

**Piano Playing in the German Tradition, 1840-1900: Rediscovering
the Un-notated Conventions of Performance**

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Abstract

This practice-based project investigates performing practices in German piano repertoire in the period 1840-1900, when a style of playing with distinctive qualities dominated the pianistic scene and music making in general. That style can be heard in early recordings and piano rolls, but is now long forgotten. Modern players, even those who embrace the newly emerged field of Historically Informed Performance (HIP) and claim to perform and record Classical and Romantic repertory in a historically-informed manner, mostly avoid the employment of that style. This project seeks to discover through practical experimentation how that style of playing, which speaks a musical language unfamiliar to us, might be reinstated in the repertoire with which it was originally associated. In this way, a new interesting dimension will be given to piano works, which have nowadays seen countless approaches, most of which, however, may be far removed from anything their composers might have expected. This is attempted by means of a process of testing ideas through practice that aims to explore potential hidden meanings of the notation.

More specifically this study investigates the use of Arpeggiation, Dislocation and Tempo Rubato in piano rolls and historical recordings in conjunction with scholarly studies and general theoretical writings of the period in question. The first chapter presents the research context, as well as the methodology followed. The second chapter discusses performing practices of the period in question as they are manifest in historical recordings, in the notation, and as they are commented upon by nineteenth-century theorists. The third chapter is a detailed analysis of the rationale behind my performances of piano repertoire by important German composers. The ultimate aim of this project is to produce performances that embody the research and are in line with the documented concepts and the interpretations of the composers and performers of the period in which the music was written.

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Abbreviations and signs

p.page
pp.pages
'minute
”second
vol.volume
vols.volumes
edn.	.....	...Edition
arr.	.....	...arrangement
Ch.	.....	...Chapter
Ex.	.....	...Example
Fig.	.....	...Figure
A.	.....	...Ascending
D.	.....	...Descending

1. Introduction

1.1 General introduction

This practice-based project investigates performing practices in German piano repertoire in the period 1840-1900. It seeks to discover through practical experimentation how a style of playing that speaks a musical language unfamiliar to us might be reinstated in the repertoire with which it was originally associated. This music still constitutes a major part of contemporary piano repertoire. Conservatoires around the world use this repertoire as a primary source of teaching material. It has seen countless interpretations in recent years, which have been made widely known thanks to the recording industry. Recent scholarly literature reveals a slow increase of interest in exploring the stylistic characteristics of nineteenth-century piano performance. However, the performing background and the idiomatic performing practices of that period have made scarcely any impact on the way this repertoire is performed nowadays, even on period instruments, as will be discussed later. Although most modern performers rely upon the principle of engaging with and executing the composer's written instructions in an attempt to realise what is commonly called 'the composer's intentions', they fail to recognise that the notation alone may not be able to provide all the necessary information for that purpose. This project thus aims to reassess the way nineteenth-century repertoire is performed nowadays, by bringing forth new theoretical and practical aspects related to it. This is attempted by means of a process of testing ideas through practice that aims to explore potential hidden meanings of the notation to produce performances that are in line with the documented concepts and the interpretations of the composers and performers of the period the music was written in, which may help shaping performing ideas and styles in the future.

In the past two decades significant scholarly studies of nineteenth-century performing practice have been written in which piano works by Brahms, Schumann, Mendelssohn, and other important composers have been analysed and performed. In this literature there is no clear mention of schools with national identity that have specific characteristics which distinguish them from other national schools. The same cannot be said for the violin playing schools of the nineteenth century, where the polarization and antipathy between the

progressive and exuberant Franco-Belgian and the conservative German schools have provided rich soil for debate.¹ In piano playing, national schools are formed as a result of the activity of specific people, not nations: i.e. composers and performer-teachers who contributed valuable additions to the repertory and pedagogy of the instrument. Robert Philip, David Rowland and others mentioned those important names that shaped piano playing in Europe in the late nineteenth century: the ‘Chopin school’ in Paris and the Polish pianist-teacher Theodore Leschetizky in Vienna, the ‘Schumann school’ in Frankfurt with Clara Schumann, Anton Rubinstein in Russia and Germany, and Liszt and Thalberg who were travelling virtuosos. As Philip asserted however, ‘pupil–teacher relationships are very varied, and recordings do not reveal a simple pattern of influences.’² According to Crutchfield, ‘if everyone played as he was taught, musical style would never change at all. Pupils play not as their teachers did, but as their reactions to their teachers (imitative, rebellious, progressive, myriad), and to their musical environments, dictate.’³ There is no clear picture portrayed in the early acoustic recordings or piano rolls suggesting specific features of national schools of piano playing. It is certain, however, that there are affinities in their understanding of style and their pedagogic principles. Furthermore, unlike violin playing or singing where different national schools applied different practices or different use and amounts of the same practice, in piano playing there is no obvious pattern of influences that can differentiate a school from another to the same degree. Therefore, as will be explained in detail in due course, this project does not divide its material according to national schools but it explores older performing practices that were used in the period under examination by certain German composers, their wider music circles, which include key players dominating the pianistic scene of their time and the early twentieth century.

Several scholarly studies in eighteenth- and nineteenth-century historical performing practice have been written in the past few decades.⁴ More specifically, writers have approached the challenge by analysing notational, stylistic and technical matters. Early recordings and their impact on our understanding of late nineteenth- and twentieth-century

¹ David Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance: an Examination of Style in Performance, 1850-1900* (Aldershot, 2003), p. 25.

² Robert Philip, ‘Pianists on Record in the Early Twentieth Century’, in *The Cambridge Companion to the Piano*, ed. David Rowland (Cambridge, 2000), pp. 75-95 (pp. 85-86).

³ Will Crutchfield, ‘Brahms by Those Who Knew Him’, *Opus*, 2, 5 (1987), pp. 13-21, 60 (p. 14).

⁴ Robin Stowell, Colin Lawson, Clive Brown, and many others (see Bibliography).

performing styles have also been another keenly-debated topic.⁵ Others have written revealing books, reviews and articles on Classical and Romantic piano practice.⁶ Neal Peres Da Costa's and David Milsom's studies of nineteenth-century practice, although the latter's is focused on the violin, are valuable for their methodological approaches and philosophy, which are based on an insightful distinction between aural and theoretical sources. In-depth historical accounts of rubato have also been made, with enlightening information about its use in the nineteenth century,⁷ as well as discussions of philosophical implications arising from the study of historically informed performance in our times and its impact on our traditional conception of western music.⁸ Moreover, interesting psychological, social and historical accounts of performance have been provided in recent scholarly writing.⁹ Further to those general studies, more specific projects have been completed recently by Heng-Ching Fang and Ilias Devetzoglou, which investigate historical performance through practice, focusing on German, British and French string works in the performing context in which they were composed.¹⁰ Peres Da Costa explored piano rolls, early recordings, as well as theoretical sources, revealing a fascinating distinction between what was written about performance and what was actually done.¹¹ This project bears similarities with Peres Da Costa's scholarly study. However, this project approaches the topic from a different perspective using practice and its different aspects (live and aural) not only as a research object but primarily as research itself. In purely theoretical projects, there is mostly verbal description of practice. This project establishes and tries to answer its research questions using not only verbal methods, but also practice in the form of live and documented performances. Furthermore, the writing is structured and worded in a way so that it reflects the use of practice as research.

Some forty years ago Newman wrote: 'The study of Performance Practices is the study of how to play or sing a particular piece in accordance with the styles of its time,' adding that:

⁵ David Milsom, Robert Philip, Neal Peres Da Costa and others (see Bibliography).

⁶ Charles Rosen and Neal Peres Da Costa, for example.

⁷ Richard Hudson (see bibliography).

⁸ John Butt (see Bibliography).

⁹ John Rink (see Bibliography).

¹⁰ Heng-Ching Fang; Ilias Devetzoglou (see Bibliography).

¹¹ Neal Peres Da Costa, *Off the Record: Performing Practices in Romantic Piano Playing* (New York, 2012); Peres Da Costa, Neal, 'Performing Practices in Late-Nineteenth-Century Piano Playing: Implications of the Relationship between Written Texts and Early Recordings' (University of Leeds, 2001).

In recent years this kind of study has attracted an ever-increasing number of musicians, both scholars and performers. In fact, it is proving to be the one most successful means of bridging what too often becomes a dichotomy of scholar and performer.¹²

Forty years later there is still a gap to be bridged. Performers have embraced the idea of using a period instrument for nineteenth-century piano music, but many of the implications raised by our growing understanding of the historical practices relevant to performing the music, and the ways in which these might fundamentally affect our perception of the musical works, are not manifest in their performances, although they might be known to them. A possible reason for this might be inhibitions triggered by the opposition and criticism against them from those who dominate the contemporary music scene, and this, in turn, might be because of the radical experimentation and rejection of well-established contemporary performing traits that comes with ‘period’ performance. Moreover, another possible reason might be that the knowledge contained in scholarly studies is not communicated to practitioners. Words alone are perhaps not enough to describe matters of such practical and technical complexity. Therefore, the information practitioners may gather by studying that literature cannot be practically utilised to the point where it can have an impact on their performances. As a result, those performances sound nothing like early recordings.¹³ Furthermore, the influence of the recording industry in the artists’ training and in their very creative process is such that, consciously or not, modern performers, even those who claim to perform and record Classical and Romantic repertory in a historically-informed manner, mostly avoid the use of historical practices we hear in early recordings and piano rolls. Thus, the aim of this project is to help bridge the gap between theory and practice, by providing evidence and hypothetical demonstrations of a piano-playing style which is the immediate offspring of the early nineteenth-century tradition and at the same time predecessor of the modern style. This research is as important as any kind of historical research, although its object, i.e. practice, is quite different from that of other fields and historical facts are realised here through practice due to their

¹² William Newman, *Performance Practices in Beethoven’s Piano Sonatas – An Introduction* (London, 1972), p. 13.

¹³ Clive Brown, ‘Performing 19th-Century Chamber Music: the Yawning Chasm between Contemporary Practice and Historical Evidence’, *Early Music*, 38 (2010), pp. 476-480.

practical nature and not only through traditional research methods. As Crutchfield effectively put it, ‘history is its own reward’:

I think one must face the possibility that for performers in the 1980s [historical performance] may very well not be [of any useful purpose]. But neither has a shattered Minoan vase any useful purpose in 1986; history is its own reward. The rewards in the case of early recordings are rich, and the question of composers and their interpreters - if pursued narrowly - is well worth investigation.¹⁴

From Mendelssohn’s early works until Brahms’s compositional maturity important pianists, such as Carl Reinecke (who was also an admired composer), Theodore Leschetizky, Clara Schumann, their pupils and others, established a pianistic status quo of great influence on their musical surroundings. Robert Schumann’s famous saying: ‘[Reinecke] knows what I am going to write before I do’¹⁵ delineated the magnitude and praise of those pianists by their contemporaries and specifically by the composers. Their style and musical approaches must have been key elements able to affect and perhaps shape the composers’ writing for piano. On the other hand, composers themselves, e.g. Brahms, Reinecke and others, played within this tradition and were in many cases renowned also as pianists, the style of whom must have greatly influenced the playing style of their time. Whether theoretician, practitioner or composer, ‘the experience of live or recorded performance is a primary form of music’s existence, not just the reflection of a notated text.’¹⁶ The style heard in early recordings and piano rolls is therefore crucially important in the quest for a better understanding of the repertoire of the period in question. How and to what extent these characteristics differ from modern practice is an area in need of urgent attention. Piano works from that period are nowadays approached by performers and analysts in ways that may, in many cases, be far removed from anything their composers might have expected. This is the setting in which this project may put its contribution forward.

¹⁴ Crutchfield (1986), p. 17.

¹⁵ <http://www.editionsilvertrust.com/reinecke-3-pieces-vc-pno-op.146.htm>, accessed in April 2011.

¹⁶ Nicholas Cook, *Beyond the Score: Music as Performance* (New York, 2013), p. 1.

1.2. Research questions, rationale and methodology

Research Questions

The project investigates the relation between the repertoire of the period in question and the individual styles of players born in the nineteenth century. Using this theoretical starting point as well as general, shared practices, it explores the connection between specific piano playing practices of the period in question and the reading of the notation of the chosen repertoire. In particular, it tries to find ways to extract meanings encoded, but not specifically indicated in the notation, in order to enrich our understanding of the style of the period by studying the notation in parallel with nineteenth-century keyboard treatises and early acoustic recordings and piano rolls. Finally, it tackles the practical question of how the study of the aforementioned sources affects our views and specifically our performance approaches to the chosen repertoire; as a result, it suggests a performance style for the chosen repertoire, i.e. a synthesis of ‘period’ and personal elements by a player who hypothetically lived in, was influenced by and learned and performed during the period in question. The manner in which this style differs radically from modern mainstream practices will be identified in the following text.

Research Rationale

This project involves three research methods:

- a) An intratextual analysis of the works: their notation, the composers’ performance markings and those of various early editors. This aims to decode and understand as much information as possible from the score itself (i.e. musical meanings and implications, phrasing and practical preparation).
- b) A historical investigation of how this repertoire was received by analysts and the public and performed by players of the period in question
- c) A personal account of its impact on me as a pianist.

The combined outcome of these three methods is:

- 1) To present a set of instructions for the reader, the listener and me, the researcher, on how to understand the notation and its implied meanings in a historical context.
- 2) To evaluate the effect the chosen repertoire has on players, if the performing practices that the notation implies are used. This evaluation takes place in the commentary (chapter 3 and, partly, in chapter 2) and is presented in a narrative way, as well as in the form of recorded performances on the accompanying CDs.
- 3) Consequently, to bridge the gap between theory and practice mentioned earlier. The three research methods involve objective and subjective approaches to the repertoire. The insights offered by both approaches are interrelated and presented in parallel in the written part of this project.

The accompanying CDs embody that philosophy and methodology as there is a progression showing how knowledge is increasingly incorporated into my own performances, while the written part directs the attention of the listener to the elements necessary for understanding the recordings, the style of which differs dramatically from modern ones.

The sources and evidence for this research, both aural and written, are treated with the same rationale: theoretically and through practical experimentation. Those sources are: different editions of the repertoire; eighteenth and nineteenth-century theoretical treatises on performing practice; modern writings (articles, dissertations and books); historical and modern recordings; and film.

In this project, performance is both the means and the object of research. As a research object it needs to be defined and divided into categories in order to be analysed adequately. Performance, within the framework of this project, is the playing style of a set historical period which has its own identity and is manifest with idiomatic practices unusual to the ears of a modern listener. There are three types of deviation from the current performing practice:

- a) timing in the succession of notes on the piano, what we call rubato; namely, arpeggiation, dislocation and deviations from the vertical hierarchy of the notation.

b) phrasing and accentuation, which involve the ability to distinguish the more important from the less important notes when executed and to outline autonomous groups of notes in order to build a logical construction to be perceived by the listener;

c) pedalling, the way in which notes are sustained.

The first variable suggests the main focus of this project. Pianists, unlike other instrumentalists who can manipulate the timbre of the sound for expressive purposes, have their expressivity based almost exclusively on the strength and speed of striking the keys and the way they time it. As Otto Klauwell insightfully noted: ‘Now, in my opinion, what is usually termed the Art of Execution consists in apprehending and carrying out these necessary deviations, this *rubato* of manifold variety, which of course is to be read only between the lines.’¹⁷ Reading ‘between the lines’ is much easier when the players/readers are artistically nurtured in the performing environment of their time. Reading works written a long time ago does not invoke the same ideas and performing practices to modern pianists as it did at the time those works were composed. Therefore no matter how much written evidence we might have about that time, it is not enough for a modern performer/researcher to reconstruct those old practices and performing style, even if this were desirable. They might suggest means to direct the attention of the performer towards certain decisions, but do not provide him with a complete picture of the style required. Luckily and thanks to the invention of piano rolls and acoustic recordings, many pianists have bequeathed us with detailed accounts of how they performed (see paragraph: 1.5 Piano rolls).

Methodology

Performance as a means of research must be employed in a way that will help scholarly performers to learn the idiomatic style described above to such a high level that they will be able to deliver it at will through their own performance. In a practice-led project this is crucial, and the chosen methods will determine its success. As with other learning

¹⁷ Otto Klauwell, *On Musical Execution: an Attempt at a Systematic Exposition of the Same Primarily with Reference to Piano-Playing* (New York, 1890), p. 2.

processes, learners need to have models to follow or imitate. This method is viable for the second half of the 19th century thanks to a plethora of historical piano rolls and recordings dating from as early as 1889, preserving the individualistic performances of pianists who were born in the first half of the nineteenth century. For reasons mentioned later (see 1.4.1. last paragraph) Reinecke is the model after which I tried to shape my own performances in the early stages of this project. I started imitating his performances and documenting the results with my own performances of short pieces recorded by the master in piano rolls. This stage was the stepping stone to the discovery of a new world of performing possibilities. Further research was enriched by the study of the different aforementioned sources, as well as by discussion with supervisors, peers and colleagues. This promoted my practical realisation of the playing style in question to a synthesis of elements exemplified in documented performances of larger works, both in duration and impact to the piano repertoire. It became not merely a copy of Reinecke's style, but a personal, idiosyncratic and at the same time completely historically-orientated style. These elements were the product of a deep practical understanding and the experience gained in studying styles of players from Reinecke's generation, such as Leschetizky, and a generation younger, such as Freund, Eibenschütz, Friedberg and led to a subsequent spontaneous response to the hidden meanings of the notation. The process of learning, and in extension the methodology of this project, is best described by a recurring pattern of progress. Reinecke's style was the incentive which set in motion a chain of learning new material, testing it through practice, discussing it with peers, enriching it with more theory, reviewing it and documenting it in recorded performances of more complicated repertoire, for which there were no early models, leading back to a similar cycle of theory and practice, which finally leads to the composition of the writing at hand and a selection of recordings arranged in four Compact Discs.

1.3. The German piano playing tradition

The concept of one or other national schools of instrumental playing is a generalisation which can be used in research for the purpose of categorising a playing style, its origins and characteristics. The term 'School' of piano or, generally, keyboard playing was used by

eighteenth- and nineteenth-century piano masters in their writings and refers to the art of teaching piano. As Oscar Bie stated in 1898, ‘every great pianist had already written his “School” or wanted to write it.’¹⁸ Nowadays the idea of a school usually implies a pedagogical genealogy of players with common stylistic features and beliefs about playing style. A playing style, however, with its multitude of fashions and influences from all the different individuals involved in shaping it, is not a one-sided entity that can be given set values and qualities in an attempt to analyse it, as perhaps happens in scientific research. It is an ever-changing and developing phenomenon which cannot be, and perhaps should not be, precisely defined. For this reason, concepts of schools have been both criticised by some writers such as Wechsberg as methods with scholarly value, and adopted by other modern scholars as valid means for research.¹⁹ Specifically, the latter used the concept of a school in a way that may help direct our focus onto certain styles of playing.²⁰ However, for reasons mentioned earlier, this project, due to the nature of its topic, does not conform in a strict sense to a type of analysis based on national schools. There have been attempts to categorise pianists according to the cities in which they performed in the middle of the nineteenth century, however, that distinction was related mainly to the actual instrument and specifically the city in which it was manufactured, eg. Vienna, London or Paris.²¹ In addition, scholars and practitioners have tended to link playing styles and schools with specific composers. Czerny, for example, provided general stylistic guidelines on performing music from Bach and Scarlatti to his own time.²² Bie linked Schumann’s compositional style and the style of other composers of his time with the playing style of that period. Furthermore, he assigned only very general features to national schools, i.e. ‘special kind of sensuously charming touch’ to the Parisian school, ‘brilliant playing’ to the Viennese, and ‘emotional style’ to the English school, similar features to those described by

¹⁸ Oscar Bie, *A History of the Pianoforte and the Pianoforte Players*, trans. Ernest Edward Kellett and Edward Woodall Naylor (London, 1899), p. 234.

¹⁹ Joseph Wechsberg, *The Violin* (London, 1973), p. 196.

²⁰ Milsom is among those scholars.

²¹ David Rowland, *The Cambridge Companion to the Piano* (Cambridge, 2000), pp. 22-35.

²² Carl Czerny, *Letters to a Young Lady on the Art of Playing the Pianoforte*, trans. James Alexander Hamilton (London, 1851), pp 45-46; Czerny, Carl, *Vollständige theoretische-practische Pianoforte-Schule*, Op. 500, 3 vols (Vienna, 1839); trans. as *Theoretical and Practical Pianoforte School*, Op. 500, 3 vols (London, 1839), III, pp. 99-100.

Kalkbrenner in 1830, seventy years before Bie.²³ Bie also claimed the preeminence of the Viennese style assigned to Beethoven and Czerny over the other styles.²⁴ Another form of categorisation of schools is based on famous pedagogues and their disciples, such as Leschetizky and his school who were based on Czerny's teachings.²⁵ In addition, there seems to be a uniform approach to nineteenth-century piano playing by writers. Among them is the critic Harold Schönberg who divided the whole nineteenth-century piano school into those players who demonstrate rhythmic flexibility in their playing and those who do not.²⁶ These and other sources envisage a division of players according to their attitude towards certain performing practices. As this project will show, rhythm and time are the most prominent factors influencing playing style. Therefore, the main focus of the writing at hand is a certain period and its performing practice, rather than national schools of piano playing. Finally, by 'German' tradition it must be assumed that a rough geography is taken into consideration. In that belong pianists whose pedagogical ancestry leads back to Czerny, not necessarily Germans, but individuals whose style is associated with German piano works. Czerny, the 'king among teachers,'²⁷ who was Beethoven's junior by twenty years and a generation older than his student Theodore Leschetizky, is a key pianist-scholar in this project. His writings are major evidence of the style analysed here. Leschetizky and Reinecke, with their writings and most importantly their piano rolls, are close links to Czerny's and Beethoven's time as well as to a younger generation of pianists who are in turn associated with Clara Schumann and her circle, which includes performers and composers. Fig. 1. 1. shows a diagram of players who are connected, but are not necessarily in a master-pupil relationship or in a certain school of piano playing. These players are among the most important figures of the German tradition and specifically in the period 1840-1900, as illustrated in Fig. 1. 1. (line refers teacher-student relationship; broken line refers friends):

²³ Friedrich Kalkbrenner, *Méthode pour apprendre le pianoforte* (Paris, 1830); trans. Sabilla Novello (London, 1862), p. 10.

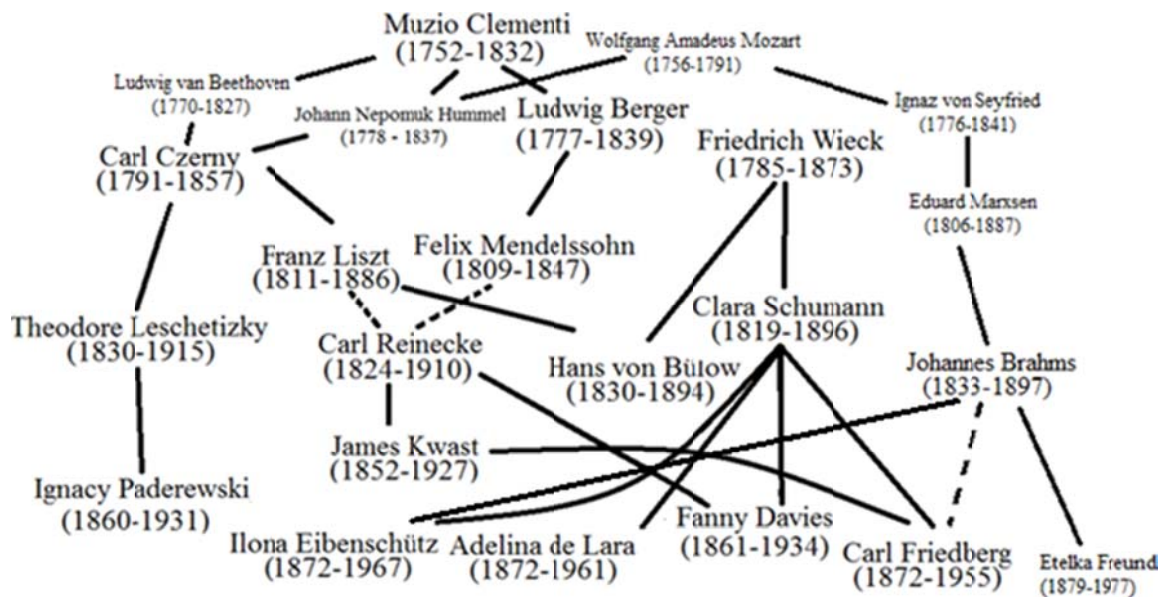
²⁴ Bie (1899), pp. 190-1, 206.

²⁵ Peres Da Costa (2012), p. 51.

²⁶ Harold Schonberg, [Sleeve Notes] *The Complete Joseph Hofmann: Volume One The Chopin Concertos* (Vai Audio/International Piano Archive, 1002, 1992), unpaginated 2.

²⁷ Bie (1899), p. 216.

Fig. 1. 1. Genealogical tree of German tradition in the period 1840-1900.



Carl Reinecke, the important of whom will be mentioned in due course, was the oldest player we have on record and is directly linked to important composers and players of his time, a generation older as well as younger.

1.4. Reinecke

Fritz von Bose, a Professor at the Leipzig Conservatory who was taught by Reinecke, showed his esteem with the following words:

With the death at Leipzig [*sic*] on March 10 of Carl Reinecke, the last noteworthy representative of the Mendelssohn-Schumann period, a chapter of musical history has been closed [...]. The thought alone that he first saw the light of the world when Beethoven, Schubert and Goethe were still among the living, and that he was in personal contact with Mendelssohn, and Schumann, inspires a certain feeling of reverence for him [...] He was an artist of truly aristocratic and fine feeling, one who as pianist and conductor invariably made his own personality subordinate to the work he was interpreting. All who have heard him in his best years play a Mozart concerto, or the C minor of Beethoven, or have seen him conduct a

classical symphony in the Gewandhaus, must have received an impression never to be forgotten.²⁸

Reinecke was born in 1824 in Altona, a borough which now belongs to Hamburg, Germany, but was under Danish occupation until 1864. He was solely a pupil of his father J. P. Rudolf Reinecke, who trained him to become an accomplished performer from a very young age. At the age of twelve, he appeared in public and performed Hummel's 'La Sentinelle' and Beethoven's Piano Concerto in C. He played and toured in Scandinavia, until at the age of nineteen he turned south. At Leipzig he met Mendelssohn and Schumann, playing in the former's 'Serenade and Allegro' Op. 43, and the latter's Piano Quintet Op. 44. In Leipzig he met Liszt who made a deep and lasting impression on Reinecke with his performances. Liszt's admiration of Reinecke was summarised in his phrase 'un pianist de plus distingués.'²⁹ Several concerts at Bremen, in which also Liszt and Clara Schumann appeared, helped Reinecke gain fame and money and enabled him to go to Paris. After several years of wandering, Reinecke received an invitation from Ferdinand Hiller to join the teaching staff of Cologne Conservatorium. He remained in the city until 1854. From there he went to Barmen, where he became musical director, and in 1860 settled in Leipzig as conductor of the Gewandhaus concerts.³⁰ In the same year he was employed as a Professor of Piano and Composition at the Leipzig Conservatory and became its director in 1897. During his tenure, many important musicians studied there, including Edvard Grieg, Leoš Janáček, Arthur Sullivan and Max Bruch. Among pianists whom he trained, and who have made a name, may be mentioned Rafael Joseffy, James Kwast and Fanny Davies.

Von Bose's words showed not only admiration, but also acceptance of the fact that Reinecke belonged to a bygone generation of historical significance. His style sounds unfamiliar to modern ears and far removed from modern mainstream piano practice. His connection with contemporaneous composers and his role as a protagonist in the music scene of the second half of the nineteenth century add historical depth to his playing, placing him among the first priorities for scholarly examination in this project. When Reinecke was in his artistic maturity, most of the nineteenth-century piano music that forms

²⁸ Fritz von Bose, 'Carl Reinecke: An Appreciation', *The Musical Times*, 51 (1910), p. 302.

²⁹ Martin Krause, 'Carl Reinecke', *The Monthly Musical Record*, 29, 344 (1899), pp. 173-4 (p. 174).

³⁰ Fuller Maitland, John Alexander, *Masters of German Music* (London, 1894), p. 208.

the core of the modern repertoire was contemporary. His style is a product of reading ‘between the lines’ of the notation delivering information and performing practices that were contemporary in his time and that no player can convey nowadays. Furthermore, Reinecke in his letters asserted that there was much to the notation that ‘no composer can convey by signs, no editor by explanations.’³¹ His understanding of how Beethoven’s sonatas must be performed is based on an intricate relationship between the text and a performing idiom practised in Beethoven’s time. In discussing the possibility of adding a *ritardando* at a place where the composer did not mark it, he wrote in his letters: ‘Beethoven knew very well that every genuine musician will here do what is necessary *without* directions, and that a *direction* would drive the majority of players to exaggeration.’³² The origins of most of the core piano repertoire were within living memory when Reinecke was alive. His writing also shows that he was concerned about preserving the performing tradition of that repertoire and of the Classics. He wrote in his ‘Letters to a Lady’:

I am very glad, my dear lady, that my five authorities for “playing well in time” – Mozart, Beethoven, Schumann, Hummel, and Chopin – have so impressed you; but nevertheless, a slight doubt is apparent through your question, How it was possible that, in spite of this, the *tempo rubato* has so much gained ground nowadays, with players as well as conductors? To which I can only answer, as Moritz Hauptmann once replied to a similar question, with the words: - “yes, you see, health is not infectious; it is diseases which are infectious!” If I recollect aright, I have already mentioned to you once before that a mathematically uniform *tempo* throughout an entire Sonata-movement is as inconceivable as unlovely. But there is a vast difference between the obtrusive changes of *tempo* which those masters condemn, and an imperceptible introduction of a faster or slower time, such as every sensitive artist will make a practice of, at the proper place [...].

The timing in which the keys are struck is one of the factors – perhaps the most important one – able to shape and give individual character to a performance. Fanny Davies’

³¹ Carl Reinecke, *The Beethoven Pianoforte Sonatas: Letters to a Lady*, trans. E. M. Trevenen Dawson (London, 1897), p. 139.

³² *Ibid.*, p. 92.

commented about Brahms' playing is in tune with Reinecke's thoughts about tempo: 'a strictly metronomic Brahms is as unthinkable as a fussy or hurried Brahms in passages which must be presented with adamant rhythm.'³³ Tempo modification is a main expressive element and at the same time of utmost importance for the piano as an instrument (both its earlier versions and the modern one), at least compared with other instruments. Specifically, strings are equipped with more expressive means; players are able to apply different shades, colours and speeds with the bow. They are also able to choose between different strings for a passage or phrase to be played on. Therefore, timing, on which tempo rubato depends, as well as nearly every aspect of piano technique (the rest being dynamics, touch and pedalling), must be taken seriously into account when analysing early piano rolls. Understanding Reinecke's performing style is a key element of this study. His compositional activity, combined with his recordings and his notation generate fundamental questions as to how the notation of his period may be understood. Like Leschetizky, Saint-Saëns and other pianists of his generation, Reinecke demonstrated elements of 'freedom' in his performance that are untypical of the twentieth and twenty-first centuries. Especially in Reinecke's style, this characteristic seems to contradict his description of the correct *tempo rubato*, i.e. being employed with what were described as imperceptible tempo fluctuations. There seems to be significant difference between the way we nowadays perceive tempo rubato and the way Reinecke did. In his piano rolls we hear perceptible tempo fluctuations which sound extreme by modern standards. Furthermore, Reinecke's criticism of contemporaries may imply that there were musicians whose tempo modifications Reinecke found extreme and in bad taste. Already at the end of the nineteenth century he was regarded by Fuller Maitland as a pianist of the older school, 'a school unaffected by the pyrotechnics of a generation that is now in its turn passing away.'³⁴ The writer specifically emphasised the appropriateness of Reinecke's performances of Mozart's music. He was without a doubt referring to Reinecke's tempo rubato, ornamentation and general tempo fluctuations, as these are the most striking features of his style.

³³ Fanny Davies, 'Some Personal Recollections of Brahms as Pianist and Interpreter', *Cobbett's Cyclopedic Survey of Chamber Music*, ed. Walter Cobbett, 2 vols (London, 1929), I, p. 182.

³⁴ Maitland (1894), p. 206.

