. 3rd Edition. Trans. Naomi Shohet with Krysia Osostowicz and Roy Howat, Ed. Roy Howat. (Cambridge: Cambridge University Press, 1986) 129.



Ex. 135: Chopin, Mazurka, Op. 6, no. 2, bars 1–5

In the Mazurka Op. 7, no. 1 Chopin's *staccato* notation on the bass note indicates how the pianist should play, not how it should sound (see Ex 136). In this case, the bass notes are played quickly with a slight accent (the hand must move swiftly to the higher register of the chords), but the pedal is obviously intended to sustain this bass note; the rests in the right hand are similar to those in the mazurka Op. 6, no. 2. I found that Chopin's release signs were quite specific: the longer pedals in bars 1–2 contrasted well with shorter pedals in bars 4–5, which created a lighter, *scherzando* character.



Ex. 136: Chopin, Mazurka, Op. 7, no. 1, bars 1–5

In the middle section of Op. 7, No. 1 (see Ex. 137), the gypsy-like melody is played above a drone accompaniment and a long atmospheric pedal, an effect obviously still in vogue (the same long pedals are found in Clementi's Sonata Op. 37, nos. 1 and 3 more than 30 years earlier.) The articulate phrasing and rests written in the treble staff describe how the melodic line should be phrased and accented, and this was still audible in performance despite the atmospheric haze caused by the long pedal.



Ex. 137: Chopin, Mazurka, Op. 7, no. 1, bars 43–52

On reflection, I realize that in performance, I did not follow some of the pedalling indications as precisely as I had intended. Even allowing for the difficulty in ignoring modern pedalling techniques, I found that my use of pedal was always intrinsically linked to the moment — the touch, the sound, the acoustics, the tempo and every other aspect of performance.<sup>121</sup> Contemporary accounts of Chopin’s playing describe how the pedal was an integral part of his performance. Given the fact that he was known for subtly varying phrasing and rhythm on repetitions, and considering also that multiple versions of his works exist, it is probably safe to assume that he used the pedal in a similar, intuitive manner.

CD 6      **Robert Schumann**

Track 14: Papillons, Op. 2 (1829–1831)

15.29

**Piano: 1824 Graf replica**

Robert Schumann’s Papillons, Op. 2 was written when he was still studying with Friedrich Wieck,<sup>122</sup> who is known to have despised current trends in the use of pedal. At this time, Schumann was in inner turmoil with himself; his quest to attain technical mastery was at odds with his emerging

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<sup>121</sup> I did not use modern techniques of flutter pedalling or half pedalling, but the precise moment the pedal was depressed or released in performance was not always reliable or pre-meditated.

<sup>122</sup> Friederich Wieck (1785–1873) was a well-known German piano teacher and also father of Clara Wieck (1819–1896), whom Schumann later married.

creativity as a composer. His second published work already exhibited a style of pianism that was far removed from the Moscheles and Hummel works he was studying. Later in his life, Schumann's playing was described thus:

It sounded as if the sustaining pedal were always halfway down, so that the shapes flowed into one another. But the melody would softly emerge, a veritable dawning. . . .<sup>123</sup>

Whether he had developed his mature style of pedalling in his early twenties is questionable, but there is no doubt that pedalling (both notated and implied) played an integral part in my performance of this work.<sup>124</sup>

The waltz rhythms of several of the pieces obviously required rhythmic-pedalling, but in No. 1, I chose to sustain the pedal throughout each of bars 1–8, (see Ex. 138), ensuring that the melodic line was *legato*, but also aiding the sweeping four-bar phrases. Despite Schumann's stringent technical training at the time, it is possible to imagine that neither he nor Clara, felt obliged to finger the legato octaves, but that the pedal was used here instead; I found that this actually allowed greater freedom and dynamic control throughout the opening phrases.



Ex. 138: Schumann, *Papillons* Op. 2, no. 1, bars 1–8

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<sup>123</sup> Contemporary account cited in Gustav Jansen. "Schumann als Clavierspieler" in *Die Davidsbündler* (Leipzig, 1883) 74. Cited in Peter F. Ostwald. "Florestan, Eusebius, Clara, and Schumann's Right Hand." *19<sup>th</sup>-Century Music* 4.1, (1980) 25.

<sup>124</sup> The first performance of *Papillons* in 1832 was not a success. Due to Schumann's injured hand, Clara performed the work, and the audience was apparently not appreciative of the rapid contrasts. It is possible that Clara (who was only 12 at the time, although already an accomplished professional pianist) did not play the work in the manner intended by Schumann. Her studies with her father would have ensured an extremely competent finger technique, but musical subtleties such as the use of pedal were perhaps not captured in her performance.

