

The Piano Magazine

CLAVIER COMPANION

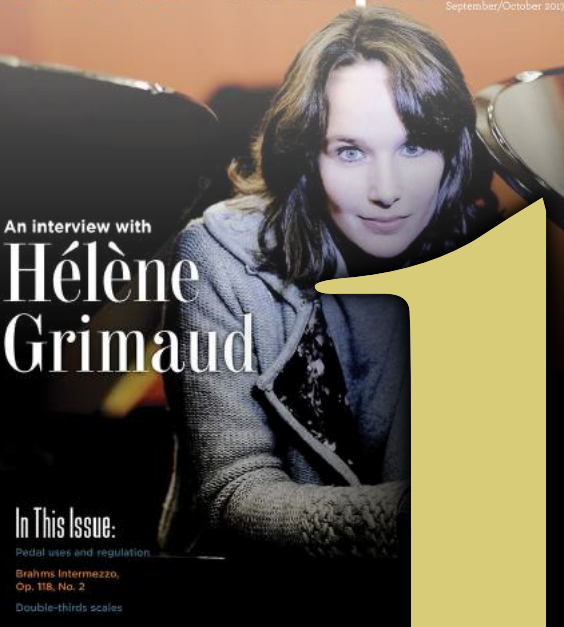
OF THE CLAVIER COMPANION
SPRING 2019
We need one subheadline because there are so many substories

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Inclusion, Ideas, and Innovations

In This Issue:

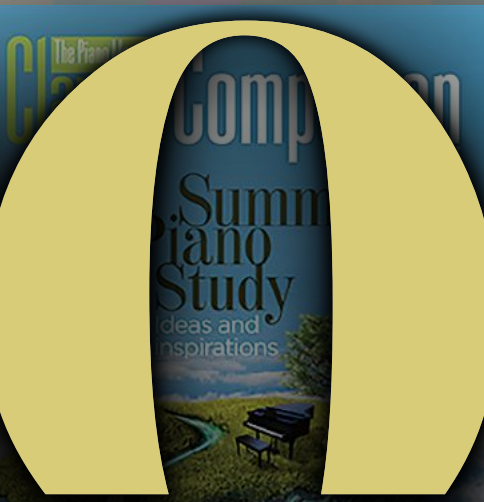
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The Piano Magazine
Clavier Companion
September/October 2017



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Héléne Grimaud

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Brahms Intermezzo,
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YEARS

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excellence
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Piano
as Art

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century pedagogy



STEINWAY SETS THE STAGE

TODD ROSENBERG PHOTO

Mitsuko Uchida performs with the Chicago Symphony Orchestra and Riccardo Muti during the 2017-18 season

Over 95% of pianists, when performing with orchestra, chose STEINWAY during the 2017-18 season.

ORCHESTRA	TOTAL SOLOISTS	STEINWAY	OTHER	ORCHESTRA	TOTAL SOLOISTS	STEINWAY	OTHER
Akron Symphony Orchestra	1	1	0	Münchner Philharmoniker	13	13	0
Albany Symphony Orchestra (New York)	6	6	0	Naples Philharmonic Orchestra	5	4	1
Anchorage Symphony Orchestra	1	1	0	Nashville Symphony	11	11	0
Arkansas Symphony Orchestra	2	2	0	National Symphony Orchestra	10	10	0
Asheville Symphony Orchestra	3	3	0	New Jersey Symphony Orchestra	7	7	0
Augusta Symphony	2	2	0	New West Symphony	2	2	0
Austin Symphony Orchestra	3	3	0	New York Philharmonic	15	13	2
Bakersfield Symphony Orchestra	1	1	0	Northwest Florida Symphony	3	3	0
Barcelona Symphony and Catalonia National Orchestra	23	18	5	Oklahoma City Philharmonic Orchestra	2	2	0
Baton Rouge Symphony Orchestra	2	2	0	Omaha Symphony	3	3	0
Berliner Philharmoniker	8	8	0	Orchestra Filarmonica della Scala di Milano	4	4	0
Bismarck-Mandan Symphony Orchestra	1	1	0	Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia (Rome)	6	6	0
Boise Philharmonic	1	1	0	Orchestre de Paris	21	21	0
Boston Symphony Orchestra	10	10	0	Orchestre Symphonique de Montréal	12	11	1
Buffalo Philharmonic Orchestra	5	5	0	Oregon Symphony	6	6	0
Calgary Philharmonic Orchestra	5	4	1	Orlando Philharmonic Orchestra	3	3	0
Cannton Symphony Orchestra	1	1	0	Oslo Philharmonics	8	8	0
Charlotte Symphony	4	4	0	Pacific Symphony	6	6	0
Chattanooga Symphony	2	1	1	Philharmonisches Staatsorchester Hamburg	2	2	0
Chicago Symphony Orchestra	21	21	0	Pittsburgh Symphony Orchestra	8	8	0
Cincinnati Symphony Orchestra	7	7	0	Portland Symphony (ME)	4	4	0
Columbus Symphony Orchestra (GA)	1	1	0	Quad City Symphony Orchestra	2	2	0
Columbus Symphony (OH)	4	3	1	Royal Concertgebouw Orchestra (Amsterdam)	7	6	1
Dallas Symphony Orchestra	9	9	0	Royal Stockholm Philharmonic Orchestra	5	5	0
Dayton Philharmonic Orchestra	2	2	0	Saint Louis Symphony Orchestra	7	7	0
Detroit Symphony Orchestra	11	11	0	Saint Paul Chamber Orchestra	3	3	0
Edmonton Symphony Orchestra	9	8	1	San Antonio Symphony	5	5	0
Erie Philharmonic	2	2	0	San Diego Symphony	10	9	1
Eugene Symphony	3	3	0	San Francisco Symphony	19	17	2
Evansville Philharmonic Orchestra	3	3	0	Sarasota Orchestra	3	3	0
Fresno Philharmonic Orchestra	3	2	1	Seattle Symphony Orchestra	15	15	0
Göteborgs Symphoniker	8	8	0	Signature Symphony	2	2	0
Greensboro Symphony Orchestra	1	1	0	Singapore Symphony Orchestra	9	9	0
Greenville Symphony Orchestra	3	3	0	South Carolina Philharmonic	4	2	2
Greenwich Symphony Orchestra	2	2	0	Southwest Symphony	1	1	0
Hartford Symphony Orchestra	3	3	0	Staatskapelle Dresden	8	8	0
Hawai'i Symphony Orchestra	6	6	0	The Cleveland Orchestra	8	8	0
Hilton Head Symphony Orchestra	6	6	0	The Florida Orchestra	5	5	0
Houston Symphony	6	6	0	The Israel Philharmonic Orchestra (Tel Aviv)	12	12	0
Kansas City Symphony	4	4	0	The Minnesota Orchestra	7	7	0
Knoxville Symphony Orchestra	3	2	1	The Philadelphia Orchestra	8	8	0
Lexington Philharmonic Orchestra	1	1	0	Toronto Symphony Orchestra	19	18	1
Los Angeles Chamber Orchestra	2	2	0	Tucson Symphony Orchestra	3	3	0
Los Angeles Philharmonic	7	7	0	Utah Symphony	7	7	0
Louisiana Philharmonic Orchestra	3	3	0	Vancouver Symphony	14	13	1
Louisville Orchestra	2	2	0	Virginia Symphony	5	5	0
Miami Symphony	3	3	0	West Virginia Symphony Orchestra	2	2	0
Milwaukee Symphony Orchestra	4	4	0	Wichita Symphony Orchestra	3	3	0
Mississippi Symphony Orchestra	1	1	0	Winnipeg Symphony Orchestra	3	2	1
Mobile Symphony Orchestra	2	2	0				