It is apparent that in the late nineteenth and early twentieth centuries there was a stylistic shift as a new generation of pianists dominated the pianistic scene. As this project will show, although not completely dissimilar to Reinecke's style, there are fundamental differences between his style and most pianists a generation or more younger, whose style bears more similarities to our modern mainstream style. As mentioned earlier, those pianists, who lived and performed in the late nineteenth and early twentieth centuries tended to eliminate older performing practices when they played older works. This may account for those differences. Reinecke's piano rolls made in the first decade of the twentieth century are of great importance. Although he was in his eighties when he made these piano rolls, there is no reason to doubt that his playing preserves a style of performance that is characteristic of the mid nineteenth century, and may well retain important aspects of earlier practice.³⁵ There is good reason to believe that he saw himself as a champion of the performing practices of Classical and Romantic music. As R. Seitz aptly stated, Reinecke was regarded as a 'representative and guardian of tradition'³⁶ and 'one of the most influential musicians in the nineteenth century.'³⁷ In the middle of the nineteenth century Reinecke was greatly respected in Leipzig as a pianist. As mentioned earlier Schumann thought that Reinecke understood his music really well. Liszt praised Reinecke's 'beautiful, gentle, legato and singing touch', and employed him as his daughter's piano teacher.³⁸ For three decades, he was considered one of the finest pianists performing before the public. Mendelssohn, Schumann and Liszt, were all very favourably impressed, not only with his playing, but also his own compositions.

For all the reasons mentioned and thanks to the fact Reinecke recorded a substantial amount of music which provided me with enough and diverse material to work on, he holds a key role in this study. The way Reinecke interpreted the notation is so different from the present day performance that it seems imperative that we understand what his style represents and

³⁵ Clive Brown, 'Performing Classical Repertoire: the Unbridgeable Gulf between Contemporary Practice and Historical Reality', *Basler Jahrbuch für Historische Musikpraxis* XXX (Winterthur, 2006), pp. 31-44 (pp. 36-9).

³⁶ Reinhold Sietz, 'Carl Reinecke', *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 1st edn. 15 (London, 1980), pp. 718-9.

³⁷ 'The Passing of Carl Reinecke', *Etude Magazine*, May (1910), < <http://scriabin.com/etude/1910/05/the-passing-of-carl-reinecke.html>>, [Accessed 15 May 2011].

³⁸ *Die Musik in Geschichte und Gegenwart - Allgemeine Enzyklopädie der Musik*, ed. Friedrich Blume, 17 vols, (Kassel, 1963), I, pp. 187-8.

try to discover how to utilise it in order to understand nineteenth-century piano practice, as no modern piano method, recording or instruction book can provide us with information for this task. The method followed is a concept of discipleship, using Reinecke's recordings of short piano pieces to create the stimulus a pupil might gain in studying with a master. This helped me understand Reinecke's style through practice. I thus noted down all the places Reinecke used dislocation and arpeggiation in his recordings; then I tried to practise, perform and record in his style. The next and main stage of the study was based on gathering theoretical information to enrich my viewpoints in stylistic matters and beginning to study the recordings of other early pianists to acquire a broader appreciation of the style of the period in general.³⁹ For that reason I analysed and recorded a selection of works by Mendelssohn, Schumann and Brahms.

This process forms the basis of the reconstruction and practical realisation of a style which is long eclipsed. Experimentation and broader research helped me apply the findings of the process and extend it to a wider repertoire, still within the period in question, but of a larger-scale, such as piano sonatas by Beethoven and big works by Brahms, Mendelssohn and Schumann. Beethoven's sonata op. 110 that I recorded, although written in 1821 which is twenty years earlier than the period considered in this project, is a major work with great influence on players and teachers and belongs to the core of the piano repertoire. I also compare Reinecke's and Leschetizky's (a very important pianist and pedagogue of nineteenth-century) performing style with the style of younger pianists in order to observe the extent of influence of the older generations on the younger one, as well as to observe the stylistic evolution between the generation in an effort to capture all the diversity of the period and to describe the style in its entirety. Ilona Eibenschütz and Carl Friedberg, who had direct connection with Clara Schumann and Brahms, and Willy Rehberg, who studied with Reinecke, are indicative examples of this younger pianists. Eibenschütz applied dislocation for expressive effects in Brahms's Waltz Op. 39 No. 15 in a 1962 recording.⁴⁰ Friedberg, in his recording of Brahms Intermezzo Op. 117 No. 1 in his 1953 recording, also

³⁹ Ilias Devetzoglou, *Violin Playing in France 1870-1930: A Practice-based Study of Performing Practices in French Violin Music From Faure to Ravel* (University of Leeds, 2010), 78: this part of my methodology was inspired by Ilias Devetzoglou's thesis, in which he used a similar practical approach in order to analyse and understand violin performing practice of the same period.

⁴⁰ *The Piano G & Ts volume 4*, Louis Diemer, Ilona Eibenschütz, Josef Hofmann, Wilhelm Backhaus (APR, APR5534, 2006).

employed dislocation and arpeggiation (although the recordings mentioned here seem rather late, it is important to understand that the pianists mentioned are directly linked with key composers under investigation and their circle).⁴¹ However, after a first observation, younger pianists seem to use expressive effects, such as dislocation and arpeggiation, more cautiously and mostly as an embellishment in their style, similarly to violinists of the period in question, who used portamento and rubato in a more judicious manner than older generations of violinists.⁴² As will be mentioned later, however, there are exceptions. Some younger pianists and violinists were more extreme in their use of those effects. The violinist Toscha Seidel, for example, who was born in 1899 and was an Auer pupil, made use of a modern type of continuous vibrato, but retained in his style old-fashioned portamento and rubato, both in terms of quantity and the way of execution.⁴³

1.5. Notation: its un-notated conventions and the modern literal approach.

For most of the nineteenth century there was a growing trend towards performing older music in a style suitable to the period it was composed in. Spohr, according to his pupil Alexandre Malibran:

‘[...] was absolutely adamant that one should not play all composers in the same way; on the contrary, he wished the artist to adhere to the true tradition; so to say, to deny himself, and reproduce the composition just as it is. “But they,” he exclaimed “care neither about the style of the man nor about the instrument, which in the time of the composer was an entirely different one than now; they depict Frederick the Great with a haircut à la Titus, in a black coat and trousers!”’⁴⁴

That situation began to change by the end of the nineteenth century however. Carl Flesch, the influential pedagogue, for instance, believed that:

⁴¹ *Carl Friedberg: the Brahms/Schumann Tradition*, Carl Friedberg (Marston, 52015-2, 2003).

⁴² Milsom (2003), p. 138.

⁴³ *Toscha Seidel - the RCA Victor Recordings and Franck Sonata in A*, Toscha Seidel and Erich Wolfgang Korngold (Biddulph Lab, 138, 1999).

⁴⁴ Alexandre Malibran, *Louis Spohr* (Frankfurt am Main, 1860), p. 208.

‘[...] If we are to recall Spohr’s compositions to life again, we must employ present day means of expression in their reproduction. [...] It is only that which is essential, the Spohrian spirit, that we must try to save and carry over without injury into our own time.’⁴⁵

Ernst Pauer, the world-renowned pianist and pedagogue, appeared to have been an exponent of the early nineteenth-century approach to older music.

Anachronism in feeling is another great mistake. No player has a right to introduce into a piece a feeling incompatible with the period in which it was written. If we were to play a simple, unpretentious, yet charming Gavotte of Sebastian Bach with the same fire, energy and dash which it is quite right to infuse into the execution of Weber's brilliant Polacca in E major if we were to play Handel's "Harmonious Blacksmith " in the same style as Thalberg's " Home, sweet home " this would be anachronism; because we should be employing certain means which the state of the instrument in Bach's time did not admit, and therefore those effects could not have possibly entered into the composer's mind and intention.

In another passage, however, he appears to disapprove of every aspect of pianism we hear in early recordings and piano rolls and he adopts the twentieth-century text-based attitude:

The faults most frequently found in pianoforte-playing consist in exaggeration of feeling and expression, in too strong or even vehement accentuation, and in want of rhythmical feeling, indistinctness of execution, a continual change of time, hurrying or dragging the time; slurring, an indiscriminate use of the pedal, thumping, want of evenness in the movements of the hand, the habit of throwing the body about and of flinging the hands into the air; lack of accuracy and faithfulness in interpreting the original text, interpolation of strange passages, changing the terms of expression given by the composer; unnecessary doubling of the notes where the author desires single notes, playing in octaves the notes with the little finger indistinctly, and last, not least, playing chords in the arpeggiando manner where firm chords are

⁴⁵ Carl Flesch, *Die Kunst des Violinspiels*, 2 vols (Berlin, 1923); trans. as *The Art of Violin Playing* (London, 1924), 2nd edn (London, 1939), II, p. 193.

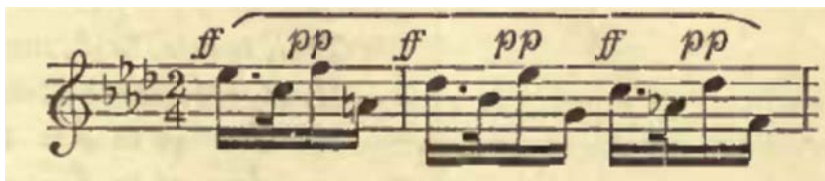
indicated. All these are faults worthy of serious censure, and should be carefully avoided.⁴⁶

Therefore the words ‘feeling’ and ‘energy’ he is using in the first excerpt - being quite general - do not seem to imply anything about older performing practices. Those practices, and specifically ‘arpeggiando’ on chords that are not indicated with a sign, are clearly despised by the writer. Furthermore, his scientific thinking about the different stages of evolution of the keyboard instruments reminds us of how we nowadays understand performing practice. Pauer also made an interesting point regarding rhythm modification:

All exaggeration in feeling leads to caricature; and by the repeated application of the same mode of expression to different subjects the style deteriorates into mannerism. An exaggerated accent may entirely spoil the beauty of a figure; for instance, if the following passage of the Finale of Beethoven's Sonata, Op. 26, were recommended by the teacher to be played, for the sake of distinctness, with a gentle accent on the first note of the group of four, thus



and the pupil were to perform it thus



this would be exaggeration. The real beauty and effect of the crescendo and decrescendo, the accelerando and ritenuto, consist in their well-defined and

⁴⁶ Ernst Pauer, *The Art of Pianoforte Playing* (London, 1877), p. 70.

carefully-weighed gradations, in their regulated growth and decline, in their increasing animation, and almost imperceptible return to calmness and quiet.⁴⁷

The above commentary shows not only a tendency towards a twentieth-century-like literal approach to the musical text, but also that in the last few decades of the nineteenth century there were many pianists who probably modified rhythms in a way that sounded old-fashioned, exaggerated and anachronistic to younger players. On the other hand, Peres Da Costa showed that many pedagogues were very cautious when it came to writing instruction books, but did not follow some of their own instructions in practice. Therefore, written texts ‘do not always convey what happened in reality.’⁴⁸ In any case, those players were applying practices that were not indicated by the composers. Theodore Leschetizky, in discussing pedalling, was reported as having emphasised that ‘it would give the composer too much trouble to indicate between the notes all the fine, brief details of pedalling; these are left to the pianist himself.’⁴⁹ The same writer reported that he taught that we should apply other practices, not indicated by the music text, such as arpeggiation and dislocation; arpeggiation, if a delicate, tender, energetic, or polyphonic effect is required, and dislocation if a softer tone is required.⁵⁰ Otto Klauwell expressed similar beliefs, that ‘our present system of notation [...] can indicate [...] only measurable quantities, multiples and fractions of a fundamental unit; and no more can be expected of any system of notation which may be invented hereafter.’⁵¹ The same writer specifically believed that, as the composers leave the artistic application of nuances in tempo and dynamics to the player, in the same way they expect them to apply additional arpeggiation on chords not specifically indicated with a sign. Interestingly, Klauwell regarded - though not namely - dislocation as a form of arpeggiation. He mentioned that: ‘the arpeggio appears to me the best means of securing due prominence to certain tones of high pitch, in *piano*, accompanied by a deep bass without middle parts’:

⁴⁷ Ibid., p. 67.

⁴⁸ Peres Da Costa (2012), p. 82.

⁴⁹ Malwine Brée, *Die Grundlage der Methode Leschetizky* (Mainz, 1902); trans. Dr. T.H. Baker as *The Groundwork of the Leschetizky Method* (New York, 1902), p. 62.

⁵⁰ Ibid., pp. 72-3.

⁵¹ Klauwell (1890), p. 1.

Schumann, Phantasie, 3rd movement:⁵²



The effect created here is certainly that of typical dislocation we hear in piano rolls and historical recordings (the asterisk placed above the F in bar 3 of the example indicates arpeggiation, in which case is no different than a dislocation effect; see paragraph 2.1). In addition, the writer highly recommended arpeggiation: a) on full chords under a fermata in order to attain great breadth, b) with chords to be struck *ff* or *sfz* arpeggiation is desirable to soften the hardness of touch, and, c) on dissonances to be played *sfz*. A very different approach to the notation is depicted in this and other examples.

1.6. Piano rolls

Before proceeding to a discussion of Reinecke's piano rolls and how they were used in this project, some general information as well as their evidential nature must be presented here. Piano rolls are perforated paper music rolls used in the operation of a piano fitted with a self-playing mechanism, normally pneumatic.⁵³

⁵² Ibid., pp. 110-1.

⁵³ 'Piano Roll', *Grove Music Online*, <<http://0-www.oxfordmusiconline.com.wam.leeds.ac.uk/subscriber/article/grove/music/48416>>, [Accessed 13 Apr 2013].

Pre-1905 rolls

An early version of the pianos fitted with those mechanisms is called player piano. Player pianos saw great development during the last few decades of the nineteenth century. Several makers, including Needham & Sons, Wilcox & White of Meriden, Edwin Scott Votey, Hupfeld, Theodore P. Brown and others, built player pianos able to play rolls preserving the performances of many great pianists. Those performances are believed to carry the players' individuality thanks to the fact that they reproduce precisely the timing of the player's key strokes. However, as Leikin noted,⁵⁴ the exact process of recording was a guarded secret by every company and most commonly dynamics and pedalling were not integrated automatically into the roll at the time of its creation, but were added later by technicians who were in close collaboration with the artist. Another disputable aspect of dealing with Hupfeld pre-1905 piano rolls is the input of the player-pianist, the operator of the mechanical instrument, who may significantly alter and even perfect the performance on the roll beyond what was originally executed.

It has been argued [...] with a strong measure of certitude, that a good player-piano operated by a talented player-pianist might produce music as good as, if not better than, that played by a top pianist. The reason and judgement behind this sweeping statement is that the player-pianist, having all the mechanics of "aiming" and striking his notes done for him, could concentrate all his faculties into the subtle nuances of phrasing, *tempi* and accentuation attainable from his controls.⁵⁵

Knowing how to operate the player-piano is not an easy task. 'It takes about three years to make a good player-pianist of a man or woman of an average musical intelligence,'⁵⁶ as the requirement of reading the dynamics and tempo instructions on the roll while it unfolds requires a great deal of experience and practice. It only takes some browsing of online sources with filmed performances of player-piano rolls for one to find good examples of dubious executions of rolls as a consequence of the player-pianist's shortcomings. In a different light, if player-pianists are indeed able to affect a roll dramatically with their

⁵⁴ Anatole Leikin, *The Performing Style of Alexander Scriabin* (Surrey, 2011), p. 9.

⁵⁵ Arthur Ord-Hume, *Clockwork Music* (London, 1973), p. 257.

⁵⁶ *Ibid.*, p. 257.

‘interpretations’, they would be worth an extensive study. In fact it could be informative if we could hypothetically hear early twentieth-century player-pianists ‘executing’ rolls as this would widen our views of dynamics and pedalling, valuable knowledge when dealing with old pianos. As described later, older pianos require different degree of pedal employment and their responsiveness is also different from modern pianos. We are bound, however, to modern player-pianists’ performances, therefore we have to be cautious in judging pedalling and dynamics in modern reproductions of pre-1905 Hupfeld rolls played on player-pianos. Furthermore, rolls made in the first few years of the twentieth century played on Aeolian’s Metrostyle instruments should also be studied cautiously, as it is up to the operator what tempo manipulations and dynamics will be followed: ‘The finer tonal nuances cannot be indicated in [an Aeolian] roll.’⁵⁷ Player pianists’ input is an integral part of the ‘performance’ of a roll. Also, the player-piano as an instrument has particularities. As Grew explained, as far as dynamics are concerned:

If the change is abrupt from loud to soft, we draw in the levers with the first soft chord. If it is from soft to loud, we draw in the levers towards the end of the soft passage, build up power, and release the levers upon the first loud chord [...]. The levers have to be skilfully manipulated in order to avoid soft tone on the first loud beat, or loud tone on the last soft beat.⁵⁸

And on general tone production using the power pedals:

In music of the character which permits of short, frequent pedal-strokes [here the writer refers to power pedals, not sustain pedal], and which by crowded notes constantly absorbs power, we may effect sudden changes of tone by direct touch [without the use of control-levers][...] for the player-piano has a curious property of immediate response and of apparently spontaneous recovery; when supplied with just enough power to produce what is wanted, a single second of time is all it requires to drop from loud to soft or to rise from soft to loud. [...]⁵⁹

⁵⁷ Sydney Grew, *The Art of the Player Piano* (New York, 1922), p. 68.

⁵⁸ *Ibid.*, p. 68.

⁵⁹ *Ibid.*, p. 69.

Aeolian rolls in particular are to be approached with some degree of cautiousness. As Grew pointed out:

Pieces are often unnecessarily melodised. The device is defective in the respect that it compels a slight delay in the striking of the melodised note and this is unpleasant at times, causing a splitting of the chord. (The worst instances of unnecessary melodising I have observed, are the end of the slow movement of Beethoven's *Sonata Pathétique* and certain Bach fugues and preludes.) Melodising takes notes out of the influence of the Control-levers, and so we cannot alternate rapidly in the melody between loud and soft.⁶⁰

As a concluding remark, pre-1905 rolls, instruments, and actual performances by player-pianists are all to be judged cautiously.

Post-1905 rolls

We can safely assume that piano rolls are historical documented evidence that can help us study and understand the artistic choices of pianists of a long bygone generation. Specifically, we can find out how exactly nineteenth-century pianists executed different practices. Tempo rubato is based on the order of key strokes and this is what piano rolls are best at, i.e. revealing the time relationships between notes. Dislocation, arpeggiation and tempo rubato are all different manifestations of such relationships. Rolls made after 1905 by Welte-Mignon and Hupfeld, such as those with Leschetizky's and Reinecke's performances, were played on the instrument called a reproducing piano, which was the successor of the player-piano. Those rolls are meant to be more exact representations of the pianists' key-stroke timing than rolls made before 1905. Also, the instruments used for recording the master roll were able to record to a greater extent dynamics and pedalling in real time.

However, even the more advanced rolls developed in the 1920s by Welte-Mignon have been subjected to criticism and doubt by writers as to whether they are indeed able to

⁶⁰ Ibid., p. 69.

record and reproduce the original pedalling and dynamics.⁶¹ Therefore, it might be doubted whether the rolls reproduce a performance precisely from every respect. As Peres Da Costa explained, the amounts of post-performance editing on the rolls in combination with the limitations of the technique in capturing dynamic, shading and pedalling at the time of the recording,⁶² led some to believe that piano rolls are ‘insensitive distortions of the noble playing of the individual pianists presented.’⁶³ Piano roll editors corrected wrong notes and added missing notes, evened out rhythmical irregularities and manipulated the dynamics of passages and sections creating recorded performances that the performers did not play but would like to have played.⁶⁴ As Leikin revealed, Hupfeld rolls were heavily edited by their engineers.⁶⁵ Welte-Mignon’s philosophy was based on accuracy rather than perfection in contrast to Hupfeld rolls. It is therefore unsafe to assume that Reinecke’s Hupfeld rolls were not edited; however there are passages in Reinecke’s performances with rhythmical irregularities that would not have gone unnoticed by the engineers. The artist’s final word was taken seriously into account before the release of a roll. Finally, further investigation of piano rolls as a recording medium will not take place here, as this would exceed the purposes of this project.

1.6.1. The role and use of piano rolls in this project.

Reinecke recorded seven Welte-Mignon rolls and twenty Hupfeld rolls, all of which do not require an operator’s input in order to be reproduced; in other words, they are more accurate representations of the player’s performance.⁶⁶ Through Reinecke’s piano rolls we

⁶¹ Leikin (2011), p. 12.

⁶² Peres Da Costa (2012), pp. 27-28.

⁶³ Denis Hall, ‘The Reproducing Piano – What Can it Really Do?’ *The Pianola Journal: The Journal of the Pianola Institute*, 14 (2001), pp. 3-26 (p. 7).

⁶⁴ Arthur Ord-Hume, *Pianola: The History of the Self-Playing Piano* (London, 1984), p. 35.

⁶⁵ Leikin (2011), p. 10.

⁶⁶ ‘The Reproducing Piano’, *The Pianola Institute*, <http://www.pianola.org/reproducing/reproducing_dea.cfm>, [Accessed 3 October 2013]; in the following paragraph one may deduce that all Reinecke’s piano rolls do not require an operator to be reproduced: ‘Back in 1905, as an initial reply to the Welte-Mignon, and as a first step towards developing a reproducing piano of its own, Hupfeld published its *Künstlermusikrollen* (Artists’ Music Rolls), which it began to record in the autumn of that year. Pianists visited the Hupfeld studios in central Leipzig, in similar fashion to those who were recording for the Welte-Mignon, at the Popper salon a few streets away. Although the resulting hand-played rolls were immediately available for the Phonola, with printed dynamic markings for the player to

learn how he applied dislocation and chord spreading. We also realise that the locations of the employment of those devices are set by choice, as, if they were not, they would have been removed during the editing process. Therefore, the model of discipleship between myself and Reinecke described earlier is supported and intensified by the study of rolls. Due to them having been edited, I am being taught the ideal way of applying performing practices in my quest for learning the style practically. Furthermore, the sound clarity of piano rolls is of unsurpassable value for this project. Made at approximately the same time the first mechanical recordings were made, they offer a much clearer sound and easily noticeable rhythmical nuances even in softer dynamics, an area where sound recordings fail. If Reinecke had made a sound recording, that would have been in the pre-electric acoustic era due to his age. He would have had to play in loud dynamics throughout a piece which would have disturbed the musical use of the expressive devices, as Gerald Moore described reflecting on his own experience of being recorded.⁶⁷

Piano rolls are used as historical documented evidence to be analysed to gain an understanding of the period in question and as proof that the pianists in consideration played the way they did. Studied in conjunction with written sources, they form a guide of stylistic possibilities and limitations for those interested – including myself – in performing nineteenth-century repertoire in the way it would have been performed in that era. For example, on his rolls we hear Reinecke spreading chords and in Czerny's treatise we find detailed instructions on where to do so. In addition to that, Czerny's explicit criticism of his contemporaries' excessive spreading of chords generates great interest in investigating and perhaps resolving practical questions, such as how much arpeggiation is too much when a modern player like me is trying to acquire a period style. That may be achieved by comparing Reinecke's and other players' piano rolls with Czerny's writing on where and how much arpeggiation to apply. The same comparison is effective when trying to resolve practical matters on rubato. Piano rolls are similarly used in this project to reveal

follow, they were also designed with Hupfeld's recent Phonoliszt in mind, an expression piano powered by an electric suction pump, with three levels of automatic dynamics, and variable speed crescendos between the levels. The grand piano used for recording was linked pneumatically to the machine that marked the master rolls, and an additional five tubes allowed for limited dynamic information to be recorded in real time. It is not yet clear whether there were separate sets of dynamic tubes for the treble and bass, since the Phonola had a divided mechanism, whereas the Phonoliszt did not'.

⁶⁷ Gerald Moore, *Am I Too Loud* (London, 1962), p. 53.

performing particularities of pieces executed by the composer himself. Reinecke's roll of his Ballade helps us resolve some discrepancies found in the notation. Moreover, piano rolls make the comparison between older pianists like Reinecke and younger pianists like Eibenschütz possible.

As a concluding remark, the only method used to analyse the performances in the piano roll performances is multiple and careful listening sessions, in other words the method of observation. No machinery or music technology equipment was used, apart from close examination of actual reproducing pianos, one of which is in the possession of the University of Leeds. This would go beyond the scope and the ethos, not only of my classical training where judgment and musical sense is strongly required, but also of the project itself, as the use of technology in analysing piano rolls suggests a research topic in its own right. Finally, taking all the words of caution described above into account, I chose to approach them open-mindedly and avoid dogmatism; I tried to unlearn as many of the conventions of modern playing as I could and re-learn based on the 'spirit' of those beautiful performances which cannot be shadowed or hindered by practicalities, such as editing and other limitations.

1.7. Process and progress

Before proceeding to the main part of the commentary, a few words must be said about the process followed in preparing and recording the repertoire and my progress in learning the style. As partly mentioned in the section on methodology (1.2.), this project due to its dual nature, i.e. practical and theoretical, has a timeline, whereby events take place progressively. As one may deduce by reading the third chapter, the repertoire analyses appear in the order they were practised and performed, forming three distinct phases of development in my progress. In these sections one finds, not only conventional scholarly writing, but also discussions with intense subjectivity. This style of writing is a result of the particular nature of the object being examined, i.e. practice. As Scott Harrison explains, 'music performance is particularly amenable to practice-based methods since musicians typically engage in regular, daily practice that can be recorded easily so as to provide an

objective behavioural record of their activity [...]’ Furthermore, ‘Practice-based research enables practitioners to reflect on what they do and share it with others.’⁶⁸ Therefore, this aspect of research involves subjectivity which is manifest as self-criticism, which, in turn, creates further need for discussion and re-evaluation of practice, and specifically style. The changes adopted through this process are presented progressively (see Chapter 3) as the discussion unfolds, leading ultimately to the desired stylistic result. Due to the fact that this progression takes place in time, the desired playing style was achieved during the last year of the project.

The first, the imitative stage, is the one during which a first encounter with the style in question took place. As mentioned in detail earlier on, Reinecke and his performances were the models after which I prepared the recordings found on CD 1. The stage progressed smoothly, without serious obstacles, as it was mostly a straightforward process of learning; Reinecke’s piano roll of each piece was the main learning and teaching material. Furthermore, different instruments were used for different styles, i.e. period and modern, as well as combinations of instruments and styles, all of which were documented, in order to test the extent of the influence of period instruments and actual playing styles and, ultimately, to tackle the question of how certain instruments may affect our approach to historically-informed performance. This approach abides by the fundamental principle of any practice-based project, in which practice itself is the research medium.

My first experimentation was with Field’s Nocturne No. 4 and Beethoven’s *Ecossaisen*. As discussed later on, further to my learning the style through imitation, I experimented with different instruments to try and test their role in achieving the desired sound, as well as with switching between styles in order to enhance my arguments. The latter was a challenging but a very beneficial process, because it helped me realise more stylistic details that most modern players take for granted in their playing. Another challenge I faced in this stage was my effort to play Field’s Nocturne No. 5 *à la* Reinecke, based on his edition, as there is no roll with his performance to imitate. This was a progression from the first stage, and dependent on it. It was a particularly educational process, as it enabled me to use my artistic

⁶⁸ Scott Harrison, *Research and Research Education in Music Performance and Pedagogy* (New York, 2014), p. 82.

instinct and try to read ‘between the lines’ of the score. This piece and Reinecke’s *Ballade* was my first experience in applying historical practices spontaneously, but in an imitative fashion, having Reinecke’s style fresh in my mind and hands after having studied the previous two pieces. This circle of style exploration was closed with Mozart’s *Fantasia in C minor*. A comparison of Leschetizky’s and Reinecke’s rolls of the piece not only was a proof of how diverse the style in question can be, but also served as a link between my imitative stage and my main recordings, thanks to the large amount of knowledge I gathered.

The second stage of this project, where most of the stylistic exploration took place, started with my recording of Schumann’s *Kreisleriana*. Through the study of different editions I found enlightening information about pedalling and its effect on old instruments. In this stage I became more fluent in applying historical practices in appropriate places. There were however aspects of historical pianism that I had not grasped yet, e.g. dealing with repetitions, rhythm and above all with different kinds of hairpins.⁶⁹ Furthermore, my *rubato*, especially in my performance of Brahms *Intermezzi Op. 117*, was not applied as fluently and freely as in early piano rolls, but more austere and reservedly, which showed that I still approached the notation literally. There was much to learn.

The third, more mature, stage includes recordings made near the end of the project when I had internalised many aspects of the style and developed a kind of familiarity which is reflected in my spontaneous and free expressive use of the historical practices. In this stage, I approached Schumann’s *Warum?*, another short piece that Reinecke had recorded, without, however, imitating him in detail this time. Instead, I made a fresh start by capturing the essence of his style and the period in general. My recording of Brahms’s *Op. 118 No. 2* was a turning point in this project. By the time I was preparing this work my understanding of the style had reached its zenith. A first recording attempt in June 2013 was not as effective and convincing as I would have wanted it to be. It was six months later, in December 2013, after long discussions mainly with my supervisor but also my peers and after strenuous research, when I realised the importance of the implications of hairpins.

⁶⁹ David Hyun-Su Kim, ‘The Brahmsian Hairpin’, *19th-Century Music*, 36, 1 (Berkeley, 2012), pp. 46-57.

Initially, I was not entirely convinced that a new recording was necessary, but after listening to the new recording, I was convinced by the sound result of the integration of an artistic and historically-informed use of the hairpins in my playing. Schumann's *Kreisleriana* No. 2 is another one of my recordings which benefited by the study of hairpins. This is the reason why it recorded twice, the first time in June 2012 (second stage) and the second time in December 2013 (third stage). My main incentive for the second attempt was my supervisor's suggestion to rush and then to slow down while getting louder in the first bar of the piece, as there are hairpins on top of the right hand. After research and further understanding of the notation, I produced a very convincing second recording, compared with my first one, where I only sped up in the first bar on the crescendo. Beethoven's Sonata Op. 110 was the last piece I recorded. That recording is the most complete representation of my collective work in theory and practice that spanned the whole duration of the project.

1.8. Repertoire

Imitative recordings

Field - Nocturne No. 4

Beethoven - *Ecossaisen*

Field - Nocturne No. 5

Reinecke - Ballade Op. 20

Mozart - Fantasia K. 475

Experimental recordings

Schumann - *Kreisleriana* Op. 16

Schumann - Romance Op. 28 No. 2

Brahms - Three Intermezzi Op. 117

Mendelssohn - *Rondo Capriccioso* Op. 14

Mendelssohn - Prelude and Fugue Op. 35 No. 1

Mature recordings

Schumann - *Kinderszenen* Op. 15

Brahms - *Capriccio* Op. 76 No. 1

Schumann - *Warum?* Op. 12 No. 3

Mendelssohn - Songs without Words Op. 102 No. 4, 5, 6

Brahms - 6 Klavierstücke Op. 118

Beethoven - Sonata Op. 110

2. Nineteenth-century pianism and music notation: rediscovering its un-notated conventions.

Dislocation between melody and accompaniment,⁷⁰ arpeggiation, and rubato are striking features in early recordings. In the last few decades of the nineteenth century there were many pianists who modified rhythms in a way that probably sounded old-fashioned, exaggerated and anachronistic to younger players. Those older players were applying practices that were not indicated by the composers. As mentioned earlier, that was common in their generation. To find out more about how exactly they did that, one should turn to early piano methods, other writings about piano performance and early recordings and rolls.

2.1. Dislocation

In his review of Philip's *Performing Music in the Age of Recording*, Charles Rosen pointed out: 'Mozart and his contemporaries called dislocation rubato, and it was a Central European expressive form of decoration.' He also wrote:

My childhood memory of Paderewski's performance on the radio is that his employment of it [dislocation] was unrelenting. I also once heard, long ago, a beautifully poetic recording by Harold Bauer of Schumann's *Des Abends* ("In the Evening") in which, as I remember, his two hands never coincided even once.

Harold Bauer's performance is indeed permeated with dislocation which assigns a poetic quality to it.⁷¹ While Bauer in his performance is making use of this early practice, he applied it in a homogenous and refined manner that does not sound like the extensive rhythm flexibility we hear in early twentieth-century rolls. To complicate the situation more, Bauer's dislocation seems completely dissimilar to the form of dislocation described

⁷⁰ Referred to as 'rhythmic dislocation of melody from accompaniment' in Philip, Robert, *Early Recordings and Musical Style: Changing Tastes in Musical Performances, 1900-1950* (Cambridge, 1992), p. 47; In Hudson, Richard, *Stolen Time: the History of Tempo Rubato* (Oxford, 1994), p. 334, Hudson refers to this as the 'breaking of hands'.