In bars 9–10 (see Ex. 139), however, I played the first beats without pedal in order to establish a contrast between the right hand *staccato* and the texture of bars 12–14, where Schumann indicates something other than ‘normal’ pedalling in order to connect the two halves of the phrase.



Ex. 139: Schumann, Papillons Op. 2, no. 1, bars 9–16

In No. 4, the quaver rests in bars 1, 5 and 6 (see Ex. 140) influenced my decision to play with very little pedal. The notation suggests that Schumann required a light, buoyant touch, and I reserved the pedal for bars where the left hand had a crotchet on the first beat.



Ex 140: Schumann, Papillons Op. 2, no. 4, bars 1–7

The extremely short pedal markings in No. 6 are curious (see Ex. 141); I understood them to indicate that the bass notes should be elongated by the pedal, although not in the sense of doubling the bass of the following chord. I believe that it is the first pedal indication of this type, where the pedal is used purely to prolong a note that must be released early due to the sudden shift in hand position. This also had the effect of animating the melodic contour of the bass line.



Ex. 141: Schumann, Papillons Op. 2, no. 6, bars 1–6

Although legato-pedal was employed elsewhere, I found that in No. 8, the chords under the slurs (see Ex. 142, bars 1–4), needed only one pedal: quick pedal changes were not yet necessary on the pianos of the time.



Ex. 142: Schumann, Papillons Op. 2, no. 8, bars 1–6

I used rhythmic-pedalling (once per bar) in the main thematic material of No. 10 (see Ex 143) despite the two-bar slurs, releasing the pedal towards the end of the bar to enable the accent on the third beats to be clearly audible.



Ex. 143: Schumann, Papillons Op. 2, no. 10, bars 25–30

I alternated this with two-bar pedals when the harmonies were compatible because Schumann indicated something similar in bars 55–56 (see Ex. 144).



Ex. 144: Schumann, Papillons Op. 2, no. 10, bars 53–58

In bars 41-48 (see Ex 145), I exploited the different tonal qualities that I assume Schumann intended by using short rhythmic-pedalling in bars 41–44 to enable the rests to be heard, and by

following Schumann's long pedal through bars 45–48; the latter was combined with the *una corda* pedal to create a more ethereal tone colour.



Ex. 145: Schumann, Papillons Op. 2, no. 10, bars 41–52

No. 11, with its many changes of character and texture, required a variety of pedal techniques, most of which have already been mentioned above. The introductory bars required the use of pedal to enhance the sonority, and I found that one long pedal through bars 1–2 (see Ex. 146) created a vibrant tone without causing blurring. A similar technique was used through bar 6 and the first half of bar 7. The long pedal is barely audible in the recording, but the performance shows that the quick legato-pedal changes required on a modern grand piano were not always necessary on the earlier instruments.



Ex. 146: Schumann, Papillons Op. 2, no. 11, bars 1–7



One similar dab of pedal was used for each of the slurs in bars 9–10 (see Ex. 147) to shape the slur and enhance the *legato*. Here again, Schumann’s indicated pedalling over fast passage-work did not sound blurred as it would on a modern piano, (see Ex. 147, bars 12–13).



Ex. 147: Schumann, Papillons Op. 2, no. 11, bars 8–15

Schumann seems to have notated only the unusual pedalling in bar 33 (see Ex 148). I assumed that ‘normal’ pedalling, with changes on each harmony, would be required in the *più lento* passage; in fact, this passage implies legato-pedalling from one beat to the next. I found in performance, however, that due to the higher register of the writing here, there was actually no difference in sound whether the pedal was changed or not.



Ex.148: Schumann, Papillons Op. 2, no. 11, bars 32–35

The combination of the *Grossvater Tanz* in No. 12 with the thematic material from No. 1 was another passage where I used legato-pedalling despite the curious lack of notation. Schumann notates

only two separate bars of pedalling when the left hand has a waltz accompaniment figure, as in bar 42 (see Ex. 149).



Ex. 149: Schumann, Papillons Op. 2, no. 12, bars 41–47

The long pedal-point that extends from the bass D in bar 47 through to bar 73 is notated by Schumann with one long pedal, and this was effective in performance on the Graf. The final chord on the dominant, which has the effect of ‘disappearing’, is almost the reverse of a pedal effect (see Ex. 150, bar 89–92).