The Piano Magazine

CLAVIER COMPANION

A magazine for people who are passionate about the piano.

ClavierCompanion.com

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THE FRANCES CLARK CENTER
FOR KEYBOARD PEDAGOGY

Editor-in-Chief, Chief Content Director

PAMELA D. PIKE

Content Curation Director, Senior Editor

ANDREA MCALISTER

Senior Editors

STEVE BETTS
CRAIG SALE

Executive Director

JENNIFER SNOW

Design & Production

TREVOR ROBERSON

Director, NCKP and Digital Operations

RYAN GREENE

Advertising Coordinator

CLAIRE GREENE

Copy Editors

CARLA DEAN DAY
KRISTEN HOLLAND SHEAR

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What We Do

The Piano Magazine is written and edited entirely by pianists and piano teachers. Our editorial content focuses on:

- ❖ Coverage of the newest trends and ideas in performance and pedagogy
- ❖ Practical solutions for piano teaching and learning
- ❖ Profiles of leading pianists and pedagogues
- ❖ Thought-provoking ideas from a range of contributors
- ❖ Reviews of the latest music, recordings, books, technology, and educational products

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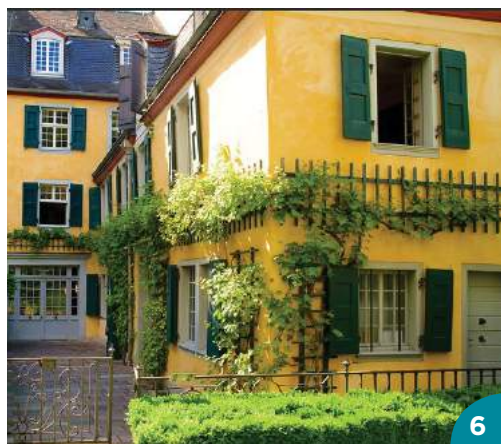
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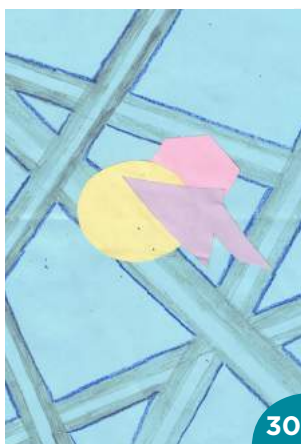
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Performance Practice



I began subscribing to *Clavier* within the first month of my undergraduate studies; it was required reading in my studio, but it became essential reading as I developed my piano skills. I

initiated my *Keyboard Companion* subscription once I moved to the United States for graduate studies and became more serious about my piano teaching. Recently, while perusing some *Clavier* magazine issues belonging to a former colleague, I observed that he had written the composer's name and composition title (explored inside) on the cover of each. It was his way of quickly locating repertoire resources but it triggered an emotional memory for me. Upon arrival in my mailbox, I eagerly delved into each issue of the forerunners of *The Piano Magazine*: *Clavier Companion* for analytical and performance insights into the repertoire that I was studying (or hoped to study) and for different perspectives on teaching issues and ideas with which I was grappling.

As we continue our year-long celebration of the 10th anniversary of *The Piano Magazine*, we highlight performance practice in this issue. You'll find insightful articles about bringing masterworks to life on the modern piano through exploration of the early fortepiano. We've gone to the experts to bring you articles on performing Beethoven (by Peter Takács) and technique and interpretation based on Mme. Lhévinne's teaching (in an

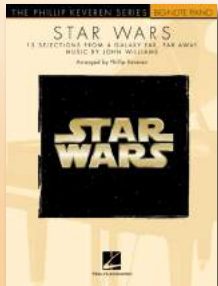
interview with Daniel Pollack). We also feature teaching, learning, and performing advice on Bartók, Webern, and intermediate composers. Our wellness double feature follows the trials and triumphs of two of our dear colleagues who developed focal dystonia; there are lessons for all of us as we play and work with young people at the modern piano. With great admiration we feature a tribute to the incomparable Dean Elder, whose legacy continues.

As always, our reviews feature innovative uses of technology, along with book, new music, and recording reviews that we know you'll want to explore. Finally, we look ahead to the National Conference on Keyboard Pedagogy, which will take place in Lombard, IL, from July 24-27, 2019, where Angela Cheng and Alvin Chow will be featured artists. In anticipation of their performance, we bring you a delightful interview with this dynamic duo. Remember to engage with *The Piano Magazine* through our subscriber-only Facebook group, PianoTeachLearn, and be sure to explore our website for additional online content and our updated flipbook of this issue. We encourage our collegiate readers to put their best teaching and learning ideas on paper and submit their essay for possible publication. The deadline for the collegiate writing contest is May 1, 2019.

We look forward to engaging with those of you who will be at the MTNA national conference, and with each of you on Facebook and at the National Conference on Keyboard Pedagogy. In the meantime, enjoy the rich content of the Spring 2019 issue of *The Piano Magazine*.