⁷¹ *The Piano Masters: Ignaz Paderewski - Harold Bauer (1911-1942)*, Harold Bauer (Presto Classical, 203170, 2011), CD 2, track 1.

by Mozart in a letter to his father. In particular, Mozart referred to a form of rubato where the left hand keeps a steady accompaniment and the right hand executes the melody with rhythmical freedom: ‘what [...] people cannot grasp is that in *tempo rubato* in an Adagio, the left hand should go on playing in strict time. With them the left hand always follows suit.’⁷² This effect would inevitably cause the melody to be dislocated in relation to the steady accompaniment and, in cases where both hands have similar note values, the effect would resemble the nineteenth-century dislocation that Rosen mentions and one hears in performances such as Bauer’s. A kind of dislocation effect is also described and used in the oeuvre of French Baroque composers. They call it ‘suspension’ and it is an emphatic device. In contrast to Mozart’s description, suspension in French Baroque keyboard music is not necessarily applied to the whole phrase or section, but rather sparingly to individual places requiring dynamic expression, emphasis, highlighting of dissonance, and other forms of expressivity.⁷³ In early recordings and rolls, however, the rationale of application does not always seem to be the same. Rosen in his description of dislocation using the performance by Hoffmann (born in 1876, two generations after Reinecke) as an example does not make any reference to Mozart’s description:

[...] in a recording of Chopin’s Waltz in C-sharp minor, Opus 63, [Hoffmann] plays the beginning and ending sections very soberly with his hands always together, but when he comes to the slower and more lyrical episode in D-flat Major, the bass is always slightly in advance of the right hand, and this invests the section with a sonority that is less hard-edged and more relaxed, more poetic. Hofmann is following here the older tradition, in which the dislocation is not used throughout a piece but is a special effect intended to distinguish and set in relief a particular episode.⁷⁴

On the contrary, he assigned emphasis, variety and harmonic facilitation to the primary purposes of dislocation in the style of old players:

⁷² ‘Letter to His Father From Ausburg, 23 Oct. 1777’, trans. Carol MacClintock, *Readings in the History of Music in Performance* (UIP, 1979), p. 381.

⁷³ Peres Da Costa (2012), pp. 58-9.

⁷⁴ Charles Rosen, ‘Playing Music: The Lost Freedom’, *The New York Review of Books* (2005), <<http://www.nybooks.com/articles/archives/2005/nov/03/playing-music-the-lost-freedom/>>, [Accessed 3 May 2011].

[...] a note can be given expressive quality [i.e. emphasis] and importance by making it appear not too easy to produce, for that is the unconscious logic behind the most traditional use of delaying its appearance. [...] Playing the bass note in the left hand before the melody note in the right allows the melody note to enter into an already prepared harmonic frame and also allows the bass string's overtones or harmonics to be reactivated sympathetically [i.e. harmonic facilitation] when the right hand enters a split second later. [...] The third purpose of dislocation, which comes into play when it is used systematically over a long passage, is to vary [i.e. variety] the texture by making it more lively [...]⁷⁵

Thus according to Rosen, nineteenth-century dislocation serves not quite the same purpose as the one described by Mozart, i.e. it is more of an emphatic mechanism, an embellishment, rather than a form of rubato. Mozart's rubato seems to have survived through the generations, as Dalcroze (Ysaÿe's regular accompanist) pointed out:

In rubato melodic passages, he [Ysaÿe] instructed me not to follow him meticulously in the accelerandos or ritardandos, if my part consisted of no more than a simple accompaniment. 'It is I alone', he would say, 'who can let himself follow the emotion suggested by the melody: you accompany me in strict time, because an accompaniment should always be in time. You represent order and your duty is to counter-balance my fantasy. Do not worry, we shall always find each other, because when I accelerate for a few notes I afterwards re-establish the equilibrium by slowing down the following notes, or by pausing for a moment on one of them.' In the train he would try to make up violin passages based on the dynamic accents...of the wheels, and to execute 'rubato' passages, returning to the first beat each time one passed in front of a telegraph pole.⁷⁶

As one may deduce, written sources do not provide clear descriptions of the type of dislocation pianists of the period in question applied in their performances and therefore aural sources are necessary to throw light on this topic. I have noticed that there are indeed

⁷⁵ Charles Rosen, 'Playing Music: The Lost Freedom', *The New York Review of Books* (2005), <<http://www.nybooks.com/articles/archives/2005/nov/03/playing-music-the-lost-freedom/>>, [Accessed 3 May 2011].

⁷⁶ Émile Jaques Dalcroze, 'Quelques notes et souvenirs', *La Revue Musicale*, 188 (1930), pp. 30-1.

moments where Reinecke in his rolls applied Mozart's 'rubato' literally, i.e. he kept a very steady accompaniment while he rushed the right hand and then slows it down (e.g. in bars 7-8 of Mozart's *Alla Turca*,⁷⁷ or in bar 3 of Field's Nocturne No. 4).⁷⁸ There are, however, other places where he applied dislocation in a freer and more spontaneous way to the whole texture of a phrase or episode (e.g. bars 1-2 of Field's Nocturne No. 4 etc). After careful listening to the recording that Rosen mentioned (Hoffmann playing Chopin's Waltz in C-sharp minor, Op. 63), I confirmed that his dislocation has more of an emphatic and embellishing role and it is applied to the whole texture of the passage. It does not follow Mozart's description of rubato-dislocation. As a much younger pianist, it is almost definite that Hoffmann would not have used the device in exactly the same manner as Reinecke. Interestingly, Hudson pointed out that:

It is not surprising that many, if not most, keyboard players could not manage this dual feat [left hand steady/right hand free]. When their left hand followed their right, they produced, instead of the earlier type of tempo rubato, a general modification in the tempo of the entire musical texture [...]. The two types of rubato then co-existed in keyboard music until at least the middle of the nineteenth century.⁷⁹

It is apparent that parallels can be drawn between certain aspects of tempo rubato and dislocation. As Hudson confirmed, there is some dislocation hidden in tempo rubato. This type of dislocation is exhibited by older pianists like Reinecke, while younger pianists like Bauer most likely did not use it. Peres Da Costa's thorough research in historical recordings provides a more general and quantitative account of dislocation, which was a great aid in my practical experimentations (see Chapter 3):

In piano playing, dislocation occurred much more often in slow expressive music than in fast music. Often in compositions of varying characters, it was reserved for the most expressive part. Some pianists, however, applied it universally. Typically, dislocation occurred at: a) the beginnings of phrases; b) beginnings of bars; and c) moments which are harmonically strong or dissonant. In some cases, it can be heard

⁷⁷ *Mozart Alla Turca*, Carl Reinecke (Hupfeld piano roll, 50318, 1907).

⁷⁸ *John Field Nocturne No. 4*, Carl Reinecke (Hupfeld piano roll, 51831, 1907).

⁷⁹ Hudson (1994), p. 113.

on every beat in a bar. Dislocation occurred in a variety of combinations shown below, the main underlying criterion being the separation of the hands.⁸⁰

RIGHT HAND	LEFT HAND
Single melody note	Single accompaniment note
Single melody note	Chord (notes struck together)
Single melody note	Chord (notes arpeggiated)
Chord (notes struck together)	Single accompaniment note
Chord (notes arpeggiated)	Single accompaniment note
Chord (notes struck together)	Chord (notes struck together)
Chord (notes arpeggiated)	Chord (notes struck together)
Chord (notes struck together)	Chord (notes arpeggiated)

Reinecke applied dislocation, arpeggiation and rubato much more often in slower pieces than in faster ones. For instance, in his Hupfeld roll (1905) of Mozart's 'Fantasia' K. 475, in the first five bars he employed dislocation four times and arpeggiation another four times (Ex. 2. 1a.).⁸¹ Reinecke played some bass notes in bars 1, 2 and 5 (circled) ahead of the remaining two notes in the chord. He joined the upper note of the bass with the melody note (in brackets). He also split the first and the second quavers in bar 3 and played both of the left-hand notes ahead of the melody notes. Leschetizky recorded this piece with Welte in 1906.⁸² He also applied dislocation in his performance (Ex. 2. 1b.). There are some places that both Reinecke and Leschetizky employed dislocation or arpeggiation. Both the recordings show that the pianists applied more dislocation when the music is soft. When

⁸⁰ Peres Da Costa (2001), p. 28.

⁸¹ *Mozart Fantasia K.475*, Carl Reinecke (Hupfeld piano roll, 53916, 1905).

⁸² *Mozart Fantasia K.475*, Theodor Leschetizky (Welte piano roll, 1192, 1905).

there are octaves in the bass and there is the same note in the melody as in the bass, the pianists tend to play the lowest note ahead of the higher notes.

Ex. 2. 1a. Mozart, Fantasia K. 475, bars 1-5. Reinecke, 1905.

Adagio.

Ex. 2. 1b. Mozart, Fantasia K. 475, bars 1-5. Leschetizky, 1906.

Adagio.

On the other hand in the first eight bars of Mozart Rondo *Alla Turca*, a fast piece, which Reinecke recorded with Hupfeld in 1907, he employed dislocation twice only and he delayed the left hand slightly instead of the melody notes in both these instances. In the repeat, he added a note c^1 on the top of the first bass a (circled) and splits the interval created (Ex. 2. 2.). In his piano roll with Welte of this same piece, he played strictly as it is written.

Ex. 2. 2. Mozart, Rondo *Alla Turca*, bars 1-8. Reinecke, 1907.

Alla Turca.
Allegretto.

Reinecke recorded John Field's Nocturne No. 4 on piano roll with Hupfeld in 1907. In this slow piece, he applied dislocation in almost every bar.⁸³ In most cases, notes played with the right hand are delayed (Ex. 2. 3.). There is only one exception in bar 6, where he plays the bass note with the left hand (squared) after the note of the melody. He holds the first quaver of the melody in bar 4 for one beat and plays the second quaver note, the c^2 -sharp, together with the e in the left hand (circled).

⁸³ Peres Da Costa (2001), p. 28.

Ex. 2. 3. Field, Nocturne No. 4, bars 1-8. Reinecke, 1907.

4. **Poco adagio.**

The musical score is presented in three systems. The first system (bars 1-4) begins with a mezzo-forte (*mf*) dynamic and a *dolce* marking. The second system (bars 5-8) continues with a mezzo-forte (*mf*) dynamic and includes *dimin.* markings. The third system (bars 9-12) concludes with a pianissimo (*pp*) dynamic. The score is annotated with numerous fingerings, slurs, and ornaments (trills) indicated by the number 4 below the notes.

The recordings of Reinecke, Leschetizky, Brahms,⁸⁴ and other players born in the period in question show that dislocation was definitely ‘a special characteristic of the period’.⁸⁵

⁸⁴ As per Peres Da Costa’s research, other players who demonstrate prominent dislocation are: Camille Saint-Saëns (1838-1921), Edvard Grieg (1843-1907), Landon Ronald (1873-1938), Raoul Pugno (1852-1914), Alfred Grünfeld (1852-1924), Francis Planté (1839-1934), Ricardo Viñes (1875-1943), Vlademir de Pachmann (1848-1933), Ignacy Jan Paderewski (1860-1941), John Powell (1882-1963), Frank la Forge (b. 1879), Moriz Rosenthal (1862-1946), Fanny Davies (1861-1934), Ilona Eibenschütz (1873-1967), Adelina de Lara (1872-1961), Mark Hambourg (1879-1960), Joseph Hofman (1876-1957), Walter Giesecking (1895-1956), Ferruccio Busoni (1866-1924), Carl Friedberg (1872-1955), Etelka Freund (1879-1977). Pianists who made occasional or infrequent use of dislocation are: Emil Sauer (1862-1942), Maurice Ravel (1875-1937), Sergei Rachmaninov (1873-1943), Ernő Dohnanyi (1877-1960), Wilhelm Backhaus (1884-1969), Alfred Cortot (1870-1962), Harold Bauer (1873-1951), Elly Ney (1882-1968), Ignaz Friedman (1882-1948), Benno Moiseiwitsch (1890-1963), Ethel Leginska (b. 1890), Severin Eisenberger (1879-1945), Myra Hess (1890-1965), Olga Samaroff (1880-1948), Ossip Gabrilowitsch (1878-1936), Edwin Fischer (1886-1960), Alexander Brailowski (1896-1976), Leopold Godowsky (1870-1938) and Alexander Goldenweiser (1875-1961).

⁸⁵ Hudson (1994), p. 334.

2.2. Arpeggiation

Likewise, arpeggiation was as fundamental to piano playing as dislocation at the turn of the twentieth century. Composers notated arpeggiation with a wavy or curved line on the left side of a chord. As Brown explained, however, ‘there is no reason to think that composers troubled to mark every place they might have expected, or been happy to have heard arpeggiation, or that they specified every aspect of its performance.’⁸⁶ Early recordings show that many pianists, ‘whose career reached the peak in the second half of the nineteenth century’,⁸⁷ frequently made arpeggiation, where not specifically indicated in the musical text. In *The Romantic Generation* (1995), Charles Rosen wrote ‘Brahms... arpeggiated most chords when he played’⁸⁸ although he told Florence May not to do it!⁸⁹ Leschetizky also considered unnotated arpeggiation important according to Brée.⁹⁰ Czerny wrote rules of where to and where not to apply arpeggiation in his *Vollständige theoretische-practische Pianoforte-Schule* (translated as *Theoretical and Practical Pianoforte School*):⁹¹

1. All chords consisting of very short notes, should be struck firmly and at once, when the Composer has not expressly indicated the contrary.



[...]

⁸⁶ Clive Brown, *Classical & Romantic Performing Practice, 1750-1900* (Oxford, 1999), p. 610.

⁸⁷ Peres Da Costa (2001), p. 214.

⁸⁸ Charles Rosen, *The Romantic Generation* (Cambridge, 1998), p. 413.

⁸⁹ Florence May, *The Life of Johannes Brahms*, 2 vols (London, 1905), I, p. 18.

⁹⁰ Brée (1902), pp. 72-3.

⁹¹ Czerny (1839), III, p. 55.

2. Such chords as require to be played with very great power, particularly when they form the commencement or the close of a piece, or of any considerable portion of one, almost always produce the best effect when they are struck plain; as arpeggioing always diminishes and destroys some part of the Forte. The same rule applies when two or more chords follow one after another very quickly [...]

3. Passages in several parts, which form a connected melody, or which are written in the syncopated or strict style, must always be played with firmness and exactly as written; and it is only occasionally, that a single, slow, and full chord, on which a particular emphasis is required, may be played in Arpeggio [...]

On the other hand, arpeggio is employed:

1. In all slow and sustained chords which do not form any melody [...].
2. When after a long and smoothly connected chord, several others occur which are quicker, only the first one must be arpeggioed.
3. In arpeggioing, the single notes may not only be played so extremely fast, that the arpeggioed chord shall almost resemble a chord struck plain; but they may also be played slower and slower [...]

Czerny criticized his contemporaries' overuse of arpeggiation:

Many players accustom themselves so much to Arpeggio chords, that they at last become quite unable to strike full chords or even double notes firmly and at once; though this latter way is the general rule, while the former constitutes the exception.⁹²

It is hard to know from this text to what extent Czerny thought that his contemporaries overused the device. What seems definite, however, is that players of his time routinely applied arpeggiation on chords and intervals where the composer did not mark it. Cramer's words from the previous generation come to verify this hypothesis:

Chords may be played in two different ways, first in an abrupt manner striking all the Notes at once, which is done chiefly at the end of a piece or a sentence. 2.dly In Arpeggio sounding successively the Notes of which the chord is composed, and

⁹² Czerny (1839), III, p. 55.

keeping them down until the time of the chord be filled up. When a chord is to be played in Arpeggio this mark { or this } is generally placed by the side of the Chord, some Authors make use of a stroke across the Chord.⁹³

As Peres Da Costa astutely observed, Cramer's explanations are important because he assigned abruptness to non-arpeggiated chords, implying perhaps that arpeggiation is to be applied on legato passages or at least not on short and staccato chords; and, most importantly, by using the word 'generally,' Cramer suggested that arpeggiation is not always notated by composers. A typical example is Clementi's sonatas, first published in Vienna. When Clementi republished them in London he added many arpeggio signs, which supports Cramer's claim.⁹⁴ Finally, Czerny in his rules about suitable places for arpeggiation associated firm, non-arpeggiated, chords with brilliancy. On the other hand, Bériot in his *Méthode de violon* stated the exact opposite.⁹⁵ This shows that arpeggiation is a versatile artistic technique with more than one possible use.

Interestingly, Klauwell, Reinecke's student, as mentioned earlier, regarded unnotated dislocation as a form of arpeggation.⁹⁶ Klauwell's suggestions for unnotated arpeggiations are more inclusive than Czerny's. Czerny sounded as if he was trying to forewarn players against extensive application of arpeggiation and not to encourage artistic freedom in the use of the device. This may also suggest that arpeggiation was at its height when Czerny wrote his *Pianoforte-Schule*, and when Klauwell wrote his treatise it was declining. As discussed later, his views are the same with regard to tempo flexibility.

Like other pianists of his generation, Reinecke not only applied unnotated arpeggiation but also he used it for different purposes. Peres Da Costa analysed several pianists' arpeggiation from a melodic, harmonic, textural and sound point of view.⁹⁷ In Reinecke's performance of Field's Nocturne No. 4 we find distinctive stylistic elements of his period:

⁹³ Johann Baptist Cramer, *Instructions for the Pianoforte* (London, 1812), Appendix, part 4, p. 42.

⁹⁴ Muzio Clementi, *Introduction to the Art of Playing on the Pianoforte* (London, 1801).

⁹⁵ Charles-Auguste Bériot, *Méthode de violon divisée en trois parties*, Op. 102 (Paris, 1858), p 86.

⁹⁶ See end of paragraph 1.4.

⁹⁷ Peres Da Costa (2001), pp. 105-6: '[...] Brahms, Saint-Saëns, Reinecke, Leschetizky, Ronald, Pugno, Pachmann, Paderewski, Powell, La Forge, Rosenthal, and others [...] arpeggiated various chords in order: to emphasise melody notes by delaying them and setting them apart from the harmonic accompaniment; to

a) the left hand has double notes to accompany a single-note melodic line; this effect instills emphasis:

Ex. 2. 4. Field, Nocturne No. 4, bar 11. Reinecke, 1907.



The same effect appears in bars 15, 28, 70, 71. In these places there is intense harmonic activity and Reinecke broke the chords. Moreover, arpeggiation in the above examples enriches the melody, which in turn enhances the harmonic development.

b) chords in both hands to signify texture changes and prepare a cadence:

Ex. 2. 5. Field, Nocturne No. 4, bar 14. Reinecke, 1907.

Here, the splitting of the chord on the third beat followed by a little cadenza-like passage emphasises the importance of the dominant chord and prepares for the cadence.

c) chords in both hands for enhancing chromaticism:

provide a gentle cushion of sound supporting the melody note; to give poignant harmonies a softened or a strengthened effect; to enliven the momentum and propel the music forward; to enrich the sound or texture of the musical material; to mark the limits of phrases; to delineate compound melodies played simultaneously in one hand'.

Ex. 2. 6. Field, Nocturne No. 4, bars 19-20. Reinecke, 1907.

d) to establish the end of an episode:

Ex. 2. 7. Field, Nocturne No. 4, bar 25. Reinecke, 1907.

Here we encounter an interesting phenomenon that can only be understood through practice and experimentation using different instruments: in this case a period piano (Erard) and a modern one (Steinway). The melody starts in the right hand and finishes in the left. The last chord has high notes in the treble part of the piano. Even with the sustaining pedal, the treble chord on the Erard cannot have the same warmth and depth as on a modern piano. In this case, splitting the chords and slowing down at the same time can create a warm and rich sound with the Erard, and end the piece with a delicate ‘crystal’ sound (CD 1, track 1, 2’05’’). The same effect appears in bar 72 (CD 1, track 1, 5’25’’).

e) here the arpeggiation is applied to facilitate variety and avoid repetitiveness, as the right hand has consecutive repeated patterns:

Ex. 2. 8. Field, Nocturne No. 4, bars 41-43. Reinecke, 1907.

The image displays two systems of musical notation for the piano. The first system covers bars 41 and 42. The right hand (treble clef) features a melodic line with a trill in bar 41 and a series of eighth-note patterns in bar 42. The left hand (bass clef) provides a harmonic accompaniment with arpeggiated chords, indicated by 'ar.' and 'ped.' markings. A 'dim. assai' instruction is placed above the right hand in bar 42. The second system covers bars 43 and 44. The right hand continues with a melodic line, and the left hand plays a more complex arpeggiated accompaniment with 'ar.' and 'ped.' markings. The piece is in the key of D major (two sharps).

In the same performance Reinecke ignored the diminuendo in bar 42 and keeps the same volume until the beginning of bar 43, which is the end of the phrase, and he ‘calms’ down and changes the mood for the next section with a different texture. Here the emphatic role of the arpeggiation is evident.

In the score of his own piece, Ballade Op. 20, he clearly indicated the arpeggiating of some chords. In his piano roll of the same piece he made with Hupfeld in 1907, however, he applied much more than the notated.⁹⁸ In the following example, he marked ‘arpeggiation’ on the chords in bars 14-17, while in his roll, he employed arpeggiation in bars 14-22 (Ex. 2. 9.). He did the same when the texture is broadly harmonic (bars 113-144, 178-191, 200-208).

⁹⁸ Carl Reinecke Ballade Op. 20, Carl Reinecke (Hupfeld piano roll, 50349, 1907).

Ex. 2. 9. Reinecke, Ballade Op. 20, bars 12-26.

It is interesting to note that arpeggiation in Reinecke's playing never occurs on very short notes with or without staccato markings, or on quickly repeated chords, but it is applied mostly during legato passages, or on slurred motives that contain chords, and mainly for emphasis. These stylistic elements comply with both Czerny's and Cramer's general guidelines.⁹⁹

2.3. Tempo rubato

Tempo modification was considered an essential expressive practice throughout the eighteenth and nineteenth centuries. Scholars, composers and players of this period all

⁹⁹ Czerny (1839), III, p. 55-6.

embraced it as a necessary aspect of their musicianship. One of the most important composers among them, C. P. E. Bach, commented in the middle of the eighteenth century: ‘whoever either does not use these things [tempo modification] at all, or uses them at the wrong time, has a bad performance style.’¹⁰⁰ Also, at the end of the eighteenth century, Türk provided locations for possible tempo modifications in great detail.¹⁰¹ Czerny in his 1839 *Pianoforte School* exclaimed that time changing is ‘perhaps the most important means of Expression.’¹⁰² Schindler wrote in his book *Biographie von Ludwig van Beethoven* that Beethoven ‘would certainly have wanted the symphonies performed in a more flexible manner.’¹⁰³ Moreover, according to Frances C. Robinson: ‘there must be the right use of rubato; we must know when to accelerate and when to slacken the time, so that the composer's meaning may be fully brought out.’¹⁰⁴ All these show that tempo modification was an indispensable part of nineteenth-century performing practice, in which a metronomic interpretation of classical works was unthinkable.

As a practice that is not always notated in the score of the music, it belongs to the hidden meanings of the notation. As mentioned already, composers used signs that may imply tempo or rhythm modifications, such as crescendo-diminuendo signs meaning acceleration followed by immediate slowing down. More discussion is found in the commentary (Chapter 3) and especially wherever hairpin signs are concerned (see also paragraph 2.4.6). Tempo rubato, however (It., ‘robbed or stolen time’), is a practice which involves tempo modification, but must be considered separately as it is standardised, and, depending on the era concerned, it is applied in specific ways. Tempo Rubato is:

the expressive alteration of rhythm or tempo. In an earlier type the melody is altered while the accompaniment maintains strict time. A later type involves rhythmic

¹⁰⁰ Carl Philip Emanuel Bach, *Versuch über die wahre Art das Clavier zu spielen*, 2 vols, vol. 1 (Berlin, 1753), vol. 2 (Berlin, 1762); trans. and ed. William Mitchell as *Essay on the True Art of Playing Keyboard Instruments* (New York, 1949), I, p. 3.

¹⁰¹ Daniel Gottlob Türk, *Klavierschule oder Anweisung zum Klavierspielen für Lehrer und Lernende mit kritischen Anmerkungen* (Leipzig and Halle, 1789); 2nd enlarged edn. (Leipzig and Halle, 1802), pp. 65-9.

¹⁰² Czerny (1839), III, p. 31.

¹⁰³ Anton Schindler, *Biographie von Ludwig van Beethoven* (Münster, 1840), pp. 242-3.

¹⁰⁴ Frances Robinson, ‘Musical Taste or Expression’, *Etude Magazine*, April (1904), <<http://etudemagazine.com/etude/1904/04/musical-taste-or-expression.html>>, [Accessed 15 May 2011].

flexibility of the entire musical substance. Both originated as a part of unnotated performing practice, but were later sometimes indicated in scores.¹⁰⁵

Hudson's definition refers to two different concepts, the strict earlier one and the freer later type. The common factor in both is time. The way time is dealt with and specifically the time loss by slowing down or accelerating define each different approach. Pierre Baillot, the violinist and pedagogue of the French school of violin playing, analysed the way of applying the device with music examples. He maintained that the time lost by slowing down must be compensated with acceleration in order for the music to retain its pulse:

There is a way of altering or breaking the pulse which derives from syncopation and is called *tempo rubato* or *disturbato*, *stolen* or *troubled time*. This *stolen time* is very effective but it would become by its very nature tiring and unbearable if it were used often. It tends to express trouble and agitation and few composers have notated or indicated it; the character of the passage is generally sufficient to prompt the performer to improvise according to the inspiration of the moment. He must only make use of it in spite of himself, as it were, when, carried away by the expression, it apparently forces him to lose all sense of pulse and to be delivered by this means from the trouble that besets him. We say that he only appears to lose the sense of pulse, that is he must preserve a sort of steadiness that will keep him within the limits of the harmony of the passage and make him return at the right moment to the exact pulse of the beat. This is a case where we may make the following observation: *Often a beautiful disorder is an artistic effect*. This disorder will thus be of such a nature as to be pleasing and even to be found beautiful; it will become an *artistic effect* if it results from effort and inspiration and if the artist can use it without being forced to think of the means he is employing.

Up to a certain point this device can be notated, but like all impassioned accents it will lose much of its effect if executed literally. We give examples of this kind of

¹⁰⁵ Richard Hudson, 'Rubato', *Grove Music Online*, Web, <<http://0-www.oxfordmusiconline.com.wam.leeds.ac.uk/subscriber/article/grove/music/24039>>, [Accessed 11 Jun 2014].

accent here simply in order to shed light on its use and to prevent any misuse that might be made of it.

Viotti, Violin Concerto No. 19 in G Minor, G. 91 (White I:19), 1st movement, bars. 384-99, Passage as notated by the composer:



An indication of the manner in which the passage can be played:



Viotti, Violin Concerto No 18 in E Minor, G. 90 (White I:18). 3rd movement, bars 1-8:



An indication of the manner in which the passage can be played the last time it is repeated in this Rondo:¹⁰⁶



¹⁰⁶ Pierre-Marie-Francois de Sales Baillot, *L'art du Violon. Nouvelle Méthode Dédinée à Ses Élèves* (Paris, 1835); trans. as *The Art of the Violin* by Louise Goldberg (Illinois, 1991), pp. 136-7.

This specific concept of metrical rubato which involves compensation for the time loss caused by slowing down has a long historical precedent dating back to the fourteenth century.¹⁰⁷ Reinecke's approach to rhythm complies with Baillot's suggestions and radically differs from modern mainstream practice. This practice is non-existent in modern playing. In fact, it gradually started disappearing in the first few decades of the twentieth century. As Joachim's student Karl Klingler commented, it 'did not need to be explained to the average musician from Rode's time until the turn of the twentieth century. Today, however [in the middle of the twentieth century], it is often forgotten that, with such notes of nominally equal value, an agreeable, imperceptible hastening that makes up for what was lost, was self-evident.'¹⁰⁸ Reinecke was one of the last representative examples of his time, along with Joachim, Brahms and Ysaÿe, to employ the device to such a great extent and the oldest pianist we have on record (piano rolls) featuring it. Manuel Garcia (born 1805), a singer and pedagogue, who was older than Reinecke by twenty years, wrote:

By *tempo rubato* is meant the momentary increase of value, which is given to one or several sounds, to the detriment of the rest, while the total length of the bar remains unaltered. This distribution of notes into long and short, breaks the monotony of regular movements, and gives greater vehemence to bursts of passion.¹⁰⁹

Similarly, in his stylistic analysis of different ways to approach a phrase expressively through rhythm manipulation, Czerny described the same device. He also regarded rubato as 'the most important means of Expression'.

He put forward four approaches to an expressive phrase:

¹⁰⁷ Peres Da Costa (2012), pp. 236-42.

¹⁰⁸ Karl Klingler, *Über die Grundlagen des Violinspiels und nachgelassene Schriften* (Hildesheim, 1990), p. 171.

¹⁰⁹ Manuel Garcia, *Traité complet de l'art du chant*, 2 vols, vol. 1 (Paris, 1840); vol. 2 (Paris, 1847); rev. and trans. Beata Garcia as *Garcia's New Treatise on the Art of Singing* (London, 1857), pp. 51-2.

4 different ways of performance.	1	in Time				
	2	in Time			poco ritenuto	smorz.
	3	in Time			poco accelerando	rallentando.
	4	in Time			molto ritardando	perdendo.

The first one is to play in strict time. The second way is to slow down on the second bar and keep slowing down to the end of the phrase. The third way is to play the first two bars with acceleration and delay the last two bars. The fourth way is to apply *molto ritardando* from the third bar onwards. He claims that the third way is ‘best suited to the... character of the pieces. It gives to the two first ascending bars more life and warmth, and the *rallentando* which follows makes the last two bars so much the more pleasing.’¹¹⁰

The oldest verbal testimony of compensatory rubato in connection with the repertoire considered in this project is the one quoted earlier, during the discussion of dislocation, which came from Mozart. The steady left hand automatically implies that the freedom of the right hand will be compensated in order to be able to join the left hand on time. In the piano roll he made with Hupfeld in 1905 of Beethoven’s *Ecossaisen* Woo 83, Reinecke used the device in the same way: he accelerated in bar seven (Ex. 2. 10. the arrow) and slowed down in bar eight (Ex. 2. 10. the wave).¹¹¹

Ex. 2. 10. Beethoven, *Ecossaisen* Woo 83, bars 7-8. Reinecke, 1905.

¹¹⁰ Czerny (1839), III, p. 32.

¹¹¹ *Beethoven Ecossaisen*, Carl Reinecke (Hupfeld piano roll, 50018, 1905).

This very example describes Reinecke's approach to rubato, which is a prominent element of his style. Flexibility of rhythm is a characteristic of Reinecke's style, which appears throughout the piece (bars: 46-48, 97-102, 105-111, 225-230, 233-238). There are moments of compensatory rubato. These moments do not last more than two to three bars. Such figures appear individually or in groups. After the duration of the effect, the tempo comes back to the original. Thus, there is a tendency to 'pay off' for the time lost from slowing down.

In the fourth dance of *Ecossaisen*, Reinecke rushed slightly when he did crescendo and slowed down at diminuendo places to create a kind of 'swinging' and 'floating' feeling. He also delayed the first melody note of the second phrase (Ex. 2. 11. circled) and applied a richer sound to emphasise the beginning of the new phrase.

Ex. 2. 11. Beethoven, *Ecossaisen* Woo 83, Reinecke's Edition, bars 97-112. Reinecke, 1905.

The image shows two systems of musical notation for a piano piece. The first system is titled 'IV. Un poco più tranquillo. d. - s.' and includes the instruction 'dolce, espressivo'. It features a treble staff with a melody and a bass staff with accompaniment. The second system is marked 'espr.' and continues the piece with similar notation. The music is in a minor key and 3/4 time.

In his Ballade, Reinecke also accelerated (Ex. 2. 12. the arrow) after slowing down (Ex. 2. 12. the wave) in the bars 87-98 in order to regain the tempo.

Ex. 2. 12. Reinecke, Ballade Op. 20, bars 86-99. Reinecke, 1907.

Although *Ecossaisen* and this Ballade are of a somewhat more lively character than Czerny's example, Reinecke applied Czerny's third approach extensively throughout the piece. This may suggest that in pieces of a slower, more tender and more expressive nature, Reinecke may use the device even more extensively. In any case this is what his rolls confirm.

Furthermore, Czerny encouraged rhythmic variation and diversity on repeated passages. On such occasions 'the player is not only at liberty to employ each time a different style of execution, but it is even his duty, to avoid monotony; and he has only to consider, what sort is most proper in respect to what precedes or to what follows.'¹¹²

¹¹² Czerny (1839), III, p. 33.

Ecossaisen is based on repetition. This is perhaps the reason why Reinecke might have used the practice so extensively: to avoid monotony and instil vivacity in the piece. Additionally, on the roll of his Ballade, Reinecke accelerated momentarily so as to strengthen the tension of a short motive (Ex. 2. 13. the arrows). He applied the same later in bars 234-244.

Ex. 2. 13. Reinecke, Ballade Op. 20, bars 63-78. Reinecke, 1907.