Ex. 150: Schumann, Papillons Op. 2, no. 12, bars 87–92

I would like to have played it more softly and waited longer on the pause, but was afraid that the sound would disappear entirely in the recording process.

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## Conclusion

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## Conclusion

To fully understand the use of pedal, both notated and implied, from c.1780–1830 one needs to understand the rhetorical aspects of the music, especially the use of articulation; one also needs a working knowledge of the different instruments available at the time, including the touch and tonal aspects, (which were constantly evolving), as well as a knowledge of the different schools (French, English and Viennese). The fifty years c.1780–1830 saw the greatest development in the use of pedal throughout its history. In order to interpret correctly its use by any one composer or school of playing, one must be aware of what was considered 'normal' pedalling (and was therefore left un-notated) so that the existing pedal notation (or lack thereof) may also be understood.

As demonstrated in the works of C.P.E. Bach and Mozart, the earliest known use of the pedal (or the use of raised dampers) was not notated, but implied in passages of an improvisatory nature; this was an obvious effect, highlighting the contrast between pedalled and non-pedalled sound. This rather blurred effect is not often embraced by modern pianists, who tend to strive constantly for absolute clarity, especially in music of the Classical era. Atmospheric or registral pedalling, which encompassed the long pedalled passages of Beethoven, often took the form of thematic pedalling, and was used to highlight structure. It was still in vogue when Mendelssohn, Chopin and Schumann began to write piano music, and even at this stage, a slight blurring of dominant and tonic harmonies was not unusual.

Gradually the pedal began to be used to sustain bass notes, and to enrich the harmonic sound by the accumulation of chord tones. This often took the form of rhythmic-pedalling. In the music of the Classical era, where phrases were short and the ends of bars were generally lighter, rhythmic-pedalling was perfectly adequate and actually helped to create the necessary feeling of pulse. As this pedalling became more commonplace, it was considered 'normal' and was therefore assumed but not indicated.

A more continuous use of pedal began to emerge, first in the English school of playing, and then gradually through the influence of the nocturne style. The development of longer melodic lines, where the slurs continue through two or more bars, went hand in hand with the gradual development of a style of pedalling akin to modern legato-pedalling. This was, however, still in its infancy at the beginning of the Romantic era, when rhythmic pedalling was still commonplace.

When pedalling music in the period c.1780–1830, a pianist must take several things into consideration: if the performer's intention is to capture something of the essential character and style of the music, one must be aware of the performance practice of the time, and of the articulate and rhetorical nature of this music, especially that of the Classical Viennese School. The declamatory style of articulate silences and various graded accents within the metre dictate extreme care in the use of pedal.

Charles Rosen states that it is wrong to ask what it sounded like when the dampers were lifted on an instrument contemporary with the composer, and that we should not assume that a composer's inspiration was always tied to the specific sounds of the instruments available to him.<sup>125</sup> I have come to the conclusion, however, that pedalling between c.1780–1830 was quite specific to the instrument, and that composers (perhaps some more than others) did write for whatever piano they were playing at the time. An awareness of the differences in the instruments and aesthetic values of the French, English and Viennese Schools is therefore of considerable importance when making decisions about the interpretation of these works.

Equally important in understanding the music of this period is to know when and why the pedal was *not* used. Using rapid legato-pedalling to join chords smoothly but cleanly is a modern pedal

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<sup>125</sup> Rosen, *Romantic Generation* 14.

technique that was not employed at the time. Pedalling purely for beauty of tone was not a priority in the Classical period. Although the use of pedal to create a rich, sonorous tone gradually became more prevalent beginning with the English School, this is quite different from the modern understanding of pedalling to make each note 'sing'.

Until at least the 1830s, the art of pedalling was not as subtle as it is today. Modern techniques such as using more or less pedal according to the acoustics and the resonance were not relevant: flutter pedalling, half changes, quarter and half depressed pedal, gradual release, pedalling before playing a chord to enhance the resonance of the initial attack, or pedalling after the initial attack of a note to enhance the blossoming of the sound were not commonly employed, and legato-pedalling was definitely not commonplace.

To summarize, the use of pedal from c.1780–1830 was primarily as a register, and the contrast between pedalled and unpedalled sounds was considered 'normal'. This is contrary to the modern concept of pedalling in such a way as to conceal its use from the listener, who is rarely aware of whether or not it is being used. Although the use of legato-pedalling was sometimes implied towards the late 1820s, it was certainly not the 'normal' method of pedalling. When pedalling the music of the Classical era, it is important to remember that the type of pedal (knee lever or foot pedal) is of little consequence; its main purpose was to sustain the bass, to add volume, to enhance the natural strong beats of the bar, to accumulate tones, and above all, to effect a change of tone color or register.