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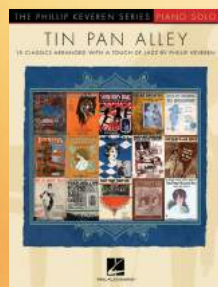


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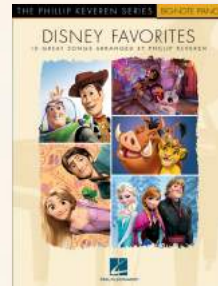
TIN PAN ALLEY

15 Classics Arranged with a Touch of Jazz

15 favorites of the Tin Pan Alley era arranged beautifully for piano solo by Phillip Keveren. Songs include: By the Light of the Silvery Moon • Carolina in the Morning • For Me and My Gal • Give My Regards to Broadway • Let Me Call You Sweetheart • My Melancholy Baby • Rock-A-Bye Your Baby with a Dixie Melody • Second Hand

Rose • Shine On, Harvest Moon • Take Me Out to the Ball Game • Toot, Toot, Tootsie! (Good-bye!) • Twelfth Street Rag

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Ten great songs masterfully arranged by Phillip Keveren for big-note piano, including: Circle of Life • Ever Ever After • Hot Dog! • How Far I'll Go • I See the Light • Les Poissons • Let It Go • Remember Me (Lullaby) • You've Got a Friend in Me • Zip-A-Dee-Doo-Dah.

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Recital Suites for Pianoforte

Four recital suites masterfully arranged to feature four familiar songs of the Beatles in each suite. Includes: A Hard Day's Night (with: And I Love Her; Can't Buy Me Love; I'll Be Back) • Help! (with: It's Only Love; Ticket to Ride; Yesterday) • Meet the Beatles (with: All My Loving; I Saw Her Standing There; I Want to Hold Your Hand; It Won't Be Long) • and Rubber Soul (with: Drive My Car; In My Life; Michelle; and Norwegian Wood).

00275876 Piano Solo \$19.99

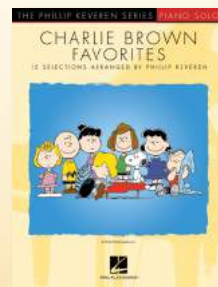


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The Piano Magazine

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Orbetello Piano Competition

We anticipate great solo piano performances in Tuscany this spring. In partnership with Yamaha and the Alink Argerich Foundation, the International Orbetello Piano Competition will be held from April 30 to May 3, 2019. The competition features competitors under the age of 35. It will be followed by the Orbetello Junior Piano Competition, for participants under the age of 20.



Piano Restoration Underway

The Beethovenhaus museum in Baden, Germany, has begun a campaign to restore a Conrad Graf piano, made between 1811 and 1818, that Beethoven played while summering at 10 Rathausgasse (the current location of the museum). Beethoven played this piano between 1821 and 1823. While it is currently on display at the museum, it is in disrepair and unplayable. Curators of the museum hope to have the piano restored for concerts in time for the 250th anniversary of Beethoven's birth.



Poetry Corner

Editor, Richard Zimdars

Poem by Alfred Brendel

Mouse II

Today I'm a mouse
minute enough
to patter along the pedals
into the piano
The smell of this felt
you must realize
is something divine
assailing our noses
over a distance of miles
Eagerly
we set about the hammers
exploiting them to build our nests
then we nibble at the dampers
until they stop damping
What's the point of dampers anyway
We field mice prefer Aeolian harps
With every breath of air
music materializes
all by itself
delicate and spooky
embellished by our faint whistling
Whoever heard
anything more beautiful

From *Playing the Human Game: Collected Poems of Alfred Brendel* (Phaidon Press, 2011), courtesy of Alfred Brendel.

Alfred Brendel, pianist and author, began writing poems later in life. At age 88, he continues to lecture and give master classes.



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Spring 2019

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A Partnership in

An Interview with Angela Cheng and Alvin Chow

by Andrea McAlister

The National Conference on Keyboard Pedagogy is thrilled to welcome Angela Cheng and Alvin Chow as the 2019 NCKP Conference Artists. This will be the second appearance at NCKP for the wife-husband duo, having first performed in 2005 as a tribute to pedagogue and mentor Nelita True. This year, Angela Cheng will grace us with a solo performance before being joined on stage by husband Alvin Chow. I was fortunate to speak with Angela and Alvin about their upcoming performances at NCKP, their experiences as Professors of Piano at Oberlin College, and their thoughts on the future of piano education.

You have both had such successful teaching and performing careers. Did you know that music was to be a part of your life at an early age?

Angela: I started playing when I was three and a half years old, at least that's what my mom used to tell me when I was younger. But, funnily enough, when our kids were toddlers, my mom changed the story. Apparently, I was playing by one and a half years old! She wanted the girls to start as early as possible. I think that's why the story was changed.

Despite my early start, I was actually a late bloomer. I didn't really decide to be a pianist until I started college. Dr. Ernesto



Music and Life:

Lejano, who was my teacher during my senior year in high school, was convinced that piano had to be my life and felt strongly that I would be miserable if I didn't pursue it. Of course, he was right, but I had no idea how right he was until I was seventeen. I started to enter competitions, received encouragement from wonderful musicians along the way, was given financial support from the Canadian government to continue my education, and here I am.

Alvin, you have a twin brother (Alan Chow) who is also an accomplished pianist and teacher. Did you feel a sense of competition with him as you were growing up?

Alvin: Alan and I did compete with each other, but we were also each other's biggest fan. I think our parents must have done something right in that we were twin brothers, playing the same instrument, going to the same schools, studying with the same teachers, and yet sibling rivalry was never a big factor in our relationship. We were fortunate to have two pianos in our home—an upright in our bedroom and a Steinway grand in the living room. We divided our time equally on these instruments, and we could always hear the other practicing through the walls. I guess it was an equal amount of inspiration and competition. We always entered the same competitions, but avoided playing any of the same pieces. Thank goodness the piano repertoire is so vast! We would cheer for

each other to play our best and not worry about the results. The biggest test of our relationship has been only recently, when Alan joined the faculty at the Eastman School of Music—one of Oberlin's biggest competitors. I'm confident our relationship will remain strong in spite of this!

How did the two of you meet?

Alvin: We were introduced to each other at the University of Maryland by Professor Ray Luck, a pianist of Chinese descent who was teaching there at the time. Alan and I were students at the University of Maryland, and Angela was a contestant in the William Kapell Competition. Professor Luck thought we should all meet since there were relatively few Asian pianists pursuing music careers. That was in 1979. Angela insists to this day that her first impression was of Alan being the nicer of the twins, but I maintain that she was mistaken! In any event, we eventually became classmates at the Juilliard School in 1980, both of us studying with Sascha Gorodnitzki. We both went on to study with Menahem Pressler at Indiana University, and the rest is history!

It sounds like you've both had incredible teachers throughout your pre-college and college years. Who were some of your most memorable teachers?

Alvin: We could write a book about each of our teachers and how they inspired us! We have been

so blessed to have worked with fantastic musicians, all of whom had so many gifts and generously shared them with us.