As explained, this rubato is very different from the modern freer rubato. These differences are summarized by Philip. According to him, in the course of the twentieth century

The most basic trend of all was a process of tidying up performance: ensemble became more tightly disciplined; pianists played chords more strictly together, and abandoned the old practice of dislocating melody from accompaniment; the interpretation of note-values became more literal, and the nature of rubato changed, becoming more regular and even. Acceleration of tempo was more tightly controlled, and the tempo range within a movement tended to narrow [...]¹¹³

It was not until the first decade of the twentieth century when the freer concept started gaining ground over the older one and when the idea of ‘what is lost is lost’ appeared.¹¹⁴ The compensatory type of rubato gave way to a simple slowing down and rarely speeding up. That is also heard in every modern performance, by both amateurs and professional players. In modern mainstream practice players have associated rubato exclusively with the freer later type. In nineteenth-century practice too, however, there are occasions where the slowing down is not followed or preceded by hurrying. As Lussy suggested,

the most common [un-notated] *rallentando* is that at the end of soft and expressive phrases. [...] *There must be rallentando*: 1. on a long note preceding the final note, especially if it includes a shake, 2. on a note exceptionally repeated several times, 3. on the highest note at the end of the penultimate bar, especially if it is syncopated, prolonged, or chromatic, 4. on the higher auxiliary note at the end of the penultimate bar, 5. on the reiterated notes at the end of the penultimate bar, 6. On the penultimate note, if the last one is a reiterated note: that is to say, preceded by an anticipation, 7. On the repetition of short figures in the penultimate bar, especially if it contains higher auxiliary notes, 8. On crotchets occurring by exception in the penultimate bar, 9. on short notes or groups occurring by exception, and containing reiterated notes or higher auxiliary notes, &c., introduced at the end of a phrase [...].¹¹⁵

According to Lussy, in every situation *rallentando* alone (without speeding up) is to be placed at the end of a phrase. This is significantly different from the modern intra-phrase

¹¹³ Robert Philip, *Performing Music in the Age of Recordings* (New Haven, 2004), p. 232.

¹¹⁴ Milsom (2003), p. 160.


¹¹⁵ Mathis Lussy, *Musical Expression, Accents, Nuances, and Tempo, in Vocal and Instrumental Music*, trans. M. E. Von Glehn (London, 1892), p. 186-91.

slowing down. Furthermore, Klauwell, in the section ‘Modifications of the tempo’ in his book, informed us of many possibilities for tempo modification based on structural criteria; they are in fact too many to be mentioned here, however they will be mentioned in the relevant analyses of repertoire in Chapter 3 (commentary), whenever a specific practice is concerned.¹¹⁶ What we need to keep from this is that Klauwell follows a methodical approach to performance conventions that are not usually explained in books and treatises, not in such detail at least, this is why it is so interesting and important. It is an attempt to put an order in the ‘disorderliness’ described by Philip, which is in accordance with the rational, critical and analytical German thinking of the nineteenth century.

2.4. Other notational issues

As modern writers have shown, there have been serious inconsistencies between different composers - and also within the oeuvre of a single composer - as to what certain symbols mean. These writings represent an autonomous field of research. The knowledge which they provide is taken account of in this project where necessary, in order to understand the potential range of meanings of the notation in the repertoire under consideration. The major notational issues with immediate impact on performing style are discussed here.

2.4.1 Over-dotting

Over-dotting of single dotted figures () , Philip suggests, ‘was the most striking rhythmic practice of the 1920s.’¹¹⁷ As Milsom pointed out, in the second half of the nineteenth century pedagogues and writers rarely recommend over-dotting where the composer had written normal dotted rhythms.¹¹⁸ However, it is often heard in historical recordings and piano rolls, e.g. in Reinecke’s piano roll of his Ballade (bars 27-32, 98-101, and 213-217). Weingartner, in 1895, criticised this common practice which shows not only that in his time many players made extensive use of it, but also that attitudes towards it

¹¹⁶ Klauwell (1890), pp. 9-58.

¹¹⁷ Philip (1992), p. 77.

¹¹⁸ Milsom (2003), p. 161.

were changing.¹¹⁹ Woof and Dolmetsch also spoke cautiously of over-dotting. Specifically, Woof in 1920 suggested the practice of over-dotting as a ‘cure’ to students who tended to shorten the long notes in dotted rhythms, without however recommending the general employment of over-dotting.¹²⁰ Furthermore, Dolmetsch considered over-dotting a rare practice only applicable to military marches.¹²¹ Similarly, Bachmann, a friend and student of Ysaÿe’s, whose views are also in line with the late nineteenth-century increasing strictness of performance, in his 1925 Encyclopedia advises against over-dotting providing an example from the second movement of Saint-Saëns’ Violin Concerto No. 3 in B minor, Op. 61, which, as he said, is often played over-dotted:

As regards to the beginning there exists a controversy among violinists which deserves to be explained: the second note of measure 1 is often played as though it were a thirty-second note, as follows:¹²²



Instead of being played in this wise:



The situation becomes even more perplexing and confusions are caused when dotted rhythms are placed over triplets and specifically by the placing of the semiquaver. It is often the case that a composer did not give clear indication on how he wanted the dotted rhythm to be performed. Writing the semiquaver on top of the third triplet may suggest tripletisation of the dotted rhythm, which is exactly what Löhlein suggested in the second half of the eighteenth century in his *Clavier-Schule*.¹²³ Subsequently, if the semiquaver and

¹¹⁹ Felix Weingartner, *Über das Dirigieren* (Leipzig, 1895); trans. Ernest Newman as *On Conducting* (Leipzig, 1906), p. 14.

¹²⁰ Rowsby Woof, *Technique and Interpretation in Violin-Playing* (London, 1920), p. 97.

¹²¹ Arnold Dolmetsch, *The Interpretation of the Music of the XVII and XVIII Centuries* (London, 1915), p. 53.

¹²² Alberto Bachmann, *An Encyclopedia of the Violin* (New York, 1925), p. 259.

¹²³ Georg Simon Löhlein, *Clavier-Schule* (Leipzig, 1765), p. 68.

the third quaver of the triplet are aligned this probably means that the semiquaver ought not to be overdotted:

Ex. 2. 14. Schubert, 'Erstarrung' Die Winterreise.



In the following example, the semiquaver is aligned with the sixth semiquaver of the sextuplet, which clearly means that it must be overdotted:

Ex. 2. 15. Mendelssohn, Lied ohne Worte, Op. 85 No. 1.

Writers have analysed this notational issue in Schubert, Beethoven, Schumann, Chopin, Brahms, Liszt, and others.¹²⁴ This is partly because composers expected the players and readers to know how to execute triplets over dotted rhythms, i.e. in many cases underdotted. However, the reason for such inconsistencies may lie primarily in the fact that in this case there are many possible executions of the same pattern. Philip's study of early twentieth-century aural material, establishes an idea of 'disorderliness' and chaos in the way of the execution of the device and a more practical realisation of the fact that the

¹²⁴ Gwilym Beechey, 'Rhythmic Interpretation: Mozart, Beethoven, Schubert and Schumann', *Music Review*, 33 (1972), pp. 233-48; Ferguson, Howard, *Keyboard Interpretation from the 14th to the 19th Century* (London, 1975), p. 97; Shawe-Taylor, Desmond, 'Schubert as Written and Performed', *Musical Times*, 104 (1963), pp. 626-8; Eibner, Franz, 'The Dotted Quaver and Semiquaver Figure with Triplet Accompaniment in the Works of Schubert', *Music Review*, 23 (1962), pp. 281-4.

period in question is permeated with informality as far as rhythm and its modification is concerned.¹²⁵ This kind of ‘disorderliness’ is also depicted in the following examples, where note values are ambiguous causing great confusion to the pianist as to whether he/she should follow a schematic interpretation of the values, i.e. play the notes in order of appearance in the score, or apply a mathematical arrangement of notes according to their exact values:

Ex. 2. 16. Brahms, Intermezzo Op. 118 No. 6, bars 74-78.

Here the right-hand note f^1 is placed under c^2 -flat, although mathematically should be placed just after c^2 -flat.



Ex. 2. 17. Brahms, Romanze Op. 118 No. 5, bars 30-32.

Here the left-hand note B should be placed between d^1 and a^1 .



2.4.2 Unnotated crescendo and diminuendo

In the same way composers would have expected players to be familiar with the nineteenth-century norm of associating decrescendo with slowing down and crescendo with speeding up. Klauwell, instructed that ‘every ascending, and likewise every accelerated passage, should in general be taken somewhat crescendo [and] every retarded passage somewhat

¹²⁵ Philip (1992), pp. 92-3.

decrescendo.¹²⁶ Hugo Riemann also described both practices as ‘natural’ and considers them desirable.¹²⁷ Bülow suggested this practice in the following passages (see his footnote ‘c’) in his 1891 edition of Beethoven’s piano Sonata Op. 106 (3rd mvt, bars 52-57):

a) Die allgemeine Vorschrift „con molto sentimento“ über dem ganzen Stücke ist auch auf alle unscheinbaren Begleitungsfiguren auszudehnen, deren keine irgendwie trocken, kalt oder bedeutungslos abgespielt werden darf. Dies ist namentlich bei der gegenwärtigen (bratschenartigen) Figur der Fall, welche übrigens folgen-

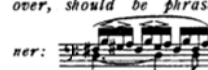
dermaassen phrasirt werden muss:



b) Die vorige Anmerkung hat auch für den Vortrag der nun in Triolenbewegung wogenden Begleitungsfigur zu gelten: dieselbe muss ausdrucksvoll „gesungen“ werden.

c) Unbeschadet des durch beinahe vier Takte auszudehnenden Crescendo hat in den einzelnen Figuren beim Aufsteigen jederzeit ein Anschwellen, beim Absteigen ein Abnehmen stattzufinden und zwar in beiden Händen niemals gleichzeitig, sondern dem Charakter der Imitation gemäss, abwechselnd.

a) The general direction “con molto sentimento” over the whole piece should be extended also to all the more insignificant accompaniment-figures, of which none should be played in any way drily, coldly or unmeaningly. This is especially the case in the present (viola-like) figure, which, moreover, should be phrased in the following manner:



b) The preceding Remark should apply also for the delivery of the accompaniment-figure, now surging in triplet-movement: it should be expressively “sung.”

c) Regardless of the crescendo, to be extended through almost four measures, in the individual figures a crescendo should always take place at ascending, a diminuendo descending; and, indeed, never simultaneously in both hands, but, conformably to the character of the imitation, in alternation.

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We must not forget that whenever tempo modification is concerned, it is all a question of degree. There are significant differences in the degree of tempo modification between different individuals. This practice, however, may be better understood as part of the general late nineteenth-century tendency for tempo modification (which is also extreme by modern standards). Czerny’s statements that strict time keeping has almost been ‘entirely forgotten’ and that tempo changes are ‘often employed to caricature’ summarised the

¹²⁶ Klauwell (1890), p. 60.

¹²⁷ Hugo Riemann, *Katechismus des Klavierspiels* (Leipzig, 1888); trans. as *Catechism of Pianoforte Playing* (London, 1892), p. 79.

¹²⁸ Ludwig Van Beethoven, *Sonate für das Pianoforte Op. 110*, ed. Hans Von Bülow (Stuttgart: J. G. Cotta, 1875), p. 45.

individualistic playing style of the period in question.¹²⁹ Czerny's criticism viewed in parallel with his meticulous guidance on where to apply *ritardando* and *accelerando* specifically, may enhance the idea of a schism between conservatism and artistic freedom in the use of tempo modification in the period in question described by Peres Da Costa.¹³⁰ Specifically, Czerny approved the use of unnotated *ritardando* in the following occasions:

- a. In those passages which contain the return to the principal subject.
- b. In those passages, which lead to some separate member of a melody.
- c. In those long and sustained notes which are to be struck with particular emphasis, and after which quicker notes are to follow.
- d. At the transition into another species of time, or into another movement, different in speed from that which preceded it.
- e. Immediately after a pause.
- f. At the *Diminuendo* of a preceding very lively passage; as also in brilliant passages when there suddenly occurs a trait of melody to be played *piano* and with much delicacy.
- g. In embellishments, consisting of very many quick notes, which we are unable to force into the degree of movement first chosen.
- h. Occasionally also, in the chief *crescendo* of a strongly marked sentence, leading to an important passage or to the close.
- i. In very humorous, capricious, and fantastic passages, in order to heighten the character so much the more.
- k. Lastly, almost always where the Composer has indicated an *espressivo*, as also *diminuendo*.
- l. At the end of every long shake which forms a pause or *Cadenza*, and which is marked *diminuendo*.¹³¹

Interestingly, only in three occasions, i.e. f., k. and l., *ritardando* is associated with *diminuendo*. The fact that Czerny did not encourage a universal application of *ritardando* on *diminuendo*, but on the contrary he was very specific about where *ritardando* may be

¹²⁹ Carl Czerny, *The Art of Playing the Ancient and Modern Piano Forte Works* (London, 1846), p. 29.

¹³⁰ Peres Da Costa (2012), p. 295.

¹³¹ Czerny (1839), III, pp. 33-4.

applied in connection with diminuendo, may imply that he is more conservative. Similar views are expressed in Liszt's *Au Bord d'une Source*. The composer devised specific signs for accelerando and ritardando, which he placed occasionally on hairpins.¹³²

Ped. *simil.*

Les lignes doubles  indiquent les *crescendo* de mouvement.
 Les lignes simples  indiquent les *decrescendo* de mouvement.
 Les deux lignes  marquent les points de suspension moindres que les 

According to Czerny, accelerando should be much less frequently applied, as it is much more 'likely to disfigure the character of the piece.'¹³³ Furthermore, crescendo with accelerando is only suggested in two examples and not universally.¹³⁴ Another example is found in Bülow's 1891 edition of Beethoven's Piano Sonata Op. 106 in bars 36-44 (see his footnote 'a'):¹³⁵

¹³² Franz Liszt, *Album d'un voyageur*, S. 156, Book I: *Impressions et poésies, étude de vitesse – 2b. Au bord d'une source*, ed. Schiller (Paris: Simon Richault, 1841).

¹³³ Czerny (1839), III, pp. 33-4.

¹³⁴ *Ibid.*, pp. 32, 35.

¹³⁵ Beethoven, ed. Bülow (1875), p. 44.

a) Zu diesem „Crescendo“ kann eine unbedeutende Belebung des Tempo hinzutreten. Bei dem plötzlichen „piano“ muss jedoch wieder ruhige Gleichmässigkeit herrschen.

b) Die Mittelstimmen und ihre Imitationen der Oberstimme müssen noch ausdrucksvoller vorgetragen werden als diese selbst.

a) This „crescendo“ can be accompanied by a slight animation of the tempo. At the sudden „piano“ however, quiet uniformity should again prevail.

b) The middle voices and their imitations of the upper voice should be played still more expressively than this itself.

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In any case, as Cook stated, several nineteenth-century writers such as Lindsay, Christiani, Bherke and Pearce, supported the connection of ‘melodic and phrase arching’ in principal, i.e. an increase in tempo and dynamics on ascending passages.¹³⁶ Such generic rules would have undoubtedly been used extensively by players of a more open-minded artistic nature in the nineteenth century, hence the criticism of more conservative writers. Accelerando and ritardando in the case of repetitions may be seen as means of making an interpretation interesting by avoiding monotony and by enhancing stylistic diversity. Lussy associated ritardando with repetition several times in his writing, showing how important variety is in style.¹³⁷ Moreover, Klauwell instructed the player to apply a broader tempo on the immediate repetition of a section, providing Schumann’s ‘Bittendes Kind’ (*Kinderscenen*) as a fine example. That is a piece consisting of sixteen bars with blocks of two bars, where

¹³⁶ Cook (2013), p. 180.

¹³⁷ Lussy (1892), pp. 186, 190, 193-4.

one repeats the other in the flowing pattern: a-a, b-b, c-c, a-a (See Chapter 3. Schumann *Kinderszenen* Op. 15 No. 4)

2.4.3 Equal notes unequalised

Unequal notes, especially in groups of consecutive quavers or semiquavers, are a striking feature of early piano rolls. A typical example is Reinecke playing the notes in the accompaniment of a melodic line in a swinging pattern, almost as if they were dotted rhythms with an approximate ratio of 2:1:

Ex. 2. 18a. Field, Nocturne No. 4, bars 16-18.

The original score is:



Ex. 2. 18b. Field, Nocturne No. 4, bars 16-18. Reinecke, 1907.



This form of rhythm modification appears in several rolls and recordings by Reinecke and other artist from his generation, such as Saint-Saëns, Joachim, and Leschetizky. It dates back to at least the sixteenth century. As Peres da Costa explained, the writers Caccini (1551-1618), Couperin (1668-1733), Quantz (1697-1773) and Bériot (1802-1870) provided useful information on this effect. Here however only Quantz's and Bériot's writings will be mentioned because they explain specific performance issues related to Reinecke's performances. In the above example Reinecke adopted the concept of good and bad notes

outlined by Quantz or of ‘syllabation’ encouraged by Bériot. Both writers advised an artistic prolongation of notes that hold a more important role in a phrase. This prolongation is not only unnotated, but also the way of its application must be based upon the feeling or the artistic instinct of the player. More specifically Bériot advised:

In very soft music, composers do not always mark the long and short notes, for fear that the song could take too rhythmical a form. In such cases they leave to the singer the care of marking the syllables with that infinite delicacy that lends so great a charm. So, for instance, if we sang with absolute equality the two quavers that begin each bar of the following Romance [Hérold’s *Pré Aux Clers*], our diction would be flat and cold. But if the composer had written those notes as dotted notes this sweet song would be too jerky in effect and would agree only little with the sentiment of its poem. It is here that a medium form is required, which the feelings alone can understand, and which no sign can express. It is sufficient for the first quaver to be a little longer than the second and that the small interval which separates them should be almost insensible.¹³⁸

Similarly, a hundred years earlier, Quantz emphasised that the player:

Must know how to make a distinction between the *principal notes*, ordinarily called *accented* or in Italian manner, *good* notes, and those that *pass*, which some foreigners call *bad* notes. Where it is possible, the principal notes always must be emphasised more than the passing. In consequence of this rule, the quickest notes in every piece of *moderate tempo*, or even in the *Adagio*, though they seem to have the same value, must be played a little unequally, so that the stressed notes of each figure, namely the first, third, fifth, and seventh, are held slightly longer than the passing, namely the second, fourth, sixth, and eighth, although this lengthening must not be as much as if the notes were dotted.¹³⁹

Reinecke demonstrated this effect in his roll of Field’s Nocturne no. 4 (bars 45-48). Also both Reinecke and Saint Saëns, as Peres da Costa mentioned, use inequality in the way

¹³⁸ Bériot (1858), p. 211: trans. by Peres Da Costa in *Off the Record* (2012), p. 221.

¹³⁹ Johann Quantz, *Versuch einer Anweisung die Flöte Traversiere zu spielen* (Berlin, 1752); trans. Edward Reilly as *On Playing the Flute* (London, 1966), p. 123.

described by Bériot. Specifically, Reinecke, in his piano roll of Mozart's *Larghetto*, lengthened and shortened adjacent notes in various combinations in an approximate proportion of 3:2. Moreover, Brown provided enlightening examples from this specific performance demonstrating the extent of Reinecke's minute alterations of equal notes:¹⁴⁰

Ex. 2. 19a. Mozart, *Larghetto*, Reinecke's edition, bars 13-17.

Ex. 2. 19b. Mozart, *Larghetto*, Reinecke's edition, bars 13-17. Reinecke, 1904 Welte-Mignon piano roll (as per the author's comment: 'the transcription has been made by ear and represents as close an approximation as could be achieved without excessively complex notation.').

¹⁴⁰ Clive Brown, 'Reading between the Lines: the Notation and Performance of Mozart's Chamber Music with Keyboard', in *Mozart's Chamber Music with Keyboard*, ed. Martin Harlow (Cambridge, 2012), pp. 235-64 (pp. 256-7).

Ex. 2. 20a. Mozart, *Larghetto*, Reinecke's edition, bars 30-35.

Ex. 2. 20b. Mozart, *Larghetto*, bars 30-37. Reinecke, 1904 Welte-Mignon piano roll (see author's comment in previous example set.).

Finally, Saint-Saëns also lengthened and shortened notes in a sequence of chromatically rising semiquavers, associating portato signs with inequality.¹⁴¹

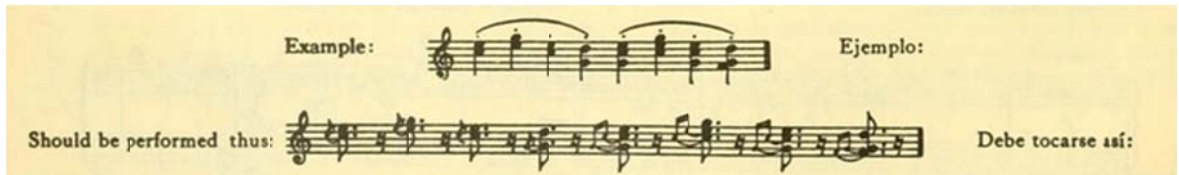
2.4.4. Portato signs or dots under slurs

Inequality is not the only practice that may be applied on notes with dots under slurs. As Brown noted, 'there has been a tendency for nineteenth-century keyboard players to

¹⁴¹ Peres Da Costa (2012), pp. 223-4.

employ a type of arpeggiation in portato passages.¹⁴² Adam mentioned this expressive device in 1804.¹⁴³ Pollini suggested that notes of melodic lines with portato signs may be delayed in relation to the accompaniment, creating a dislocation effect.¹⁴⁴

Furthermore, Ignaz Moscheles not only recommended a reduction of notes to three quarters of their value, but also encouraged the application of arpeggiation.¹⁴⁵



Portato may receive several different explanations. It certainly carries hidden meanings that are lost in modern performances. Nineteenth-century written sources and aural evidence show that on notes marked portato keyboard players are given the chance to become more expressive, by playing more freely in a rubato manner or by modifying rhythms. The situation described in the keyboard literature, however, is different from string playing, as dots under slurs are closely related to slurred staccato, an indispensable technique in virtuosic playing. Also, as Brown explained, the wide variety of articulation possibilities with the bow may account for the ambiguities in interpreting the dots under slurs in string playing, which will not be mentioned further here.¹⁴⁶

2.4.5. Grace notes

The execution of grace notes belongs together with other practices to the hidden meanings of the notation, specifically the question of whether they are to be played on the beat or before. As Brown showed, French writers such as Fétis and Moscheles advised keyboard players to employ a pre-beat execution of grace notes.¹⁴⁷ However, Andreas Moser in his

¹⁴² Brown (1999), p. 248.

¹⁴³ Louis Adam, *Méthode du piano du conservatoire*. (Paris: Conservatoire impérial de musique, 1804/5), p. 156.

¹⁴⁴ Francesco Pollini, *Metodo per Clavicembalo* (Milan, 1811), p. 59.

¹⁴⁵ Ignaz Moscheles, *24 Studies for the Piano Op. 70*, ed. Ernst Pauer (New York: Schirmer, 1916), p. viii.

¹⁴⁶ Brown (1999), p. 249.

¹⁴⁷ *Ibid.*, p. 480.

1905 treatise claimed that in his time keyboard players favoured a more old-fashion on-beat execution.¹⁴⁸ Furthermore, Spohr supported an on-beat execution.¹⁴⁹ Writers of the eighteenth and nineteenth centuries, who will not be mentioned here as they were discussed by Brown in detail, endorse either one or the other execution. However, all of them seem to have something in common, i.e. they expected grace notes to be executed stylishly enough to be able to keep the listener unconscious of whether the note is played before or on the beat.¹⁵⁰ Finally, grace notes may be directly linked to arpeggiation. As Peres Da Costa suggested, Schumann's notation includes a plethora of grace-notes figures that imply arpeggiation.¹⁵¹ This is indeed a radically different approach to grace notes from the modern literal approach to the notation and metronomic way of execution. In this case specifically and in arpeggiation generally, the issue of the on-beat or before-the-beat execution of the arpeggiation arises. Czerny suggested that arpeggiation 'must always agree with the time prescribed, and with the duration of the notes' and 'should not disturb the harmony.'¹⁵² This means that the arpeggiation may only precede the beat, as otherwise the tempo would change.

2.4.6. Hairpin

Hairpins in Schumann, Brahms and other German composers' time were not meant to indicate only changes in dynamics. They were associated with 'rhythmic inflection,' as well as arpeggiation, dislocation, accent and dynamics in general.¹⁵³ All these possibilities, together with the hairpin pair or *messa di voce* (<>) on which an expressive, warm but not too powerful agogic accent might be applied,¹⁵⁴ are explored in numerous occasions in the commentary that follows (Chapter 3). Fanny Davies' words alone will be mentioned here:

¹⁴⁸ Joseph Joachim and Andreas Moser, *Violinschule*, trans. by Alfred Moffat, 3 vols (Berlin, 1905), III, p. 28.

¹⁴⁹ Louis Spohr, *Violinschule*, trans. John Bishop as *Louis Spohr's Celebrated Violin School* (London, 1843), p. 159.

¹⁵⁰ Brown (1999) p. 480-5.

¹⁵¹ Peres Da Costa (2012), p. 163.

¹⁵² Czerny (1839), III, p. 55.

¹⁵³ Hyun-Su Kim (2012), pp. 46, 56.

¹⁵⁴ Brown (1999), p. 126.

The sign “< >,” as used by Brahms, often occurs when he wishes to express great sincerity and warmth, applied not only to tone but to rhythm also. He would linger not on one note alone, but on a whole idea, as if unable to tear himself away from its beauty. He would prefer to lengthen a bar or phrase rather than spoil it by making up the time into a metronomic bar.¹⁵⁵

¹⁵⁵ Davies, in *Cobbett's Cyclopedic...* (1929), I, p. 182.

3. Commentary of recordings

This chapter presents the repertoire considered and recorded during the different phases of this project (see paragraph 1.6. on the process and progress). Here one finds the intratextual type of analysis mentioned earlier, as well as an account of the impact the repertoire had on players, both old and modern, and ultimately on me as a pianist. A bar-by-bar model of analysis is employed on the most important parts of the works. In this way, repetition is avoided while the attention is directed to those places that will explain the motivations for the style heard in the recordings.

First Phase: imitation of Reinecke's style

This phase includes my recordings of pieces that Reinecke recorded in the beginning of the twentieth century. I performed all the pieces on an 1855 Erard piano and repeated part of Field's Nocturne No. 4 and Beethoven's *Ecossaisen* on a modern concert Steinway piano. The recordings on these two pianos differ significantly in terms of sound and, more importantly, style. On the Erard, I tried to imitate Reinecke's style by applying similar dislocation, arpeggiation and tempo rubato. On the Steinway, I played the piece with my earlier training. Through the employment of the above mentioned historical practices, I tried to emphasise important stylistic differences between the modern practice and that of the period in question. I finally experimented by playing Field's Nocturne No. 4 in a modern style on the Erard, in order to investigate the aesthetic result, after consciously eliminating the historical practices from my playing (see next paragraph). The purpose of that attempt was an evaluation of the expressive possibilities of a period instrument, a practical realisation of the question: 'does the technique of playing music "authentically" simply mean using the appropriate instrument?'¹⁵⁶

¹⁵⁶ Melvyn Tan, 'The Technique of Playing Music Authentically Does Not Mean Simply Using the Appropriate Instruments', *Early Music*, 13, 1 (1985), pp. 57-8, <<http://www.jstor.org/stable/3137977>>, [Accessed 28 May 2011].

Field Nocturne No. 4

Reinecke's roll of this piece provides a fine example of his style. By studying some of his peculiarities and trying to reproduce them through experimental practice, I took a step further in my practical understanding of the period in question. The very first issue in need of discussion which arises from listening to the piano roll is tempo. Specifically, it is a slow piece with many possibilities for applying expressive devices, where Reinecke's stylistic particularities are easy to be identified and analysed.

Reinecke recorded this Nocturne on piano roll for Hupfeld in 1907. The tempo marking of the piece is *Poco Adagio*. However, judging how fast Reinecke recorded it one century ago, is a task beset with ambiguities, as the speed highly depends on the person who operates the roll. Furthermore, it is possible, although less likely, that Reinecke's choice of tempo might have been affected by his technical capabilities at that time, since he was eighty-three years old when he made this piano roll.

As mentioned earlier, Reinecke applied dislocation in almost every bar in this slow piece. Besides the example I presented in the introductory part, in bar 5 he plays the bass note before the split chords of the right hand and the same effect appears in bar 13. A logical execution would be to play the bass and the written-out arpeggiated chord as a unified arpeggiated chord, but Reinecke took time in his execution giving the feeling that this is a somewhat different effect. This way of execution sounds like a combination of arpeggiation and dislocation and differs significantly from previous instances of dislocation.

Ex. 3. 1. Field, Nocturne No. 4, bar 13. Reinecke, 1907.



He also played the bass note before the ornaments of the melody in the right hand, creating a similar effect:

Ex. 3. 2. Field, Nocturne No. 4, bar 14. Reinecke, 1907.



Besides dislocation and arpeggiation, an intrinsic element of his expressive technique is rubato.¹⁵⁷ Reinecke frequently applied tempo rubato in various ways. He slowed down at the end of a long, smooth phrase; altered the rhythm or adds accents when there is a repetitive pattern; and accelerated slightly after slowing down.

In bars 16-17 and 66-69, Reinecke tripletised the notes of the accompaniment when they become double. As mentioned earlier (2.4.3. Unequal notes), this is a common feature of Reinecke's generation of players. I thus considered it necessary to experiment with and adopt it in my own playing.

In bars 45 to 48, he left a little gap between the second and the third note of each sextuplets in the right hand and gives accents to the third note of each sextuplet from the second beat of bar 45 (Ex. 3. 3.).

Ex. 3. 3. Field, Nocturne No. 4, bars 45-48. Reinecke, 1907.

¹⁵⁷ Peres Da Costa (2001), p. 218.

Reinecke therefore showed great freedom in his rendition of this piece.¹⁵⁸ In most places that he applied dislocations, arpeggiations and rubato, these practices are not notated in the original score, which shows that Reinecke and evidently other musicians of his time recognised that there are important elements in the interpretation that need not be indicated by the composer in the notation. In my recordings, I tried to capture the spirit of Reinecke's performance style and applied these expressive devices on the Erard. The application of the devices themselves facilitated the delivery of those expressive qualities. Combined with the period sound of the Erard, I tried to create a poetic, sweet and dreamy sound. On the Steinway, I only did rubato at the end of some long phrases as most modern pianists would do, and I also synchronised both hands throughout the performance. It is relatively easy to produce a warm and homogenous sound on that instrument. However, the Erard sounds more lively and exciting, qualities that both match the character of the piece and the stylistic informality of the period as a whole.

My attempt to remove the historical practices in CD 1, track 3, taught me some valuable lessons. I realised that, because of the individual touch of the instrument, it is difficult to control the balance between the two hands. Synchronising the two hands resulted in a lack of homogeneity in sound and created a performing sensation which significantly differs from a Steinway. Perhaps this is one of the reasons why arpeggiation and dislocation came so naturally to old players, so as to 'fill the gaps' that the instrument created. Furthermore, the nature of the piece with its slow pace and expressive qualities makes it very difficult for a sensitive pianist to play without arpeggiation and dislocation in a period performance context of course. Therefore, I put a great effort in trying to keep myself from employing historical practices in track 3, although there were many instances where my artistic judgment did not want to let me be monotonous and blunt by completely abolishing them. Even in those cases I avoided them for the sake of argument and experimentation. Track 3 shows that a period instrument alone is not enough to convey the style of the period in question, but the instrument in combination with historical practices may provide the desired result.

¹⁵⁸ Rosen (2005).

Beethoven *Ecossaisen* Woo 83¹⁵⁹

This piece is an arrangement by Reinecke. Thus, a comparison with the original piece provides us with interesting information regarding Reinecke's performing style and, additionally, about Reinecke as an editor. No structural analysis is presented here however, as a lengthy process like this would be no valuable addition to our knowledge about style and it would exceed the purposes of this study. In general, Reinecke's edition contains many more performance indications than the original: very detailed dynamics, pedalling, tempo, phrasing and ornamentation markings. It is in rondo form, like the original, consisting of six dances (sections) with a 'common' section after each dance. Each dance has its own character with two symmetrical phrases of eight bars. Reinecke repeated the second and fourth sections after the sixth section and finishes the piece with short and powerful broken chords on the tonic and the dominant chords. The final result is a piece slightly different in structure from the original. Obviously in Reinecke's time, artists of his magnitude may have been granted more authority over composers' original ideas than modern pianists nowadays. It is also probable that Beethoven would have expected elaboration in such pieces, as improvisation was a core feature of nineteenth-century performance. As Samson noted, the early nineteenth century '[...] was not yet a work-orientated culture: the borderlines separating categories such as composition, transcription and improvisation were by no means clearly demarcated [...].'¹⁶⁰ Ferdinand David, for example, also assumed the same kind of freedom to modify a complete section of Mozart's *Haffner Serenade*.¹⁶¹

It is interesting to note Reinecke's meticulous tempo markings at the beginning of every section. One could generally argue that tempo is seen as a deciding factor in the stylistic development of this piece. In my performance I chose tempi that were as close as possible to Reinecke's suggestions. The overall result resembles his performance on the roll and

¹⁵⁹ Ludwig Van Beethoven, *Ecossaisen für Pianoforte [...] für den Concertvortrag frei bearbeitet von Carl Reinecke* (Leipzig: Gebrüder Reinecke, n.d., 1897).

