

Understanding the characteristics of the single-action pedal harp and their implications for the performing practices of its repertoire from 1760 to 1830

Masumi Kanemitsu-Nagasawa

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The candidate confirms that the work submitted is her own and that appropriate credit has been given where reference has been made to the work of others.

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Abstract

The single-action pedal harp was a fashionable instrument from the Age of Enlightenment to the early Romantic Period. However, the historical performance practice of the single-action pedal harp has been neglected for a long time, and this has consequently influenced our approach to and evaluation of Classical and early Romantic repertoire for the harp.

This research seeks to fill a gap in the current knowledge and understanding of the characteristics of the single-action pedal harp and their implications for the performance practice of its repertoire from 1760 to 1830. It will also offer insights by identifying the capabilities of the instrument and will clarify the status of the single-action pedal harp as an independent instrument with its own repertoire.

Key aspects of this investigation are analyses of instructional treatises and editions from the period of the compositions. These are relevant to a series of exploratory recordings of harp repertoire from the period in which the differences between current performance practices are explored. Important treatises on the single-action pedal harp, by Ph. J. Meyer and J. G. H. Backofen, together with other relevant sources, provide a basis for investigating Meyer's own compositions along with those of Backofen and L. Spohr.

Guidance for approaching the repertoire and integrating the practices of the eighteenth and nineteenth centuries into our current practice is provided, benefitting not only players of the historical harp but also players of modern harps who wish to deliver musical and stylistic performances of repertoire from this period.

The dissertation includes three sets of exploratory recordings of compositions by Meyer, Backofen, and Spohr. Short demonstration films, made using authentic harps, demonstrate the historical practices described in the treatises. This will be the first comprehensive film documentation of the performance practices of the single-action pedal harp; the films will be presented on a separate DVD disc.

This research seeks to establish the value and indispensability of scholarly research into the hidden meanings that underlie notations and their implications of these meanings for performance. It also seeks to validate the contention that 'historically informed performance' does not imply 'restriction', but on the contrary, leads to the 'liberation' of the music.

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- ☞044: Gavotta (E)
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Exploratory recordings: Tracklist

FIRST SET: Compositions by Philippe-Jacques Meyer (1737-1819)

Sonata in C major from *Essai sur la vraie maniere [sic] de jouer de la Harpe*

1. Allegro (2:22)
2. Andante / un poco Allegro (1:29)
3. Non tropo [sic] Allegro (3:28)

Sonata VI, g minor from *Sei Sonate a solo per l'harpa, Opera terza*

4. Andante (4:25)
5. Un poco Allegro (1:32)
6. Minuetto (3:25)

Sonata V, G major from *Six Sonates a solo pour la Harpe, Opera IVe*

7. Andante maestoso / Tempo di Polonese (1:32)
8. Andantino (2:18)
9. Allegro non tropo [sic] (1:20)

Divertimento IIII, from *Huit Divertissements, pour la Harpe avec Violon & Basse, Œuvre VI*

10. Andante un poco adagio (1:52)
11. Tempo di minuetto (1:09)
12. Allemanda (2:11)

Sonata IV, F major *Sei Sonate a solo per l'arpa*, Opera terza

13. Fantasia (1:06)

14. Andante (1:58)

15. Vivace (1:50)

16. Fantasia from Sonata IV, F major from *Four Original Lessons for the Harp*
(2:06)

Total: 34:09

Recording: Kazuhiko Suzuki

Recorded: December 2014 to 18 January 2015

Location: Gerrit van der Veenstraat 159 Amsterdam

Single-action pedal harp by Jean Henri Naderman, Paris, 1771 a' = 415 Hz

**SECOND SET: *Fantasia* by Johann Georg Heinrich Backofen (1768-1839) and
Fantasia, Op. 35 by Louis Spohr (1784-1859)**

17. *Fantasia* (4:46)

18. *Fantasia, Op. 35* (9:39)

Total: 14:25

Recording: Kazuhiko Suzuki

Recorded: 2016

Location: Gerrit van der Veenstraat 159 Amsterdam

Single-action pedal harp by Naderman, Paris, 1815 a' = 415 Hz

THIRD SET: Sonate Concertantes, Opp. 113, 115 and 114 by Louis Spohr

Sonata in D major for harp and violin Op. 113 (1806)

1. Allegro brillante (10:50)

2. Adagio (4:08)

3. Allegretto (7:26)

Sonata in G major for harp and violin Op. 115 (1809)

4. Allegro (13:12)

5. Larghetto (4:59)

6. (no tempo marking) Rondo (10:47)

Sonata in D major for harp and violin Op. 114 (1811)

7. Allegro vivace (12:12)

8. Andante, Potpourri über Themen aus der Zauberflöte (11:08)

Cecilia Bernardini, Violin

Masumi Nagasawa, Harp

Total: 1:14:42

Recording: Marion Schwebel

Recorded: 24 -27 October 2016

Location: Protestantse Kerk 't Woudt Schipluiden

Single-action pedal harp by Naderman, Paris, 1815 a' = 415 Hz

Violin by Camillo Camilli, Mantua, 1743 a' = 440 Hz

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ABBREVIATIONS

<i>ca.</i>	circa
Ed. or ed.	Edited
Edn or edn	Edition
Ex.	Example
Fig.	Figure
Figs	Figures
KV	Köchelverzeichnis
L.H. or R.H.	left hand or right hand
No.	number
p. and pp.	page and pages
Op. and Opp.	Opus and Opera
Pl.	plate numbers
trans.	translation or translated
WoO.	Werk ohne Opusnummer
vol. or vols.	Volume or Volumes

The Helmholtz system is used to indicate the pitches (C^{'''}, C^{''}, C['], c, c', c'', c^{'''}, c^{''''}, c^{'''''})

Translation of the French and German quotes into English in this dissertation were done by the author, unless the translator is mentioned in the footnotes.

Referencing Styles:

Footnotes and Bibliography: MHRA (Modern Humanities Research Association)

CHAPTER I

I wondered whether music were not the sole example of the form which might have served—had language, the forms of words, the possibility of analysing ideas, never been invented—for the communication of souls.

—Marcel Proust (1871-1922)¹

1.1 PRELUDE

A vinyl recording of Mozart's Concerto for flute and harp KV 299 was given to me by my uncle on my first birthday.² Much later in my life, this particular music became a milestone in my musical career, and I subsequently found myself involved in the world of the single-action pedal harp, an instrument from the time of Mozart.

Amongst the harp concertos, this is still one of the most frequently performed compositions. Yet, every time I have had an opportunity to perform this piece on a modern harp, a question has arisen inside me. Musically, I felt that something was not quite right. My questioning of this 'something' persisted for many years, until it became the starting point for the present research.

In my conservatory studies, mastery of this Mozart concerto was defined by regular articulation, clear dynamics and accurate tempi. Good balance and grace were considered important as well. In the harp part, the scale passages and bass accompaniment and several chromatic accidentals were uncomfortable to play and demanded a high level of technique. For these reasons, many harpists felt Mozart must have been imagining keyboard technique while composing the harp part, since he was a keyboard player. This view implied that Mozart probably did not know how to write for the harp. However, through researching the harp practices of the period, I have discovered that harpists of the eighteenth century had remarkable skills, imagination and repertoire this made me see Mozart's concerto and notation in a different light.

¹ Marcel Proust (1871-1922), *À la recherche du Temps perdu*, vol. 5, *La Prisonnière* (Paris: Grasset, 1923), trans. by Carol Clark as, *In Search of Lost Time*, vol. 5, *The Prisoner* (London: Penguin Modern Classics, 2002), p. 237, 'Je me demandais si la musique n'était pas l'exemple unique de ce qu'aurait pu être-s'il n'y avait pas eu l'invention du langage, la formation des mots, l'analyse des idées- la communication des âmes.'

² Wolfgang Amadeus Mozart, *Concertante a la Harpe e Flauto*, KV 299 / 297c (1778).

When I first encountered a single-action pedal harp built by Beat Wolf in 1992, my questions seemed to be partially answered. His harp was one of the first replicas of the French harps from the eighteenth century. This harp brought a greater awareness to my playing and my approach to music. I started listening to my own playing and began to adapt my technique in different ways. After a few years, I owned several original single-action pedal harps, which expanded the possibilities for this research and even made it inevitable. The more I performed on these instruments, the more I discovered their musical language, but at the same time, this raised more questions as well. My enthusiasm for playing these instruments and for their unexplored practices and their repertoire was one of the key inspirations of this investigation.

1.2 RESEARCH QUESTIONS, METHODOLOGY AND THE SOURCES

There are various publications that examine the history and development of the harp.³ However, little academic research has been conducted on eighteenth- and nineteenth-century harp techniques and the performing practices on this period. Most of today's players tend to perform the single-action harp repertoire by applying the double-action pedal harp technique to the period instruments. This attitude has led to preconceived ideas of the single-action pedal harp and has influenced the appreciation of the harp repertoire of the Classical and Romantic periods. Current approaches towards the repertoire of this period lead to questionable musical results, including historically inappropriate phrasing, ornamentation, expression, tempi and dynamics, which are audible in performances and on recordings. This research will investigate three questions addressing this issue.

1. What can documentary sources tell us about how performing practices of the single-action pedal harp differ from those of the modern double-action pedal harp?
2. How might we incorporate these practices into modern performances of music from this period?
3. Are the practices for the single-action pedal harp effective for integration on the double-action pedal harp?

At the present day, most performers have a rather limited understanding of the

³ Significant publications and online resources on the history and construction of the harp are included in the bibliography, pp. 287-298.

techniques and performing practices of the single-action pedal harp. From my experience of performing and numerous Cd recordings on the single-action pedal harp I gradually established myself as a leading expert in this field. Steadily I became aware that by mastering the performance practices of the Classical and Romantic eras it allowed me to enrich the interpretation of the harp repertoire, thus making the works captivating and more desirable than they had previously seemed. My research questions address the requirements for enhancing performances of this music to reflect the expectations of the composers of that time.

The research methodology includes five primary elements. The first element is the investigation and evaluation of documentary sources. This includes assessing the information in instructional treatises and editions from the Classical and Romantic Periods of compositions related to the diverse spectrum of repertoire for the single-action pedal harp and applying it to my exploratory recordings. The primary sources for my investigation are the harp treatises by Philippe-Jacques Meyer (1737-1819) and Johann Georg Heinrich Backofen (1768-1839). Meyer's two methods are a fundamental guide to the harp practice of the late eighteenth century. They confirm how the capabilities of the instrument were explored and embodied in the music of that time.⁴ The fingerings notated in his methods provide information essential for the performance of his compositions and also provide guidance for the execution of music by later eighteenth-century composers.

Similarly, the information in Backofen's three method books is essential for performing his compositions and those especially by Louis Spohr (1784-1859), which are among the last important works written for the single-action pedal harp.⁵ Backofen taught Spohr's wife, Dorette, to play the harp. Since Spohr composed his pieces for her, it is inevitable to examine Backofen's practices. His methods contain important information about pedalling on a single-action pedal harp, providing significant insights

⁴ Philippe-Jacques Meyer, *Essai sur la vraie maniere [sic] de jouer de la Harpe, avec une Methode [sic] de l'accorder*, Œuvre premier (Paris: l'Auteur, 1763); 2nd edition as *Essai, ou Méthode sur la vraie maniere [sic] de jouer de la Harpe* (Paris: La Chavardière, 1772); *Nouvelle Methode [sic] pour aprendre [sic] a [sic] jouer de la Harpe avec la maniere [sic] de l'accorder*, Œuvre IX (Paris: M. Boüin, 1774).

⁵ Johann Georg Heinrich Backofen, *Anleitung zum Harfenspiel* (Leipzig: Breitkopf and Härtel, 1801); *Anleitung zum Harfenspiel*, Neue Ausgabe (Leipzig: Breitkopf and Härtel, 1807); *Harfenschule*, Neue Ausgabe (Leipzig: Breitkopf and Härtel, 1827).

into how Dorette might have played her husband's compositions. Additionally, I will investigate other harp treatises from 1760 until approximately 1830. Although the nineteenth-century harp treatises gradually focused on the newly introduced double-action pedal harp by Erard and by other harp builders, these early treatises still offer useful perspectives that differ to modern teaching practices. The rediscovery and utilisation of these techniques will undoubtedly enrich our current musical performance, for they are integral to a stylistically appropriate, convincing performance of classical harp music.

The second element, 'documentation', consists mainly of short films that demonstrate historical practices using period harps. Meyer's practices are demonstrated on a single-action pedal harp by Jean-Mathias Wolters from *ca.* 1785, tuned to $a' = 396$ Hz. The pitch from Meyer's time was chosen to experiment with the resonance of the earlier French harps. These authentic historical harps, strung with low tension provide an opportunity to accurately examine historical practices as well. Pedalling will also be explored on the period harps, which differ from modern harps in their shallower pedal boxes and have no rubber covers on the tips of the pedals. The Naderman harp from 1815 is used to demonstrate Backofen's methods and other historical practices. Single-action pedal harps from the nineteenth century produce a firmer sound, which offers adequate possibilities for experimenting with the fingerings from the harp treatises mentioned previously. Pedallings also became more complicated due to the use of increasingly elaborate modulations, especially in Spohr's works, and this will be explored as well.

The third element is 'verification'. I aim to verify the differences in the musical results by comparing modern to historical practices. It is often assumed that some of the techniques described in early treatises are only achievable on low-tensioned harps from the Classical and Romantic periods, but my experimentation confirms that these practices may also be effectively integrated into performances on the modern double-action pedal harp. This research will entail reviewing the musical differences in the practices. In addition, I will offer a critical analysis of new editions, which are regularly used in current teaching and performing. This analysis will confirm that an examination of the early editions is indispensable to an in-depth understanding of these compositions. Through the performances and recordings, this research also aims to verify that a faithful reading of the notation is not enough; the highest level of achievement in music is developing of flexibility and the polishing of taste rather than adherence to the literal

meaning of the notation.

The fourth element is ‘clarification’. Single-action pedal harps are often regarded as museum pieces, although they may be still playable in their authentic state. Fortunately, the number of replica harp builders and high-quality restorers has been increasing in recent years. Recognition of these harps is still growing; however, very few recordings of authentic single-action pedal harps have been made until now. This research will clarify the status of the single-action harp as an independent instrument, distinct from the double-action pedal harp by identifying its unique capabilities.

‘Manifestation’ is the fifth element; it involves the presentation of three sets of exploratory recordings of compositions by Meyer, Backofen and Spohr. Meyer’s composition provides new insights into the processes of the historical practices, which are vital for rediscovering the capabilities of the single-action pedal harps and understanding the repertoire from his contemporaries. The recording is made on Jean-Henri Naderman from 1771, to capture the delicate sound-colour of Meyer’s composition. For the second and the third sets include compositions by Backofen and Spohr, presenting a fine example of harp repertoire from the early nineteenth century. These sets are performed on a single-action pedal Naderman harp from 1815. Dorette Spohr owned a Naderman harp, and therefore, I may be able to explore her techniques and sound-colour accurately. I have also recorded a piece by Backofen from his second method book to attempt his instructions and fingerings described in the method. It is necessary to become familiar with his practices to perform music by Spohr, which is the most challenging repertoire for expressive fingering and pedal-technique demanding on the single-action pedal harp. Early editions will be used for these recordings. This part of the dissertation also addresses the need for a deep understanding of these historical practices; by digesting all the materials, I hope to finally reach a level that allows my performance to demonstrate what can be accomplished by reading beyond the notation.

1.3 THE SINGLE-ACTION PEDAL HARP AS AN INSTRUMENT IN ITS OWN RIGHT

Among all the musical instruments we know today, the harp assuredly merits one of the most distinguished positions. Whether one considers its antiquity, or takes account of the softness of its harmony, or finally when one looks at its compass, one will agree that there is hardly any instrument more beautiful, harmonious, or more capable of pleasing the ear and touching the heart.

— Philippe-Jacques Meyer (1737-1819)⁶

In this opening line of his first harp method from 1763, Meyer describes the harp as one of the most beautiful instruments of all. This description is of the first fully developed pedal harp, the ‘*harpe organisée*’, which was introduced in the first half of the eighteenth century.⁷

Background

Several different types of harps existed before the pedal harps were introduced. There were harps with single- and multiple-row stringing, which defined how the strings were strung. The Baroque harps from Spain and Italy were mainly multiple-row, chromatically tuned harps without pedals. There were German harps with single- and multiple-row stringing as well. Multiple-row strings allowed the instrument to play in chromatic and diatonic notes.

The prototype of the first pedal harp was developed in the seventeenth century in Bavaria. Until then, the semitones on single-row strung harps were obtained by pressing the finger firmly at the top of the string in order to shorten it. The disadvantage of this

⁶ Meyer, *Essai*, p. 1, ‘Parmi les Instrumens de Musique que nous connoissons aujourd’hui, la Harpe mérite assurément de tenir un rang des plus distingués. Soit que l’on considère son antiquité, soit enfin que l’on regarde son étendue, l’on conviendra également qu’il n’en est gueres de plus beaux, de plus harmonieux, ni de plus capable de flatter l’oreille & de toucher le coeur.’

⁷ For the history and developing mechanism of the harp see: ‘Harp’, *Grove Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/45738pg1#S45738.1>> [accessed 19 November, 2014]. Articles written by: Sue Carole DeVale, Bo Lawergren, Joan Rimmer, Robert Evans, William Taylor, Christina Bordas, Cheryl Ann Fulton, John M. Scheter, Nancy Thym-Hochrein, Hannelore Devaere, Mary McMaster.

was that the semitones were often inaccurate and one hand was always occupied during a chromatic alteration. Naturally, harp builders sought to solve this problem. They first came up with the idea of attaching a metal hook to the pin on the string; this hook could be turned with one hand to shorten the string. This system allowed semitones to be played more accurately than by shortening the string with a finger. However, one hand was still occupied while turning the hook. There was another impediment: A harpist could only manipulate a few hooks at a time, which made fast key changes and modulations inconvenient. At that time many harp builders, such as Jacob Hochbrucker, Paul Vetter and Johann Hausen were experimenting on the harps to resolve this difficulty.⁸ Finally, they arrived at the idea of connecting the semitone hooks with a wire to pedals. These pedals were situated at the foot of the harp, which could be operated by the feet. Initially, the wires connecting the hooks to the pedals were placed outside or inside the sound box. This system was later incorporated into the neck and the pillar of the harp. Finally, the builders succeeded in controlling the shortening of the strings by depressing the pedals with the feet, leaving both hands free for playing.

Inventors of the pedal harps and their promoters

Various sources provide different attributions for the invention of the pedal harp and its introduction in France. For example, F. J. Fétis credits Jacob Hochbrucker with the invention of the single-action pedal harp. In 1699, Jacob Hochbrucker (1673-1763) invented the five-pedal harp with a single-action pedal mechanism. The use of five pedals permitted the harp to play most of the keys and chromatic notes used in the compositions from the period. By 1720, Hochbrucker had developed a harp with seven pedals. These harps were initially tuned in B-flat major. Around 1729, Hochbrucker's eldest son, Simon (Celestin) introduced the harp with the single-action pedal mechanism to the music society of Vienna. This was one of the first examples of a pedal harp. Also according to Fétis, a German musician named Stecht introduced the pedal harp in Paris in 1740. Stecht is also mentioned in Zingel's *Lexikon*.⁹ However, Stéphanie Félicité, comtesse de Genlis, also known as Mme. de Genlis, credits

⁸ Roslyn Rensch, *Harps and Harpists* (London: 1989), p. 153. Jacob Hochbrucker is mentioned in François-Joseph Fétis, *Biographie universelle des Musiciens et Bibliographie générale de la Musique* (Paris: 1866) vol. 4, p. 339.

⁹ Hans Joachim Zingel, *Lexikon der Harfe* (Regensburg: 1977), p. 169.

the invention of the single-action pedal harp to two brothers named Gaiffres.¹⁰ Probably one of the brothers was Georges-Adam Gaiffre (*ca.*1727-*ca.*1809), who made his debut in Paris in 1749 at the residence of Le Riche de La Pouplinière and in the Concert Spirituel later the same year.

Style of the single-action pedal harp

The development, both structural and mechanical, of single-action pedal harps continued throughout the eighteenth century to the beginning of the nineteenth century. The main forms of the single-action pedal harp can be conveniently assigned to two periods in France. The Louise XVI style harp was typical of harps made around the 1760s. These harps had a scrolled head, decorative Rococo carvings, slender pillar and the soundboard was painted elaborately to match the fashion of the period. The construction of the staved sound-shell gave it a more a lute-like sound; these harps were the beloved by French aristocrats. In *Tablettes de la renommée des musiciens 1784*, Roze de Chantoiseau states that fifty-eight harp teachers were working in Paris. Based on the number of surviving harps from that period and on Constant Pierre's *Les Facteurs d'instruments de musique les luthiers*, published by Sagot in 1893, there were more than sixteen single-action pedal harp builders just in Paris at the end of the eighteenth century and the beginning of the nineteenth century. This confirms the popularity of the then-fashionable single-action pedal harp.¹¹

In addition to the structural and mechanical improvements of the instrument, the form eventually changed to meet popular tastes. Excavations of ancient civilizations were conducted during that time, and by the beginning of the nineteenth century, popular tastes began to be inspired by ancient Greco-Roman styles. The organic forms and sensuous designs of the Rococo period were gradually replaced by the simplicity of the Classical style. Thus, the Louis XVI style harps went through a transition from the last phase of extravagant design to the simple design of Neoclassicism. Later the so-called Empire style dominated decorative art when Napoleon became prominent. His

¹⁰ The invention of the harp by two brothers named Gaiffres is mentioned in Magdelienne-Felicité Du Crest S. F. Genlis, *Nouvelles Méthode pour apprendre a jouer de la Harpe en moins de six mois de lecons* (Paris: 1811), p. 2. France Vernillat mentions that Gaiffre is occasionally spelled differently in *Recherches sur la Musiques de Française Classiques*, vol. 9 (Paris : 1969), p. 162.

¹¹ Vernillat, *Recherches sur la Musiques*, vol. 9, p. 174.

tastes were inspired by Ancient Egypt, the glory of ancient civilisation, Greece and of Imperial Rome. Louis XVI style harps disappeared and were replaced by Empire-style harps, which had an increased pitch, and more powerful sound.

The name of the instrument and its system

Contemporary pedal harps used in modern orchestras are classified as double-action pedal harps. Pedal harps from the eighteenth century to the beginning of the nineteenth century are classified as single-action pedal harps.¹² This harp was introduced as ‘*Harpe organisée*’, in the *l’Encyclopédie ou Dictionnaire raisonné des sciences, des arts et des métiers* from Diderot et d’Alembert in 1767 (Fig. I.1).

The use of the name ‘single-action pedal harp’ came much later. In *Nouvelle Méthod*, page 2, Meyer writes, ‘Il y a deux sortes de harpe, la harpe A pedale [sic], et la harpe sans pedale [sic]’, by simply distinguishing the harps as ‘harp with or without pedals’. The ‘double-action pedal harp’ was named after the invention of the pedal system introduced by Sebastien Erard in 1810. The recent doctoral research and articles by Maria Christina Cleary gives the most comprehensive background of the single-action pedal-harp, focusing mainly on the pedal practice, giving an informative insight.¹³

Fig. 1.2 shows a Grecian style of double action pedal harp from 1830 (author’s collection) by Erard. Pedal system and the fourchette mechanism of Erard are still employed in modern harps in use today. The ‘double-action pedal harp’ used nowadays is commonly known as a ‘grand harp’ or ‘modern harp’. The single-rowed strings are tuned diatonically, and the seven pedals used to play semitones are placed at the foot of the harp.

¹² This single-action pedal system is still in use on folk harps from Tyrol, South Germany, and Austria.

¹³ Maria Christina Cleary, *The ‘Harpe Organisée’, 1720-1840: Rediscovering the Lost Pedal Techniques on Harps with a Single-Action Pedal Mechanism* (unpublished doctoral thesis, Orpheus Instituut te Gent, docARTES, 2016); ‘The Invention of the 18th Century: The Harpe Organisée and Pedals’ (*American Harp Journal*, Winter), pp. 22-38.

Fig. I.1. 'Harpe organisée', shown in *l'Encyclopédie* (left image)

Fig. I.2. Grecian Style, double-action pedal harp by Erard (right image)



The terms 'single' and 'double' refer to the action required to operate the pedals. On the single-action pedal harp, there are two levels of steps, which are operated by a single action of the feet. On the double-action pedal harp, there are three levels of steps, which are operated by a double action of the feet. Fig. I.3 compares the pedals of the double- and single-action pedal harps. The pedals are shown in the highest position, viewed from the backside of the harp. The pedal steps of the single-action pedal harp from the eighteenth century are much shallower than the double-action pedal harp.

Fig. I.3 Pedal steps in the highest positions on the double-action pedal harp by Lyon & Healy, Style 23 (1986) (left) and single-action pedal harp by M. Wolters (*ca.* 1785) (right).



Pedals and different keys

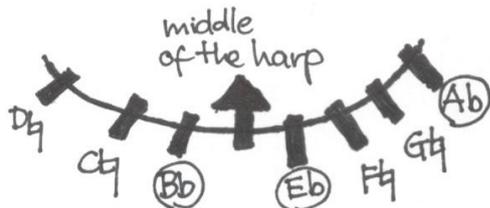
Seven pedals for the seven notes in a scale are placed at the foot of the instrument. Viewed from the back of the harp, there are three pedals on the left side of the pedal-box, which are for B, C and D. There are four pedals on the right side for E, F, G and A. When a pedal is depressed, the open strings are shortened. All the pedals are connected to a rod, placed inside the harp pillar, and then to an action-plate in the neck. One pedal simultaneously controls the mechanisms, which is attached on the neck-plate of the harp, to shorten the strings that play a given note in every octave of the harp. Thus, when the C pedal is depressed, all the mechanisms for the C strings in every octave move, shortening them simultaneously.

Double-action pedal harps with three pedal positions are tuned to C-flat major when the seven pedals are in the highest position. The C string can be used for C \flat , C \natural and C \sharp , when a C pedal is moved. Single-action pedal harps have only two pedal positions, allowing two pitches, C \natural and C \sharp , on the C string.

To play in different keys, single-action pedal harps are pre-tuned to different tonalities. The pre-tuned key is determined based on the composition to be played. Although, most commonly pre-tuned keys are B-flat major, E-flat major or in A-flat major, the harp can also be tuned to other flat keys, if necessary. The pedal

placements in their highest positions on an E-flat pre-tuned single-action pedal harp are shown in Fig. I.4.

Fig. I.4 Highest pedal positions on the E-flat pre-tuned single-action pedal harp



Players of the single-action pedal system must learn the flexibility to manage the pedals in different pre-tuned keys. It is essential to first examine the accidentals and availability of enharmonic notes you may need for modulation before learning a piece, to decide in which key one will be tuning the harp. When the actual note in the score does not exist on the single-action pedal system, an enharmonic note can be used as a substitute. For example, a written $G \flat$ may be replaced by an $F \sharp$, whereas both $G \flat$ and $F \sharp$ notes exist on a double-action pedal harp.

Besides conventional pedalling, such as depressing, releasing or engaging or inserting the pedal in the steps, there are distinct pedal techniques (listed below) were used effectively on a single-action pedale harp:

1. Multiple-peddalling
2. Depressing and releasing adjacent pedals simultaneously
3. Balancing one foot over to the other pedal by depressing and then releasing the pedal
4. Tilting pedals up and down with one foot
5. Folding the pedals up against the body of the harp with a foot
6. Moving the foot to the otherside of the pedal-box to operate a pedal from the other zone (using the left foot for the right zone or vice versa)

Table I.1 shows the keys that may be played with different pre-tunings on the single-action pedal harp. Table I.2 shows pedal positions on different pre-tuned harps.

Table I.1 Pedal possibilities on the single-action pedal harp

Tuning	Possible keys (8 major + 5 minor)	Possible enharmonic notes	Available sharps and flats	Sample compositions
B-flat major	Major: C, F, B-flat, G, D, A, E, B minor: a, d, g, e, b	C # = D b D # = E b F # = G b G # = A b A # = B b	5 sharps and 2 flats	W. A. Mozart, Concertante a la Harpe e Flauto, KV. 299 / 297c; C. P. E. Bach, Solo in G Major
E-flat major	Major: C, F, B-flat E-flat, G, D, A, E minor: a, d, g, c, e	C # = D b D # = E b F # = G b G # = A b B b = A #	4 sharps and 3 flats	J. L. Dussek, Six Sonatinas; S. Corri, Sonates; F. J. Naderman, Sept Sonates Progressives
A-flat major	Major: C, F, B-flat, E-flat, A-flat, G, D, A minor: a, d, g, c, f	C # = D b F # = G b G # = A b B b = A # E b = D #	3 sharps and 4 flats	L. Spohr, Fantasia Op. 35; F. Dizi, Grande Sonate

Table I.2 Pedal steps on the single-action pedal harp

Pedals of a B-flat tuned harp:

D	C	B ♭	E ♭	F	G	A
D #	C #	B	E	F #	G #	A #

Pedals of an E-flat tuned harp:

D	C	B ♭	E ♭	F	G	A ♭
D #	C #	B	E	F #	G #	A

Pedals of an A-flat tuned harp:

D ♭	C	B ♭	E ♭	F	G	A ♭
D	C #	B	E	F #	G #	A

Finger indications in treatises

Treatises from the eighteenth and nineteenth centuries use the same numbers to indicate fingerings as general harp practice: 1 for the thumb, 2 for the index finger, 3 for the middle finger and 4 for the ring finger.¹⁴ The little finger or the pinkie is not used in the conventional harp technique; however, a few French tutors from the eighteenth century suggest its use and indicate it with 5.¹⁵ In English harp methods of the period, the thumb is often indicated with '+', 'x' or 'x'. In some pieces or methods, marking of 'o' can indicate a thumb as well. When the thumb is not numbered, the index finger is the first finger and indicated as 1.

¹⁴ Mike Parker, *Child of Pure Harmony: A Source Book for the Single-Action Harp* (London: 2005), p. 36.

¹⁵ The use of the fifth finger was especially promoted by Stéphanie Félicité de Genlis (1746-1830) and Pierre-François-Xavier Desargus (1808-1848) in their methods. See Fig. V.1.36a, p. 77.

Temperament

Although there are quite a few sources of information on keyboard temperaments, there is no precise information on harp temperaments employed for tuning during the period of the single-action pedal harp. Some treatises mention on tuning but they do not give any general agreement on temperament. One of the reasons may be that due to the structure of the instrument, keyboard temperaments were presumably not suitable to adapt on the harp. This makes it difficult to define a convincing temperament for the single-action pedal harp.

How the strings were tuned could be, however, speculated from the fixed pins or so-called semitone nuts on the neck of the harp. Beat Wolf, an expert harp restorer and a builder of single-action pedal harps, has experimented extensively on this matter. In the case of about 80% of surviving harps, Wolf found from the curve lines of the semitone nuts on the neck of the harps that strings can be evenly set by them into a certain position to raise 100% per semitone.¹⁶ These semitone nuts are equipped just under the crochet mechanism on the neck of the harp to receive the strings when the metal crochet presses the string to shorten the string (Fig. I.5). Once they are fixed to the neck of the harp, they cannot be easily moved. Wolf did encounter several exceptions; the nuts on some harps were positioned differently so that the semitone steps were narrower; this allowed the harp to be tuned to sixth- or eighth-comma temperament. However, on most of the harps he has restored from the period, the fixed semitone nuts were aligned on a clear curved line, seen on the neck. Wolf experimented with nut placement to tune to a temperament similar to that described by Vallotti. In the image on the left, shown below, it can be seen that the semitone nuts located behind the strings sit on a perfect curved line and the crochets are all set at an angle (Fig. I.6). This placement would result in equal temperament. In the image on the right, the curved line is disturbed and the crochet angle is turned differently (Fig. I.7). Wolf determined that tuning to diverse temperaments is only possible on a harp equipped with movable semitone bridges. Only about 20% of the surviving harps he encountered had this feature, and even then, it would have been necessary to drill additional screw holes to

¹⁶ According to Beat Wolf, all harps by J. H. Naderman, Holtzman, Louvet, etc. have a fixed curve line.

implement these different tuning settings. Wolf concluded that from a structural point of view, most single-action pedal harps were set to equal temperament.

Fig. I.5 Semi-tone nuts (shown in *l'Encyclopédie* as 3q) and crochets (shown in *l'Encyclopédie* as T)

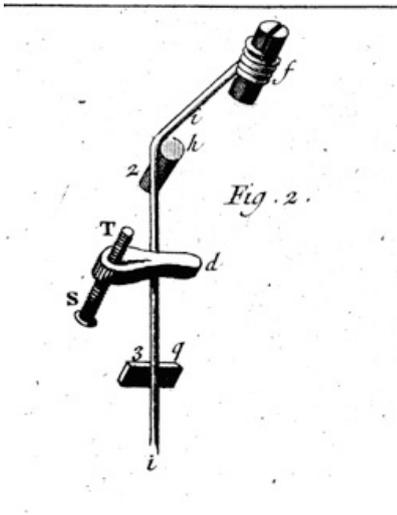


Fig. I.6

Placement of semitone nuts and crochets for equal temperament

Fig. I.7

Semitone nuts and crochet positions for a tuning similar to Vallotti temperament



Pitch

Pitch differed from place to place and from time to time during the Classical period. Haynes quotes D. G. Türk's remarks from 1791: 'There is still no generally accepted pitch in absolute terms, which is why, for instance the note we call C is not tuned at the same level everywhere.'¹⁷ G. F. Handel's tuning fork was set to $a' = 422.5$ Hz in London in 1751. The tuning fork of the Parisian harpsichord builder, Paul Taskin was in $a' = 409$ Hz, according to *Musique de la Chambre, Versailles* around 1780.¹⁸ However, the pitch of the orchestras in the 1790's in Paris, excluding the Opéra, was around $a' = 435$ Hz, this tuning was referred to as the '*ton d'orchestre*'. J. A. Stein, the favoured piano builder of Mozart is said to have possessed a tuning fork set to $a' = 421.6$ Hz in Vienna. For contemporary performances, a consideration of the country, place, date and composition is necessary in order to select the correct pitch for use in a performance.

Since most of the single-action pedal harps from around 1760-1790 were made in Paris, the pitch used in France is a factor to consider here. The pitch of the single-action pedal harp differs during the period 1770-1800. The earlier harps made in France were probably tuned to around $a' = 392$ to 396 Hz. The soundboard and the structure of these harps were much lighter in weight and they were clearly not able to withstand the forces necessary for a higher pitch. Beat Wolf describes in an article on tuning and temperament that the harps built around 1770 must have been tuned to a low pitch, due to their long measure of the string lengths.¹⁹ This has been carefully investigated and established by Wolf from the structures of the surviving instruments he has restored. Towards the end of the eighteenth-century, the construction of the harp became much sturdier, which may indicate that pitch was becoming higher. Harps were also built in different sizes. The earlier harps had thirty-four strings with a range from B' to g''' ; harps with thirty-five strings had a range of A' to g''' . Thirty-six-string harps could play A' to a''' or G' to g''' . Later harps had between thirty-nine and forty-two strings.

¹⁷ Bruce Haynes, *A History of Performing Pitch: The Story of 'A'* (Oxford: 2002).

¹⁸ Colin Lawson and Robin Stowell, *The Historical Performance of Music: An Introduction* (Cambridge: 1999), p. 86.

¹⁹ Beat Wolf, 'The Louie XVI Harp', on *Beat Wolf*, <http://www.beatwolf.ch/Portals/14/pdf/The_Louis_XVI-harp_2009.pdf> [accessed 28 October 2014].

Wolf emphasises that the choice of compasses was very important in order to carry out an accurate restoration. From surviving thirty-six string harps made around 1780 with possible ranges of A' to a''' or G' to g''', Wolf deduced that the pitch was raised during this period by at least a half tone. It is important to acknowledge that the current fixed Classical pitch of a' = 430 Hz, which is used in the performances today, is certainly not the pitch to which eighteenth-century Parisian harps were tuned; they would have not been higher than 1810 Paris Opera pitch of a' = 423 Hz, which rose to a' = 432 Hz in 1822.²⁰ In the nineteenth century, harps increased in size and power due to the extension of their range, and the descant strings became shorter so they could play higher pitches. All instruments were in transition at that time and were increasing in size and capability. This may be one of the reasons that the pitch of the instruments was gradually becoming higher. It was not until 1939 that tuning to a' = 440 Hz became standard.

There are several reasons for choosing the pitch, which is used in the demonstration films and the exploratory recordings of this research. For the demonstration films of Meyer's practice, a' = 396 Hz was applied on the Wolters harp from ca. 1785. This pitch was chosen to experiment the actual tension of the early French harps around Meyer's period. The first set of recordings were performed on the Naderman harp from 1771. This harp has been restored to be able to play as high as a' = 430 Hz; however, for this recording, a' = 415 Hz was chosen to get closer to the pitch of the time. The harp did not sound well enough when it was lower than this pitch, since it was not meant to be tuned lower after the restoration. To demonstrate Backofen's practice in the second and third sets of exploratory recordings, the Naderman harp from 1815 was tuned to a' = 415 Hz. It was necessary to tune the harp half a tone lower than the violin, which was tuned to a' = 440 Hz. These pitches were chosen to play Spohr's duet in different keys for both instruments and also to keep the tuning stable. The solo pieces in these sets were also recorded at this pitch so the harp could be kept in the same tuning throughout the recording period.

²⁰ C. Lawson and R. Stowell, *The Historical Performance of Music: An Introduction*, pp. 84-86.

CHAPTER II: TWO METHODS BY PHILIPPE-JACQUES MEYER

Philippe-Jacques Meyer's two method books, *Essai sur la vraie maniere [sic] de jouer de la harpe, avec une methode [sic] de l'accorder*, Œuvre premier and *Nouvelle Methode [sic] pour aprendre [sic] a [sic] jouer de la harpe avec la maniere [sic] de l'accorder*, Œuvre IX, both published in Paris, provide extensive information about eighteenth-century harp techniques and their implications for performing the music of that period. The *Essai*, the first method written for the pedal harp, holds the primal key to understanding how harp repertoire was performed in the second half of the eighteenth century. It helps to address issues in the notation of harp music from this period, which were often seen as keyboard-like compositions, provoking frequent questions from modern harpists. Issues that are left uncertain in Meyer's *Essai* are elucidated in his *Nouvelle Méthode*, providing an essential information for understanding his manner of performance. Anthony Maydwell's dissertation from 1982 is by far the most extensive discussion on Meyer and his methods.²¹ Although in many respects, Maydwell documented these methods well, the present research work found that further investigation was necessary in order to apply Meyer's methods to performance on the single-action pedal harp. This is the initial focus of my investigation.

Essai sur la vraie maniere de jouer de la harpe (1763)

The title of Meyer's first method from 1763, published by the author may well have been influenced by C. P. E. Bach's *Versuch über die wahre Art das Clavier zu spielen*.²² Although Meyer's *Essai* is much shorter than Bach's, its content strongly reflects Bach's influence. In the introduction to part one of Bach's *Versuch*, he identifies three factors that are very important to the true art of playing: correct fingering, good embellishments, and good performance style. Meyer also emphasises the importance of fingering, the right execution of the embellishments, and good taste, throughout his *Essai*.

²¹ Anthony Maydwell, *A Translation and Comparative Study of Two Methods for Harp by Philippe-Jacques Meyer from 1763 and 1773* (unpublished master's thesis, The University of Western Australia, 1982). The study provides a translation of Meyer's two methods into English, a detailed examination of his work and also considerable insight into the period.

²² Carl Philipp Emanuel Bach, *Versuch über die wahre Art das Clavier zu spielen*, vol. i (Berlin: 1753, rev. 2nd edn 1787), vol. ii (Berlin: 1762, rev. 2nd edn 1797).

Meyer's *Essai* is in forty-one pages in total, including the title page and the preface. It begins with an introduction, giving a short history of the harp and a method of tuning. From page five to eight, he explains the following 'VII Tables'. Tables I to V are a brief explanation of the illustrated 148 numbered example figures. The figures are shown later in the following pages, numbered in Roman numerals. After these examples, the following twenty-three pages consist of Meyer's thirteen short pieces with a tempo term, one F major piece with an attached 3/8 movement, two fantasias, and C major Sonata.

The reprint came out in 1772, published by La Chavardière in Paris. In the second printing, the music examples and the contents remain unchanged, but the text varies slightly, verifying that it was re-engraved. The title of the book also changed nine years after the first printing. Perhaps the title change was due to the fact that the term '*méthode*' was more commonly applied to instrument instructions in France by then, so Meyer followed the trend of the time.²³

The example figures of numbered pages, I to VII, are unchanged in the second printing. There were several mistakes in the first print in the musical examples but seeing that they are not corrected, this also confirms that the printer used the old plates from the first engraving here. The music scores remain the same except for page twenty, where in the last system of the third bar, he adds repetition dots and *bis* for the repetition. This is added on the original engraving of the Sonata from the first edition. Maydwell's dissertation provides a thorough comparison of these two methods.²⁴

By following Meyer's explanations and indicated fingerings, we gain important insights into his potential meaning and also of other contemporary composers' notation. His instructions elucidate his musical expectations. Learning his examples conscientiously leads to the realisation that the correct manner of fingering is closely related to the musical context. Despite the complication of some of Meyer's fingering, careful practice proves that it is possible to integrate them into our current performance, which results in a distinctive form of musical expression.

²³ The title, *Essai sur la vraie maniere [sic] de jouer de la Harpe, avec une Methode [sic] de l'accorder*, is changed to *Essai, ou Méthode sur la vraie maniere [sic] de jouer de la Harpe; avec les regles [sic] pour l'accorder*.

²⁴ Anthony Maydwell, *A Translation*, pp. 100-104.

Nouvelle Méthode (1774)

For further insight into Meyer's expectations, it is necessary to read his second method, *Nouvelle Méthode pour apprendre à jouer de la Harpe*, published in 1774 by M. Bouïn, which came out eleven years after the first *Essai* and two years after the reprint in Paris. He states that the first method was merely an attempt and his second book *Nouvelle Méthode* is simple, but an improvement on the previous treatise.²⁵

The *Nouvelle Méthode* is much more compact than the *Essai*; it is twenty-one pages in total including the title page. As Meyer describes in his preface, the aims of the *Essai* and the *Nouvelle Méthode* differ; the later is necessary for the beginners and serve as a guide for amateurs.²⁶ Although Meyer claims that the *Nouvelle Méthode* is more accurate than his *Essai*, surprisingly, it leaves out all the 148 illustrated example plates which illustrate detailed fingerings and their execution. The *Nouvelle* includes only minimal explanations of embellishments. The only compositions included are two short chansons with brief instructions on how to place the accompaniment. However, these instructions provide one of the most fundamental sources from the period on left-hand harp technique. They show clearly and in detail how the left-hand accompaniment should be grouped and placed, something the *Essai* does not cover. Therefore, it is indispensable to read the *Nouvelle Méthode* if one is to follow Meyer's full instructions and to accomplish the performance technique of the period.

Meyer also emphasises that trying to understand how to play expressively only from a book is not sufficient; listening to good execution is necessary to a true understanding of his notation. He writes:

The eye is not sufficient for reading these expressions in a book. It is necessary for the ear to listen to their performance; but at least, by means of my notation, I can assist the memory of those who have heard the performance, wanting to imitate it by practising themselves.²⁷

²⁵ Meyer, *Nouvelle*, p. 1, 'Cet Ouvrage est très nécessaire à ceux qui commencent à apprendre à jouer de cet instrument, et servira de guide aux Amateurs qui voudront le cultiver.'

²⁶ Meyer, *Nouvelle*, p. 1.

²⁷ Meyer, *Essai*, p. 3. 'L'oeil ne suffit pas pour lire ces expressions dans un livre, il faut que l'oreille en entende l'exécution; mais du moins aiderai-je par la note la mémoire de ceux qui, après avoir entendu l'exécution, la voudront imiter en s'exerçant eux-mêmes.'

One may conclude that the truly essential element of Meyer's teaching is listening and developing good taste. As C. P. E. Bach also mentions in his *Versuch*, 'What comprises good performance? The ability, through singing or playing, to make the ear conscious of the true content and affect of a composition.'²⁸

²⁸ C. P. E. Bach, *Versuch über die wahre Art das Clavier zu spielen* (Berlin: 1753), trans. and ed. by William J. Mitchell as *Essay on the True Art of Playing Keyboard Instruments* (London: 1949), III, §2, p. 148.

CHAPTER III: SIGNIFICANT TECHNIQUES AND THEIR EXECUTION FROM MEYER'S TWO METHODS

The numbers of 001-026 in this chapter relate directly to the track numbers, demonstrating extracts from significant techniques from Meyer's two methods on the accompanying DVD disc. See tracklist for details.²⁹

III.1 HAND POSITION

Meyer is particular on hand position. The hands should remain in a calm position to avoid unnecessary gestures. Additional bracket marks, anchoring chords and some fingerings for conventional practice are indicated in this section to clarify Meyer's intention. In the illustration, brackets indicate notes that are grouped together or fingers that should be placed and prepared together on the strings.

Anchoring the fingers of the left hand

One of the most significant techniques described in Meyer's methods is the procedure for anchoring fingers on chords for bass notes played with the left hand. This technique is shown in Meyer's figures 15 and 16 (Fig. III.1.1). The black notes under the semibreve in the left hand are anchored on the strings, supporting the hand position to articulate the thumb well. The little finger is not used for anchoring. The hand position remains stable with the fingers resting on the strings.

Fig. III.1.1 Meyer, *Essai*, p. 1, Figs 15-16



001: Fig. III.1.1 Figs 15-16 (Track 001 on the accompanying disc)

There are various cases in which the fingers should be anchored, such as those shown in the examples in the *Nouvelle Méthode*. Fig. III.1.2, *Exemple*, shows anchoring

²⁹ See tracklist, pp. ix-x.

for playing the left- hand bass; ‘○’ marking is used for the thumb, 1 for the second finger, and 3 for the fourth finger. Repetitive thumbs in Fig. III.1.3 are also executed by anchoring the chords; they are not played as detached thumbs. The chord under the thumb for anchoring and the bracket is applied to clarify Meyer’s intention for playing the repetitive notes.

Fig. III.1.2 Meyer, *Nouvelle Méthode*, p. 10, Exemple, bars 1-9

10



☞002: Fig. III.1.2 Exemple L.H., bars 1-9

Fig. III.1.3 Meyer, *Essai*, p. 5, Adagio, bars 1-2

[Adagio]



☞003: Fig. III.1.3 Adagio, bars 1-2

☞004: Fig. III.1.3 Adagio, L.H. detached, bars 1-2 (conventional)

To clarify Meyer’s indicated fingering, the anchored notes has also been applied above the G in the first bar of Aria (Fig. III.1.4a). The hand remains steady when the chords are placed on the strings, throughout the eight bars. Conventional way to prepare the fingers are indicated underneath the left-hand bass notes with the brackets (Fig.

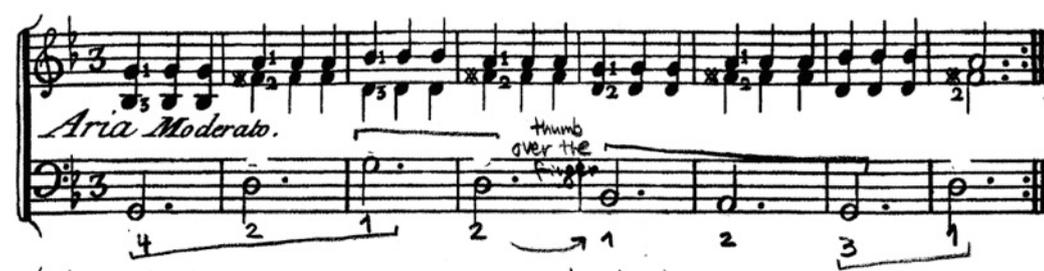
III.1.4b). This fingering requires a turn of the wrist for the thumb to cross over the the second finger.

Fig. III.1.4a Meyer, *Essai*, p.1, Aria, bars 1-8



A conventional fingering is indicated in Fig. III.1.4b.

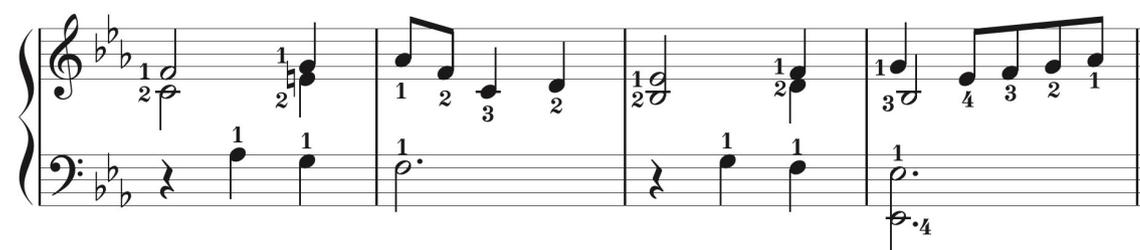
Fig. III.1.4b Meyer, *Essai*, p.1, Aria, bars 1-8



☞005: Fig. III.1.4a Aria, L.H., bars 1-8 / Fig. III.1.4b L.H. thumb crosses over (conventional)

According to Meyer's method, the fingering for the accompaniments of the left-hand thumb, notated in Fig.III.1.5, is meant to be played by anchoring the chords on the strings. When the single-note accompaniments are played by anchoring, the bass-line is connected, whereas if these are played as each detached, musical result become different.

Fig. III.1.5 Meyer, *Essai*, p. 5, Allegretto, L.H., bars 8-11



☞006: Fig. III.1.5 Allegretto, L.H., bars 8-11 / Allegretto, L.H. detached (conventional)

Fig. III.1.7 Meyer, *Essai*, p.VI, Fig. 84



Determination of the tempo

Meyer states that the thumb may be used to play bass notes as frequently as the tempo permits.³¹ Since single bass notes played by the thumb are always anchored, the tempo of a piece will be determined by the performer's agility in adjusting the finger placement. As shown in Meyer's figure 15 in Fig. III.1.6, the fingers are moved each time and anchored on the chords to play the bass note with the thumb. This takes more time than playing these notes without anchoring. Therefore, a fast tempo is not suitable for pieces with this pattern. To achieve this agility, Meyer recommends the fingerings 4, 3, 2, 1, as shown in his figures 17 and 18.

Keeping the hand position calm

Meyer's figures 79 to 82 show ascending and descending patterns played by the right hand alone (Fig. III.1.8). Although Meyer does not describe this in words, his indicated fingering verifies his preference that players avoid unnecessary hand gestures and keep the form of the hand as calm as possible. The player's posture and hand movements should remain graceful and relaxed. Meyer's fingerings encourage smooth musical phrasing and discourage fragmented playing and superfluous accents, which may occur when these passages are played by alternating the hands. Modern harpists tend to alternate hands to execute these passages in order to achieve speed, but this may create unneeded articulation within a phrase and lose the flow of the melodic line. Exaggerated gestures, such as alternating the hands to execute passages may also be derived from a desire for a visual aesthetics, which was not considered elegant during that period.³²

³¹ Meyer, *Essai*, p. 6, Table I.

³² Freia Hoffmann, *Instrument und Körper, Die musizierende Frau in der bürgerlichen Kultur* (Leipzig: 1991).

Fig. III.1.8 Meyer, *Essai*, p.VI, Figs 79-82



Parallel movement of the same finger while keeping the hand calm

Meyer's indication of fingerings requires a parallel movement of the same finger in Variation 5 (Fig. III.1.9), figure 72 (Fig. III.1.10), Gavotta (Fig. III.1.11) and Fantasia (Fig. III.1.12). The hand remains in the same position while the thumb moves parallel to the adjacent string. To clarify Meyer's intention, brackets, anchoring notes and additional explanations are added to the scores in Figs III.1.9, III.1.10 and III.1.11. The brackets are indications for preparing the fingers on the strings. All the numbered fingerings are Meyer's.

Fig. III.1.9 shows the parallel movement of the thumb, after plucking the last note of the bar, when the thumb anchors the next chord. This creates musical phrasing without requiring unnecessary gestures. Brackets have been applied to clarify the consistency of the finger placement for the next bar. In conventional practice, a passage with more than four ascending notes is executed by crossing the fingers underneath the thumb. This requires turning of the wrist, which brings out extra gestures that adds a strong accent on the thumb and may interrupt the flow of a musical line. Another conventional manner for executing this passage is alternating the left and right hands. This may give rise to an agile execution, but it can also cause extra gestures while placing the hands, which may lead to an unmusical division within a phrase.

From the indicated fingerings in Meyer's figure 72, the musical intention seems to be slightly different (Fig. III.1.10). The fingering emphasises the highest notes, which are played by the thumb in each ascending passage. This is due to the anchored chords, which give stable support for pronouncing the last note of the chord, played by the thumb. Conventionally, this would be fingered 4, 3, 2, 1 by grouping the ascending notes and continuing the passage in one phrase, creating a different articulation. However, Meyer expects the player to add small divisions between the parallel

movements of the thumb, which provide breathing points in addition to the emphasised articulation of the thumb.

Fig. III.1.9 Meyer, *Essai*, p. 2, Variation 5 from Aria, bars 1-8

[Var. 5a.]



Fig. III.1.10 Meyer, *Essai*, p. VI, Fig. 72

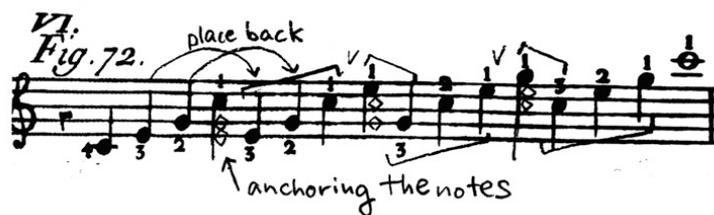
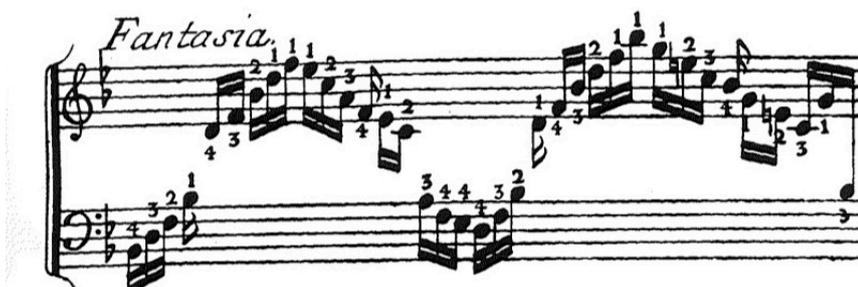


Fig. III.1.11 Meyer, *Essai*, p. 9, Gavotta, Var.1, bars 1-3

[Gavotta]



Fig. III.1.12 Meyer, *Essai*, p. 17, Fantasia



☞010: Fig. III.1.12 Fantasia, parallel movement of the finger

☞011: Fig. III.1.12 Fantasia, hands after each other (conventional)

☞012: Fig. III.1.12 Fantasia, fingering by turning hands (conventional)

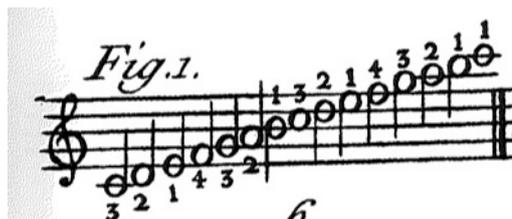
III.2 FINGERING

Fingering affects articulation and phrasings. A specific fingering may help emphasise a certain note in order to express sentiment or bring out delicate nuances. The distinctive fingering Meyer indicates in his *Essai*, provides us with valuable insights into his subtle style and his varied musical intentions. Conventionally, modern training aims at the development of equal strength in all the fingers to achieve even articulation. This may produce agility and regularity in articulation, but it may often result in a lack of flexibility in realising various musical effects. Meyer's detailed fingering instructions in the *Essai* aims for the players to master these fingerings and listen attentively to the results so that they may develop and refine their own taste and then apply the appropriate fingering to other compositions. The markings used for fingering in *Essai* are: 1 for the thumb, 2 for the index finger, 3 for the middle finger, and 4 for the ring finger.