How lucky I was to study with Eleanor Clark Linton and Peggy Neighbors Erwin during my pre-college years in Miami, Florida. They made learning and practicing the piano such a pleasure. Piano lessons were always the highlight of the week—I don't know how they did it! For me, studying with Nelita True at the University of Maryland was the turning point of my life. With her wonderful ears, great sense of humor, and unbelievable intelligence, she opened the door to a life of learning, and gave me the tools that I have used every day of my life since. I have modeled my own life after her in so many ways; in the way I try to be a mentor to my students, in the way I treat my colleagues with trust and admiration, even in choosing a wonderful pianist as my life partner! Nelita always expected our best work from week to week and helped me to understand the responsibility I had in fulfilling the intentions of the great masters. And then to study with Menahem Pressler at Indiana University...

Angela: That was a life-changer! We heard Mr. Pressler play in New York several times while students at Juilliard. We were so impressed and inspired by his playing, we knew we had to study with someone whose music could move us as his did. Alvin started doctoral studies with him at Indiana University in 1981, and I was still in New York finishing my undergraduate degree

A Partnership in Music and Life:

at Juilliard. Alvin suggested I take some lessons with Mr. Pressler in the summer of 1982, and, after a single lesson, I knew I had found my true mentor and inspiration. I realized that I did not want to return to Juilliard and immediately applied to begin my studies at Indiana University that fall. Alvin and I were blessed to have seven magical years with him, and each lesson was a transforming experience, with new discoveries every week. Mr. Pressler would communicate his ideas in so many ways; demonstrating at the piano, singing, conducting, finding just the right word to describe a passage, and even dancing! His energy level was incredible—even to this day—and his ear never let down its guard. The intensity of his listening was sharp. He brought our awareness beyond the notes and onto the relationships among those notes. He also taught us a love, respect, and reverence for the music itself, as well as the responsibility we have as musicians to communicate to audiences. He never asked more of us than what he asked of himself, and we feel it is our responsibility to pass that on to our students every day.

You last performed at the National Conference on Keyboard Pedagogy in 2005, the year Nelita True was honored with the Lifetime Achievement Award. How important was it for you to perform at this conference?

Alvin: Angela, Alan, and I were honored to speak and play in this wonderful recognition of Nelita True's achievements as a master teacher. Although Angela didn't actually study with Nelita (although many people assume she did!), we all benefited greatly not only from her musical knowledge, but her wonderful advice on life. What a profound influence she is to us. I can't tell you the number

of times we have turned to her for her advice in person, on the phone, in email messages—she has always made time for us. Our own children call her "Auntie Nelita," as they have grown up knowing what she means to us.

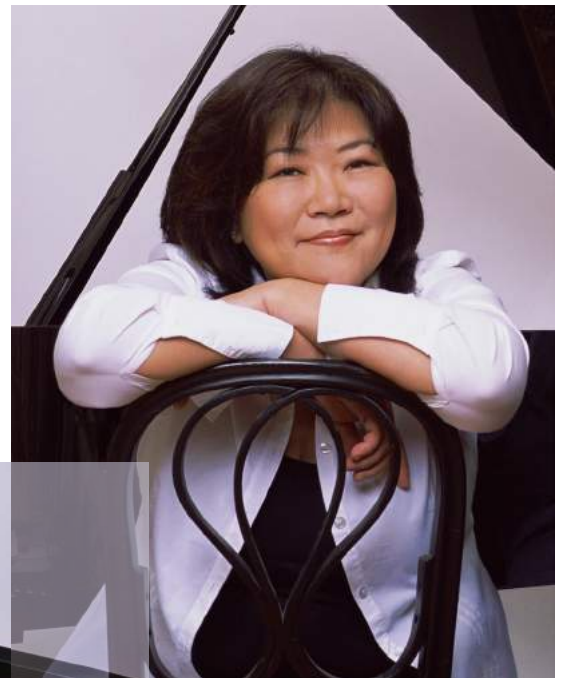
As for being a part of this conference, I don't know what was more intimidating—playing in front of all of these wonderful musicians or speaking in front of Nelita, one of the most articulate people we've ever known! It was a wonderful experience for us in so many ways; renewing friendships with colleagues from all over the country, hearing inspiring performances and presentations, and receiving energy for continuing the work that we do.

You are both avid performers in addition to your teaching responsibilities at Oberlin College. How do you balance everything you do?

Alvin: Angela is the busy one—she continues to play 30-40 concerts each year—solo, concerto, and chamber. We also enjoy playing

together in four-hand recitals and also in trio with my brother, Alan.

Angela: We've tried to maintain this great synergy between performing and teaching. Sharing what we've learned from our own practicing—the discipline of finding the time to practice, insights into the scores we are playing, practice methods, time management, great fingerings, etc.—is one of the most satisfying things we experience as teachers. Verbalizing these concepts to our students also reinforces and reminds us of what we should be doing as we practice. There is also something quite inspiring about reliving the fresh excitement and joy our students feel when working on something we've



PHOTOS BY LISA KOHLER

“We've tried to maintain this great synergy between performing and teaching.”

either played or taught for years. It reminds us of that “first love” and reinvigorates our own passions.

Our love for teaching has seeped into our own children’s lives, even though they are pursuing non-musical careers. Our older daughter, Amanda, (who just graduated from Oberlin College with a neuroscience degree) was co-director of an *a capella* ensemble in her spare time at Oberlin and used practice techniques she had learned from her piano studies with us in teaching parts to her peers. Our younger daughter, Alyssa (biochemistry major, also at Oberlin), is now a Teaching Assistant for one of her chemistry classes. After her first day of teaching she texted us and said, “Now I know why you love teaching so much!” Nothing could have made us happier!

How have you handled your busy schedule—teaching, practicing, performing, and family life? Do you have to compete for practice time at home?

Alvin: We are fortunate to have such busy schedules, so it doesn’t seem right to ever complain about it! Like many families, we juggle and shift as necessary. There are no assigned duties—we just pitch in to do whatever is required at the moment. With our careers, the ability to be flexible has been the most important attribute. When our children were young, we scheduled our teaching around their school lives and, when performances required travel, we made it a point for one parent to be in town at all times. We also had the luxury of having grandmothers come whenever we needed them! Now that our children are grown, we have more freedom to come and go as we need, and that has added more opportunities.

You both have been members of the piano faculty at Oberlin since 1999. Have you noticed any changes in the students during this time?

Alvin: The biggest change that we notice is the number of Chinese students we have. When we first arrived at Oberlin, there were only a handful,

with most students coming from North America. Now, the overwhelming majority of our piano students are from mainland China. The overall level of pianism has skyrocketed, and the abilities of many of our students constantly amaze us. At the same time, it seems that the pressures have also skyrocketed, with worries about their future prospects. The talent has never been higher, but that applies to the level of competition as well.