¹⁶⁰ Jim Samson, *The Cambridge History of Nineteenth Century Music* (Cambridge, 2002), p. 15.

¹⁶¹ Wolfgang Amadeus Mozart, *Haffner Serenade*, ed. Ferdinand David (Leipzig: Breitkopf & Härtel, 1867), Rondo; David is taking the liberty to remove whole sections from the original work. For more information, please refer to the following web link: <http://chase.leeds.ac.uk/view/pdf/722/8/#page>.

provided me with a stylistically interesting way of varying the different sections of the Rondo.

Although he indicated *Vivace* at the beginning of this dance, he started the piece expressively by splitting the octave of the left hand and slightly prolonging the first melody note of the right hand. He regained speed immediately (Ex. 3. 4.).

Ex. 3. 4. Beethoven, *Ecossaisen* Woo 83, bars 1-2. Reinecke, 1905.



He slows down at the end of the dance:

Ex. 3. 5. Beethoven, *Ecossaisen* Woo 83, bars 14-16. Reinecke, 1905.



The 'common' section consists of two phases, eight bars each. In the first phase, there are very powerful bass intervals in octaves with *ff*, while the second phase sounds much softer. Reinecke played the first octave interval of the left hand ahead of the melody note of the right hand to emphasise the change of the character.

Bar 24 has two triplets of E-flat major broken chords that link to the second phrase. Reinecke did not play these two triplets as they are notated. Instead, he gave the first chord (Ex. 3. 6. the circle) approximately a whole beat and fits the next five notes in one beat.

Ex. 3. 6. Beethoven, *Ecossaisen* Woo 83, bars 17-32. Reinecke, 1905.

The second dance is gentle but not static; it has a flowing pace. Reinecke marked *dolce* at the beginning of this section with sustaining pedal all the way through. The length of this pedal mark shows that there is some need for unity in phrasing, which might be associated with the *dolce* character of the section.

In bar 37, there should be a turn on the note b^2 -flat. The original edition shows clearly the turn sign. Reinecke on the contrary wrote an a^2 next to the b^2 -flat (Ex. 3. 7a. the circle) and simply ignored the turn in his roll (Ex. 3. 7b.).

Ex. 3. 7a. Beethoven, *Ecossaisen* Woo 83, Reinecke's edition, bars 33-38.

Ex. 3. 7b. Beethoven, *Ecossaisen* Woo 83, the original edition, bars 33-37.

The third dance is of a graceful and steady character. Reinecke was a prolific and respected composer. This might be the reason why he shows here a great understanding of pianistic

and compositional matters through his changing of the thirds of the right hand (in bars 67, later in bar 75) into two single-note lines in both hands (Ex. 3. 8a. and Ex. 3. 8b.).

Ex. 3. 8a. Beethoven, *Ecossaisen* Woo 83, Reinecke's edition, bars 65-68.



Ex. 3. 8b. Beethoven, *Ecossaisen*, the original edition, bars 65-68.



The fourth dance is of a sweet and expressive character. Reinecke rushed slightly when he does crescendo and slowed down at diminuendo places to create a kind of 'swinging' and 'floating' feeling. He also delayed the first melody note of the second phrase (Ex. 3. 9. the circle) and applied a richer sound to emphasise the beginning of the new phrase.

Ex. 3. 9. Beethoven, *Ecossaisen* Woo 83, bars 97-112. Reinecke, 1905.

The texture of the 'common' section after this dance is changed in the second phrase of the left hand part. There are three short phrases in the left hand that plays the role of a link with

the right hand. In this way the notes sound more ‘clingy’ to each other and Reinecke always speeded up to the end of the phrase (Ex. 3. 10.).

Ex. 3. 10. Beethoven, *Ecossaisen* Woo 83, bars 121-128. Reinecke, 1905.



There is some brilliancy to the character of the fifth dance. The repeated thirds, fifths and sixths are very much like a duet between two brass instruments. Reinecke moved all the notes in dance VI one octave higher which makes this section sound uplifting. He also changed the ornaments in the melody part which relieves its tension and makes it more elegant (Ex. 3. 11a. and Ex. 3. 11b.).

Ex. 3. 11a. Beethoven, *Ecossaisen* Woo 83, Reinecke’s edition, bars 161-176.

Ex. 3. 11b. Beethoven, *Ecossaisen* Woo 83, the original edition, bars 161-176.

VI.

Reinecke applied the same expression in the following repeat of dance II. In the last part, he did more rubato in the right hand and started accelerating from bar 239. He then played the broken chords faster and faster, ending with two powerful chords. He also played the last chord one octave higher in the right hand part to make the chord sound brighter and fuller (Ex. 3. 12.).

Ex. 3. 12. Beethoven, *Ecossaisen* Woo 83, Reinecke's edition, bars 239-252.

I tried to make the piece sound happy and elegant with vivid colour on the Erard. In my playing this piece on the Steinway, I simply tried to produce a neat, gentle sound with light touch as a modern pianist would have done; both my hands were carefully synchronised and I kept the pulse of the piece in a very steady tempo. The two performances are not only different in terms of the actual amount of period practices being applied to them, but primarily in that they represent different sound worlds. The historically-informed performance on the Erard is infused with spontaneity, interesting turns and suspense. The combination of period instrument and historical performing practices has the power to

transform the piece into an intense musical experience that is world's apart from the modern style of interpreting such works.

Field Nocturne No. 5

After exploring the important practices characterizing late nineteenth- and early twentieth-century performance practice from emulation of Reinecke's piano rolls, I applied the knowledge gained to my performance of Field's Nocturne No. 5. In my recording, dislocation, arpeggiation, rubato, sound colouring and pedalling are used in an imitative way as in the rest of my first recordings. Those expressive devices are concentrated in this brief and serene piece trying to describe an 'unmingled happiness, [...] the expansion of felicity and the quiet fruition.'¹⁶²

Reinecke had his own edition of this piece.¹⁶³ Although he has not produced a roll with his own performance, as least we have his edition to use as a stylistic guide for imitation by combining it with the knowledge gathered from the two previous pieces. The original edition of this piece only has *Cantabile* at the beginning. He marked *Andante cantabile* at the beginning and remained *p* in bars 1-2, while Liszt marked *Cantabile Nicht zu geschwind* and marked crescendo and diminuendo in bars 1-2. Perhaps, in their time there was a tendency for pianists to play the piece increasingly faster, thus Liszt felt the need to forewarn against it by marking *Nicht zu geschwind*. Furthermore, Reinecke might have associated *cantabile* with *andante*, thinking that the two have a similar effect. Also, there are no pedal marks in the original edition but both Reinecke and Liszt gave detailed pedal signs according to the change of harmony (Ex. 3. 13a., Ex. 3. 13b. and Ex. 3. 13c.).

¹⁶² John Field, *18 Nocturnes*, trans. Julius Schuberth (Leipzig: J. Schuberth & Co. No.140, 1859); preface by Franz Liszt.

¹⁶³ John Field, *18 Nocturnes*, ed. Carl Reinecke (Leipzig: Breitkopf & Härtel, 1889).

Ex. 3. 13a. Field, Nocturne No. 5, the original edition, bars 1-2.



Ex. 3. 13b. Field, Nocturne No. 5, Reinecke's edition, bars 1-2.

Ex. 3. 13c. Field, Nocturne No. 5, Liszt's edition, bars 1-2.

In bars 22-24 (Ex. 3. 14a., 3. 14b. and 3. 14c.), the chords normally should not be arpeggiated, as their abrupt and accented quality requires them to be played with all the notes at the same time according to earlier discussion (see paragraph 2.2.). It seems that both the composer and Reinecke were aware of the rules of arpeggiation, but nevertheless they marked down an arpeggiation only on the second chord of the left hand (Reinecke) or a slanting line (composer), giving the feeling that this is a decision to 'break' the rule for artistic purposes. Liszt preferred to break the second and third chords in both hands. Perhaps Liszt's indications are in the same line as his previous *Night zu geschwind* trying to encourage a broad and not agitated playing. When the melody appears again in the last beat of bar 22, Reinecke wanted it to be played in a deeper, richer sound by marking *crescendo* and *mf*, while Liszt used the same dynamics as in the

beginning, letting the player assume that he may refer back to his initial marking (i.e. *Night zu geschwind*).

Ex. 3. 14a. Field, Nocturne No. 5, the original edition, bars 22-24.



Ex. 3. 14b. Field, Nocturne No. 5, Reinecke's edition, bars 22-24.

The image shows Reinecke's edition of Field's Nocturne No. 5, bars 22-24. The score is in G major, 3/4 time. The right hand has a melodic line with a mezzo-forte (*mf*) dynamic marking. The left hand has a bass line with a mezzo-forte (*mf*) dynamic marking. The notation includes slurs and accents, and the left hand has a more complex rhythmic pattern.

Ex. 3. 14c. Field, Nocturne No. 5, Liszt's edition, bars 22-24.

The image shows Liszt's edition of Field's Nocturne No. 5, bars 22-24. The score is in G major, 3/4 time. The right hand has a melodic line with a piano (*p*) dynamic marking. The left hand has a bass line with a piano (*p*) dynamic marking. The notation includes slurs and accents, and the left hand has a more complex rhythmic pattern.

Finally, both Reinecke and Liszt agreed to arpeggiate the last chord of the piece in both hands.

In the recording, I tried to imagine what Reinecke would do if he played this piece. I tried to read the score intuitively and applied all the types of expressive devices used by Reinecke at the places where I thought they should be, based on my knowledge and experience at that stage of the research. In that task the comparison of the editions was particularly helpful in understanding the character and choosing the speed of the piece.

What is evident from these and other scores is that the notation cannot fully convey all the original thoughts of the composer, or that there is a hidden meaning in the notation

that the composer might have taken for granted at the time he was writing the piece. Whatever the answer to the question might be, the fact is that there is indeed great need to understand the relationship between music notation and performing practice associated with the period 1840-1900. This particularly holds true also for Reinecke's Ballade Op. 20.

Reinecke Ballade Op. 20

The greatest challenge of practising and recording this piece was not only the technical demands of fast passages, but mainly the economy in expressive means, in other words, distributing the practices discussed earlier in an artistic way. Although Reinecke's recording played an important role as an influence in my shaping the piece, its length and multiple changes of character prompted me to take some initiative and be more spontaneous in my use of historical practices. My initial performance attempts showed that mere imitation of the way, the quantity and the locations where Reinecke used arpeggiation, dislocation and rubato was not enough to produce convincing results. The changes of character in several instances such as bars 113 - 159, 160 - 199 were so sudden and abrupt that they required an absolute fluency in the use of expressive devices so that the transition from a passage that calls for extensive use of rubato to a passage with heavy arpeggiation, for example, or a combination of them, would sound smooth and not exaggerated and laborious. Reinecke's roll of his Ballade has already been used to illustrate particular historical performing practices (paragraphs 2.2., 2.3. and 2.4.1.), which will not be mentioned again here.

An important aspect of his playing however, his virtuosity, requires comment, as there is no other roll demonstrating this feature to this extent. It is truly impressive that he manages long fast running passages, octave chords in fast tempo and wide spread chords with big jumps with such a great balance between the two hands at the age of eighty-three. As mentioned earlier, it was well known that Hupfeld engineers used to edit their rolls heavily, which means that probably this virtuosic roll will have been edited too. Yet, from listening to the Ballade, this is not felt immediately; the roll does not sound perfect enough to be

heavily edited. An explanation might be that Hupfeld were aware of the value Reinecke's rolls would have for posterity and they might have left them unedited for later generations to be able to hear and appreciate the master's style untouched. In any case, his virtuosity, as heard in the roll, is inspiring enough to make me want to imitate it. Below are a few specific examples.

In this passage (bar 70 onwards) he maintained great independence between hands by playing the bass tune very clearly and with clean phrasing, while the right hand has a virtuosic chromatic descend. This passage required great amounts of practice on my behalf to make it sound as convincing as Reinecke did:

Ex. 3. 15. Reinecke, Ballade Op. 20, bars 67-74.

It is remarkable how effectively (bar 145 onwards) he brought out the middle voice which is buried in consecutive passages and chords in this example:

Ex. 3. 16. Reinecke, Ballade Op. 20, bars 141-150.

Both the examples above reveal a player who is concerned primarily about musicality and not mere virtuosity. I embodied this principle in my own playing and I adapted my practice to adhere mainly to musical ends rather than technical.

Mozart Fantasia K. 475

This piece contains five sections. It starts in the key of C minor and it is modulating through several keys: D major, A minor, G minor, F major, F minor B-flat major, G minor and at finally C minor. Both Reinecke and Leschetizky recorded this piece on piano rolls. The two performances show many similarities as is to be expected by pianists of the same generation. They applied dislocation and arpeggiation on similar occasions (see Chapter 2). They rushed at the same places when there are repeated motives. They both accelerated the ends of each beat in bar 19 to underline the accent effect prescribed by the dynamic marking *fp* (Ex. 3. 17. the arrows). Reinecke's accelerando is more drastic than Leschetizky's, longer lasting and containing consecutive hurrying-slowing down patterns; Leschetizky followed that pattern but discontinued it by the end of bar 19 where his demisemi-quavers become even and his speed regular.

Ex. 3. 17. Mozart, Fantasia K. 475, bars 19-20.



In the first section marked Adagio, Leschetizky's tempo is more unvaried than Reinecke's. In the first edition, there is a marking *Calando* on bar 24. Leschetizky slowed down a lot there and regains the original tempo when the new theme starts in bar 26 in D major. Reinecke kept the same speed there (Ex. 3. 18.). In my recording, I used Leschetizky approach so as to achieve a smooth transition to the new key (CD 1, track 8, 2'10'').

Ex. 3. 18. Mozart, Fantasia K. 475, bars 23-26.



Reinecke's D major section was in a flowing steady pace. Leschetizky started slowing down in bar 36 and in bar 39 he did it, even more so as to highlight the cadence (Ex. 3. 19. the circle). In my recording, I employed Reinecke's near-imperceptible tempo fluctuations to achieve a similar flowing effect (CD 1, track 8, 3'03'').

Ex. 3. 19. Mozart, Fantasia K. 475, bars 36-41.



In the following *Allegro* section, Reinecke and Leschetizky started in similar speeds. When the melody enters, they both slowed down but to a different degree. Leschetizky slowed in bar 68 when the melody reappears and started speeding up in bar 70. Reinecke kept accelerating from bar 70 onwards, while Leschetizky maintained the new speed from bar 70 until the end of this section. My tempo choices on this occasion are influenced by Leschetizky's steadier interpretation, which matches the character of the *Allegro* section better in my opinion. It should not be faster, as it is only an *Allegro*, not *Presto* or any other faster marking. In any case, the desired contrast to the first *Adagio* section has already been established; therefore, there is no need for an extremely fast speed here.

Fig. 3. 1. Tempo comparison (counted in crotchets).

	Reinecke	Leschetizky
Bar 42	172	166
Bar 62	156	132
Bar 70	170	144
Bar 83	189	144

In the *Più Allegro* section, Reinecke sped up every bar where the left hand joins the demisemiquavers (Ex. 3. 20. the arrows), while Leschetizky played the whole section steadily. I played in the same way as Reinecke, because more fluctuation in the speed may create a most desired feeling of concern and agitation (CD 1, track 8, 8'23'').

Ex. 3. 20. Mozart, Fantasia K. 475, bars 127-138.

Più Allegro.

The musical score consists of five systems of staves. The first system shows the beginning of the passage with a tempo marking of **Più Allegro.** and a dynamic marking of *f legato*. The notation includes various ornaments such as grace notes and slurs, and features intricate sixteenth-note patterns in both the treble and bass clefs.

The comparison between the two masters shows in a very informative way the true range of possibilities within the framework of the period style examined. Both performances share the same ‘genomes.’ They evoke very similar feelings in the listener, who immediately identifies them as performances belonging to the same era and style. Leschetizky and Reinecke, being true masters of their art, allow their personalities to shine through their playing. Their choices of speed and locations of performing practices are factors determining their own personal style signature. Leschetizky with his less intense approach to tempo and Reinecke with his vibrant temperament, are both exponents of nineteenth-century piano art.

Second phase: experimental recordings

Schumann *Kreisleriana* Op. 16

It would be a revelation for this project to be able to examine Reinecke's style in all the pieces of the *Kreisleriana*, if he had recorded them. Not only would we know more about the economy in applying performing practices in a large work, but mainly we would be able to understand a more complex use of the devices, i.e. being applied in such a manner that conveys several musical ideas that seem incompatible at first sight. *Kreisleriana* was based on Hoffmann's novel *Kater Murr*, where events are seen from two contrasting perspectives due to the fact that one of the narrators is not human, but a cat. Passion blends with satire which is reflected in music by alternating moods and expression without warning. It would therefore be interesting to know how Reinecke would have used rubato, dislocation and arpeggiation to create those contrasts.¹⁶⁴

No. 1

This opening piece is in ternary form (A-B-A'). The first part (A) is of a virtuosic character with a storm-like series of semiquavers arranged in tripletised groups in the right hand and accompanied by syncopated chords in the left hand. In my recording, I accelerated at the crescendo and slowed down by the end of the phrase in bars 4 and 8. In this way I attempted to recreate a similar effect found in Reinecke's recordings of *Ecossaisen*, *Alla Turca* and *Ballade*. In those recordings Reinecke accelerated when he plays groups of fast notes that are marked with crescendo and he slowed down at the end of the phrase (Ex. 3. 21., CD 2, track 1, 0'10'').

¹⁶⁴ Rosen (1995), p. 672-3.

Ex. 3. 21. Schumann, *Kreisleriana* Op. 16 No. 1, Clara Schumann's edition, bars 1-8.

Robert Schumann, Op. 16
(1838)

Äußerst bewegt M. M. ♩ = 104
Agitatissimo

The middle section is of softer dynamics and has a flowing pace. Schumann slurred the first two notes of every group of six notes. The slurred notes are in different directions, D (Shorten for descending) -D-D-A (Shorten for ascending) -D-A-A-A-D-A-D-A-A-A-A. I took more time on the fourth, sixth, tenth and the last pairs of slurred notes (Ex. 3. 22. the circles, CD 2, track 1, 1'), so as to let the music 'breathe' and also to emphasise the harmonic development, which is a common practice in historical piano playing.

Ex. 3. 22. Schumann, *Kreisleriana* Op. 16 No. 1, Clara Schumann edition, bars 25-32.

No. 2

This piece is in rondo form: A-B-A'-C-A''. In the expressive section A, I had many chances to apply dislocation (Ex. 3. 23. the arrows) and arpeggiation (Ex. 3. 23. the zigzag line) so as to highlight the long melodic line on top and distinguish it from the thick harmonic chords underneath. In bars 2, 4 and 7, Schumann wrote the bass notes as a grace note before the chords, which may be seen as an effort to notate a practice that is usually unnotated. I combined that in my performance with arpeggiation so as to make the bass notes more prominent. Also, I sped up slightly in bars 1 and 3 when crescendo occurs.

Ex. 3. 23. Schumann, *Kreisleriana* Op. 16 No. 2, Clara Schumann's edition, bars 1-8.

I recorded this piece in June 2012 and January 2014. The reason behind this was to try and improve my playing on the second recording. When I listened back to my 2012 recording, I was always left with a feeling of incompleteness. Although the use of historical practices and tempo flexibility were not missing, and although I had internalised most aspects of the style I examined, there was still a variable to be applied in order to unify the different elements of my performance. This may be defined as the 'artistic use of time and dynamics'. By January 2014, I had gained some additional valuable knowledge on the crucial notational issue of hairpins and experience in applying it in practice. Hence, in the later recording, I played this opening phrase differently. I accelerated from the second chord and stayed on G and then slowed down with increasing volume in the next three

chords. I emphasised the hairpins in the brackets on top as well as the crescendo in the middle of the bar, which are as much an agogic indication as a dynamic one. I played in a similar way when the same phrases reappear later in the piece. By doing this, the performance underwent, in my opinion, a metamorphosis from a historically-informed one to one with some aesthetic value. Finally, this is the reason why the older recording was not removed from the accompanying CDs; so that the listener may appreciate the difference and my progress, and, perhaps even learn from it (CD 2, track 2 and track 9).

Schumann wrote the bass note as a grace note in the last chord, which, again, is probably an implied dislocation that I executed in my recording. I tended to emphasise the key note B₁-flat and in the meanwhile to highlight the d a tenth above the B₁-flat so as to show the major key character, while as a whole, *Kreisleriana* is in the relative key, G minor (Ex. 3. 24. the circle, CD 2, track 2, 2'18'').

Ex. 3. 24. Schumann, *Kreisleriana* Op. 16 No. 2, Clara Schumann's edition, bars 31-37.

The B section (Intermezzo I) has a different texture from section A. It sounds somewhat like marching at the beginning and has the same octave intervals like in No. 1 in the left hand. The C section (Intermezzo II) has three voices: melody on top and octave intervals as bass with flowing arpeggios in the middle. It has a big dynamic range, from *pp* to *f* (with accents). I prolonged the first note of the phrase in order to show the beginning of a phrase and started speeding up during the section with crescendo (Ex. 3. 25. CD 2, track 2, 4'52''). In the rest of the piece I made similar stylistic choices as in the first two sections.

Ex. 3. 25. Schumann, *Kreisleriana* Op. 16 No. 2, Clara Schumann's edition, bars 100-111.

No. 3

This exciting piece starts with regular march-like rhythm in a fast speed. The melody in the right hand is hidden in the triplets. The middle note of the triplet was almost covered by the first triplet at such fast speed. The bass chords in the left hand mixed with the rests give a very powerful pushing feeling in the rhythm. I played this opening section steadily. I only slowed down at the end of phrase in bar 22 to prepare for the entry of the next phrase. I split the chord on the left hand in bar 11 when there is a contra tune in the bass to individualise the voices (Ex. 3. 26. the circle, CD 2, track 3, 11'').

Ex. 3. 26. Schumann, *Kreisleriana* Op. 16 No. 3, Clara Schumann's edition, bar 11.



The second section is much more soothing. Clara Schumann gave the metronome mark crotchet 92. The texture in this section is polyphonic. In bar 35, Schumann gives *sf* on the highest note in the phrase. I applied dislocation with slight force on this note. I split the bass chord and played g^1 between the two bass notes (Ex. 3.27. the circle and the arrows, CD 2, track 3, 37'').

Ex. 3. 27. Schumann, *Kreisleriana* Op. 16 No. 3, Clara Schumann's edition, bars 33-36.

No. 4

At the opening of this piece, Schumann created a 'misty' atmosphere with warm sound colours and consecutive key-changes. I applied arpeggiation and dislocation frequently in this opening section, again, to enhance its harmonies and to delineate its main textural element, the chords. I played the notes in the left hand ahead of the melody of the right hand when there are long notes in the right hand or during a key-change (Ex. 3. 28. the arrows). In bars 5-7, there are two recitative-like phrases in the left hand. I slowed down at

the end of both phrases (Ex. 3. 28. the circles) and sped up in the second phrase (Ex. 3. 28. the horizontal arrow, CD 2, track 4, 48'') to create a feeling of improvisational freedom.¹⁶⁵

Ex. 3. 28. Schumann, *Kreisleriana* Op. 16 No. 4, Clara Schumann's edition, bars 1-11.

No. 5

No. 4 and No. 5 are pieces of very different character. Schuman joined them cleverly with a D major chord. No. 4 is mainly in B flat major while Schumann lets it end with a D major chord which is the dominant chord of No. 5 which is in G minor. No. 5 is the only piece among the eight pieces in *Kreisleriana* which starts on the first beat of the bar. The opening section of this piece is agitated, full of staccato notes and dotted rhythm. All these abide by

¹⁶⁵ Rosen (1995), p. 675.

the central idea of *Kreisleriana* as a composition which is based on contrast. I tried to demonstrate the differences between No. 5 with No. 4 by shortening the semiquavers (Ex. 3. 29. the circles) and by turning the dotted motives into over-dotted. I also rushed when the phrases are descending so as to produce a ‘hurried’ sensation. Reinecke, as mentioned earlier (Mozart Fantasia), sped up often when there are repeated rhythms.

Ex. 3. 29. Schumann, *Kreisleriana* Op. 16 No. 5, Clara Schumann’s edition, bars 1-14.

The image displays a musical score for Schumann's *Kreisleriana* Op. 16 No. 5, specifically bars 1-14. The score is written for piano and includes a tempo marking of 'Sehr lebhaft M.M. ♩ = 160' and 'Vivace assai'. The dynamic is marked 'pp'. The score is divided into three systems. The first system shows two staves with a circled semiquaver note in the bass line. The second system shows a descending phrase with a circled dotted note. The third system shows a staccato-marked first chord of every phrase.

When Schumann repeated the same motive in the middle section, I used rubato to make it more interesting. The *a tempo* section has repeated two-bar phrases that begin with three chords and are followed by five quavers and one crotchet. I took longer time on the third chord of each phrase and then rushed the following quaver notes. On the staccato-marked first chords of every phrase I took more time so as to make it sound more dance-like (Ex. 3. 30., CD 2, track 5, 1'12'').

Ex. 3. 30. Schumann, *Kreisleriana* Op. 16 No. 5, Clara Schumann's edition, bars 49-81.

The image displays a piano score for Schumann's *Kreisleriana* Op. 16 No. 5, Clara Schumann's edition, covering bars 49-81. The score is written in G minor, 3/4 time, and consists of five systems of piano accompaniment. The first system includes markings for *ritard.* and *a tempo* with a *p* dynamic. The score features intricate piano textures with frequent chromatic passages and dynamic contrasts.

When Schumann changes the texture and the melody starts ascending in chromatic steps with crescendo from bar 88, I accelerated a lot and slowed down where the melody starts descending and becoming softer (Ex. 3. 31., CD 2, track 5, 1'54'').

Ex. 3. 31. Schumann, *Kreisleriana* Op. 16 No. 5, Clara Schumann's edition, bars 82-112.

The image displays a musical score for the piece "Kreisleriana" by Robert Schumann, Op. 16 No. 5, specifically Clara Schumann's edition, covering bars 82 to 112. The score is presented in five systems, each consisting of a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The first system (bars 82-87) features a complex texture with a prominent left-hand part and a more active right hand. The second system (bars 88-93) shows a continuation of the intricate patterns. The third system (bars 94-99) maintains the dense texture. The fourth system (bars 100-105) includes a dynamic marking of *p* (piano) and a *ritard.* (ritardando) instruction. The fifth system (bars 106-112) concludes the passage with a final flourish in the right hand and a sustained bass line.

No. 6

In Reinecke's performance of this piece we can hear a series of over-dotted rhythmical motives in the opening (Ex. 3. 32. the circles). This effect is applied in the first two bars of the theme and every time it occurs (in bars 17-18 and bars 35-36). The over-dotting disappears in the remaining three bars of the theme:

Ex. 3. 32. Schumann, *Kreisleriana* Op. 16 No. 6, Clara Schumann's edition, bars 1-5.

The image shows a musical score for Schumann's *Kreisleriana* Op. 16 No. 6, Clara Schumann's edition, bars 1-5. The score is in 3/8 time and marked "Sehr langsam Lento assai" and "Durchaus leise zu halten". It features a piano part with a treble and bass clef. The first two bars of the theme are circled, and the next three bars are boxed. The score includes dynamic markings like "sempre pp" and "pp", and performance instructions like "ritard. - - - a tempo".

This effect and the juxtaposition of articulations created as a result, facilitate variation in the voicing of the same motive. It sounds as if it were played by two different instruments in an orchestral context (Ex. 3. 32. the circles as opposed to the squares). Furthermore this might have been the result of Reinecke's effort to incorporate the background of the piece with its contrasts in his performance.

As mentioned earlier, Peres Da Costa pointed out that over-dotting is an effect that appears in early recordings, but is not indicated in the written text.¹⁶⁶ Löhlein in his *Clavier-Schule* suggested that 'if there are many dotted figures in a sad and, in any case, moderate and pathetic melody, the rule of performance style demands that one lengthens the dot by half

¹⁶⁶ Peres da Costa (2012), p. 267.

its worth and performs the following note when it duplicated.¹⁶⁷ Czerny and Hummel did not refer to this kind of rhythm modification in their treatises, although it was mentioned by Charles de Bériot in his *Méthode de violon* and was evident in many early recordings. The above passage matches Löhlein's description, as the indication *Durchaus leise zu halten* and its character are of a pathetic nature. In the second section of the piece, where the dotted motives acquire a light brisk and a swinging character, Reinecke did not over-dot them.

As mentioned in previous discussion, another important feature of Reinecke's playing is a kind of rubato where there is hurrying followed by slowing down and vice-versa. In this piece this effect appears in several locations (bars 15-16, 19-20, 21-22, 23-26, 28-29 and 30-34) for emphasis. In bars 15-16 and 30-34, the effect emphasises the structural development, i.e. the connection of two different sections and textures; and in bars 19-20, 21-22, 23-26 and 28-29 the effect enhances the dialogue between different voices adding a contrapuntal 'hint' to the passages:

Ex. 3. 33. Schumann, *Kreisleriana* Op. 16 No. 6, Clara Schumann's edition, bars 15-16.



¹⁶⁷ Georg Simon Löhlein, *Clavier-Schule, oder kurze und gründliche Anweisung zur Melodie und Harmonie* (Leipzig and Züllichau, 1765), p. 18.

Ex. 3. 34. Schumann, *Kreisleriana* Op. 16 No. 6, Clara Schumann's edition, bars 19-34.

The musical score consists of three systems of two staves each (treble and bass). The first system (bars 19-28) begins with the tempo marking "Etwas bewegter M.M. ♩ = 132" and "Un poco più mosso". It features a complex rhythmic pattern with many sixteenth and thirty-second notes. The second system (bars 29-34) includes markings for "ritard." and "a tempo". The third system (bars 35-40) also includes "ritard." markings. The score includes various musical notations such as slurs, accents, and dynamic markings like "mf" and "p". There are also some handwritten-style markings like "Red." and wavy lines under the bass staff.

The choice of tempo for this movement is clouded with controversy. The 1885 Breitkopf & Härtel edition revised by Clara Schumann indicated a tempo $\text{♩} = 84$, which is the same as the 1838 first edition by Haslinger (Ex. 3. 35.), while the 1915 reissue of the same edition gives $\text{♩} = 108$. Reinecke started in tempo $\text{♩} = 152$, which is considerably faster than both editions. One might assume here that there might be an issue with the speed of the roll. As mentioned earlier however, none of Reinecke's Hupfeld rolls require the input of the operator in regards to speed, as they were all produced after 1905. Therefore, the speed is the exact representation of Reinecke's choice. The 1838 edition shows *Etwas bewegter* from bars 19-34 without any metronome mark, while the 1915 Breitkopf edition shows $\text{♩} = 132$ (Ex. 3. 34.). The multitude of tempo approaches to the different movements of the work in Paderewski's time is perhaps the reason why in his edition he does not give any tempo markings.

Ex. 3. 35. Schumann, *Kreisleriana* Op. 16 No. 6, Haslinger's edition, bars 19-35.

The image shows a page of musical notation for Schumann's *Kreisleriana* Op. 16 No. 6, bars 19-35. The score is written for piano and consists of three systems of music. The first system begins with the tempo marking "Etwas bewegter." and includes two "ritard." markings. The second system features a "mf" dynamic marking, a "ritard." marking, and several "Pedal." markings. The third system concludes with the instruction "Erstes Tempo." and includes several more "Pedal." markings. The notation is dense, with many sixteenth notes and complex rhythmic patterns.

The Haslinger edition gives only *ritardando* without 'a tempo', while the 1915 Breitkopf edition always clearly marks 'a tempo' after *ritardando*. Most importantly the first edition has an additional *ritardando* indication (in bar 20), which, if combined with all the *ritard.* markings of both editions (Haslinger and Breitkopf & Härtel), the whole section is scattered with *ritard.* indications appearing every few bars. This is perhaps a written manifestation of the distinctive practice we hear in historical recordings, where the slowing down is followed by hurrying, in other words a *rubato* where the time lost from hurrying is compensated for by slowing down.