Importance of the third finger

Meyer applies the seemingly unconventional fingering to exploit the role of the finger, shown in his figure 1, in the two-octave scale (Fig. III.2.1). This fingering is unconventional in three aspects. Firstly, the beginning note is played with the third instead of the fourth finger, which would be the usual choice. Secondly, the same fingers are applied for the same notes in each octave. This enables the player to achieve consistency in the nuances of the corresponding notes within a two-octave scale. The third and the longest finger is placed on the important notes; C and G, the tonic and the dominant in the C-major scale. Meyer presumably intended to place the 'good finger' on the 'good notes' of the scale. It seems that he required players to be aware of the role of each finger, since each finger, with its individual qualities, such as weight, strength or direction of movement, could produce a different sound. Thirdly, parallel movement of the thumb is used for the last two notes in the two-octave scale, as shown in his Figure 1; the hand position remains as calm as possible (Fig. III.2.1). Meyer suggests to have 4, 3, 2, 1, 4, 3, 2, 1 when the scale is exactly within an octave.

Fig. III.2.1 Meyer, *Essai*, p. I, Fig. 1



☞013: Fig. III.2.1 Fig. 1

☞014: Fig. III.2.1 Scales (conventional)

Sequential fingerings 3, 2, 3, 2

Meyer prescribes using the third and second fingers, especially in slower singing passages in a descending scale, as shown in his figure 7 (Fig. III.2.2). This fingering avoids the use of the thumb and the fourth finger, which usually bring out stronger articulation of the notes within a phrase. The use of the middle, third and second fingers add tenderness to the execution by creating a slight *inégal* effect through the alternation of the heavy and light weights of the fingers on the strings. This can liberate the player from metronomic regularity. Meyer's fingering can also create a melodic sigh, or it may simply enhance a delicate legato in certain places, depending on the character and various contexts of the music. The manner of execution must be chosen based on these musical considerations. The sequential fingering of 3, 2, 3, 2, a significant feature of Meyer's harp technique, continues the tradition of exploiting the roles of good and bad notes found in early keyboard practice. It can be used to underline stresses and release the articulation of syllables in a musical sentence.

Fig. III.2.2 Meyer, *Essai*, p. I, Fig. 7



☞015: Fig. III.2.2 Fig. 7, descending fingering, 1, 2, 3, 4 (conventional) / 1, 2, 3, 2

The combination of 3 and 2, an unbalanced fingering, could theoretically have suggested a *louré* rhythm as well. However, if this had been Meyer's intention, he would presumably have illustrated this as he did in his figures 43 to 47 (Fig. III.3.5). A conventional fingering for a descending scale, such as 1, 2, 3, 4 or 1, 2, 3 or 1, 2, would produce different musical effects in balance, rhythm or emphasis. More patterns from

the *Essai* using the second and the third fingers are shown in Meyer's figures 24 to 28 (Fig. III.2.3a) and figure 83 (Fig. III.2.3b).

Meyer illustrates and compares two examples of fingerings to examine how different fingerings may be used according to the context of the music. He prefers the first example in his figure 25 to the second, in which the third finger is used for the important notes (Fig. III.2.3).³³ The other figures verify this.

Fig. III.2.3a Meyer, *Essai*, p. I, Figs 24-28



Fig. III.2.3b Meyer, *Essai*, p. I, Fig. 83



Sequential fingerings for descending intervals

Meyer prefers the fingering 3, 1, 3, 1 for descending intervals, as shown in his figures 13 and 14 (Fig. III.2.4). This allows the third finger, the longest, to produce a nuanced sonority; the thumb is more relaxed, creating a lighter sound. Conventional 2, 1, 2, 1 fingering may easily provide rigid articulation, due to the narrow spacing between the second finger and the thumb.

Fig. III.2.4 Meyer, *Essai*, p. I, Figs 13-14



☞016: Fig. III.2.4 Fig.13, fingering 3, 1, 3, 1 / 2, 1, 2, 1 (conventional)

³³ Meyer, *Essai*, Table I, p. 6.

Sliding the finger

Thumb slides frequently appear on two descending seconds connected by a slur, as shown in bar 7 of Meyer's F major piece in *Essai* (see Fig. III.2.5). Finger slides suggested by Meyer allows to connect musical phrases in his compositions. The first note, played by the thumb, under the slur, is executed by exerting more weight. This weight is lifted from the second note after the slide, creating a strong-weak alternation. There are some cases in Meyer's pieces, although there are no slur-markings, a slide was clearly intended. These cases must be considered individually based on the musical context.

A Slide with the second finger is shown in his *Fantasia*. This slide creates legato phrasing and also emphasises the passing acciaccatura notes in the ascending passage (Fig. III.2.6). Using conventional fingering, this figure would be executed by crossing the finger underneath the thumb or by alternating the right and left hands. However, this fingering may arise divisions within the phrase of the ascending chords caused by the strong articulation of the thumb, which occurs particularly when the fingers are crossed underneath the thumb. Meyer's fingering keeps the hand in the same position, enabling swift execution and maintaining the legato phrase.

Fig. III.2.5 Meyer, *Essai*, p. 7, F major piece, bars 6-7



Fig. III.2.6 Meyer, *Essai*, p. 17, Fantasia

[Fantasia]



☞017: Fig. III.2.6 Fantasia, sliding second finger

☞018: Fig. III.2.6 Fantasia, turning hands (conventional)

Keeping the same fingering throughout a pattern

Meyer prefers to keep the same fingering when a musical sequence recurs, as shown in his Allegro (Fig. III.2.7). The nuance of the pattern remains consistent when applying the same fingering throughout the sequence. He does not change the fingerings as would be done in the conventional practice due to the different intervals. Meyer prefers to apply the third finger for the important notes of a sequence. The third finger in Meyer's figure 12, in Fig. III.2.8 has a similar task. It ensures that all repeated Cs are played with the same nuance and that the hand position remains as calm as possible.

Fig. III.2.7 Meyer, *Essai*, p. 6, Allegro, bars 1-8



Fig. III.2.8 Meyer, *Essai*, p. I, Fig. 12



☞019: Fig. III.2.8 Fig. 12

III. 3 PHRASING

Phrasing is an essential element in music. However, phrasing slurs and fingerings are rarely notated in eighteenth-century publications. Composers assume that players with good ears and taste knew how to use the proper fingering to create musical phrases. Meyer mentions that players should learn by listening to good artists in order to develop good taste.³⁴ Musical phrasing is certainly related to vocal singing, speech, and breathing. One may learn by listening to an accomplished artist or by analysing the score carefully and identifying the natural breathing points. Eventually, skilled performers learn to distinguish musical phrasing by understanding the melodic flow, harmonies, dynamic shades, and structure of a piece—and certainly by developing their own musical instincts.

Phrasing implied by Meyer's fingering

In Meyer's compositions, his fingerings indicate his intentions for phrasing or breathing points. The notated fingering from Meyer shows that the thumb is the primary finger for playing the bass notes. An examination of the thumb's anchoring points illustrate the phrase divisions (Fig. III.3.1). Slurs brackets and anchored notes are applied in Fig. III.3.1 to clarify Meyer's phrasing. The additional bracket signs indicate how you place or prepare the fingers on the strings in advance.

Fig. III.3.1 Meyer, *Essai*, p. 6, Andante, bars 5-16

The image displays a musical score for the left hand of an Andante piece, spanning bars 5 to 16. The score is written on four staves, with the first two staves representing the first system and the last two representing the second system. The music is in a 3/4 time signature and features a series of eighth and sixteenth notes. The score is heavily annotated with fingerings (numbers 1-5) and slurs, indicating phrasing and breathing points. Dynamic markings such as 'P' (piano) and 'F' (forte) are also present. The notation includes various articulation marks and slurs that define the phrasing of the piece.

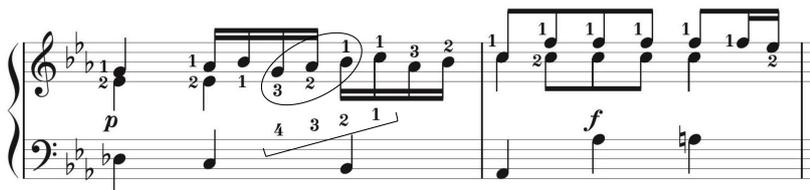
☞020: Fig.III.3.1 Andante, L.H. phrasing by fingering, bars 6-8, 10-12, 14-16

³⁴ Meyer, *Essai*, p. 3.

In Meyer's Adagio (Fig. III.3.2) and Allegro (Fig. III.3.3), his fingering, 3, 2, 1, requires a short breathing point within a musical line. With the conventional fingering of 4, 3, 2, 1, which is applied under the notes in brackets, the phrase continues without breathing points.

Fig. III.3.2 Meyer, *Essai*, p. 5, Adagio, bars 16-17

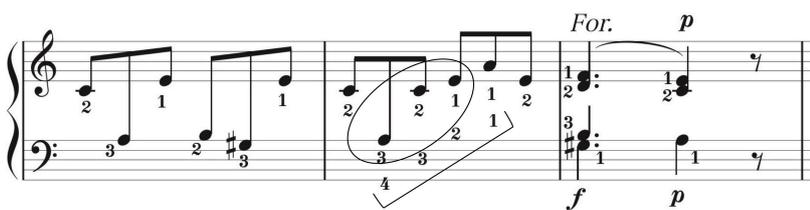
[Adagio]



☞021: Fig. III.3.2 Adagio, bars 16-17

Fig. III.3.3 Meyer, *Essai*, p. 12, Allegro, bars 4-6

[Allegro]



☞022: Fig. III.3.3, Allegro, bars 4-6

Phrasing of the left-hand bass notes in musical groupings

Meyer's accompaniment for the left hand consists frequently of a single note. These bass notes are grouped according to the musical phrasings and are executed by anchoring the fingers, as shown Meyer's *Nouvelle Méthode* (see Fig. III.3.4). Fingering is marked in *Nouvelle* using '○' for the thumb, 1 for the index finger, 2 for the middle finger, and 3 for the ring finger.

Meyer indicates curved brackets under the notes with his explanation, suggesting where to lift the left-hand bass notes to end a phrase and anchor the fingers on the chords for the next phrase. This helps highlight the phrasing points in the bass. Small phrases within a larger phrase for grouping the notes are also recognisable in Meyer's fingering. The thumb is the primary finger for playing the accompaniment, which keeps the sonority of the bassline consistent. Slurs have been added above the notes on Meyer's score to clarify the intended phrasing (Fig. III.3.4).

Fig. III.3.4 Meyer, *Nouvelle*, p. 11, bars, 1-9

☞023: Fig. III.3.4 L.H. phrasing in groups, bars 1-4

Slurs, articulations and *notes inégales*

Meyer's slur markings have various intentions rather than one definite meaning.³⁵ They are applied for the following intentions:

- Legato playing
- *notes inégales*, suggesting unequal rhythm
- thumb slides
- appoggiatura
- pedal slide
- to group the notes, such as triplets or 4 semi quavers
- tied notes

Their execution needs to be considered in the context of the music. Meyer provides examples of them in his figures 43 to 47 (Fig. III.3.5) and 86, 88, 90, 94 and 96 (Fig. III.3.6). The execution of *notes inégales* is illustrated in Meyer's figures 43 to 46 (Fig. III.3.5) and 86, 88 and 90 (Fig. III.3.6). Presumably, these figures are a French *couler*, producing reversed short-long, inequality in rhythms. In Meyer's compositions, the seconds are mostly fingered, 1, 2 or 2, 1. A rapid strong-weak alternation occurs naturally with this combination of the thumb and second finger. Another execution for *notes inégales* is illustrated in Meyer's figure 46 (Fig. III.3.5).

³⁵ Phrasing slurs are only seen in Meyer's *Essai* in Minuetto, bars 18-19, p. 16 and in Sonata, bar 8, p. 18.

Fig. III.3.5 Meyer, *Essai*, p. II, Figs 41-47



Fig. III.3.6 Meyer, p. VI, Figs 86-94



III.4 OTHER SIGNIFICANT TECHNIQUES

Dynamic changes

There is undeniably a distinct influence of the *Empfindsamer Styl* on Meyer's early compositions. The melancholic sound of the single-action pedal harp developed in response to the sentimental needs of the public in France and in addition provided elegance and tenderness. Music was believed to correspond to human feelings and emotions and, at the same time, composers required flexibility of expressions. Emotions were expressed by unexpected changes of dynamics and flexibility in tempos and rhythms. Contrasting dynamics are especially important characteristics of Meyer's early compositions, as shown in his Adagio (Fig. III.4.1). However, not all dynamic shades were notated. At that time, composers expected the performer to enhance a composition by applying subtle shades of dynamics to their own tastes. Performers accomplished this through techniques such as analysing the relationships between neighbouring phrases, paying attention to the melodic rise and fall, seeking the direction of the music, discovering tension and release points.

Fig. III.4.1 Meyer, *Essai*, p. 5, Adagio, bars 1-2

[Adagio]



☞024: Fig. III.4.1 Adagio, dynamics, bars 1-2

Arpeggios

Meyer mentions in his both methods that there are several kinds of arpeggios.³⁶ Various ways of arpeggiating a chord are illustrated in *Essai* (Figs III.4.2 and III.4.3). As a general rule, Meyer's arpeggio passages in *Essai* are expected to be played in his notated rhythm, as shown in his figures 33 to 37 (Fig. III.4.2). However, a comparison of the indicated rhythms in Fig. III.4.2 and Fig. III.4.3 shows that some rhythmic patterns are notated differently, which may suggest diverse possibilities. Meyer does not provide further instructions for this.

Fig. III.4.2 Meyer, *Essai* p. II, Meyer's Figs 33-37



Fig. III.4.3 Meyer, *Essai*, p. III, IV, Figs 63-70



³⁶ Meyer, *Essai*, p. 7, Table II & III; *Nouvelle*, p. 7.

Fig. 64.

65.

66.

67.

68.

69.

70.

Fig. 71.

☞025: Fig. III. 4.2 Figs 65 -71, arpeggios R.H., first bar

In the *Nouvelle Méthode*, Meyer strongly emphasises that arpeggios are the appropriate way to play chords on the harp, and that they should be preferably all arpeggiated. He expresses that arpeggiation is much more harmonious and gentle effect than playing the notes of a chord simultaneously. However, Meyer notates chords with and without a vertical wavy line in his compositions. The notation seems that he uses the line ‘{’, to indicate chords on which the arpeggiation should be especially emphasized; these may be suggesting a wide spread chord to be played or an elaborated execution of an arpeggio, which could be arpeggiated by playing the notes of the chords up and downwards several times.³⁷ In another treatise, German harpist Herbst illustrates varieties of arpeggios, including a similar up and downwards arpeggio and other arpeggios in different rhythms.³⁸ The character of the arpeggiation of a given chord is determined by the speed and the timing of the fingers, and whether the notes are played one after another or played with more variation. In harp music, the term *plaqué* generally suggests a chord played without arpeggio. The term *brisée*, in the conventional harp practice is to play the notes of the chords tightly in succession, close to each other. However, Meyer does not indicate these terms or provide advice on choosing the type of arpeggio to be played for a given chord. He presumably expected players to choose the most suitable speed and shape of arpeggiation for the character of the music. Arpeggiation is further discussed more in detail in Chapter VI.10 of this dissertation on pages 168 to 173.

Acciaccatura is included as one of the variation of arpeggios. In *Essai*, Meyer indicates acciaccatura simply as a wavy line ‘{’, not different from other arpeggio chords (Fig. III.4.4). Presumably, Meyer’s notation is to suggest an acciaccatura as a possibility, and leaves the freedom of choice to the player for appliance.

Fig. III.4.4 Meyer, *Essai*, p. VII, Fig. 114



³⁷ These solutions are suggested in C. P. E. Bach, *Versuch*, vol. i (Berlin: 1753, rev. 2nd edn 1787), III § 26; Daniel Gottlob Türk, *Klavierschule* (Leipzig und Halle: 1789) IV, § 89, 90; and Johann Peter Milchmeyer, *Die wahre Art das Pianoforte zu Spielen* (Dresden: 1787).

³⁸ Johann Fredrich Wilhelm Herbst (1743-1807), *Über die Harfe, nebst einer Anleitung, sie richtig zu spielen* (Berlin: 1796), p. 21.

C. P. E Bach also illustrates diverse notation for arpeggios. In one example, a minim chord on G, B and E, he indicates an *acciaccatura* with a slanted line ‘/’ between G and B (Fig.III.4.5).³⁹ Clementi uses this line to indicate precisely where the player should insert an *acciaccatura* (Fig. III.4.6).⁴⁰ It is necessary to understand the notational practice of individual authors in order to know what a marking stands for and where to apply them effectively.

Fig. III.4.5 C. P. E. Bach, *Versuch*, p. 128



Fig. III.4.6 Clementi, *Clementi's Introduction*, p.9

...LES OF THE LEGATO.

This mark { prefixed to a chord  signifies, that the notes must be played SUCCESSIVELY, from the lowest; with more or less velocity, as the sentiment may require; keeping each note down 'till the time of the chord be filled up.

Chords marked thus  are played as the preceding chords, with the addition of a note  WHERE the oblique line is put, as if written thus  but the additional note is not to be kept down.

Sonority

Meyer's expects the player to produce a pleasant sound by pressing the strings gently with the fingertips and never to force fingers to produce the sound.⁴¹ This can be confirmed by performing a period single-action pedal harp or a replica instrument; the sonority of a light-strung harp becomes rough and harsh if the strings are plucked too forcibly. Meyer explains that the thumb should be positioned higher than the other fingers for a clearer sound.⁴² He instructs that the thumb should never bend when playing the right-hand arpeggio, since without this attention, the sound may become too

³⁹ C. P. E. Bach, *Versuch*, III, § 26, Fig. XI, p. 128.

⁴⁰ Muzio Clementi, *Introduction to the Art of Playing on the Pianoforte* (London: 1801), p. 9.

⁴¹ Meyer, *Nouvelle*, p. 8.

⁴² Meyer, *Nouvelle*, p. 8.

distinct, producing strong articulation rather than a round, harmonious sound.

Conventional practice requires players to bend the thumb for clear articulation, which is in contrary to Meyer's practice. In performance, the sonority of the thumb should be closely examined by listening to the quality of its sound.

Fermatas

There are two types of fermata marked in Meyer's *Essai* (Fig. III.4.7). A fermata notated above the right hand before the double bar indicates the ending of a piece. The other fermatas often appear above both hands in slow movements in Meyer's compositions. Combined with examining other practices from the period suggest that the player should pause after striking the chord under a fermata to extend the resonance of its duration. Simple embellishments, such as trills, short arpeggios or allowing the player to insert an improvisational cadenza using melodic phrases related to the character of the piece may be added; such embellishments was expected to be executed with rhythmic freedom.

Fig. III.4.7 Meyer, *Essai*, p. 8, Adagio, bars 12-22

[Adagio]



Embellishments

Meyer uses his own particular symbols and terms for embellishments (Figs III.4.8 and III.4.9). However, he does not provide explanation for them all. Therefore, the embellishments should be closely examined in the light of musical context, and the appropriate execution should be chosen with reference to other relevant treatises written in Meyer's period, such as C. P. E. Bach's *Versuch*.⁴³

The first embellishment, figure 49 from Fig. III.4.8 by Meyer illustrates how the following example should be executed. The crotchet shown in the figure must be a misprint; it should be notated as a quaver, to indicate that the small note and the triplet of the following figure are divided into four equal quavers. His illustration seems to be suggesting that this rhythm should be applied when the embellishment appears at the end of a phrase. A different execution would be appropriate if this embellishment occurred in the middle of a phrase.

A confusing execution, which he calls *battue*, is shown in his figure 60. It includes two auxiliary notes added at the end of a trill. Meyer's exact expectation of this figure is unclear, however, it seems to indicate that the added notes should either be played out of measure or simply apply a fast trill to fit in the measure. For the short trills, the fingering 2, 3, 1, 1 is indicated; the longer trills are fingered 1, 2, 1, 2. Meyer uses the term *mordans* [sic] for figures 55 to 59, stating that they are effective in an Adagio and tender airs.

Fig. III.4.8 Meyer, *Essai*, p. II, III, Figs. 49 -62

The image displays five musical figures (49-53) in a single system of two staves. Figures 49 and 50 are on the top staff, while 51, 52, and 53 are on the bottom staff. Figure 49 shows a sequence of notes with a triplet and a quaver. Figure 50 shows a similar sequence with a different rhythmic grouping. Figure 51 is a short trill with a specific fingering. Figure 52 is a longer trill with a specific fingering. Figure 53 is a complex trill with multiple fingerings and a mordant symbol.

⁴³ C. P. E. Bach, *Versuch*, II, pp. 51-114.



In the *Nouvelle Méthode*, Meyer refers to ornaments as *Les graces*, mentioning that without these, music loses its most outstanding beauty.⁴⁴ A new term, *pincé*, is used for the first four examples shown in Fig. III.4.9. Three of these are rapid four-note trills, and fingered 2, 3, 1, 1. Further, Meyer uses the term *mordant* for turns, shown in the later examples in Fig. III.4.9. They are employed in slower pieces. Appoggiaturas are all intended to be played on the beat.

When executing embellishments, one should always keep in mind that the symbols might differ from composer to composer or sometimes across diverse publications.

⁴⁴ Meyer, *Nouvelle*, p. 17.

Fig. III.4.9 Meyer, *Nouvelle*, pp. 18-19, Exemples

18

Exemples



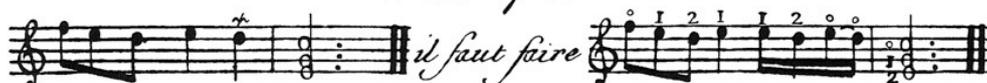
Il se fait du pouce^e • du premier 1 et du second 2 doigt

Exemple



Dans le cas ou il est precedé d'une note on employe le premier doigt

Exemple



Etant suivy par une note, cette même note demande le premier doigt ainsi que l'on verra par l'exemple cy après



Marqué d'une simple note.

Exemple

ou faites

ou

Le double mordant s'employe sur une double note comé tierce.

Exemple

ou faites

ou bien

Pedal slides

Meyer may have been the first harpist to illustrate a pedal slide in a method for the harp. As shown in his figure 96, he notates the slide with a slur over two notes (Fig. III.4.10). The effect is produced by sliding a pedal into a different position after plucking the first note. By moving the pedal, the strings are shortened, and the remaining resonance of the plucked note will be raised to the next pitch. This technique may be used in reverse when the string is lengthened to sound a semitone lower. The effect of a Pedal slide is similar to a short vocal *portamento* or a subtle *glissando*. Meyer's figure 95 shows the same notes without slurs and fingered, which in this case, these are executed without slides (Fig. III.4.10). His fingering produces a short breathing point after F \sharp and G \sharp . Thus, the two figures indicate different musical results.

Fig. III. 4.10 Meyer, *Essai*, p. VI, Figs 95-96



☞026: Fig. III.4.10 Figs 95-96

Damping

Meyer does not provide any instructions for damping in his methods. However, anchoring the chords on the strings presumably caused a damping effect as well as keeping the hand stable. Replacing and anchoring the fingers in a chord progression damps the vibrations from the previous notes, resulting a clean sound for the bass played by the left hand.

III.5 CONCLUSION

Meyer's harp methods are product of the spirit of the Age of Enlightenment. They present the reader with technical instructions and guidance for the development of musical sensibilities. His significant techniques are all related to the achievement of particular musical results, enhancing subtle nuances and phrasings. What makes Meyer different from the majority of his colleagues and contemporaries is that he was not only a harpist and a tutor but also a fine composer. The musical requirements laid down in his methods make it clear that they are given from a composer's point of view as well from that of a harpist. This makes his methods far more musical, informative of the style and the practice of the period, than other early harp treatises.⁴⁵ In particular, his first method, *Essai*, demands a high level of skill for the reader to follow his instructions and understanding the meaning behind them. It is clear from this method that Meyer expects the reader not only to master the art of accompaniment, but also to acquire the artistry of a professional harpist for performing solo repertoire. It is also undeniable that Meyer's task as a teacher and composer played a significant part in raising the status of the instrument and inspiring musicians to expand harp repertoire. Besides the harp compositions by C. P. E. Bach, W. A. Mozart and J. L. Dussek, celebrated harpists such as J. B. Krumpholtz, F. Petrini and M. Marin were inspired to write challenging pieces for the harp in the eighteenth century.⁴⁶ Meyer's teaching is also a key source for in-depth investigation of the historical practices of the single-action pedal harp and for developing one's 'awareness of listening', through which one may attempt to rediscover the subtleties of this instrument's stylistic possibilities.

In addition to the significant techniques from Meyer's two methods, short compositions from Meyer's *Essai* is presented on the accompanying DVD disc (☞0027- 053: see track list for details). These films and recordings were made on a period harp, tuned in c'= 396 Hz to capture the sound colour of the early French harps. The scores and the table of Meyer's significant techniques and their executions applied in his short compositions are presented in the appendix.⁴⁷

⁴⁵ François Vincent Corbelin, *Méthode de Harpe* (Paris: 1779); Jean Baptist Cardon, *L'Art de jouer de la Harpe* (Paris: 1784); Jacques Georges Cousineau, *Méthode de Harpe* (Paris: 1784).

⁴⁶ Johann Baptist(e) Krumpholtz (ca.1745-1790), Francesco Petrini (ca.1744-ca.1819), Marie-Martin Marcel Marin (1769-ca.1849).

⁴⁷ See appendix, pp. 271-272.

CHAPTER IV: THREE METHODS BY JOHANN GEORG HEINRICH BACKOFEN

Between the publication of Meyer's *Essai* and 1835, more than forty other methods and treatises on the single-action pedal harp appeared. In the early nineteenth century, the invention of the double-action pedal system by Sébastien Erard contributed to the increasing numbers of method books including the newest model of the harp. Builders and harpists continuously contributed new ideas for improving the harp. Treatises were often revised and updated alongside the structural innovation of the instrument, and compositions for the harp became more complex, being intended for professional players. Compositions demanded high performance skills, requiring virtuoso playing, multiple uses of the pedals for modulations, and refined expressions.

Early German harp treatises

Charles Burney (1726-1814) mentions that he had heard a harp without pedals in Vienna, which had brass rings for the left hand to make semitones, played by a performer called M. Mut. He adds that the harp with the pedals has not yet arrived in Vienna, and the chromatic harp with the double row was unknown there.⁴⁸ It is apparent from Burney's writing that he knew about the existence of pedal harps and the chromatic harps, but it seems that he did not realise that Jacob Hochbrucker's pedal harp had been introduced to the Viennese court by Hochbrucker's son Simon as early as 1728 or 1729.⁴⁹ At that time, the majority of harps in Austria were however, still without pedals. Only a few harp treatises written in the German language before 1800 are known today. The earliest one seems to be *Versuch einer richtigen Lehart die Harfe zu spielen*, by Johann Carl Gustav Wernich.⁵⁰

Even though Wernich's treatise mentions French pedal harps, he does not give any specific instructions on the use of the pedals. He only gives a general impression of different harps in the transitional period by naming several harps, such as the *Petrinischen Harfen*, the *kleine Prager Harfen*, *Davidsharffe* and *Pedalharfe*.⁵¹ He does

⁴⁸ Charles Burney, *The Present State of Music in Germany, The Netherlands and United Provinces* (London: 1773), vol. 1, p. 280.

⁴⁹ Droysen-Reber, *Harfen*, p. 46.

⁵⁰ Johann Carl Gustav Wernich, *Versuch einer richtigen Lehart die Harfe zu spielen* (Berlin: 1772).

⁵¹ Wernich, *Versuch*, p. 3.

not mention *Hackenharfe* in his treatise but does describe a harp with a rotating handle used to make semi-tones; this is likely to be the harp, mentioned by Charles Burney. It is not clear whether the *Davidsharffe*, mentioned refers to the chromatic harp with double row of strings. Several pieces provided at the end of Wernich's treatise are Polonaise and Menuetts, which seem to illustrate the most popular harp repertoire of the period. The accidentals in these pieces can be produced manually, either by rotating the metal handle or by pressing the string with a finger to shorten them, although neither method can be used at tempo in these pieces without skilful technique. However, the pieces can also be played on a chromatic or pedal harp.

The two main types of the harp in Germany during this period were the *Hackenharfe*, and *Davidsharffe*.⁵² The *Hackenharfe* had metal hooks attached to the neck of the harp to change semitones and was widely played in Germany and Bohemia. *Davidsharffe* originated around the beginning of the eighteenth century. They had a single row or double row of strings, which mostly had wooden bray pins near the soundboard.⁵³ These bray pins could be positioned to produce a buzzing sound on the vibrating string to cause powerful resonance. The *Davidsharffe* was considered a sophisticated instrument in Germany during the high Baroque period, whereas the *Hackenharfe* remained an instrument, played mainly among the common people, playing music of the folk until the nineteenth century.

In 1792, another German harpist, Johan Friederich Wilhelm Herbst, published *Über die Harfe, nebst einer Anleitung, sie richtig zu spielen*. In his preface, he criticises the unreliable information in Wernich and praises the French treatise by Meyer.⁵⁴ However, Wernich and Herbst agree in their disapproval of the harp's frequent use for entertaining crowds by playing noisy dances or unrefined tunes. They seem anxious to improve the harp's status and refine its repertoire. Herbst emphasises the importance of French pedal harps and French harp practices. It seems that the pedal harps were

⁵² Constance Allanic is an expert on the *Davidsharffe*. Nancy Thym-Hochrein is an expert on the *Hackenharfe* and German folk hook harps. See bibliography, online articles, pp.294-295.

⁵³ Bray pins are moveable wooden hooks which are attached on the soundboard at the foot of the strings. They can be turned, so the pins may touch the strings slightly, making a buzzing sound. They were used for amplifying the basses, making distortion on the sound. For more information about 'The Bray Harp', see Ian Pittaway's article online. See bibliography, p. 295.

⁵⁴ J. F. W. Herbst, *Über die Harfe*, p. 2.

becoming more popular in Germany by then. He includes a chart of chord modulations that can be achieved by operating the pedals, giving a good overview of the skill level of the harpists at whom it was aimed (Fig. IV.1). Herbst also provides sections introducing harps with a *sourdine*, with shutters for reinforcing sounds and bass-keys for the foot; these were the newest inventions in Paris at that time.⁵⁵

Fig. IV.1, Herbst, *Anleitung*, p. 22



Other harp treatises in German include those by Anton Gottliebe Heyse and by Johann Wenzel.⁵⁶ Joseph Franz Schwanenberg's treatise for the *Davidsharffe* and pedal harp also needs to be explored.⁵⁷ In addition, there is a need for further research on German harps from the Baroque and Classical period.⁵⁸

⁵⁵ See appendix, pp. 243-244.

⁵⁶ Anton Gottlieb Heyse, *Anweisung die Harfe zu spielen* (Leipzig:1803); Johann Wenzel, *Neue vollständige theoretisch-practische Pedal-und Haken-Harfen-Schule* (Vienna: after 1800).

⁵⁷ Josef Franz Schwanenberg, *Völlständiges theoretisch-praktische Lehrbuch zur Davids und Pedalarfen* (Wien: 1797) is mentioned in Carl Ferdinand Becker's *Systematisch-chronologische Darstellung der musikalischen Literatur von der frühesten bis auf die neueste Zeit* (Leipzig: 1836) vol. I, p. 339. He describes many copped figures, and pieces with markings for the fingering are shown.

⁵⁸ For more information on German harps and their techniques, see Heidrun Rozenzweig, 'Johann Georg Backofen: Die deutsche Harfe um 1800', in *Historische Harfen* (Dornach: 1991), pp. 80-97.

Anleitung zum Harfenspiel, mit eingestreueten Bemerkungen über den Bau der Harfe (1801)

Amongst the various German harp treatises, J. G. H. Backofen's three methods, provide the most comprehensive information on early nineteenth-century harp technique.

Breitkopf and Härtel published the first edition of *Anleitung zum Harfenspiel* by J. G. H. Backofen in Leipzig in 1801, and later a revised version with the plate number '2287' in 1807. These two publications differ only slightly in their contents, aside from the selection of pieces included at the ends of the methods. The substantially revised third method *Harfen-Schule*, came out in 1827 with the plate number '3486', but sharing the same pieces with the second method, except for the last few.⁵⁹

Anleitung from 1801 consists of fifty-nine pages excluding a two-page preface and the contents on the last page. Although, Backofen seemed to be well informed about the Parisian music scene, the method delivers more information on the German hook harp.⁶⁰ This harp, which is called *Hakenharfe* in German, is engraved on the front page cover of the first edition of his method, implying that even though the pedal harps were already popular in France, these hook harps were still widely appreciated in Germany in the early nineteenth century (Fig. IV.2). It is apparent that Backofen devoted his first method primarily to these hook harps.⁶¹

The first chapter is divided into nine sections. It provides a brief history of the harp, and some information on pedal and hook harps; dicusses how to obtain a good pedal harp; addresses on strings, tuning, the position of the harp and the hands, and stringing the instrument. The second chapter is divided into four sections, which deal with correct fingerings for both hands and on damping the strings.

⁵⁹ The publisher's plate numbers indicate that *Harfenschule* is listed starting in 1823. In an email to the author on 2 October 2015, Dr. Andreas Sopart (Breitkopf) wrote, 'If we trust Otto Erich Deutsch and his list of "Musikverlagsnummern", our edition with the plate number 3486 has been published [*sic*] in 1823. However, in the *Allgemeine musikalische Zeitung*, *Harfenschule* is advertised as a new publication of the year in 1827, mentioned in the article by Heidrun Rozenzweig, *Historische Harfen*, p. 97. Presumably, 1823 is the year when the publisher produced the new plate.

⁶⁰ Backofen, *Anleitung* (1801), p. 5.

⁶¹ Backofen, *Anleitung* (1801), p. 4.

Fig. IV.2 Backofen, *Anleitung* (1801), front cover

Anleitung zum Harfenspiel,
mit
eingestreueten Bemerkungen über den Bau der Harfe,
von
Johann Georg Heinrich Backofen.



Leipzig,
bey Breitkopf und Härtel.

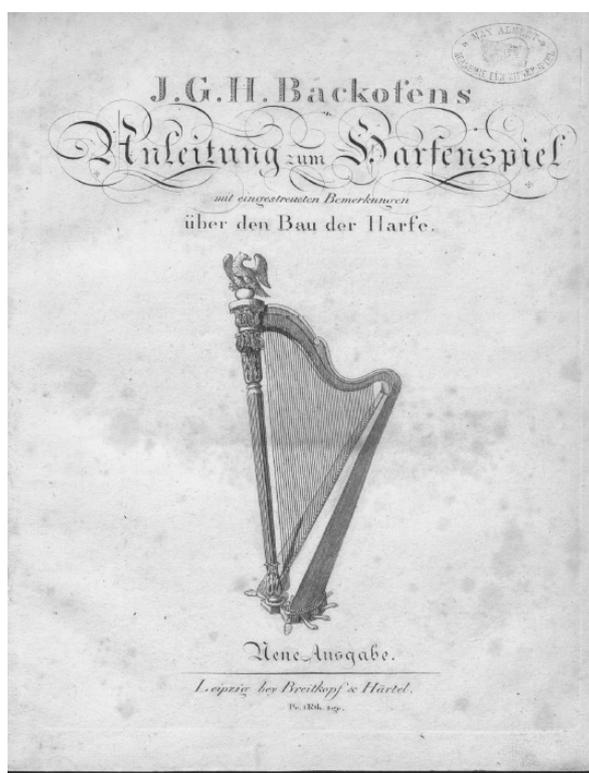
The third and fourth chapters provide information on appoggiaturas, trills and special effects, including the use of the pedals. Double- and triple- pedalling is explained, along with a few practical examples, followed by a practice, based on harmonies for beginners. Backofen also includes twelve short compositions that are playable on the German hook harp and the pedal harp. Most of these pieces still represent the traditional dance repertoire from the eighteenth century, which was usually played on the hook harp.⁶² The method, however, also includes an extract from a piece by Krumpholtz that calls for complex pedalling, which Backofen presumably intended this piece for technically skilled harpists.

⁶² Examples of this repertoire may be found in *Musicalische Rüstammer auff der Harffe aus allerhand schönen und lustigen Arien, Menuetten, Sarabanden, Giguen und Märschen, bestehend aus allen Thonen* (Leipzig: 1719) and Johann Ludwig Köhler, *XXIV Leichte und angenehme Galanterie Stücke auf die Harfe* (Nürnberg: 1756).

Anleitung zum Harfenspiel mit eingestreueten Bemerkungen über den bau der Harfe,
(1807)

An Empire-style French harp with a single-action pedal system is engraved on the front-page cover of the second edition of *Anleitung* (Fig. IV.3). The eagle on top of the harp pillar resembles the design on the single-action pedal harp that belonged to Empress Josephine Bonaparte, manufactured by Cousineau in Paris. The pedals are visible, implying that these types of harps must have become more familiar in Germany by this time.

Fig. IV.3 Backofen, *Anleitung* (1807), front cover



Backofen's second edition consists of seventy pages excluding the contents at the beginning and a supplementary preface, which briefly explains the rationale for the revised edition. It includes *Thème varié par Krumpholz* [sic], *Air: j'ai du bon tabac, varié par Krumpholz* [sic] and a composition by Backofen.

The first chapter of this method is divided into ten sections; it includes points as the first edition and an additional section on how to set the fingers on the strings. Although the second chapter still has four sections, Backofen discarded a detailed explanation and an example of damping the strings. In the chapter on embellishments, some of the examples use different fingerings and notation to the first edition. Most of the optional fingerings for sliding and an example of a glissando with the second finger

are omitted. He seems to reconsider the use of sliding the fingers in this edition. Six additional short pieces are presented, including two exercises for enharmonic notes. Five exercises on basic harmony remain unchanged. Even though, nearly all the contents of this edition remain unchanged. Even though nearly all the contents of this edition are unchanged from the first one, Backofen updates the text by changing the wording of some section subtitles. A distinctive difference is the completely new selection of music, which includes more soloistic pieces for the harp. Of the twelve short compositions, three Moderato and three Andante pieces are playable on both the German hook harp and the pedal harp. Several pieces are written exclusively for the pedal harp, including *Thème varié* and *Air: j'ai du bon tabac, varié* by Krumpholtz and Backofen's own composition, *Fantasie*. These pieces require more dynamic changes and pedal techniques to accomplish the complex modulations.

Harfen-Schule mit Bemerkungen über den Bau der Harfe und deren neuere Verbesserungen (1827)

In *Harfen-schule*, Backofen revised the method extensively. The front cover of what appears to be an early edition shows a lady seated behind the latest model of the pedal harp (Fig. IV.4).

Fig. IV.4 Backofen, *Harfen-schule*, front cover



It is not yet being determined whether this illustration belongs to the first edition from 1827 since it appears only in Zingel's *Harfenmusik im 19. Jahrhundert*, which mentions a copy belonging to the author (Zingel) on which the publication year cannot be seen.⁶³ It can only be speculated that this is an earlier edition based on the typography and the cover illustration. The presumed later editions are titled, *Harfenschule* without the hyphen, which will be used further in this dissertation. The last publication of this method was in 1864.⁶⁴ Backofen seems to have been aware of the need to include more practical exercises in the *Harfenschule*. He omits unnecessary descriptions and mentions other influential French harpists from his time, revealing that he was more informed on the French style of performance and methods.

The *Harfenschule* consists of fifty-three pages. The preface is reduced and rewritten for this edition. Backofen omits the general history of the harp, and starts section one of chapter with the 'Aeltere Harfen' (old harps) and section two by explaining the 'Neuere Harfen' (new harps). The extended explanation of the new harps provides comprehensive information on the structure and the mechanism of the harp with pedals, including introducing a (then) new invention of Erard's double-action pedal harps. However, *Harfenschule* is still focuses on the *Hakenharfe* and single-action pedal harp practice. The order of the sections and the subtitles in the first chapter are slightly changed, and the text has been improved and revised from the previous methods. In the second chapter, Backofen revised the presentation on fingering and included additional practical exercises. He included seventy-nine exercises for broken chords and fifty-three for scales, including specific finger movements. The explanations of grace notes remain mostly unchanged; however, he adds two extra pages of detailed explanations on the execution of trills and turns. Examples from French tutors, such as Ch. Bochsa and X. Desargus, are included in footnotes. The chapter on special effects remains mostly unchanged from the previous methods except for the execution of the right-hand staccato. Backofen also adds an extra chapter on the use of pedals; this is one

⁶³ Hans Joachim Zingel, *Harfenmusik im 19. Jahrhundert* (Wilhelmshaven: 1976) p. 21, includes an illustration of the front cover of Backofen's *Harfen-Schule*. However, Zingel does not mention the publication date of this edition.

⁶⁴ In the *Allgemeine musikalische Zeitung* from 1864, *Harfenschule* is once again advertised as a 'neue Musikalien' of the year from Breitkopf und Härtel. This is further verified by Hofmeister, *Musikalisch-literarischer Monatsbericht*, p. 51, Bd 1864 (Leipzig: Breitkopf und Härtel, March). In the *Allgemeine musikalische Zeitung*, the title, *Harfen-Schule*, is spelled *Harfenschule*.

of the most detailed sources for understanding the use of pedalling on the single-action pedal harp.⁶⁵ The same extract from Krumpholtz's piece is included with different notation than the previous edition, including more accurate explanations and indications for pedalling. In addition to the first twelve short pieces, which remains the same as in his previous method, Backofen included his own '*Air français, varié*', and Allegro, which is a movement from his concerto that he especially arranged for solo harp.⁶⁶

⁶⁵ Backofen, *Harfenschule*, pp. 34-35.

⁶⁶ Backofen's Concerto is shown in *Harfenschule* pp. 44-53. He mentions that the Romanze and Rondo Allegretto are also available from him, but provides no further explanation.

CHAPTER V: SIGNIFICANT TECHNIQUES AND THEIR EXECUTION FROM BACKOFEN'S THREE METHODS

The numbers of 054-096 in this chapter relate directly to the track numbers, demonstrating extracts from significant techniques from Backofen's three methods on the accompanying DVD disc. See tracklist for details.⁶⁷

V.1. FINGERING

Backofen's fingerings contribute to expressing varieties of musical intentions.

Sliding of the thumb

One of his signature techniques is the sliding of the thumb. This is executed by dropping the weight downwards to the adjacent string of a descending scale. During a slide, the hand remains in the same form. In the following example, the upper notes connected by a slur are played by sliding the thumb, while the others are played separately (Fig. V1.1). Sliding adds legato to the upper notes.

Fig. V.1.1 Backofen, *Anleitung* (1807), p. 18



Backofen particularly recommends sliding the thumb for descending notes in a slow movement, as shown in Fig. V.1.2. The phrase is executed by keeping the hand calm and maintaining its same position, enhancing the delicate phrasing of the melodic line.

Fig. V.1.2 Backofen, *Anleitung* (1801), p. 22



054 Fig.V.1.2 Sliding of the thumb

⁶⁷ See tracklist, pp. ix-xiii.

Usually, conventional fingerings for this phrase require a turn of the wrist. Fingering for an example of conventional fingering has been applied in Fig. V.1.3. It is apparent that the conventional fingering divides the phrase into two phrases, resulting in a different musical effect than sliding the thumb.

Fig. V.1.3 Backofen, *Anleitung* (1801), p. 22



For the descending sixth intervals shown in Fig. V.1.4, Backofen distinguishes two actions of the finger, which may be chosen according to the context of the phrase. He mentions, ‘In case these notes are staccatos, the thumb plucks the string outwards.’⁶⁸

This description of Backofen implies that if this passage should not be played as staccatos, the thumb will be slid.

Fig. V.1.4 Backofen, *Anleitung* (1801), p. 17



☞055: Fig. V.1.4, Descending and ascending sixths, staccatos and connected

⁶⁸ Backofen, *Anleitung* (1801), p. 17, ‘Im Fall diese aber mit Staccato bezeichnet sind, so schnellst der Daumen die Saiten auswärts an.’

Sliding the other fingers

The fourth finger slide can be effective in binding the passages. When these are executed without the slide as in modern practice, turning of the wrist is inevitable, causing an articulation within a passage (Fig. V.1.5).

Fig. V.1. 5 Backofen, *Harfenschule*, p. 17



☞056: Fig. V.1.5, Sliding the other fingers

Backofen provides more exercises for sliding the thumb and fourth finger; this technique keeps the hand position calm.⁶⁹ Although Backofen does not specially mention phrasing, it is discernible through his exercises that he considers it important. Efficient choice of fingering is deeply connected to phrasing. Fig. V.1.6 shows the sliding of the fingers to connect a passage without changing the hand position. The sliding technique gradually became rare in the modern practices and was replaced by fingering each note.

Fig. V.1.6 Backofen, *Harfenschule*, p. 21



☞057: Fig. V.1.6 Sliding the fourth, third and second fingers

Alternating the fingers to play consecutive intervals

Backofen indicates 2, 3, 2, 3 fingering for the lower notes to connect descending intervals (Figs V.1.7a and V.1.7b). This fingering resembles that recommended in Meyer's practice.⁷⁰

⁶⁹ Backofen, *Harfenschule*, pp. 16-17, Example 36 -41.

⁷⁰ See chapter III. 2.2, p. 31.

Fig. V.1.7a Backofen, *Anleitung* (1807), p. 17

Bey Quarten wechselt der zweyte mit dem dritten Finger auf der untern Note,
wenn der Daumen diatonisch abwärts geht, 
aufwärts aber spielt nur der Daumen und dritte Finger: 
Bey folgenden Sätzen findet keine Abwechslung der Finger statt. 
Bey einer diatonischen Terzenfolge, wechselt der zweyte mit dem dritten Finger so-
wohl ab- als aufwärts 

☞058: Fig. V.1.7a Descending fourths with alternating fingers, detached and connected

☞059: Fig. V.1.7a Descending and ascending fourths, detached and connected

Fig. V.1.7b Backofen, *Anleitung* (1801) p. 19

Bey einer diatonischen Terzenfolge, wechselt der zweyte mit dem dritten Finger so-
wohl ab- als aufwärts 

☞060: Fig. V.1.7b Descending and ascending thirds, detached and connected

Fig. V.1.8 shows two optional fingerings for executing fifth, sixth, seventh intervals. The two fingerings result in different musical effects. One connects the notes, and the other detaches each interval.

Fig. V.1.8 Backofen, *Harfenschule*, p. 12

Quinten und Sexten. 
oder 
Sexten und Septimen. 

☞061: Fig. V.1.8 Fifth, sixth, seventh intervals detached and connected

The fingering in Fig. V.1.9a illustrates Backofen's intention. The slur signs are added in Fig. V.1.9b to indicate Backofen's expected phrasing. Small slurs may be connected as well. Modern practice often tends to execute interval passages detached, creating more rigid phrasing.

Fig. V.1.9a Backofen, *Anleitung* (1801) p. 19

Bey Terz- Quart- Quint- oder Sextensprüngen ist folgende Applikatur zu beobachten:

Fig. V.1.9b Backofen, *Anleitung* (1801), p. 19

Bey Terz- Quart- Quint- oder Sextensprüngen ist folgende Applikatur zu beobachten:

Using the same fingering in sequential passages

Backofen deliberately avoids the use of alternating fingers and prefers using the same fingers in sequential passages to maintain consistency. The wider spacing between the fingering 3, 1, 3, 1 creates a lighter sound and avoids stiffness (Fig. V.1.10). This practice is recognisable in Meyer’s method as well.⁷¹ Thirds are usually played with the fingering 2, 1 in conventional practice, which may produce stiffer articulation in extended passages.

Fig. V.1.10 Backofen, *Anleitung* (1801), pp. 24-25

⁷¹ See Figs III.2.7 and 2.8, p. 34.



☞062: Fig. V.1.10 Using the same fingering in sequential passages

Crossing over with the fingers

In descending passages, the third or second finger is frequently applied to cross over other fingers in Backofen's practice. This fingering provides a lighter effect, especially when a slide is not possible or appropriate. The second example of Fig. V.1.11, shows the third finger crossing over the fourth, allowing the player to create longer phrases without the fingers leaving the strings. In conventional fingering, often the thumb is applied for crossing over the other fingers. Care must be taken to avoid uneven articulation or inappropriate emphasis within a phrase since the thumb is the only finger that plucks away from the player; the other fingers are played towards the player.

Fig. V.1.11 Backofen, *Anleitung* (1801) p. 21

Nach diesen zwey Beyspielen wird man hoffentlich keiner weitem Erklärung bedürfen. Auch wird mancher Lehrer daraus sattsam ersehen können, das man solche Sätze

und nicht so spielen müsse. Wird eine Note

The image shows two musical examples. The first example is a descending scale with the fingering: 1 2 3 + 2 1 2 3 4 3 2 1 2 3 4 3 2 1. The second example is a descending scale with the fingering: 1 2 3 3 2 1 1 2 3 3 2 1 1 2 3 3 2 1.

☞063: Fig. V.1.11 Crossing over with and without the third finger

In Fig. V.1.12, Backofen describes crossing over with the second finger as 'better fingering' than crossing over with the fourth. The fingering 2, 1, 2, 3, 2 makes it lighter and clearer articulation for placing the thumb than 2, 1, 2, 3, 4.

Fig. V.1.12 Backofen, *Anleitung* (1801), p. 33



☞064: Fig. V.1.12 Better fingerings

Backofen provides two different fingerings in Fig. V.1.13. The fingering indicated under the notes require less use of the thumb, avoiding articulation on the thumb. The choice will be according to the musical context.

Fig. V.1.13 Backofen, *Anleitung* (1801) p. 28



☞065: Fig. V.1.13 Crossing over with different fingers

Although passing the fingers underneath the thumb is a conventional modern practice, Backofen mention it as ‘unnatürlichen für die Harfe’, ‘not natural for the harp’, implying that they are uncomfortable, especially for passages requiring quick motion. One of these is shown in Fig. V.1.14. The fingering indicated below the notes is optional. He also explains that these passages may be played by alternating the right and left hands when indicated.

Fig. V.1.14 Backofen, *Anleitung* (1801) p. 27



☞066: Fig. V.1.14 Unnatural fingerings

Repeating notes

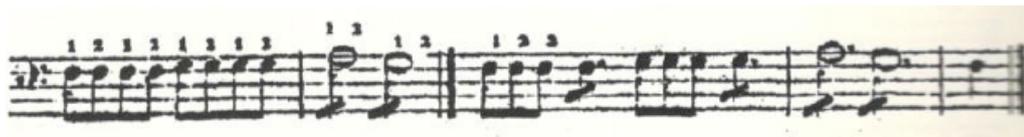
Backofen shows several fingerings for repeating single-notes (Fig. V.1.15). Executing repeated notes by alternating the fingers provides different nuances and can keep the hand more relaxed. In modern conventional practice, this pattern is played by the same finger and often damped, producing a stiffer sound.

Fig. V.1.15 Backofen, *Anleitung* (1801) p. 21



In *Harfenschule* Backofen indicates an anchoring single-note—a fourth below the main note—for playing the repetitive pattern (Fig. V.1.16). This note supports to keeps the hand in a steady position.

Fig. V.1.16 Backofen, *Harfenschule*, p. 23



☞067: Fig. V.1.16 Anchoring the fourth finger for repeating notes

For a quick bass accompaniment as illustrated in Fig.V.1.17, Backofen indicates another altered fingering, which is distinct of his technique. This is different to the French practice, in which such a pattern would be executed by anchoring the middle fingers.⁷² Backofen's technique provides subtle nuances to the repetitive notes. Most modern players tend to play this type of pattern with an open hand by placing the thumb for each repeating note, creating a damped or accentuated effect.

Fig. V.1.17 Backofen, *Anleitung* (1807), p. 33



Fingering for the left hand

Backofen prefers the left-hand figures to be played by connecting the fingers, except when the right is playing very close to the left, as shown in Fig. V.1.18. He disapproves of playing the left-hand bass with only by the thumb, as done in the early French methods; he compares this to his fingering shown in Fig. V.1.19. The reason of his disapproval is not explained in the method, but it is apparent that his left-hand fingerings imply legato playing.

⁷² In Backofen's *Anleitung* (1801), p. 40, the same example is shown with a different fingering: 4, 1, 1, 1, 2, 1, 2, 1. It is revised in the 1807 version to the fingering shown in Fig. V.1.17.

Fig. V.1.18 Backofen, *Anleitung* (1801) p. 40



Fig. V.1.19 Backofen, *Anleitung* (1801) p. 38



Anchoring

The technique of anchoring fingers remained the basic rule of the single-action pedal harp technique until the nineteenth century.⁷³ There are even double-action pedal harp treatises from the early twentieth century which indicate that the middle fingers should be anchored when playing left-hand patterns, however, this technique is rarely applied nowadays.⁷⁴

Backofen shows a different technique besides anchoring with the middle fingers as in the French method (Fig. V.1.20).⁷⁵ He illustrates the use of a single-note, a fifth above the lowest note, for anchoring in certain left-hand patterns. He mentions, ‘If the octave is played throughout, at least the second finger is laid.’⁷⁶ This technique keeps the hand

⁷³ See chapter III, section 1, pp. 23-27.

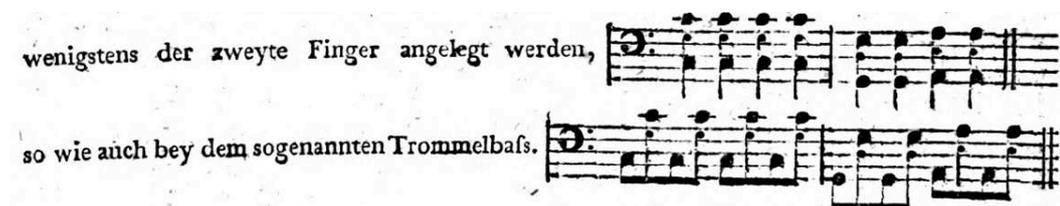
⁷⁴ In *Theoretical and Practical Course of Instruction for the Harp* (London:1910) p. 41, Carl Oberthur indicates that the middle fingers should be anchored while playing patterns of broken chords and intervals when the fingers are far apart.

⁷⁵ Backofen, *Anleitung* (1801), p. 40; (1807), p. 33.

⁷⁶ Backofen, *Anleitung* (1801), p. 40, ‘Geht die Oktave mit, so muss wenigstens der zweyete Finger angelegt werden.’

stable when one plays the so-called *Trommelbass* (drum bass), alternating notes one octave apart. It also supports the outer notes to articulate well. Anchoring is not suggested when the octaves passages are moving as in Fig. V.1.21.