For example, the Thomas and Evon Cooper Piano Competition at Oberlin has attracted astonishingly talented young pianists to our campus. This competition for pre-collegiate pianists offers wonderful cash prizes, a final-round performance with the Cleveland Orchestra, and the opportunity to win a full, four-year scholarship to our Conservatory. Some of the most promising talents have seen their careers begin with this competition.

Oberlin has also become the sole partner of the International Piano Academy Lake Como, a legendary piano program founded by William Naboré. Each year, we host five guest residencies, during which some of the world’s most acclaimed pianists work with six Oberlin-Como Fellows. These Fellows have already won top prizes in competitions such as The Chopin Competition in Warsaw, Queen Elizabeth in Brussels, Van Cliburn in Texas, the Seoul International, and the Gina Bachauer in Utah. Our own students are able to attend the master class-style lessons and a few will participate in a master class reserved for Oberlin pianists. We will celebrate the fifth year of this program next year. It has been a wonderful addition and underscores the high level of talent in piano performance today.

If you could pinpoint one main goal you have for your students, what would it be?

Alvin: Without question, it is training our students to be their own teachers. By our example and through our lessons, we are asking them to use their ears to hear the incalculable number of colors and textures they can draw from the keyboard; use their eyes to examine

and discern all the clues the composer has left for us; use their intellect to study and develop an understanding of the music; and use their heart to communicate their feelings and reactions to an audience hungry for the beauty that music offers.

What advice would you give to students who hope to have a career in performance and the teachers who are preparing them for this journey?

Alvin: We try to follow what our own pre-college teachers did: instill in them a love for the music itself, make the learning process both fun and interesting, never discourage them from reaching for their dreams, and develop the tools to help them fulfill their potential.

Angela: Practice, practice, practice! And only do it if you absolutely can’t live without it. It is such a gift and privilege to be a musician—to be able to devote one’s whole life to something so beautiful that you love with your whole being. But it is also one of the most difficult professions, because there are no absolutes. It is completely subjective and you will forever be judged. And because the music comes from your soul, any criticism will always hurt deeply. However, one does need to be insensitive to these painful rejections and comments, which is so hard to do because you have to be a sensitive soul to be a great musician.

So, my advice to those who choose to have a career in music is to work hard, to be open-minded and humble, to be respectful to the music, and to persevere. The music will enrich and fulfill you throughout your life, and there is nothing like it. ▲



Dr. Andrea McAlister is Associate Professor of Piano Pedagogy at Oberlin College. She is an active teacher, clinician, and adjudicator and serves on the executive committee of the Group Piano-Piano Pedagogy Symposium.

The Teaching Legacy of Rosina Lhévinne:

An Interview with Daniel Pollack

by Sonnet Johnson



Madame Rosina Lhévinne

“Audiences across five continents—North America, Europe, Asia, South America and Africa—recognize the pianism of Daniel Pollack for its signature colors in sound, coupled with over-the-edge thrilling virtuosity, giving his performances an electrifying element that catches the imagination of concert audiences. Critics speak about ‘his astonishing pianism.’”
— *Washington Post*

“...his dramatic tension, poignant lyricism...”
— *Diapason Magazine*, Paris, France

“...his torrents of sound that turned feathery flurries of delicate sounds.”
— *Los Angeles Times*



Daniel Pollack first came to the attention of the music world as a prizewinner in the First International Tchaikovsky Competition. Currently a long-time professor at the Thornton School of Music at the University of Southern California, Pollack has held visiting artist faculty positions including at The Juilliard School, Columbia University, and Yale University School of Music. In addition to his extensive performing career that has taken him across five continents, Daniel Pollack often serves on juries of international competitions.

My personal acquaintance with Daniel Pollack began at a piano seminar in London and has continued over many years of attending and bringing students to his summer master classes in Washington state. He has become both a mentor and friend.

Sonnet Johnson: The First International Tchaikovsky Competition was held in 1958 in Moscow in the midst of the Cold War. Russia had just won the “Space Race” by launching *Sputnik* and two Americans, you and Van Cliburn, were finalists in a competition that was receiving worldwide attention. Sviatoslav Richter, a member of the jury, famously said, “It’s a contest between the two Americans.” And both of you had studied with Madame Rosina Lhévinne, the legendary piano teacher at Juilliard. But there’s an interesting back-story here.

Daniel Pollack: I saw the announcement of the competition in a German translation while on a Fulbright in Vienna and asked my then professor, Bruno Seidlhofer, to translate the requirements. Because of a mistranslation, I prepared the wrong repertoire for the competition. I learned all the Russian repertoire on the list during the next two months, instead of just choosing one from the list.

SJ: What happened when you realized the mistake?

DP: I was already at the competition, so I went to Dmitri Shostakovich, then

chairman of the jury, and offered to withdraw. He said it would cause an international incident and insisted that I continue to participate. And look what happened. I made it to the final round and then was faced with having to learn the required concerto for the final round, Tchaikovsky No. 1 in B-flat Minor, in only five days. I had never studied it, nor prepared it for this competition. I took a chance since I had been concentrating on the repertoire for the first two rounds.

SJ: Van Cliburn went on to win that competition while you were invited to tour Russia.

DP: That was the beginning of my long love affair with the Russian people. I concertized throughout the former Soviet Union and then Russia, and became the first American to ever record there for Melodya. Since then, I have been a juror for the Tchaikovsky competition three times and have returned for seventeen concert tours in Russia.

SJ: And now its sixty years later and you’ve been invited back to Russia again to participate in the 60th Anniversary Celebration of that First International Tchaikovsky Competition.

DP: Yes, I was the piano soloist with the Moscow State Philharmonic for two anniversary concerts in December 2018. The December 24th concert was in the Philharmonic 2 (Rachmaninoff Hall) and the December 25th concert was in the famed Great Hall of the Tchaikovsky Conservatory. I sent them a list of

concerti and they chose the Chopin Piano Concerto No. 1 in E Minor for these performances.

SJ: Isn’t that the same concerto that you performed for your debut with the New York Philharmonic when you were nine years old?

DP: Yes, it is. And it’s also the same concerto that my teacher at Juilliard, Rosina Lhévinne, played for her debut with the New York Philharmonic when she was eighty-one. She had made the decision not to perform as a soloist after her marriage to Josef Lhévinne, although they performed two-piano recitals together. After his death, she continued to teach at Juilliard and much later made her debut as a soloist in this concerto.