Pedalling is also different between the two editions. Clara Schumann provided extremely detailed pedalling markings compared with the first edition. Perhaps she felt that the sound of the piano of her time was able to sustain better than instruments of the 1830s, hence she meticulously instructed where the pedal had to be released. Experimentation with an 1855

Erard led me to similar conclusions. I had to use the pedal very often and press it for a long period in order to sustain the sound. Furthermore the responsiveness and degrees of resonance is greatly decreased in comparison with later pianos. For example the pedal of the 1855 Erard is rather shallow, not allowing for nuances in resonance by pressing it lightly, or near-fully etc. These characteristics are what might have made Schumann mark pedal sparsely meaning that the pianist should use it as often as possible, or as often as needed in order to prevent dryness in the sound. The fact that there are more pedal marks on accented notes shows that even a piano of the 1830s would carry the sound enough to require pedal release in order not to blur the sound. The movement is mainly in *pp* dynamic. This is quiet enough to prevent the sound from carrying, which might also explain why Schumann only uses generalised pedal markings. Therefore the pedal has to be continuously pressed in soft dynamics (Ex. 3. 36a., Ex. 3. 36b. and Ex. 3. 36c.). Another example confirming this hypothesis is the lack of pedal marking in Clara Schumann's edition on the first and third movements. In her time the piano was resonant enough not to need pedal on fast and relatively big dynamics, while the first edition (1838) has general pedal markings found in big sections of the movement, which shows that the pedal needs to be pressed throughout a section. Interestingly Paderewski's edition provides very detailed pedal markings in the first and third movements, which might also mean that later instruments (later than the 1830s, the time of the first edition) carry the sound to a much greater degree than older ones, requiring very frequent pedal release especially in fast and loud passages (Ex. 3. 37a., Ex. 3. 37b. and Ex. 3. 37c.). Gustav Jansen's comment about Schumann's later playing style enhances this hypothesis further: 'It sounded as if the sustaining pedal were always halfway down, so that the shapes flowed into one another. But the melody would softly emerge, a veritable dawning [...].'¹⁶⁸ The comment shows that the sustaining pedal in older instruments does not affect the clarity of sound to the degree it does on a modern piano.¹⁶⁹ This is a rich topic for discussion, since it involves a great number of piano makers and areas that require specialised research, e.g. an old instrument is not always in a physical condition suitable to be examined in the framework of scholarly

¹⁶⁸ Gustav Jansen, *Schumann Als Clavierspieler* in *Die Davidsbundler* (Leipzig, 1883), p. 74.

¹⁶⁹ Julie Haskell, *Notated and Implied Piano Pedalling c. 1780-1830* (Elder Conservatorium of Music, University of Adelaide, 2011), p. 117: The author here observes that Schumann indicated sustaining pedal over fast passage-work, showing perhaps that it did not sound blurred as it would on a modern piano.

research, or it has been modified through time to a state that is far removed from its original. For this reason, this topic is not going to be investigated further, as it suggests an autonomous field of research.

Ex. 3. 36a. Schumann, *Kreisleriana* Op. 16 No. 6, first edition, bars 36-39.

Ex. 3. 36b. Schumann, *Kreisleriana* Op. 16 No. 6, Clara Schumann's edition, bars 35-39.

Ex. 3. 36c. Schumann, *Kreisleriana* Op. 16 No. 6, Paderewski's edition, bars 37-39.

Ex. 3. 37a. Schumann, *Kreisleriana* Op. 16 No. 1, first edition, bars 1-2.

Ex. 3. 37b. Schumann, *Kreisleriana* Op. 16 No. 1, Clara Schumann's edition, bars 1-2.

Ex. 3. 37c. Schumann, *Kreisleriana* Op. 16 No. 1, Paderewski's edition, bars 1-2.

No. 7

In the section marked *Etwas Langsmer* I reduced the amount of arpeggiation applied on the chords in order to maintain its choral texture. Excessive arpeggiation would create a clearly pronounced instrumental, piano-like effect, which I wanted to avoid, in order to convey the serene character of the section using a portato execution, as Schumann writes slurs with dots (bars 89-103). However, I only arpeggiated a few chords in the left hand when the harmony changes (Ex. 3. 38.) and, generally, I applied arpeggiation in a very modest manner, although Moscheles, as mentioned earlier, associates portato execution with arpeggiation. The reason for my stylistic decision is that I wanted to achieve a choral tone quality which would be spoiled by excessive arpeggiation. Furthermore, at the time of my performance, I was not aware of Moscheles' stylistic suggestions, as my research was still in its earlier stages (CD 2, track 7, 1'35'').

Ex. 3. 38. Schumann, *Kreisleriana* Op. 16 No. 7, Clara Schumann's edition, bars 86-116.

No. 8

The whole piece has repeated dotted rhythms throughout. In bar 2, I lingered on g^2 , where the hairpin is, to distinguish the only slurred motive from the detached notes (Ex. 3. 39., CD 2, track 8, 3'').

Ex. 3. 39. Schumann, *Kreisleriana* Op. 16 No. 8, Clara Schumann's edition, bars 1-4.

As mentioned earlier, I should have evaluated the possibilities for tempo changes further in this piece as it has repetitive rhythms which can become more interesting through variation. I recorded this piece in September 2012 when I had just finished imitating the late

nineteenth-century performance style and my understanding of the style was still developing.

Schumann Romance Op. 28 No. 2

The choice of tempo for this piece was not straightforward. Clara Schumann specified a tempo of quaver = 100. However, an analysis of tempi heard in recordings by pianists associated with Schumann's circle and a generation younger than Reinecke, suggests that the tempo in slower music was already getting slower in the two generations after Clara Schumann. In the following chart one can get a general idea of the possible tempo fluctuations in this piece.

Fig. 3. 2. Tempo comparison (counted in quavers).

	Ilona Eibenschütz 1950	Adelina de Lara 1952	Carl Friedberg 1953	My recording December 2012	My recording April 2014
beginning of bar 1	76	76	64	84	102
the end of bar 5	82	92	66	98	116
the end of bar 9	86	98	67	108	102
the end of bar 15	112	128	82	146	156
beginning of bar 18	78	80	60	96	100

beginning of bar 24	100	125	74	124	124
Beginning of bar 31	85	90	65	86	100

De Lara has a wider range of speed in her recording (76-128) than Eibenschütz (76-112) and Friedberg (60-82). In my 2012 recording I chose tempo based on De Lara's performance, with a somewhat wider range of 84-146. It was the stage after I had exclusively worked on and imitated Reinecke's style in my own recordings. I was inspired by existing recordings and combined them with my understanding of performing practice. In my 2014 recording, I tried to play at the speed Clara Schumann indicated, in order to make a direct comparison with my 2012 recording. I am trying to show how the underlying forces of the piece might be affected by that specific tempo choice and also to show how it might have sounded to Clara Schumann. The tempo, combined with the use of dislocation and arpeggiation I have learned by studying Reinecke's style and which are discussed later on, may account for a unique and historically-informed rendering of the piece.

Friedberg's recording has modern performance features. He played hands synchronised almost throughout the piece in a slow and steady pace. He only split a few chords occasionally and tightly, however he used much less arpeggiation than Eibenschütz (see Brahms Op. 118 No. 3). De Lara arpeggiated her chords very tightly, especially the bass chords in bars 7-15, but she applied this practice rather frequently throughout. Eibenschütz's playing is between Friedberg and De Lara. She also split bass chords very slightly in bars 7-15 and she played with hands unsynchronised in bar 28. In general Eibenschütz's performance is in a very steady but flowing tempo. Only in De Lara's rubato there are hints of a tendency for compensation. She slowed down at the end of some phrases and rushed up afterwards. Friedberg and Eibenschütz rushed, to a lesser extent, on crescendi and came back to the original speed afterwards.

In my recording, I applied more dislocation for expressive purpose and very tight arpeggiation as I played in a fast flowing tempo. In bars 1-4 I slowed down when there are

double dots to emphasise the dotted note (Ex. 3. 40. the small circles, CD 2, track 10, 5'') and rushed back afterwards (Ex. 3. 40. the thin arrows, CD 2, track 10, 7''). In bars 5-8, I rushed when the same motive occurs (Ex. 3. 40. thick arrows) and slowed down more at the end of the phrase (Ex. 3. 40. the big circle). Reinecke applies similar rubato in his recordings, for instance in *Kreisleriana* no. 6 (see earlier discussion).

Ex. 3. 40. Schumann, Romance Op. 28 No. 2, bars 1-17.

Einfach M. M. ♩ = 100
Semplice

Rechte Hand
 Right hand
 Main droite

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

p *p* *p* *p* *p*

ritard. *espr.* *ritard.* *ritard.*

Brahms Three Intermezzi Op. 117

No.1

I recorded this piece on three different pianos in 2013, an 1855 Erard, an 1870s Erard and a modern Steinway. At that time, I was still exploring the style. Brahms' tempo markings in this piece are: *Andante moderato*, *Più Adagio* and *Un poco piu Andante*. One can hear many modern influences in my playing; for instance, I played that middle section a lot slower, being influenced by modern players who often play the *Più Adagio* section much slower than the other two. As mentioned previously, there was a tendency for younger players to take slower tempi than older players did in individual sections or whole pieces. Also, I only varied my tempo slightly when there was crescendo and diminuendo. In other words, rubato was applied somewhat austere in my playing.

Carl Friedberg recorded this piece in 1953. His rubato is indeed very free throughout. For instance, he rushed the second phrase slightly to create a 'dialogue' effect (Ex. 3. 41. the arrow, CD 3, track 1, 5'').

Ex. 3. 41. Brahms, Intermezzo Op. 117 No. 1, bars 1-4.



Moreover, he did not slow down too much in the *Più Adagio* section. He started the piece with a tempo of quaver = 95 and the middle section with 85, reaching 92 by the end. His tempo was varying constantly. Occasionally Friedberg delayed the melody notes or applied arpeggiation.

Due to the different sound of the Erard pianos, my 1855 Erard recording sounds more dry and percussive, while the one on the 1870s Erard has more resonance with a warmer more lyrical tone. I applied arpeggiation frequently on all three pianos. My purpose in doing so on the Steinway was to show what it would sound like to use the historical device on a modern instrument. The round, full and sonorous tone of the modern Steinway deprives

chord splitting of the clarity one hears in old instruments. Those instruments' fast-fading tone calls for a device such as arpeggiation, as it is able to prolong it when tonal unity is required. However, the way I used historical devices in these three recordings revealed some lack of understanding. I was partly bound to modern stylistic conventions, i.e. approaching the notation more literally.

No. 2

This intermezzo starts with flowing arpeggios. The melody is in note pairs hiding in the arpeggios. Etelka Freund, in her 1953 recording, slightly slowed down after the first two pairs of slurred notes and regained speed at the following accompanying ascending broken chords. She also played the slurred notes slightly louder than the other voices. By doing this, she distinguished the voices clearly and at the same time added an artistic dimension to it with a more elastic tempo (Ex. 3. 42. the short arrows, CD 3, track 4, 4''). On the third beat in bar 4 she sped up to guide her phrase to a peak (Ex. 3. 42. the long arrow, CD 3, track 4, 13'') and she went quiet and slower on the last note in bar 5 where the motive of the melody is partly repeated (Ex. 3. 42. the circle, CD 3, track 4, 17''). By doing so, she created an echo effect. Significantly, Klauwell stated that repeated material should be played in a slower tempo on the repetition.¹⁷⁰

¹⁷⁰ Klauwell (1890), p. 15.

Ex. 3. 42. Brahms, Intermezzo Op. 117 No. 2, bars 1-9.

Andante non troppo e con molto espressione.

The musical score consists of three systems of staves. The first system shows the beginning of the piece with a tempo and mood instruction: *Andante non troppo e con molto espressione.* The right hand starts with a melody marked *p dolce*, and the left hand provides a bass line. The second system continues the piece, with a circled section in bar 24 highlighting a chord. The third system shows the end of the piece, with dynamic markings *pp* and *p* indicating a soft and then slightly louder passage.

In bar 24, Freund leaned on the chord at the swell of the hairpins to emphasise its uniqueness (Ex. 3. 43b. the circles, CD 3, track 4, 1'08''). In bars 27-28 and 35-36, she modified the pairs of equal notes to dotted ones (Ex. 3. 43b. the brackets). As mentioned earlier, this is a typical nineteenth-century feature, also found in Reinecke's rolls (Chapter 2).

Ex. 3. 43a. Brahms, Intermezzo Op. 117 No. 2, bars 24-38.

legato espress. e sostenuto
rit. - - p dolce
espress. e sostenuto
rit. - - p dolce

Ex. 3. 43b. Brahms, Intermezzo Op. 117 No. 2, bars 24-38. Freund, 1953.

legato espress. e sostenuto
rit. - - p dolce
espress. e sostenuto
rit. - - p dolce

In both of my recordings (on an 1855 Erard and a Steinway), I brought out the paired notes of the melody. I also rushed the ascending broken chords on the left hand but to a lesser degree than Freund. I did not prolong the note values on the chords at the swell of the hairpins, neither did I play equal notes unequalised in the passages Freund did, although I had just imitated Reinecke's piano roll of Field Nocturne No. 4 less than a year before where I reproduced this effect. Finally, at that stage I was not fully aware of how to deal with hairpins as an expressive device.

No. 3

This intermezzo starts with a melody having the same notes in both hands, single voice in the right hand and octave chords in the left hand. At the introduction of the theme, I spread some chords (Ex. 3. 44a. the circles) so as to liven the melody up. In bars 6-9, the melody repeats with a broken chords pattern in the left hand. I tripletised the paired notes following Reinecke's example: I played most of the pairs with the first note quicker than the second (Ex. 3. 44b. the squares), apart from the last beat of bar 6, where I added a dot on the second semiquaver and tripletised the paired notes after this, playing the first note longer than the second (Ex. 3. 44b. the bracket). With this minute rhythm modification I tried to give life and a rhetorical quality to my phrasing, which is typical of early recordings and piano rolls.

Ex. 3. 44a. Brahms, Intermezzo Op. 117 No. 3, bars 1-10.

Andante con moto.

molto p e sotto voce sempre

Ex. 3. 44b. Brahms, Intermezzo Op. 117 No. 3, bars 1-10. My recording, 2013.

Andante con moto.

molto p e sotto voce sempre

Mendelssohn *Rondo Capriccioso* Op. 14

This piece is a popular piano work in Mendelssohn's oeuvre. Mendelssohn's tempo term is *Andante* at the beginning without any metronome mark. Most modern players start the piece at around crotchet = 60, Carl Friedberg at 52 (1953 recording), Wilhelm Backhaus at 56 (1956 recording) and Sylvia Kersenbaum 56 (1972 recording). Friedberg had the fame of playing in a speed 'never slow enough.'¹⁷¹ August Fraemcke, in his 1910 edition, gave a metronome mark quaver = 112, which is similar to Backhaus' and Kersenbaum's tempo choice.¹⁷²

Friedberg, in his recording sustained the chords at the swell of the hairpins to emphasise the importance of the change of tune or harmony (Ex. 3. 45a. the black circles). He also split the octave chords in the left hand in bar 3 very gently to be more expressive. Most modern pianists would not consider dislocation or arpeggiation as valid expressive devices in general and particularly in this piece. There are however some exceptions. Kersenbaum, who is a modern player, applied impressively much dislocation in the first 6 bars in her recording, although she did so by delaying the accompaniment (Ex. 3. 45a. the red circles attached with red arrows). As mentioned earlier, this is a typical example of a modern player willing to incorporate historical practices in her style but doing it in a way that her performance sounds nothing like early recordings. On the other hand Backhaus, who was only twelve years Eibeschutz's junior, in his recording played very softly and spread only one chord mildly in bar 6, (Ex. 3. 45a. the blue circle). Friedberg's playing has more features of historical influence. As in the rest of his recordings, he varied the tempo elegantly and tempo flexibility of his playing was vital part of his artistry.

¹⁷¹ Bernard Sherman, 'Metronome Marks, Timings, and Other Period Evidence', in *Performing Brahms - Early Evidence of Performance Style*, ed. Michael Musgrave (Cambridge, 2003), p. 113.

¹⁷² Felix Mendelssohn, *Rondo Capriccioso Op. 14*, ed. August Fraemcke (The University Library, 1910).

Ex. 3. 45a. Mendelssohn, *Rondo Capriccioso* Op. 14, bars 1-8.

Andante.

The image shows the first eight bars of Mendelssohn's *Rondo Capriccioso*. The music is in G major and 3/4 time, marked *Andante*. The right hand begins with a piano (*pp*) dynamic, playing a series of arpeggiated chords. The left hand provides a rhythmic accompaniment of chords. Red circles and arrows highlight specific notes and chords, and a blue circle highlights a chord in the left hand.

I chose a speed of crotchet = 72 to begin the piece so as to have a flowing pace in the music. I applied arpeggiation freely in the opening *Andante* and stayed slightly longer on the seventh quaver in bar 1 as Friedberg did for the same purpose (Ex. 3. 45b. the oval circle). I tried to vary the values of the repeated chords, following Reinecke's example. I followed Czerny's method of rubato in my playing by rushing the third beat in bars 2 and 3 to create a need for slowing down on the fourth beat (Ex. 3. 45b. the parallel arrows with waves). Dislocation suits the character of this piece. Its introduction is quite melodic, and the texture and the melody with its ornamentation sound similar to Chopin (Ex. 3. 45b. the circles with attached arrows).

Ex. 3. 45b. Mendelssohn, *Rondo Capriccioso* Op. 14, bars 1-8. My recording, 2013.

Andante.

The image shows the first eight bars of Mendelssohn's *Rondo Capriccioso*. The music is in G major and 3/4 time, marked *Andante*. The right hand begins with a piano (*pp*) dynamic, playing a series of arpeggiated chords. The left hand provides a rhythmic accompaniment of chords. Red circles and arrows highlight specific notes and chords, and a blue circle highlights a chord in the left hand.

In bars 133 and 140, Mendelssohn marked *espressivo*. Both melody and accompaniment become legato in bar 133. Friedberg slowed down gradually from bar 133 to bar 141 to

clarify the change of articulation and the texture, and also to add expressivity. I slowed down in the first phrase (bars 133-135) and picked up speed in the second phrase. I pulled back in the third one (bars 137-179) because the dynamic sign is *pp* and lengthened its note values in order to reach the second *espressivo* smoothly (Ex. 3. 46., CD 3, track 8, 4'03'').

Ex. 3. 46. Mendelssohn, *Rondo Capriccioso* Op. 14, bars 130-143.

Mendelssohn Prelude and Fugue Op. 35 No. 1

I recorded this piece on two different pianos: the Prelude on the 1870s Erard and the Fugue on the 1855 Erard. This did not happen by choice, but it was inevitable, as the key g^2 stopped working after I finished recording the prelude. The different sound features are quite distinctive here as well, as in my recording of Brahms op. 117 no. 1.

This prelude is ‘in the style of an *appassionato* song without words.’¹⁷³ A long melody is hidden among the restless broken chords. I played the fast flowing broken chords lightly and clearly to produce the *leggiero* effect the composer asks for. At the same time, I emphasised the melody notes in the middle voice to have the long, lyrical tune highlighted (Ex. 3. 47.).

¹⁷³ Rosen (1995), p. 590.

Ex. 3. 47. Mendelssohn, Prelude and Fugue Op. 35 No. 1, bars 1-5.

The 1855 Erard with its dry and percussive but clear sound, is fit for the purpose when it comes to the fugue. According to Rosen this is ‘a masterpiece’ for praise.¹⁷⁴ I emphasised the entry in every occurrence of the theme by adding dislocation. Reinecke did the same in his 1905 recording of *Warum?*

In the fugue, dislocation was employed to highlight different voices. This was achieved by delaying occasionally the voice that has the main theme. Compensatory rubato was used in places where it was easy for the leading voice to be covered by other voices. In this way, the speeding up may add phrasing fluency and articulation to that voice, while the slowing down may prepare a smooth transition to the next voice (CD 3, track 10, 45’):

Ex. 3. 48. Mendelssohn, Prelude and Fugue Op. 35 No. 1, bars 9-11.

¹⁷⁴ Ibid., p. 590.

The composer gave clear guidance that crescendo is to be accompanied by acceleration; he marks *accel.* three times: *un poco accel. e sempre cresc.* from bar 29, *cresc. e accel.* from bar 38 and *cresc.---accel. poco a poco al Allegro con fuoco* from bar 56. Perhaps this is the composer's attempt to notate the practice described earlier (in Chapter 2.4.2.). When the speed gets faster, I played with hands more synchronised and with less rubato so as not to disrupt the intensity of the moment. In the 'Choral' part, I split the hands on the chords to emphasise the harmonies and give them some direction.

Third phase: mature recordings

Schumann *Kinderszenen* Op. 15

No. 1 'Von fremden Ländern und Menschen' (Of Foreign Lands and Peoples)

This piece features triplets juxtaposed with dotted rhythms mostly on phrase endings (Ex. 3. 49 the circles). It provides opportunities for rubato on the consecutive broken chords as well as chances for experimentation with over-dotting the dotted rhythms.

Ex. 3. 49. Schumann, *Kinderszenen* Op. 15 No. 1, bars 1-8.

The image displays a musical score for Schumann's 'Kinderszenen Op. 15 No. 1'. The score is in 2/4 time and features a piano (p) dynamic. It shows a sequence of chords and melodic lines with triplets and dotted rhythms circled. The tempo is marked 'M.M. ♩ = 108'. The score is labeled 'Nº 1.' and includes a 'rit.' marking at the end of the first system.

Confusion is often caused by the placing of the semi-quaver. It is often the case that a composer does not give clear indication on how he wants a dotted rhythm to be performed. As mentioned earlier there are instances where the semiquaver is placed on top of the third

triplet, which might suggest tripletisation of the dotted rhythm, confusing the situation further. In this piece however, the composer almost certainly implies overdotting, as the third triplet precedes the semi-quaver. Therefore, some elongation was applied on the dotted quaver which is compensated for by shortening the following note (Ex. 3. 49. the arrows).

On the diminuendo, I slowed down for two reasons: to link the two phrases, following Czerny's instruction, i.e. to slow down on passages that lead to the principal theme;¹⁷⁵ and to comply with the nineteenth-century norm of associating decrescendo with slowing down.¹⁷⁶ In my effort to bring out the soft and lyrical character of the piece, I applied dislocation of melody and accompaniment in most chords, as Reinecke did in his rolls of Field's Nocturne No. 4. The variation of the speed of the device heard in my recording is a spontaneous action affected mainly by the degree of rubato at any given time, for example the greater the slowing down or speeding up, the slower or quicker the delay between the two hands becomes.

No. 2 'Kuriose Geschichte' (A Curious Story)

In this playful piece, I employed 'over-dotted' rhythms and at the same time slight speeding up in order to instil agitation and surprise (Ex. 3. 50. the black circles). The chords at the beginning of a phrase were struck with a slight arpeggio to soften the 'hardness of touch,' as suggested by Klauwell.¹⁷⁷ The juxtaposition of softness with agitation is the main feature of this performance and specifically the way I read 'A Curious Story' (Ex. 3. 50. the zigzag lines and the arrows), i.e. a story full of surprises, almost comical. Furthermore, to intensify that effect, I played the bass notes ahead of the rest of the chords so as to emphasise the dissonances (Ex. 3. 50. the red circles) and I sped up on the crescendo and slowed down at the end of the phrase (Ex. 3. 50. the waves), following Czerny's advice regarding diminuendo and characterisation (Chapter 2.2.). The same mode of expression is scattered throughout my performance.

¹⁷⁵ Czerny (1839), III, p. 33.

¹⁷⁶ Klauwell (1890), p. 60.

¹⁷⁷ Klauwell (1890), p. 112.

Ex. 3. 50. Schumann, *Kinderszenen* Op. 15 No. 2, bars 1-8.

The following expressive passage serves as an interlude to interrupt the energy of the first part. I rushed the first two beats of bar 17 in order to join the two sections and broke the chords in a relaxed manner on the third beat by leaning on the g^2 , so as to emphasise the harmony and the ‘turning point’ of the melody. In bar 20, I played the note e and the note d in left hand (Ex. 3. 51. the circles) ahead of the same notes on the right hand. In this way, I could end the phrase gently and bridge it smoothly to the next phrase with a contrasting character. I also adopted the nineteenth-century idea of phrase arching as an epiphenomenon of melodic arching (see Chapter 2.4.).

Ex. 3. 51. Schumann, *Kinderszenen* Op. 15 No. 2, bars 17-20.

No. 3 ‘Hasche-Mann’ (Catch Me If You Can)

In this fast, jolly piece, I started with a very tight arpeggiation to emphasise the tonic and introduce the beginning of the phrase (Ex. 3. 52. the circles with attached arrows). I then accelerated the semiquavers on the right hand to bring out the lively character of the piece (Ex. 3. 52. the long arrows). At the end of each phrase, following Czerny’s model of compensatory rubato and several of his instructions, I slowed down at the last two semiquavers so as to let the music ‘breathe’ and link to the next phrase (Ex. 3. 52. the waves). Horowitz used the same expressive means in his live concert recording in Vienna in 1987; it is worth mentioning here that Horowitz, an older twentieth-century pianist, born in 1903, was still using historical practices in his late twentieth-century performances. Interestingly, Adelina de Lara, thirty years Horowitz’s senior and a Clara Schumann pupil, played this piece with a metronomic rhythm and with hands perfectly together.¹⁷⁸ Her rendering is by no means typical of her generation of pianists, which is the reason I did not consider her style in my approach to the piece. In any case, as also Crutchfield believed, in her playing ‘the musical satisfaction [of the listener] is limited.’¹⁷⁹

Ex. 3. 52. Schumann, *Kinderszenen* Op. 15 No. 3, bars 1-8.


The image shows a musical score for Robert Schumann's 'Kinderszenen Op. 15 No. 3', bars 1-8. The score is in 2/4 time, marked 'M.M. ♩ = 138'. It features a treble and bass clef with various articulations like staccato (stacc.) and accents. The right hand has semiquaver patterns with arrows indicating acceleration and deceleration. The left hand has a steady accompaniment.

¹⁷⁸ Robert Schumann – *Kreisleriana*, Adelina De Lara, in *The pupils of Clara Schumann*, Fanny Davies, Ilona Eibenschütz, and Adelina de Lara (Pearl, Pavilion Records, CLA1000, 1992), cd 2, track 2.

¹⁷⁹ Crutchfield (1987), p. 19.

No. 4 ‘Bittendes Kind’ (Pleading Child)

In this piece there are four pairs of phrases. Each pair consists of two two-bar sections with contrasts in dynamics, *p-pp*. I played the *pp* slower and more expressively than the *p* part as per Klauwell instruction regarding repetitions (see 2.4.2.). The slowing down in the repetition section is helpful in building up a ‘pleading child’ figure. Adelina De Lara, in this piece employed the same rationale of slowing down on the repetitions. Horowitz too slowed down, but to a lesser extent. However, Horowitz played some chords unsynchronised in his recording in a free manner which I tried to incorporate into my own playing for expressive purposes (Ex. 3. 53. the circles with attached arrows).

There is a slight discrepancy in bars 13-14 in relation to the *ritardando*. It is hard to judge whether one should keep applying *ritardando* after four bars of slowing down because Schumann did not mark *a tempo*. However, as Rosen remarked, ‘the absence of an indication *a tempo* is typical of Schumann.’¹⁸⁰ In any case, I chose to return to the starting tempo so as to have better contrast to the following *ritardando* (Ex. 3. 53.). This is what De Lara and Horowitz did too. They generally played a lot slower than indicated (Schumann marks *M.M.* ) perhaps due to the character of the piece. In any case, the indicated speed feels slightly too pushed to show a ‘pleading child’ figure, which is the reason why I also played it slower in general. On a different note, there is a controversy about Schumann’s metronome markings. Bülow claimed that Schumann used a faulty metronome for his entire creative period.¹⁸¹ This is possibly the reason why his metronome markings were revised by Clara Schumann, who, as Maurice Hinson pointed out, discussed with Brahms her plan for the revision.¹⁸² It is, therefore, possible that the indicated metronome marking was not among those revised by Clara Schumann and it was left unchanged in the first edition of the piece, which may explain why the indicated speed feels too fast.

¹⁸⁰ Rosen (1995), p. 276.

¹⁸¹ Jean Baptiste Cramer, *Fifty Selected Piano-Studies*, ed. Hans von Bülow, trans. by Albert Parsons and B. Boekelman, rev. Theodore Baker, 4 vols (New York, 1899), I, preface by Bülow.

¹⁸² Robert Schumann, *At the Piano with Robert and Clara Schumann*, ed. Maurice Hinson (USA, 1988), p. 10.

Ex. 3. 53. Schumann, *Kinderszenen* Op. 15 No. 4, bars 1-17.

M.M. ♩ = 128.

No. 4.

ri - tar - dan - do.

ri - tar - dan - do.

ri - tar - dan - do.

No. 5 'Glückes Genug' (Quite Happy)

In this piece the theme ascends and then descends in a wavy pattern where the upwards and downwards movements blend in a quasi-canonic manner. It sounds as if two voices are chasing each other. I rushed when the theme ascends with crescendo and accentuated each entry of the theme (Ex. 3. 54.).

Ex. 3. 54. Schumann, *Kinderszenen* Op. 15 No. 5, bars 1-9.

M.M. ♩ = 1:12.

Nº 5.

p

c.c.

p

rit.

c.c.

At the end of this piece, there is *D.C.* sign but there is no *Fine*. It is hard to judge whether Schumann just simply wants the performer to repeat the whole piece or not (Ex. 3. 55.). Both De Lara and Horowitz ignored the sign. I also did the same, as I consider De Lara's approach to be accurate in this respect, because of her connection with Clara Schumann.

Ex. 3. 55. Schumann, *Kinderszenen* Op. 15 No. 5, bars 19-24.

ritar - - da - - do.

D.C.

No. 6 ‘Wichtige Begebenheit’ (An Important Event)

The melody of this piece is supported by chords. I broke most of the chords very tightly following Thalberg’s instruction: ‘The chords that support a melody on the highest note should always be arpeggiated, but very tight, almost together [*presque plaqué*], and the melody note should be given more weight than the other notes of the chord.’¹⁸³ I did not follow Czerny’s instruction to arpeggiate only the first chord in a series of chords where the first is slower than the rest,¹⁸⁴ as I believe that in this case Thalberg’s suggestion is more attuned with the period the piece was written in. As mentioned earlier, Klauwell, Reinecke’s student, also encouraged the application of arpeggios on loud chords so as to soften them.¹⁸⁵

There are three different accent marks in this piece: ^, > and *sf* (Ex. 3. 56.). It is well known that Schumann used accent marks freely in his works.¹⁸⁶ According to Brown, these three accent signs have different interpretation in different eras. The chords with ^ should be played with power and the pianist should pursue heavy sound, the same as *sf*, but with slight detached touch; the > sign is simply an indication of playing with force.¹⁸⁷

In bars 9-12, the > sign is marked on the first octave chord of the group of four chords in the left hand. I emphasised the one with > sign in my recording and rushed it together with the second chord. I also played those two chords unequally so as to highlight the bass line. Reinecke’s roll of Field’s Nocturne no. 4 (bars 45-48) demonstrates this effect, which I tried to imitate. He makes a very artistic use of rhythm manipulation there, which adds variety at moments of repetition.

¹⁸³ Sigismond Thalberg, *L’Art du chant appliqué au piano*, Op. 70, 1st series (Paris, 1853).

¹⁸⁴ Czerny (1839), III, p. 56.

¹⁸⁵ Klauwell p. 112.

¹⁸⁶ Brown (1999), pp. 79, 104.

¹⁸⁷ *Ibid.*, pp. 118-20.

Ex. 3. 56. Schumann, *Kinderszenen* Op. 15 No. 6, bars 1-16.

M.M. ♩ = 138.

Nº 6.

The musical score for Schumann's *Kinderszenen* Op. 15 No. 6, bars 1-16, is presented in four systems. The first system shows the beginning of the piece with a fermata over a full chord. The tempo is marked 'M.M. ♩ = 138.' and the dynamics are 'mf'. The second system continues the arpeggiated texture with a 'ff' dynamic. The third and fourth systems show the continuation of the piece, with the final system ending with a double bar line.

No. 7 'Träumerei' (Dreaming)

Klauwell used this piece as fine example demonstrating how and where to apply arpeggiation. He specifically said that 'the arpeggio may often be employed in a full chord under a fermata, e. g. in the "Träumerei" by Schumann:'¹⁸⁸

Ex. 3. 57. Schumann, *Kinderszenen* Op. 15 No. 7, bars 1-2.