Fig. V.1.20 Backofen, *Anleitung* (1801), p. 40



☞068: Fig. V.1.20 Octaves and Trommelbass

Fig. V.1.21 Backofen, *Anleitung* (1801) p. 40



Position of the thumb

Modern practice requires the thumb to be positioned higher on a string for clear articulation and to facilitate other fingers to pass under the thumb. Backofen, however, suggests placing the thumb lower on the string, creating a narrower distance between the fourth finger and the thumb and allowing the left hand to pluck the strings firmly (Figs V.1.22 and V.1.23).⁷⁷ He recommends trying to move the thumb into the position from which the low notes can be reached with the most certainty.⁷⁸ With this positioning, the second finger can also easily cross over the thumb, which is one of Backofen's significant techniques (Fig. V.1.22). The arm is expected to be raised high near the console to play this pattern, while the second finger crosses over the thumb. This action can be executed lightly. Conventional modern playing would pass the other finger under the thumb, which requires a hand to turn, making the action heavier.

⁷⁷ Backofen, *Anleitung* (1801), p. 41.

⁷⁸ Backofen, *Harfenschule*, p. 24.

Jumping to the next note

The intentions of the exercises 66 to 73 are for shifting the hand and jumping to the next note after the thumb is plucked. This action avoids the need to turn the hand in order to continue playing the passage (Fig. V.1.25). The technique of moving the hand parallel to the other string is recognisable in Meyer's practice.⁷⁹

Fig. V.1.25 Backofen, *Harfenschule*, p. 18

The image displays a page of musical notation from Backofen's *Harfenschule*, page 18. The page is titled "Übungen in Sprüngen" (Exercises in Jumps). It contains eight exercises, numbered 66 through 73. Exercises 66, 67, 68, and 69 are arranged in the first system, while exercises 70, 71, 72, and 73 are in the second system. Each exercise is written on a single staff in treble clef with a common time signature (C). The exercises consist of rhythmic patterns of eighth and sixteenth notes, often with slurs and fingerings indicated by numbers 1-4. Exercise 71 includes a half-measure rest. The notation is clear and typical of 18th-century pedagogical music.

☞074: Fig. V.1.25 Jumping, Ex. 68, 69, 72

⁷⁹ See chapter III, section 1, pp. 28-29.

Fig. V.1.29 shows the appropriate fingering in singing phrases. Backofen states, ‘Also in cantabile passages, one must strictly observe the placing of fingers. Although the difference between the fingerings in the following passage may seem insignificant, one will find it significant upon careful inspection.’⁸⁰

Fig. V.1.29 *Anleitung* (1801), p. 36

Auch bey singbaren Stellen muß man strenge Fingerordnung beobachten. So unbedeutend der Unterschied in Ansehung der Applikatur bey folgendem Satze scheidt, so bedeutend wird man ihn nach einer aufmerksamen Untersuchung finden.



☞076: Fig. V.1.29 Fingering for a singing phrase

In the first example, indicated ① in Fig. V.1.30, the second beat is played with the thumb after it has crossed over the second finger. The example of the better fingering, ② is indicated with sliding, requiring fewer crossovers. Despite the smooth phrasing, sliding at a fast speed might cause discomfort. Therefore, the best fingering, ③ uses the third finger for the beginning of each beat, creating consistency, stability, and providing smooth flow in the passage. These examples deliver awareness for different musical results applying different fingerings.

Fig. V.1.30 Backofen, *Anleitung* (1801), p. 32



☞077: Fig. V.1.30 Better and best fingerings, ①, ②, ③

⁸⁰ Backofen, *Anleitung* (1801), p. 36, ‘Auch bey singbar Stellen muss man strenge Fingerordnung beobachten. So unbedeutend der Unterschied in Ansehung der Applikatur bey folgendem Staze scheidt, so bedeutend wird man ihn nach einer aufmerksamen Untersuchung finden.’

Fig. V.1.31a Backofen, *Anleitung* (1801), p. 33



☞078: Fig. V.1.31a Better fingerings (a)

Fig. V.1.31b Backofen, *Anleitung* (1801), p. 33



☞079: Fig. V.1.31b Better fingerings (b)

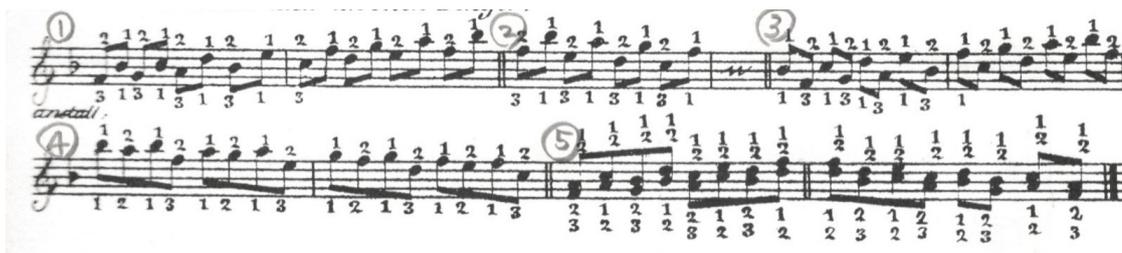
In Figs V.1.32a and V.1.32b, Backofen compares his fingerings to Bochs's and Desargus's, which are indicated above the notes. Their fingering suggests using the thumb on every beat. The spacing between the fingering of 2, 3, or 1, 2 are narrow, producing a stiffer sound. Backofen's choice of fingering is indicated below the notes, which keeps the space between the fingers open and produces subtler expression by keeping the hand position calm as well.

Fig. V.1.32a Backofen, *Harfenschule*, p. 14



☞080: Fig. V.1.32a Keeping the hand position calm

Fig. V.1.32b Backofen, *Harfenschule*, p. 14



☞081: Fig. V.1.32b Keeping the hand position calm, intervals, ⑤

Alternating the right and left hands

Backofen indicates in the score that the right and left hands should alternate (Figs V.1.33a and V.1.33b). The staves of the beamed notes suggest how one needs to place the hands.

Fig. V.1.33a Backofen, *Anleitung* (1801), p. 43

Anleitung zum Harfenspielen. 43

Das l bedeutet die linke Hand, und das r, die rechte.

Musical score for Fig. V.1.33a, consisting of four systems of music. Each system has a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The music is written in 3/4 time. The notation shows alternating parts for the left hand (l.) and right hand (r.). Fingerings are indicated by numbers 1, 2, 3, and 4. The score includes various rhythmic patterns and articulation marks.

Fig. V.1.33b Backofen, *Harfenschule*, p. 19



Optional fingerings

An optional fingering is provided by Backofen when the players do not dare slide, since sliding may be too difficult (Fig. V.1.34). Naturally, the fingerings without the slide require more crossing over. When an appropriate fingering is applied, the passage delivers refinement in expression. It also brings out the phrasing much more clearly. This fingering was carefully considered for its musical purposes rather than being a merely practical solution such as we tend to apply in our modern practice.

Fig. V.1.34 Backofen, *Anleitung* (1801), p. 31

oder auch so:

Wolte man diese Stelle, * um nicht gleiten zu dürfen, so spielen:

so würde sie viel schwerer zu exekutiren seyn:

Viel schwerer würde das auf folgende Art zu spielen seyn:

☞082: Fig. V.1.34 Optional fingerings, slide and non-slide, ①, ②, ③, ④

☞083: Fig. V.1.34 Optional fingerings, slide and non-slide, ⑤, ⑥

Detaching or resetting the finger

Backofen shows examples of stroke markings to indicate that a note should be detached by removing the finger from the string after playing the note (Fig. V.1.35). He distinguishes strokes from staccato markings, which are indicated by dots.

Fig. V.1.35 Backofen, *Harfenschule*, p. 22

Beispiele über das Absetzen der Finger, wobei immer nur zwey Finger vorbereitet werden.

The image shows a musical score for harp with four staves of music. The score is titled "Beispiele über das Absetzen der Finger, wobei immer nur zwey Finger vorbereitet werden." The music is in G major and 3/4 time. It features various rhythmic patterns and fingerings, with specific stroke markings (vertical lines above notes) indicating where the finger should be detached from the string. The score is divided into measures 32, 33, 34, and 35. Fingerings are indicated by numbers 1, 2, and 3 above or below notes. The notation includes eighth and sixteenth notes, often beamed together, and rests. The key signature has one sharp (F#), and the time signature is 3/4.

V.2 OTHER SIGNIFICANT TECHNIQUES

Embellishments

Amongst the three methods, revisions are made in the embellishment chapter. Backofen has altered or excluded some fingering notations, changed the note lengths in the *Vorschläge*, and omitted or supplied more examples.

In his prior two methods, he states that *Vorschläge* must always be produced by sliding to they connect closely to the following primary note.⁸³ Whereas, in *Harfenschule*, he only states that there should be no gap between the main note and the *Vorschläge* note. It is also noticeable that in *Harfenschule*, Backofen leaves out some of the slide fingerings indicated in the previous methods. The reason may be that the slides had become more uncomfortable on the new heavily-strung harps. However, he retains the slides in Figs V.2.1, V.2.2, V.2.3, V.2.4 and V.2.5.

Fig. V.2.1 Backofen, *Harfenschule*, p. 25



Fig. V.2.2 Backofen, *Harfenschule*, p. 25



Fig. V.2.3 Backofen, *Harfenschule*, p. 25



⁸³ Backofen, *Anleitung* (1801), p. 44; (1807), p. 37, 'Da die *Vorschläge* mit den darauf folgenden Hauptnoten aufs engste verbunden werden müssen, diese Verbindungen aber auf der Harfe nicht anders, als durch das Abgleiten (wo nicht wirklich, doch wenigstens scheinbar) hervorgebracht werden kann.'

Fig. V.2.4 Backofen, *Harfenschule*, p. 25



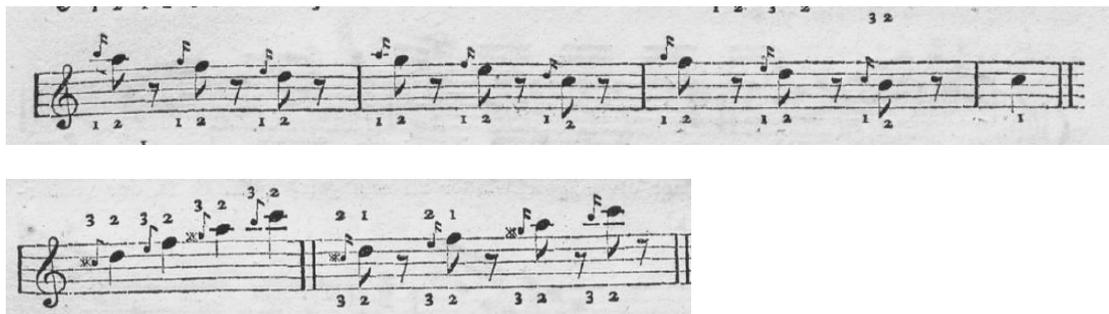
Fig. V.2.5 Backofen, *Harfenschule*, p. 25



☞084: Fig. V.2.5 Sliding of the thumb, embellishment

When the main note is short and is followed by a rest, Backofen uses the fingering 1, 2 for descending seconds and 2, 1 or 3, 2 for ascending seconds (Fig. V.2.6).⁸⁴ These fingerings are effective to control the speed and to detach the notes.

Fig. V.2.6 Backofen, *Anleitung* (1807), p. 37



The following sliding embellishment from *Anleitung*, 1801 is omitted in the two later methods (Fig. V.2.7). Presumably the indication of glissandos became different.

Fig. V.2.7 Backofen, *Anleitung* (1801), p. 44



⁸⁴ In *Anleitung* (1801), the same example is shown with different fingering. *Anleitung* (1807) and *Harfenschule* indicate the same fingering.

Appoggiaturas are added to two-note chords in *Harfenschule* (Fig. V.2.8a). Backofen shows that they should be executed together with the lowest note or notes of the chord on the beat, never before the beat.

Fig. V.2.8a Backofen, *Harfenschule*, p. 26



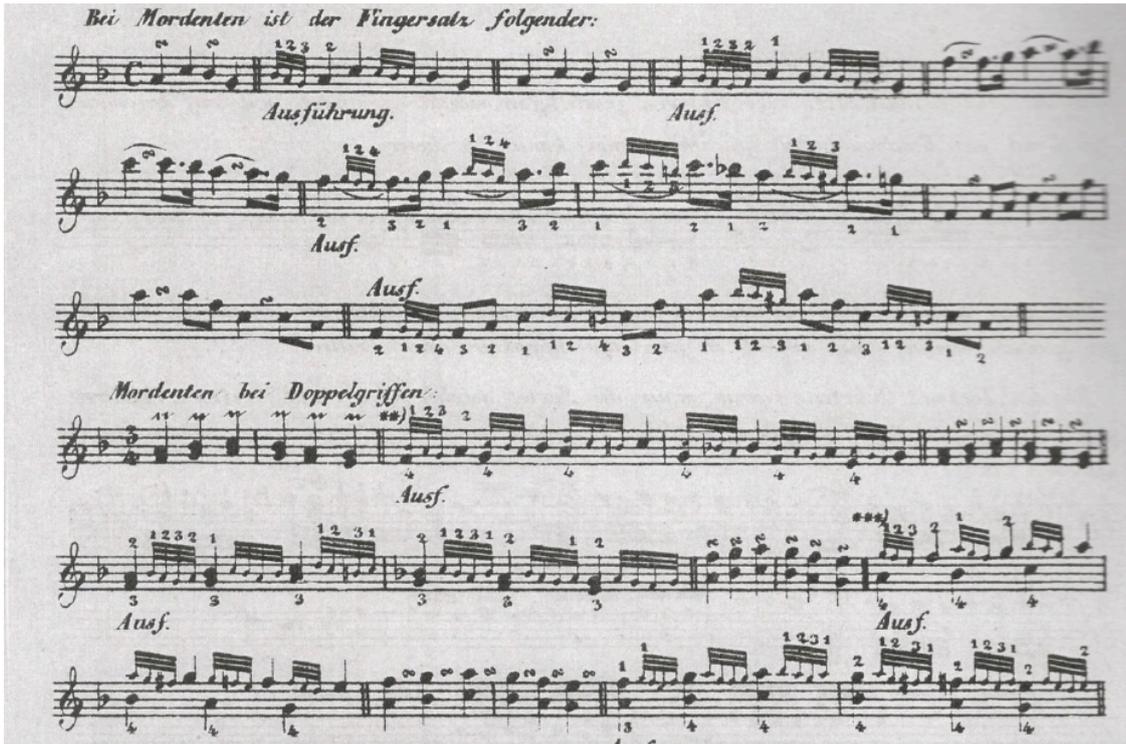
In the footnote he shows different ways in which Bochsia and Desargus would recommend executing these appoggiaturas (Fig. V.2.8b). Their notations show that, in example (a), shown in Fig.2.8b, the lowest note of the third is played first, followed by the appoggiatura, which is executed before the highest note of the interval. In the following example (b), and (c), the appoggiatura is played on the beat, alone, before the sixth is played. In example (d), all the notes of the chord are played after each other, and the appoggiatura is placed just before the highest note of the chord. The two examples from Desargus, which are additionally shown below as mordents, illustrates that the example of Figs V.2.8a and V.2.8b may also be played starting with the appoggiatura, followed by playing from the top note to the lowest and returning to the highest note once again. These examples imply that there were various ways of playing that could be implemented according to the player's taste.

Fig. V.2.8b Backofen, *Harfenschule*, p. 26



Turns and mordent for the intervals are also illustrated (Fig.V.2.8c). The mordent, indicated by '∞', begins with the note above the main note. Backofen does not indicate accidentals above the '∞' sign, but seen from his realisation, the rule to include them must have been common knowledge. The lowest note of the two-note chord is always played on the beat.

Fig. V.2.8c Backofen, *Harfenschule*, p. 26



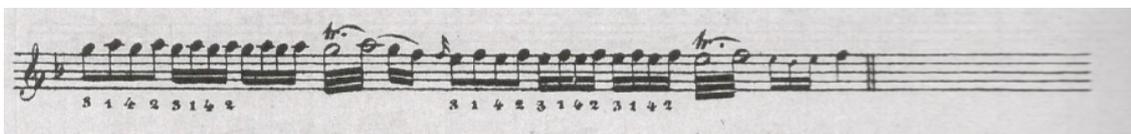
Trills shown in Backofen's methods are executed by alternating the fingers, enhancing subtle nuances (Fig. V.2.9a). In *Harfenschule*, he provides an alternate fingering of 3, 1, 4, 2 stating that is is the best for achieving speed (Fig.2.9b).

Fig. V.2.9a Backofen, *Harfenschule*, p. 27



☞085: Fig. V.2.9a Trill 1, 2, 1, 3, 1

Fig. V.2.9b Backofen, *Harfenschule*, p. 27



☞086: Fig. V.2.9b Trill 3, 1, 4, 2, 3

Arpeggios or Gebrochene Akkorde

A new chapter on arpeggios that illustrate various ways of playing broken chords is provided in *Harfenschule* (Fig. V.2.11). His previous two methods do not use the term *arpeggio*, and do not include explicit explanation or examples of them.

Fig. V.2.11 Backofen, *Harfenschule*, p. 15

Den Anfang der arpeggios wollen wir mit 4 verschiedenen Akkorden machen; bei dem ersten ist die Quarte oben, bei dem zweiten in der Mitte, und bei dem dritten unten. Bei dem vierten (Septimen) Akkord ist die Secunde in der Mitte.

The image shows a musical score for harp arpeggios, numbered 1 to 10. The score is written in a single system with five staves. The first staff contains the first four arpeggios, each starting with a chord and followed by an arpeggiated passage. The second staff contains arpeggios 5 and 6. The third staff contains arpeggios 7 and 8. The fourth staff contains arpeggios 9 and 10. The score includes various fingerings and articulations, such as slurs and accents. The first four arpeggios are based on different chord inversions: 1. (Quarte oben), 2. (in der Mitte), 3. (unten), and 4. (Septimen). The fifth arpeggio is based on a different chord inversion. The sixth arpeggio is based on a different chord inversion. The seventh arpeggio is based on a different chord inversion. The eighth arpeggio is based on a different chord inversion. The ninth arpeggio is based on a different chord inversion. The tenth arpeggio is based on a different chord inversion.

Hand positions

Backofen distinguishes hand positions for achieving different resonances on the harp. He mentions that the right hand should play in the middle of the strings for producing *piano*, and for *forte*, near the buttons, which are placed closed to the strings on the soundboard.

In *Harfenschule*, he adds that the left hand should be held high with the palm flat and as close as possible to the strings to play octaves. For broken chords and so-called *Harfenbässen* accompaniment he suggests, ‘it should be played somewhat with hollowed hands in the middle, and for diatonic passages should be played deeper in the strings, due to the physical structure of the thumb and fourth finger.’⁸⁶

⁸⁶ Backofen, *Harfenschule*, p. 10, ‘Akkorden und sogenannten Harfenbässen hingegen, mehr in der Mitte Saiten und etwas hohl; bei diatonischen Sätzen endlich noch etwas tiefer; wegen des Einsetzens des Daumens und vierten Fingers.’

V.3 ON PEDALS

Backofen's treatises provide the most detailed and practical source on the pedals of the single-action pedal harp. However, in some places, his explanation and illustrations needs a close examination to understand the application accurately.

The use of the enharmonics

Enharmonics are essential for performing on a single-action pedal system.⁸⁷ They may be used to replace the notes while operating the pedals for modulations and avoid unnecessary movement of the pedals. Backofen indicates enharmonic notes, *dis* sign in brackets in Moderato (Fig. V.3.1). If the E ♭ is replaced by D ♯, the two pedals of D ♯ and F ♯ can be depressed and released with both feet in simultaneous action. To clarify Backofen's intention, pedal indication is applied between the two staves. Indications for conventional pedalling are applied and shown below the notes. When the E ♭ is used, the foot has to complete three movements in one passage of music. Examples of enharmonic notes indicated in the harp scores of the eighteenth- and the nineteenth-century implies that many single-action pedal harps of the period were tuned to equal temperaments. The appliance of enharmonics on the harp tuned to non-equal temperaments can be confusing since the two notes may differ, which would distort the harmony in some cases. Therefore, the use of enharmonics must be considered carefully based on the musical context.

Fig. V.3.1 Backofen, *Anleitung*, Moderato, p. 53



Temporary use of the pedal in a slide

Enharmonic notes are also convenient tool for playing passing notes by using pedal slides. Backofen gives an example, in which the pedal is not engaged into the steps, but held briefly depressed in a temporary position (Fig. V.3.2). The intention of this

⁸⁷ See chapter I, section 3, pp. 11-14.

example is then to release the pedal back to its previous position after the enharmonic note is plucked. With a pedal slide, one hears the resonance of the rise or fall of a semitone from the plucked string. A ‘o’ is indicated under the note on which the pedal should be released; the fingers are not placed on the strings to play this note. This effect can only be accomplished on the same string with a pedal slide. It is effective to emphasise the first note when it is followed by a suspension, or in fast chromatic passages. The example of the pedal slide is illustrated in Meyer’s *Essai* as well.⁸⁸

Fig. V.3.2 Backofen, *Harfenschule*, p. 32



☞087: Fig. V.3.2 Temporary use of the pedal in a slide

Operating two or three pedals in a single action

Backofen also gives examples which call for the simultaneous movement of depressing and releasing of two or three adjacent pedals (Fig. V.3.3 and V.3.4). The simultaneous operation of multiple pedals requires the feet to be placed horizontally, and parallel to the sound shell. This action can be done instantly by using the toe, heel, or the middle part of the foot. Double- and triple-peddalling already appears in earlier compositions, such as those by Petrini and Krumpholtz, where in some of their pieces include a short explanation of the technique.⁸⁹ However, this technique is not addressed in the treatises of the eighteenth century. Backofen is probably the first one to include it in a method.

Fig. V.3.3 shows two accidental notes indicated by ‘- -’; to play these notes, the pedals may be depressed simultaneously, but they should not be engaged in the pedal-

⁸⁸ See Fig. III.4.10 p. 48.

⁸⁹ See chapter VI, section 1, pp. 105-115.

box. The foot sits on the adjacent pedals temporarily until releasing them back to their previous positions. When the accidentals and the modulation occur throughout a longer section of a piece, the pedals may be engaged in the pedal-box.

Fig. V.3.3 Backofen, *Anleitung* (1801), p. 52



In Fig. V.3.4, the action is applied to three pedals, when the A^b appears in the bass. However, this example may be executed with double-pedalling if a pedal between the three can be folded up. Backofen mentions, ‘When the action of three pedals are heavy to operate or the middle pedal will not be used immediately, this pedal can be tilted up with the toe to lean against the body shell of the harp and put back down immediately afterwards.’⁹⁰ He particularly recommends this practice for the ladies who their feet are smaller and may not have the equal strength to depress the three pedals together.

⁹⁰ Backofen, *Anleitung* (1801), pp. 52-53; (1807), p. 45. ‘Für Frauenzimmer ist dies allerdings sehr beschwerlich, denn da sie kürzere Füße haben, als wir, so können sie die 3 Pedale F, G und As, wenn sie selbige auch zugleich erreichen, dennoch des mittlern Pedals wegen nicht *gleich stark* treten. Ich wollte daher den Frauenzimmern unmassgeblich anrathen, wenn solche Stellen, wie die erst angeführte, vorkommen solten, das zwischen inne liegende Pedal, nehmlich das G, welches ohnehin umsonst getreten wird, vorher mit der Fussspitze aufzuheben, und an den Körper der Harfe anzulehnen, es aber sogleich nachher wieder herunter zu treten.’

Fig. V.3.4 Backofen, *Anleitung* (1801), pp. 52-53



☞088: Triple-pedalling and double pedalling

Harfenschule includes a slight different example; here, Backofen indicates ‘-’ for depressing the adjacent pedals, and ‘oo’, when they should be released together (Fig. V.3.5).

Fig. V.3.5 Backofen, *Harfenschule*, p. 34



☞089: Fig. V.3.5 Double-pedalling

Example 1 and 2 in Fig. V.3.6, shows Backofen’s indication of the double- and triple-pedalling, for following his instructions explained in *Harfenschule*.⁹¹

⁹¹ Backofen, *Harfenschule*, p. 34. In *Anleitung* (1801) p. 52; (1807) p. 44, the examples are slightly different.

Fig. V.3.6 Backofen, *Harfenschule*, p. 34, Ex. 1 and 2

☞090: Fig. V.3.6 Ex. 1, stepping on three pedals

☞091: Fig. V.3.6 Ex. 2, stepping on three pedals

Backofen's explanation for these examples do not sufficiently clarify his pedalling techniques.⁹² Therefore, additional pedal markings are provided in the examples shown in Fig. V.3.7 to clarify Backofen's intentions. Explanation of the additional pedal markings for the two examples is as follows; Example 1 illustrates triple-peddalling the F, G and A pedals. Backofen indicates a 'x' to indicate that the G pedal may be folded up for players who are not comfortable depressing all three together. This implies that pedals were sometimes folded up or tilted during performance. Therefore, this technique may be applied whenever double or triple-peddalling is necessary. At 'xx', the pedals can be depressed and released back to their original positions in one action.

⁹² Backofen, *Harfenschule*, pp. 34-35, 'Im Beispiel 1 wird zwar das gis umsonst getreten, weil es in dieser Stelle nicht vorkommt; da aber fis und a vortübergehend sind mithin nicht gesteckt werden dürfen, so müssen sie zugleich mithin auch das gis mitgetreten werden. Diejenigen, für welche diess unbequem seyn müssen können auch bei x das g_pedal aufheben _es aber bei xx sogleich wieder nieder drucken. Im Beispiel 2 kann zur Erleichterrung das h bei x gesteckt werden, man muss es aber bei xx sogleich nieder loslassen. Manchmal muss auch ein Fuss in den Wirkungskreis des andern übergehen, mit folgen des deutlicher zeigt.'

Fig. V.3.7 Backofen, *Harfenschule*, p. 34, Ex. 1 and 2

The image shows a handwritten musical score for harpsichord, consisting of four systems of music. The first system is titled "Es gibt auch Fälle wo 2 nebeneinander stehende Pedale zugleich getreten werden müssen" and shows two staves with complex rhythmic patterns and pedal markings for B \natural and C \sharp . The second system is titled "Zuweilen muss ein Fuss 3 Pedale zugleich treten: fis, gis u. a." and includes annotations like "release B \natural C \sharp " and "Fuss 3 Pedale zugleich". The third system has a "fis" annotation and shows a sequence of notes with pedal markings for B \flat , C \sharp , and F \sharp . The fourth system includes a "dis" annotation and shows a sequence of notes with pedal markings for B \flat , C \sharp , and F \sharp . The score is heavily annotated with handwritten notes and symbols, including "Keep", "prepare", "Release", and "x".

Example 2 illustrates multiple-pedalling; B \natural and C \sharp are depressed together with the left-foot at the beginning until they release at 'oo'. Backofen indicates 'x' to indicate that the B \natural is depressed once again and engaged to prepare the following bar. In bar 2, G \sharp and F \sharp is depressed with the right foot, without inserting into the pedal-box. At the *dis* sign, D \sharp C \sharp are depressed together with the left foot. At this point, both feet are occupied, placed horizontally on the D \sharp , C \sharp pedals (left foot) and on the F \sharp , G \sharp pedals (right foot). The C and D pedal are released before the end of bar 3. The left foot is moved to B pedal at *h* to release the pedal. The pedals are released to make F \natural , G \natural and B \flat at 'xx' and C \sharp can be depressed immediately at *cis*, indicated in the score.

Besides the pedalling described above, there are other possibilities by applying triple-pedalling (Fig. V.3.8).

Fig. V.3.8 Backofen, *Harfenschule*, p. 34, Ex. 1 and 2

The image shows a page of handwritten musical notation for harpsichord. It contains two exercises, labeled '1.' and '2.'. The notation is in G minor (one flat) and common time. Exercise 1 consists of two systems of music. The first system has a treble clef staff with a complex sixteenth-note pattern and a bass clef staff with a simple accompaniment. Pedal markings include 'Zuweilen muss ein Fuss 3 Pedale zugleich treten: fis, gis u. a.' and '00 00'. Exercise 2 also consists of two systems. The first system has a treble clef staff with a similar sixteenth-note pattern and a bass clef staff with a simple accompaniment. Pedal markings include 'fis', 'h', '28', 'xx', 'Bb h, cis.', and 'keep'. The second system of exercise 2 has a treble clef staff with a similar sixteenth-note pattern and a bass clef staff with a simple accompaniment. Pedal markings include 'x', 'xx', 'Bb', 'Cb', 'F# dis', 'D#', 'D# h', 'Bb', 'F#', 'Cb', 'F#', and 'Cb'. There are also circled numbers 1 through 7 at the bottom of the page, likely indicating fingerings or specific pedal actions.

Apparently one must comprehend Backofen’s intention from his explanation and markings to identify the accurate timing to change the pedals. It is important to always keep in mind that many other combinations of pedalling may be possible. Therefore, in the end, it is the player’s task to seek the best solution for pedalling, which may be done without disturbing the flow of the music.

In a footnote to *Air français, varié*, in *Harfenschule*, Backofen adds that when the G # does not appear in the entire piece, this pedal may be folded up from the beginning.⁹³ A similar description is provided in a score of Krumpholtz, which was written much earlier than Backofen’s methods.⁹⁴

⁹³ Backofen, *Harfenschule*, p. 43, ‘Da jedoch das gis hier gar nicht vorkommt; so kan das Pedal desselben füglich gleich anfangs aufgestellt werden.’

⁹⁴ See chapter VI, section 1, p.108.

All three of Backofen's methods provide the same extract from Krumpholtz to illustrate the use of the pedals. 1801 and 1807 editions of the *Anleitung* indicate the pedalling in the middle stave. Double-peddalling is applied in bar 29 (Fig. V.3.9a).⁹⁵ '–' is used to indicate that the pedals are not engaged, '+' for engaging the pedals, and 'o' for releasing the pedals in Fig. V.3.9b.⁹⁶

Fig. V.3.9a Backofen, *Anleitung* (1801), p. 51, bars 28-29



Fig. V.3.9a Backofen, *Anleitung* (1801), pp. 49-51

Im folgenden Beyspiel werden diejenigen Pedale, die ich in der mittlern Linie anführe, und die mit einem Querstrich bezeichnet sind, nicht gesteckt, sondern nur die mit einem + bezeichneten. Die mit einem o, werden aufgemacht.



⁹⁵ Backofen, *Anleitung* (1801), pp. 49-51; (1807), pp. 42-44.

⁹⁶ Backofen, *Anleitung* (1801), p. 49, 'Im folgenden Beyspiel werden diejenigen Pedale, die ich in der mittlern Linie anführe, und die mit einem Querstrich bezeichnet sind, nicht gesteckt, sondern nur die mit einem + bezeichneten. Die mit einem o, werden aufgemacht.'

The musical score for page 50 consists of three systems of harp tablature. Each system includes a treble clef staff with a key signature of one flat (B-flat) and a bass clef staff. The notation is primarily rhythmic, with notes often marked with a '+' sign. The first system has a treble staff with eighth-note patterns and a bass staff with quarter notes. The second system features more complex treble staff patterns with sixteenth notes and a bass staff with quarter notes. The third system continues with similar rhythmic patterns in both staves.

The musical score for page 51 consists of three systems of harp tablature. Each system includes a treble clef staff with a key signature of one flat (B-flat) and a bass clef staff. The notation is primarily rhythmic, with notes often marked with a '+' sign. The first system has a treble staff with eighth-note patterns and a bass staff with quarter notes. The second system features more complex treble staff patterns with sixteenth notes and a bass staff with quarter notes. The third system continues with similar rhythmic patterns in both staves. Dynamic markings include '8vo.' in the first system and 'Es' in the third system.

In *Harfenschule*, the piece is revised from three to two staves (Fig. V.3.10). The pedals are indicated differently; double-peddalling is omitted where the enharmonic G # is indicated in bar 29, and two bars are added to the piece. Four markings are used in *Harfenschule* to indicate how the same piece should be played (Fig. V.3.10): ‘—’ indicates that the pedal should be depressed, ‘=’ indicates that two pedals should be depressed and engaged, ‘’ indicates that the foot should be placed on the pedal to disengage it from the pedal-step preparatory to releasing it, and ‘o’ indicates that the pedal should be released completely.⁹⁷ In *Anleitung*, Backofen shows that the C # should be engaged in the last beat of bar 24, whereas in *Harfenschule*, this is indicated in bar 25. The same indication is given for the F # in bar 26 and the B \natural in bar 28.

Table V.1 provides explanation to clarify Backofen’s intended pedalling, decoded from his markings indicated in Fig. V.3.10. However, even if the signs are notated clearly in the score, this is still insufficient information to determine exactly how the pedals were operated. Other sources had to be investigated to understand the use of the pedals.⁹⁸

⁹⁷ Backofen, *Harfenschule*, p. 33, ‘Der einfache Strich – bedeutet das bloße Antreten des Pedals; der doppelte = das Treten und Stecken desselben. Bei dem Zeichen  hat man vorläufig den Fuss auf das aufzulösende Pedal zu setzen, und selbiges aus dem Winkel zu schieben, bei dem Zeichen o aber, es ganz los zu lassen.’

⁹⁸ See chapter VI, section 1, pp. 105-115.

Fig. V.3.10 Backofen, *Harfenschule*, pp. 34-35

Handwritten musical score for Backofen, *Harfenschule*, pp. 34-35. The score is written on two staves (treble and bass clef) and includes vocal lines with lyrics. The music is in 2/4 time and features a complex, rhythmic accompaniment. The lyrics are: "a o b o a = fis - cis o e = cis - h = gis - gis o fis - dis - fis o dis o gis - h o o cis - gis o e o o fis - cis o". The score is numbered 1 through 42.

Table V.1 Explanation of Backofen's pedal markings in *Harfenschule*, pp. 34-35

Bar 1	Engage A \flat
Bar 3	Engage B \sharp , keep the foot in position until the release in bar 5.
Bars 6,10,14	Double-peddalling of A \sharp and F \sharp in bar 6. Keep both pedals depressed until bar 9. However, there is no indication that the G pedal should be tilted up, the pedal requires to be tilted up to execute the double-peddalling in bar 6. The G pedal is put down before bar 14. Depress E \sharp and C \sharp in bar 10. Keep the pedals depressed until bar 13. Depress B \sharp and G \sharp in bar 14. Keep the pedals depressed until bar 17.
Bars 9,13,17	Release only F in bar 9. Release C in bar 13 and G in bar 17. The other pedals, A, E and B are engaged in the pedal-box.
Bar 18	F \sharp and D \sharp are depressed and released in bar 22.
Bar 23	G \sharp is depressed and released in bar 24.
Bar 24	The middle part of the foot is prepared on the B \sharp pedal to make B \flat at the end of the bar. When the B pedal is released, the C \sharp is made by tipping the balance of the foot on the B pedal over to the other pedal with the toe to depress C, just before bar 25.
Bar 26	The middle part of the foot is prepared on the E \sharp pedal to release the pedal to make E \flat at the end of the bar. When the E pedal is released, the F \sharp is made by tipping the balance of the foot on the E pedal over to the other pedal with the toe to depress F, just before bar 27.
Bar 28	The middle part of the foot is prepared on the F \sharp pedal to make F \sharp at the end of the bar. G pedal is depressed until the release in the end of bar 30. When the F pedal is released, the G \sharp is made by tipping the balance of the foot on the F pedal over to the other pedal with the toe to depress G, just before bar 29.
Bar 29	Depress B \sharp and G \sharp until its release in bar 30.
Bar 34	Depress E \sharp and C \sharp until only C is released in bar 36. Depress the C pedal in bar 37, release in 38, depress in 39, release in 40, and depress in 41.

Balancing different angles of the foot

There are uncertainties regarding Backofen's pedalling, since he does not explain in detail how one foot should be moved from one pedal to another. However, an examination of his markings, instructions and the pedal indications allows to understand certain points.

Backofen's sign of '⌘' in bars, 24, 26 and 28 in V.3.10 indicates that the foot should prepare by moving the pedal out of the pedal-step depressing the pedal until the last moment, when it should be released. This movement can be made by tipping the balance of the same foot to the adjacent pedal by immediately depressing the other pedal. When this movement is employed, a rapid modulation can be made instantly. A similar movement works well in the variation of *Air: j'ai du bon tabac* by Krumpholtz found in the *Anleitung* from 1807 (Fig. V.3.11). To play this piece, the harp can be tuned in E-flat major or A-flat major. If the harp is tuned in A-flat major, triple-pedalling can be used on the B, C and D, or double-pedalling can be used by tilting up or folding the C pedal up from the beginning of the piece. However, the movement of the foot is much quieter if C# is used instead of D b The toe is placed on the next pedal, which requires less action than moving the entire foot from the D pedal to the B pedal. In variation 3, which uses C#, the C and E pedals can be depressed in one action (Fig. V.3.12). Additional pedal markings are shown in Fig. V.3.11 and V.3.12 to clarify Backofen's demands.

Fig. V.3.11 Backofen, *Anleitung* (1807), p. 61

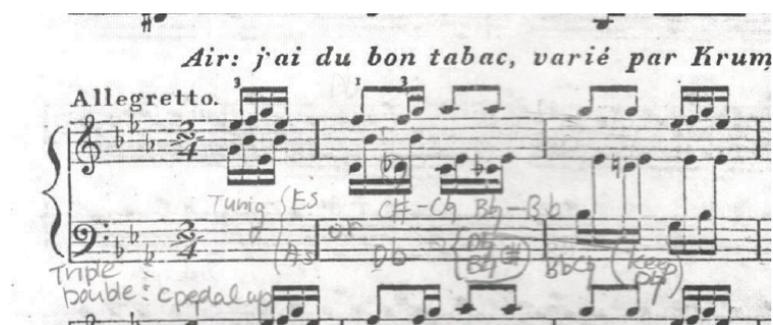


Fig. V.3.12 Backofen *Anleitung* (1807), p. 64

64 *Var. 3. Poco moderato.*

Moving the foot to the other side

Backofen points out that occasionally for making particular modulation, the foot is required to pass over to the other side of the pedal-box to operate an inner pedal. He mentions in *Harfenschule* as: ‘sometimes the foot must move to the other area.’⁹⁹ Fig. V.3.13 shows that the E^h pedal must be depressed with the left foot since the right foot is already occupied on the A^h already. Naturally, the reverse is possible as well.

Fig. V.3.13 Backofen, *Harfenschule*, p. 35

das deutlicher zeigt.

Das ex im Mordenten muss mit dem linken Fuss getreten werden, weil der rechte schon mit dem axx beschäftigt ist.

Eben so verhält es sich mit folgendem Beispiel: Hier muss das h mit dem rechten Fuss getreten werden.

☞092: Fig. V.3.13 Moving the left foot

☞093: Fig. V.3.13 Moving the right foot

⁹⁹ Backofen, *Harfenschule*, p. 35, ‘Manchmal muss auch ein Fuss in den Wirkungskreis des andern übergehen.’

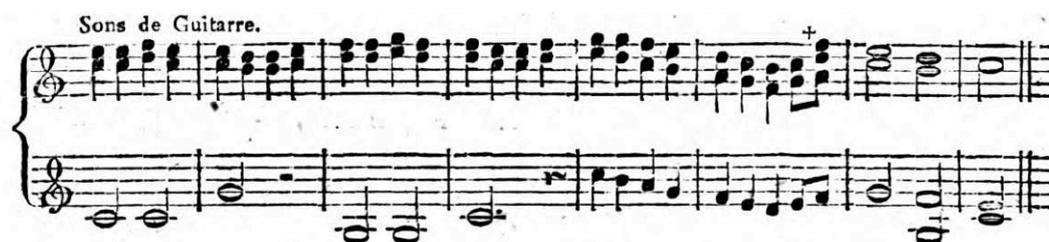
V. 4 VARIOUS EFFECTS

A number of tone colours can be produced on the harp. Backofen mentions *Zithertöne*, *Harmonikatöne*, *Harfengelispel*, *Luftstrich*, *Staccato* and octave *bisbigliando*.

Zithertöne

Zithertöne or *Sons de Guitarre* is a nasal sound made by plucking with the fingernail near the buttons, which is attached to the soundboard of the single-action pedal harp (Fig. V.4.1).

Fig. V.4.1 Backofen, *Anleitung* (1801), p. 46



☞094: Fig. V.4.1 *Zithertöne*

Harmonics

Backofen uses several terms to refer to harmonics, including *Harmonische Töne*, *sons harmoniques* and *Harmonikatöne*. Harmonics are often effectively applied in the piece to show off the brilliant technique of the player.

Harfengelispel

Harfengelispel refers to fast repeated notes played on two or more strings with alternating hands (Fig. V.4.2). Conventionally, this technique is called a *bisbigliando*, creating a whispering effect. It is played on the middle of the strings, as quickly and softly as possible. The fingertips of both hands should be positioned very near to each other.

Fig. V.4.2 Backofen, *Anleitung* (1801), p. 47



☞095: Fig. V.4.2 *Harfengelispel*

Luftstrich

The *Luftstrich* effect is produced by gliding the finger lightly across the strings (Fig. V.4.3). Conventionally, this would be classified as a *glissando*. The second finger is used for the ascending stroke and the thumb for the descending one. For double-intervals, the second and third finger is used for ascending *Luftstrich* and the thumb and the second finger for descending one.

Fig. V.4.3 Backofen, *Harfenschule*, p. 29



Staccato

Backofen considers staccato a type of effect. In *Anleitung*, he explains that, in the ascending scale, the third finger damps the string after the second finger has plucked it.¹⁰⁰ In a descending scale, the string played by the second finger is damped with the thumb. Damping with the third is a distinct technique of Backofen; it is adequate in a quick ascending staccato (Fig. V.4.4). He indicates the staccato with a stroke sign above the note.

Fig. V.4.4 Backofen, *Anleitung* (1801), p. 48



☞096: Fig. V.4.4 Staccato

Although Backofen only gives an example for the right hand, this technique can be applied for the left hand as well. It is exceptionally convincing in Spohr's

¹⁰⁰ Backofen, *Anleitung* (1801), p. 48; (1807), p. 40.

compositions, which contains *étouffés* sections that require a rapid tempo. The conventional, modern open-hand *étouffés*, played with the left thumb, are not mentioned in any of Backofen's three methods. It might be possible that Backofen knew about the technique from other treatises and considered it common knowledge, or he may have disapproved of this practice. In *Harfenschule*, he changes his explanation of damping and states that, for an ascending scale, the staccato is damped by the curve of the second finger, which is pressed against the string immediately after it is plucked.¹⁰¹

Octave *bisbigliando*

Octave *bisbigliando* is shown in all three Backofen's methods. He describes it as a distinct effect for harps, using enharmonic notes (Fig. V.4.5). He mentions that he has only seen this effect in Krumpholtz's *Prélude*, but that it is very effective. He illustrates two different fingerings. The French fingering is 3, 4, 1, 2; alternative is to use a slide: 4, 4, 1, 1.¹⁰² However, the slide fingering is omitted in *Harfenschule*. The notes shown in Fig.V.4.5 are for the *Hakenharfe*, tuned in B-flat major. Backofen remarks that this effect can also be played on a E-flat or A-flat major pre-tuned pedal harp by raising the D# for E b or G # for A b .

Fig. V.4.5 Backofen, *Anleitung* (1801), p. 48



¹⁰¹ Backofen, *Harfenschule*, p. 29.

¹⁰² Backofen, *Anleitung* (1801), p. 49; (1807), pp. 40-41; *Harfenschule*, p. 29. On an A-flat harp, it can also be played by raising the C to C#.

V.5 TUNING, TEMPERAMENT AND THE USE OF ENHARMONICS

In all three of his published methods, Backofen states that the harp is generally pre-tuned in E-flat major, but that it may be in A-flat major as well.¹⁰³ Backofen uses the term *Im schwebender Temperatur* to refer to altered temperaments in his first two methods from 1801 and 1807. There are uncertainties about the term, which are not clarified by his explanation. In *Harfenschule*, Backofen replaces *schwebender Temperatur* with *gleichswebender Temperatur*. However, he adds in the foot note that the fifth should not be tuned perfect, but slightly narrower.¹⁰⁴

V. 6 CONCLUSION

Backofen's three methods give a good insight into early nineteenth-century harp practice. Some of the earlier practices, such as keeping the hand position calm remained in his teachings. Anchoring the fingers of the left hand was still applied in the performance. What also makes his methods unique is that he was the harp instructor of Spohr's wife when Spohr was writing harp compositions for her. Therefore, these methods can be considered as an essential guide to the performance of Spohr's music.

Furthermore, Backofen's various fingering possibilities offer awareness of phrasing, which gives several musical choices based on the context of the music and what the composer's expectations. Of several significant techniques introduced by Backofen, multiple-pedalling is particularly vital. His explanation of complex pedalling reflects the music of the period, which required more modulation than earlier music.

The pedalling techniques described in Backofen's methods do not encompass all are the possibilities of the pedal technique of the single-action pedal harp. Additional information is found in other sources, which are examined in the following chapter, in the section on pedalling.

¹⁰³ Backofen, *Anleitung* (1801), pp. 9-13; (1807), pp. 7-12: 'Die Pedalharfe wird nach Quinten und Octaven in schwebender Temperatur auf folgende Weise gestimmt.' In *Harfenschule*, pp. 7-9, he states that it is in 'gleichwebender Temperatur auf folgende Weise gestimmt.'

¹⁰⁴ Backofen, *Harfenschule*, p. 8, 'd.h. die Quinte dürfen nicht ganz rein gestimmt werden, sondern müssen etwas abwärts ziehen.'

CHAPTER VI: ADDITIONAL ASPECTS FROM OTHER TREATISES (1760-1830) ON THE SINGLE-ACTION PEDAL HARP, LEADING TO FURTHER REFINEMENT IN PERFORMANCE

The proliferation of harp instruction books from the mid-eighteenth onwards, reflects both the growing number of professional harpists and also the increasing quantity of amateurs, particularly female players. These books provide a wealth of information on single-action pedal harp practices, much of which has been lost in current practice.

The previous chapters focused mainly on two authors: Meyer, who provided insight into eighteenth-century French practice and Backofen for early nineteenth-century German practice. This chapter provides a synopsis of information on refinements in performance on the single-action pedal harp, which supplements Meyer and Backofen's treatises.¹⁰⁵ Pedalling will be dealt in more detail. Styles of performance will be further discussed through an investigation of Ch. Bochsa's treatise, *L'Anima di musica*, which especially addresses subtlety of expression. In the preface of his treatise, he expresses:

Though sensible to the attractions of taste and beauty in composition, they seek the higher gratification of that impassioned but delicate excitement, which can only be kindled by the magic of musical expression, working on cultivated and sensitive minds. This is the quality which constitutes the *Anima di Musica*.

Bochsa was much aware that subject of expression was inevitable to reach musical excellence. He further states, 'It is the union of that grace and taste, that striking contrast, and energetic expression, without which the most correct execution will be dry, cold and unimpressive.'¹⁰⁶ Spohr, like Hummel mentions in his treatises that 'richtiger Vortrag' refers to the 'mechanism of playing', whereas 'schöner Vortrag' is 'polished and tasteful performance'.¹⁰⁷ These treatises repeatedly urge that fine taste may be attained by listening to fine instrumentalists and celebrated singers.

¹⁰⁵ The harp treatises by F. Corbelin, Ch. Bochsa, N.B. Challoner, X. Desargus, F.J. Naderman, and P. Newbourg will be dealt in this chapter. See bibliography, pp. 287-290.

¹⁰⁶ Bochsa, *L'Anima di musica* (London: 1826), p. 3.

¹⁰⁷ Spohr, *Violinschule* (Vienna: 1832), III, p. 193; Johann Nepomuk Hummel, *Ausführliche theoretisch-practische Anweisung zum Piano-Forte-Spielen*, 3 vols., (Vienna: 1828), III. 2.1 § 1, p. 426.

Since harp teachers were quite often keyboard players, and aware of their practices, a few keyboard treatises from the same period will be mentioned as well. This relationship is suggested by the fact that celebrated harpists sometimes dedicated their composition to keyboard players.¹⁰⁸ It is hardly possible to think of this period without noticing the inspiration, the pianists and harpists contributed to each other.

The chapter is in eleven sections.

1. Pedalling
2. Expressive fingering
3. Phrasing and articulation
4. *Etouffé* and staccato
5. Dynamics and accents
6. Rhythmic flexibility
7. Ornamentation, grace notes, appoggiaturas, trills, turns and embellishments
8. Specific techniques and effects (the numbers of 097-098 relate directly to the track numbers, demonstrating ‘Special effects’ on the accompanying DVD disc. See tracklist for details.)
9. Tempo, deviations from time, and rubato (the numbers of 099-102, relate directly to the track numbers, demonstrating ‘Refinement in performance’ on the accompanying disc. See tracklist for details.)
10. Arpeggiation
11. Preluding

¹⁰⁸ Krumpholtz dedicated several pieces to Louis Adam (1758- 1848), a virtuoso piano player and a composer; Parish Alvars (1808-1849), whom Berlioz called the ‘Liszt of the harp’, dedicated his piece to Sigismund Thalberg (1812-1871), also a virtuoso pianist and composer.

Pedal Slides

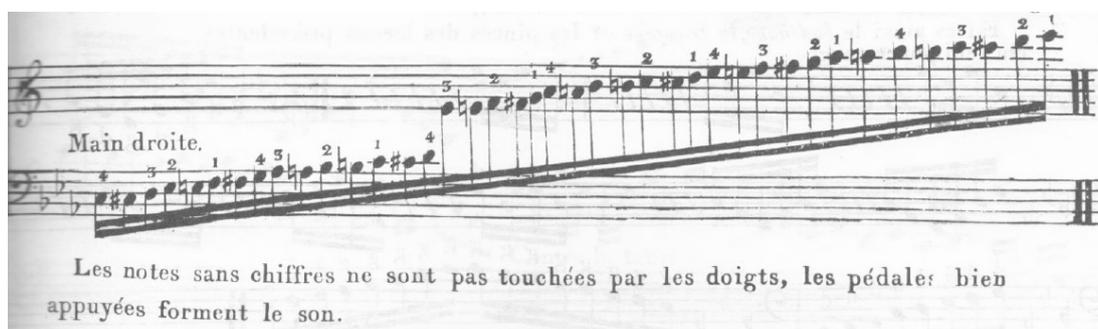
Pedal slides, which were customarily used during this period appeared in various pieces.¹¹² Krumpholtz's Sonata II, Œuvre XIIIe is probably one of the earliest that provides an explanation for a single-note pedal slide (Fig. VI.1.2).¹¹³ Krumpholtz shows another example of pedal slides for octaves, played by one hand in Tempo di Minuetto, a detached piece in his Sonata IV, Œuvre XV.

Fig. VI.1.2 Krumpholtz, Sonata II, Œuvre XIIIe



Genlis's method provides a more extended example of the use of pedal slides to play a chromatic scale on a E-flat tuned single-action pedal harp (Fig. VI.1.3).¹¹⁴ Gradually, the replacement of a semitone with a pedal slide disappeared due to Erard's invention of the double-action pedal harp, which could produce all the semitones in an octave.

Fig. VI.1.3 Genlis, *Nouvelle*, p. 33



¹¹² Parker, *Child of Pure Harmony*, p. 62; Cleary, *The 'Harpe Organisée'*, Chapter 3, 3.5: Pedal glissandi.

¹¹³ Krumpholtz, Sonata II, Œuvre XIIIe (Paris: 1784).

¹¹⁴ Genlis, *Nouvelle méthode*, p. 33.

Double-pedalling of the adjacent pedals

Manipulating several pedals together is a common practice for the harp. Jazz and pop harpists frequently use multiple-pedalling for accidentals and rapid harmonic modulations on a modern harp. However, the single-action pedal harp, with its system, has its distinct technique, due to the achievable combination of the pedals, which differ from those of the double-action system. In this section, numbered fingerings, pedallings and explanations are applied in the early scores to clarify the pedal techniques of the period.

Double-pedalling of adjacent pedals were often applied for modulations on a single-action pedal harp. Backofen presents an extract from Krumpholtz's piece to explain this technique in his methods.¹¹⁵ The accidentals from early compositions imply that double-pedalling technique was already highly in demand. Musical examples from twelve Preludes by Krumpholtz, presented in this section provide examples of distinct pedalling of the period.¹¹⁶

Fig. VI.1.4 shows the double-pedalling of D \sharp and C \sharp , which can operate simultaneously, when 4, 4, 3, 2, 1 fingering is applied for the left hand in bar 5, Prélude 1 of Krumpholtz. Since the fingering suggestion and the pedals are not indicated in the original score, the player must consider this from the musical phrasing of the left hand.

Fig. VI.1.4 Krumpholtz, Prélude 1, bars 4-5



His other preludes provide further examples of double-pedalling of adjacent pedals, such as shown in Figs VI.1.5 and VI.1.6.

¹¹⁵ See chapter V, section 3, pp. 92-96.

¹¹⁶ Krumpholtz, *Receuil, de douze Prelude [sic] et petits Airs*, Opéra 2e (Paris: 1778).

Fig. VI.1.5 Krumpholtz, Prélude 5, bars 99-100

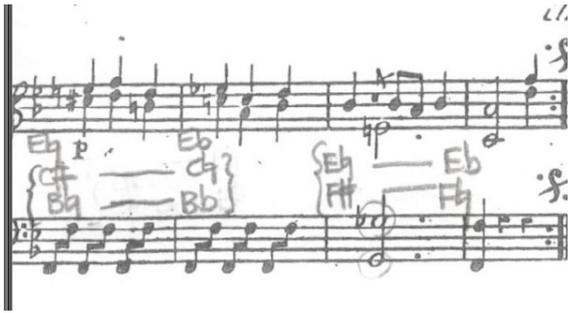


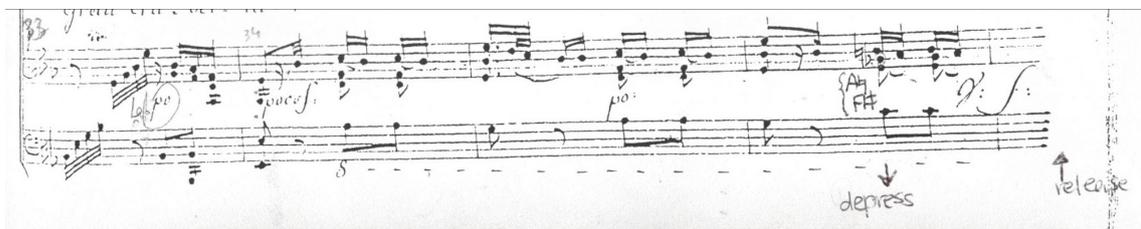
Fig. VI.1.6 Krumpholtz, Prélude 11, bars 85-91



Double-pedalling by lifting or folding up a pedal

The most common double-pedalling on the single-action pedal harp, which implies one pedal in between is the A and F pedals. This pedalling is frequently employed in Krumpholtz's compositions. Krumpholtz suggests that the pedal between the A and F pedals may be folded up in *L'Amante abandonnée*, *Air parodié en Français et en Italien*, *Sur l'adagio*, which facilitates double-pedalling the two pedals.¹¹⁷ A \natural and F \sharp must be depressed and then released in the next bar, as shown in bar 36 of Fig. VI.1.7. His suggestion for folding the G pedal seems appropriate, since this pedalling appears eight times in this piece.¹¹⁸ However, if these pedals for double-pedalling is used less frequently, the centre pedal can remain unfolded and triple-pedalling can be used.