Both Rosina and Josef Lhévinne had received the Gold Medal from the Moscow Conservatory under Vassily Safonoff. The old Russian system of training had even small children doing double thirds and sixths. The Lhévinnes were friends with so many fabulous pianists and musicians: Tchaikovsky, Rachmaninoff, Scriabin, and Goldenweiser, to name just a few.

I met Josef Lhévinne when I was nine. I remember sitting on his lap while he pressed his firm, tall, fifth finger into my leg and said to me, “Remember this when you play.”

SJ: So they had very clear ideas about hand position.

DP: The most important muscle in the hand is behind the fifth finger, supporting the two weaker fingers.

An Interview with Daniel Pollack

SJ: What are some of the other things they taught that are significant?

DP: The long line was emphasized, as was a gorgeous *bel canto* sound. There was such care and precision in the use of touches. Madame Lhévinne was a demanding teacher, extremely attentive to detail.

Her teaching of the concept of Classical and Romantic Hand Position is one of the most neglected areas in piano teaching today. This awareness and application of the varied hand positions is a critical component in keeping piano playing from sounding the same all the time. Playing on the tip of the finger creates articulation and brilliance, while playing on the cushion of the finger gives warmth and color.

SJ: Since these varied hand positions are foundational to your own performing and teaching as well, how do you describe them?

DP: When you stand or walk comfortably, your hands fall easily at your sides with the wrist aligned

with the hand, the fingers slightly straight and the thumb almost under the index finger. This natural position is what is referred to as the "Romantic Hand Position." In this position, straighter fingers from the knuckle (MCP joint) allow for more skin contact with the key. Although the fingers are flatter, they don't bend or break at the joints.

SJ: When is this hand position used?



Romantic Hand Position

DP: Its use is characteristic of Romantic Period music in larger chords, octaves, and extended arpeggio passages as well as in lyrical, "singing" melody lines. When you

want a lyrical, warmer sound, use a flatter finger with more cushion of the finger on the key. In playing melodic passages, the fingers are often closer together and the thumb joins the rest of the hand. The fingers are more interdependent; basically, the fingers help each other. Sometimes more than one finger can occupy a key. The weight of the arm is utilized and supported by a naturally strong bone structure in the hand.

SJ: How do you teach this?

DP: According to Chopin, the last five notes of the B major scale (E - F# - G# - A# - B) comprise the "ideal" hand position. Rosina Lhévinne modified that slightly by raising the top note one half step, giving us a whole tone scale beginning on E. This whole-tone position, the "ideal"

Romantic Hand Position, is useful in developing a firm, "high" knuckle structure in the hands, resembling the roof of a house.

In this position, the longer fingers are on the black keys and are basically straight while the firm knuckle structure serves as the bridge or arch of the hand. The fifth finger is also "standing" at about a forty-five-degree angle to the keys. When playing melody lines, the thumb is played more on its side than usual. There is no need to try to curve the fingers when playing in an extended position or when you want more of the finger's cushion to be in contact with the key.

Typically, more black keys occur in the Romantic literature as well as in the Romantic Hand Position. Our fingers naturally flatten somewhat on the black keys unless the articulation or character indicates otherwise. Actually, each scale has its own

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unique shape in the hands due to the topography of the keyboard.

SJ: How do you describe the other position, the “Classical Hand Position?”

DP: In the “Classical Hand Position,” which is adjusted from the natural position of the hand, the fingers are curved from the knuckle and placed on the keys in a straight line. When using the tip of the finger (closest to the nail), there is less skin contact on the key.

The Classical Hand Position has space between the fingers as well as vertical space (height) between the keys and the knuckles or “arch” structure. There is typically no more than one-half inch of space between the fingertips and the key while playing. The thumb is played on the corner and the thumb and index finger form a C-shape.

SJ: What are the characteristics of the Classical Hand Position?

DP: The C major five-finger pattern is the “ideal” Classical Hand Position. Adele Marcus, a student of Josef Lhévinne, said, “Fingers of different lengths and strengths become equal when adjusted into the Classical Hand Position.” The independence of the fingers and the equality of the sound have to do with the shape of the hand position. The tips of the fingers create a more articulated sound.

SJ: When is this hand position used?

DP: In the Classical Period, *non-legato* is the standard touch; it is the touch that is most often used when nothing else is indicated. *Non-legato* and *staccato* touches typically use the tip of the finger. The Classical Hand Position is



Classical Hand Position

the preferred one for equality of sound and detached articulations, as well as for shorter note values.

SJ: Both of these hand positions are clearly important in order to successfully traverse the expanse of the piano repertoire. What do we need to understand as we develop these hand positions in our students?

DP: Both hand positions are utilized in repertoire from all style periods. This is

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An Interview with Daniel Pollack

often misunderstood. The Classical Hand Position is more typical of the Classical Period repertoire and the Romantic Hand Position is more typical of the Romantic; however, they are not exclusive to those periods. Since hand positions are not static, one can move freely from one hand position to the other, as the music indicates. The Classical Hand Position gradually and naturally opens to a Romantic Hand Position as the intervallic distance increases.

Hand positions are constantly changing. Not only will the left hand look different from the right hand, but there can also be differences within the hand when you use part of one hand position



Madame Rosina Lhévinne at age ninety-one.

and part of another. For example you may have a divided hand, with a melody played by the fourth and fifth fingers of the right hand (Romantic Hand Position) and an accompaniment played by the first, second, and third fingers (Classical Hand Position). In Baroque literature, two divided hands give you the possibility of four voices (SATB); otherwise, Baroque playing can sound unmusical.

SJ: I have never come across a more precise and comprehensive approach to hand position—precise because the

music itself implies what to do in terms of hand position, and comprehensive

Excerpt 1: Etude in F Minor, Op. 10, No. 9, by Frédéric Chopin, mm. 1-4.

in that it applies to all musical style periods and all levels of the piano literature.

DP: In my own teaching, I give my students the principles for both positions and allow them to make the appropriate applications. I prefer solving issues using shorter, easier pieces first—there is so much to teach in a short Chopin mazurka. Too many teachers seem to routinely assign repertoire that is beyond the existing technical capacity and musical understanding of their students.

SJ: Another related and neglected hand position issue is that of hand “facing.” What is meant by this?

DP: “Facing” is also a Lhévinne term and refers to the top or back of the hand from the wrist to the knuckles. Madame Lhévinne often said, “The roof of the hand should generally not look to the ceiling because that gives a vertical sound.” In playing, the hand faces in the direction of the motion and is tilted in the direction you are moving on the keys. In playing ascending scales, the hands lean slightly in the direction they are moving (to the right), while in descending scales, the hands lean slightly to the left. Since music moves horizontally, moving from position to position without changing the facing creates a vertical or digital sound.