97.

The musical score for Schumann's *Kinderszenen* Op. 15 No. 7, bars 1-2, is presented in two systems. The first system shows the beginning of the piece with a fermata over a full chord in the right hand and a simple bass line in the left hand. The second system continues the piece with a similar texture.

¹⁸⁸ Klauwell (1890), p. 111.

It is almost certain that a player such as Reinecke would apply more arpeggiation than just on the chord under the fermata. The serene and dream-like mood of the piece allows numerous possibilities for arpeggiation and rubato. This is one of those works where spontaneity and free expression are embodied in my playing. By the time I recorded this piece, the historical practices were more than ever before an integral part of my style.

In this well-known lyrical piece, the melody appears six times in different forms or different keys. Three of them start with a crotchet, two of them with a quaver and one with a passing chord followed by the main note of the melody which is notated by the composer as a grace note (Ex. 3. 58. the black circles). I played this grace note quicker than the other starting notes, although it is marked *ritard* in order to preserve the grace-note feeling to it (Ex. 3. 58. the red circle). I also applied a generous amount of arpeggiation since grace-notes may imply it, as often is the case in Schumann's music (see *Kreisleriana* No. 2.). As mentioned, there are controversies in the eighteenth and nineteenth centuries in regards to the execution of the grace notes. Here the notation may suggest a pre-beat execution, because the grace note is separated from the main note by a bar line. However, in my effort to remove the attention of the listener from the grace note, I tried to soften it and, with some rubato, to make it sound stylishly vague.

I applied arpeggiation on most of the chords in this piece to create the dreamy atmosphere that the piece requires. At the places with *crescendo*, I sped up so as not to make the listener feel the lengthening after a long note/chord (Ex. 3. 58.).

Ex. 3. 58. Schumann, *Kinderszenen* Op. 15 No. 7, bars 1-24.

M.M. ♩ = 100.

Nº 7.

ritard.

r.s.

ritard.

r.s.

p

ri - tar dan - do

No. 8 'Am Kamin' (At the Fireside)

Despite the tempo fluctuation and the arpeggiation I employed in this piece, I played the quavers unequally similar to that employed by Reinecke (Ex. 3. 59. the circles) in his 1905

piano roll recording of his arrangement of Mozart's *Larghetto* KV 537.¹⁸⁹ In my recording, I tried to assign different characters to the music by playing the pairs of chords in this way: on the first pair (bar 26), I arpeggiated the first quaver chord tightly and played the second quaver chord synchronised but shortened to a semiquaver in length. I also rushed to the second pair (bar 26). On the second pair, I played both chords with hands almost together but lengthened the first chord slightly. The third pair (bar 30) was played in a similar way to the first pair, while on the last pair I split both chords and slowed down to smooth the ending.

Ex. 3. 59. Schumann, *Kinderszenen* Op. 15 No. 8, bars 25-33.



No. 9 'Ritter vom Steckenpferd' (Knight of the Hobbyhorse)

I played this piece in a similar way to No. 6, due to their closely similar features. Therefore, I applied tight arpeggiation throughout, meanwhile I paid more attention to the left hand and brought out the long bass line (Ex. 3. 60.).

¹⁸⁹ Peres Da Costa (2012), pp. 220-4: Peres Da Costa provides a detailed analysis of a passage played by Reinecke showing the various combinations of lengthening and shortening of notes employed by the player.

Ex. 3. 60. Schumann, *Kinderszenen* Op. 15 No. 9, bars 1-8.

Nº 9.

M.M. *And. mos.*

mf

ad.

No. 10 'Fast zu ernst' (Almost Too Serious)

This calm piece has a binary structure with seven phrases: A, B, C, A1, B, C, A2. Each one of its seven phrases has a rise and a fall with *ritard.* and a pause sign marked by the composer at the end. A1 has two parts. The first part sounds unfinished while its second part is almost identical to phrase A. A2 starts with the first part of A1 with an additional ending section. There is continuous syncopation in the melody spanning the whole duration of the piece, which interestingly does not create a swinging feeling, as it would actually sound the same if the melody started on the first beat of the bar. The whole piece sounds curious and invokes a feeling of hesitation to the listener because of the rise and the fall in each phrase (Ex. 3. 61.).

Ex. 3. 61. Schumann, *Kinderszenen* Op. 15 No. 10, bars 1-16.

Nº 10.

M.M. ♩ = 60.

p

ritard.

ritard.

No. 11 'Fürchtenmachen' (Frightening)

There are three different textures in this piece: counterpoint, melody and accompaniment and melody in both hands. After the contrapuntal opening, the melody appears with descending chromatic thirds (Ex. 3. 62. the thin black circles). When the melody goes to the lower registers, there are chords in sixths in the right hand (Ex. 3. 62. the thick black circle). I used dislocation in my performance which is a particularly effective in separating the voices and making them sound independent. In addition, I accelerated the descending thirds and sixths gradually to add suspense and bring out the frightening character of the piece.

Ex. 3. 62. Schumann, *Kinderszenen* Op. 15 No. 11, bars 1-8.

After this section, the texture changes to melody in the left hand with staccato chords in the right hand. The composer marks *Schneller* here with an accent on the last note (as the other two notes are tied) (Ex. 3. 63.). I applied compensatory rubato in order to facilitate the phrasing indicated with long slurs.

Ex. 3. 63. Schumann, *Kinderszenen* Op. 15 No. 11, bars 9-12.

These two different textures combined with the quiet dynamic and a sudden speed change with a loud note at the end to exhibit the 'frightening' effect, which is intensified with compensatory rubato.

No. 12 'Kind im Einschlummern' (Child Falling Asleep)

The repeated idea in both hands vividly creates a picture of a child falling asleep. I rushed the phrase in the right hand as it is the response to the left hand. I created a 'need' to reach the last note with accent (Ex. 3. 64. the arrows).

Ex. 3. 64. Schumann, *Kinderszenen* Op. 15 No. 11, bars 1-8.

The image displays a musical score for Schumann's *Kinderszenen* Op. 15 No. 11, bars 1-8. The score is in 2/4 time and features a piano (*p*) dynamic. It consists of two systems of music. The first system shows the right hand playing a melodic line with slurs and fermatas, and the left hand playing a rhythmic accompaniment of chords. The second system continues the melodic line in the right hand and the accompaniment in the left hand.

No. 13 'Der Dichter Spricht' (The Poet Speaks)

This piece is recitative-like with improvisation features. Arpeggiation was applied throughout the piece to convey the poetic and rhetorical qualities of Schumann's musical language. The multiple fermatas combined with the phrasing slurs and rests that the composer provides in detail may guide the player to a pre-defined, though highly expressive, way of execution. It may be seen as the composer's attempt to notate rubato; if one decodes its hidden meanings, one might find out more about what Schumann considered as tasteful or proper rubato. Specifically, if one accelerated or decelerated on the hairpins, or slowed down before the fermatas and arpeggiated the chords on the fermatas as per Klauwell's instruction, and of course followed the rest of the tempo markings, such as *ritenuto* etc., then automatically a distinctive rubato rendering will have been created. The aforementioned features, combined together, are demonstrated in my performance.

Brahms *Capriccio* Op. 76 No. 1

This fast-paced piece has a fairly long introduction. The melody is embedded within the broad broken chords. Brahms's characteristic sign, i.e. the hairpin, is used here (Ex. 3. 65.). The chords with hairpins are also marked with arpeggiation sign. In her 1950 recording, Etelka Freund took time on the notes found at the point where hairpins meet. She also delayed the chords with arpeggiation sign (Ex. 3. 65. circled). As mentioned earlier the double hairpin sign is strongly associated with rhythmic nuance and not only to change dynamics.¹⁹⁰ In bar 5, where the crescendo starts, she accelerated at the last group of broken chords and landed on the following chords rapidly (Ex. 3. 65. the short arrows). In bar 8, she rushed the whole bar but gave time and additional strength to the highest note F-sharp to prepare for the cadence (Ex. 3. 65. the square), as the composer marked *sostenuto* and *rf* there. She accelerated at the descending broken dominant chords in bars 9-11, until she reached the octave dominant note C-sharp (Ex. 3. 65. the long arrows). Freund's performance portrays really well the agitated character of the music. I used the same kinds of expressive gesture in my recording to achieve the same effect.

¹⁹⁰ Hyun-Su Kim (2012), pp. 46-57.

Ex. 3. 65. Brahms, *Capriccio* Op. 76 No. 1, bars 1-13.

The image shows the first 13 bars of Brahms' Capriccio Op. 76 No. 1. The music is in 3/4 time and D major. The tempo/mood is marked 'Un poco agitato.' and 'Unruhig bewegt.'. The first system (bars 1-3) is marked 'sotto voce'. The second system (bars 4-6) is marked 'poco a poco cresc.'. The third system (bars 7-9) includes a 'sust' marking and dynamic markings 'f' and 'ff'. The fourth system (bars 10-13) shows a melodic line in the treble with a circled note and an arrow pointing to it, indicating a dislocation. The bass line continues with eighth-note patterns.

When the main melody appears and Brahms marks *espressivo*, Freund applied dislocation for expressive purposes on the first note in bars 14 and 22 in the beginning of phrase, which is a typical location for dislocation according to Peres da Costa.¹⁹¹ In my recording, I applied dislocation on the notes of the first and the fourth beats of each bar. Furthermore, I delayed the melody notes more than Freund did (Ex. 3. 66. the circles with arrows, CD 4, track 14, 25''), in the manner that Reinecke would have played a piece with similar texture.

¹⁹¹ Peres Da Costa (2001), p. 28.

Ex. 3. 66. Brahms, *Capriccio* Op. 76 No. 1, bars 14-22.

Brahms marked *string. e cresc.* from bar 34 with broken line till bar 37 and at bar 38 he marks *in tempo*. There is a discrepancy in the score here. The first edition instructs *in tempo*, while Moszkowski's and Sauer's edition give *a tempo*. It might be argued that both terms mean the same thing, i.e. to get back to the initial tempo.¹⁹² However, it might also be argued, specifically in this case, that by writing *in tempo* the composer instructs the player to maintain the tempo he arrived at, after a crescendo, without slowing down. Obviously, the aforementioned editors felt that *in tempo* is not appropriate here and that it would cause confusion to the interpreter. The same happens with editors of Beethoven's music. I chose to follow Moszkowski's and Sauer's marking and retake the initial tempo, because I thought that the turn from semiquavers to quavers require a broader playing. I then followed the composer's hairpin marking in my recording and slowed down at the end of bar 41 to prepare for the entry of the melody in bar 42. Throughout the work, I tried to bring out the melody which is hidden in the middle voice and play it with long 'breaths', especially from bars 42 to 51. Brahms marked *cantando* in bar 42. To achieve that, I applied very frequent dislocation. At the same time I accelerated on the *crescendo* starting in bar 45 to create a climax using this historical practice. In bar 50, Brahms only marked

¹⁹² There is no mention of a difference in the Oxford Dictionary of Music and Musicians.

the second chord with arpeggiation and hairpins. In order to demonstrate different gradations of arpeggiation and expressivity and to facilitate the harmonic direction, I split the first chord on the right hand a lot more tightly than the second one (Ex. 3. 67., CD 4, track 14, 49’’).

Ex. 3. 67. Brahms, *Capriccio* Op. 76 No. 1, bars 32-51.

The image displays a musical score for Brahms' *Capriccio* Op. 76 No. 1, specifically bars 32-51. The score is presented in six systems, each containing a piano part (treble and bass clefs) and a string part (treble clef). The key signature is G major (one sharp) and the time signature is 3/4. The piano part features arpeggiated chords and melodic lines, while the string part provides harmonic support. Performance markings include "string e cresc." at the top right, "in tempo" in the third system, "cantando" in the fourth system, "cresc." in the fifth system, and "rit." in the sixth system. The score is written in a clear, professional font with standard musical notation.

The following section is based on the same motive found earlier in the piece but the hands have changed roles. The left hand holds the core of the harmony with long chords and, although Brahms does not mark hairpins this time, he keeps the arpeggiation marking on specific chords. I still gave slightly longer time to the chords involved in significant harmonic changes and when the melody sounds like a turning point (Ex. 3. 68. the circles). I also rushed from bar 58 to the first half of bar 60 when there is crescendo to guide the music towards a climax (Ex. 3. 68. the arrow, CD 4, track 14, 1'56'').

Ex. 3. 68. Brahms, *Capriccio* Op. 76 No. 1, bars 52-63.

The image shows a musical score for Brahms' *Capriccio* Op. 76 No. 1, bars 52-63. The score is in G major and 3/4 time. It features a piano (*pp*) dynamic at the start, followed by a *poco a poco in tempo* marking. The left hand plays long chords, and the right hand plays a melodic line with arpeggiated chords. A *poco a poco cresc.* marking is present. A hairpin arrow indicates a crescendo from bar 58 to bar 60. The score ends with a *p dim. rit.* marking and a final chord.

At the end, Brahms repeated the four-note chromatic motive three times. In bar 81, it is reduced to a simpler two-note version a semitone apart which is repeated in bar 82. The same compositional method appears at the end of Mendelssohn's Op. 102 No. 4. This effect

prolongs the listener's anticipation of the tonic, which is finally reached in the major key and emphatically repeated at the end in different positions. I underlined this detail of this piece by spreading the last two chords widely (Ex. 3. 69., CD 4, track 14, 3'04'').

Ex. 3. 69. Brahms, *Capriccio* Op. 76 No. 1, bars 72-85.

The image shows a musical score for Brahms' Capriccio Op. 76 No. 1, bars 72-85. The score is in G major and 3/4 time. It consists of four systems of piano music. The first system includes markings for 'legato', 'dolce', and 'molto espress.'. The second system includes a 'dim.' marking. The third system also includes a 'dim.' marking. The fourth system shows the final chords of the piece, which are widely spaced.

Schumann Warum? Op. 12 No. 3

This really short piece has forty-two bars in essentially three voices. The main theme appears eighteen times throughout the piece in different forms and keys, giving the impression that the composer is persistently asking the same question: why?

The theme is mainly situated at the top two voices. It is passed to the bass voice only twice echoing the middle part. The third voice is in the bass and is accompanied by syncopated chords in the left hand.

Reinecke recorded this piece on piano roll in 1905. He highlighted the theme clearly on every one of its occurrences. At the same time he emphasised the syncopated chords explicitly by playing them loudly, even during the last note of the theme which he played softer, almost inaudible, although it is marked with a crescendo hairpin (Ex. 3. 70. the circles). In the middle section (bars 17-24), Reinecke did not do the crescendo that the composer marks (these crescendos are in the first edition as well). He played calmly and sometimes delayed the first quaver in the bar and double-dots the semiquaver to create a hesitant feeling (Ex. 3. 70. the square).

In my recording, I did not fully imitate Reinecke's playing as I have done several times. I recorded this piece in the third year of my research, when my playing had been nurtured by and matured in the nineteenth-century pianistic language and when I had developed a freer, more spontaneous style. Having said that, I followed the dynamic marks strictly and at the same time I brought out the theme whenever it appears. I applied dislocation on the first note of the theme as Reinecke did. I applied tempo modifications on the hairpins. I used Clara Schumann's edition for practising and recording the piece. Finally, the only difference between her edition and the first edition is the last f^2 in the right hand which is not tied. Reinecke used the first edition, as there is a single F in his recording. In my recording I played an octave chord in the right hand in my recording, as per Clara Schumann's edition (Ex. 3. 71.).

Ex. 3. 70. Schumann, *Warum?*, Clara Schumann's edition.

This musical score consists of five systems of piano music. The key signature is three flats (B-flat major/C minor) and the time signature is 2/4. The notation includes treble and bass staves with various musical markings such as *rit.*, *p*, and *ad.*. A specific section of the score, spanning the second and third systems, is enclosed in a rectangular box and labeled "R. H." (Right Hand) at the bottom of the box. The score concludes with a double bar line and repeat dots.

Ex. 3. 71. Schumann, *Warum?*, First edition, bars 41-42.

This image shows a close-up of two staves of music from the first edition of Schumann's *Warum?*, specifically bars 41 and 42. The notation is in treble and bass clefs, with a key signature of three flats and a 2/4 time signature. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Mendelssohn Op. 102 No. 4, 5, 6

These three Songs without Words are the last three pieces in Mendelssohn's series of short lyrical piano pieces. They have different textures: in No. 4 there is melody and accompaniment of repeated patterns of broken chords; in No. 5 chords in the right hand with continuous syncopated rhythms in the left hand; and in No. 6 chords.

No. 4 is a fast flowing piece. I applied very slight dislocation on some notes with long values (Ex. 3. 72. the vertical thin arrows) to emphasise their importance, also to distinguish them from quicker notes. Reinecke did the same in his recordings of his own Ballade Op. 20. I varied the tempo especially when the harmony changes (Ex. 3. 72. the circles). My purpose for doing this was to avoid monotony and instil vividness in my playing. Specifically, I varied the movement of the broken-chord patterns to deal with the danger of sounding repetitive. In bar 4, I lengthened the circled notes to create contrast with the second half of the bar, which I also sped up for the repeated notes to sound more interesting (Ex. 3. 72. the paralleled thicker arrows).

Ex. 3. 72. Mendelssohn, Op. 102 No. 4, bars 1-7.

Un poco agitato, ma andante.

Nº 46.

In bar 9, when the melody reappears, there is no significant change. Again, for the same purpose, I played the c² in the right hand as a dotted quaver and rushed the two notes afterwards to be more expressive and for variety (Ex. 3. 73. the circle, CD 4, track 16, 24'').

Ex. 3. 73. Mendelssohn, Op. 102 No. 4, bars 8-11.



In bars 35-38, I delayed the melody notes to a great extent to draw attention to the notes with *sf* and the last long d^2 (Ex. 3. 74. the circles with arrows).

Ex. 3. 74. Mendelssohn, Op. 102 No. 4, bars 34-40.

Op. 102 No. 5 is a jolly piece. Bass notes with repeated syncopated notes played by the thumb of the left hand are its main feature. The right hand has chords with the melody 'hiding' in them. I applied very slight arpeggiation on some main chords of the right hand - for instance the first chord of a phrase - to show their importance (Ex. 3. 75. the circles). In bars 6-7, I rushed to gain some time for bar 8 in order to slow down for the cadence (Ex. 3. 75. the arrows and the waves). In bars 23-26, I played softer, as it is a repetition of bars 19-22 without staccato, in order to delineate the difference in articulation (Ex. 3. 75. the brackets, CD 4, track 17, 21'').

Ex. 3. 75. Mendelssohn, Op. 102 No. 5, bars 1-30.

Allegro vivace.

Nº 47.

I slowed down very little when *dimin.* occurs as this is a fairly fast piece and significant tempo modifications would alter its character (Ex. 3. 76. the thick black circles). Reinecke did the same in his piano roll *Alla Turca*. I arpeggiated the last two chords very tightly following Czerny's recommendation about strong chords (Ex. 3. 76. the thin circles).

Ex. 3. 76. Mendelssohn, Op. 102 No. 5, bars 31-73.

The image displays a musical score for Mendelssohn's Op. 102 No. 5, bars 31-73. The score is written for piano and consists of seven systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various dynamic markings: *p* (piano), *cresc.* (crescendo), *f* (forte), and *dimin.* (diminuendo). There are several circled annotations in the score, highlighting specific musical phrases or chords. The first system shows a *p* dynamic and a *cresc.* marking. The second system features a *f* dynamic and a *dimin.* marking, with a circled chord in the treble staff. The third system has a *cresc.* marking. The fourth system includes a *f* dynamic. The fifth system has a *dimin.* marking and a circled phrase in the treble staff. The sixth system has a *p cresc.* marking and a circled chord in the treble staff. The seventh system concludes the passage with a circled phrase in the treble staff.

A choral texture gives Op. 102 No.6 its special character. I used arpeggiation in different ways for different purposes: a) no arpeggiation, b) slight arpeggiation, c) arpeggiation in a relaxed manner. I started the piece with relaxed spreading as it suits the serene opening of the piece. I played the chords without any splitting in two circumstances (Ex. 3. 77. the rectangles):

1) when they are on weak beats, so that the more important parts of a phrase shall be enhanced.

2) on staccato chords (see paragraph 2.2.)

I applied tight arpeggiation on chords either after a dotted note or just before harmonic changes (Ex. 3. 77. the circles) purely for colouristic purposes.

Finally, the use of no arpeggiation also helped me separate phrases in an artistic and spontaneous way. I did not split the last chord in the first phrase (bar 4) in order to distinguish it from the second phrase which follows very closely and starts with chord spreading.

Ex. 3. 77. Mendelssohn, Op. 102 No. 6, bars 1-8.

Andante.

N: 48.

mf

cresc.

f

dim.

Brahms Op. 118

No. 1 Intermezzo

There are many hairpin signs scattered throughout this piece. Interestingly, there are two kinds of hairpins that cannot be executed if we are to consider them as dynamics markings, simply due to limitations of the instrument.

a) *crescendo* on a single chord (Ex. 3. 78.)

This kind of hairpin appears seven times throughout the piece. All of them are placed at the beginning of a phrase with *f*. The piano cannot produce that effect, i.e. to increase the dynamic after the notes are struck. One might argue that they simply indicate that the chord or note after the < is louder. However, As David Hyun-su Kim asserted, these hairpins are not dynamics signs, but ‘Brahmsian’ hairpins carrying agogic inflections.¹⁹³ Thus in my recording, I played with a slight agogic pause before striking the second chord with more force and I split both chords so as to add expression, as usually happens in most early piano rolls.¹⁹⁴

Ex. 3. 78. Brahms, Intermezzo OP.118 No.1, first edition, bar 1.



In Adolf Ruthardt's (1849-1934) edition of Czerny's *Practical Exercises for Beginners Op. 599*, the editor added the same kind of hairpins in bar 4 of exercise no. 30 (Ex. 3. 79.). This edition was published in 1895 in Leipzig. It is clear that the editor wanted to have an expressive tone on G in bar 4. This is a work of a purely pedagogic nature aiming to teach basic technique and not different ways of artistic expression. Therefore, it might not have

¹⁹³ Hyun-Su Kim (2012), p. 46.

¹⁹⁴ Ibid., p. 48.

been in the writer's and editor's intentions to instruct arpeggiation and dislocation. However, these hairpins, which are not present in the original score, may imply agogic accent and it might be debatable that they could even imply dislocation.

Ex. 3. 79. Czerny, Op. 599 No. 30, Ruthardt's edition, bars 1-5.



b) < > above a same chord (Ex. 3. 80. the circle)

The phrase starts *espressivo* and the double hairpin is placed there in a 'Brahmsian' manner to denote 'more expressivity.'¹⁹⁵ For this reason I started this phrase softer and, in order to distinguish the chord with hairpins, I added a slight pause before this chord. The chord itself was executed with some degree of agogic lengthening and with broader arpeggiation.

Ex. 3. 80. Brahms, Intermezzo Op. 118 No. 1, bars 4-6.



Another explanation is that this marking is 'impracticable' and 'may have been seen as having a "psychological" effect on the player,'¹⁹⁶ or it might be that the composer had in mind an expressive lingering on that chord or even vibrato, especially if he had an orchestral or strings texture in mind. Schumann used similar markings quite often in his works (Ex. 3. 81.).

¹⁹⁵ Ibid., p. 46.

¹⁹⁶ Brown (1999), p. 89.

Ex. 3. 81. Schumann, Op. 68 No. 1, bars 1-10.

No. 2 Intermezzo

I recorded this intermezzo twice during my research period. The first time on an 1870s Erard in December 2013 and the second time on the 1855 Erard in April 2014. These two recordings are meant to demonstrate my progress in understanding the performance practice of the period in question. The second half of 2013 to 2014 was a crucial point in the timeline of this project, in that I had not only gathered knowledge through nearly three years of study, but I had time to reflect upon it and understand the use of hairpins.

The 1870s Erard produces a warmer sound with more echo. The 1855 Erard has greater clarity. In the first recording, I played the piece in a much calmer way with dislocation and arpeggiation, while in the second recording, besides those practices, I realised the need for combining hairpins with other elements apart from dynamics. I accelerated a lot more when there was crescendo and stayed on the note at the peak of hairpins a little longer. Combined with the clearer sound of the piano, this practice heightens the effectiveness of tempo fluctuation.

In both recordings, I applied dislocation on the first note of bar 2. I played the a^2 in the left hand before the f^{\sharp} in the right hand (Ex. 3. 82. the circle attached with an arrow) and played the top A with the second quaver on the left hand (Ex. 3. 82. the circle attached with a line). I prolonged the F-sharp and delayed the A to reproduce the expressive effect often

found in Reinecke's rolls. Specifically, he prolonged a quaver turning it into a crotchet in Field Nocturne No. 4 (see Chapter 2). In my second recording, I sped up on the crescendo hairpins (Ex. 3. 82. and Ex. 3. 83. the arrows). At the same time, I overdotted the dotted quaver to produce a hurrying feeling and finally pulled back at the end of the phrases on the diminuendo hairpins (CD 4, track 25, 4'').

Ex. 3. 82. Brahms, Intermezzo Op. 118 No. 2, bars 1-8.

In the second recording, when the hairpins become more frequent, I added an agogic lengthening to the note of the hairpin peak. This facilitated the natural swell that these groups of notes create (Ex. 3. 83. the circles). A slight acceleration from g^1 -sharp to a^1 in bars 35 and 36 was added to highlight the contrast between the two voices (CD 4, track 25, 1'12'').

In the first recording, in bars 42-44, being influenced by Glen Gould's recording, I emphasised the bass notes to clarify the harmonic direction (Ex. 3. 83. the squares, CD 4, track 25, 1'32''). However, in the second more mature recording, I gave priority to the reading of hairpins in my interpretation. I thus emphasised the bass line to a lesser degree, while attention was primarily given to the agogic properties of the hairpins.

Ex. 3. 83. Brahms, Intermezzo Op. 118 No. 2, bars 33-48.

In the middle section (bars 49-56), in both of my recordings, I emphasised the melody in the right hand the first time and brought out the left hand during the repeat in order to strengthen the middle voice and most importantly to introduce agogic inflections on the dots and hairpins (Ex. 3. 84., CD 4, track 25, 2'16'').

Ex. 3. 84. Brahms, Intermezzo Op. 118 No. 2, bars 49-56.

No. 3 Ballade

Both Ilona Eibenschütz and Carl Friedberg studied with Clara Schumann and both of them knew Brahms very well. Eibenschütz's recollected that Brahms performed his later works, Op. 118 and Op. 119 to her before they were published. Eibenschütz' 1903 (in red) and Friedberg's 1949 (in black) recordings are compared here (Ex. 3. 85.).

Ex. 3. 85. Brahms, Ballade Op. 118 No. 3, bars 1-10.

Allegro energico

Both players applied rubato differently in their recordings. They started with similar speed: Eibenschütz $\text{♩} = 82$ and Friedberg $\text{♩} = 80$. Eibenschütz sped up at the second part of a phrase (Ex. 3. 85. bars 3-4, 8-9, red arrows). Her speed increases to $\text{♩} = 97$ in bars 3-4. She pulled back slightly by delaying the last note of the phrase, the d^1 , in bar 5 so as to start the second phrase at the same speed as the beginning. There is a *rit.* in bar 10. Eibenschütz slowed down from the second half of bar 9. Friedberg ignored it and kept the speed steady, but he tended to delay the first few notes of the melody. For example, in bars 1, 2, 6 and 7 there is a little gap before the long note which has been marked with the sign: \checkmark . By delaying them

he underlined the importance of the long notes which form the musical idea of the piece. Interestingly, he synchronised both of his hands, unlike Reinecke in similar instances, perhaps because of the late date of the recording. After this delay, he immediately rushed the first and second quavers in the left hand (Ex. 3. 85. the black arrows in bars 1, 2, 6, 7 and 10). Both Eibenschütz and Friedberg applied compensatory rubato in their playing but in different places and in different ways. They played in the same way in bars 77-86, when the main theme appears again.

When the music becomes softer, both Eibenschütz and Friedberg chose to play the chords arpeggiated to add expressivity. Eibenschütz split the first chord of a new phrase in the right hand (Ex. 3. 86.), while Friedberg did not, but he played the a-flat (Ex. 3. 86.) ahead of d¹ and f¹.

Ex. 3. 86. Brahms, Ballade Op. 118 No. 3, bars 10-11.



Eibenschütz broke the chords in the red circles (Ex. 3. 87.) in such a way that forms one chord: G-c-e flat-g. She did this in order to introduce smoothly the next section, which is of contrasting texture, with consecutive broken chords and a melodic line which blends with them. Although in bars 38-40 the composer established the new texture in the left hand, Eibenschütz in the previous section (Ex. 3. 87. the red circles) ingeniously anticipated the composer's thoughts with her arpeggiations by relating them to the forthcoming broken chords. This shows that arpeggiation may not only be used as an expressive device, but also as a structural element.

Ex. 3. 87. Brahms, Ballade Op. 118 No. 3, bars 32-40.

The second part of this Ballade has four lyrical phrases. At the end of the second phrase, the motive from the first part reappears (bars 52-56). At the beginning of the second phrase Eibenschütz and Friedberg both played the first chord in the right hand before the first left-hand note in bar 49 (Ex. 3. 88. the black and the red circles with black and red arrows), emphasising the entry of the phrase.

In bar 52, Eibenschütz slowed down before the motive appears (Ex. 3. 88. the red wave). On the other hand, Friedberg played the bass note A₁-sharp in left hand after the middle voice note and gave the bass note an accent (Ex. 3. 88. the black circle with black arrow). In this way he highlighted the harmonic change.

Friedberg added a note and created octaves in the bass in bars 53, 54 and 56 (Ex. 3. 88. the black squares) and he also split those and the existing octaves (Ex. 3. 88. the black zipper lines). By doing this, he produced a deep and vivid sound colour in the left hand.

Eibenschütz in her recording played the last two quavers in bar 55 and the first four quavers in bar 56 as broken chords (Ex. 3. 88. the red circles). She played the first group of broken chords (in bar 55) in an ascending manner and the second group (in bar 56) descending. Here, she used the same effect as in bars 33 and 35 (Ex. 3. 87.) to create a bridge to the next phrase.

Both players slowed down at the end of bar 56 so that the next phrase comes in smoothly (Ex. 3. 88. the black and the red waves).

Ex. 3. 88. Brahms, Ballade Op. 118 No. 3, bars 49-56.

In the last section of the second part, Eibenschütz and Friedberg applied rubato at different places. Eibenschütz kept the same speed at the beginning of the second part and slowed down in bar 67 (Ex. 3. 89. the red waves) when the melody reaches a long note. Friedberg accelerated from bar 65 until the first part of bar 67 (Ex. 3. 89. the black arrow) and he slowed down at the end of bar 68 where *dolce* is indicated (Ex. 3. 89. the black waves). They both slowed down in bar 71 where *rit.* appears. It is not very safe to judge whether Friedberg's intention for rushing and slowing down is to do compensating rubato, as *dolce* might have influenced him to slow down in bar 68 and not the need to compensate for the time loss of the previous accelerated bars. What is however clear is an informal approach to rhythm in his playing which resembles that of Reinecke and Leschetizky.

Eibenschütz spread the chord in bar 67 after she slowed down (Ex. 3. 89. the red zipper line). The arpeggiation gives more space to the long note which links more smoothly to the next phrase. She split the chords as notated on the score in bars 69 and 70. She also split the first chord in bar 70 (Ex. 3. 89. the red zipper line) when the melody arrives on a dotted crotchet, so as to keep the same feature as in bars 69 and the second dotted crotchet in bar 70. After slowing down from bar 71, Eibenschütz dislocated the first notes in both hands in bar 72 (Ex. 3. 89. the red zipper line). When the motive in part one turns up, she split the first chord and made it sound very light and lively. Among all the places she applied arpeggiation, the one in bar 67 is slower than the others. In bar 67, where the highest note is

(f^1 -sharp), she slowed down and applies arpeggiation, which emphasised the climax and highlights the turning point. On the contrary, Freidberg did not apply any arpeggiation even where the notation suggests it (Ex. 3. 89. the black circles). The freedom with which he dealt with the notation also resembles Reinecke's playing. In general both players seemed to use rubato and arpeggiation systematically, although in different places and different ways, and make the listener feel that these practices constitute an integral aspect of their style.

Ex. 3. 89. Brahms, Ballade Op. 118 No. 3, bars 65-72.

When the theme in part one appears again, Eibenschütz played in a faster speed: $\text{♩} = 100$ while Friedberg chose almost the same speed $\text{♩} = 82$.