Fig. VI.1.7 Krumpholtz, *L'Amante abandonnée*, Œuvre IVX, bars 33-36



¹¹⁷ Cleary, *The 'Harpe Organisée'*, Chapter 4, 4. 3.1.1, Krumpholtz.

¹¹⁸ Krumpholtz, in *L'Amante Abandonnée*, writes in the score, 'Il faut relever la Pédale du Sol à demeure pour pouvoir mettre le pied cette du La et du Fa \sharp au lieu du Sol \flat en même temps ce qui se reïtere dans ce morceau tres frequemént [sic].'

N. B. Challoner also points out that in general, it is better to fold the G pedal or even the D pedal from the beginning of a piece if they are not used often in the piece. He writes:

Be attentive not to turn up the G pedal so closely as to touch the Harp, as it sometimes occasions a jar. And it is better to keep it up in general and also the D # pedal (as they are not frequently wanted) unless upon inspection you find such Notes will occur in the Music you are going to perform.¹¹⁹

Backofen also mentions in his methods that the pedals may be folded at the beginning of a piece or even during a performance.¹²⁰

Triple-pedalling

Triple pedalling was effective for quick modulations and involved depressing and releasing three pedals situated next to each other. One of the earliest instructions to engage three pedals simultaneously appear in Krumpholtz and Petrini's score.¹²¹ The most common triple-peddalings use the F, G, A or the D, C, B pedals for making a diminished chord. The middle pedal is operated together with the other two pedals for the convenience of the action. In the following examples, indication of the pedals are applied to show where the three pedals were instantly depressed and released (Figs VI.1.8a, VI.1.8b and VI.1.8c).¹²²

Fig. VI.1.8a Krumpholtz *Prélude 1*, bars 81-82



¹¹⁹ Neville Butler Challoner, *A New Preceptor for the Harp*, Op. 16 (London: 1816), p. 22.

¹²⁰ See footnote 90, chapter V, section 3, p. 87.

¹²¹ Petrini, *Les Folies d'Espagne avec XII variations*, (Œuvre XXVIII, No. 11 (Paris: ca.1800), variation 7, p. 6.

¹²² Krumpholtz, *Receuil*, Prélude 1, p. 3; Prélude 3, p. 9.

Fig. VI.1.8b Krumpholtz, Prélude 1, bars 113-114

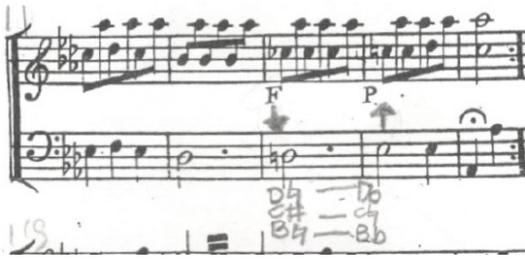
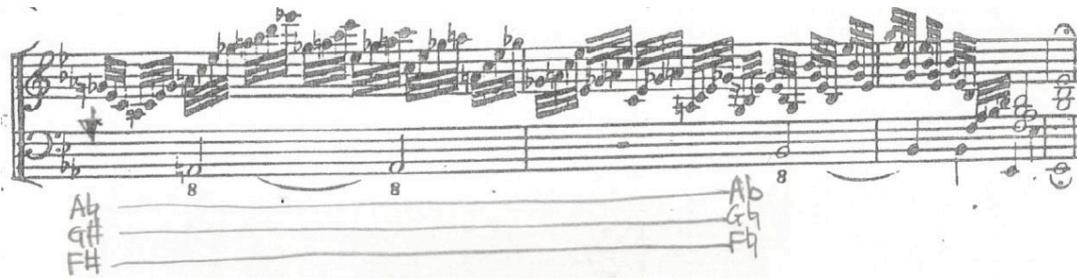


Fig. VI.1.8c Krumpholtz, Prélude 3, bars 79-82



Balancing the foot to release and depress

The technique of balancing the foot on the pedals is an effective technique used in several circumstances and is briefly suggested in Backofen's methods. However, by examining several other musical works from the period indicates that it must have been already applied in the mid-eighteenth century. One of the earliest examples could have been from Meyer.¹²³ Fig. VI.1.9a shows that after depressing A # and D #, the feet remain on those pedals until, its weight tips over inwards to G # and C # in one action. If one exerts a balancing motion of the foot, the A # pedal may be released to A \natural by depressing the G # pedal with the other part of the foot. This is applied for the pedalling D # to C # as well. The G # and C # can be released simultaneously later in the bar. In Meyer's compositions, this technique may be applied to adjacent pedals.

Conventionally, one can prepare the pedals before hand as indicated in Fig.VI.1.9b, employing two separate foot movements. This requires more movement of the feet.

¹²³ Meyer, *Six Sonates, a solo pour Harpe* (Paris: 1770), Sonata V. See exploratory recording, p. 175.

Fig. VI.1.9a Meyer, Sonata V, *Andantino*, bars 1-4

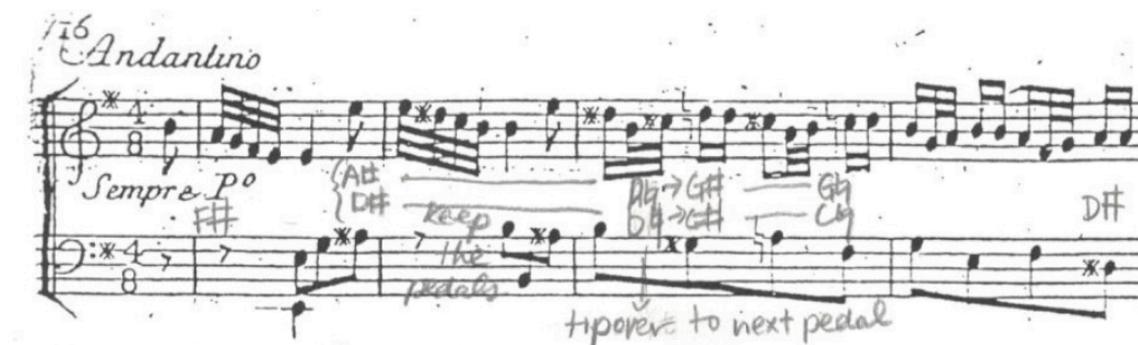
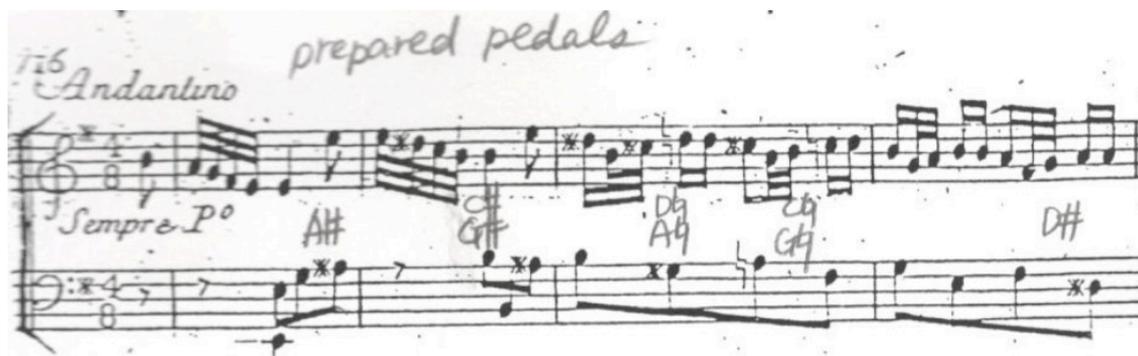
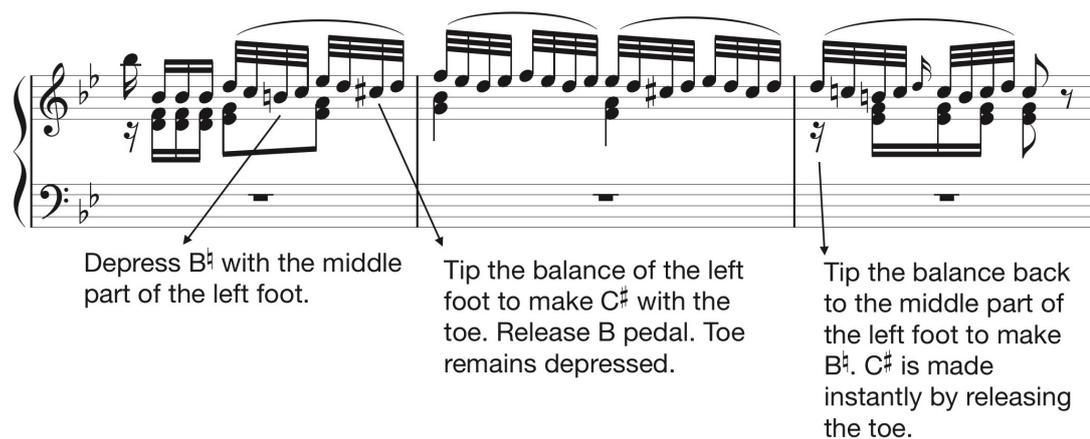


Fig. VI.1.9b Meyer, Sonata V, *Andantino*, bars 1-4



Krumpholtz's piece as shown in Fig. VI.1.10 also requires the balancing technique, which the movement of the foot to the other pedal resembles similar to the organ pedalling or the fingers on the black and white keys on a keyboard.¹²⁴ An additional explanation is applied below the notes to clarify the action of the left foot on the pedals.

Fig. VI.1.10 Krumpholtz, Concerto No. V, *Œuvre 7e*, bars 62-64



¹²⁴ Krumpholtz, *Cinquieme Concerto pour la harpe*, *Œuvre 7e* (Paris: 1778).

Although Bochsá does not give any explanation of the movement of the left foot in his example shown in Fig. VI.1.11, it seems efficient to tip the balance of the foot to the adjacent pedal for fast modulation.¹²⁵

Fig. VI.1.11 Bochsá, Example 4, *L'Anima*, p. 29



This rapid shift of the foot from one pedal to the other is effective in a passage of Naderman's *Sonatina VI* as well (Fig. VI.1.12).¹²⁶ F # and G b must immediately switch to F b and G # and then back again. Conventionally, the foot is moved sideways to make F and G pedals in two movements. If the technique of balancing the foot is applied, this pedal operation can be done instantly. The foot should rest on the F pedal, and then its weight should shift over to the G pedal. The F pedal is released as the G # is depressed. Balancing the feet became more complicated in the pieces of Spohr, which are addressed in more detail in the commentary of the recordings.¹²⁷

Fig. VI.1.12 Naderman, *Sonata VI*, bars 58-59



Several pedalling possibilities

One should always acknowledge that there are several possibilities in pedalling. In this research, an extract from Krumpholtz's *Prélude 10* was investigated to demonstrate that

¹²⁵ Bochsá, *L'Anima*, p. 29.

¹²⁶ François Joseph Naderman, *Sept Sonates Progressives* (Paris: ca.1832).

¹²⁷ See chapter VII, section 2, pp. 204-211; chapter VII, section 3, pp. 224-232.

there is more than one manner of pedalling possible, as shown in Figs VI.1.13a, VI.1.13b, VI.1.13c.

Fig. VI.1.13a shows a conventional approach, which involves arranging the pedals beforehand. It is a systematic and practical approach rather than changing the pedals on the harmonic point of modulation. It is uncertain whether harpists of the period of Krumpholtz applied this system since they probably operated the pedals at the place when the accidentals were necessary. They could modulate harmony-wise in their heads, therefore, pedal markings written in the score were not necessary.¹²⁸

Fig. VI.1.13a Krumpholtz, Prélude 10, bars 23-42, conventional approach

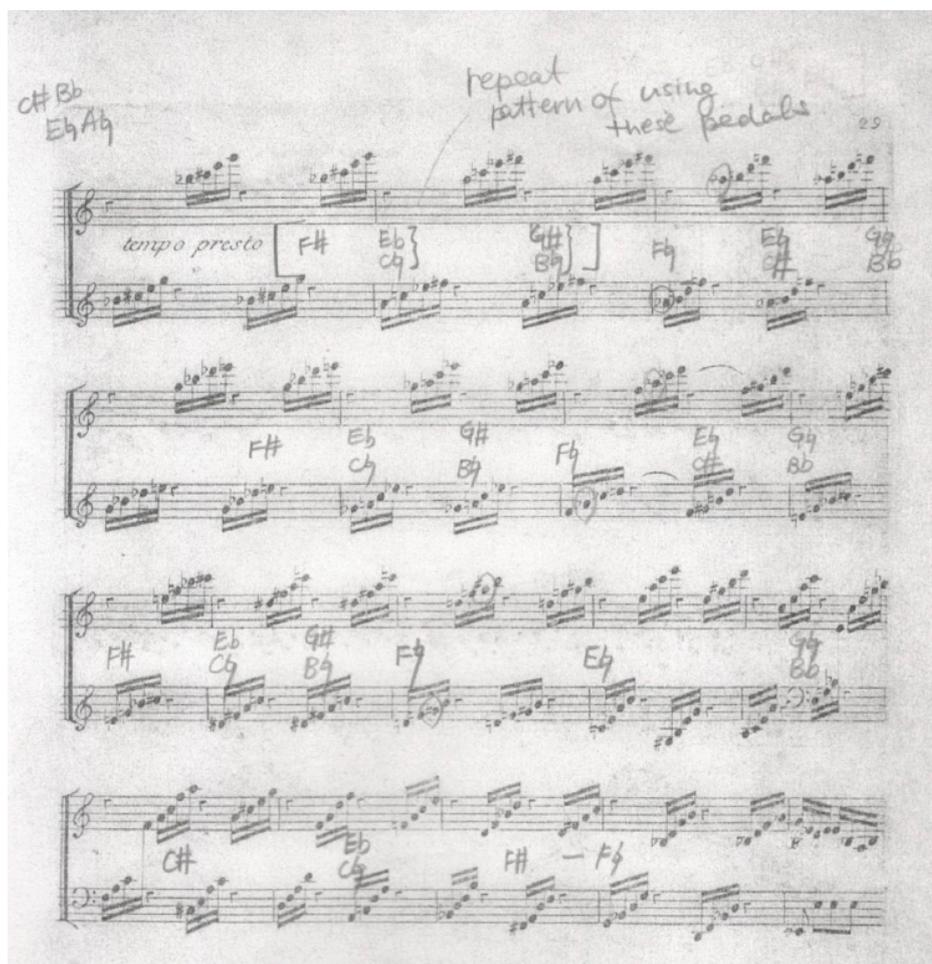


Fig. VI.1.13b shows the possibility of double-pedalling the A and F pedals. The G pedal may be folded up to avoid triple-pedalling. Folding the pedal helps the action lighter since A and F appear seven times within twelve bars. However, this solution is not entirely convincing since the foot that operates these two pedals cannot remain in

¹²⁸ Cleary, *The 'Harpe Organisée'*, Chapter 3.4, Jeu des pédales.

place, but needs to be active to operate other pedals between the beats. Double pedalling is effective when the foot may remain on the pedals that are depressed and released simultaneously. If ‘Krumpholtz’s rule’ of enharmonics, as Cleary calls it, is implied here, the A ♭ in bar 24 should be replaced with G ♯ and the D ♭ in bar 26 with C ♯.¹²⁹

Fig. VI.1.13b Krumpholtz, Prélude 10, bars 23-42, applying multiple-pedalling

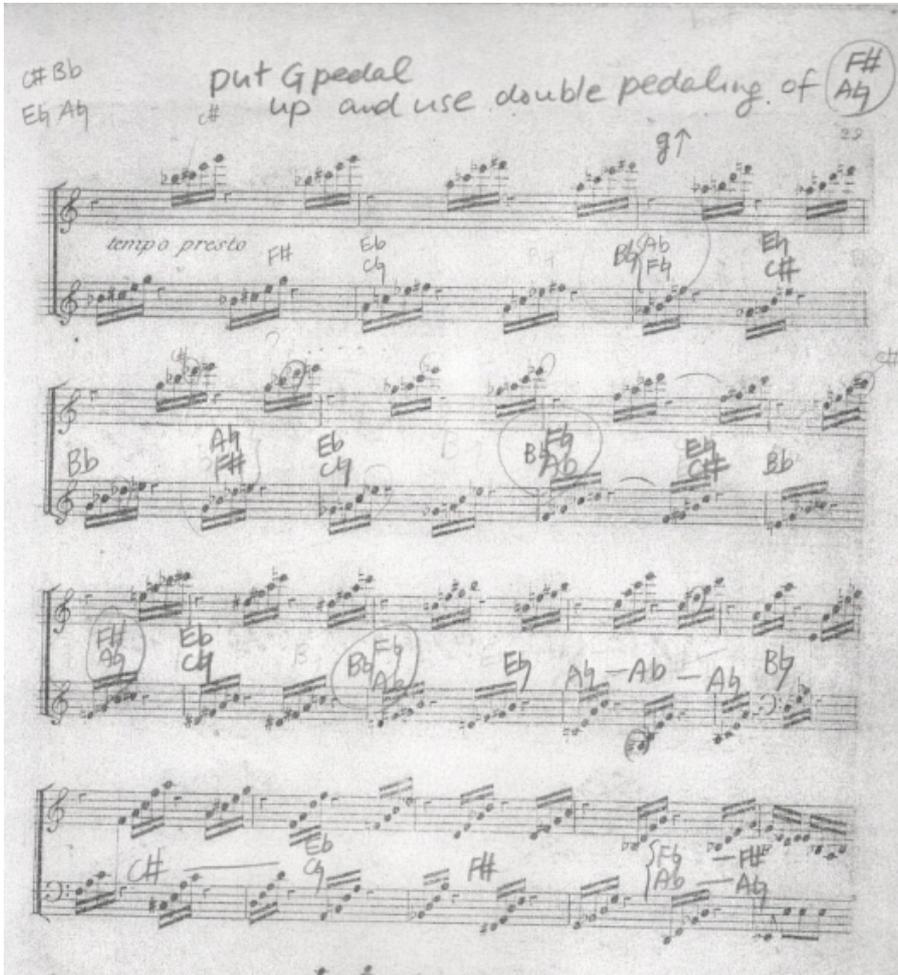


Fig. VI.1.13c is modulating and operating the pedals on the spot; a variety of movement may be used to balance the feet on the pedals. The shifting action of the weight of the feet requires an accurate operation of the adjacent pedals in a subtle way.¹³⁰ Most of the pedals are operated at the point where it is needed. However, this

¹²⁹ In the dissertation of *The 'Harpe Organisée'*, Chapter 3.1.6, Enharmonics, Cleary refers to 'Krumpholtz's rule of enharmonics': 'According to Krumpholtz, when playing the harp in the "base" set-up key of E-flat major, every notated A ♭ and D ♭ are played with their enharmonic alternatives G ♯ and C ♯.'

¹³⁰ See chapter V, section 3, p. 97.

system has to be controlled with precise accuracy in the timing of the foot, or else buzzing vibration of the strings will occur against the crochets. During pedalling, the feet may move sideways while balancing different parts of the foot on the pedals. The feet move as in a sequence of the finger movement on a keyboard or as the feet on the pedal keys of an organ. The applied pedal indication shown in Fig. VI.1.13c is the closest one may get to modulate in harmony-wise on the spot. It must be kept in mind that Krumpholtz was an inventor for a harp that had pedal-keys at its foot, so it is possible that he might have had a keyboard system of playing in mind, however, this can only be speculated.¹³¹

Fig. VI.1.13c Krumpholtz, Prélude 10, bars 23-42, modulating on the spot

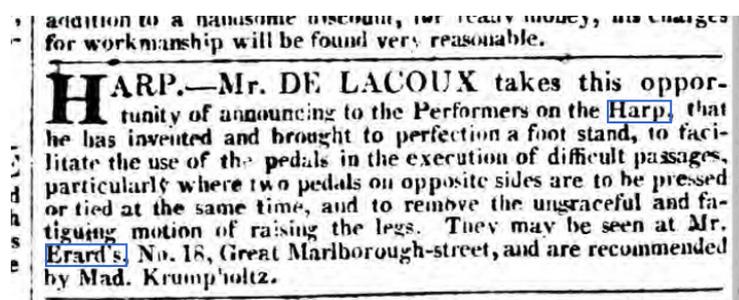
Handwritten musical score for Krumpholtz's Prélude 10, bars 23-42. The score is written on four systems of two staves each. It includes handwritten annotations such as "tempo presto", "keep the foot on E & C pedal. c3", and "release Eb, c4 pedal, ... E moves sideways to, press F# the next pedal instantly". Chord symbols like C#, Bb, Eb, and F# are written above the notes. The score shows a complex rhythmic pattern with many beamed notes and rests.

¹³¹ See *clavicorde à marteau*, appendix, p. 246.

Curious inventions and extra pedals

Harp builders were constantly trying to find new inventions to expand possibilities on the instrument. Interesting new devices were being invented in the early nineteenth-century. For example, an advertisement from the London *Morning Post* on 23 June 1806 announces a special foot stand invented by a Mr. De Lacoux that facilitates the use of harp pedals (Fig.VI.1.14). It is particularly interesting that the advertisement addresses to the use where two pedals on opposite sides are to be depressed or tied at the same time. The existence of this curious equipment implies that, by the early nineteenth century, the pedal steps had already become steeper, making certain types of pedalling difficult. De Lacoux's footstand seems to somehow support players to use the pedals without raising their legs!

Fig. VI.1.14 Advertisement from a London *Morning Post*, 23 June 1806



Extra pedals, which increased from seven to eight or even nine, or even fourteen were invented for the harp to add various effects and expand the instrument's capabilities. Several illustrations of harp inventions are shown in the appendix.¹³² Further detailed information on the pedal practices of those are found in Cleary's dissertation and articles.¹³³

¹³² See appendix, pp. 243-246.

¹³³ Cleary, *The 'Harpe Organisée'*, chapter 2.3, 'Additional pedals'; 'The invention of the 18th century: The harpe organisée and pedals', *American Harp Journal* (Winter, 2018), pp. 22-38.

VI.2 EXPRESSIVE FINGERINGS

The core principle of harp fingering of the mid-eighteenth-century single-action pedal harp is the avoidance of unnecessary hand movement. Exaggerated physical gestures during performance were regarded as lacking in grace and were criticised in treatises and literature. The anonymous publication *The Mirror of Graces* describes the ideal behaviour for pianists, harpists, and singers of that time.¹³⁴ Ladies in particular were expected to move elegantly and to fulfil the ideal of diligent, patient women. There were even devices to help harp players maintain perfect posture while playing.

(Fig. VI.2.1).¹³⁵ In the contrary, modern harpists tend to move a lot with their body and hands!

Fig. VI.2.1 Illustration from F. Hoffman, *Instrument und Körper*, p.46



¹³⁴ *The Mirror of the Graces or, the English Lady's Costume*, by a Lady of Distinction (London: 1811), pp. 153-154.

¹³⁵ Hoffman, *Instrument und Körper*, p.46. The caption for the illustration reads 'Säule als Gegengewicht zum Studium des Klaviers, der Harfe, des Zeichnens, usw. "J. Delpech, De l'orthomorphie par rapport à l'espèce humaine", Paris 1828.'

The aesthetics of ideal posture and minimal movement influenced fingering in the eighteenth and nineteenth centuries to a certain extent. This ideal encouraged a calm hand position. According to Corbelin and Cousineau, the fingering with the least hand movement should be chosen, and the fingers should be placed so the musical passage can flow.¹³⁶ In *Elegant Extracts for the Harp* and *L'Anima di musica*, Bochsa expresses a similar idea, stating that changes in the hand position should be avoided as much as possible.¹³⁷ Slides can be used to produce expressive musical phrases while keeping the hand calm. In *L'Anima di musica*, Bochsa writes, 'The Sliding, regarded as a point in execution, may be considered as of the greatest use, since without it, passages cannot be performed with the same degree of equality and neatness.'¹³⁸

The sliding technique, in Bochsa's method, are executed mainly with the descending right-hand thumb and the ascending fourth finger of the right hand, although he mentions that this technique should be practised with the left hand as well. He recommends the thumb slide, stating that it enables a more emphatic and legato style in the passage. He adds that, since the fingers are not equally structured, each of them is considered to have different tasks. Bochsa provides numerous exercises for the thumb slide, commenting, 'It is only by this mode of using the thumb, that expression and pathos can be produced: and that without it, the performance will, in many respects, be cold, stiff and ineffective.'¹³⁹

Many other instructors from the same period encourage the use of the finger slide as well. Le Comte St. Pierre de Newbourg remarks, 'It not only facilitates the fingering but adds grace to the air by giving it more connexion [sic].'¹⁴⁰ He shows two examples to present one of his preferable fingerings (Figs VI.2.2a and VI.2.2b). The 'x' sign is used here for the thumb, which he says is necessary for the beginning and the

¹³⁶ François Vincent Corbelin, *Méthode de Harpe* (Paris: 1779), p. 80, 'Choisissez toujours le doigter qui fait faire à votre main le mouvement le moins grand.'; Jacques Georges Cousineau, *Méthode de Harpe*, Œuvre IVe (Paris: 1784), p. 10, 'Le grand principe, qu'on ne doit jamais perdre de vue, c'est qu'il faut combiner son doigté de manière à ce que la main soit jamais obligée de faire de grands mouvemens et se trouve toujours placée commodément pour faire le trait qui doit suivre.'

¹³⁷ Bochsa, *L'Anima*, p. 19; Bochsa, *Elegant Extracts* (London: 1826), p. 3.

¹³⁸ Bochsa, *L'Anima*, p. 15.

¹³⁹ Bochsa, *L'Anima*, p. 14.

¹⁴⁰ Comte St. Pierre de Newbourg, *La Nouvelle Méthode Française* (London: 1808) p. 11.

end of the phrase. The thumb-slide is marked 'xx' with a slur. In Fig. VI.2.2a, the thumb is required a parallel movement when the slur is not marked. This movement divides the ascending and the descending scale in two phrases. In Fig. VI.2.2b, it is apparent that by sliding, the phrase can continue longer. Newbourg indicates the fifth finger to finish the passage of the preferable fingering, which is indicated with a 4. The example also requires the fewest hand-turns possible.

Fig. VI.2.2a Newbourg, *La Nouvelle*, p. 9



Fig. VI.2.2b Newbourg, *La Nouvelle*, p. 9



The correct fingering can enable an expressive performance. If fingering is not utilised to create a musically satisfying result, phrases may become fragmented, or unnecessary articulation may occur. Of all the treatises from this time, Bochsa 's gives the most attention to fingering and its effect on musicality. He emphasises, 'Since (on the Harp, [sic]) *Expression* greatly depends on the mode of fingering.'¹⁴¹ Further he mentions that:

The Pupil will always be careful to arrange his fingering according to the form or nature of the phrases, in order to enable himself to avoid destroying their unity, by any ill placed change of the hand; and to secure the power of giving them right accent or emphasis, and the truest effect.¹⁴²

¹⁴¹ Bochsa, *L'Anima*, p. 12.

¹⁴² Bochsa, *L'Anima*, p. 13.

He explains the task of each finger and provides exercises to demonstrate how to preserve unity in phrasing by showing different results for correct and wrong fingerings. The following example illuminates Bochsá's musical intention (Fig. VI.2.3).¹⁴³

Fig. VI.2.3 Bochsá, *L'Anima*, p. 23

Adagio Sostenuto.

Ex. 2.

Ex. 3. Right Hand.

Ex. 4.

The image contains three musical examples. Ex. 2 is a large-scale passage for the harp, marked 'Adagio Sostenuto', with multiple staves and detailed fingering instructions. Ex. 3 is a right-hand exercise with specific fingering instructions. Ex. 4 is another right-hand exercise with specific fingering instructions.

It is evident from his example that each voice of the piece is carefully considered in the fingering choices. The thumb, — a dominant finger on the harp—is used for the upper voice throughout the passage, giving a clear melody line. The fingering of the second and the third voices connects the notes as much as possible; sliding one finger to play several successive notes increases the legato of these voices. He suggests the use of the fourth finger to connect the phrase in the middle voices; this avoids the need to change the hand's position, which would break the phrase. The fingering chosen for the lowest voice sustains a solid bass. Stronger fingers are applied for the accented notes in each phrase. It is noticeable that his fingerings here create distinct phrasing and makes the musical intention of the passage clear. And above all, it allows the hand to remain as calm as possible.

Another inevitable practice of this period is anchoring the fingers of the left hand to play bass patterns, which has disappeared in our current technique. Almost all harp treatises from Meyer's up until the mid nineteenth-century, and even some early

¹⁴³ Bochsá, *L'Anima*, p. 23.

twentieth century writings, repeatedly mention the supportive fingers of the left hand. The latest description of anchoring the fingers may still be found in the 1910 treatise by Charles Oberthür.¹⁴⁴ Not only were they meant to stabilize the hand position, but in some cases they supported the connecting of phrases or also functioned as a role in damping the vibration of the lower register. For the accompaniment pattern in bars 9 to 11 of Fig. VI.2.4, Challoner explains, ‘Place your Hand for the Bass Notes as if for a Chord in the usual manner, letting the first and second Fingers remain fixed as a support for the Thumb and third finger during the eight Bars.’ In Challoner’s treatise, the first finger refers to the index finger, the second refers to the middle finger and the third to the ring finger.¹⁴⁵ This pattern is often played with an open hand in current practice, which the repetitive note gives an entire different musical result. The repeated notes sound staccato, and the accompaniment will sound stiffer and more abrupt.

Fig. VI.2.4 Challoner, *A New Preceptor*, Lesson 8, bars 6-11, p. 11



Challoner’s way of executing the octave accompaniment pattern seems to be the general rule used in this period, since examples of it appear in other treatises as well. Backofen explains a similar pattern, however, his way is achieved by alternating the thumb and the second finger.¹⁴⁶ When the repeated notes are played with the thumb by anchoring the middle fingers, the sound of the accompaniment becomes more unified; if the fingering is altered, there is a subtle distinction between the notes played with the second finger and the thumb. Therefore, the player must choose which execution is suitable based on the context of the music.

Other expressive fingerings typical of the period, such as alternating 3, 2, 3, 2, are dealt with in Meyer. It is noticeable that the earlier treatises exploited the different tasks of each finger, whereas the current practice focuses on giving more or less equal

¹⁴⁴ Charles Oberthür, *Theoretisch, praktische Anleitung zur Erlernung der Harfe*, (London: 1910), p. 41.

¹⁴⁵ Challoner, *A New Preceptor*, p. 11.

¹⁴⁶ See Figs V.1.16, V.117, p. 66.

value to all the fingers. The fundamental rule of the single-action pedal harp practice was to keep the form of the hands, refraining from unnecessary gestures. Fingerings were carefully planned to produce the desired musical articulation. Clearly, the practices introduced in the treatises of this period demonstrate that appropriate fingering connects directly to musical intention and expression. However, modern fingering often tends to concentrate on convenience, security and speed rather than exploring the intended musical meaning.

VI.3 ARTICULATION

Slurs and legato

Slurs in early scores may indicate several different intentions. Challoner encourages the use of finger slides and defines the slur and legato by commenting:

That there can be no method of expressing the Slur or Legato by any means so well as by sliding or dropping the Notes together however it should be introduced judiciously, not merely using it to symplify [sic] the execution but such situations chosen as are best adapted for a Slur, which may be known by the character of the passage.¹⁴⁷

Challoner's following example shown in his treatise of Pleyel's Air illustrates several treatments of the slur marking (Fig. VI.3.1).¹⁴⁸ Slurs with a slanting line above the notes suggest descending thumb slides. Legato phrases are indicated by longer slur marks; the fingerings in the score suggest the phrasing. A slur for sliding the second finger to the G is marked on the last note F, in the third bar. A suspension is marked with a shorter slur. The small notes in brackets indicate pre-placements. The thumb is indicated as '+' and the index finger as '1'. Challoner provides a short separate exercise of sliding the thumb in intervals in the end of the Air.

Fig. VI.3.1 Challoner, *A New Preceptor*, Air by Pleyel, p. 14

ADAGIO con espressione (Air by Pleyel)

LESSON 15

position (G) (H) as before

distinctly same interval

as before both with the right Hand

Exercise these slides separately, holding your thumb upright and firmly against the strings, as such exercise will acquire the flexibility of the shape. Lesson very greatly.

¹⁴⁷ Challoner, *A New Preceptor*, p. 14.

¹⁴⁸ Challoner, *A New Preceptor*, p. 4.

Legato playing, which enhances musical phrasing, requires skillful technique on the harp, since the plucking of the string may often sound quite detached. One needs to strive for a balanced distribution of weight among the fingers to produce suppleness. Bochsá describes legato as playing in a ‘smooth and gliding manner, and with equality of vibration.’¹⁴⁹ He also describes the most efficient legato style as:

The vertical position of the thumb enables it to strike the string with its fleshy part, and to slide from one string to another with more smoothness and facility than any other finger, and also without producing the least jarring effect, while it gives a more emphatic and *legato style* to the passage than can be attained by any other means.¹⁵⁰

Sliding was a preferred technique in the eighteenth and nineteenth century for producing legato.¹⁵¹ However, this practice became less expectable by later harpists. F. Dizi, an accomplished harpist, must have been one of the first harpists to criticise the sliding technique in the preface of his method, *École De Harpe*, published in 1827, ‘And above all, I hope to have avoided the necessity of employing the Slide.’¹⁵² His statement seems to have had quite an impact since *The Quarterly Musical Magazine And Review* of the same year states:

Mr. Dizi gets rid of the slide with the thumb, which he contends is at once ungraceful and useless- being totally irreconcilable with good performance. He simply maintains that the best system of fingering is ‘that which requires the fewest changes of position of the hand,’ and says it ‘has been universally acknowledged’¹⁵³

Dizi also states that it is important that the fingers achieve equality in strength and the ability to execute.¹⁵⁴ By this time, he was promoting a more heavily strung double-action pedal harp made by Erard, which could have been one reason, that he

¹⁴⁹ Bochsá, *L’Anima*, p. 9.

¹⁵⁰ Bochsá, *L’Anima*, p. 13.

¹⁵¹ Several treatises, such as those by Corbelin, Cousineau, Challoner, Naderman and Bochsá, mention the slide- technique. See bibliography.

¹⁵² François-Joseph Dizi, *École de Harpe* (London: 1827), p. 3.

¹⁵³ *The Quarterly Musical Magazine and Review*, vol. 9, no. XXXIV (London: 1828) p. 245.

¹⁵⁴ Dizi, *École*, p. 3.

found the slide strenuous or was himself incapable of producing a beautiful result by sliding.

Phrasing

Division of phrasing may be indicated by rests, delineating a small releasing point when necessary. A phrase notated with an arpeggio and a rest in Sophia Corri's Sonata III in c minor illustrates her intended articulation in the left hand (Fig.VI.3.2a).¹⁵⁵ It is apparent that the weight of the arpeggio chord is released at the rest, creating a small phrase division.

Fig. VI. 3.2a Corri, Sonata III, Allegro moderato, bars 69-70



Revised editions without the rests must be carefully examined, since the lack of indication of the rests may create confusion regarding the intended articulation (Fig. VI.3.2b).¹⁵⁶ They may create an equal sounding passage of the left hand.

Fig. VI.3.2b Corri, Sonata III, Allegro moderato, bars 69-70, Ut Orpheus Edizioni, edited by Floraleda Sacchi

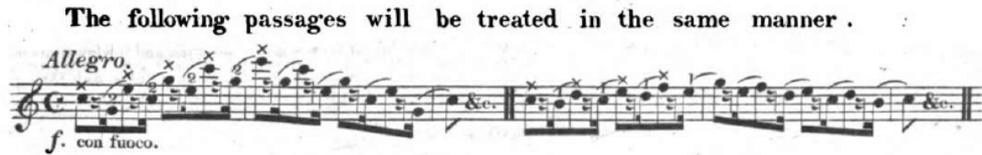


¹⁵⁵ Sophia Giustina Corri, *Three Sonatas for the Harp, with Scots. Airs and Reels*, Book II (Edinburgh: ca.1798), Sonata III.

¹⁵⁶ S. Corri, *Main Works for Solo Harp* (Bologna: 2010), ed. Floraleda Sacchi.

Bochsa provides an example in *L'Anima*, showing the same passage with and without rests to clarify his musical idea (Fig. VI.3.3).¹⁵⁷ The rests indicate that the fingers should be detached so that the articulation of the accents and the emphasis is distinct.

Fig. VI.3.3 Bochsa, *L'Anima*, p. 20



If they were written thus,  **the accent being on the first dotted quaver, the fingers ought to be placed according to the general custom .**

Bochsa states:

[T]he Pupil is prepared to receive the necessary observations on the subject of accent, or emphasis, so indispensable to the higher order of performance, as constituting both its grace, and eloquence. This accent, or emphasis, is, in fact, that which life gives life to expression is the medium by which the performer conveys his feelings, renders sound the language of his sentiments, and realises the *Anima di musica*.¹⁵⁸

Phrasing may also be shown by the use of beamed notes, which often indicate the beginning or end of the phrase. The beamed notes in the original edition of S. Corri's Sonata, indicate the natural fall of a musical phrase as shown in Fig. VI.3.4a.¹⁵⁹ The most performed edition of this piece, is a revised version of the original edition, published by B. Schott's Söhne, Mainz, in 1954. This modern edition, which incorrectly attributes the piece to J. L. Dussek, includes slurs and fingerings added by a Spanish harpist Nicanor Zabaleta. Fig. VI.3.4b illustrates how the additional slur-markings by the editor is inconsistent with the original expectations of the composer.

¹⁵⁷ Bochsa, *L'Anima*, p. 20.

¹⁵⁸ Bochsa, *L'Anima*, p. 11.

¹⁵⁹ S. Corri, *Three Sonatas for the Harp*, Sonata III.

Fig. VI.3.4a Corri, Sonata III, from Allegro moderato, bars 18-19

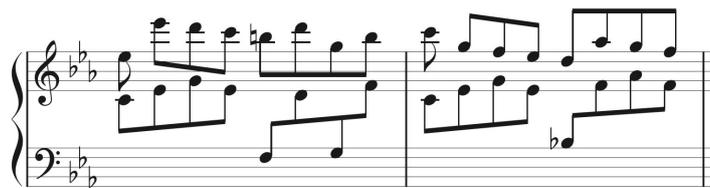
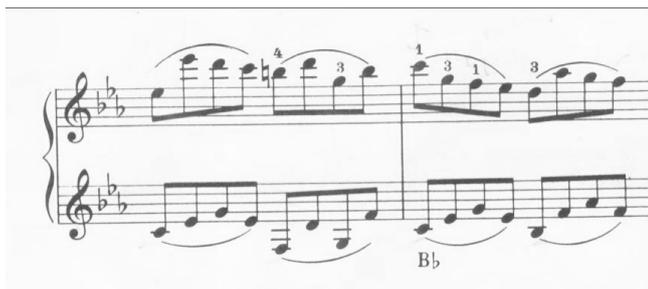


Fig. VI.3.4b Dussek, Sonata III, Allegro moderato, bars 18-19, B. Schott's Söhne, Edited by Nicanor Zabaleta



Indicating phrasing is not the only purpose of beaming. Backofen illustrates beaming in his methods to clarify alternating hands.¹⁶⁰ In Spohr's score, it often suggests division of the hands as well (Fig. VI.3.5).

Fig. VI.3.5 Spohr, Fantasie, Op. 35



There are other places in his sonatas in which beaming is used to notate the alternation of the hands in the case of broken chords (Fig. VI.3.6).

Fig. VI.3.6 Spohr, Sonate Concertante, Op.113, Allegro brillante, bar 2,



¹⁶⁰ See chapter V, section 1, pp. 75-76.

Bochsa shows an example of the use of beaming for alternating the hands in the footnote of *L'Anima*, page 3 (Fig. VI.3.7).

Fig.VI.3.7 Bochsa, *L'Anima*, p. 3



The same type of beaming may also be seen in compositions by later composers. The first edition in 1861 of Brahms's *Gesänge* Op.16 includes beaming which presumably implies the fingering in the harp part (Fig. VI.3.8a). The beamed lower notes may be played by the left hand. The fingering implied by the pattern provides a certain consistency, producing a natural flow. The grouping of the beamed notes has been changed in the later edition by Eusebius Mandyczewski, a close friend of Brahms who edited the complete edition. It is not clear whether Mandyczewski was considering any fingerings in mind when he changed the groupings in this edition (Fig. VI.3.8b). Therefore, this is open to speculation. However, the beaming of the fingering from the first edition seems efficient and provides fluency to play the passages.

Fig. VI.3.8a Brahms, *Es tönt ein voller Harfenklang* from *Gesänge für Frauenchor*, first edition by Bonn bei N. Simrock, 1861, bars 9-10

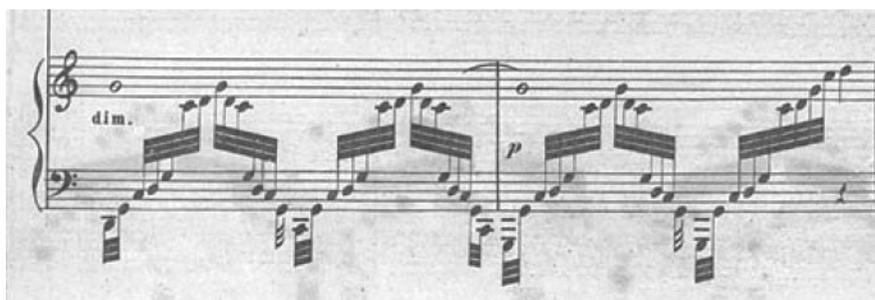
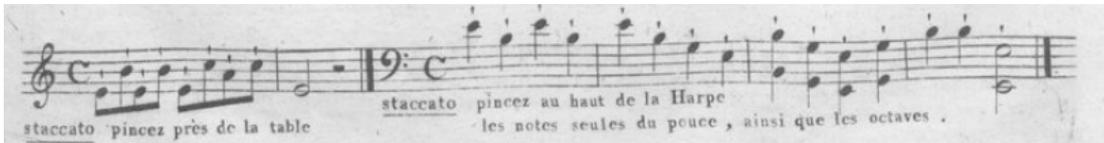


Fig. VI.3.7b Brahms, *Es tönt ein voller Harfenklang*, Breitkopf & Hartel, 1926-27, edited by Eusebius Mandyczewski, bars 9-10



harp. This also applies for the octave staccatos in the left hand.¹⁶³ Pollet's *Méthode* describes the same technique again and advises using it for the right and left hands.¹⁶⁴

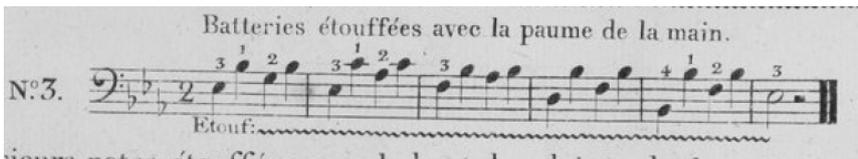
Fig. VI.4.2 Desargus, *Cours*, 2nd edn, pp. 48-50



Cousineau mentions damping an octave with raised left-hand, by placing the fingers as perfect chords on the strings and immediately damping the resonance with the thumb and the fourth finger after the strings are plucked.¹⁶⁵ These gestures were effectual on the light strung harp since one could grip the octave notes firmer near the neck of the instrument, where the string tension was higher.

When the left hand accompaniment required in the pattern of *Alberti* bass, or so called, *Batteries* by Desargus, he recommends damping with the palm (Fig. VI.4.3).¹⁶⁶

Fig. VI.4.3 Desargus, *Cours*, Op. 18, p. 67



Similar pattern of *Batteries* is shown by Bochsa in Ex. 3 of Fig. VI.4.4. He also includes *sons étouffés* for thirds, fourths and sixths, as shown in Ex. 4, explaining that the fingers should be stretched quite upwards so the palm stays near the strings to damp the sound.

¹⁶³ Desargus, *Cours Complete de Harpe ou dictionnaire de leçons arrangees pour la Harpe*, 2e éd. (Paris: 1812), pp. 48-50.

¹⁶⁴ Jean-Joseph Benoit Pollet, *Méthode de Harpe* (s/Mein: 1810), pp. 23-24 (right hand), p. 45 (left hand).

¹⁶⁵ Cousineau, *Méthode*, p. 29.

¹⁶⁶ Desargus, *Cours Complet de Harpe*, Œuvre 18 (Paris: 1810), p. 67.

Fig. VI.4.4 Bochsá, *Nouvelle*, p. 67



Challoner does not approve of damping the entire passage with the left palm, saying, ‘in general it has an unpleasant effect.’¹⁶⁷ He adds that if one is skilled enough, the left-hand staccato may be damped with the thumb. Some composers, do not always obligate damping for staccatos, but mentions that it should be executed in a distinguishable manner. A harp tutor J.B. Mayer comments:

Staccato Marks ' ' ' ' or thus ... signify the Notes over which they are placed must be play'd with Spirit and Taste, and held only half their Time the remaining parts being made up by an imaginary Rest between each Note as in the following Exam.

He does not particularly mention to damp (Fig. VI.4.5).¹⁶⁸

Fig. VI.4.5 Mayer, *Complete Instructions*, p. 3



J. E. Weippert illustrates a rest after each note of an example for the right hand mentioning that strokes or dots written over the notes must be played in a ‘very distinct manner.’ (Fig. VI.4.6)¹⁶⁹

¹⁶⁷ Challoner, *A New Preceptor*, p. 26.

¹⁶⁸ Jean Bernard Mayer, *Complete Instructions for the Harp* (London: ca.1800), p. 3.

¹⁶⁹ John Erhardt Weippert, *Instructions for the Pedal Harp, with a Rotula* (London: 1800), p. 5.

Fig. VI.4.6 Weippert, *Instructions for the Pedal Harp*, p. 5



Bochsa marks dots and staccato term for playing in a short manner (Fig. VI.4.7).¹⁷⁰ He does not always specify damping. However, he uses ‘⊕’ to indicate that the strings should be damped.

Fig. VI.4.7 Bochsa, *L’Anima*, p. 9



Of the single notes for the right hand shown in Fig. VI.4.8, Bochsa mentions in *L’Anima* that they are, ‘generally played with the first finger, the fleshy part of which, will, by its backward pressure, successively check the Vibration of the string just after it has been struck.’ In this description, ‘First finger’ refers to the second finger, and implies to damp the vibration, after plucking.

Fig. VI.4.8 Bochsa, *L’Anima*, p. 9



Challoner explains that pleasing effect is produced by playing *prés de la table* in *pianissimo* passages, such as shown in Fig. VI.4.9.¹⁷¹ He writes that they should be played by, ‘touching the Strings as lightly as possible, at the same time that each Note is

¹⁷⁰ Bochsa, *L’Anima*, p. 9.

¹⁷¹ Challoner, *A New Preceptor*, p. 20.

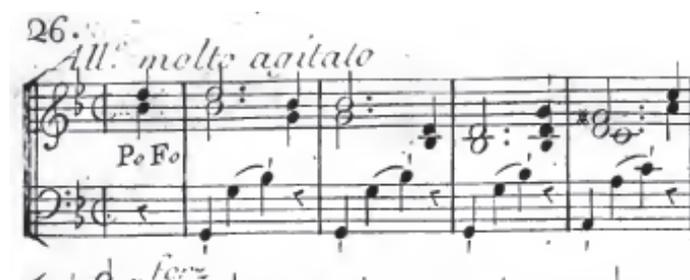
to be heard equal and distinct.’ His explanation does not require damping; the effect may imply a type of portato, playing the notes detached with a gentle articulation.¹⁷²

Fig. VI.4.9 Challoner, *A New Preceptor*, p. 20



The markings of the strokes imply various function. Indication of strokes in Krumpholtz’s Fig. VI.4.10 may suggest two different types of articulation.¹⁷³ Krumpholtz does not mention its function verbally in his method; however, judging from the context, the indication of the first stroke seems to indicate that the first beat should be emphasized and played as detached from the other notes. The second stroke, on the second of two notes connected by a slur, seems to imply something slightly different. It appears to suggest that the stroke combined with the slurred phrases should be separated by lightly reducing the pressure on the string after stressing the first note of the slur. Thus, contrary to the first note, emphasizing the articulation of the note.

Fig. VI.4.10 Krumpholtz, *Sonate[sic] IV, Œuvre XV, Allegro, molto agitato*, bars 1-5



Newbourg advises an effective way of damping an ascending scales of octaves. The fourth finger rests on the string below the plucked string to damp the vibrations of the lowest note of the octave while the ascending scale is played with the third finger and the thumb. For descending scales, he uses the thumb and the fourth finger to play the octave and damps with the third finger. This technique allows accurate damping of the octaves in fast passages. Bochsa uses a particular sign to indicate that the tips of the

¹⁷² Brown, *Classical and Romantic Performance Practice*, p. 241.

¹⁷³ *Sonate [sic] IV, Œuvre XV* (Paris: 1788).

left-hand fingers should gradually glide across the strings to damp them while playing the broken chords. He explains that this effect will prevent dissonance with the previous chord when a new harmony is struck (Fig. VI.4.11).¹⁷⁴

Fig. VI.4.11 Bochs, *L'Anima*, p. 10



Bochs also provides an effective use of *etouffés* [sic] for chords in martial-style music, which is to damp immediately the arpeggiated chords with the left palm by raising the hand high.¹⁷⁵ By damping the resonance of the chords rapidly, it enhances the rhythmic character of the piece. Damping arpeggiated chords is mentioned in several other treatises from the period, including Backofen's.¹⁷⁶

Since the nature of the harp allows the plucked strings to vibrate for some while, damping and staccato becomes a complex issue for the harp. Challoner further distinguishes the characteristic of the harp by mentioning:

[I]t is impossible to stop the vibration of every Note on the harp and he may without presumption notice, that what is denominated an imperfection, might have been softened by the reflexion that some of the most pleasing effects are produced by the protracted vibrations of the Notes which form a *sostenuto* blending them together and which constitute one of the peculiar and characteristic[sic] features of the Harp.

¹⁷⁴ Bochs, *L'Anima*, p. 10.

¹⁷⁵ Bochs, *The First Six Weeks or Daily Precepts and Examples for the Harp* (London: 1826), pp. 37-38.

¹⁷⁶ See Fig. V. 2.10, p. 82. Other treatises, such as those by Pollet, Demar, Desargus and Naderman, mention damping arpeggiated chords. See bibliography pp. 287-298

He urges special attention to this matter to be specially observed and asks composers to write passages with acknowledging this nature, typical of the instrument.

The diversities of execution may cause confusion, but it is important to be aware of the implementation of the various sorts of *étouffées* and staccatos used by individual composers and examine the meaning behind their notation. As Desargus expressed, ‘But I repeat, there is only experience and the taste, which can familiarise with all these means.’¹⁷⁷

VI.5 DYNAMICS AND ACCENTS

Variety of dynamics were seldom notated in harp music before the middle of eighteenth century. It was understood that subtle degrees of dynamic shades should be made.

However, mid eighteenth-century harpists, such as Meyer and Krumpholtz notated abrupt contrasts and dynamics in their scores. Dynamic shading in the compositions of Krumpholtz is a valuable source to recognize a certain style of harp playing from the period (Fig. VI.5).¹⁷⁸ Frequent use of *Fp* indications signifies emphasis or accents in his music. Further, dynamics and accents are treated similarly to other instrumental and vocal treatises from the period.

Fig. VI.5 Krumpholtz, Sonate [sic] IV, Œuvre XV, bars 1-8



In some of the treatise, dynamics are described to be played in different parts of the strings. Challoner explains that when *pianissimo* is written, it is effective to play with both hands lightly as possible near the soundboard as the so-called, *pres de la table*.¹⁷⁹ This is quite contrary to what Backofen mentions in his treatise.¹⁸⁰ These subtle nuances of dynamics are more audible on the lightly strung harp.

¹⁷⁷ Desargus, *Traité*, p. 120, ‘Mais je répète, il n’y a que l’expérience et le goût qui puissent familiariser avec tous ces moyens différens.’

¹⁷⁸ Krumpholtz, *Sonate [sic] IV, Œuvre XV* (Paris: 1788).

¹⁷⁹ Challoner, *A New Preceptor*, p. 20.

¹⁸⁰ See chapter V, section 2, p. 84.

VI.6 RHYTHMIC FLEXIBILITY

In modern practice, it is understood that the rhythms notated in a score requires accurate execution. However, certain rhythmic principles, typical of the Classical and Romantic performing practice require the rhythm to be performed differently to the notation in the score.

Coulés or *Coulér* may be very differently from the notation. Meyer illustrates this in some of his examples.¹⁸¹ Krumpholtz uses the term *coulés* describing that it is marked by a slur and says that they should be executed with a gentle touch on the strings and pressing a little more on the first note (Fig. VI.6.1).¹⁸² He adds that the effect is difficult to describe in words, so it is easier for the student to learn from the master; that the rhythm of this sound was too subtle to notate precisely. He further provides an example of descending diatonic notes, executed by sliding the thumb, and calls them *coulés*, which would be executed with finger slides or as short glissandos in current practice. *Coulés* from Krumpholtz's description seems to suggest that they have been played with delicate unequality.

Fig. VI.6.1 Krumpholtz / Plane, *Principes*, p. 18



One of the other rhythmic practices, which is illustrated in the harp method is the way of placing the two or four notes against the triplets. This is shown in Bochsa's *Nouvelle Méthode de Harpe* and Naderman's *École ou Méthode raisonnée* ((Figs VI.6.2 and VI.6.3).¹⁸³ Bochsa simply states that since these rhythms are difficult to play accurately, they should be played as indicated in Fig. VI.6.2. Example of Naderman is

¹⁸¹ See Fig. III.3.5, Figs 43-46, p. 38.

¹⁸² Krumpholtz / Jean-Marie Plane, *Principes pour la Harpe* (Paris: 1809). The lack of clarity in this matter may result from the fact that the treatise was compiled after Krumpholtz's death; his pupil Plane compiled it around 1800. *Coulé* is mentioned in *Principes* on page 18: 'L'effet du Coulé set tres difficile à décrire, et l'ecolier l'apprend plus facilement de l'exemple du maître, que de ses discours. On appelle quelquefois notes coulees celles qu'on fait de suite avec de pouce, en descendant, comme dans certains passages diatoniques.'

¹⁸³ Bochsa, *Nouvelle Méthode de Harpe*, Op.60 (Paris: 1813), p.74; Naderman, *École ou Méthode raisonnée pour la Harpe* (Paris: 1833), p. 50.

slightly different from Bochsá's example. In conventional modern practice, they should be played with absolute accuracy. However, flexible rhythm agreements were implied in fast tempos in the historical practices from the last half of the eighteenth-century. A similar example is found in a keyboard treatise by Georg Simon Löhlein, and later it was criticized by Agricola, that, 'this is true in the atmost speed.'¹⁸⁴

Fig. VI.6.2 Bochsá, *Nouvelle*, p. 74

Triolets à la main droite, valeurs simples à la gauche.

Exer. 1^{er}

Triolets à la main gauche, valeurs simples à la droite.

Ex. 2.

Ex. 3.

Fig. VI.6.3 Naderman, *École*, p. 50

Si, au lieu de cette basse en triolets, il y avait des doubles triolets, c'est-à-dire des sixte pour quatre, la croche pointée de la main droite serait encore plus longue que dans l'exemple précédent, puisqu'elle aurait la durée des cinq premières doubles croches de la basse, et la double croche qui la suit frapperait avec la dernière note du second triolet.

voiez l'exemple suivant et la ligne de points qui indiquent les notes qui se correspondent.