SJ: What happens when the direction of the facing changes?

DP: This requires a curvature or turnaround of the phrase (Lhévinne terminology) in which the facing of the hand changes. This idea came from Chopin who used the last five notes of a scale or passage as the loop that turned the hand around. Lhévinne taught that when playing a scale upward, the last five notes are used to gradually change the facing so the top note is played with a “standing” fifth finger and the other fingers are already facing downward. It takes four notes for the turnaround to occur in seventh-chord arpeggios and three notes in three-note arpeggios.

Lhévinne used the symbol of infinity (∞) to describe this turnaround. It can be effective to practice this motion with a silent *glissando* (with the thumb loosely touching the other fingers) to establish the motion of the turnaround gesture. The hand moves into the turnaround like a top swiveling as it changes direction and leads. However, it is necessary to always be aware of the direction of both hands and the resulting parallel, contrary, or oblique motion between them. For example, parallel scales have both hands facing the same direction; however, the hands face in opposite directions in contrary scales. Remember that the line is not affected by the touch. When the touch is detached, students often lose the line and play vertically. In the Chopin F-minor Etude, Op. 10, No. 9, a *portato* touch is indicated, but

the long phrase crosses multiple rests and rises and falls melodically. In this instance, it takes two notes to turn the hand facing.

SJ: How do you make decisions about gesture? Are there certain principles that you follow concerning movement, impulses, and phrases?

Excerpt 2: Sonata in D Major, K. 576, Mvt. 1, by W. A. Mozart, mm. 1-4.



DP: Lhévinne believed it was important to understand completed motions in order to properly use a compacted portion of the motion at the piano. Following through is important because the way we use our whole body to create motion into, and out of, the key affects the sound, as well as our technical freedom. Always pay attention to how you approach a note and how you leave it.

The appropriate amount of gesture is determined by the size of the interval and the direction of the motion. A larger interval requires a larger gesture. The hand faces in the direction of the motion. Additionally, the tendons of the hand and arm must be aligned behind the finger(s) playing in all registers of the instrument.

SJ: So, give us an example of how to apply these principles in our own playing and teaching.

DP: In the D Major Mozart Sonata, K. 576, the first movement opens with a motion that is parallel between the hands. Since the direction is upward, the hands are facing or leaning toward the right. The Classical Hand Position would be used, played on the tips of the fingers for clarity and

bounce. The touch would be *detaché*, a forearm bounce, keeping the fingers equidistant from the keyboard. The right hand thumb would begin close to the black keys in order to move in (toward the fallboard) to the F-sharp.

At the end of the second measure, the next musical idea is lyrical and expressive so the hand shape would

change accordingly.

SJ: How do pianists make the correct decisions about these issues?

DP: The decisions about hand position and gesture are implied by the musical passage itself, as well as the chosen fingering. Since specific hand positions and articulations create the appropriate sound, it is very important to assess the character and emotional qualities of the passage first. Then, consider the note length, articulation, direction of the passage, distance, register, dynamics, voicing, and stylistic context in making decisions about which hand position and facing to use.

Everything must happen simultaneously; it doesn't work to address these issues one at a time. When the physical motion is balanced and fluent, then tension will not occur and the sound is resonant. Every detail is contextual; nothing is random. Appropriate use of hand position is foundational to technical freedom and a rich and colorful palette of sound.

SJ: You have just given us insight into several components of a great tradition of pianism for those willing to invest the time and energy to understand



Daniel Pollack performing in the Mariinsky, St. Petersburg, Russia in 2017.

these concepts. These elements of Classical and Romantic Hand Position and the related issues of hand facing and implied gestures are clearly a foundational part of your approach to piano technique. Thank you for sharing your knowledge with us on this important aspect of the teaching legacy of Rosina Lhévinne. ▲



Sonnet Johnson, NCTM, earned bachelor's and master's degrees in piano from the University of North Texas, studied in

Salzburg and Vienna, and has participated in numerous European piano seminars and master classes. A former Nevada MTA President and speaker at several MTNA national conferences and European seminars, she maintains an independent piano studio in Reno, Nevada. Her students have performed as soloists with several orchestras and won many honors, piano competitions, and university scholarships.

Subverting the Pianistic Psyche: Learning Approaches to Webern's *Concerto for Nine Instruments, Op. 24*

By Ian Holtham and David Tieri

A well-trained pianist is a musician fundamentally chained to notational accuracy—one of the prime pianistic obsessions. In traditional pianistic modes of learning, embracing tonally centered repertoire, accuracy of notational acquisition has absolute primacy. Pianists at all levels of accomplishment are guided by an inherent, perhaps inherited, respect for uncompromising notational precision counterbalanced by a ubiquitous dread of the wrong note. This pitch-centric focus, however, comes at the expense of other compositional elements, including rhythm, articulation, dynamics, tone production, and even musical characterization. Yet it is arguable that, in terms of musical architecture, rhythm would rank at least equally with notation in terms of achieving the overarching comprehension of any work. Nevertheless, pianistic acquisition of a piece's rhythm, unlike its pitch, is a much less central concern in the initial learning stage. More extremely, rhythmic contortions of various kinds can actually form part of the pianist's specific learning strategies, which sacrifice beat on the altar of pitch: a slowing down of tempo, repetition drills that distort the original rhythmic design, or repetition of pitch patterns with little to no regard for written duration. All these long-established practice techniques support a hierarchy of musical elements that emphasizes notational precision as supreme.

This article, therefore, aims to explore the limitations of traditional pianistic learning—specifically, in the acquisition of less traditional repertoire—by juxtaposing the learning approaches to tonal and atonal music.¹ A pitch-focused learning approach, which is grounded in tonal repertoire, is shown to be insufficient when set against the rhythmic complexities and other non-pitch-centric elements of atonal repertoire. At the core of

these observations is a case study of Anton Webern's *Concerto for Nine Instruments, Op. 24*.² This study does not follow a historical method, nor does it conduct an in-depth musical analysis—stylistic or technical.³ Instead, the insights offered are practice led and have arisen in the act of learning Op. 24's piano part—and reflecting on the learning process—up until the combination of the complete parts in rehearsal.⁴ While not a guide to solo or ensemble issues of technical and interpretative performance practice, this study aims to document the pianistic learning approach from a pianist's perspective, when that pianist is faced with non-traditional, less-familiar music in the piano repertoire. It is hoped that these insights and their pedagogical implications might establish the beginnings of a learning method that reassesses the priorities in a pianist's learning process—for all music. Further, there is a more-than-implied encouragement of pianists to embrace learning strategies not based on the negativity of notational imprecision but upon the positive aspects of the score in which notation exists as one of various elements to be acquired.