No. 4 Intermezzo

In the beginning of this piece, Brahms marked hairpin signs, which I interpreted as gentle accents and also as instructions for unequalising the triplets. In this way, a 'call-and-response' pattern is formed. I sped up the third pair of triplets (Ex. 3. 90. the arrow) and compensated the time loss by slowing down immediately on the fourth in order to create a randomisation effect and avoid monotony, which is a grave danger in this piece due to its repetitive nature.

Ex. 3. 90. Brahms, Intermezzo Op. 118 No. 4, bars 1-6.

I played the triplets unequally à la Reinecke mimicking the uneven semiquavers we hear in his piano roll of *Alla Turca*. In the second section the ‘call-and-response’ feature persists, but this time metamorphosed into chords. I played the left hand chord in bar 56 with a little breadth to differentiate it from other chords (Ex. 3. 91., CD 4, track 22, 1’05’’) and give the hairpin again its Brahmsian spirit. I approached the *pp e dolce sempre* section with a need for tonal unity, which I infused with broken chords to intensify its serenity and endlessness. As mentioned earlier, *dolce* is associated with legato playing and tonal unity (Chapter 3 *Eccossaisen*).

Ex. 3. 91. Brahms, Intermezzo Op. 118 No. 4, bars 45-62.

In the third section, the composer marked arpeggiation twice. The first is in bar 98 on the bass octave followed with broken chords. I split this octave chord very quickly to provide the end of the phrase with the required momentum, which acts as preparation for the *più agitato* section that comes right after. The second written-out arpeggiation in bar 117 functions as a vehicle for clear delivery of the melodic line (Ex. 3. 92.).

Ex. 3. 92. Brahms, Intermezzo Op. 118 No. 4, bars 98, 117.



This performance, being recorded in the last phase of my research, encapsulates freedom and spontaneity in employing expressive devices. The arpeggiation I did is very personal and the difference from this period and the beginning of the research is that I moved from ‘planning’ which chord to arpeggiate to a natural and personal approach.

No. 5 Romanze

This piece has three sections in the form: A-B-A1. Section A has chordal texture and it is marked *espressivo* almost throughout, with a few bars of *dolce* at the end. Once again, I chose to deliver the *espressivo* effect with arpeggiation. I played the counter voice as noticeably as the melody (bars 1-8) to create a pseudo-orchestral sound aiming to contrast it with the next phrase.

The melody in the first phrase appears in the third phrase (bars 9-12). It starts with *p* with *crescendo* and *più espressivo*. In general, I varied the breadth of my arpeggiation to match the markings, i.e. *crescendo*, *espressivo*, *più espressivo*. Interestingly, on the fourth phrase which is almost identical to the second one, there are no hairpin signs, but only a *p dolce* marking. Evidently, Brahms associates *espressivo* playing with tempo modification, as this is what hairpins might be implying, i.e. time inflections. I played lightly in this phrase and instead of holding on the notes c^2 and a^1 , as I did in bar 5 (Ex. 3. 93. the circles, CD 4, track 23, 27'' and 29''), I only prolonged slightly the g^1 in bar 13 (Ex. 3. 93. the square, CD 4, track 23, 1'08'') and gently rushed at the end of this bar to prepare for the crescendo in bar 14.

Ex. 3. 93. Brahms, Romanze Op. 118 No. 5, Bars 1-16.

The image displays a musical score for Brahms' Romanze Op. 118 No. 5, covering bars 1 to 16. The score is written for piano and is in 3/4 time. It consists of five systems of music. The first system is marked 'espressivo'. The second system includes 'a tempo' and 'rit.'. The third system is marked 'p' and 'più espressivo'. The fourth system is marked 'p dolce'. The fifth system is marked 'dim.' and 'rit.'. The score features a steady left-hand accompaniment and a more expressive right-hand melody.

In section B, the tempo changes to Allegretto. A quasi-improvisation style is employed here. I tried to create an effect whereby the left accompaniment keeps a steady pace while the melody exhibits elements of independence and improvisation (see paragraph 2.1.). Although marked *pp* and *diminuendo*, I played my trills influenced by early recordings and piano rolls. The general tendency of those players and singers was to execute trills as fast as

possible, which is what I did too.¹⁹⁷ Modern players usually slow down in similar cases following the dynamics markings.

No. 6 Intermezzo

The texture change in the middle section was my main concern in this piece. Modern players tend to keep the same speed as in the first section, while Freund, who was in Brahms's circle, played it a lot faster and accelerated a lot near the end. As a result of this influence, I played this section faster than the first and tried to establish a heroic marching character.

Fig. 3. 3. Tempo comparison (counted in quavers).

	Etelka Freund (1950 recording)	Glenn Gould (1960 recording)	My recording (2014)
Bar 41	86	60	82
Bar 57	110	68	96

Brahms marked arpeggiation sign on a few chords. Freund loyally splits those chords only. Surprisingly, Gould spreads seventeen chords in this section, including the marked ones and more, which is not usual for a pianist of his generation. Evidently, remnants of older practices must have still been alive in his time, perhaps heard in concerts given by older players, or in records. Surely Gould employed arpeggiation to enhance the epic character of the section (Ex. 3. 94. the circles, CD 4, track 24, 2'18"). Gould recorded the piece only ten years after Freund. However the sound and the general experience of the two performances feel totally different. There is much freedom to Freund's tempo choices, while her sound is much drier. It is difficult to assess whether this is due to the specific

¹⁹⁷ Here I am referring to performers such as, Willy Rehberg (specifically to his piano roll of Schumann's , Davidsbundlertanze Op. 6.), Adelina Patti (Bellini's 'La Sonnambula'), Marie Soldat (Adagio from Spohr's Ninth Violin Concerto), and others.

instrument she used or down to the recording equipment or simply a matter of using less damper pedal. Gould's recording sounds more resonant and expressive in the middle section where there is higher concentration of split chords. I split the chords more and more rapidly as I was getting faster on crescendos. The chords with an indicated arpeggiation were spread more broadly so as to be different from the rest.

Ex. 3. 94. Brahms, Intermezzo Op. 118 No. 6, bars 41-60.

The musical score for Brahms' Intermezzo Op. 118 No. 6, bars 41-60, is presented in five systems. Each system consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various performance markings: *p* (piano), *otto voci* (eight voices), *ten.* (tension), *cresc. sempre* (crescendo sempre), *ff* (fortissimo), and *piu f* (piu forte). The music features a complex, arpeggiated texture with a clear progression from a quiet, delicate texture to a more intense and resonant sound.

Beethoven Sonata Op. 110

I recorded this sonata near the end of my research period, when I had internalised the performing practices and the style analysed in the first two chapters. I consulted several editions and took account of Reinecke's commentary in my study of the sonata, but I mainly practised and performed the whole piece from Brahms' edition, although I instinctively employed most of Bülow's markings for reasons that will be explained in due course (see bibliography for the editions mentioned).

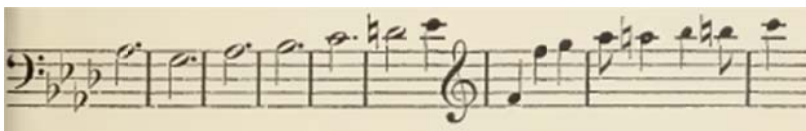
The first movement of the sonata has a song-like melody throughout. Beethoven's markings *cantabile*, *molto espressivo*, *con amabilità* and *sanft* attest this and set the scene for a 'singing style of performance.'¹⁹⁸ Reinecke suggested that in the accompaniment feature of the left hand from bar 5: 'with the old rule given also by Hummel in his Pianoforte School, the bass note of such an accompaniment-formula must always be held on, thus: -'



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Further to Reinecke's suggestion, I gave a slight accent on the bass note so as to display its importance and on the following three chords I reproduced the unrhythmical effect heard in his piano roll of *Alla Turca*.

In bar 12 Reinecke suggested that the demisemi-quaver broken chords 'should be rendered loudly, [...] delicately and slightly accelerated, [...] so that the hearer may imagine he hears something like the following as an inner part:-'



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¹⁹⁸ Reinecke (1897), p. 129.

¹⁹⁹ Ibid.

²⁰⁰ Ibid.

I accelerated slightly in bar 17 and slowed down at the end of bar 19 to create a smooth link to bar 20 where the texture changes (Ex. 3. 95., CD 4, track 26, 50'').

Ex. 3. 95. Beethoven, Sonata Op. 110, Brahms's edition, bars 11-20.

In bar 20 Bülow marked *molto legato e tranquillo* in his edition (Ex. 3. 96.), while Brahms marked *molto legato*, which is the same as in the first edition. I slowed down from bar 20 to realise the *tranquillo* effect. I played the dotted notes and the syncopated notes somewhat broader to emphasise their importance. When the motive shrinks to a two-slurred-note

fragment at the end of bar 23, I played the note pairs unequally for some additional nuancing.

Ex. 3. 96. Beethoven, Sonata Op. 110, 1st movement, Bülow's edition, bars 19-24.

In bars 25-27 on the trills situated in the bass, followed Reinecke's guidance, i.e. I played each bass trill without a turn and the small notes in the right hand very quickly towards the melody notes. In bar 28, the g^1 has a staccato dot. As per Reinecke's suggestion, I read the dot as line in order to create a detached rather than staccato effect, as this would be more suitable for the end of the phrase and staccato would make it sound dry (Ex. 3. 97., CD 4, track 26, 1'23'').²⁰¹

Ex. 3. 97. Beethoven, Sonata Op. 110, 1st movement, Brahms's edition, bars 25-28.

The development of this movement (starting on bar 40) is based on a two-bar motive taken from the main theme which is repeated eight times. Reinecke was very specific when it comes to speed at this point:

²⁰¹ Reinecke (1897), p. 130.

In order to obviate the threatened danger of monotony, the rendering of just this Development must not only follow the author's directions very faithfully, but ought to be made the most of by a discreet accelerating of the *tempo* during the first 14 bars, while an equally discreet *ritardando* has then, with the entry of the principal Subject, to lead again into the original *tempo*.²⁰²

Also, this section is permeated with various dynamics and musical moments which allow for a 'Brahmsian' treatment of hairpins: there is a counter tune in the left hand with the double hairpin signs, where I accelerated at the crescendo and slowed down at the diminuendo. In this way I tried to assign the 'lingering' and 'accelerating' qualities to the hairpin as suggested by Hyun-su Kim, as well as the required rhythmic nuance.²⁰³ Before the main theme, there is trill in the right hand which I slowed down following Lussy's advice (See end of paragraph 2.3) before entering the main subject in the original speed. As a result, I did not adhere to Reinecke's suggestion to apply a single progressive accelerando, not only because I considered the treatment of hairpins a more fruitful expressive device for that section, but mainly because at the stage when I recorded this piece my musical instinct guided me towards that choice.

The scherzo-like second movement starts with two 'humorous' phrases with a six-note descending-scale motive. Beethoven uses contrasting dynamics, i.e. groups of four bars of *piano* followed by four bars of *forte*, to have an antiphonal result. In this passage I tried to create an intense dialogue. I played the first phrase quietly and rhythmically to make it sound like a question and I rushed the second phrase loudly to create an eager response. As Cooper informs us, this largely humorous moment derives from Beethoven's use of folk songs as source of inspiration for his themes.²⁰⁴

The movement is in A-B-A form in the keys of F minor, D-flat major and F minor respectively. In the middle section B, there are six phrases with irregular broken chords in the right hand part. Bülow provided detailed fingering in this section and mentions in the footnote: 'Our fingering, with the utmost possible avoidance of the use of the thumb, will

²⁰² Ibid.

²⁰³ Hyun-Su Kim (2012), p. 48.

²⁰⁴ Martin Cooper, *Beethoven: the Last Decade, 1817-1827* (Oxford, 1970), pp. 190-1.

promote a more “fluent” *legato*.²⁰⁵ However, although not explicitly indicated, one may judge from the fingering that he only allows the player to use the thumb on the black key of g^1 -flat in bar 74, as there is no other possible finger to go on that note (Ex. 3. 99a. the circle). The first edition contains no fingering. There is only one finger mark in Brahms’ edition, i.e. finger 4 on d^2 in bar 73. Interestingly, only the thumb can be used on the note before d^2 (Ex. 3. 99b. the circle). It is hard to tell however whether Brahms minds the thumb being used on black keys - in this case on the e^2 -flat (Ex. 3. 99b.). Brahms’ edition, being earlier than Bülow’s, might have been studied by the latter and perhaps his commentary might be a reaction against the former’s fingering. It was widely known that Brahms was not a ‘polished technician,’ but, according to Crutchfield, ‘a passionate, big-boned player,’²⁰⁶ who, as Schumann said, ‘turns the piano into an orchestra.’²⁰⁷ Perhaps this fingering might be a written manifestation of that part of his artistic character. Other editors like Max Pauer, Heinrich Schenker and Frederic Lamond mark finger 1 on some black keys. Alfredo Casella marks finger 3 on the c^2 - flat in bar 73, which shows that he applies the same rule as Bülow. Czerny only allowed the use of the thumb on black keys at big intervals. Even in passages with sixths in keys with many sharps or flats, ‘the thumb must occasionally be placed on the black keys.’²⁰⁸ It was very common in the nineteenth century, not only in keyboard but also in string playing, for the players to strive for tonal unity in their performances. Baillot in his *L’art du violon* used long slurs in passages, such as the following, to achieve tonal unity:²⁰⁹

Ex. 3. 98. Viotti, Violin Concerto No. 19, bars 294-305.



²⁰⁵ Beethoven, ed. Bülow (1875).

²⁰⁶ Crutchfield (1987), p. 14.

²⁰⁷ As quoted in Crutchfield (1987), p. 14.

²⁰⁸ Czerny (1839), II, p. 44.

²⁰⁹ Baillot, trans. Goldberg (1991), p. 125.

In early recordings, string players' long phrasing is infused with portamento for homogeneity of sound colour and tonal unity. Czerny associated *legato* playing with the smoothness of the human voice or a wind instrument.²¹⁰ In my performance I did not make strenuous efforts to avoid the use of thumb on black keys as, due to the small size of my hands, this would not only be a questionable way of supporting *legato* playing, but it would also disturb it. Finally, I refrained from applying arpeggiation and dislocation in order to prevent fragmenting the phrases and to intensify the virtuosity.

Ex. 3. 99a. Beethoven, Sonata Op. 110, 2nd movement, Bülow's edition, bars 67-74.



Ex. 3. 99b. Beethoven, Sonata Op. 110, 2nd movement, Brahms' edition, bars 67-74.

In the third movement there are several interesting differences between Bülow's and Brahms' editions. In bar 5, Bülow adopted a notation which aims to clarify what Beethoven envisaged here, i.e. a syncopation effect. In contrast to that, Brahms remained faithful to the composer's original notation, which, however, creates ambiguities as to what the appropriate execution should be. The composer marked fingers 4 and 3 on the tied notes, as if he had wanted to create note pairs with nuanced slurs. Reinecke pointed out the ambiguity and provided a fascinating testimony in regards to what the actual execution might have been in Beethoven's time:

²¹⁰ Czerny (1839), III, p. 19.

That Beethoven wished the second note struck is difficult to believe, because then the tie would be quite superfluous, and because by striking the note again the character of the syncopation is disturbed; and Beethoven has made use of this direction at syncopations only. I have heard that on the old Vienna pianos still a slight after-pressure has been possible even though the key had been pressed down already once, and it is quite conceivable that in this manner a particular effect of sound has been producible. As such a thing, however, is not feasible on modern instruments, I am of opinion that one should put a repetition of the note with the third finger out of the question, in order not to disturb the syncopation.²¹¹

Therefore, Bülow's notation probably acts as a warning to the player not to disturb the syncopation effect. It would have been intriguing to be able to try this effect in practice on a Viennese piano, however, that was not possible in this project due to limited means and to the fact that it suggests a topic on its own right, i.e. period instruments and their features. Badura-Skoda, Schnabel and Schenker seem to be unaware of that particularity of Viennese instruments mentioned by Reinecke, as they all unequivocally discard the fingering as superfluous, 'something between real and imagined' or as 'a silent change for expressive reasons'.²¹² Jonathan Del Mar, who in his article reviewed and evaluated Badura-Skoda's ideas, mentioned the possibility of making the second note audible when two notes are tied and marked with different finger numbers, using Czerny's testimony as evidence (see further discussion). However, Del Mar did not make any remark on the Viennese pianos (Ex. 3. 100a. and Ex. 3. 100b.).²¹³

²¹¹ Reinecke (1897), p. 117.

²¹² Paul Badura-Skoda, 'A Tie is a Tie is a Tie – Reflections on Beethoven's Pairs of Tied Notes', *Early Music*, 16 (1988), pp. 84-8 (pp. 87-8).

²¹³ Jonathan Del Mar, 'Once Again: Reflections on Beethoven's Tied-Note Notation', *Early Music*, 32 (2004), pp. 7-26.

Ex. 3. 100a. Beethoven, Sonata Op. 110, 3rd movement, Bülow's edition, bars 4-7.

Ex. 3. 100b. Beethoven, Sonata Op. 110, 3rd movement, Brahms' edition, bars 4-7.


Bülow assertively exclaimed in his footnote marked 'b)' that:

It is absolutely inconceivable how the corrupt presentation of the text found in all previous editions has been able to hold its own undisputed for so long a time. The direction to bring about here a “nervous vibration”—see upon this point our Remark to the analogous place in the coda of the Adagio of Op. 106—has a practical meaning only, when the note just to be struck enters as syncope, on an unaccented part of the measure. This is so evident that we do not need to point to the example just mentioned, or to Scherzo in the Sonata with violoncello, Op. 69. Whence arose the confusion in the manuscript is easily explained, viz:— From the change of the

signature occupying a large space therein. By the way: *andante*, i.e. *molto meno adagio*

This discussion, however, is not as clearly expressed as in the following one (footnote 'c'), found in his edition of Beethoven's Piano Sonata Op. 106, which is revelatory and might confirm Reinecke's claims about the individualities of older Viennese instruments (bar 165).²¹⁴

a) Alle Ausgaben haben statt obiger folgende Version:


 Dieses „g“ halten wir für einen Schreibfehler des Manuscripts; es ist ganz unbeethovenisch, ja sogar grob, insofern es den späteren Eintritt des G-dur-Dreiklanges durch Anticipation der Tonica glanz- und farblos macht.

b) Die nachfolgende Steigerung muss mit dem möglichsten Aufwande von Kraft und Klangfülle ausgeführt werden; eventuell ist eine unbedeutende Beschleunigung der Bewegung als Hilfsmittel hierzu gestattet.

c) Der vom Autor selbst vorgeschriebene Fingerwechsel ist nicht als ein bloß imaginäres Mittel zur Verwirklichung einer ästhetischen Intention aufzufassen. Der Ton „fis“ soll leise, aber merklich nach der Bindung aufs neue angeschlagen werden. Die Ausführung dieser Manier, deren technischer Ausdruck die „Bebung“ heißt, war allerdings weit bequemer auf den Klavieren des vorigen Jahrhunderts auszuführen, welche ausserdem noch den Vorzug einer doppelten Verschiebung vor unseren heutigen Flügeln voraus hatten, (die Scala: „una corda—due corde—tre corde“ auf welche Beethoven gerade in diesem Stücke zählt—muss heute durch dynamische Vortragsmittel ersetzt werden) jedoch unmöglich ist sie für Spieler von „psychischem“ Anschlage keineswegs. Etwas schwieriger begegnet uns diese Vorschrift im Finale der Sonate Op. 110.

d) Eine kurze Pause erscheint dem Herausgeber absolut notwendig, wenn der folgende Scheidegruss des Hauptmotivs sich eines wirkungsvollen Eintrittes erfreuen soll.

a) All the editions have, instead of the above reading:

 We consider this g as a slip of the pen in the manuscript; it is quite unlike BEETHOVEN; nay, even coarse, insofar as it renders the later entrance of the G-major triad lustreless and colorless by the anticipation of the tonic.

b) The following intensification should be executed with the utmost possible outlay of power and sonority; eventually an inconsiderable hastening of the movement may be added to this as auxiliary.

c) The changing of the fingers, prescribed by the composer himself, should not be conceived as a merely imaginary means to the realization of an aesthetic intention. The tone “f-sharp” should be struck softly, but perceptibly, again after the legato. The execution of this embellishment, whose technical expression is “tremolo,” was certainly much more easily practicable on the pianofortes of the preceding century, which, besides, had the advantage over our modern grands, of a twofold shifting, (the scale: “una corda—due corde—tre corde” on which BEETHOVEN relies in this very piece—must be replaced at this day by dynamic means of delivery) yet it is by no means impossible to players of “psychical” touch. This direction appears to us with somewhat more difficulty in the Finale of the Sonata, Op. 110.

d) A short rest appears to the Editor absolutely necessary, if the following last farewell of the principal motive is to “enjoy” an effective entrance.

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Influenced by the idea that those Viennese instruments had such an interesting property, I tried to imitate it by playing the repeated second note of each tie slightly softer. Reinecke considers this type of execution to be ‘out of the question’ as far as instruments of his time are concerned (CD 4, track 28, 47’).²¹⁵ However, most modern pianists, including older twentieth-century-born ones, such as Horowitz, Gould and Brendel, did make the repeated second note audible. Finally, Czerny informed us of Beethoven’s wish for the second note

²¹⁴ Ludwig Van Beethoven, *Sonate für das Pianoforte Op. 106*, ed. Hans Von Bülow (Stuttgart: J. G. Cotta, 1875).

²¹⁵ Reinecke (1897), p. 117.

of the pair of tied notes in the opening of the cello sonata Op. 69 (2nd movement; piano part) to ‘be repeated in an audible manner,’ showing that this practice is used by Beethoven and his circle.²¹⁶ This is clearly a grey area where personal taste dominates. Interestingly, Reinecke chose his words carefully on this issue, i.e. ‘I am of opinion.’

At Adagio, ma non troppo I played the left-hand chords with an orchestral sound colour in mind, with somewhat more volume and clarity than we hear in modern recordings. This was possible due to the Erard’s native quality, i.e. clear shaping and articulation in bass registers that modern pianos are lacking, which also helps intensifying the harmonic direction and development in the subtle bass line of this section. In any case, as Bülow instructed, to convey this ‘deeply and tenderly passionate’ section, one has to adhere to the composer’s marking ‘tutte le corde’ which clearly denotes increased volume.²¹⁷

Later on, when the same texture returns a semitone lower (in G minor), this time titled *Arioso*, I played the left-hand chords a lot softer than the right hand following the composer’s indication: ‘Ermattet, klagend, perdendo le forze, dolente’ (wearied, plaintive, losing strength, with grief).²¹⁸ Furthermore, I tried to convey the feeling of relief that this section needs according to Bülow.²¹⁹ I intentionally disturbed the natural nuanced-slur-like execution of some paired notes in bar 118 by playing the second note stronger than the first in order to enhance the *crescendo effect* and to push the phrase to create the required sobbing feeling (Ex. 3. 101. the circles, CD 4, track 28, 5’54’’). In bar 119, I held the note d^2 longer and rushed the following two notes for the imperfect cadence following two of Klauwell’s suggestions, i.e. diminuendo passages and cadences to be slightly decelerated (Ex. 3. 101. the square, CD 4, track 28, 5’59’’).

²¹⁶ Carl Czerny, *On the Proper Performance of All Beethoven’s Works for the Piano*, ed. Paul Badura-Skoda (Vienna, 1970), p. 3.

²¹⁷ Beethoven, ed. Bülow (1875), p. 108.

²¹⁸ Reinecke (1897), p. 132.

²¹⁹ Beethoven, ed. Bülow (1875), p. 108.

Ex. 3. 101. Beethoven, Sonata Op. 110, 3rd movement, Brahms' edition, bars 116-119.

(Ermattet, klagend.)
Perdendo le forze, dolente.

(125) 13

p *dim.* *cresc.*

dim. *p*

4. Concluding remarks

Understanding one's own technique and musicality as an artist is very important in a practice-based project, as performance is both a tool and an object of and for research. Using practice to carry out research in musical phenomena that were established by practice a long time ago automatically puts the researchers into a state of self-analysis that will help them distinguish aesthetic results originating in their own character from elements in their playing that constitute products of their scholarly approaches to a work of art. Reinecke's performance preserves distinct Romantic qualities: the feeling of 'fantasy' together with a colouristic, personal and sensual synthesis which 'invite' the players to be creative; to dismiss themselves from strict and logical structures and trust his instincts. The results from the research process followed here do not have an absolute outcome, in the sense that they may instruct a single correct way of performance. They are suggesting historical practices that have a direct impact in the style of playing, but, most importantly, may be used in many different ways of interpretation. They suggest a different palette of colours to be used in countless different combinations and create performances that belong to a distant sound world which has little in common with our modern one. One's own personal input and its amalgamation with the historical practices discussed here may facilitate the creation of a personal and interesting performance.

The style analysed here is codified in the notation of the pieces examined. Reinecke's performances exemplify this style to a highly artistic degree. It is a style that influenced composers, players and whole eras of music making. It was, however, lost in the course of time for several reasons. The analysis of those reasons may suggest an interesting topic in its own right and, therefore, does not take place here, as it is not directly related to this project. It is thus very worthwhile to try to recover some of this lost information.

Furthermore, passing it to those whom it may concern more, i.e. the practitioners, is not just worthwhile but necessary. A project like the one at hand may assist those concerned to be able to reassess the way they understand and perform Romantic music, or at least a part of it.

This writing is structured in a way so that the different stages of the style pursued may be pointed out clearly and in a progressive manner. While the three stages of my own development in the project provide specific practical aids in achieving a proper execution of the devices, they however underline the importance of personal effort in trying to achieve a personalized period performance. There is no magical way to reach the goal of stylizing one's own playing according to nineteenth- and early twentieth-century principles and this project is not suggesting any; as in every performing art, strenuous practice and study may bring that desired result. On the contrary, the project presented a journey which started with my mimicking old recorded performances and developed to a state of internalization and spontaneous reproduction of performing elements, all embodied in my recorded performances, where they were combined with my own personality. My efforts, even some with less successful aesthetic results, were recorded and presented together with the most successful ones in the form of sound recording media (CD), as well as in the written thesis at hand, in order for the readers to immerse themselves in the dual topic of theory and practice in the late nineteenth- and early twentieth-century piano performing practice. Those semi-successful recording attempts were purposely included in the CDs so that the readers may compare them in order to realise and participate in the creative way of thinking that is required in order for a project like this to progress.

The notation of the repertoire considered here provided plenty of opportunities for creative thinking. It is permeated with implications, hints and indirect instructions, the awareness of which requires creative and 'forensic' thinking, equal to the one found in detective novels. Only then they can be identified, fully appreciated, finally understood and ultimately be utilised in practice. In this way theory will be exemplified by practice. Historical performance as a field of research will become richer by a certain degree, as the gap between scholars and performers will be shortened. Information that was not accessible before to me and players in general, now becomes available as it is communicated in a level that is not only aural or theoretical, but fundamentally practical. The process of acquiring this information, however, has not only made a contribution to the research field, both by itself directly and indirectly as an incentive for exploration of related topics, but it has also made me a better player.

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Appendix I CD Recordings

CD 1

Imitative recordings:

Short pieces performed in late nineteenth-century German style.

1. John Field: Nocturne No. 4 (1855 Erard historical style) [5'36''] Recorded in April 2011
2. John Field: Nocturne No. 4 (Steinway) [2'30''] Recorded in April 2011
3. John Field: Nocturne No. 4 (1855 Erard modern style) [2'20''] Recorded in April 2011
4. Ludwig van Beethoven: Ecossaisen Woo83 (1855 Erard) [2'29''] Recorded in April 2011
5. Ludwig van Beethoven: Ecossaisen Woo83 on (Steinway) [2'31''] Recorded in April 2011
6. John Field: Nocturne No. 5 (1855 Erard) [3'07''] Recorded in April 2011
7. Carl Reinecke: Ballade Op. 20 (1855 Erard) [7'25''] Recorded in April 2011
8. Wolfgang Amadeus Mozart: Fantasia K. 475 (1855 Erard) [11'56''] Recorded in June 2011

Total timing: 37'54''

The pieces were recorded in the Clothworkers Centenary Concert Hall, School of Music, University of Leeds.

The pianos used for this recording are an 1855 Erard (Paris) and a Steinway & Sons Concert Grand, Model D (274cm in length) owned by the University of Leeds.

Tracks 1 - 6: Recording Engineer: Kerry-Anne Kubisa. Recording Equipment: Apple - MacBook Pro, Digidesign - Pro Tools LE, Alesis - HD24 Hard Disk Recorder, Mackie - 1402 VLZ Mixing Desk

Track 7: Recording Engineer: Philip Hardman.

CD 2Experimental recordings 1:

Piano works by Schumann in late 19th-century German style.

- 1-8. Robert Schumann: Kreisleriana Op. 16 (1855 Erard) [31'18''] Recorded in June 2012
- 9. Robert Schumann: Kreisleriana Op. 16 No. 2 (1855 Erard) [8'39''] Recorded in January 2014
- 10. Robert Schumann: Romance Op. 28 No. 2 (1855 Erard) [3'02''] Recorded in December 2012
- 11. Robert Schumann: Romance Op. 28 No. 2 (1855 Erard) [2'55''] Recorded in April 2014

Total timing: 45'54''

The pieces were recorded in the Clothworkers Centenary Concert Hall, School of Music, University of Leeds.

The piano used for this recording is an 1855 Erard (Paris) owned by the University of Leeds.

Tracks 1-2, 4-7, 10: Recording Engineer: Kerry-Anne Kubisa. Recording Equipment: Apple - MacBook Pro, Digidesign - Pro Tools LE, Alesis - HD24 Hard Disk Recorder, Mackie - 1402 VLZ Mixing Desk

Tracks 3, 8: Recording Engineer: Nektarios Rodosthenous.

Tracks 9, 11: Recording Engineer: Philip Hardman.

CD 3Experimental recordings 2:

Brahms and Mendelssohn: piano works in late 19th-century German style.

- 1-3. Johannes Brahms: Three Intermezzi Op. 117 (1855 Erard) [15'32''] Recorded in April 2013
- 4-6. Johannes Brahms: Three Intermezzi Op. 117 (Steinway) [16'10''] Recorded in April 2013
- 7. Johannes Brahms: Intermezzo Op. 117 No. 1 (1870s Erard) [4'52''] Recorded in April 2013
- 8. Felix Mendelssohn: Rondo Capriccioso Op. 14 (1855 Erard) [6'23''] Recorded in December 2013
- 9-10. Felix Mendelssohn: Prelude (1870s Erard) and Fugue (1855 Erard) Op. 35 No. 1 [9'03''] Recorded in December 2013

Total timing: 52'

The pieces were recorded in the Clothworkers Centenary Concert Hall, School of Music, University of Leeds.

The pianos used for this recording are an 1855 Erard (Paris), an 1870s Erard (London) and a Steinway & Sons Concert Grand, Model D (274cm in length) owned by the University of Leeds.

Recording Engineer: Kerry-Anne Kubisa. Recording Equipment: Apple - MacBook Pro, Digidesign - Pro Tools LE, Alesis - HD24 Hard Disk Recorder, Mackie - 1402 VLZ Mixing Desk

CD 4Mature recordings:

Beethoven, Mendelssohn, Schumann and Brahms: piano works in late 19th-century German style.

- 1-13. Robert Schumann: Kinderszenen Op. 15 (1855 Erard) [17'09''] Recorded in January 2014
- 14. Johannes Brahms: Capriccio Op. 76 No. 1 (1855 Erard) [3'23''] Recorded in January 2014
- 15. Robert Schumann: Warum? Op. 12 No. 3 (1855 Erard) [2'06''] Recorded in January 2014
- 16-18. Felix Mendelssohn: Songs without Words Op. 102 No. 4, 5, 6 (1855 Erard) [5'09''] Recorded in June 2014
- 19-24. Johannes Brahms: 6 Klavierstücke Op. 118 [22'19''] No. 2 (1870s Erard), No. 3 (1855 Erard) Recorded in December 2013, No. 1, 4, 5, 6 (1855 Erard) Recorded in April 2014
- 25. Johannes Brahms: Intermezzo Op. 118 No. 2 (1855 Erard) [5'36''] Recorded in April 2014
- 26-28. Ludwig van Beethoven: Sonata Op. 110 (1855 Erard) [18'01''] Recorded in June 2014

Total timing: 73'50''

The pieces were recorded in the Clothworkers Centenary Concert Hall, School of Music, University of Leeds.

The piano used for this recording is an 1855 Erard (Paris) owned by the University of Leeds.

Tracks 1-15: Recording Engineer: Kerry-Anne Kubisa. Recording Equipment: Apple - MacBook Pro, Digidesign - Pro Tools LE, Alesis - HD24 Hard Disk Recorder, Mackie - 1402 VLZ Mixing Desk

Tracks 16-29: Recording Engineer: Philip Hardman.