Ces principes sont applicables à toutes les espèces de mesures.

¹⁸⁴ Georg Simon Löhlein, in *Clavier-Schule*, 2nd edn (Leipzig and Züllichau: 1773), p. 68.

VI.7 ORNAMENTATION

Ornamentation or grace notes are one of the most-discussed topics amongst performing harpists. However, in many harp treatises, ornamentation practices are not described in detail, besides when they are treated, the information is varied, which is not to be settled in unified agreement and may arise confusion in the choice of implementation. The authors of different treatises may also indicate different executions for the same notation. Therefore, the information below may only be considered examples that illustrate some possibilities for realising ornamentation in single-action pedal harp repertoire.

Single-note appoggiaturas

Appoggiatura may also be referred to with other terms: *petites notes*, *Vorschläge*, *port-de-voix* or *coulés*. Many of the earlier treatises recommend executing them based on a consistent rule; for example, Meyer or in Corbelin indicate that they should be played on the beat (Figs. VI.7.1a and VI.7.1b).

Fig. VI.7.1a Meyer, *Essai*, p.II, Fig. 47



Fig.VI.7.1b Corbelin, *Méthode*, p. 73



Later treatises, such as Desargus's, indicate that appoggiaturas should be given half the value of the main note.¹⁸⁵ However, he adds that when the main note has to be emphasised, the embellishing notes should be shortened (Fig. VI.7.2). His description already implies that the length of the appoggiaturas differed according to the musical context.

¹⁸⁵ Desargus, *Cours Complet*, 2nd edn, p. 40.

Fig. VI.7.2 Desargus, *Cours*, 2nd edn, p. 40



Desargus also illustrates that an appoggiatura may be longer at the end of a section (Fig. VI.7.3).¹⁸⁶ This illustration implies clearly that the musical context are considered when deciding how to play embellishments.

Fig. VI.7.3 Desargus, *Traité*, p. 84



Bochsa also represents two possibilities in his methods, as shown in Fig. VI.7.3.¹⁸⁷ He writes, '[t]he length of the Appoggiatura is not strictly fixed, it depends chiefly on the character and expression of the piece: Generally speaking, (especially in slow movements) it is equal to one half of the long note before which it is placed.'¹⁸⁸

Fig. VI.7.3 Bochsa, *Nouvelle*, p. 56



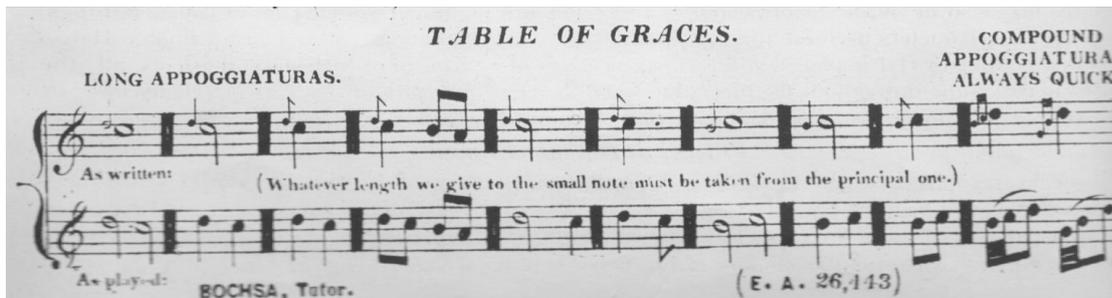
¹⁸⁶ Desargus, *Traité*, p. 84.

¹⁸⁷ Bochsa, *Nouvelle*, p. 56.

¹⁸⁸ Bochsa, *A New and Improved Method of Instruction for the Harp* (London: 1819), p. 45.

When an appoggiatura is written on a dotted note, it is normally played on the beat and receives two-thirds of the value of the principal note, as Bochsá illustrates in his *Standard Tutor* (Fig. VI.7.4).¹⁸⁹ This is mentioned by Quantz, C. P. E. Bach, L. Mozart and Türk as a general rule from this period. However, the division must always be agreeable with the harmony and judged by the musical context.

Fig. VI.7.4 Bochsá, *Standard Tutor*, p. 4



When the small notes appear in repeating sequence, such as in Krumpholtz's Sonata I, bar 27, they are played short (Fig. VI.7.5).¹⁹⁰

Fig. VI.7. Sonata I, Allegretto, bars 23-27



Often, an appoggiatura that leaps to the main note is played short. Türk considered it tasteless to play such an appoggiatura as a long note. These short appoggiaturas frequently appear in pieces by Krumpholtz (Fig. VI.7.6). He explains that these *Ports-de-voix* are played on the beat without disturbing the measure.¹⁹¹ Domenico Corri instructs that the 'Leaping Grace' is to be taken softly, and 'to leap into the note rapidly.'¹⁹²

¹⁸⁹ Bochsá, *Standard Tutor for the Harp* (London: 1823), p. 4.

¹⁹⁰ Krumpholtz, *Sonate[sic] I, Œuvre XV* (Paris: 1788).

¹⁹¹ Plane / Krumpholtz, *Principe*, p. 18.

¹⁹² D. Corri, *A Select Collection of the Most Admired Songs* (Edinburgh: 1782) in 3 vols, p.8. He adds that 'by an execution that renders them distinctly perceptible, they would lose their nature and instead of the adventitious graces now under consideration, become part of the melody itself.'

Fig. VI.7.6 Krumpholtz, Sonata I, Œuvre XIII, Allegretto, bar 3



On the other hand, Bochsá provides two possibilities, allowing players to choose the appliance according to the tempo or musical circumstances; even applying to leaping grace notes (Fig. VI.7.7).

Fig. VI.7.7 Bochsá, *Nouvelle*, p. 56



Pre-beat

One type of pre-beat notes are the descending thirds. In his treatise, L. Mozart illustrates these should be played within the value of the previous note (Fig. VI.7.8).¹⁹³

Fig. VI.7.8 Mozart, *Versuch*, p. 206



However, Meyer and Corbelin illustrate that such small notes in descending thirds should be played on the beat (Fig. VI.7.9a and VI.7.9b).¹⁹⁴ C. P. E. Bach, Marpurg and Türk states the same.¹⁹⁵ These contradictions imply that their appliance

¹⁹³ Leopold Mozart, *Versuch einer gründlichen Violinschule* (Augsburg: 1756), IX, § 17, p. 206.

¹⁹⁴ Meyer, *Essai*, p. II, Fig. 50; Corbelin, *Méthode*, p. 67, Example 46.

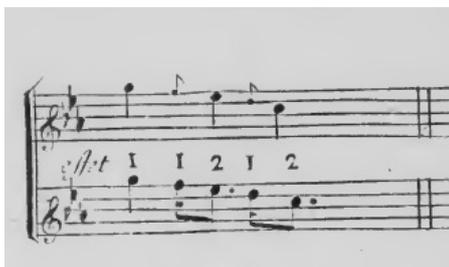
¹⁹⁵ C. P. E. Bach, *Versuch*, II.2, §14, 15; Fredrich Wilhelm Marpurg, *Anleitung zum Clavierspielen der schönen Ausübung der heuting Zeit gemäss* (Berlin: 1755), §4, 8; Daniel Gottlob Türk, *Klavierschule oder Anweisung zum Klavierspielen für Lehrer und Lernede mit kritischen Anmerkungen*, (Leipzig und Halle: 1789), Chapter III, §23.

was considered flexible and could vary based on the tempo of the passage.

Fig. VI.7.9a Meyer, *Essai*, p. II



Fig. VI.7.9b Corbelin, *Méthode*, p. 67

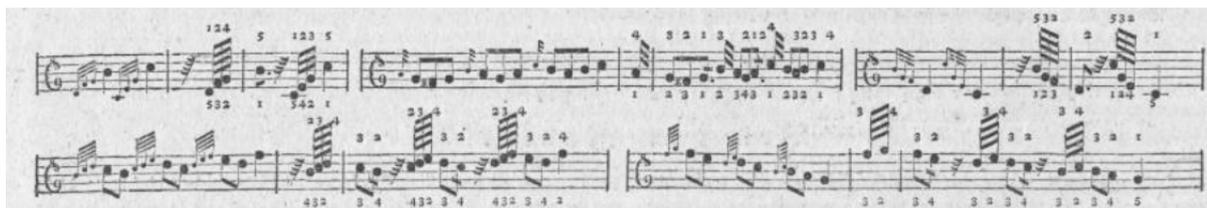


Most octave leaps are generally executed as a pre-beat appoggiatura. Naderman states in *École* that the value of small notes before an octave leap must be subtracted from the previous note.¹⁹⁶ This rule seem to imply also for small written out chords, which appear in harp scores by Mozart and Spohr and often meant to play as a pre-beat grace-notes.¹⁹⁷ Milchmeyer, who taught piano and harp in Paris, explains:

The note value of these small notes depends on the expression of the note or phrase where they arise, and they are therefore played at half speed if the character or the passion which is expressed in the piece requires it, or they may be played quickly, as if they belong to the proceeding beat.¹⁹⁸

His examples are shown in Fig. VI.7.10.

Fig. VI.7.10 Milchmeyer, *Die wahre Art*, pp. 37-38



¹⁹⁶ Naderman, *École*, p. 67.

¹⁹⁷ W. A. Mozart, Concertante a la Harpe e Flauto, KV 297c / 299; L. Spohr, Sonata Concertante, Op. 113, Rondo.

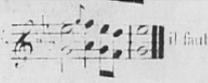
¹⁹⁸ Milchmeyer, *Die wahre Art das Pianoforte zu spielen*, III, pp. 37-38, 'Der Werth dieser kleinen Noten richtet sich nun nach dem Ausdrücke der Noten oder des Ganges, wo sie vorkommen, und sie werden daher halb langsam gemacht, wenn es der Chrakter des Stücks, oder die Leidenschaft, die in demselbenausgedrückt ist, oder geschwind, als wenn sie noch zu dem vorhergehenden Takt gehörten.'

Appoggiaturas for chords

Various possibilities of appoggiaturas for chords are shown in several harp treatises. Amongst them, Bochsa examples illustrates an expressive execution. He suggests playing all the notes of the chord separately by arpeggiating starting on the lowest note and then adding the appoggiatura just before the highest note of the chord (Fig. VI.7.11).¹⁹⁹ The same manner of execution is illustrated in *L'Anima*, where Bochsa remarks that he expects the execution of ornaments to vary according to the style and tempo of the piece.:

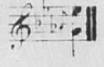
Harp pupils though properly instructed from the first almost always fall into; that of not making any difference between the value of Grace notes in quick and in slow movements, they constantly play the latter too quick; which destroys entirely the expression.²⁰⁰

Fig. VI.7.11 Bochsa, *Nouvelle*, p. 57

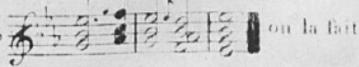
Quand une petite note se trouve liée à un intervalle plaqué, on la fait ainsi: 

Ex. 7. 

Ex. 8. 

Quand la petite note se trouve liée à la note basse de l'intervalle plaqué, on la fait ainsi: 

Ex. 9. 

Si la petite note est liée à un accord plaqué, on la fait ainsi: 

Ex. 12. 

Bochsa illustrates a list of grace notes in *L'Anima* (Fig. VI.7.12), where he states, 'These powerful auxiliaries are of great importance to finished style of performance, and when judiciously introduced, add a considerable charm to the composition.'²⁰¹

¹⁹⁹ Bochsa, *Nouvelle*, p. 57.

²⁰⁰ Bochsa, *L'Anima*, p. 21.

²⁰¹ Bochsa, *L'Anima*, p. 21.

He comments that in modern music, many composers write their demand of graces and embellishments, leaving nothing to be done by the performer. He closes his comment by mentioning:

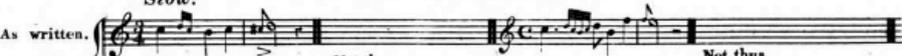
But when the Composer presents his Melodies in a simple, unadorned style, it behoves the Pupil to study the nature and character of the Composition, that he may the better know how to supply the omitted ornaments, and to impart that variety and effect proper to the music.

Fig. VI.7.12 Bochsa, *L'Anima*, p. 21

* There is a fault, and a very great one, which Harp Pupils though properly instructed from the first, almost always fall into; that of not making any difference between the value of Grace notes, in quick and in slow movements, they constantly play the latter too quick; which destroys entirely the expression. Here follows a Table exhibiting as far as possible the right way of playing them.

IN SLOW MOVEMENTS.

Stow.

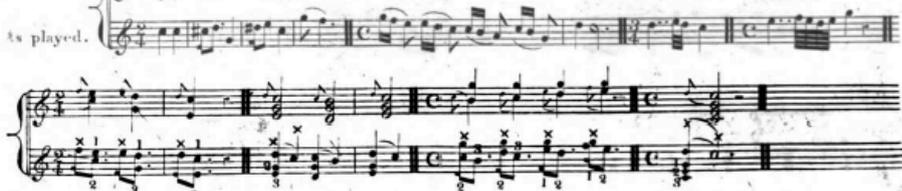
As written. 

As played. 

IN QUICK MOVEMENTS.

Allegro.

As written. 

As played. 

Appendix. Class. 3. (Bochsa.)

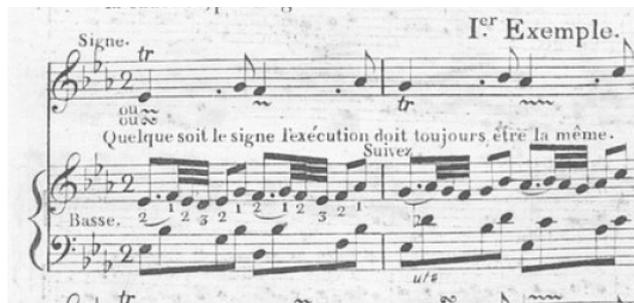
Turns, *Brisés*

The turn is applied to connect a singing melody. It can include a semi-tone or not, which may or may not be indicated in some cases.

Turns are usually marked as '∞'. However, other signs may also be used to indicate turns in various harp treatises. Meyer uses '∞' or '∞', Corbelin '+' and

Desargus ‘tr. ou ’ (Fig. VI.7.13). In some notation, the notes of the turn are written out and the rhythms of the turns may have diversities as well.

Fig. VI.7.13 Desargus, *Traité*, p. 100



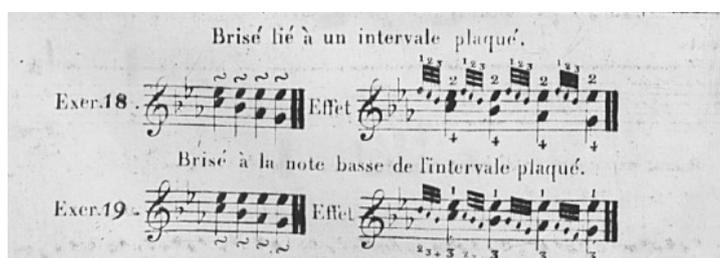
Corbelin gives two options for the turn in his *Méthode*, shown in Fig. VI.7.14.²⁰²

Fig. VI.7.14 Corbelin, *Méthode*, p. 64



Bochsa treats the interval turn for both upper and lower note of the interval as shown in Fig. VI.7.15.²⁰³ He uses the term *brisé*, which implies that the intervals should be broken in an irregular, arpeggiated manner. The term *style brisé*, to play chords in a broken way, originated with the lute, and was commonly applied to music around the seventeenth century in France to keyboard playing as well.

Fig. VI.7.15 Bochsa, *Nouvelle*, Exercise 18-19, p. 58



²⁰² Corbelin, *Méthode*, p. 64.

²⁰³ Bochsa, *Nouvelle*, p. 58.

An example in the treatise by Krumpholtz / Plane illustrates an interval turn that includes the lowest to be played before the highest note of the interval (Fig. VI.7.16). Desargus illustrates the same style of turn; however, in *Traité Général*, he uses a different sign and indicates a different rhythm (Fig. VI.7.17). It is important to keep in mind that there are diversities.

Fig. VI.7.16 Krumpholtz / Plane, *Principes*, p. 19



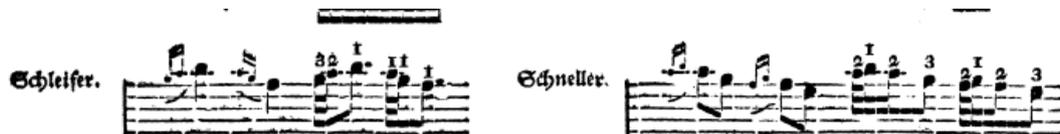
Fig. VI.7.17 Desargus, *Cours*, 2nd edn, p. 41



Schleifer (coulé) and Schneller (pincé renversé)

A *Schleifer* is an ascending or descending ornament of two or three notes. A *Schneller* consists of one note above the main note, which returns rapidly back to the principle note. Herbst shows the following ornaments as *Schleifer* and *Schneller* (Fig. VI.7.18).²⁰⁴ The embellishment is played on the beat. For the descending three-note *Schleifer*, he applies the thumb slide.

Fig. VI.7.18 Herbst, *Über die Harfe*, p. 24



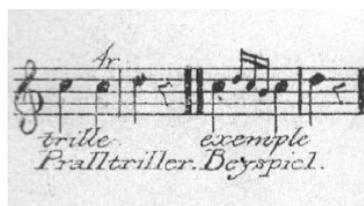
²⁰⁴ Herbst, *Über die Harfe*, p. 24.

Türk describes the *Schneller* similarly in *Klavierschule*, in which *Schleifer* is also called *coulé* and *Schneller* as *Pincé renversé*.²⁰⁵ The term *coulé* used in Türk's treatise implies legato or flow of notes rather than a rhythmic flexibility. Spohr calls this type of trill a *Schneller* or *Prall triller*.²⁰⁶

Pralltriller and mordent (pincé), ♯, ♯

The *Pralltriller* may have a different indication, according to diverse authors. Meyer indicates it with '♯', and states that it should start from the upper auxiliary note. Pollet indicates 'tr.', describing it as a *Pralltriller* and illustrates to play it as a turn. These examples suggest that a number of interpretations may be possible for the notation 'tr.'; this marking generally indicated that the player should choose a suitable ornament based on the musical context (Fig. VI.7.19). The variants of trills and turns were closely related to each other, and therefore, it may only be executed by trying different options, with some flexibility, in different musical situations. These examples of flexibilities may be seen in scores of Mendelssohn.²⁰⁷

Fig. VI.7.19 Pollet, *Méthode*, p. 38



Mordents are fingered differently in Meyer and Corbelin's methods (Fig. VI. 7.20).²⁰⁸ Rague also provides a list of *agreements* with possible fingerings that distinguish the nuances of different trills.²⁰⁹ The fingerings of these may determine the effect of their expression, according to where it may be applied. It may be judged by listening carefully to the results.

²⁰⁵ Türk, *Klavierschule*, IV, 2. §18-23, Scheifler § pp. 24-26 Schneller, pp. 245-252.

²⁰⁶ Spohr, *Violinschule*, p. 160.

²⁰⁷ Early notation of Mendelssohn's score provides that his first indication, *tr.*, was later changed to a written-out four-note turn. Brown, *Classical & Romantic*, pp. 513-514.

²⁰⁸ See Figs III.4.8, Figs 52, 61, pp. 45-46.

²⁰⁹ Rague, *Principes*, p. 13.

Fig. VI.7.20 Corbelin, *Méthode*, No. 40, p. 66



Trills and shakes

Trills are regarded in the eighteenth century as starting from the upper-note, but by the time of Spohr, numerous examples illustrate that the trills should start on the main note. Besides the general rule from different periods, there are a variety of possibilities of execution. Clive Brown states:

Despite the apparently prescriptive teaching of some theorists, there are abundant indications in others of an acceptance that the execution of trills, like other ornaments, would be left to the taste of the performer, especially since few composers took the trouble to spell out their requirements clearly.²¹⁰

These variants imply to the small notes of the beginnings and the endings of the trills as well. Long trills and shakes are notated in harp treatises with different rhythms and different fingerings.²¹¹ Some treatises provide an equal length of notes for the trills while others demand an increase of speed as shown in Desargus and Bochsa (Figs VI.7.21a and VI.7.21b).²¹²

²¹⁰ Brown, *Classical & Romantic*, p. 493.

²¹¹ Meyer notates short ones with 2, 3, 1, 1 and long ones with 1, 2, 1, 2. Backofen's fingering is 2, 1, 3, 1.

²¹² Desargus, *Cours*, 2nd edn, p.4; Bochsa, *Nouvelle*, p. 59.

Fig. VI.7.21a Desargus, *Cours*, 2nd edn, p. 43

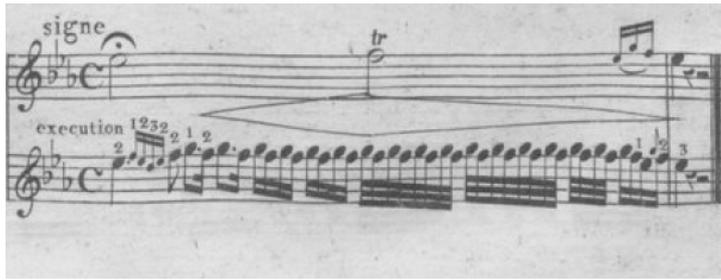


Fig. VI.7.21b Bochs, *Nouvelle*, p. 59

A musical score for a trill exercise. The top staff is in treble clef with a key signature of one flat and a common time signature. It begins with a whole note G4, followed by a trill (tr) over a half note G4. Below the staff, the word "tr" is written above a series of rhythmic markings: "1 2 1 2 1 2 1 2". The bottom staff shows the corresponding fingerings for the trill, with numbers 1, 2, 1, 2, 1, 2, 1, 2 written above the notes. The trill is marked with "tr" above it. The word "autre terminaison." is written below the staff. The score is labeled "Exer: 1^{re}" and "Effet." on the left. The word "ou" is written below the staff. The word "terminaison." is written below the staff.

Pollet shows '<>' markings for the trills, which he suggests should start at a moderate tempo, increasing speed by making a crescendo. Remarkably, he also suggests that they should always continue in enthralling speed even while softening the sound (Fig. VI.7.22).²¹³ The effect of this trill would sound like a rustling of sound with dynamic changes. In 'The Brahmsian Hairpin' in *19th-Century Music*, volume 36, number 1 (2012), David Hyun-Su Kim states that, in Brahms's time, hairpins were not dynamic markings 'but rather connotative indications that are frequently associated with rhythmic inflection.' His argument suggests new meanings for other composers' notations, such as those used by Mendelssohn and Schumann. However, Pollet's description for his hairpins suggests another meaning, that '<>' markings may be used for dynamics as well.

²¹³ Pollet, *Méthode*, p. 39, 'Il faut la commencer très modérément, dans son milieu augmenter de mouvement et surtout de force; et la finir en adoucissant le son: mais toujours en serrant le mouvement.'

Fig. VI.7.22 Pollet, *Méthode*, p. 39



A similar sign combined with a fermata is indicated in Krumpholtz's Sonata IV, bar 11 (Fig. VI.23). The composer provides no explanation of this marking. Judging from the musical context, it may imply an improvised cadenza on the arpeggiated chord that includes increasing and decreasing of dynamics, as well as a modification of the tempo.²¹⁴

Fig. VI.7.23 Krumpholtz, Sonate[sic] IV, Œuvre XV, bars 9-12



Improvisational graces

Bochsa points out that added graces should never overwhelm the melody and especially can be reserved for decorating repeated strains. He adds that cadenzas are often used to heighten the effect of ending in slow movements. He stresses that, when these cadenzas are not written out by the composer, the player should have considerable knowledge of harmony and taste to create them to present the skill of the performer.²¹⁵ Ornamentation had been pursued on through oral tradition, therefore the appliance is difficult to define according to standard rules. Variants should be considered carefully in modern practice; the style of the piece, description by the individual composers, and treatises from the period are all important factors. However, in the end the flexible rendition of ornaments should rely on accomplishing good taste along with one's natural instinct, both of which may be polished through personal experience and by listening to fine musicians, especially vocalists, and by trying out different possibilities on one's own.

²¹⁴ Krumpholtz, *Sonate [sic] IV*, *Œuvre XV* (Paris: 1788).

²¹⁵ Bochsa, *L'Anima*, p. 22.

VI. 8 SPECIFIC TECHNIQUES AND EFFECTS

There are several techniques and effects which are mentioned in the single-action pedal harp treatise, which some may only be effective on the periodical harps. These effects are also explained in Parker and Barthel.²¹⁶ The effects described in Backofen's methods are not addressed in this section but in chapter V, section 4, in the above pp. 98-100.

Les petits oiseaux

The effect, which Mme. Genlis call as *les petits oiseaux* consists of fast repeating thirds by alternating hands (Fig. VI.8.1). Backofen describes a similar effect which he calls *Harfengelispel*.

Fig. VI.8.1 Genlis, *Nouvelle*, p. 33



sons vibrés

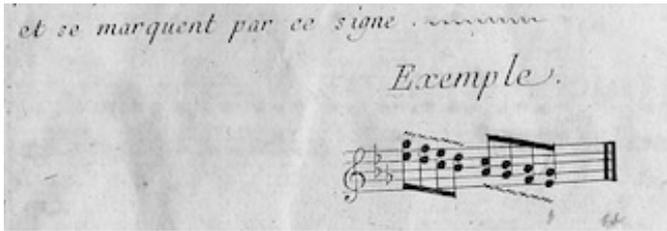
Rague indicates *sons vibrés*, which with a horizontal wavy line above the notes to produce vibrato. This vibrato may only be convincing on the harps from this period, which had thin soundboards (Fig. VI.8.2). He describes it:

There is a way of vibrating the strings that are plucked with the right hand and pressing the soundboard of the Harp with the fingers of the left hand at the place closest to the string that has just been plucked, these vibrations are charming when we place them appropriately and they are marked by this sign ~~~~~.²¹⁷

²¹⁶ Parker, *Child of Pure Harmony*, pp. 60-64; Laure Barthel, *Au Coeur de la Harpe au XVIIIème Siècle* (France: 2005), pp. 122-127.

²¹⁷ Rague, *Principe*, p. 14, 'Il y a une maniere de faire vibrer les cordes qu'on pince avec la main droite et pressant la Table de la Harpe avec les doigt de la main gauche à l'endroit le plus près de la corde qu'on vient de pincer, ces vibrations sont un agreement quand on les place à propos et se marquent par ce signe ~~~~~.'

Fig. VI.8.2a Rague, *Principes*, p. 14



Bochsa illustrates wavy lines for a similar effect is in his treatise, on a single note in the higher register of the harp and on intervals (Figs VI.8.2b and Fig. VI.8.2c). Although Rague was much earlier in mentioning this effect, Bochsa credits himself as the founder, mentioning:

One particular, worth remarking, which has never been noticed elsewhere (being peculiar to the School of the Author) is a certain means of prolonging the tones of the higher notes, by pressing the fingers of the left hand on that part of the sounding board near the pegs, immediately after those notes are struck. In slow movements, the effect of this is very impressive.²¹⁸

The triple wavy line is not explained, but judging from the illustration and its context, it could indicate pressing and depressing the soundboard for the duration of the minimum.

Fig. VI.8.2b Bochsa, *L'Anima*, p. 9, Lento



☞097: Fig. VI.8.2b Lento, without and with prolonging the notes

Fig. VI.8.2c Bochsa, *L'Anima*, Adagio, Ex. 18, p. 8



☞098: Fig. VI.8.2c Adagio, Ex. 18

²¹⁸ Bochsa, *L'Anima*, p. 8.

Harmonics

Krumpholtz indicates a continuous wavy line under the intervals of the left hand for *sons harmonique* (harmonics) in several compositions, such as shown in *Andante Du Celebre Haydn* (Fig. VI.8.3b).²¹⁹ In this piece he describes, ‘We can be content with using harmonic sounds only on the top notes and play those in the bass simply; that will be less inconvenient and also more of a varied effect.’²²⁰

Fig. VI.8.3a Krumpholtz, *Andante*, p. 5, bars 113-118



There are unusual ways to produce harmonics which are not known in modern practice. Krumpholtz illustrates consecutive harmonics in the same *Andante*, indicating, that they are made with the corner of the thumb (Fig. VI.8.3b).²²¹ It is still unclear how these harmonics were executed in such a rapid speed as notated.

Fig. VI.8.3b Krumpholtz, *Andante*, p. 6, bar 158



Further it is mentioned in the Krumpholtz / Plane's method that harmonics can be produced at three points on the string: an octave, a fifth and a tenth.²²² Bochsa also illustrates multiple possibilities for harmonics, such as double harmonics and harmonic arpeggios, in his later treatise, which is mainly focused on effects.²²³

²¹⁹ Krumpholtz, *Andante du celebre Haydn*, (Paris: ca. 1790).

²²⁰ Krumpholtz, *Andante*, p. 5. ‘On peut se contenter den Sons Harmonique que les notes d’en haut et cetttes d’embass simples cela sera moins incommode et d’un effet plus varié.’

²²¹ Krumpholtz, *Andante*, p. 6, ‘les quelles se sont avec l’angle du pouce.’

²²² Krumpholtz / Plane, p. 16.

²²³ Bochsa, *Bochsa's Explanations of his New Harp Effects* (London: 1832).

Enharmonics

The use of enharmonics was inevitable on a single-action pedal harp. They were important for modulation, supporting accidentals, special effects or for a comfortable pedal action. Backofen introduces an octave *bibigliando* in his method by showing an extract of Krumpholtz's prelude.²²⁴ A similar pattern is found in Krumpholtz's Prélude 10 (Fig. VI.8.4a). Krumpholtz does not indicate nor explain if these notes are to be played as enharmonic notes in his earlier edition, but in the later edition, which was corrected under Anne Marie Steckler, the wife of Krumpholtz's supervision, it is verified that this passage was meant to be played by enharmonics (Fig. VI.8.4b).²²⁵

This indication is especially important to know what key the single-action pedal harp was pre-tuned to play this piece. When D# is indicated to play, the harp could have never been pre-tuned in A-flat major.

Fig. VI.8.4a Krumpholtz, *Receuil*, Prélude 10, bars 42-51, p. 30



²²⁴ See chapter V.4.5, p. 101.

²²⁵ Prélude 10 is presented in Krumpholtz, *Eight Preludes for the Harp* (London: James Platts, ca.1800-1805). The original *Receuil de douze Prelude [sic] et petits Airs*, were selected and corrected by Madame Krumpholtz and published by James Platts as 'Eight Preludes for the Harp composed by J. B. Krumpholtz and respectfully dedicated to Madame Krumpholtz, (who selected & corrected them)'.

Fig. VI.8.4b Krumpholtz, *Eight Preludes*, Prelude 10, bars 42-51, p. 24



Glissandos

In earlier pieces, composers usually wrote out the notes of the glissandos rather than using a slanting line or writing the term *glissando*, both of which are common in modern harp scores. In Fig. VI.8.5, Krumpholtz does not give an explanation, but it is apparent that it was for sliding the fingers rapidly, producing a glissando effect.

Fig. VI.8.5 Krumpholtz, *Andante*, p. 6, bar 138



Slides were used much more frequently and effectively on the low-tensioned single-action pedal harps than they are today. Thumb slides on descending scales seem to have been a common practice. Sliding in thirds, called *tierce coulées* is found in Genlis's *Méthode* (Fig.VI.8.6).²²⁶ She suggests using a 2, 3 fingering for ascending sliding thirds and the thumbs of the right and left for descending ones.

Fig. VI.8.6 Genlis, *Nouvelle*, p. 33



²²⁶ Genlis, *Nouvelle*, p. 33.

Pollet includes sliding thirds as well. He recommends to play them near the neck of the harp with the fingering 2, 3.²²⁷

Challoner provides different instructions for playing scales of descending thirds. According to Challoner, the lower finger plucks the note together with the sliding thumb, which is held upright and firmly against the string (Fig.VI.8.7).²²⁸ The low notes of the scales are played with the same finger in Challoner's example, but Bochsa recommends alternating fingering for this figure (Fig.VI.8.8).

Fig. VI.8.7 Challoner, *A New Preceptor*, p. 14



Fig. VI.8.8 Bochsa, *Nouvelle*, p. 33



One of the earliest techniques for playing octave glissando may come from Krumpholtz. He indicates in *Andante*, bar 166, that the above notes of the octaves are played with the corner of the thumb and that the two fingers slide from one string to another (Fig. VI.8.9).²²⁹

²²⁷ Pollet, *Méthode*, pp. 28-35.

²²⁸ Challoner, *A New Preceptor*, p. 14.

²²⁹ Krumpholtz, *Andante*, 'l'Octaves [sic] d'en haut se fait avec l'angle du pouce et en laissant glisser les deux doigts d'une corde à l'autre.'

Fig. VI.8.9 Krumpholtz, *Andante*, bar 166



Similar type of octave glissandos are seen in Haydn's and Beethoven's keyboard scores.²³⁰ However, the octave glissandos on the modern instruments are difficult to execute, since the keys of the piano became heavier compared to the early pianos.

Cousineau and Bochsá recommend thumb slides for playing fast descending scales of intervals and octaves (Figs VI.8.10 and VI.8.11).²³¹ The finger for the lower notes is altered and the thumb slide is applied on the upper note.

Fig. VI.8.10 Cousineau, *Méthode*, p. 21

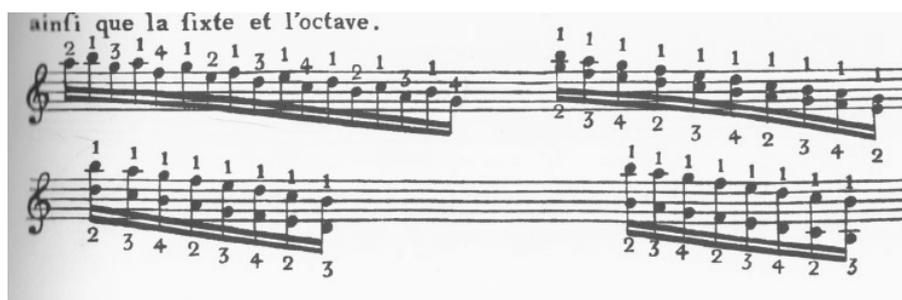
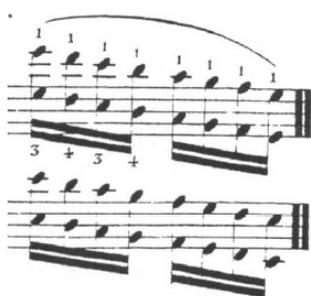


Fig. VI.8.11 Bochsá, *Nouvelle*, p. 36



²³⁰ Howard Ferguson, *Keyboard Interpretation from the 14th to the 19th Century* (Oxford: 1975) p. 80.

²³¹ Cousineau, *Méthode*, p.21; Bochsá, *Nouvelle*, pp. 33- 36.

Cadence de Casimir

The trill called *Cadence de Casimir* is described by Genlis and Desargus. This practice, being very difficult, was presumably only played by Genlis's prodigy, Casimir, using the fifth finger (Fig. VI.8.12). Desargus also includes interval trills, mentioning as *manière de Mr. Cazimir[sic]*.²³²

Fig. VI.8.12 Genlis, *Nouvelle*, p. 34

The image shows a musical score for a piece titled "Cadence de Casimir". The score consists of three staves of music, all in treble clef and featuring a key signature of one flat (B-flat). The first staff begins with the instruction "tr." and contains a series of sixteenth-note trills. Below the notes are numerous fingerings, many of which are "4"s, indicating the use of the fourth finger. The second staff also begins with "tr." and contains similar trill passages with various fingerings, including "3"s and "4"s. The third staff begins with "tr." and continues the trill passages. At the end of the third staff, there are two "bis." markings above and below the final notes, indicating a repeat or a second ending. The score is highly technical and complex.

²³² Desargus, *Cours*, Œuvre 18, p. 62.

VI.9 TEMPO DEVIATIONS FROM TIME AND RUBATO

Throughout the Classical and the Romantic periods, delicate tempo modifications, or occasionally obvious ones were applied for expressive performance, even though tempo modifications were not always marked in the score.

In harp repertoires, Krumpholtz is one of the most innovative composer of his time, who indicated various tempo changes in his compositions, similar to those suggested by C. P. E. Bach and Türk. It is apparent from his Sonate [sic] I shown in Fig. VI.9.1, that he requires the performer to deliver flexibility in tempo within just a few bars.²³³

Fig. VI.9.1 Krumpholtz, Sonate [sic] I, Œuvre XV, bars 1-5



Krumpholtz did not use the term *rubato*, but the tempo disruptions seen in his composition may certainly be viewed as one type of *tempo rubato*. Krumpholtz, is recalled by Bochsá; that he is the only one, who has adopted the beautiful style of composition in his latest works, such as introduced by Dussek, Cramer and Beethoven.²³⁴ In 1834, a reviewer remarked in *Le Pianiste* that Dussek, who was very fond of *rubato* never wrote the term in his score since these subtle nuances could not be notated. And as a consequence, he eventually adopted the term *espressivo* to content himself.²³⁵ Dussek's father-in-law, Domenico Corri defines *tempo rubato* as 'alternation

²³³ Krumpholtz, Sonate[sic] I, Œuvre. XV (Paris: 1788).

²³⁴ Bochsá, *Nouvelle*, Introduction, p. 6, 'Krumpholtz est le seul qui, dans ses derniers ouvrages, ait adopté le beau genre de composition, don't je viens de parler.' He mentions Dussek, Cramer, and Beethoven are the distinguished composers mentioned in the previous section.

²³⁵ *Le Pianiste* 1/5 (March, 1834), p. 78, 'Dussek qui aimait beaucoup le *Rubato*, quoiqu'il n'ait jamais écrit mot dans sa musique; Dussek avait essayé de le rendre *visible* au moyen des syncopes; mais lorsqu'on exécutait fidèlement ces syncopes, on était bien loin de rendre sa manière sauve et délicate. Il y renonça lui-même, et se contenta d'écrire: *espressivo*.' cited in Richard Hudson's *Stolen Time: The History of Tempo Rubato* (Oxford:1994), p.128; Neal Peres Da Costa, *Off the Record*, (Oxford: 2012), pp. 228, 234- 235.

of the time' in his treatise for singers.²³⁶ Domenico's son Antony Corri wrote, 'The TEMPO PERDUTO, or RUBATO is the protracting or slackening of Time and may be used with effect (tho' not mark'd) in pathetic airs at particular places, where the melody seems to be expiring or leading to a delicate Piano subject.'²³⁷ These descriptions of rubato also provide guidance for approaching the compositions of Sophia Corri, Domenico's daughter, Dussek's wife and the sister of Anthony, who wrote numerous pieces for the harp. Although there is no indication of tempo rubato in her score, it is likely from her musical background that *tempo rubato* was expected in her compositions.

It seems no coincidence that the title of Bochsa's *L'Anima Di Musica* is identical to the title of A. Corri's treatise. Bochsa's treatise provide an informative level of detail, anticipating information found in Baillot and Garcia.²³⁸ He explains the importance of delicate tempo modifications in which both hands deviate from strict tempo yet return to the basic tempo.²³⁹ He also mentions melodic rubato, when the left hand maintains a steady tempo while the right modifies the tempo slightly to enhance the expression of the melody. The example shown in Fig. VI.9.2 provides essential insights into the ways fine musicians of the time were applying subtle expressions in performance. Although he emphasises that, 'The Author, has here attempted as far as mere notes could enable him, to give some hints regarding that sort of Ritardando, with the right hand.'²⁴⁰ His further writing in *L'Anima* implies that subtle rhythmic flexibilities were never able to notate and could not be explained in words.

²³⁶ D. Corri, *The Singer's Preceptor* (London: 1810), p. 6.

²³⁷ Philip Antony Corri, *L'Anima di musica* (London: 1810), p. 79.

²³⁸ Pierre Marie François de Sales Baillot, Rode, Pierre, and Kreutzer, Rudolphe, *L'Art du Violon* (Paris: 1834); Manuel Patricio Rodríguez García, *Traité Complet de l'art du Chant* (Paris: 1840).

²³⁹ Bochsa, *L'Anima*, p. 26.

²⁴⁰ Bochsa, *L'Anima*, p. 25.

Fig. VI.9.2 Bochsa, *L'Anima*, Lento, p. 25

EXAMPLE.

Lento.

As written. *con espressivo.* *dim.*

As played. *con espres.* *eres.* *ritard.*

Appendix Class 3. (Bochsa.)

☞099: Fig. VI.9.2 Lento, as written

☞100: Fig. VI.9.2 Lento, as played

Bochsa provides another example of rhythmic alternation in an agitato style (Fig. VI.9.3).²⁴¹ Besides the syncopated rhythm, additional accents are indicated in the score. He comments that rhythmic flexibility, ‘when judiciously introduced, is of great effect, though too frequently resorted to, will degenerate into affectation.’ Bochsa’s example verifies that flexible rhythm was undoubtedly applied to enhance expression.

Fig. VI.9.3 Bochsa, *L'Anima*, Agitato style, p. 26

EXAMPLE in AGITATO STYLE.

Allo Agitato e doloroso.

As written. *espress.*

As played.

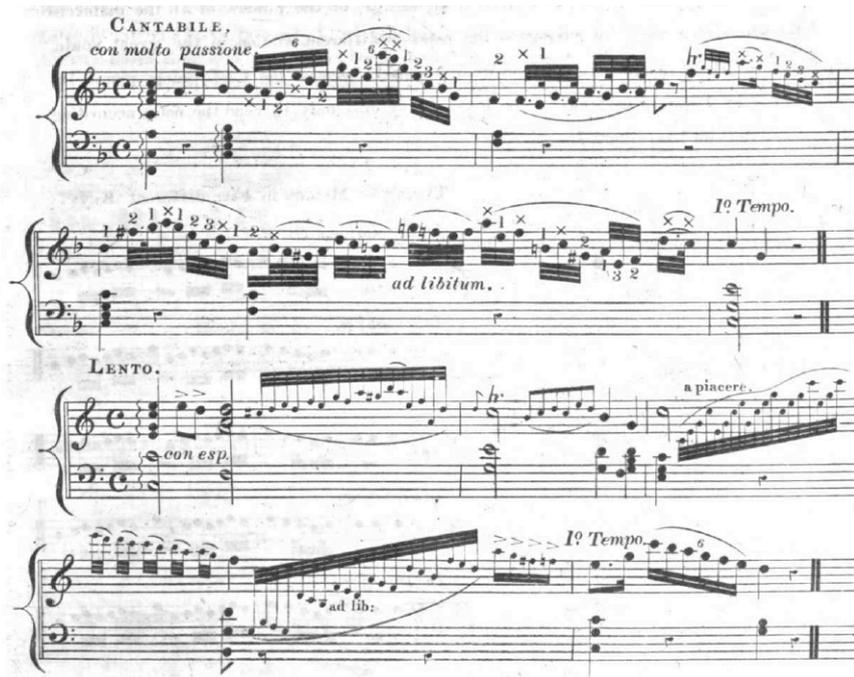
²⁴¹ Bochsa, *L'Anima*, p. 26

☞ 101: Fig. VI.9.3 Agitato style, as written

☞ 102: Fig. VI.9.3 Agitato style, as played

Bochsa's third example shows a great quantity of embellishment in slow cantabile movements; in such movements, the regular tempo could be held back slightly. Here he adds that the term *ad libitum* or *a piacere* may sometimes be written in the score to explicitly indicate the player's liberty to modify the tempos (Fig. VI.9.4).

Fig. VI.9.4 Bochsa, *L'Anima*, Cantabile, p. 26



These examples demonstrate that the notated score and the actual performance could be very different. One must consider that Bochsa's suggestion is one example of how a player may enhance music through dislocation, tempo flexibility and embellishments. In the actual performance, it must have been even more delicately applied, since such subtle, beautiful performances could not be described in words or through notation. Modern performers tend only to be much more faithful to the notated notes, which may lead to correct but unimaginative or rigid interpretations.

Terminology encouraging for a more expressive style were also increasingly employed in the later eighteenth century. Türk mentions on diverse ways to express the character of piece in his *Klavierschule*. Markings to increase sentiments besides the tempo markings of the piece became more discernible.²⁴²

²⁴² Türk, *Klavierschule* (1789), VI, 5, § 63, p. 370.

Bochsa briefly refers to Maelzel's metronome in *L'Anima*, but does not recommend a persistent use of it since the time will vary for the sake of expression or grace.²⁴³ He recommends using it before beginning a piece to confirm the exact tempo and character intended by the composer. Hummel's comment on the metronome describes it as:

This modern invention is one of the most useful with respect to music, as it fulfills most perfectly the end aimed at by its inventor; though many persons still erroneously imagine, that, in applying the metronome, they are bound to follow its equal and undeviating motion throughout the whole piece, without allowing themselves any latitude in the performance for the display of taste or feeling.²⁴⁴

Similarly, at the beginning of his treatise, Bochsa writes:

By this strict observance of the *time* is not, however meant that monotonous servility, throughout the piece which would leave *nothing* to the sentiment and taste of the performer; but only that general attention to the plan and conception of the music, necessary to ensure its being given in the style and manner intended, and to preserve its true character.²⁴⁵

Brown further mentions that, 'Every sensitive musician is aware that the quest for historically appropriate tempos must essentially be concerned with plausible parameters rather than with precisely delineated or very narrowly defined absolute tempos.'²⁴⁶ Subtle changes in tempo, determined by the performer's taste, may add an expressive effect to one's performance. It is important to become aware of emotional consequences which may result from applying subtle tempo flexibility in performance.

²⁴³ Bochsa, *L'Anima*, p. 4.

²⁴⁴ Johann Nepomuk Hummel, *Ausführliche theoretisch-practische Anweisung zum Piano-Forte-Spiel* (Wien: 1828), 3 vols., V, Über Nutzen, Gebrauch Anwendung des Mälzelschen Motrnom's (*Zeitmessers*), § 1, p.455, trans. as *A Complete Theoretical and Practical Course of Instructions on the Art of Playing the Piano Forte*, 3 vols. (London: [1828]), p. 65.

²⁴⁵ Bochsa, *L'Anima*, p. 4

²⁴⁶ Brown, *Classical & Romantic Performing Practice*, p. 283.

VI.10 ARPEGGIATION

The expressive function of arpeggios is rarely discussed in modern harp practice, however, arpeggiation was one of the essential tools of expression for harpists and keyboard players during this period. Arpeggios could be expressed in diverse ways, according to the musical context. They could be effective for the following:

- sustained notes
- dislocation of a melodic line against the pulse
- anticipating a melody
- as an embellishment or emphasis
- separating phrases
- for harmonic support
- providing expressive moods, such as tenderness or vigour

Arpeggiation was infrequently indicated by a specific marking, although it was expected to be applied frequently.²⁴⁷ Even when it was indicated, the manner of execution is by no means clear. The following quote from Newbourg implies that people who did not have access to experienced teachers and fine performers may not have understood that the notation should not be played exactly as written. One should not forget that most treatises were intended primarily for amateurs, who had to be taught how and when the arpeggios were to be applied. Newbourg remarks:

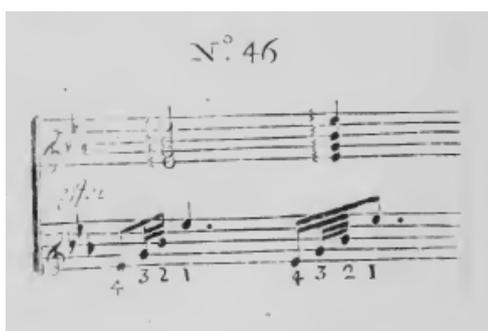
Formerly all the notes of a chord were struck at the same time, and there are many Cities in Europe where this way is still preserved. But in the great Capitals, where experience has taught the difference of the effect, by the difference of the execution, that which sound the most gracefull [sic] to the ear, has justly [sic] been adopted. In modern music a curved line, marked as above, is seldom to be met with, because it is agreed that all chords ought in the beginning to be expressed by the lower note, and rendered stronger to the highest, even if there but two.²⁴⁸

²⁴⁷ Signs employed include ‘{’, ‘(’, or ‘/’ written across the chord.

²⁴⁸ Newbourg, *La Nouvelle*, p. 5.

The terms *d'harpegemens*, *harpéges*, *harpegement*, *arpéges*, *arpeggio*, *Harpeggio*, *Arpeggiatur* and many others appearing in the treatise may be confusing since they can refer to rolling a chord or playing a broken chord. Some harp treatises use the term *arpeggio* to refer to broken chords in general, whereas others use them explicitly for rolled chords. Corbelin shows how ‘{’ should be rhythmically executed and mentions that the lowest note should be a bit longer than all the others, except for the last note (Fig. VI.10.1).²⁴⁹

Fig. VI.10.1 Corbelin, *Méthode*, p. 67



Meyer calls arpeggios *d'harpegemens* and states in his *Nouvelle Méthode* that, preferably, all chords should be executed as arpeggios by rolling the chords rather than by plucking the notes simultaneously, which he calls ‘*placquer*’.²⁵⁰ He describes this effect as, ‘causing a very severe effect on the ears and destroying the merit of the instrument.’²⁵¹ According to Desargus, when the musical expression requires it, even a chord of two-notes should almost always be arpeggiated:

General rule, chords composed only of two notes should be arpeggiated only as much as expression seems to demand, while chords composed by three and especially four notes, even though there would not be a sign for indicating an obligation, more or less almost always have to be arpéggiated.²⁵²

²⁴⁹ Corbelin, *Méthode*, p. 67.

²⁵⁰ See chapter III, section 4, p. 42.

²⁵¹ Meyer, *Nouvelle*, p. 6.

²⁵² Desargus, *Traité*, p. 51, ‘Règle générale, les accords composés seulement de deux notes ne doivent s’arpéger qu’au-tant que l’expression semble l’exiger, tandis que les accords composés de trois et sur-tout de quatre notes doivent presque toujours être arpégés plus ou moins, quand même il n’y aurait pas de signe pour en indiquer l’obligation.’

He also remarks that often authors indicate a ‘{’ or a ‘/’ sign to instruct that the chords be arpeggiated.²⁵³ Although, the indication of the sign occurs quite seldom. Challoner states:

[P]ull the lowest Note of the Chord, and then immediately the others, in a regular series, but closely after each other as you can, as all Chords on the Harp should be expressed in this manner, WHETHER MARKED THUS ({ OR NOT; _this observation must never be forgotten, as the effect would be greatly injured if all the Strings were pulled exactly at once.²⁵⁴

Sigismond Thalberg writes in *L’Art du chant* that when the chord carries a note that is sung in the melody, the chord should always be played quite tightly ‘presque PLAQUÉS’ in an arpeggio, to emphasise the singing note more than the other notes in the chord.²⁵⁵ In conventional harp practice terminology, this would be referred to as *brisée*, arpeggiating the notes of the chords tight and rapidly.

In some treatises, they distinguish the chords with and without arpeggiation. In *Principes*, Krumpholtz describes *arpège* or *arpégio* [sic] as playing the notes successively one after the other, and even in a quick succession of notes, each note must be heard distinctly with equal force to bring out a significant effect.²⁵⁶ It is clear that he also expected some chords to be played without arpeggiation, as he writes, ‘Before starting an arpeggio, it is necessary to put all the fingering on the notes, which the chords are composed. The fingering is the same as from the pressed chords.’²⁵⁷ In his writing, ‘pressed chords’ signifies chords without arpeggiation. He does not give further explanation for ‘{’, which appears only in the *Prélude en ut mineur* and *Folies d’Espagne* in his treatise.²⁵⁸ The term *accords plaqués* is used by many other authors,

²⁵³ Desargus, *Traité*, p. 50.

²⁵⁴ Challoner, *A New Preceptor*, p. 3.

²⁵⁵ Sigismond Thalberg, *L’Art du Chant appliqué au Piano*, Op.70, two series (Paris: 1853), series 1, unpaginated 2, ‘Les accords qui porteront un chant à la note supérieure devront toujours s’arpéger, mais TRÉS-SERRÉS, Presque PLAQUÉS, et la note de chant plus appuyée que les autres notes de l’accord.’

²⁵⁶ Krumpholtz / Plane, *Principes*, p. 10.

²⁵⁷ Krumpholtz / Plane, *Principes*, p. 10, ‘Il faut, avant de commencer un arpège, placer tous les doigts sur les notes qui le composent. le [sic] doité est le même que celui des accords plaqués; [sic].’

²⁵⁸ Krumpholtz/ Plane, *Principes*, *Prélude en ut mineur*, p. 29, *Folies d’Espagne*, p. 31.

including Cousineau, Naderman, and Bochsa, to refer to a chord in which all the notes are struck at the same time.

Bochsa, mentions that, ‘In slow movements, the harp not being able to preserve the duration of long notes, combined or in chords, they must always be *arpeggiato*, giving the fullest vibration to the lowest note.’²⁵⁹ This description illuminates that arpeggios performed a sustaining function. Bochsa’s example shows that the lowest is always emphasised and that even chords comprising two notes were arpeggiated (Fig. VI.10.2).

Fig. VI.10.2 Bochsa, *L’Anima*, p. 7

..note.
 As written. *Andante Sostenuto.* Right Hand. *Mod?* *Andte*
 Ex. II.
 As played.

He also states that chords with a shorter duration, relating to the tempo of the piece, the arpeggio is less necessary, and in fast tempo, he suggests plucking them together. His following examples illustrate his statement (Fig. VI.10.3).

Fig. VI.10.3 Bochsa, *L’Anima*, p. 7

Right Hand.
 As written. *Andte sostenuto.* *Allegretto.* *Allegro.* *Presto.*
 Ex. 12.
 As played.

For Both Hands.
 As written. *Andte sostenuto.* *Allegretto.* *Allegro.* *Presto.*
 Ex. 13.
 As played.

²⁵⁹ Bochsa, *L’Anima*, p. 7.

Another practice is dislocation, which is closely related to portato.²⁶⁰ Desargus gives an example of dotted sixths under a slurred staccato, which should be arpeggiated as well (Fig. VI.10.4).²⁶¹

Fig. VI.10.4 Desargus, *Traité*, p. 70



Conventionally modern harp players tend to think that there are two kinds of arpeggios; a broad arpeggio, in which all the notated notes are played in an equal succession one after each other, or a short active arpeggio, played tightly in fast passages. It is essential to be aware that in arpeggio practice, there are more variations that can be used to enhance expression to deliver subtle emotions in the music.

²⁶⁰ The term 'dislocation' is also used in Costa's book *Off the Record*, pp. 45-50, to indicate a momentary separation between the left and the right hands.

²⁶¹ Desargus, *Traité*, p. 70. Similar notation is used and explained by several keyboard pianists, such as by L. Adams, *Méthode du Piano du Conservatoire* (Paris: ca.1804) p. 156.

VI.11 PRELUDING

Preluding was an essential practice in the seventeenth and the nineteenth century. Harp instructors tried to inspire players to create their own preludes by providing numerous examples in their treatises.²⁶² One of the earliest pedal harp treatises mentioning preluding is Corbelin's *Méthode de harp*. Besides creating preludes, harpists were often required to accompany singing based on a bassline, and therefore rudimentary knowledge of harmony was compulsory.²⁶³ Twelve preludes by Krumpholtz, dedicated to Mademoiselle de Guines, who W. A. Mozart wrote his flute and harp concerto for, must be the most challenging preludes from the period. They include multiple use of pedalling for harmonic modulation.²⁶⁴

In 1833, Bochsa published *The Harp Preludist*, providing explanations of the chords and the rules of the harmony.²⁶⁵ In the preface, he writes, 'Harp-players might qualify themselves as PRELUDISTS.' This treatise is designed for the student who wants to gain a higher level of skill in improvising preludes. According to Bochsa, there are three kinds of preludes. The first type is built upon principal harmony and includes some transient notes, artificial discords and an ending with some arpeggio passages, which is not too long. The second is much more an elaborated type, including various effects to show virtuosity and introducing melodic passages from the composition which relates to the composition by delivering a character of an overture or even of a separate piece. The third type of prelude is a short transitional harmonic progression that begins in the key of the previous piece and modulates to the next piece in a performance. These examples provide some practical ideas for creating preludes.