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## Appendices

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## Appendix A: Details of the Pianos used in the Recordings

### Viennese Instruments

#### Stein replica

Built by Thomas McCobb (USA) in 1972.

Copy of a 1784 Johann Andreas Stein piano (Augsburg).

Compass: 5 octaves FF –  $f^3$ .

A pair of knee levers operate the dampers.

From the collection of Cornell University.





## Walter replica

Built by Richard Schaumlöffel (Adelaide, Australia) in 1987.

Copy of an Anton Walter piano (Vienna) c.1780.

(The original is now held in the National Germanic Museum, Nuremberg  
and is one of the most frequently copied pianos).

Compass: 5 octaves FF – g<sup>3</sup>.

Two knee levers: damper and moderator.

Owned by the Elder Conservatorium, University of Adelaide.



## Dulcken replica

Built by Richard Schaumlöffel (Adelaide, Australia) in 1983.

Copy of a Louis Dulcken piano (Munich) c.1800.

(The original is held in the Smithsonian Institution, Washington D.C., USA.)

Viennese action similar to the Stein piano.

Compass: 5 octaves FF – g<sup>3</sup>.

Damper knee lever.

Owned by the Melbourne Conservatorium of Music, University of Melbourne.



## Walter und Sohn replica

Built by Paul McNulty (Divisov, Czech Republic) in 2002.

Copy of ca. 1800 Anton Walter und Sohn piano (Vienna).

Range: 5½ octaves FF – c<sup>4</sup>.

Two knee levers: damper and moderator.

From the collection of Cornell University.



## Graf replica

Built by Rodney Regier (Freeport, Maine, USA) in 2000.

Copy of an 1824 Conrad Graf piano (Vienna).

Range: 6½ octaves CC – f<sup>4</sup>.

Three pedals: moderator, una corda, damper.

From the collection of Cornell University.



## English Instruments

### Clementi replica

Built by Chris Maene (Ruisselede, Belgium) in 2003

Copy of a 1799 Longman, Clementi & C° piano (London).

Range: 5½ octaves, FF – c<sup>4</sup>.

Two pedals: damper and una corda.

From the private collection of Emeritus Professor Malcolm Bilson.



## Broadwood

Original 1827 Broadwood (London).

Restored by Edwin Beunk (Eschede, The Netherlands).

Range: 6 octaves FF – f<sup>4</sup>.

Two pedals: damper and una corda.

From the collection of Cornell University.



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## Appendix B: Pedal Methods

The development of a systematic method of notating pedal indications took several decades. Various methods of indicating pedal included:

Boieldieu	<i>avec la g.<sup>de</sup> pedale</i> (with the big [or loud] pedal)
Steibelt	use the pedal that raises the dampers, but when you hear that the harmony is too confused, release the pedal for the value of a quaver and retake it immediately.
Haydn and Clementi	<i>open Pedal</i> ('open' is not a verb in this sense but a noun: 'The Open Pedal')
Beethoven	<i>senza sordini</i> (without dampers) <i>Ped.</i> And the release sign 'O' or ✱
Schubert	<i>col pedale</i> (with the pedal)
Schumann	<i>Mit Ped.</i> (with the pedal)

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## Appendix C: Other Pedals used in the Recorded Performances

*Una corda* This device moves the hammers laterally so that they hit only one string instead of two or three, producing a softer sound. It was initially activated by knobs on either end of the keyboard and then by a hand stop.

*Due corda* was sometimes achieved through depressing the pedal in an intermediary position so that 2 of the 3 strings were sounded. Beethoven requested this on several occasions.<sup>126</sup>

Moderator The moderator interposes tongue-shaped pieces of thin felt or leather between the hammers and the strings to produce a softer, muted tone quality.

Also known as the 'damping' pedal as opposed to the 'damper' pedal and the '*jeu céleste*' pedal in France.

A double moderator was found on some pianos so that if the pedal was depressed half-way, the tone would be somewhat muted, and a fully depressed pedal would produce an extremely muted tone.

Some Viennese pianos had two moderator pedals (single and double).

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<sup>126</sup> On several occasions, Beethoven called for the *due corde* pedal, for instance in the final fugue of the Sonata Op. 110, he notates *poi e poi tutte le corde*. *Poi e poi* (little by little) is actually not possible to achieve as the pedal could only be used to play 'one', 'two' or 'three' (*tutte*) strings, but not a gradual increase of sound.



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