²⁶² Preluding is mentioned in many harp treatises, including those by Corbelin, Cardon, Rague and Krumpholtz / Plane.

²⁶³ Corbelin, *Méthode*, p. 29.

²⁶⁴ Krumpholtz, *Recueil de douze Préludes*; from the front cover, 'O'n apprend par ces prélude à se Servir des pédales par les différentes modulations recherchées.'

²⁶⁵ Bochsa, *The Harp Preludist: Comprising in Sixteen Lessons, Explanations of the Chords & all the Rules of the Harmony, Indispensable to the Art Extemporaneous Preluding in so New, Clear & Concise a Manner as in A Short Time, to Qualify the Diligent Pupil to Prelude on the Harp with Ability and Effect* (London: 1833).

The first type of prelude may be recognised in Naderman's *Sept Sonate Progressives*.²⁶⁶ Each sonata begins with a short introduction that consists of an uncomplicated harmonic progression in the same key as the main piece. In 1832, Naderman published *Dictionnaire de Transitions, pour s'exercer dans l'art de Préluder et d'Improviser tant sur la Harpe que sur le Piano*. This dictionary was included in the fifth volume of his method. Bochsa's *Elegant Extracts for the Harp* also provides good examples of preludes, showing how the pieces may modulate from the previous key to the next theme.²⁶⁷ Bochsa later published more instructions for accomplishing preludes.²⁶⁸ Preluding has remained an important skill for organ players to the present day. However, the custom of preluding on a harp seems to have gradually decreased around 1840's, and preludes are seldom heard in current harp practice.

²⁶⁶ Naderman's *Sept Sonate Progressives* are found in the second part of *École ou Méthode raisonnée*.

²⁶⁷ Bochsa, *Elegant Extracts for the Harp*, (London: 1840).

²⁶⁸ Bochsa, *Twelve Progressive Preludes for the Harp*, (London: 1814); *Fifteen Brilliant and Short Preludes for the Harp in Principal Major and Minor Keys; Intended to be Played Before any Piece of Music* (London: ca.1820).

CHAPTER VII: COMMENTARY ON THE EXPLORATORY RECORDINGS

The refinement of the performance of my exploratory recordings was accomplished by investigating more than thirty treatises written for the single-action pedal harp. However, the following commentary will focus primarily on the methods by Meyer, Backofen and Spohr.

VII.1 FIRST SET: Commentary on the compositions by Ph. J. Meyer

The first part of my recordings and the film examine the historic harp practice of the eighteenth century by exploring Meyer's two methods, *Essai* and *Nouvelle Méthode*. In both methods, not all details of the technical execution are provided, and the reasons for his fingerings are not explained. Presumably, he expects the player to receive a full explanation and a technical demonstration from their teacher. And, most likely, he assumes that the player will have the opportunity to learn by listening to good performances. This created several difficulties which I had to solve. First, I had to learn the appropriate manner of execution by reading his method, but since there has not been any explicit investigation or documentation of Meyer's significant techniques till now, I had to experiment on my own by trying various methods of execution to discover the implications of his instructions.

It was also necessary to listen carefully to the musical result of my playing by comparing and evaluating it from the standpoint of conventional practice and Meyer's historical practice. This gave me an opportunity to find evidence I needed for my own performance from Meyer's fingering and notation and to seek the related techniques. Another problem was that the notation in the treatise was often unclear; it clearly contained printer's mistakes. In some places I had to choose a manner of execution by judging from the musical context by following my instinct as a musician.

The harp I used in my recording is a single-action pedal harp by Jean-Mathias Wolters from *ca.* 1785, tuned to $a' = 396$ Hz. Although the harps of Meyer's time may have been tuned lower, I chose this timbre, which sounded good on my harp and is still close to the pitch of the period.

Sonata in C major, from *Essai sur la vraie maniere de jouer de la harpe*

1. Allegro 2. Andante / un poco Allegro 3. Non tropo [sic]Allegro

The three-movement sonata in C major is the last and the longest composition in Meyer's first method, and it uses a number of fingerings and techniques described in the method. His frequent use of repeating bass notes is a typical pattern of the period, executed by anchoring the fingers in the chord position.²⁶⁹

Meyer describes, 'Only the thumb strikes the string, the other fingers support the thumb, and the arm. These, which usually do not have support, are much relieved by having this.'²⁷⁰ In my recording, I have followed his instruction; as a result the notes were executed with less stiffness and the sound became much lighter, creating a gentle resonance. Modern players tend to execute this pattern with the thumb with an open hand, causing short damping after each note, resulting in a much drier sound.

The 1, 2, 3, 2, 3, 2, 3 is a typical fingering from Meyer. I have applied this fingering to play descending scale, delivering a delicate melodic sigh, an effect that was strengthened by the strong-weak weight of the alternating fingers. He marks this fingering for phrases that require a gentle flow in the musical line. I also grouped the left-hand bass notes by applying Meyer's anchored fingers. This grouping clarified musical phrases by making the breathing points in the bass line more distinct, which gave each phrase musical direction. Improvisatory elements were used in the repeats, which were customary during the period.

²⁶⁹ See chapter III.1.3, p. 24.

²⁷⁰ Meyer, *Essai*, p. 6, 'Il n'y a que le pouce qui frappe la corde, les autres doigts lui servent d'appui, & le bras qui n'en a point, en est beaucoup soulagé.'

Sonata VI, g minor from *Sei Sonate a solo per l'arpa*, Opera terza

1. Andante 2. Un poco Allegro 3. Minuetto

Sonata VI in g-minor is the best-known harp piece by Meyer (Fig. VII.1.1).²⁷¹ It is generally performed from Hans Joachim Zingel's edition (Fig. VII.1.2).²⁷² When I compared these two publications, I found that the revised edition by Zingel was typical of the period in which it was published, with additional arpeggios, dynamics, slurs, fingerings and various effects. It also provided a general idea of how modern harpists still approach Classical music today, an approach which has created a seriously distorted impression of the character of Meyer's music. This edition is, of course, intended to be played on a tightly strung double-action pedal harp, which may help explain Zingel's changes. Nevertheless, in a modern critical edition, all changes to the original notation should be specified in a critical commentary.

This comparison highlighted the importance of choosing an appropriate edition as editorial changes can significantly affect the character of the composition. Today, modern players often search the Internet for the most performed or the most readily available edition of a piece, but one should never ignore the primary source as a starting point for understanding the composer's expectations.

²⁷¹ *Sei sonate* [sic], *a solo per l'arpa*, Opera terza da Philpo. Giacomo. Meyer (Paris: ca.1768), copy from the library of the Conservatoire de Musique in Paris.

²⁷² Philipp Jacob Mayer [sic] *Sonate für Harfe*, Op. 3/6, Herausgegeben von Hans Joachim Zingel (Mainz: Schott, 1966), ED5394. In the preface to Zingel's edition, Philipp Jacob Mayer [sic] is introduced as, 'einen der größten Künstler auf der Harfe in unserm Zeitalter.' This quote is attributed there to Ernst Ludwig Gerber's *Neues Lexikon der Tonkünstler*, Bd.3, (Leipzig: 1813). However, this description is that of another harpist, Jean Bernard, Jean, or Johann Baptist Mayer, a German harpist who has published a *Méthode de Harpe*, Op. 9 (Paris: 1785). The correct source for this description of Philipp Jacob Meyer is provided in Gerber's *Historisch- Biographisches Lexicon der Tonkünstler*, Bd. 1 (Leipzig: 1790). Meyer's first names sometimes appear as Philippo Giacomo or Philipp Jacob.

Fig. VII.1.1 First page of Meyer's Sonata VI, g minor from *Sei Sonate a solo per l'arpa*, Opera terza, original edition.

SONATA VI.

Andante

7 F. P. F. P. F. P. F. P. F.

10 P. F. P. F. P. F. P. F.

14 F. P. F. P. F. P. F. P. F.

20 P. F. P. F. P. F. P. F. P. F.

25 F. P. F. P. F. P. F. P. F.

28 F. P. F. P. F. P. F. P. F.

34 P.

40 F.

45

Fig. VII. 1.2 First page of *Sonate für Harfe*, Op. 3/6 (Schott, 1966), edited by Hans Joachim Zingel

Sonate

Herausgegeben von
Hans J. Zingel

Philipp Jacob Mayer
1737-1819

Andante

© B. Schott's Söhne, Mainz, 1966

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For my recording, I used the early edition, on which no fingerings and only a few phrasing slurs are notated. I first decided on the fingering according to Meyer's method and tried to identify the musical phrases. The notation includes dots under a slur and strokes without slurs; I have attempted to differentiate the two in my execution. Notes with strokes were damped quickly after playing to produce a clearer articulation. Notes with dots under the slurs were played with the second finger without damping. This gave less edge to the sonority, creating a portato effect. I have grouped the left-hand bass notes according to musical phrases. These phrasing points also clarify where to place the anchoring fingers for the thumb in playing a single-note accompaniment. Conventionally, this accompaniment would be performed by connecting the notes with various fingering or by detached note, played by the thumb, which create completely different musical results to the technique by Meyer, used here in my recording.

On page VI and VII of the *Essai*, some patterns from this sonata are illustrated in Meyer's figures.²⁷³ He mentions that these figures are to be found in his compositions.²⁷⁴ The fingering suggested in his Figure 77 was applied in bar 7 (Fig. VII.1.3). The slide of the fourth finger creates a slight tenuto on the first note and a gentle lift on the second, a different effect than when played by separate fingers. His Figure 114 shows an ascending *acciaccatura* embellishment followed by the fingering 1, 2, 3, 2, 3, 2 for descending notes (Fig. VII.1.4). Meyer applies this fingering especially in slower singing passages, providing subtle legato and which also gave a slight *inégaie* effect. I have applied the *acciaccatura* in the recapitulation in bar 19. There were places in the publication where it was not clear whether the notation reflected the intention of the composer or was a mistake of the printer. In those places, I had to carefully examine the musical context and followed my instinct as a musician.

²⁷³ Meyer, *Essai*, p. VI and VII. Figs. 76, 77, 81, 114-118.

²⁷⁴ Meyer, *Essai*, p. 8, Tab. VI and VII.

Fig. VII.1.3 *Essai*, p. VII. Meyer's Fig. 77



Fig. VII.1.4 *Essai*, p. VII. Meyer's Fig. 114



Sonata V, G major from *Six Sonates a solo pour la harpe*, Opera IVe

1. Andante maestoso / Tempo di Polonese 2. Andantino / Allegro non tropo [sic]

To play this sonata, the harp is first pre-tuned to B-flat major since the A-sharp appears as an accidental in the second movement. The first movement starts with a Polonaise. Meyer's dynamic contrasts express the character of the piece. The chromatic progression in the second movement, illustrates multiple sentiments; this passage contains some of the most challenging pedalling in all of Meyer's sonatas. Meyer clearly expects the player to have achieved a skilled pedalling technique, which suggests that the level of harp playing was quite high already in Meyer's period.²⁷⁵ Although there were no slur markings, I have applied a pedal slide in few bars for enhancing the effect of a short vocal portamento.²⁷⁶ The Allegro calls for graceful simplicity, and the bass line kept as light as possible to enhance the elegant melody line. In my recording, I have tried to bring out the contrasts in dynamics and the different characters of each movement.

²⁷⁵ See Figs VI.1.9a, VI.1.9b, p. 111.

²⁷⁶ See Fig. III.4.10, p. 48.

Divertimento III from *Huit Divertissements pour la Harpe avec Violon & Basse*, Œuvre VI

1. Andante un poco adagio 2. Tempo di minuetto 3. Allemanda

Divertimento III is the only solo piece in the eight *divertissements*. The others are with the violin and a bass. The character of the simple Andante is expressed with dynamic contrasts, typical of Meyer. Minuetto and Allemanda illustrates the characteristic of the dance music of the period. This piece was composed in 1771, the same year my harp was built. It was my attempt to capture the sound quality and sound colour of the period. The delicate sound of the instrument delivered a distinct elegance to the dance music.

Sonata IV F major from *Sei Sonate a solo per l'harpa*, Opera terza and Fantasia from Sonata IV, F major from *Four Original Lessons for the Harp*

1. Fantasia 2. Andante 3. Vivace

This sonata belongs to one of a set of Meyer's sonatas from Opera terza. Thirty-one years later, Meyer included the same F major sonata once again in the *Four Original Lessons*, published in 1799 in London by Birchall; in the later edition, he made a few changes. The place and the period may be important factors for explaining these changes. The Fantasia from the later publication seems to have been adapted to the new style popular with the public in London at that time. Another possibility could have been that, by presenting his new Fantasia to his piece, Meyer was suggesting the player to improvise his own Fantasia as a prelude in each performance. I have recorded both versions of the Fantasia (Fig. VII.1.5a and Fig. VII.1.5b).

The two subsequent movements of the sonata differ only slightly in the editions. The later edition includes fingerings; the earlier one does not. The tempo term of the second movement, Andante, is changed to a Larghetto in the later version. The third movement, Vivace, is changed to Allegretto in the later version. These changes to the tempo terms for the last two movements in the English edition probably do not reflect a change in Meyer's conception of the music. It is more likely that they reflect a different understanding of tempo terms in mid-eighteenth century Paris and late eighteenth century London. J. J. Rousseau's *Dictionnaire de Musique* in France states that andante is slower than larghetto, however, Meyer indicates Larghetto in his English publication, presumably knowing that in English term indicated a slower tempo term than it means

in France. Many writers around the turn of the century suggest that larghetto is more or less the same as andante.²⁷⁷ By the late eighteenth century, vivace was becoming increasingly associated with a tempo close to or faster than allegro, whereas in the earlier eighteenth century, vivace was considered a relatively slow tempo.²⁷⁸ Therefore, the tempo terms that Meyer indicated in later edition presumably mean more or less the same as he had in mind in his first publication in France.

For my recording, I played the earlier version but used the fingering indicated in the later edition. The first movement is very reminiscent of the pastoral atmosphere and the natural, pleasing content of Gluck's music. The left-hand bass of the Andante is repetitive, which is typical of the period. Here again, by applying anchored fingers allow the repeating notes of the left-hand thumb to produce a gentle drone in the background of the right-hand melody.

In Allegretto, the later edition indicates that the thumb of the left hand should play the bass notes. This fingering makes the music more vivid than if it were played with connected fingerings, which would make the bass notes sound legato and unclear. In certain places, it was difficult to achieve Meyer's dynamics at the tempo of the piece.

Besides the tempo markings and the fingering, there were slight changes in the second edition, such as bass patterns. Chords, arpeggios, bass notes and rests are either added or deleted in places. A different bass progression is notated in Larghetto, bar 24 of the later edition, and ornaments are written out.

²⁷⁷ Heinrich Christoph Koch, *Musikalisches Lexikon* (Frankfurt: 1802) p. 890.

²⁷⁸ Mentioned in Charles Cudworth's article, 'The Meaning of "Vivace" in the Eighteenth-Century England', *Fontes artis musicae*, 12 (1965) p. 194.

Fig. VII.1.5a Fantasia from the original edition, published ca.1768 in Paris

SONATA
IV.

Santasia

Segue

Segue

Fig. VII.1.5b Fantasia from Sonata IV, F major from *Four Original Lessons for the Harp*, published in 1799 in London

20

Fantasia

SONATA
IV

Meyers 4 Lessons

Conclusion: first set of recordings and demonstration films

Exploring Meyer's compositions brought me new insight into approaching the harp repertoire of the period. My investigations began with a thorough study of Meyer's methods to understand his notation. There were several technical aspects of my playing which I had to change. The hand position recommended by Meyer was quite different from conventional practice. Meyer also suggested unusual fingerings in the short compositions in his methods. Since most of the accompaniment of the bass, which are typical of the period, consist of single notes, *Alberti* bass and repeated notes, his notation of the music seemed quite dry and uninteresting at first sight. However, by following his practice, I found that by learning his recommended hand positions and fingerings enabled me to deliver musically what Meyer expected from his pieces.

The scores of the sonatas only indicated phrasings in a few places. Therefore, it was important to find an appropriate fingering that would allow his musical intention to be heard. I used Meyer's fingerings shown in his method for recording the first sonata. These fingerings gave important clues as to how Meyer preferences for phrasing.

The attempt of filming and documenting Meyer's practice and compositions from his *Essai*, except the last Sonata in C major, was to provide the reader to actually hear and see the execution of these pieces rather than only reading about it in my dissertation. However, the more I concentrated on my hands for the film, the more I felt that I had lost contact with the musical performance, which created some difficulties. I realised that the unfamiliar physical movement of my hands sometimes distracted me from realising Meyer's musical intention.

I also learned to listen more carefully to the musical sound I was producing. The first set of Meyer's compositions was recorded on the harp built by Jean- Henri Naderman from 1771, which was tuned to $a' = 415\text{hz}$. I could not tune it lower, since the harp was altered to be tuned to $a' = 430\text{ Hz}$ when it was restored, and $a' = 415\text{ Hz}$ was the lowest pitch to which it could be tuned. I wanted to try this lower timbre to come as close as possible to the resonance of the period. By doing this, I discovered that the nuances of an original single-action harp demand significantly more attention than those of a modern harp. A low tensioned instrument reacted responsively to even the most delicate articulation that I produced on the strings. Therefore, a careful balancing of the fingers for musical phrasings was essential. Meyer especially remarked in his treatise

Nouvelle Méthode that harpists ‘should press lightly’ on the strings for producing pleasant sounds.²⁷⁹

Musical pieces from the time of Meyer and Mozart have often been neglected by harpists; perhaps owing to their notation being atypical for the harp and apparently they appear rather uninteresting. However, from my investigation, I have discovered that, with the correct approach, these notations may deliver music of much charm. As I integrated Meyer’s practices into my playing, his pieces began to develop a different shape and sound. This made me acutely aware that we tend to make musical prejudgments—often with our eyes rather than with our ears! In conclusion, I once again refer to the core of Meyer’s teaching in which he states, ‘The eye is not sufficient for reading these expressions in a book. It is necessary for the ear to listen to their performance.’²⁸⁰

²⁷⁹ Meyer, *Nouvelle*, p. 8. ‘Les appuyer légèrement dessus par le bout.’

²⁸⁰ See footnote 27, p. 21.

VII.2 SECOND SET: Commentary on *Fantasia* by J. G. H. Backofen and *Fantasia*, Op. 35 by L. Spohr

The main aim in my second set of recordings was to challenge one of the most difficult repertoire written for the single-action pedal harp by Spohr. I used the techniques described in Backofen's three methods to play these pieces. In particular, I used his instructions to deal with fingering and pedalling choices.

Backofen and Spohr were in close contact with each other when these pieces were composed. Backofen was employed as a chamber musician in Gotha, where Spohr was concertmaster from 1805 to 1812, and Backofen had also been the harp teacher of Dorette Scheidler, who married Spohr in 1806. Backofen was an accomplished clarinetist, flautist, basset horn player, harpist and composer. He was active as a writer and a painter as well.²⁸¹ His three harp methods provide essential sources for investigating early nineteenth-century harp techniques and performing style.²⁸²

Dorette's father, Johann David Scheidler, whose article '*Musik, ueber Harfen und die besten Verfertiger diese Instruments*' was published in 1802, may have been Dorette's first teacher.²⁸³ In the article, Johann mentions Backofen's '*Anleitung*', harpists and harp builders, such as Krumpholz, Lang, Nadermann, Holtzman, Erard and Cousineau. His article verifies that Dorette was already familiar with Backofen's first method. Dorette's first performance as a harpist is reported in the *Gothaischen gelehrten Zeitung*, 1802, informing that she played variations for the harp and in a later concert, a concerto by Christian Gottlieb Kleeberg (Fig. VII.2.1). The performance of this concerto proves that Dorette's ability as a harpist had already attained a high level when she was fourteen years old.²⁸⁴

²⁸¹ Zingel, *Harfen im 19. Jahrhundert* (Willemshaven: 1976), p. 20.

²⁸² Backofen's *Anleitung zum Harfenspieler mit eingestreueten Bemerkungen über den Bau der Harfe* was published in 1801. The second, written in Gotha, was a revised version of the previous method, published in 1807. The third was *Harfenschule*, published in 1827.

²⁸³ This article appears in *Journal des Luxus und der Modern*, Jahrgang 17, February, 1802, p. 85, 86.

²⁸⁴ Gisa Steguweit, in *Weibsbilder in Gotha um 1800* (Druckmedienzentrum, 2015), pp. 226-227, writes that the *Gothaischen gelehrten Zeitung* reported in 1802 that Dorette had performed *Variationen auf der Harfe* and *Grand Concert pour le Piano Forte ou la Harpe*, Œuvre 9e, by Christian Gottlieb Kleeberg (1766-1811).

Fig. VII.2.1 Ch.G. Kleeburg, *Grand Concert pour le Piano forte ou la Harpe*, second movement, *Romance cantabile*, p. 13, bars 124-142



By 1805, Dorette's skill on the harp must have been very advanced.²⁸⁵ One may further speculate that, upon hearing Dorette, Backofen was inspired to update his second edition of *Anleitung* in Gotha, in which he included more pieces requiring an advanced technique on the pedals.²⁸⁶ It is apparent that he received great inspiration from music by Marin, Bochsá, Dizi, Naderman and Krumpholtz; he states that it is valuable to learn from their compositions, which require advanced skills. Since Backofen was Dorette's instructor, it is inevitable to consider his methods in approaching compositions written by Louis Spohr.²⁸⁷

Dorette's harp

Dorette's first harp was a Strasbourg; in 1807, she exchanged it for one built by Naderman. Her Naderman harp was probably a forty-one- or forty-two-string crochet-system harp with a wooden frame. The highest note was a d^{'''}, and the lowest note was an F or an E, without a crochet mechanism attached on those two strings. The sound of the harp in Spohr's time was completely different from what we may recognise now. A single-action pedal harp was expected to have a silvery bell-like resonance, which was

²⁸⁵ Brown, *Louis Spohr, A Critical Biography* (Cambridge: 1984); Louis Spohr, *Lebenserinnerungen* (Tutzing: 1968), trans. as *Louis Spohr's Autobiography*, (London: 1865); Henry Pleasants, *The Musical Journeys of Louis Spohr* (Oklahoma: 1961); Louis Spohr: *Festschrift und Austellungs Katalog zum 200.Geburtsdag* (Kassel: 1984); Gisa Steguweit, *Weibsbilder in Gotha um 1800* (Gotha: 2015) F. Hoffman, *Instrument und Körper*.

²⁸⁶ Backofen's second *Anleitung* is dated 18th February, 1807, Gotha, in the preface.

²⁸⁷ Backofen, *Harfenschule*, Einleitung, p. 2.

resulted from the construction of the harp and the stringing. Most of Naderman's harps had wooden frames, which created a distinctive sound, different from harps with a metal neck.

J. G. H. Backofen, Fantasie

Spohr recalls:

My astonishment and delight may therefore be imagined, when I heard so young a girl execute a difficult 'Fantasia' of her instructor *Backofen*, with the greatest confidence, and with the finest shades of expression. I was so deeply moved, that I could scarce restrain my tears. Bowing in silence, I took my leave; - but my heart remained behind!²⁸⁸

Dorette Scheidler certainly impressed him by playing of the *Fantasie*, the last piece in the 1807 version of Backofen's *Anleitung*.

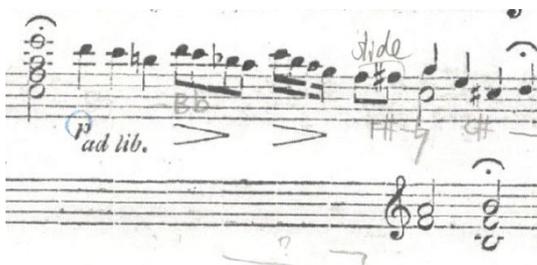
Backofen's *Fantasie* begins with chords, immediately followed by an improvisational melodic passage indicated *ad libitum*, suggesting flexibility of the tempo. The term *ad libitum* appears frequently throughout the score. The piece is built on harmonic modulation created by free cadenza-like broken chords or arpeggios of diminished sevenths and resolutions. My challenge was to increase the tension by choosing the right tempo and by producing sound-colours in the chords that would heighten the passion of the piece. One of the difficulties was deciding a steady basic tempo, in which I could increase the pace to a certain extent in playing expressively. The dynamic contrasts were carefully considered. According to Backofen, *forte* should be played with the hand low, near the buttons of the soundboard, which allows a firm grip on the strings. To play *piano*, he describes placing the hands in the middle of the strings.²⁸⁹ I have applied his practice in my recording to produce clear differences in dynamics. The principal intention of the fingerings in Backofen's methods is expression and phrasing. Fingerings are not indicated in the score, but I chose my fingerings on the basis of his treatises and also by listening carefully to the results of different fingerings. When the expression required a long legato, the fingering was designed to connect as much as possible without adding unnecessary accents within the phrase. Finger slides were efficiently applied to tie sentences and to keep the form and position of a quiet

²⁸⁸ *Louis Spohr's Autobiography*, p. 90.

²⁸⁹ Backofen, *Anleitung* (1801), p. 14; (1807), p. 12; *Harfenschule*, p. 10.

hand. I have applied a pedal slide in the following bar to provide a tender expression (Fig. VII.2.2).

Fig. VII.2.2 *Fantasie, Anleitung*, 1807, p. 66 (no bar)



Approaching the harp compositions by L. Spohr

Several essential factors must be considered before approaching Spohr's harp compositions:

- (A) Pre-tuning, re-tuning, and temperament
- (B) Appropriate fingering
- (C) Distinct pedal technique

In addition, there are techniques and effects which should be considered carefully for applying in performance.

(A) Pre-tuning, re-tuning, and temperament

1) One must decide in what key the harp must be pre-tuned. It is indicated in the score of *Fantasie*, Op.35 that the harp should be pre-tuned in A-flat major.²⁹⁰ However, if there is no indication, the player must decide in which key to should be pre-tuned before studying the piece since this will determine the combination of pedalling.

2) An appropriate pitch must be selected. Since Spohr knew that the violin sounded more brilliant in the keys of D and G major and that the harp sounded better in keys of E ♭ and A ♭ . Therefore, he wrote separate parts for the *Sonate Concertante* Opp. 113, 114 and 115, in a different tonality for the two instruments.²⁹¹ To play this piece, the

²⁹⁰ *Fantasie pour la Harpe*, Op. 35 (Berlin: N. Simrock, 1806). The first edition of Spohr's other solo harp piece, *Variations sur l'air 'Je suis encore dans mon printemps'*, Op. 36, indicates that the harp should be tuned in E-flat major.

²⁹¹ Not all of Spohr's duets require the instruments to play in different pitches. In *The 'Harpe Organisée*, 6.1.4, Cleary writes, 'Spohr wrote his first two complete sonatas, WoO 23 (1805) and Op. 16 (1806) in the same keys for the violin and harp.'

harp pitch was tuned a semitone lower so the two instruments could play in different keys and sound in the same key. For example, if the violin was in $a' = 440$ Hz, it was necessary to have the harp tuned in $a' = 415$ Hz. Using this procedure, the violin could play in D major, and the harp in E-flat major; both instruments sounding in the same key. The harp can use open strings when playing in flat keys, which means that fewer hooks or discs must be used to shorten the strings, allowing richer resonance on the instrument. Another advantage was that, with a lower tuning, the harp strings were supposed to break less frequently because of the lower tension. Lowering the pitch of the harp may make the touch of the strings feel looser on the fingers, requiring a slight adaptation for playing in such a tuning. In particular, fast passages must be played with a relaxed posture, and the player must never force the sound by pulling the strings.

3) Temperament of the harp has been addressed in the above chapter I, section 6.²⁹² To perform Spohr's pieces, it was essential for the harp to be tuned in equal (*gleichschwebender*) temperament, which makes it possible for the player to borrow the enharmonic notes in modulations without creating passages that are harmonically out of tune.²⁹³ Spohr uses the term 'gleichschwebende Temperatur' in his *Violinschule*, mentioning that acceptable intonation in all keys requires equal temperament.²⁹⁴ He also comments in a letter to Heinrich Wiskemann in 1841: 'Our modern music is entirely based on equal temperament; there is no difference therefore between D \sharp and E \flat etc.'²⁹⁵

Other evidence is given by Beat Wolf, who is an expert in restoring single-action pedal harps. His investigations show that the pins of Naderman harps, such as Dorette's were mostly fixed in equal temperament.

²⁹² See chapter I, section 6, p. 15.

²⁹³ Backofen mentions 'schwebender Temperatur' in his *Anleitung* (1801), p. 11 and (1807), p. 8. In *Harfenschule* (1827), he revises this term to 'gleichschwebender Temperatur.'

²⁹⁴ Spohr, *Violinschule*, p. 3.

²⁹⁵ Louis Spohr's letter to Heinrich Wiskemann in Hersfeld, Kassel, Thursday, 28th January 1841. (Autograf: Universtätsbibliothek Kassel-Landesbibliothek und Murhanrdsche Bibliothek der Stadt Kassel). 'Unsere moderne Musik ist ganz auf gleich schwebende Temperatur basirt; es existirt daher kein Unterschied zwischen dis und es usw.'

(B) Appropriate fingering

Expressive fingering determines the musical phrasings. I examined several of Backofen's fingerings and applied them in my performance. To gain a deeper understanding of this topic, I also consulted other harp treatise from the same period. Through this investigation and through an increased awareness as I listened to the results of different fingerings, I sought to find a fingering which could convey the musical expectations of the composer. In the following explanation, I have indicated the fingerings, pedallings and other specific practices, which I used in my performance for the second set of my recordings. The small slurs marked by consecutive 1, indicate thumb slides.

(C) Distinct pedal technique

Spohr's compositions for the single-action pedal harp require exceptionally complex pedalling. However, pedals are not indicated in his scores, except for one place in the *Fantasie*.²⁹⁶ Since Dorette, who performed these pieces, left no information on pedalling, it had to be investigated through Backofen's treatises and other sources from the same period, which provided valuable information to decode Dorette's unique pedalling.

My first goal was to find swift movements to operate the pedals without disturbing the flow of the music. Audiences in Spohr's time yearned to hear brilliant virtuosos, therefore, compositions had to sound effortless in performance, in spite of the technical difficulties. Since there were various combinations of pedalling possible, my attempt to find the best solution was much more complicated than I thought. From them, I have chosen the quietest foot movement possible. I also tried to find sequences of consistent pedalling patterns within each movement of the piece.

Acknowledging that Dorette was also a brilliant pianist, I tried to consider my hypothesis from a different point of view as well.²⁹⁷ I observed that the physical movement of shifting or balancing back and forth with the heel, toe or other part of the foot seemed comparable to finger technique used on a keyboard instrument to shift up and down on the black and white keys, or even more similar to the foot movement of

²⁹⁶ *Fantasie*, Op. 35, bar 43.

²⁹⁷ *Louis Spohr's Autobiography*, p. 89. Brown, *Louis Spohr, A Critical Biography*, p. 37.

the organ players. Since C \sharp would be the same key as D \flat on the keyboard, I speculated that Dorette could have easily exchanged the notated notes enharmonically in her mind to manage the pedals on her harp.

When Erard presented his newest harp to Dorette in London in 1820, she immediately knew that her unique pedal technique, which she used on the single-action system, was inappropriate on his instrument. The new Erard harp aimed to have twenty-one different notes in an octave, whereas Dorette's Naderman harp, which was in equal temperament, had twelve, as on the piano. In *The Harp in its present improved State Compared with the Original Pedal Harp* Pierre Erard states:

This imperfection of the instrument as to modulation could not escape the observing mind of Mr. Sebastian Erard; he made the first attempt to remedy it about the year 1801, when he completed a harp which produced three distinct sounds upon every string, viz, the flat, the natural, and the sharp.²⁹⁸

Further, in his book, he mentions:

The double-action harp is, of all instruments with fixed sounds, the most perfect; and as it possesses *twenty one sounds* in the octave, instead of *twelve* as keyed instruments, it is susceptible of a much more perfect system of temperament.²⁹⁹

However, Erard was not aware that the 'perfection' of having twenty-one notes in an octave had consequences for borrowing enharmonic notes, which made the harmony out-of-tune in certain passages.³⁰⁰ Dorette was applying enharmonic notes to make modulations, and therefore, it was much more complicated to adapt the pedal operation on a double-action pedal harp of Erard, without sounding out of tune, on which all the semi-tones had a different pitch. The height of the pedals was different as well. Since Dorette's pedalling, included double and triple balancing actions of the foot, she had to find an entirely new manner of physical movement for managing her pedalling, which led her to give up playing the new harp.

²⁹⁸ Pierre Erard, *The Harp in its Present Improved State Compared with the Original Pedal Harp* (London: 1821), p. 7.

²⁹⁹ Erard, *The Harp in its Present Improved State*, p. 15.

³⁰⁰ If the harp is pre-tuned in equal temperament in E-flat major, the single-action pedal harp will have, E \flat , E, F, F \sharp , G, G \sharp , A \flat , A, B \flat , B, C, C \sharp , D, and D \sharp in an octave. D \sharp will sound the same as E \flat and G \sharp as A \flat , therefore there will be twelve notes in an octave.

After experimenting with diverse possibilities, I concluded that Dorette developed her own new, individual pedalling system for achieving complex modulation on the single-action pedal harp. An article in Schilling's *Encyclopädie* credits Dorette with finding techniques for playing her husband's compositions, which had never been used by any other harpists (Fig. VII.2.3)!³⁰¹

Fig. VII.2.3 *Schilling's Encyclopädie*, p. 450

später in Darmstadt angestellt war. Allein ihre Vollendung und ihre künstlerische Richtung gewann sie erst in ihrem Vereine mit dem Gatten, der eine Reihe Compositionen von besonderer Schwierigkeit für sie schrieb und sie dadurch zu der Erfindung und Anwendung von allerlei technischen Hilfsmitteln anreizte, die bis dahin noch kein Harfenspieler gebraucht hatte. So erreichte ihr Spiel eine auf der Harfe noch niemals erhörte, ja nie für möglich geachtete Deutlichkeit und Sauberkeit, und zugleich besaß es sich an dem edeln, gefühlvollen Spiele des Gatten, so daß sie für eine im besten Sinne des Wortes vollkommene Virtuosa gelten konnte. Noch 1819 hatte sie

In the above article Schilling writes:

She first acquired her perfection and her artistic direction, however, in collaboration with her husband, who wrote a succession of compositions of particular difficulty for her, which stimulated her to develop and employ various technical aids, which still, until then, no harpist had used. Thus her playing achieved a precision and cleanness that had never yet been attained, indeed that had not been thought possible, and at the same time it animated it to the level of her husband's noble playing, so full of feeling, so that she could count as a perfect virtuosa, in the best sense of the word.

It is evident that the pedal work on the single-action system is not transferable to the double-action, possessing three pedal steps. This concludes that the single-action pedal harp is essential for playing Spohr's repertoire. However, I have tried to find out and experimented on the double-action pedal harp by re-tuning the strings to enable the same pedalling as on a single-action pedal system.³⁰²

³⁰¹ Gustav Schilling, *Encyclopädie der gesamten musikalischen Wissenschaften*, Bd. 6 (Stuttgart: 1838), p. 450.

³⁰² See appendix, pp. 247-248.

L. Spohr, *Fantasia*, Op.35

Fantasia, written in 1807 is dedicated to his wife, Dorette. It may not seem a coincidence that the title is the same as Backofen's piece. Diverse composers from this time were inspired by the improvisational style of a *Fantasia*. The introduction begins with a dramatic c minor chord in *Adagio molto*, bringing in motifs from the piece and ending with a flowing arpeggio passage. His *Fantasia* intervenes with different styles of sections. The *Allegretto* begins with a melancholic melody, developing into a virtuosic section that includes a continuous triplet figuration. It is important to have a consistent tempo in the *Allegretto*. Since the triplets appear in the second half of the *Allegretto*, I had to determine carefully the tempo at the beginning in order to keep the figuration stable, while the melody could sing freely.

Before the next *Allegretto*, an extended diminished seventh arpeggio emphasises the improvisational character of the piece. The harmony progresses with ascending semitones, (F, F \sharp , G, G \sharp , A \natural , B \flat) in the left-hand bass. I have heightened the energy of this section by emphasising the progression of the harmony and by playing out the arpeggio chords in an agitated way. The following *Allegretto* begins with the relative key, E-flat major, with a triplet figuration. It modulates to C major and eventually returns to the original key. The consistency of the triplets is essential. This section needs to sound flexible, despite the continuous staccatos in the left hand, which may easily become rigid. The arpeggiated section reappears once again, modulating into a dominant seventh chord and culminating in the c minor chord of the *Adagio molto* to which I added freely improvised elements. The last section ends by resuming the *Allegretto* in c minor, which should be played with subtle elegance.

Although *Fantasia* is written in c minor, the score indicates that the harp should be tuned in A-flat Major, since D \flat may be used effectively as an enharmonic note for C \sharp in the piece. The G pedal can be folded up from the beginning since G \sharp does not appear in the entire piece and the G string can only be used to play G \natural .³⁰³

³⁰³ Backofen, *Harfenschule*, p. 43; after the sixth variation of Backofen's '*Air français, varié*', he comments, 'Bei dem öfters vorkommenden Zeichen X müssen die 3 Pedale a, gis, fis zugleich getreten werden. Da jedoch das gis hier gar nicht vorkommt; so kan das Pedal desselben füglich gleich anfangs aufgestellt werden.'

Arpeggios

There are no arpeggio markings in the *Fantasia*'s first edition, but many treatises from the period require chords to be played as rolled notes (Fig. VII.2.4).³⁰⁴ Keeping this in mind and also considering the musical context and the function of the arpeggios, I have included diverse arpeggios to add colour and expression.³⁰⁵ Broad arpeggios were applied for sustaining an expressive note. Emphasis on particular chords and enhancing a certain mood was provided by subtle differences in the speed and articulation of the arpeggiation.

Fig. VII.2.4 Op. 35, bars 1-4



Fingerings

The slide of the thumb was often applied to produce legato phrasings. These slides were especially vital where slurs were written above the notes to suggest a phrase. The following fingering is applied to clarify the fingering, which I have applied in my playing. The application of the thumb slides kept the hand in a steady position in the Allegretto and avoided the phrases from breaking into small fragments (Fig. VII. 2.5).

Fig. VII.2.5 Op. 35, bars 17-20



³⁰⁴ On the front cover, Spohr's *Fantasia* is marked *Oeuvre:35*.

³⁰⁵ See chapter VI, section 10, pp. 164-168.

There were several places where I tried other fingerings, which gave variable musical results. I applied the fingering indicated above the notes in bar 29, which allowed me to phrase the 1, 2 and create a subtle articulation on the E \flat in the second beat (Fig.VII.2.6). It was necessary for me to hear the results before deciding which fingering was suitable in different musical situations. Bars 34 to 35 were also fingered without the slide since the third finger could connect to a turn (Fig. VII.2.7).

Fig. VII.2.6 Op. 35, bar 29

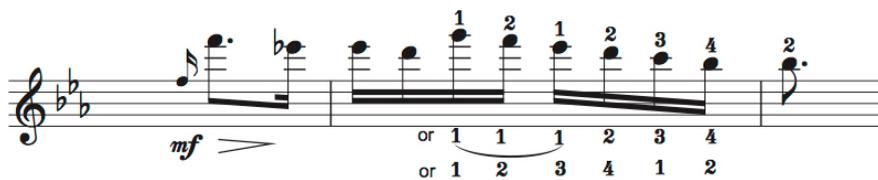
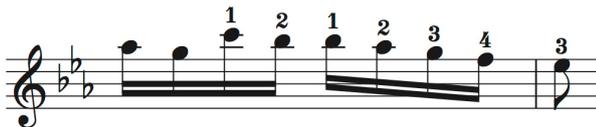
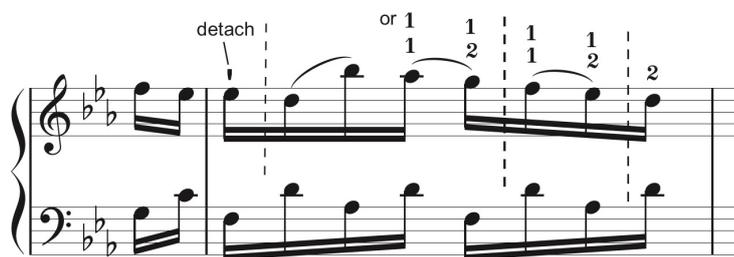


Fig. VII.2.7 Op. 35, bars 34-35



Some slurs indicated in the piece imply a specific articulation. In Fig. VII.2.8 strokes above the E \flat and the D require that the notes should be detached, where others are slurred with a 1, 2 fingering, which makes the intended articulation clear. Backofen illustrates examples in *Harfenschule* of this kind (Fig. VII.2.9).³⁰⁶

Fig. VII.2.8 Op. 35, bar 23



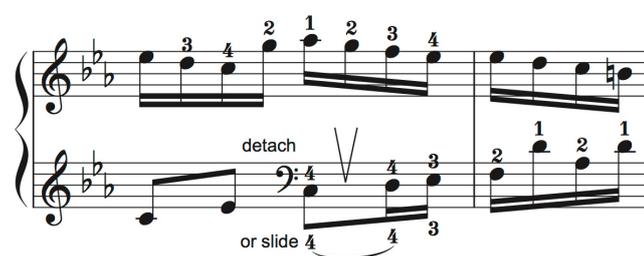
³⁰⁶ See Fig. V.1.35, p. 77.

Fig. VII.2.9 Backofen, *Harfenschule*, p. 22



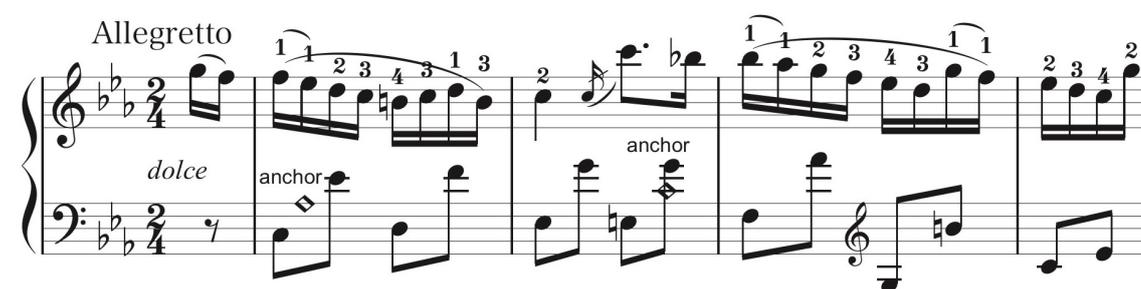
In bar 20, I applied a slide of the fourth finger of the left hand to avoid a turn or a hand shift (Fig. VII.2.10). Although, placing 4, 3, 2, after detaching the C could be another optional fingering, I chose to employ a slide, which allowed the phrase to flow.

Fig. VII.2.10 Op. 35, bar 20



Anchoring a finger on the string is also a practical technique for the left hand when the fingers have to reach substantial distances. Anchoring also supports the hand in a steady position, when playing the following example (Fig. VII.2.11). I changed the anchored note from A to C in the second half of bar 18, where the melody starts a new phrase. The second finger placed on the string may function as a pivot to maintain legato in the accompaniment pattern.

Fig. VII.2.11 Op. 35, bars 16-21



In Fig. VII.2.12a, the beaming of the notes in the ascending chord suggest how both hands should be placed. Modern harpists often play the descending passage by grouping the two notes with alternating the right and left hands. However, playing this passage with only the right hand makes it possible to deliver tempo rubato in the passage. It is also clear from the notation that it should not be played by alternating the hands. The fingering of the modern edition, marked with alternating hands as in Fig. VII.2.12b may facilitate speed in this passage, but it is apparent that the musical intention of this bar demands freedom and elegance rather than speed and regularity of the notes.³⁰⁷

Fig. VII.2.12a Op. 35, bar 15

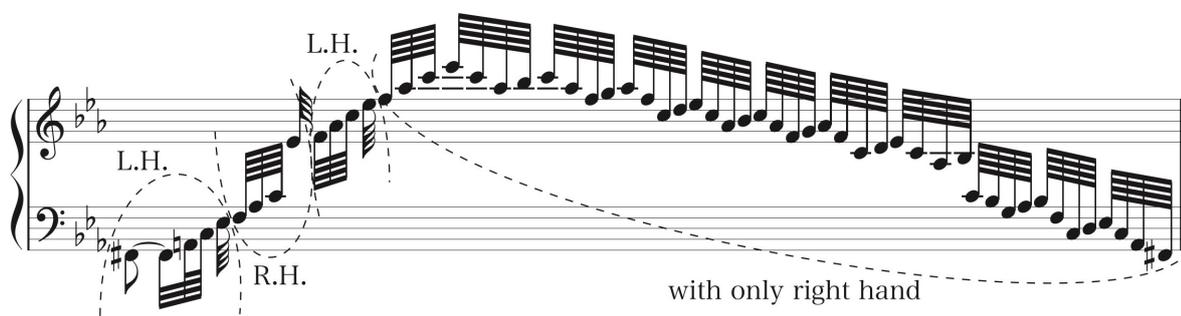
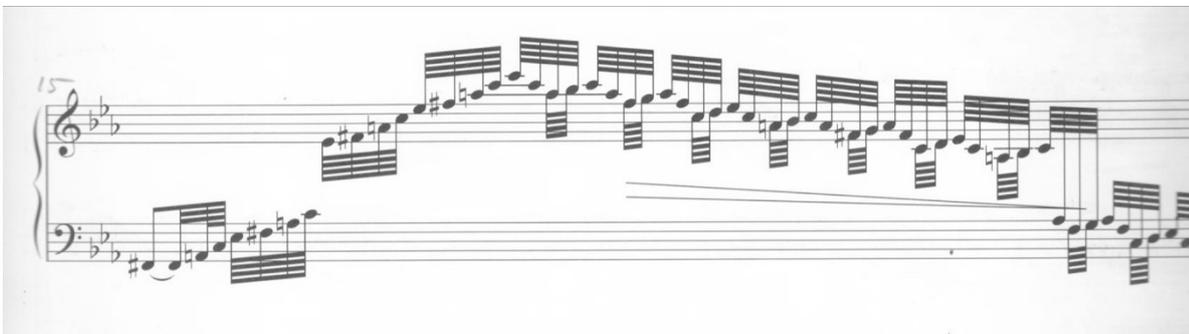


Fig. VII. 2.12b Op. 35, bar 15, Edition Dohr



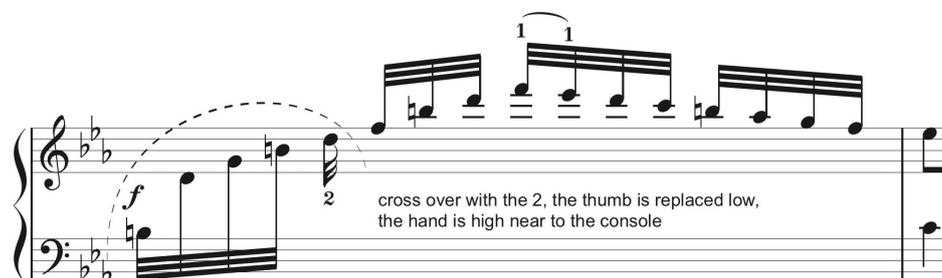
In Fig. VII.2.13, the notated beaming implies that the D should be played with the left the hand. This passage would be played conventionally, by passing the second finger under the thumb of the left hand. However, I have applied Backofen’s technique by crossing my second finger over my thumb.³⁰⁸ The hand was kept high near the console, and the thumb was positioned lower on the string for an expressive *forte* in this passage. The right hand continues playing the chord with a calm hand position. The two

³⁰⁷ Spohr, *Fantasie c-moll für Harfe solo*, Op. 35 (Köln: 1999).

³⁰⁸ See Chapter V, section 1, pp. 69-70.

highest notes can be played with a slide, creating smoothness in the phrase. Besides passing the second finger under, this passage is played by alternating the hands in our current practice, which the phrasing may not continue smoothly.

Fig. VII.2.13 Op. 35 bar 84



Staccato, dots, strokes and *étouffés*

In *Fantasia*, dots, strokes and the term *étouffés* [sic] are marked in the score, therefore, it is essential to study how Spohr's use his markings.

Spohr notates dots for the right hand in bars 5 and 134. The ascending notes of this bar most likely requires a staccato, implying short duration of notes (Fig. VII.2.14). I applied the practice from Backofen's two methods, plucking with the second finger and to damp with the third finger, delivering a delicate result.³⁰⁹

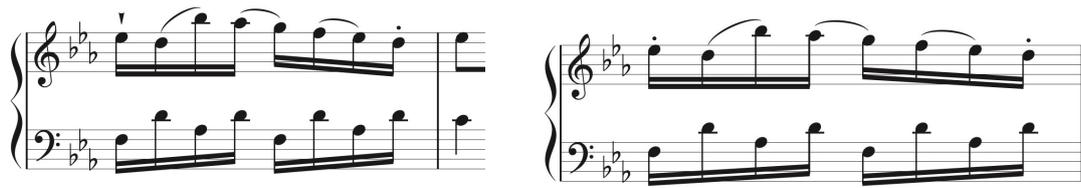
Fig. VII.2.14 Op. 35, bar 5



In several places in the *Fantasia*, Spohr's use of dots and strokes seems inconsistent. For instance, strokes appear in bar 23, whereas dots are used in bar 143 (Figs VII.2.15a and VII.2.15b). Musically, these bars seem to suggest that the notes should be played detached rather than applying a sharp staccato. In both bars, I have detached the notes gently.

³⁰⁹ See Fig. V.4.4, p. 100.

Fig. VII.2.15a, Op. 35, bar 23 Fig. VII.2.15b, Op.35, bar 143

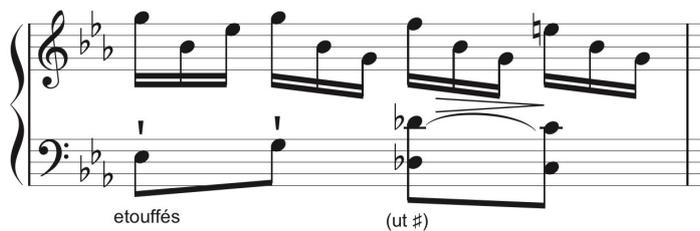


In bar 9, as shown in Fig. VII.2.16a, dots are indicated for the the left hand. I applied fingering 3, 2, for these notes and damped the strings with the same fingers. Two fingers replaced back on the strings may function as anchors to support the following slide of the thumb. The term *etouffés* [sic] in Fig. VII.2.16b, bar 43 seems to imply that these two notes are essential to damp. I applied this bar the same way as in bar 9. A similar pattern occurs in bar 85 as well.

Fig.VII.2.16a, Op. 35, bar 9



Fig. VII.2.16b, Op. 35, bar 43

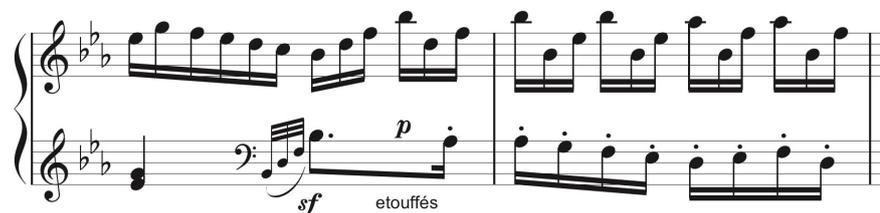


In bars 60 and 112, a passage with dots for the left hand includes the term *etouffés* [sic] (Fig. VII.2.17). When the same pattern continues as a sequence for some bars, even though the dots are marked only in the first few bars, they are meant to be played the same way.³¹⁰ I first tried to execute the *étouffés* with an open hand. However, I found that this gesture was not elegant for long, uninterrupted damping passages; moreover, the left hand became stiff by placing the thumb each time to play the note. The discovery of Backofen's technique of damping the second finger with the third or

³¹⁰ Desargus, *Cours*, 2nd edn, p. 50.

damping with the thumb resulted in a much more delicate and elegant effect. I applied this technique in bars 63 to 73 and 114 to 122, which made the passage sound more graceful.³¹¹

Fig. VII.2.17 Op. 35, bar 60



Trills, grace notes and turns

In Spohr's composition trills generally commence on the principal note, as described in the *Violinschule*.³¹² Spohr explains that in adagio or to embellish a melody, it is often appropriate to begin a trill slowly and gradually increase its speed. He adds that trills must never begin quickly and end slowly and advises that trills with a semitone upper auxiliary should, in general, be taken somewhat slower than those that span the whole tone. I applied this practice in bar 7 (Fig. VII.2.18). I started the trill slowly and, and on the whole tone, a faster trill was applied. I judged from the musical context to increase the trill speed imperceptibly to enhance the subtle colour change of the ascending semitone rather than inserting a turn in between the two notes. It seemed that Spohr mostly notates two auxiliary notes to the trills, suggesting turns as he does in bar 4 (Fig. VII.2.19). Fig. VII.2.20 shows a case from the *Violinschule*, where he notates the notes at the end of the trill. He comments that when a number of trills follow one another without any notes intervening, usually a turn may be inserted only to the last trill; however, if it consists of long chain of trills as seen in Fig. VII.2.21, it is efficient to add a turn to each of them as notated. He also adds that in a shorter chain of trills, it is better to omit the turn. I applied Backofen's fingering 2, 1, 3, 1 for the trills.

³¹¹ See Fig. V.4.4, p. 100.

³¹² Spohr, *Violinschule*, XIII, pp. 154-156.

Fig. VII. 2.18 Op. 35, bar 7

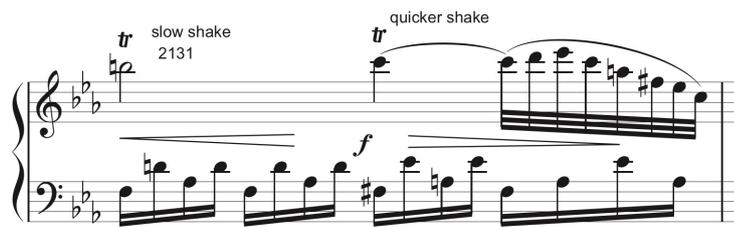


Fig. VII. 2.19 Op. 35 bar 4

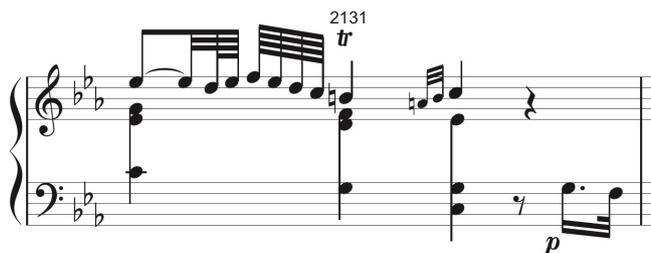


Fig. VII. 2.20 Spohr, *Violinschule*, p. 165



Fig. VII. 2.21 Spohr, *Violinschule*, p. 158



A slow trill was added in bars 12 and 95 in the left hand as Spohr explains in *Violinschule* that, ‘the trills on the lower strings should not be played so quickly.’³¹³ The fingering 2, 1, 3, 1 from Backofen’s *Anleitung* was used.³¹⁴

³¹³ Spohr, *Violinschule*, p. 156.

³¹⁴ See Fig. V.2.9a, p. 82.

In the transient or passing shakes shown in Fig. VII. 2.22a, a thumb slide was applied (Fig.2.22b). This trill was played as Spohr suggested, and he calls this embellishment a *Schneller* or *Pralltriller*. Fig. VII.2.23a shows how it is written in the score and Fig.VII.2.23b shows as played.³¹⁵ Spohr's example is shown with a rest in between.

Fig. VII. 2.22a Op. 35, bars 11-13, as written

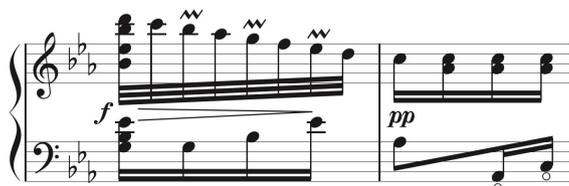
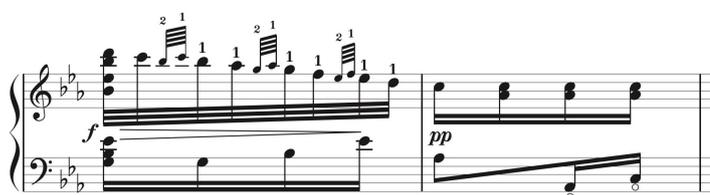


Fig. VII. 2.22b Op. 35, bars 11-13, as played



Figs VII.2.23a and VII.2.23b Spohr, *Violinschule* pp. 160-161

Fig.VII.2.23a

Fig.VII.2.23b



The appoggiaturas in bar 31, may have two possibilities (Fig. VII.2.24a). They can be performed as extended appoggiaturas that receive half the value of the primary note—that is, as demi-semiquavers—or they could simply be a short rapid one. Spohr states that a short appoggiatura will always be marked with a slanted-line, indicated through small notes and played rapidly. However, in this edition, there is no marking of this kind. To express gracefulness rather than virtuosity, I chose to play these notes as gentle appoggiatura (Fig. VII.2.24b). Backofen illustrates a similar rhythm for appoggiaturas in *Harfenschule* as well (Fig. VII.2.25).

³¹⁵ Spohr, *Violinschule*, pp.160-161.

Fig. VII.2.24a Op. 35, bar 31, appoggiatura

Fig. 2.24b appoggiatura, as played

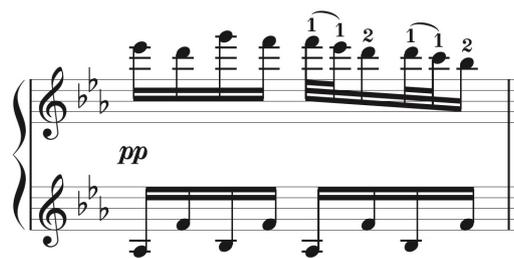
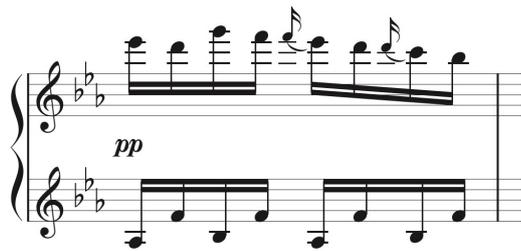
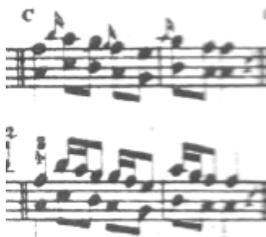


Fig. VII.2.25 Backofen, *Harfenschule*, p. 26



A turn can be awkward to execute at a rapid tempo. Although it was challenging to achieve clarity and speed, I used the fingering 1, 2, 3, 2, which gives subtle nuance to the turn and makes it sound similar to a vocal turn. Modern harpists prefer to play the bars shown in Figs VII.2.26 and VII. 2.27 by sliding the third finger; this increases the security and brilliance of the passage. However, I found the musical result of the third finger slide too rigid and not singing enough. Besides, the technique of sliding the third for a turn is not mentioned in any of the treatises from the period.

Spohr expects turns to be clear and perfect in equality.³¹⁶ He illustrates and explains different notations for turns, but this notation is not used consistently in his composition (Fig. VII.2.28). In the *Fantasie*, all the turns are marked as ‘ ω ’, and none are marked as ‘ ∞ ’. From a musical point of view, I have decided to execute them by commencing with the upper note, except in bar 153, where I wanted to add some diversity. I have applied all the turns as shown in Backofen’s *Harfenschule*, by including a semitone, since it often happened that accidentals were not always indicated above a turn (Fig. VII.2.29).³¹⁷ I have added the semitone indication for the turn in parentheses in bars 36 and 153 in the following examples (Figs VII.2.26 and VII.2.27).

³¹⁶ Spohr, *Violinschule*, p. 169.

³¹⁷ Backofen, *Harfenschule*, p. 26.

Fig. VII.2.26 Op. 35, bars 33-37

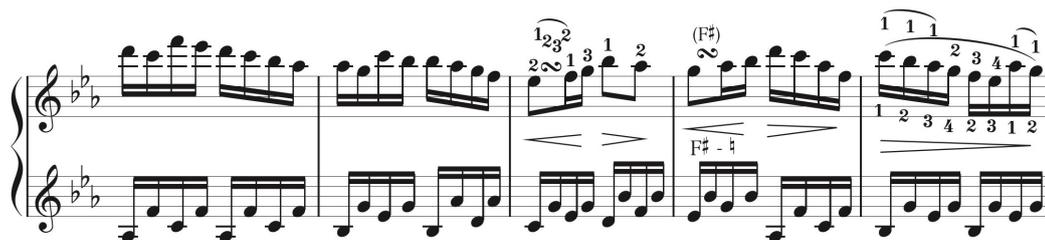


Fig. VII.2.27 Op. 35, bars 149-153

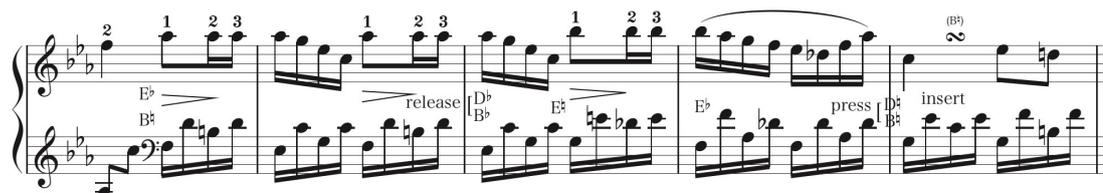


Fig. VII.2.28 Spohr, *Violinschule*, p. 168

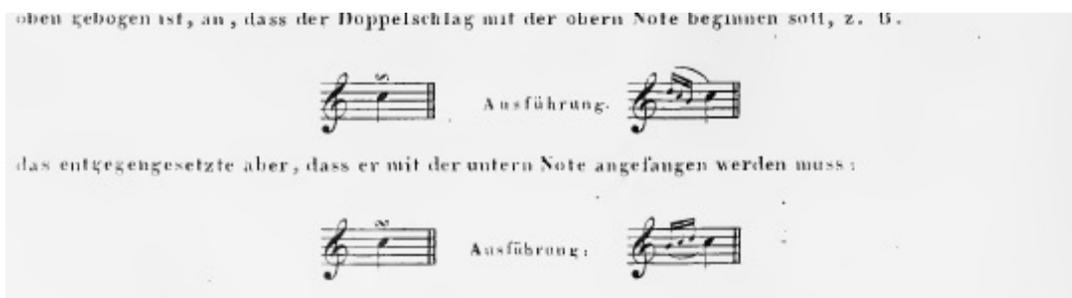


Fig. VII.2.29 Backofen, *Harfenschule*, p. 26



Fermatas, cadenzas, and improvisation

There are seven fermata markings in *Fantasia*. Four are indicated on rests, and the other three are on notes. The first fermata in bar 16, is indicated with a '>' mark on the A ♭ (Fig. VII.2.30). It is not clear if this mark is an accent or if it is suggesting a diminuendo. Since it was the final note of the introduction, I decided to add a short, improvised lead-in to the Allegretto with a diminuendo. The other two fermatas are applied on the left-hand chord and the right-hand note in bar 137; again, these notes are held to lead in to the last repeat of the Allegretto. I added an arpeggiated cadenza on the chords. Short improvisational elements and embellishments are used in the repeated passages so that each performance is different, exciting and unpredictable.

Fig. VII.2.30 Op. 35, bar 16



Pedalling in *Fantasia* Op. 35

The pedal setups on a harp pre-tuned in A-flat and E-flat are shown in Fig. VII.2.31. The semitones that sound when pedals are depressed are indicated under the arrows.

Fig. VII.2.31 Pedal setups

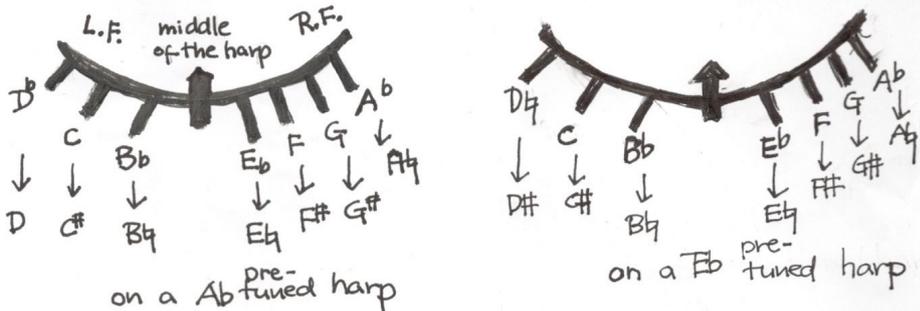


Fig. VII. 2.32 Op. 35, bars 1 and 2

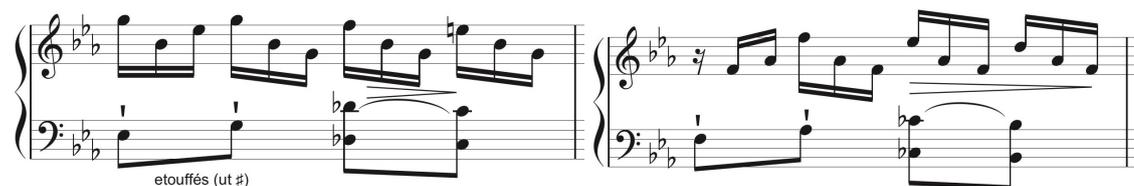


Since A \flat and F \sharp needs frequent pedalling, the G pedal is folded up from the beginning to avoid triple-peddalling (Fig. VII.2.32a).

The only pedal marking in Fantasia is marked '(ut \sharp)' in bar 43, for depressing a pedal (Fig. VII.2.33a). It is apparent that bar 44 also implies a pedal-slide, since C \flat does not exist on A-flat tuned single-action pedal harp, and can only be played as the enharmonic B \flat (Fig. VII.2.33b).

Fig. VII.2.33a Op. 35, bar 43

Fig. VII.2.33b Op. 35, bar 44



The combination of double-peddalling in this piece was F and A, D and B, E and F. The double pedalling for A and F in the piece is explained in Table VII.1. The foot had to remain on these two pedals most of the time in order to operate a swift pedal-movement of depress and release, without engaging them into the pedal steps.³¹⁸ Accurate timing is required to the pedalling.

Table VII.1 Double-peddalling of the A and F pedals in Op. 35

Bar 1	Depress A, F; keep the pedals depressed until release in bar 2
Bar 7	Depress A, F; keep the pedals depressed until release in bar 8
Bar 13	Keep A, F, depressed until release in bar 16
Bar 54	Depress A, F and release on the third beat

³¹⁸ See Fig.V.3.4, p. 88; chapter VI, section 1, p. 108.

Bar 73	Depress A, F and release immediately
Bar 75	Depress A, F and release only the heel (on the F pedal) in bar 77. Depress F again and the release A, F together in bar 78 (Fig. VII.2.33)
Bar 80	Depress A, F and release
Bar 121	Depress A, F and release
Bar 124	Depress A, F and release only the heel (on the F pedal) in bar 126; depress F again and then release A and F in bar 127
Bar 130	Depress A, F; keep the pedals depressed until release in bar 131
Bar 136	Depress A, F; keep the pedals depressed until release in bar 137

Fig. VII.2.34 Op. 35, bars 74-79



To facilitate double-peddalling for D and B pedal, the C pedal may also be folded up from the beginning of the piece. If this is done, the pedal must be put down before the Allegretto, since a pedal-slide using the C# is necessary in bar 43. The pedal may be folded up again before the arpeggiated section. However, when I compared the movement of the D and B pedals to the A and F, I have noticed a slight difference. The double-peddalling of the A and F pedals was only necessary for a short period until their release. The longest duration of double-peddalling of these pedals lasts three bars. In contrast, the B and D pedals must be depressed and the foot must remain on the pedals for a longer time. Also, these pedals are disengaged more often than they are depressed. This suggested to me that tilting the pedal between them, as Backofen recommends, was feasible.³¹⁹

I also found that, in some places, keeping the left foot horizontally on both pedals for an extended period caused a discomfort, especially while the right foot was

³¹⁹ See chapter V, section 3, p. 91.

used to change other pedals. The C pedal on my harp has looser hinges, which allowed me to tilt it up lightly and rest it temporarily on my foot for while double-peddalling. Therefore, I decided to apply this technique of tilting the pedal temporarily.

For the instructions, the terms ‘engage’ and ‘disengage’ are used to describe the action of the foot for putting the pedal in or out of the steps of the pedal-box, shown in Table VII.2.

Table VII.2 Double-peddalling of the D and B pedals in Op. 35

Bar 7	Depress and engage D, B or keep the pedals depressed until bar 10
Bar 10	Disengage D, B or just release
Bar 12	Depress and engage D, B
Bar 80	Disengage D, B Depress D, at the end of the bar 80 and B in bar 84
Bar 86	Disengage D, B
Bar 95	Depress and engage D, B
Bar 129	Disengage or release D, B release
Bar 136	Depress and engage D, B
Bar 151	Disengage D, B
Bar 153	Depress or engage D, B

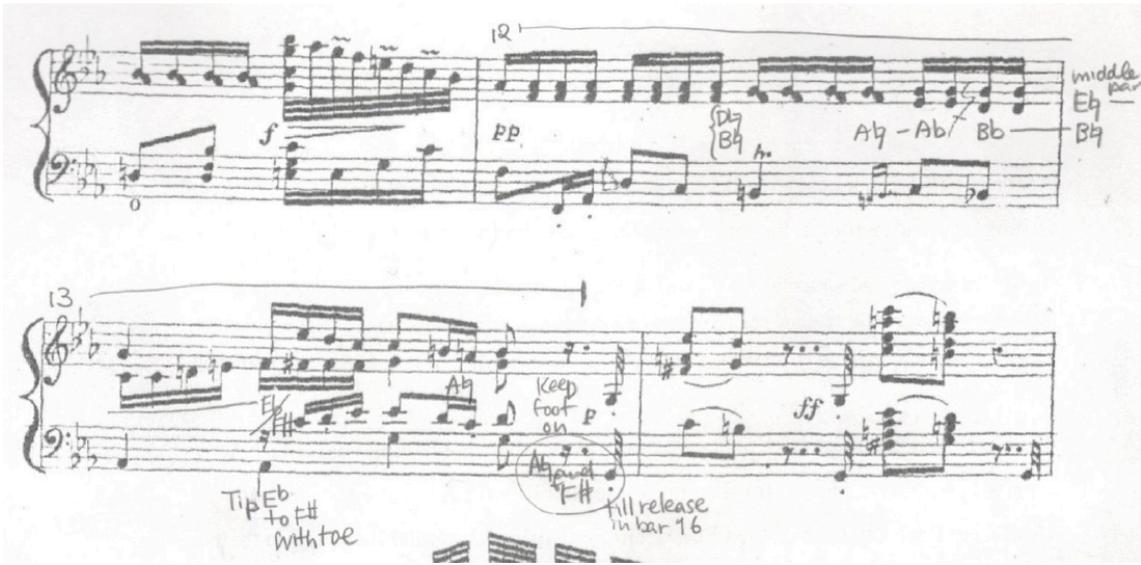
Backofen’s technique of balancing the foot on adjacent pedals was applied in bar 13.³²⁰ Sometimes it was necessary to release one end of the foot—either the heel or the toe—while simultaneously depressing another pedal with the different part of the foot.³²¹ This pedalling practice is applied effectively in Spohr’s sonatas.

Fig. VII.2.35 shows where the foot shifts its weight from the E \flat pedal over to the F \sharp pedal. Both pedals are engaged here. A \natural is made in the third beat. The foot remains on the A and F pedals until they are released in bar 16.

³²⁰ Backofen, *Harfenschule*, p. 35.

³²¹ See chapter VI, section 1, pp. 110-112.

Fig. VII. 2.35 Op. 35, bars 11-14



The same pedalling sequence, D and B, A, B, E and F can be applied in bars 94 to 98 (Fig. VII. 2.36). The adjacent pedals of E and F must be engaged in the pedal box together.

Fig. VII. 2.36 Op. 35, bars 92-102



I also balanced the foot on the pedal in bar 45. The F# can be depressed with the heel in the first beat of bar 45. The heel stays on the F# while the toe depresses Ab on the fourth beat. Only the F pedal is released on the third beat of bar 46 (Fig. VII.2.36). The A pedal is depressed until its release in bar 49.

Fig. VII.2.37 Op. 35, bars 44-48



I have applied E and F double-pedalling in the following bar (Fig. VII.2.38). In bar 80, the pedalling was accomplished in three movements:

At ①, F# is depressed with the toe of the right foot.

At ②, the E pedal is pressed down with the middle part or the ball of the right foot while keeping the toe on F# pedal. At this point, E \sharp and F# are depressed together. The left foot disengages the D and B pedals from their steps simultaneously. The pedals are released to make D \flat and B \flat .

At ③, the right foot on the E and F pedals are both released together. This pedalling is efficient and avoids unnecessary movements.

Fig. VII.2.38 Op. 35, bar 80



In bars 96 and 97 of Fig. VII.2.39, the right foot depresses the adjacent E and F pedals to play E \sharp and F# . At the same time, the left foot depresses the pedal to B \sharp . Even though three pedals are manipulated here in one action, the physical action of the feet is comfortable since all the pedals are depressed simultaneously.

Fig. VII.2.39 Op. 35, bars 95-97

In particular places, the foot may be move from the other side of the pedal-box to operate the inner pedal in the other zone.³²² This technique was applied only once in this piece, in bar 105 (Fig. VII.2.40). After A \flat is made at the end of bar 104, the left foot moves to otherside of the pedal-box to prepare the E pedal on the right side. In bar 105, F \sharp and A \natural are depressed together. While keeping the two pedals depressed, the left foot makes E \flat . E pedal is depressed at the second beat of bar 105. The left foot remains on the E pedal. In bar 106, only the F pedal, which is depressed by the heel is released. The feet stay on the depressed E and A pedals until bar 114, when they may be released together.

Fig. VII.2.40 Op. 35, bars 104-107

³²² See chapter V, section 3, p. 98.

Editions of *Fantasie Op. 35*

Fantasie is one of the most required pieces in the conservatories, competitions and orchestra auditions. The first edition appeared in 1816 and was published by N. Simrock in Berlin. After the first publication, a number of new editions have been published, some quite recently.³²³ Many of these editions were modified. The Augener edition from 1893 is the only that retains the markings from the first edition. This edition indicates that the harps should be tuned in A-flat major, implying that the piece still been required exclusively on a single-action pedal harp at that time. Hutchings & Romer publication, edited by John Thomas, is presumably one of the early editions after Simrock. Its publication year is unknown; however, it must have been published after 1872 since the front cover names John Thomas as the harpist to the Queen, a position to which he was appointed in 1872. The pedal signs indicated in the score imply that this edition is intended for the double-action pedal harp. Alfred Holy includes recommended fingerings in his 1898 edition. He retains the finger slides in some places, but in other places, his fingering implies hand shifts, which were not considered graceful at the beginning of nineteenth century. The most popular edition today, which was edited by Zingel and published by Barenreiter in 1954, does not include any numbered fingerings but is heavily modified by the addition of slurs, dynamics and arpeggio indications.³²⁴ It is apparent from comparing these publications that the subjective point of the editor gradually became more involved and influenced the musical results. Therefore, it is inevitable to critically examine and choose the editions to be used for our performances.

³²³ See bibliography for all the editions of Spohr's *Fantasie*, Op. 35.

³²⁴ A recent edition published by Verlag Christoph Dohr in 1999 is presented as a new, complete Spohr edition but is identical to Zingel's.

VII.3 THIRD SET: Sonate Concertante, Opp. 113, 114, 115 by L. Spohr

Spohr composed Op.113 in 1806, Op.115 in 1809, Op.114 in 1811 to perform with his wife on their concert tours through Europe.³²⁵ They were published much later in 1840 to 1841, by Schuberth in Hamburg; the high opus numbers date from that period.³²⁶ The commentary on these sonatas will be presented here in chronological order of composition. (the number ↗103 relate directly to the track number, demonstrating ‘Special technique in Spohr’s composition’ on the accompanying disc)

No fingerings nor pedallings are provided in the early edition by Spohr. Therefore, the indicated fingerings, pedalling and other technical effects discussed in the following sections are additionally written in the scores here to clarify the choices I have applied in my recordings.

Sonate Concertante, Op. 113

1. Allegro brillante 2. Adagio 3. Allegretto / Rondo

Op.113 in E-flat major was the first piece in which Spohr employed different tonalities for the two instruments. The violin part is notated in D major and the harp in E-flat major.³²⁷ Spohr further adopted this practice so that violin and harp could play in their brilliant sounding keys.

The elegant opening of the Allegro brillante captures the virtuosic character of the first movement at once. Throughout the piece, the well-balanced dialogue between the two instruments is evident. The harp part requires a skilled technique, involving harp techniques of scales and chords played in various manners. The hymn-like beginning of the second movement requires swift movement of the pedalling. The ‘{’ markings for the arpeggio are only indicated in the first bar; however, I have used arpeggios in the first eight bars to enhance the tender character of the piece. In the dialogue section with the violin, the harp part was embellished differently each time. The style of the Rondo, allegretto is typical of the period; Spohr used this style frequently at that time. Its theme recalls a rustic dance and is followed by a section with

³²⁵ Spohr, *Sonate concertante Op. 113* (Hamburg: Schuberth, 1840), Pl.Nr.273.274; *Op. 114* (Hamburg: Schuberth, 1841), Pl.Nr.381.382; *Op. 115* (Hamburg: Schuberth, 1841) Pl.Nr.383.384.

³²⁶ Brown, *Louis Spohr, A Critical Biography*, p.39.

³²⁷ See chapter VII, pp.187-188.

denser harmonies. The continuous chord graces in both hands require a skilled finger technique to play them in an accurate tempo.

Sonate Concertante, Op. 115

1. Allegro 2. Larghetto 3. (moderato) / Rondo

Op.115 is the longest of the three sonatas; it demands advanced pedalling skills that combine distinct ways of operating the feet. The Allegro bursts out with an energetic passage but soon moves into a delicate section, introducing diverse shades of colours. The pattern of semiquavers in the right hand requires lightness to play in a steady tempo. The trills must sound effortless and elegant. Spohr's writing calls for broad phrasing in the cantabile passages throughout the movement. The Larghetto of this sonata is full of lyricism and melancholy. The harp part of the movement accompanies the violin melody and maintains the pulse of the music. The tension in the piece is created by nuances in the dynamics. Short arpeggiation was applied to the chords for subtle dislocation, enhancing the expression of the music. The Rondo is sprinkled with open-spirited passages that demand a well-articulated sound.

Sonate Concertante, Op. 114

1. Allegro Vivace 2. Potpourri über Themas aus der ZAÜBERFLÖTE (Andante, Allegretto, Andante, Allegretto, Andante, Poco Adagio, Allegro)

Op.114, was composed in 1811. The pedalling technique in this piece requires absolutely accurate timing and smooth execution. It seems that, by this time, Spohr knew his wife's skill, for managing pedalling combinations, and he included several sections involving bold modulations. The Allegro vivace of the first movement starts with grand opening chords and emerges directly into a vigorous section, followed by a sweet cantabile passage. The virtuoso harp part with many notes is requiring continuous fluidity, reflecting the tendency of music lovers of that time to equate more notes with virtuosity.

The second part of the sonata is a potpourri of motifs and arias with diversified tempos from Mozart's opera *Die Zauberflöte*. Spohr had already written several potpourris on themes from Mozart's compositions.³²⁸ This potpourri was also arranged

³²⁸ Spohr, *Deuxième Pot-pourri pour le Violon*, Œuvre 22 (Vienne: ca.1811); Pot-pourri pour le Violon, Œuvre 23; *Quatrième Pot-pourri pour le Violin*, Œuvre 24 (Mainz: ca.1812). See bibliography for details.

for violin and piano in Op. 50.³²⁹ As a great admirer of Mozart and an active Freemason, it must have been quite a natural and rewarding assignment for Spohr to produce this duo on the Mozart's themes.

The Potpourri is based on the following arias;

1. Pamina's aria: 'Ach, ich fühls es ist verschwunden' (Andante)
2. Aria of the 'drei Knaben': 'Seid uns zum zweiten Mal willkommen' (Allegretto)
3. Papageno's aria: 'Ein Mädchen oder Weibchen' (Andante)
4. From the orchestral music of Act II, scene 7: introduction to 'Der, welcher wandert diese Strasse' sung by 'Die Zwei Geharnischten Männer' (Poco Adagio)
5. Monostatos's aria: 'Alles Fühlt der liebe Freuden' (Allegro)

Fingering

For all the three sonatas, I have carefully chosen expressive rather than simply technically convenient fingerings. Sliding was the technique I applied most frequently.

However, I also experimented with several optional fingerings to find whether each passage required unity of legato phrasing or distinct articulation.

The descending scale passages found in Op. 115 often appears in Spohr's compositions. One of my choices of the fingering at the beginning of Op. 115 was 1, 1, 1, 2, 3, 4 (Fig. VII.3.1). A similar fingering is shown in Backofen's *Anleitung* (Fig. VII.3.2). This fingering is executed with least possible hand movement, which keeps the unity of the phrase. However, there are other possibilities here. 1, 2, 1, 2, 3, 4 is a conventional choice; this increases the emphasis on the thumb and divides the scale into two sections. This fingering may sound rigid when used frequently. 1, 2, 3, 1, 2, 3 is another possibility; in this option, the third finger on the beat may be distinctly pronounced; however, the thumb must be played as light as possible to avoid an accent. I have varied my performances with these fingerings in diverse musical situations to give subtle differentiation in the expression.

³²⁹ Spohr, *Potpourri pour Violon et Pianoforte concertans, sur des Thèmes de la Flûte enchantée*, Œuvre 50 (Leipzig: ca.1820).

Fig. VII.3.1 Op. 115, bars 1-16



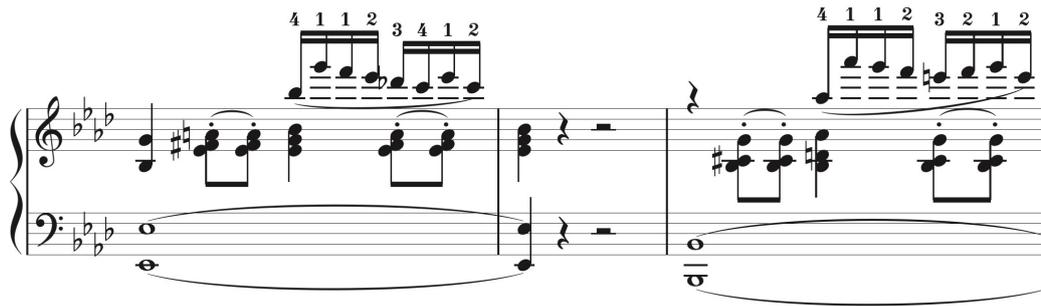
Fig. VII.3.2 Backofen, *Anleitung*, 1801, p. 33



In the the fourth bar, the right hand is played with a thumb slide to connect the fingers in one phrase. Thumb slides were actively used to connect slurred notes in bars 15 and 16. I used fingering 3, 1 more frequently than 2, 1 to produce a milder articulation. It also supported to maintain consistency within the phrases.³³⁰ Thumb slides unify the phrase by avoiding a thumb crossing over in the middle of a slurred passage, as shown in Fig. VII.3.3.

³³⁰ See chapter V, section 1, p. 63.

Fig. VII.3.3 Op. 115, Allegro, bars 68-70



I have applied slides in the sequence of high notes passages in the Rondo of Op.115, (Fig. VII.3.4), which parallels the example from Backofen's *Anleitung* (Fig. VII.3.5).

Fig. VII.3.4 Op. 115, Rondo Moderato, bar 122

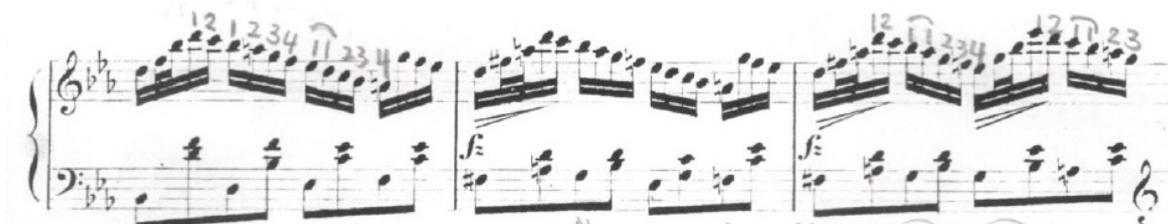


Fig. VII.3.5, Backofen, *Anleitung* (1801), p. 33



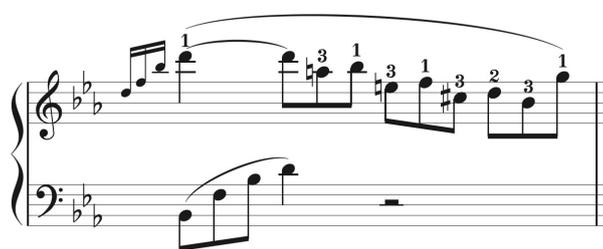
Of several optional fingerings, the one indicated in Fig.VII.3.6 was the best to characterise this lively passage in Allegro of Op. 114. Observing the figure of the left-hand accompaniment, the thumb slide was not efficient way to start the phrase. Using the thumb on the second beat emphasised the rhythmic left-hand accompaniment, which the same solution was applied in the following bar.

Fig. VII.3.6 Op. 114, Allegro vivace, bars 43-45



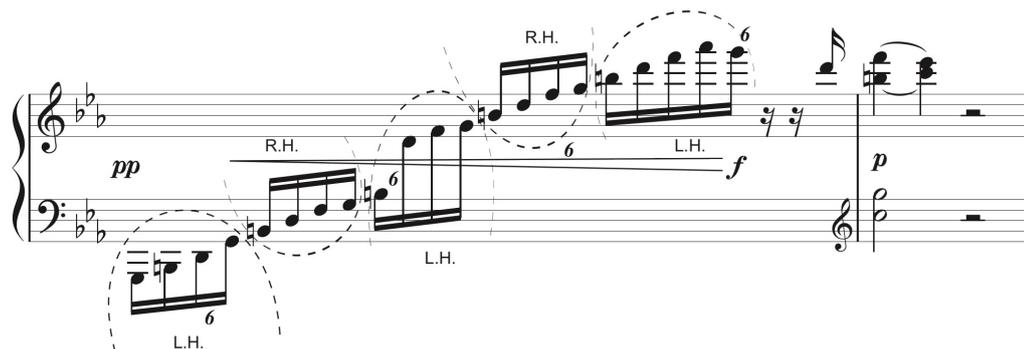
There are fingerings, which gives better results in singing passages. In the Allegro vivace of Op.114, the fingering indicated in Fig. VII.3.7 allows the notes to resonate better for the expressive harp solo. The open spacing of the fingering of the thumb and the third finger keeps the hand relaxed.

Fig. VII.3.7 Op. 114, Allegro vivace, bar 32



Spohr often suggests the alternation of hands by beaming. Bar 19 in Allegro of Op.113 shows broken chords by grouping them by beaming (Fig. VII.3.8). This indicates how the hands were placed and played by altering, right and left.

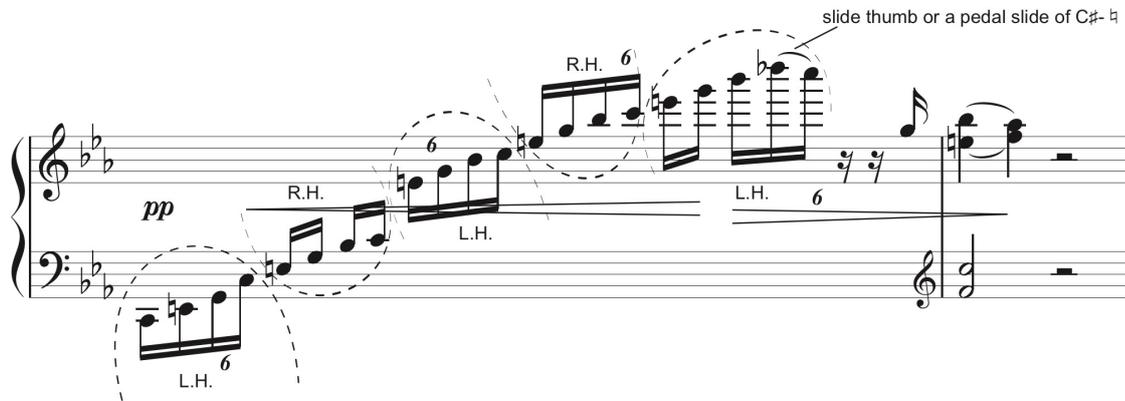
Fig. VII.3.8 Op. 113, Allegro brillante, bar 19



In another passage in from the Allegro brillante in Op. 113, a short slur is notated above the last two notes. This indicates either a slide by the thumb or a pedal slide (Fig. VII.3.9). On Dorette's Naderman harp, the highest note was the d''''; this note was not equipped with a crochet-system that would allow it to make a semitone lower. Therefore, to execute this passage, I had either to tune the highest D \sharp to D \flat at the beginning of the piece or play a pedal slide on the highest C \sharp to play the enharmonic

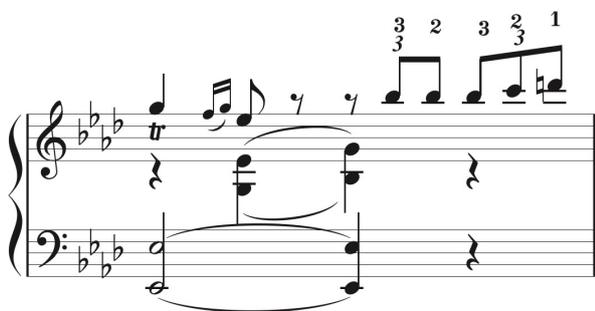
C#. I chose to play a pedal slide on the C, which allows the fingering, 4, 3, 2, 1 to remain consistent for all the ascending chords in this passage.

Fig. VII.3.9 Op. 113, Allegro brillante, bars 136-137



Repeated notes may be played by alternating the fingers to create a gentle and subtle expression.³³¹ The fingering 3, 2, 3 was applied in bar 42 of the Allegro of Op. 115 (Fig. VII.3.10). In our current practice, we tend to play repeated notes with the same finger, which means that the nuance often remains unchanged. This practice of alternating the fingers ought to be revived in modern practice.

Fig. VII.3.10 Op. 115, Allegro, bar 42



³³¹ See chapter V, section 1, pp. 66-67.

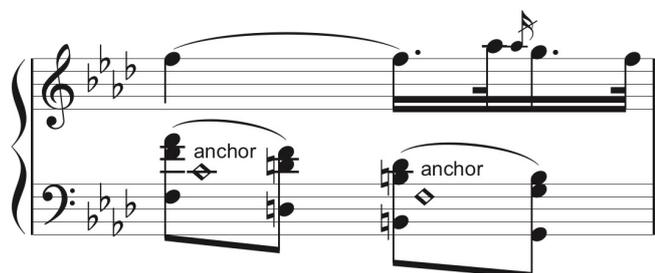
Anchoring one finger is an especially effective way to control the touch of the fingers for the left-hand accompaniment. Backofen includes a similar pattern in his methods.³³² The second finger was placed as an anchor on the B ♭ for the left-hand accompaniment in the Rondo of Op. 113, which made the bass sound lighter (Fig. VII.3.11b).

Fig. VII.3.11a Op. 113, Allegretto, bars 1-4



Anchoring the finger can enhance the phrasing as well. In Fig. VII.3.12, the quavers could be phrased in two groups, which gave a different result than by playing four detached quavers.

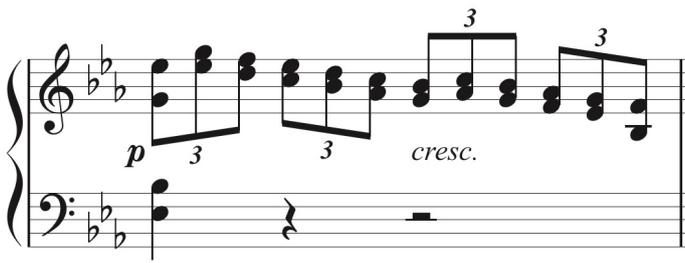
Fig. VII.3.12 Op. 115, Rondo, bar 4



Playing these pieces increased my awareness of the role of fingering, which is necessary to play cantabile phrases and consecutive intervals legato. Connecting the notes clarifies the melodic line. This was especially effective in the passages with slurs and for descending or ascending thirds (Fig. VII.3.13). For moving thirds, I played the lower notes with alternating fingers and a thumb slide for the melody notes. If they are played detached, the musical result is stiffer and the thirds will sound staccato.

³³² See Fig. V.1.20, p.69.

Fig. VII.3.13, Op. 113, Allegro brillante, bar 16



Backofen also illustrates the intervals to be executed by connecting them, using a thumb slide for the top notes and alternating fingers for the lower notes. (Fig. VII.3.14).³³³

Fig. VII.3.14 Backofen, *Harfenschule*, p. 23



I employed the practice of Backofen to connect the slurred intervals passages, such as those shown in Fig.VII.3.15.

Fig. VII.3.15 Op. 113 Rondo, bars 92-93



The example shown in Fig.VII.3.16 is similar. The small slurs in the last bar are a thumb slides and could also be suggesting a rhythmic inequality, as described in the method of Krumpholtz / Plane.³³⁴ I applied a thumb slide and detached each short slur to enhance the phrasing of the passage. Slur markings should be carefully judged by the context to determine expected intention of the composer.

³³³ Backofen, *Harfenschule*, p. 23.

³³⁴ See Fig. VI.6.1, p. 136.

Fig. VII.3.16 Op. 113, Rondo, bars 167-172



In some places, the left hand may be aided by using alternating fingerings to play lower notes. In Fig.VII.3.17, I applied the thumb slide to connect the upper notes of the octaves and played the lower ones by alternating second, third and fourth fingers; this made the legato of the bass melody clearer than detaching each octave.

Fig. VII.3.17 Op. 114, Allegro vivace, bar 104

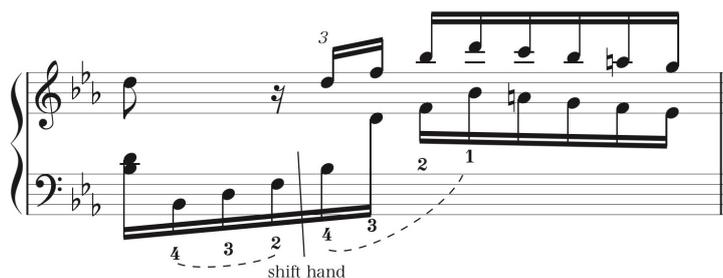


Shifting the hand position

The following example shows a passage where it was effective to jump or shift the position of the left hand to continue the passage (Fig. VII.3.18). Conventionally, this phrase is played by crossing the fingers under another finger, which usually creates accents and is also uncomfortable. Shifting the hand position and replacing the fingers allows the hand to stay in the same form; the passage is comfortable to play this way, and the phrase can flow. Backofen includes several exercises illustrating this practice in *Harfenschule*.³³⁵ The same passage would be possible to play with other fingering, however, I chose to play the following, so I may place the fingers of 4, 3, 2, 1 together with the right hand.

³³⁵ Backofen, *Harfenschule*, p. 18.

Fig. VII.3.18 Op. 113, Rondo, bar 76



Crossing the fingers over or under the thumb

The following passage would be conventionally played by turning the hand and crossing the finger under the thumb, or taking the last note of the left-hand note as an interval of a tenth for the right hand (Fig. VII.3.19). Both ways may add an accent to the last note. In these passages, I applied Backofen's practice by playing high on the strings and crossing the second finger over my thumb.³³⁶

Fig. VII.3.19 Op. 114, Allegro vivace, bars 27-28



Sliding the other fingers

A slide of the fourth finger was used after the dotted note in the right hand in Op. 114, Allegro vivace to create an energetic introduction (Fig. VII.3.20).

Fig. VII.3.20 Op. 114, Allegro vivace, bars 1-4

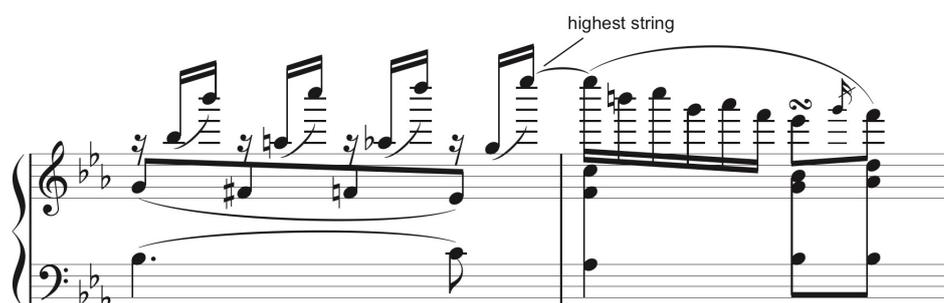


³³⁶ See chapter V, section 1, pp. 69-70.

Shortening the string

The hook harp technique was applied to play E \flat the highest note of Op.113 which occurs in bar 210 of the Rondo (Fig. VII.3.21). The index finger presses the string above the pin to shorten it, and it is plucked with the thumb. Backofen mentions this technique in his *Anleitung* and also in *Harfenschule*.³³⁷ He describes, ‘The string is pressed firmly in the area where the hook should touch the string, which is then plucked by the thumb—although of course the appropriate fingering at such places must be completely neglected.’³³⁸ This was the only solution I could play this note since the Naderman harp which I used for the recording had no crotchet attached on the highest D string, which would have allowed it to play a semitone higher, D \sharp = E \flat . Dorette was presumably also playing this type of harp. Of course, it is conceivable that Naderman may have customised a special crochet system for Dorette’s harp, but there is no evidence for this.

Fig. VII. 3.21 Op. 113, Rondo, bars 210-211



Dotted notes

Although the notation of dotted rhythm was becoming more precise by the end of the eighteenth century, most composers still expected players to use a variety of rhythmic executions to enhance a passage.³³⁹ I have applied over-dotting in the opening of Op.113 to emphasise the lively character of the Allegro (Fig. VII.3.22).

Fig. VII.3.22 Op. 113, Allegro brillante, bars 1-4



In other places in the sonata, such as the following example from Op.115, the practice of assimilations of dotted figures played as triplets shown in Naderman's treatise was applied to bring out a milder rhythm in the melody (Fig.VII.3.23).³⁴⁰

Fig. VII.3.23 Op. 115, Allegro, bars 50-51



Pedalling in Opp. 113, 114, 115

Finding the best pedalling combinations for these sonatas was the most time-consuming part of my investigation. There were many options, and my first task was to find the quietest foot movements by speculating on Dorette's pedalling techniques. I have chosen only a few examples from the three sonatas to explain how I applied the pedals.

The techniques I used include: pedal slides, folding up a pedal, double- and triple-pedalling, moving the foot to operate a pedal on the other side of the pedal-box,

³³⁹ The effect of over-dotting is addressed in Brown, *Classical & Romantic*, pp. 621-26.

³⁴⁰ See chapter VI, section 6, pp. 136-137.

Fig. VII.3.26 Op. 113, Allegro brillante, bars 11-12

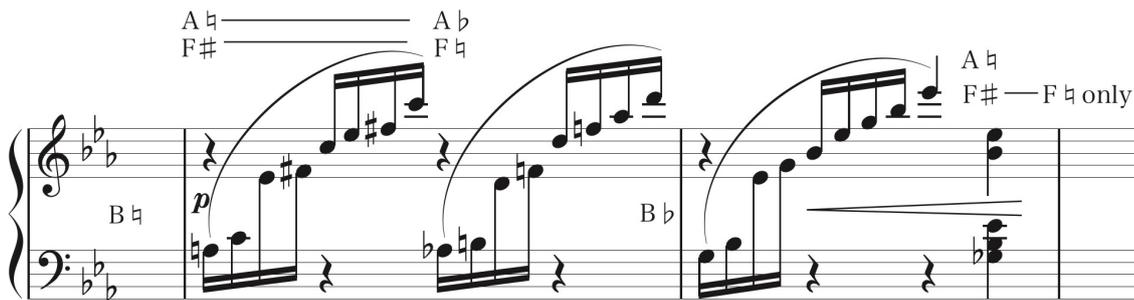
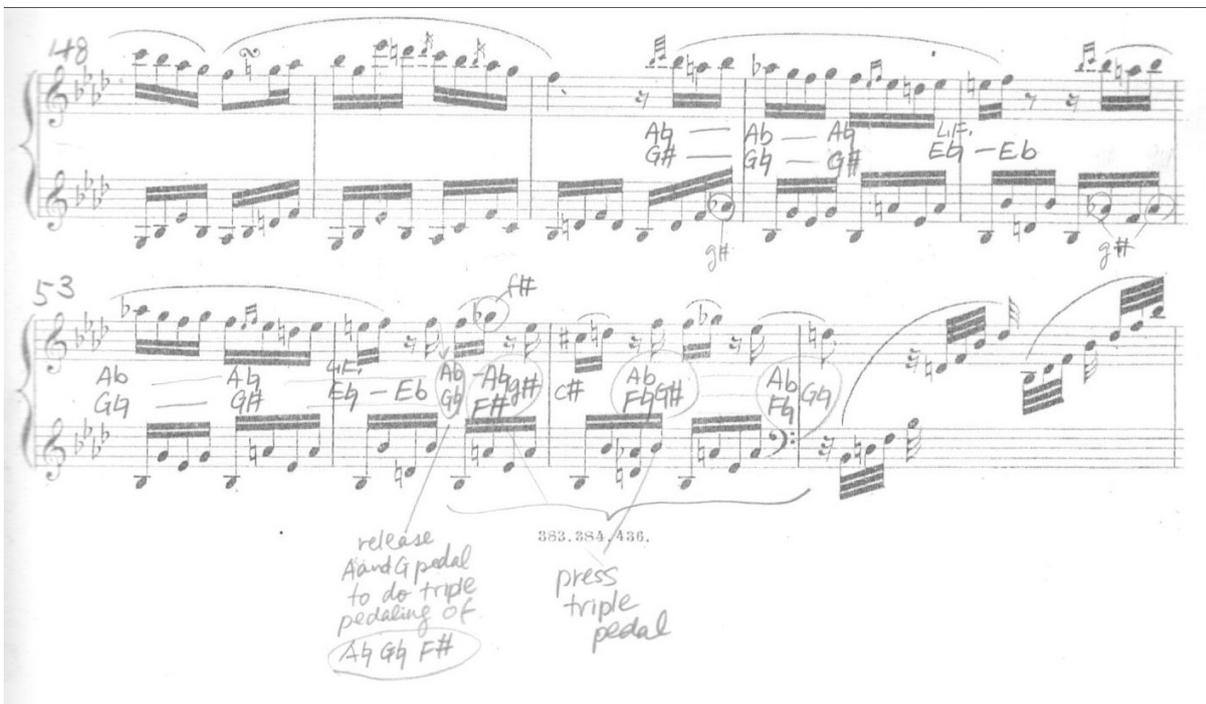


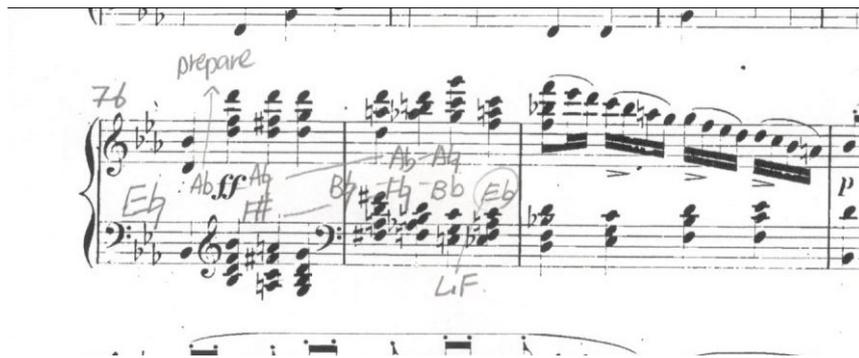
Fig. VII.3.27 shows the double- and triple-pedalling used in the sonatas. Triple-pedalling can be done instantly from bar 54, which makes the action smoother than lifting up the G pedal. If one prefers to apply double-pedalling, the G pedal must be folded up much earlier, but then another difficulty occurs: in bars 51 and 52, the A pedal must be constantly depressed and released, which is slightly awkward at high speed. After trying out possible pedalling combinations, I chose to use the G# as an enharmonic note for the A-flat and used the pedalling indicated in Fig. VII.3.27 in my recording.

Fig. VII.3.27 Op. 115, Rondo, bars 48-56



Moving a pedal, which is not needed for the harmonic progression may be effective in many circumstances. For instance, in Fig. VII.3.28, I released the A pedal in bar 76 to allow the simultaneous action of depressing the A and F pedals together on the next beat.

Fig. VII.3.28 Op. 113, bars 76-78



The pedalling in the Adagio of Op. 113 requires particularly efficient planning. There are however, diverse possibilities; I have chosen the solution shown in Fig. VII.3.29a.

Fig. VII.3.29a Op. 113, Adagio, bars 1-6 (Schuberth, 1840) earliest edition

The image shows the earliest edition of the Adagio from Op. 113, bars 1-6. The score is in B-flat major and 3/4 time. It includes extensive handwritten annotations in pencil. At the top left, there are two numbered instructions: '12 ① A4D4 → to prepare B flat major' and '② G pedal is folded'. A note on the right says 'this section will have A, B, F pedal'. The score itself has 'dolce.' written above the first few notes. Pedal markings include 'insert' and 'release only heel for F#'. Chord markings such as 'Ab', 'A9', 'Bb', 'Eb', and 'F#' are present. Dynamic markings include 'mf', 'f', 'p', and 'fi'.

The G pedal is folded up at the beginning of the piece. Since the harp is pre-tuned in A-flat major, the A and the D pedals are engaged, which means the harp will be in B-flat major. In bar 1, the C, E and F pedals are depressed together to make D \flat , E \sharp and F \sharp just before the third beat of the first bar. The C and E pedals are released in the next bar, and F \sharp is depressed. On the second beat, double-pedalling of A \flat and F \sharp is applied; the pedals are released from the pedal-box and then depressed in the third bar. In the third beat, only the F pedal is released. In bars 5 to 8, the A, and B and F pedals are operated as shown in Fig.VII.3.29a.

Fig.VII.3.29b shows an edition of this piece published in 1958 and intended for the double-action pedal harp. The harp part is heavily revised, and the key is also

transposed to match that of the violin part. The pedalling in this edition is indicated by the editor.³⁴¹ It is apparent that the pedalling solution is completely different to that used on the single-action pedal harp.

Fig. VII.3.29b Op. 113, Adagio, bars 1-6 (Theodore Presser Company, 1958) harp part edited by Majorie Call

There is another modern edition revised by Charlotte Cassedanne, which keeps the original key for the harp.³⁴² However, the pedal movements of these two editions for double-action pedal harp require totally different physical movements to the pedalling for this piece on the single-action pedal harp.

Another technique of pedalling I have applied in my recording is moving the feet to the other side of the pedal-box.³⁴³ Pedal indication in Fig. VII.3.30 shows how I have operated the pedals in Op. 114, Allegro vivace, bars 110 to 115.

³⁴¹ Adagio from Spohr, Sonata concertante for Harp and Violin, Op. 113 (Pennsylvania: 1958), revised and edited by Majorie Call and Louis Kaufman.

³⁴² Spohr, Sonate Es-Dur für Harfe und Violine (Flöte), Op. 113 (Frankfurt: 1982) ed. Wiltrud Bruns, harp part revised by Charlotte Cassedanne.

³⁴³ See chapter V, chapter 3, p. 98.

Fig. VII.3.30 Op. 114, Allegro vivace, bars 110-115

At the beginning of the piece, the G pedal is folded up. In bar 111, double-pedalling of A \flat and F \sharp is applied with the right foot. The foot remains on them. Meanwhile, the left foot moves to the other side of the pedal-box to depress the E pedal for E \flat ; this pedal is immediately released back to E \flat . Only the heel of the right foot on the F \sharp releases the pedal to make F \natural on the third beat; the F pedal is depressed again to make F \sharp before the next bar. While still keeping the foot depressed on the two pedals, only the A pedal release to make A \flat on the third beat of bar 112, and at the end of the bar depresses back again to play A \flat . The heel on the F pedal remain depressed until both A and F pedals are released in bar 113, to make A \flat and F \natural . B \flat is made in bar 113.

There are many other places in the sonatas where the pedalling requires thorough planning. The following example is one (Fig. VII.3.31a). I have indicated my pedal plans in Fig. VII. 3.31b. In bar 145, the left foot requires to operate the E pedal on the otherside of the pedal-box. In bar 147, a balance shift occurs between the heel and the toe; the heel depresses the F \sharp , and the weight of the foot tips over to A \flat . The heel then releases at the same time to play F \natural . This tipping motion of the foot is indicated by a small arrow in bar 146 in the figure below.

Fig. VII.3.31a Op. 114, Potpourri, Andante, bars 140-146



Fig. VII.3.31b Op. 114, Potpourri, Andante, bars 140-146, pedalling



Modern editions include two versions of this piece, one in the original E-flat and the other in D major. I have asked several professional harpists to try the pedalling in the original key and in D major on a double-action pedal harp. Figs VII.3.31c, 3.31d, 3.31e and 3.31f show the various pedalling solutions chosen by different harpists. The pedal movement vary, making the action strenuous and uncomfortable. This confirms that it is more difficult to play this piece on the double-action pedal harp than on the single-action pedal harp. Therefore, neither key inspires harpists to play this piece on a double-action pedal harp.

Tempo and expression

It was of great importance to decide the appropriate tempos for the sonatas. The contrasts between the tempos of each movement were carefully considered. I also used delicate tempo changes to express different musical ideas within movements. However, I had to take care that the tempo modifications were not forced or exaggerated, but remained subtle and elegant. In *Violinschule*, Spohr writes, ‘This acceleration of time must be gradual and must coincide with a decrease in power.’³⁴⁴ To better understand his taste and style, I observed the terms Spohr uses to express particular musical emotions. The following words are collected from *Violinschule*, section II, ‘On the delivery or style of performing concertos’. I have considered these words to better understand the character of his tempo indications and to use it as a guideline to Spohr’s style:

Allegro: serious, grandiose, melancholic character, great tone, with passion, quiet overall, powerful.

Adagio: graceful song, simple and unpretentious yet intimate, cheerful and gentle, mild.

Rondo: enthusiastic, melancholic character, lively and strong yet with elegance, singing, tender and ingratiatingly, stormy shifts, fiery passages.³⁴⁵

These expressions inspired me to understand some certain characters of the tempos. I also had to keep in mind that, during that period, virtuoso playing was necessary to capture the audience’s attention. Therefore, when playing uninterrupted fast notes in some passages, I had to maintain a consistent tempo to demonstrate the skill and virtuosity of my fingers.

³⁴⁴ Spohr, *Violinschule*, p. 199, ‘Dieses Schnellerwerden muss aber allmählig geschehen und mit dem abnehmender Stärke harmoniren.’

³⁴⁵ Spohr’s terms to explain the character of different tempos are collected from *Violinschule*, II, *vom Vortrage des Concerts*. pp. 196-218: Allegro: ernsten, grandiosen, melancholischen Charakter, grossem Ton, mit Leidenschaft lichkeit, doch im Ganzen ruhiger, Kräftig.

Adagio: graziösen Gesang, einfach und anspruchslos doch innig, heiter und sanft, Milde.

Rondo: schwärmerisch, melancholischen Charakter, lebendig und kräftig doch mit Eleganz, gesangreich, zart und einschmeichelnd, stürmisch bewegt, Passagen mit Feuer.

Tempo rubato was also essential. Spohr describes rubato, ‘slightly to augment the duration of the important notes beyond their exact value, compensating for the time thus lost, by a quicker performance of the following notes.’³⁴⁶ However, Spohr requires that the accompaniment should hold to a steady beat; consequently, dislocation of the melody and bass line will occur.

Diverse critics of Spohr and Dorrete’s concert tours give an eloquent idea of how they performed. An extract from an article in the Heidelberg *Allgemeine Muzikalische Zeitung*, written in 1808, reads:

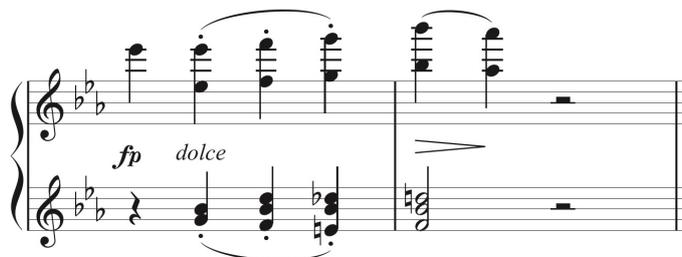
The sound of her notes, through the winged hand that in Arpeggio made hundred strings sing at a time, through her tempo rubato, in which her husband seemed to exhale a soul with her, compelling the listener to an attention that produced a silence in which one could hear every breath.³⁴⁷

The comment inspired me to aspire to her refined style in my exploratory recordings.

Indicated dots

The indicated dots under a slur, portato, in Fig.VII.3.32a, b and c, were played as detached notes but each note was given weight to enhance a slight tenuto effect. Fig. VII.3.32b can effectively be played *prés de la table*.³⁴⁸

Fig. VII.3.32a Op. 113, Allegro brillante, bars 3-4



³⁴⁶ Spohr, *Violinschule*, p. 199, ‘trage man so vor, dass den ersten Noten etwas längere Dauer, als ihr Werth verlangt, gegeben, und der Zeitverlust durch schnelleres Abspielen der folgenden wieder beygebracht wird.’

³⁴⁷ *Allgemeine Muzikalische Zeitung* (May 1808, Heidelberg) p. 523, ‘Anbauch ihrer Töne, durch die geflügelte Hand, die in Arpeggio hundert Saiten auf einmal zum Tönen brachte, durch ihr tempo rubato, worin ihr Gattenur Eine Seele mit ihr auszuathmen schien, die Zuhörer zu einer Aufmerksamkeit gezwungen, die eine Stille hervorbrachte, worin man jeden Athemzug vernehen konnte.’

³⁴⁸ See Fig. VI.4.9, p. 133.

Fig. VII.3.32b Op. 113, Allegro brillante, bar 25

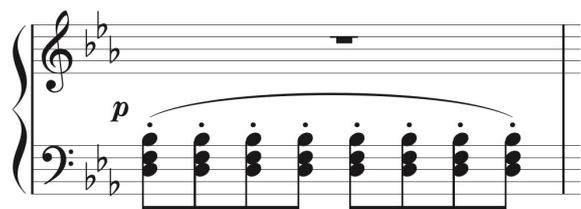


Fig. VII.3.32c Op. 113, Allegro brillante, bars 71-80



In some cases, the dotted notes needed to be to be accented or detached. Based on the tempo of the opening bars of Op. 115, Allegro brillante, I decided that it would be effective to play the first beat lightly detached and the next chord with greater weight, as indicate by the accent sign (Fig. VII.3.33).

Fig. VII.3.33 Op. 115, bars 1-3



The only staccato notes that required damping seemed to be indicated as *etouffé* [sic] in the score of Spohr's sonatas. By observing a similar pattern and indication of *etouffé* [sic] in the left hand in Fantasia, Op. 35, I applied a distinct staccato, as

described in Backofen's *Anleitung* in the Adagio of Op.113.³⁴⁹ The left hand, therefore, executes all the *étouffés* with the second finger, except for the ornament, damping immediately with the third finger when they ascend and with the thumb when they descend. The technique is effective for giving these passages a quiet and distinct articulation (Fig. VII.3.34).

Fig. VII.3.34 Op. 113, Adagio, bars 17- 22



Fermatas and chords

Fermatas were executed in various ways. In certain places, a short cadenza or embellishments were applied, and in other places, they were simply applied to enhance a moment of silence or to create a breathing point before the next section.

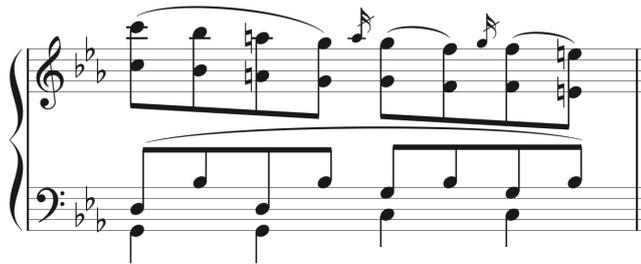
Chords were considered carefully throughout the sonatas according to the musical context and delicately arpeggiated in diverse ways to emphasise the expression of the phrases.

³⁴⁹ See chapter V.4.4, p. 100.

Appoggiaturas

The grace notes and trills, applied in the sonatas were investigated through Backofen's methods or Spohr's *Violinschule*. Appoggiaturas in Op.113, Allegro brillante were not played as single notes, but taken together with the low note of the octave and sliding with the top notes on the beat, giving the slurred passage a milder sound (Fig. VII.3.35).

Fig. VII.3.35 Op. 113, Allegro brillante, bar 45

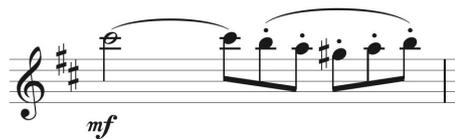


Grace notes for the left and right hand chords

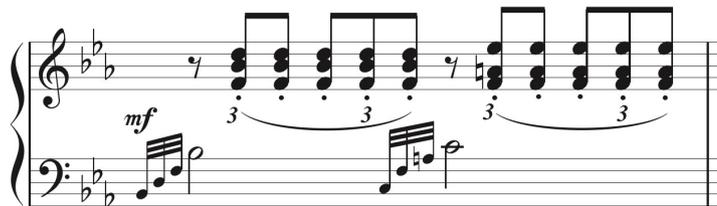
In Spohr's composition, broken chords in the left-hand accompaniment are often notated as grace notes. In Op.113, Allegro brillante, the written-out arpeggio chords should be played as pre-beat grace notes, while the violin carries on with the melody. (Figs VII.3.36a and 3.36b).

Figs VII.3.36a Op. 113, Allegro brillante, bar 47, violin part in D major and VII.3.36b, harp part in E-flat major

(a) Violin part in D major



(b) Harp part in E-flat major



Similar arpeggiated grace notes also appear in the right hand of Rondo (Fig. VII.3.37). The tempo is quite fast here, and the melody lies on top notes of the chords played by both hands. The violin plays the melody in unison with the top notes of the harp part, which indicates that these are pre-beat grace notes. If the the written-out

arpeggios were meant to be played on the beat, the melody line would slightly sound later. As mentioned before grace notes are generally regarded as being played on the beat. However, it is apparent that these rapid chord graces in Spohr's composition were played before the beat.³⁵⁰ In the exploratory recordings, all chordal appoggiaturas in Op.113, Rondo, are played before the beat to aid the continuous flow of the music.

Fig. VII.3.37 Op. 113, Rondo, bars 69-70



I have also played the written out grace notes as lightly as possible, with using less intensity of fingers than usual on the strings. The hands were kept as relaxed as possible to keep the tempo throughout the eight bars and to maintain lightness of this pattern.

³⁵⁰ See Fig. VI.7.10, p. 142.

VII.4 Conclusion: second and third sets of the recordings

Spohr mentioned in his autobiography that Dorette kept diaries. However, her diaries were never found. They might have been buried together with the valuable harp scores written for her. The secrets of her skill on the single-action pedal harp might have been written in her diary or marked in her music, providing more information about her approach to the music of her husband. One may only speculate to a certain degree about her playing through exploring harp treatises of the period and performing her repertoire.

Spohr's sonatas are the most difficult pieces I have played until now from the single-action harp repertoire. They require a high standard of virtuoso playing, including finger and pedal techniques that I had never used before. I have integrated much of the period performance practices, learnt from Spohr, Backofen's methods and other single-action pedal harp methods, providing me guidance for stylistic performances. Each significant technique could not exist apart from the others. However, all technical aspects considered in this work were merely a tool to reach refinement in my playing. Freedom of expression may be accomplished when all the technical difficulties, such as the structure of the music, dynamic contrast in the shading and subtle nuances are assimilated and well digested at the level of applying them without thought. Musicians and tutors from the period have repeatedly conclude with the importance of developing good taste. I have tried to seek the expectations of the composer by reading behind the notation in order to better understand the meaning, and to improve my flexibility to execute them tastefully by perceiving beautiful qualities in music. Refined performance requires cultivating a good ear through active listening and developing the musical instincts to enhance the composition. It was not my intention to provide a 'correct' way of performing in my exploratory recordings. I do believe that there may be various ways of delivering the music, which makes each performance fascinating. I hope that my recordings may expose some of the possibilities of these pieces and illustrate their liberty of expression by approaching to what Spohr calls 'schöner Vortrag.' Louis Spohr writes, 'If the performer, with his own additions, is capable of intellectually animating the work, so that the listner may be led to understand and participate in the intentions of the composer, this is called *beautiful playing*, in which correctness, feeling and elegance, are equally united.'

CHAPTER VIII: CODA

The research highlights the value of method books from the period; their study is essential for performing the harp literature from 1760-1830. This investigation of these writings revealed that there were many approaches to harp practice at that time rather than one ‘correct’ interpretation. Various possibilities presented in the methods also gave me an opportunity to evaluate the differences between historically-based techniques and conventional practices. The result convinced me that the practices from the period were often based on musical intentions, which are inevitable in accomplishing refinement in music. The process of recording compositions by Meyer, Backofen and Spohr, and critically listening to my own playing increased my awareness of the importance of these differences. My understanding of fingerings, phrasing, damping, dynamics, ornamentation and arpeggiation expanded through my research. This research also gave me more freedom to consider a much wider range of expressive musical gestures, rather than just being strictly faithful to the notation. The outcome of the research confirms, I believe, the importance of mastering the historical practices, demonstrating that reading beyond notation—based on careful analysis and evaluation of the historical evidence—provides a new perspective to understand the musical language.

Playing this repertoire on a single-action pedal harp refined my awareness of the sounds composers of that time had in mind when they conceived their music. The earlier harps, strung with lower tension, have a lute-like, silvery sound, in contrast to the full, creamy sound of modern harps. I learnt that by relaxing my hands and posture, it was possible to produce a fine sound, especially on the period harps but this reflected on the modern instrument as well. This awareness to the sound also gave me greater appreciation of the specific differences between the single- and double-action pedal harps. I have become much more sensitive to the subtle nuances of timbre, to emphasise delicate articulations and phrasings in my playing. I grew even more convinced that one cannot approach a period instrument by applying a modern technique. On the other hand, some historical techniques proved to be effective on the modern harp. Although performing on a period harp can be a wonderful experience, performers cannot assume that using a historical instrument alone is enough to allow them to recreate the sounds of the past; it is essential to achieve a more profound knowledge of the aesthetics and techniques of the period to exploit its sound world.

The necessity of examining the earliest sources, or reliable editions extended my flexibility and imagination in performances; these materials also made me realise that most modern editions are often produced with little knowledge or understanding of historical practices and give a particular subjective editorial point of view, based wholly on modern training. The additional slurs, dynamics, arpeggiation marks and suggested fingerings provided in editions of that kind offer an interpretation that bears little relation to the style of performance suggested by research into the repertoire and practices of the single-action pedal harp. There are ‘Urtext’ editions of harp music from this period; however, not all of them give a historically informed editorial commentary.

Several specific areas highlighted by this research have significance for modern performance practices. The historical manner of fingering has the potential to create particular expressive interpretations. Appropriate fingering, enhancing the unity of musical phrases may be furthermore explored. Variant types of arpeggios and *étouffés* may effectively be applied more frequently than they currently are on either period or modern harps. An awareness of the distinct pedal technique of the single-action pedal harp encourages a reconsideration of the current double-action pedalling. The tradition of precluding before a piece, which is obsolete in modern performances, could appropriately be revived for the eighteenth- and early nineteenth-century repertoire; this topic needs further investigation. Rubato playing, including rhythmic flexibility and time deviation, is also such an important aspect of the performing practice that it would be beneficial to incorporate into more effectively into modern performance.

This research is particularly relevant to double-action pedal harpists, who often tend to seek practical, safe, quick solutions, which unfortunately result in a clean and hygienic, but sterile way of playing. My research encourages consideration of a notation of the score from a musical perspective and highlights the dangers of approaching the music with an eye for easy solutions to technical problems. This research emphasises that historically informed performing practices do not create restrictions; on the contrary, through insightful use, they liberate expression.

As my musical vocabulary gradually expanded, the music of Mozart—which initially brought me to this research—finally started speaking to me in a different vibrant and colourful musical language. My appreciation for his music reached another level as I approached his concerto by challenging the notes with far more liberty and imagination. I also realised that we often have preconceptions based on what we know and how we think the music or instruments should sound. This investigation has led me

to believe that the single-action pedal harp, once considered an ‘imperfect instrument’, carries distinct possibilities which the double-action pedal harp does not, and assured me that the respectful recognition of the instrument and interest in its repertoire will increase in the future.

Finally, this research confirms that single-action pedal harp practice, which has been neglected, may be effectively integrated into current musical performances on historic or modern instruments. This dissertation is an entrance to understanding the characteristics of the single-action pedal harp and their implications for the performing practice of its repertoire from the eighteenth and early nineteenth century. There are still more subtleties to be discovered, revised and updated. Even while I am writing, experience reminds me that each day is a continuous musical discovery. To quote Marcel Proust in a broad context:

The only real journey, the only Fountain of Youth, would be to travel not towards new landscapes, but with new eyes, to see the universe through the eyes of another, of a hundred others, to see the hundred universes that each of them can see, or can be.³⁵¹

I truly hope that I may continue my musical voyage with ‘new’ eyes and ears open to see and listen, the hundred universes of every moment.

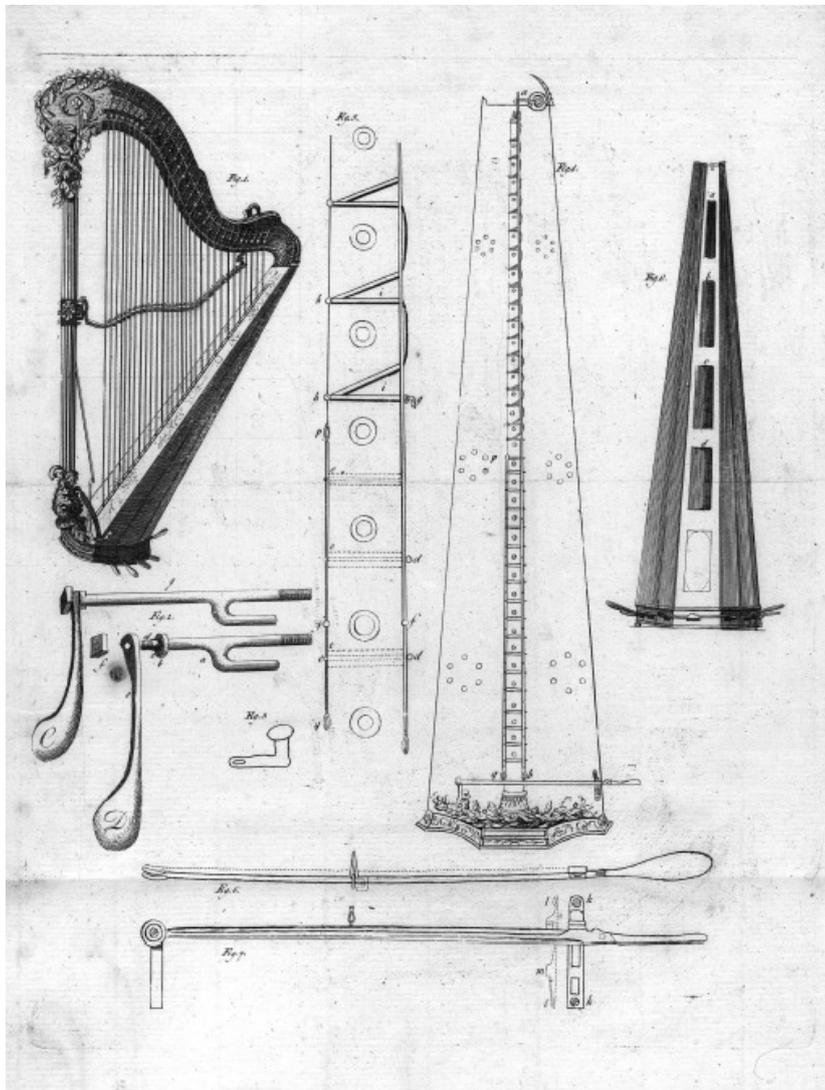
³⁵¹ M. Proust, ‘À *La Recherche du temps perdu*’ vol. 5. ‘*La Prisonnière*’, trans. Carol Clark, p. 237, ‘Le seul véritable voyage, le seul bain de Jouvence, ce ne serait pas d’aller vers de nouveaux paysages, mais d’avoir d’autres yeux, de voir l’univers avec les yeux d’un autre, de cent autres, de voir les cent univers que chacun d’eux voit, que chacun d’eux est.’

CHAPTER IX: APPENDIX

IX.1 INVENTIONS ON THE HARP

Herbst includes illustrations of two types of harp in his treatise (IX.1).³⁵² One with a *sourdine* system with a ribbon by Naderman, operated with a pedal (Figs. 1, 4 and 5 from Plate IX.1), and another type of harp invented by Krumpholtz with shutters, which opens and shuts to change the volume of the sound (Fig. 8 from Plate IX.1). Herbst mentions that Krumpholtz, composed a piece, using the effect of the *sourdine* and the reinforcement of the sound. (the number of 104 relate to the track number, demonstrating ‘*Pédal à renforcement*’ on the accompanying DVD disc)

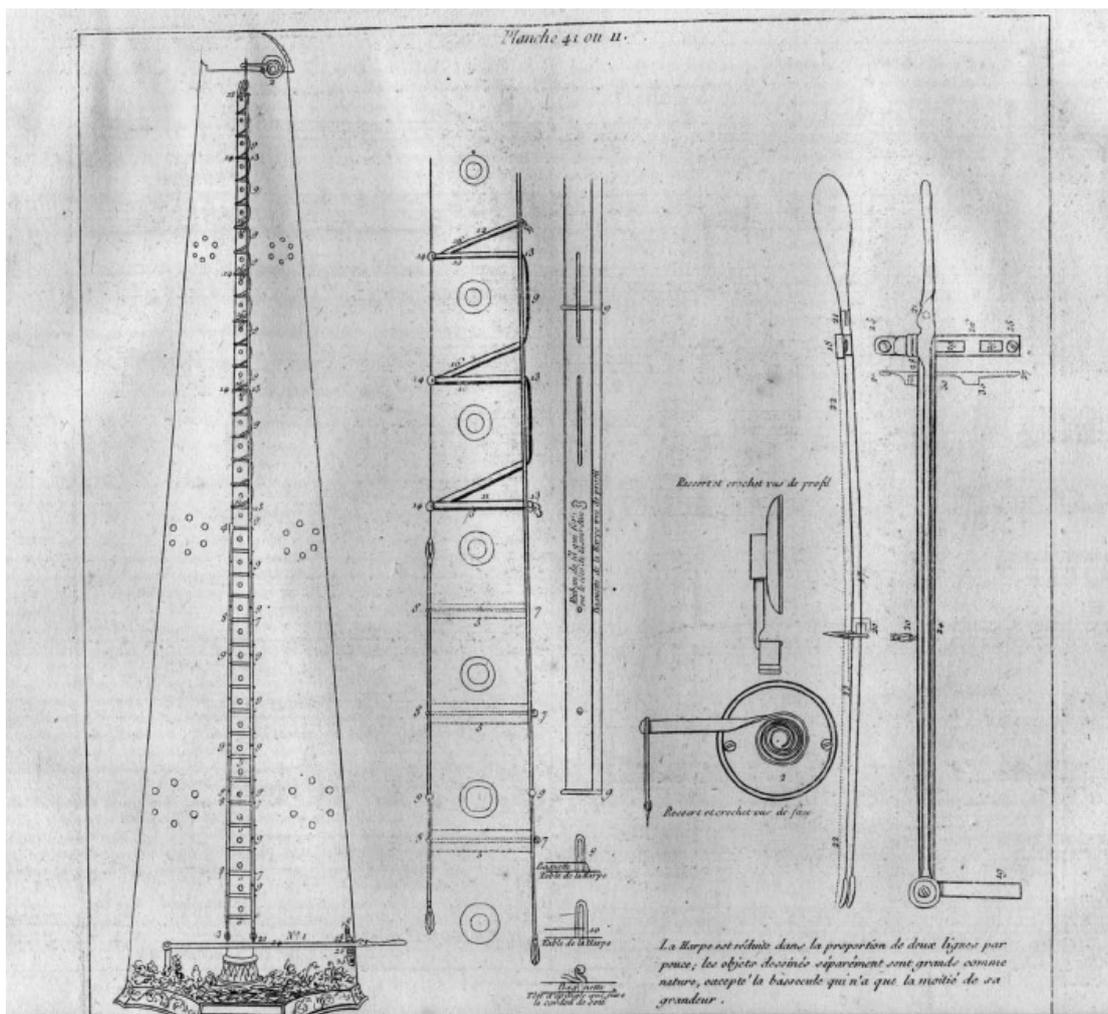
Plate IX.1 Herbst, *Über Die Harfe*, p.25 (unnumbered), Naderman and Krumpholtz’s inventions



³⁵² Herbst, *Über Die Harfe*, p. 25 (unnumbered page).

Henri Naderman and Krumpholtz cooperated to invent a pedal to manipulate *Renforcement*, *Sourdines* and *echo* effect in 1785. These systems were first announced in the *Journal de Paris* in 1786.³⁵³ The first detailed description of these harps are presented in the *Collections de Pieces, Six Sonates Œuvre XIIIe* and *XIVe*, dated from 1787 (Plate IX.2).

Plate IX.1.2 Harp with a *sourdines* system by Krumpholtz



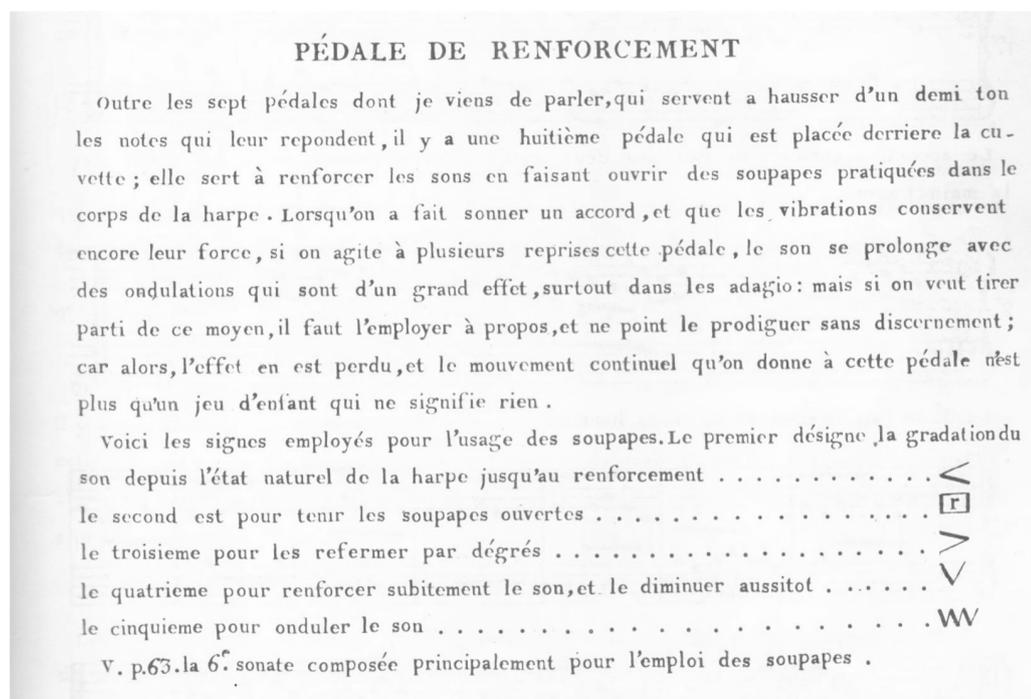
Several treatises and articles mention the *Pédal à renforcement*, which gives an effect of increasing the sound and vibration by opening the back of the harp.³⁵⁴ A few compositions, mainly by Krumpholtz and Naderman, call for the use of this swell

³⁵³ *Journal de Paris*, no. 39 (8 Février, 1786), p.157.

³⁵⁴ In other treatises, this pedal is referred to as the *swell pedal*, *pedal of the sucker* or *pedale de la souape*. More details are provided by Cleary, Chapter 2.3, Additional pedals; 2.3.1, 2.3.2, 2.3.3 and 2.3.4.

pedal. The signs for operating the pedals of the *Pédal à renforcement* is illustrated in several treatises and pieces. Fig. IX.1.1 shows the explanation of how to use the pedals from the treatise by Krumpholtz / Plane.³⁵⁵

Fig. IX.1.1 Explanation for the *pédal à renforcement* shown in Krumpholtz / Plane *Principes pour la Harpe*

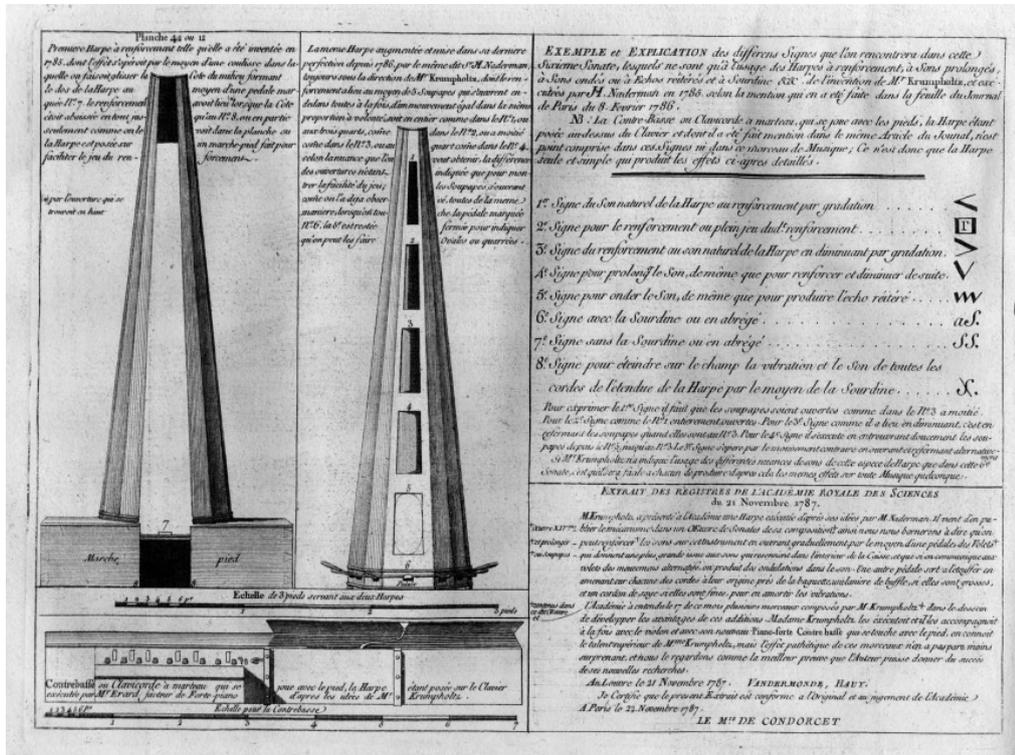


☞ 104: Fig. IX.1.1 *pédale à renforcement*

³⁵⁵ Krumpholtz / Plane, *Principes*, p. 15.

Another instrument with a pedalling keyboard called *l'instrument un corps de clavicorde à marteau* was invented by Krumpholtz, and manufactured by Erard.

Plate IX.1.3, *Clavicorde à marteau* by Krumpholtz



There was also an invention by Cousineau on which the harp string could be stretched a semitone by depressing a pedal. This harp was called *Harpe à chevilles tournant*, however, not many were manufactured. He also made an experimental harp with fourteen pedals in 1782.³⁵⁶

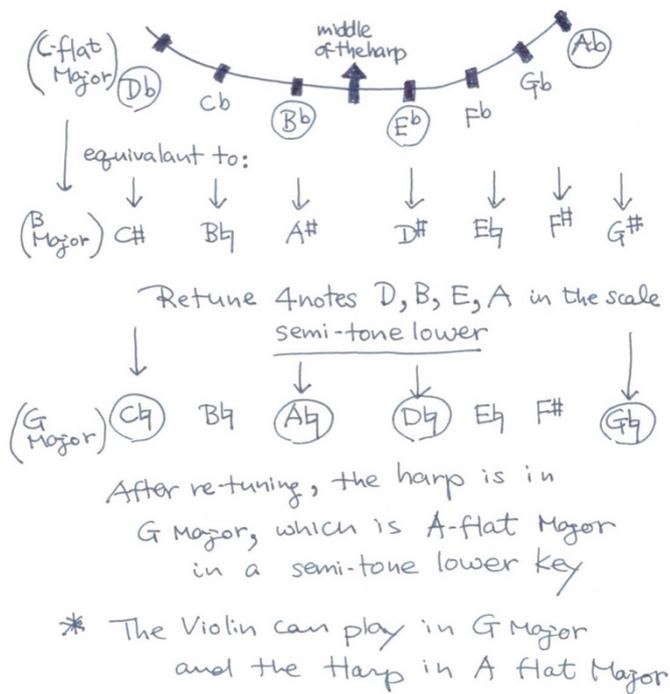
³⁵⁶ On page 21 of *Les Instruments à cordes pincés* (Paris: 1970), Vernillat mentions that this harp was called the 'harpe musicale'.

IX.2 SOLUTION FOR PLAYING SONATE CONCERTANTE OPP. 113, 114, 115 ON THE DOUBLE-ACTION PEDAL HARP

After giving several Masterclasses on Spohr, I have found that many harpists encounter difficulties when considering in which key these sonatas by Spohr should be played. Originally, the harp and violin parts for Opp.113, 114, 115 for were written in different keys. Therefore, adjustments for playing in different keys were meant to be made by having the two instruments tuned in different pitches. For example, if the violin is tuned to $a' = 440$ Hz, the harp should be tuned a semi-tone lower to $a' = 415$ Hz, enabling the two instruments to sound in the same keys while playing in different keys. However, many of the modern editions of these sonatas were published by adjusting the written harp key to the violin key. Thus the re-tuning the pitch on the double-action pedal harp was not necessary. The intention seemed good; however, these editors overlooked the pedalling difficulties which occur when the keys changed and also did not consider the inconvenience of playing these pieces on a double-action system. Originally the pedalling was thought out thoroughly on a single-action pedal harp by Dorette Spohr. Only some of the later editions kept the original keys for the harp. Nevertheless, the double-action system still demands pedalling sequences and physical actions that differ to those needed on the single-action system.

I have found a solution that might make it possible to play these sonatas on a double-action pedal harp using the same pedalling as on the single-action pedal harp system. This solution is to apply the same tuning as on the single-action pedal harp for the two higher steps of the double-action pedal harp. Double-action pedal harp is in C flat major, when all the pedals are in the highest position. This implies that if one will retune the pedals of $D \flat$ to $C \sharp$, $A \flat$ to G, $E \flat$ to $D \sharp$, $B \flat$ to $A \sharp$ of the highest pedal steps, the harp could function as A flat major pre-tuned single-action pedal harp in $a' = 415$ Hz, (Fig. IX.2.1).

Fig. IX.2.1, Re-tuning the double-action pedal harp



With this re-tuning, the harp could play in A-flat major, while the violin tuned to $a^1 = 440$ Hz, could play in G major as written, and as Spohr intended. All the single-action harp pedalling technique can be achieved on the upper two steps without using the lower steps. The harp solos by Spohr can also be played with the same single-action pedalling technique by employing this solution.

Naturally, more investigation of these issues is needed. However, I have experimented with this solution with conservatory students who have taken my masterclasses, and I have shown that it is possible, at least to a certain extent. Further experiment will be required.

IX.3 Scores of Ph. J. Meyer's composition, *Fantasia* by J. G. H Backofen and
Fantasia, Op. 35 by L. Spohr

Philippe-Jacques Meyer, compositions from *Essai sur la vraie maniere de jouer de la harpe* (1763) pp. 1-23

1.

Aria Moderato.

Variatione 1.ª

Var. 2ª

The image displays a page of musical notation for three variations, labeled *Var. 3^a*, *Var. 4^a*, and *Var. 5^a*. The music is written in 3/4 time and consists of two staves per variation: a treble staff and a bass staff.
Var. 3^a features a treble staff with a continuous eighth-note melody and a bass staff with a simple accompaniment of quarter notes.
Var. 4^a has a treble staff with a more complex eighth-note pattern and a bass staff with a similar accompaniment.
Var. 5^a is characterized by a treble staff with sixteenth-note runs and a bass staff with chords and sixteenth-note accompaniment. Fingerings (1-4) are indicated for several notes in the treble staff of *Var. 5^a*. The page concludes with a double bar line and repeat dots.

4.

Var. 8^a



Var. 9^a



The image shows a musical score for guitar, divided into two sections: *Allegretto* and *Adagio*. The score is written for a single guitar, with a treble clef and a key signature of one flat (B-flat). The *Allegretto* section is in 3/4 time and consists of 10 measures. The *Adagio* section is in 3/4 time and consists of 10 measures. The score includes various musical notations such as notes, rests, and dynamic markings (P, F, PP). The *Allegretto* section features a melodic line in the treble clef and a bass line in the bass clef. The *Adagio* section features a melodic line in the treble clef and a bass line in the bass clef. The score is numbered 5 in the top right corner.

6.

The image displays a musical score for guitar, numbered 6. It is divided into two main sections: *Allegro* and *Andante*. The *Allegro* section is in 2/4 time and consists of two systems of two staves each. The first system includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one flat (Bb). The *Andante* section is in common time (C) and also consists of two systems of two staves each, maintaining the same key signatures. The score is heavily annotated with fingerings (numbers 1-5) and includes dynamic markings such as *P* (piano) and *F* (forte). The notation includes various rhythmic patterns, including triplets and sixteenth-note runs, and concludes with repeat signs and a final cadence.

This page of musical notation is for guitar, consisting of ten systems of two staves each. The notation is complex, featuring various musical symbols and techniques. Key elements include:

- Staff 1:** Treble clef, 2/4 time signature. Features a melodic line with slurs, accents, and fingering numbers (1, 2, 3, 4, 5). A dynamic marking of *F* (forte) is present.
- Staff 2:** Bass clef, providing a harmonic accompaniment with notes and rests.
- Staff 3:** Treble clef, featuring a melodic line with slurs and dynamic markings of *F* and *P* (piano).
- Staff 4:** Bass clef, with notes and rests, including a dynamic marking of *F*.
- Staff 5:** Treble clef, featuring a melodic line with slurs, accents, and dynamic markings of *F* and *P*.
- Staff 6:** Bass clef, with notes and rests, including a dynamic marking of *F*.
- Staff 7:** Treble clef, featuring a melodic line with slurs, accents, and dynamic markings of *F* and *PP* (pianissimo).
- Staff 8:** Bass clef, with notes and rests, including a dynamic marking of *PP*.
- Staff 9:** Treble clef, featuring a melodic line with slurs and dynamic markings of *F* and *P*.
- Staff 10:** Bass clef, with notes and rests, including a dynamic marking of *P*.

The piece concludes with a double bar line and a repeat sign.

un poco Forte

Adagio.

un poco vivace Gavotta.

The image shows a page of musical notation, likely for guitar, consisting of three systems of staves. The first system is marked "un poco Forte" and "Adagio." and contains six staves. The second system contains four staves. The third system is marked "un poco vivace Gavotta." and contains four staves. The notation includes treble and bass clefs, 3/4 and 2/4 time signatures, and various musical symbols like slurs, accents, and ornaments. Dynamics such as P (piano), F (forte), and PP (pianissimo) are indicated throughout. Fingerings are also shown with numbers 1-5.

Gavotta Moderato.

The image displays a musical score for a piece titled "Gavotta Moderato." The score is written for two staves, likely representing the right and left hands of a keyboard instrument. The music is in a common time signature (C) and a key signature of one sharp (F#). The score is divided into several systems, each with a treble and bass staff. The first system is the main piece, followed by a section labeled "Vari." (Variation). The notation includes various rhythmic values, accidentals, and fingerings. There are several handwritten annotations: a circled "4" in the second system, a circled "3" in the third system, and several question marks in the fourth system. The score concludes with a double bar line and a repeat sign.

10.

This page contains six systems of musical notation for exercise 10. Each system consists of a treble clef staff and a bass clef staff. The music is written in a key signature of one sharp (F#) and a 3/4 time signature. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, 3, and 4. Some notes are marked with an 'x' to indicate a specific technique. The piece concludes with a double bar line and a repeat sign.

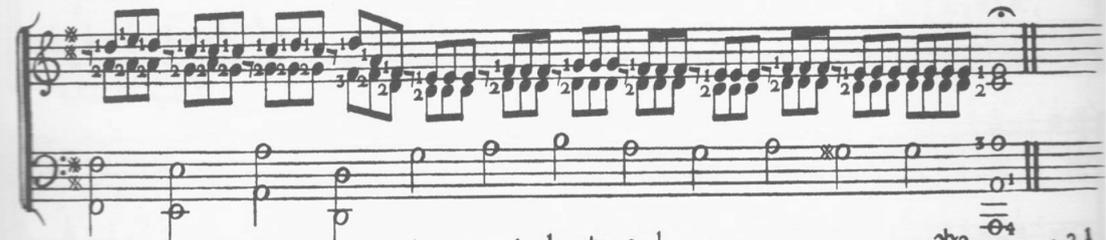
12. *Allegro.*

The musical score is presented in two systems, each with a treble and bass staff. The first system begins with the tempo marking '12. Allegro.' and the word 'Giga.' in the left margin. The right margin contains the dynamic marking 'For. P'. The music consists of eighth and sixteenth notes, often beamed together. The second system continues the piece, featuring a 'Cresc.' marking. The third system includes a 'P' marking. The fourth system has 'F' and 'P' markings. The fifth system features 'F', 'P', and 'Cresc.' markings. The sixth system includes 'F', 'P', and 'PP' markings. The seventh system has 'F' and 'P' markings. The eighth system concludes with 'F' and 'P' markings. The score is filled with intricate fingerings and articulation marks, including asterisks and numbers 1-3.

This page of a musical score is for guitar, numbered 13. It features a piece titled "Adagio" in the second system. The score is written in standard musical notation with a treble clef and a 4/4 time signature. It includes various musical notations such as notes, rests, and dynamic markings (P for piano, F for forte). The piece is characterized by intricate fingerings, indicated by numbers 1-3 above notes, and includes several trills and slurs. The score is divided into systems, with the first system containing two staves and the subsequent systems containing one staff each. The piece concludes with a double bar line and repeat signs.

14.

Fantasia Moderato.



Allegretto.



This musical score is for guitar, numbered 15. It is written in 3/4 time and begins with a *Moderato* tempo marking. The score is arranged in two systems, each with a treble and bass staff. The first system includes dynamic markings of *Piano* and *Cresc.* (Crescendo), and a first fingering (*1 For*) is indicated. The piece features intricate fingerings, including triplets and sixteenth-note patterns, and various articulations such as accents and slurs. The second system continues with dynamic markings of *P* (Piano) and *F* (Forte), and includes a *For* (Forte) marking. The score concludes with a double bar line and a final chord.

16.

The image displays a musical score for a piece titled "Minuetto" and "Trio". The score is written for piano and consists of seven systems of two staves each (treble and bass clef). The key signature is two sharps (F# and C#), and the time signature is 3/4. The first system is labeled "Minuetto." and features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the Minuetto section. The third system also continues the Minuetto section. The fourth system is labeled "Trio." and introduces a new melodic line in the treble staff. The fifth system continues the Trio section. The sixth system continues the Trio section. The seventh system is labeled "Minuetto." and concludes the piece. The score includes various musical notations such as notes, rests, dynamics (piano, forte, crescendo), and fingerings.

Fantasia.

The musical score for 'Fantasia' consists of eight systems of two staves each. The notation is highly technical, featuring complex rhythmic patterns and numerous fingerings (1-5) and accents. The first system includes a treble clef and a key signature of one flat. The piece concludes with a double bar line and a fermata. Below the main score, there is a section labeled 'Segue.' which includes a bass clef and dynamic markings 'F' and 'P'.

18.

SONATA

Allegro. *Piano.* *Forte.*

P *P* *F* *P* *F* *P*

Cresc. *F* *P* *Cresc.*

F *P* *F* *P*

The musical score consists of two staves, treble and bass clef. It begins with a 3/4 time signature. The first system includes dynamic markings *Allegro.*, *Piano.*, and *Forte.*. The second system has *P* markings. The third system features *F*, *P*, *F*, and *P*. The fourth system includes *Cresc.*, *F*, *P*, and *Cresc.*. The fifth system has *F*. The sixth system has *P*, *F*, and *P*. The score includes various musical notations such as triplets, slurs, and asterisks.

This musical score page contains ten systems of music. The first system includes a treble clef staff with a melody marked 'F' and a wavy line above it, and a bass clef staff with a rhythmic accompaniment. The second system features a treble clef staff with a melody marked 'P' and 'F', and a bass clef staff with a rhythmic accompaniment. The third system has a treble clef staff with a melody marked 'P' and 'F', and a bass clef staff with a rhythmic accompaniment. The fourth system includes a treble clef staff with a melody marked 'P' and 'F', and a bass clef staff with a rhythmic accompaniment. The fifth system has a treble clef staff with a melody marked 'P' and 'F', and a bass clef staff with a rhythmic accompaniment. The sixth system features a treble clef staff with a melody marked 'P' and 'F', and a bass clef staff with a rhythmic accompaniment. The seventh system includes a treble clef staff with a melody marked 'P' and 'F', and a bass clef staff with a rhythmic accompaniment. The eighth system has a treble clef staff with a melody marked 'P' and 'F', and a bass clef staff with a rhythmic accompaniment. The ninth system features a treble clef staff with a melody marked 'P' and 'F', and a bass clef staff with a rhythmic accompaniment. The tenth system includes a treble clef staff with a melody marked 'P' and 'F', and a bass clef staff with a rhythmic accompaniment.

The musical score on page 21 consists of ten systems of two staves each. The notation includes various rhythmic values, rests, and dynamic markings. The first system begins with a forte (*F*) dynamic, followed by a piano (*P*) dynamic. The second system contains numerous fingering numbers (1, 2, 3, 4) and asterisks (*) above notes, indicating specific technical requirements. The final system concludes with the instruction *Volti Subito.* in italics.

22.

This musical score, numbered 22, is written for piano and consists of seven systems of two staves each (treble and bass clef). The notation includes various rhythmic values, accidentals, and dynamic markings. The first system begins with a piano (*P*) dynamic and features a series of chords and melodic lines. The second system continues with similar textures, including a *F* (forte) marking. The third system shows a more active bass line with repeated notes and a *P* marking. The fourth system features a prominent treble line with eighth-note patterns and a *P* marking. The fifth system has a more melodic treble line and a bass line with repeated notes, marked with *P*. The sixth system continues with similar textures, including a *P* marking. The seventh system concludes with a *P* marking and features a more complex texture with overlapping lines in both hands.

This musical score page contains ten systems of music, each consisting of two staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first system begins with a treble clef and a key signature of one flat. Dynamic markings of *F* (forte) and *P* (piano) are used throughout. The second system features a bass clef and includes a *F* marking. The third system returns to a treble clef and includes both *F* and *P* markings. The fourth system features a bass clef and includes *F* and *P* markings. The fifth system features a treble clef and includes *F* and *P* markings. The sixth system features a bass clef and includes *F* and *P* markings. The seventh system features a treble clef and includes *F* and *P* markings. The eighth system features a bass clef and includes *F* and *P* markings. The ninth system features a treble clef and includes *F* and *P* markings. The tenth system features a bass clef and includes *F* and *P* markings. Fingerings are indicated by numbers 1, 2, 3, and 4 above notes. The page concludes with a double bar line and repeat signs.

Table IX.1 Meyer's significant techniques and their executions from his *Essai* applied in his short compositions

III.1 Hand position	
Anchoring the fingers of the L.H.	Applied in all compositions
Position of the fingers in the bass	Applied in all compositions
Determination of the tempo	Allegretto (p. 5), Gavotta (p. 8), Gavotta Var. 2 (p. 10), Giga (p. 12)
Keeping the hand position calm	Applied in all compositions
Parallel movement of the same finger while keeping the hand calm	Var.5 (p. 2), Gavotta (p. 8), Gavotta (p.9), Fantasia (p. 17)
III.2 Fingering	
Importance of the third finger	Allegro (p. 6), Andante (p. 6), Gavotta (p. 8), Adagio (p. 13), Moderato (p. 15), Fantasia (p. 17)
Sequential fingerings 3, 2, 3, 2	Adagio (p. 5), Andante (p. 6), Gavotta (p. 8), Moderato (p. 15), Trio (p. 16)
Sequential fingerings for descending intervals	Allegro Giga (p. 12), Fantasia (p. 17)
Sliding the finger	Adagio (p. 5), Adagio (p. 8), F major (p. 7), Gavotta Var. 2 (p. 10), Allegretto (p. 14), Minuetto (p. 16), Fantasia (p. 17)
Keeping the same fingering throughout a pattern	Var.1 (p. 1), Var.7 (p. 3), Var.8 (p. 4), Allegro (p. 6), F major (p. 7), Gavotta Var. 2 (p. 10), Giga (p. 12) Adagio (p. 13), Fantasia (p. 17)
III.3 Phrasing	
Phrasing implied by Meyer's fingering	Applied in all compositions
Phrasing of the left hand bass-notes in musical grouping	Applied in all compositions
Slurs, articulation and <i>notes inégales</i>	Articulation is applied in all composition Adagio (p. 5), Andante (p. 6), F major (p. 7), Adagio (p. 8), Giga (p. 12), Adagio (p. 13), Moderato (p. 15), Minuetto (p. 16), Trio (p. 16)

III.4 Other significant techniques	
Dynamic changes	Applied in all compositions
Arpeggios	Gavotta (p. 9), Adagio (p. 13), Minuetto (p. 16), Fantasia (p. 17), arpeggios were further applied in chords when necessary
Sonority	Applied in all compositions
Fermatas	Allegro (p. 6), Andante (p. 6), F major (p. 7), F major (p. 7), Adagio (p. 8), Gavotta (p. 9), Fantasia (p. 17)
Notation of embellishments	Allegretto (p. 5), Andante (p. 6), F major (p. 7), Adagio (p. 8), Gavotta (p. 8), Gavotta Var. I (p. 9), Adagio (p. 13), Allegretto (P. 14), Moderato (p. 15), Minuetto (p. 16)
Pedal slides	No compositions in the <i>Essai</i> could be used to illustrate this
Damping	Applied in all compositions when necessary

66 *Fantasia.*

Allegro. *ad lib.* *tr*

Allegro. *ad lib.* *f* *Allegro.* *f*

f *p* *lento* *f* *p*

Moderato.

poco

67

a poco Allegro.

rallent. *ad lib.* *poco p* *a*

poco Allegro.

The musical score consists of six systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or E-flat minor). The first system features a treble staff with a *pp⁴* dynamic and a bass staff with a *f* dynamic. The second system includes markings for *poco*, *p*, *a poco*, and *Allegro.*. The third system has a *f* dynamic. The fourth system includes *pp* and *ad lib.*. The fifth system includes *poco*, *p*, and *a poco*. The sixth system includes *Allegro.*. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Some notes are marked with *(gis)* or *(fis)*.

pp

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music consists of a continuous sixteenth-note pattern in the treble clef and a simple bass line in the bass clef. The dynamic marking *pp* is placed below the treble staff.

f ad lib. *poco*

(cis) (cis)

Second system of musical notation. The treble staff continues with sixteenth-note patterns. The bass staff has a more active line with some rests. Dynamic markings *f ad lib.* and *poco* are present. Two notes in the bass staff are marked with *(cis)*.

a *poco*

Third system of musical notation. The treble staff continues with sixteenth-note patterns. The bass staff has a more active line with some rests. Dynamic markings *a* and *poco* are present.

Allegro. *f*

Fourth system of musical notation. The tempo marking *Allegro.* is written in the treble staff. The music becomes more rhythmic with eighth-note patterns. A dynamic marking *f* is present.

Più Alleg.

Fifth system of musical notation. The tempo marking *Più Alleg.* is written in the treble staff. The music continues with eighth-note patterns.

Sixth system of musical notation. The music continues with eighth-note patterns in both staves.

The image shows a page of musical notation for piano, consisting of six systems of staves. The notation includes treble and bass clefs, a key signature of one flat, and various musical symbols such as slurs, accents, and dynamic markings like "ad lib.". The piece concludes with a double bar line and repeat signs.

4.

Adagio molto.

FANTASIA.
(Harfe in As.)

The musical score is written for Harp in A major (As). It begins with the tempo marking 'Adagio molto'. The first system features a forte (f) dynamic in the right hand, followed by a decrescendo (dim) and a piano (p) dynamic. The second system shows a crescendo (cres) leading to a forte (f) dynamic. The third system is marked piano (p). The fourth system returns to a forte (f) dynamic. The fifth system is marked piano (p) and concludes with a double bar line and the page number 28.

The image displays five systems of musical notation for a piano piece. Each system consists of a treble clef staff and a bass clef staff. The first system includes the title "Sonshorn:" and dynamic markings *pp*, *f*, and *pp*. The second system has dynamic markings *f* and *pp*. The third system has dynamic markings *p* and *ff*. The fourth and fifth systems do not have explicit dynamic markings. The piece concludes with a double bar line and a 3/8 time signature.

1914.

^{3/8} V. S.

Allegretto.

dolce

mf *p*

p *etouffé (ut 2)*

cres

4/8

di . . . mi . . . nuendo *p*

stouffes

dim

dim ri . tor . dan . do *pp*

5/8

1914.

8.

Allegro.

pp

cres. - ca. do

pp

cres. - ca. do

f

pp

cres. - cen. do

f

Allegretto.

p *harm:*

f *Petouffés*

p

p *harm:*

p

The image shows a page of musical notation for a piano piece, consisting of seven systems of staves. The notation is in a minor key and 3/4 time. The first system includes dynamics *p* and *etouffés*, and the instruction *arco*. The second system includes *dim* and *ritendo*. The third system includes *p*. The fourth system includes *etouffés*. The fifth system includes *p*. The sixth system includes *dim*. The seventh system includes *dim* and the lyrics "ri - tur - dan - do". The page number "121" is at the bottom center, and "V. S." is at the bottom right.

171.

Allegro.

pp

cres

pp

cres

pp

cres

sf

pp

sf

Adagio molto

sf

dim

p

cres

pp

8/8

First system of musical notation, featuring a treble and bass clef with a 2/4 time signature. The music includes a melodic line with slurs and a rhythmic accompaniment.

Allegretto.

Second system of musical notation, starting with the tempo marking "Allegretto." and the dynamic marking "dolce". It continues with a treble and bass clef and a 2/4 time signature.

Third system of musical notation, continuing the piece with a treble and bass clef and a 2/4 time signature.

Fourth system of musical notation, continuing the piece with a treble and bass clef and a 2/4 time signature.

Fifth system of musical notation, including dynamic markings "cres" and "p", and the instruction "harm." in the bass line.

Sixth system of musical notation, continuing the piece with a treble and bass clef and a 2/4 time signature.

Seventh system of musical notation, including the instruction "piu. tar. dando." and ending with the word "Fin." in the bass line.

The scores of Spohr's Sonate concertantes, Opp. 113, 114, and 115, are available from IMSLP:

Op. 113: <http://hz.imslp.info/files/imglnks/usimg/8/80/IMSLP03181-Spohr-sonataconcertante.pdf>

Op. 114: http://hz.imslp.info/files/imglnks/usimg/2/24/IMSLP124376-PMLP246720-SPOHR_sonate_concertante_op114.pdf

Op. 115: http://hz.imslp.info/files/imglnks/usimg/c/c6/IMSLP343799-PMLP554756-Sonata_concertante_op._115-Spohr-piano.pdf

http://hz.imslp.info/files/imglnks/usimg/d/d0/IMSLP343800-PMLP554756-Spohr_op.115-flute_part.pdf

The scores of Meyer used in the recordings are from the following sources.

Sei sonate a solo per l'arpa, Opera terza (Paris: Au Bureau d'abonnement musical 1768)

Six sonates a solo pour Harpe (Paris: Cousineau, 1770)

Four Original Lessons for the Harp (London: Birchill, 1799)

Huit Divertissements pour la Harpe, Œuvre VIe (Paris: l'Auteur, ca.1770) ;

Meyer's Six Sonatas, Huit Divertissements are available from Ut Orpheus Edizioni (Urtext) edited by Anna Pasetti:

http://www.utorpheus.com/product_info.php?cPath=841&products_id=343

http://www.utorpheus.com/product_info.php?cPath=841&products_id=667

http://www.utorpheus.com/product_info.php?cPath=841&products_id=1586

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