Traditional Approaches to Tonal Repertoire

Within the compositional lineage of much established piano repertoire, performance tradition often dictates stylistic inheritance. This music is generally played in a certain received manner, and the elements of pianistic performance—such as dynamics, articulation, rhythm, tempo, phrasing, and pedalling—come from a mentored tradition of learning. One performer's performance, then, can be said to emerge from a pedigree of previous performers, including, but not limited to, their teachers and their teachers' teachers. Any given current

subdivision, set against the simple-duple meter of the time signature, before reverting suddenly to duplets: at the start of bar 5 in the left hand and on the second beat of bar 6 in the right hand, with the left hand's quavers (eighth notes) halved as semiquavers (sixteenth notes). The tempo, in addition, does not remain constant: bar 5 is marked *ritenuto*, an immediate slowing down from the [a] tempo just one bar before.

An issue soon surfaces in that rhythmic or metric divisions are not aligned according to statements of the tone row. The music in the piano part proceeds as an intricate dialogue of short pointillistic gestures shared between the hands, infused with acute rhythmic accuracy, and an overlap of rhythmic inflection. There is little to no wiggle room for any rhythmic approximation, flabbiness, or distortion in the learning process of such music. Practice techniques that displace or diminish rhythmic precision in order to acquire the right notes simply will not serve here; if anything, the reverse is needed as the rhythmic acuity of such passages is far more central to the musical essence than absolute accuracy of notes. This state of affairs presents any pianist with an interesting conundrum.

Op. 24 and Rhythmic Fluidity

Rhythmic fluidity is a feature of Op. 24. In the first movement, the opening tempo mark *etwas lebhaft* is quite literally put through its paces with frequent changes in speed: *ritenuto*, *molto ritenuto*, *sehr mäßig*, *sehr gemächlich*, *stringendo*, and *pesante*. Aside from tempo, there are also gradations in dynamics and articulation. A blending of dynamic

and rhythmic processes, for instance, is seen in bars 36–44 (see Example 3). The pianist must contend with discrete levels of loudness—*pp*, *p*, *f*,

Example 3. Webern, Op. 24, first movement: bars 36–44

and *ff*, as well as *sf* and *sff*—and degrees of attack: slur, *staccato*, and *tenuto*, as well as *acciacatura*. Given this mix of musical intensity, notation would seem to be the simplest compositional tool and the least important performance factor that requires accuracy. There is a certain fussiness in Webern's use of articulation and dynamics, which, taken together with the complex rhythmic dislocation, needs to be correct.

Such complexity appears, at first glance, to implode in the second movement. Marked *sehr langsam*, the music features a rather conservative approach to rhythm; in fact, there are only two durations: crotchets (quarter notes) and minims (half notes). Nevertheless, what remains is a sense of rhythmic flux, albeit steadier, of what has come before. The metronome mark of the second movement (minim [half] equals 80) is equivalent to the first movement (crotchet [quarter] equals 40). And, as before, the tempo is subject to frequent changes: *calando*, *sehr getragen*, and *morendo*; in a sense, the slowing down of tempo becomes something of a tempo of its own. Paralleling the use of two durations, the piano part has only two types of articulation: slur and *tenuto*. As well, the separation of loudness into discrete levels endures; this time, there are five dynamic levels: *ppp*, *pp*, *p*, *mp*, and *f*. What is perhaps most characteristic of the second movement is the display of dovetailing. The piano part features pairs of two-note simultaneities (dyads) passed gently between the hands, interlocking with similar



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single-note gestures in the other ensemble instruments (see Example 4). In this movement, the pianist must also sink into the lower reaches of the keyboard. This makes the final two dyads—marked *ppp* and *morendo*—particularly challenging to execute (see Example 5).

Vulnerability becomes most pronounced in the third and final movement, marked *sehr rash* (minim [half] equals 120).¹⁰ Complexities in rhythm, apparent in the first movement, return but are amplified. Execution

of rhythmic division and placement—which, in the third movement, shows more cohesion despite a sense of motivic fragmentation—requires greater precision. Note, for instance, the rests that separate the three-note simultaneities (triads) beginning at bar 42: the cut time signature is all but undermined, and the meter is practically inaudible (see Example 6). Unlike the previous movements, the tempo in the third movement remains relatively constant, with fewer slowing downs: *poco ritenu- to*, *etwas mäßiger*, and *sehr flott*. Nonetheless, the faster tempo means that the rhythmic placement of small note values, such as the quaver (eighth note), becomes extremely difficult, as in the three triad

Example 4. Webern, Op. 24, second movement: bars 1-4

Sehr langsam ♩ = ca 40

Example 5. Webern, Op. 24, second movement: bars 67-68

morendo

Example 6. Webern, Op. 24, third movement: bars 42-55

wieder etwas mäßiger

Example 7. Webern, Op. 24, third movement: bars 58-59

crochet-quaver-crochet (quarter-eighth-quarter) gestures introduced from bar 58 (see Example 6). Adding to the difficulty of rhythmic execution is that Webern, as in the preceding movements, uses simultaneities constructed from sevenths, or a diminished octave, and this results in chord configurations not so idiomatic to a pianist's hand shape. Any chance of acquiring ease in rhythmic security is offset by peculiar rhythmic dispositions, compounded by physically awkward hand contortions and hand crossings.

Clearly, rather than dogged, uncompromising insistence on right notes first and foremost, the learning of this music requires another approach. Slow practice is inevitable but must be rhythmically acute from the first stages of learning, as much as the realization of non-pitch-centric musical attributes. Something like a slow-motion actualization of all performative attributes needs to be painstakingly enacted from the outset of learning. If any element can be left until later, it is pitch itself—correct rhythms and astutely observed musical “poetics” are of clear primacy.

Rethinking Learning Strategies in Atonal Music

It might be suggested, therefore, that a revision is needed of the pianistic learning approach. Notation acquisition, which, for the pianist, proves to be a sufficient method for standard tonal repertoire, has assumed a central role in traditional learning. It is no wonder, then, that it is the pianist's instinct to use this prevailing method as the go-to approach when learning less-traditional repertoire. However, in atonal music, notation reveals a language that combines rigorous techniques of pitch construction—dodecaphonic or otherwise—with

complexities of rhythm, dynamics, and articulation. These musical elements mean that traditional pitch-centric notation acquisition, while it remains important, cannot be the primary concern; furthermore, a reliance on pitch runs the risk of missing the greater expressive depth inherent in such music. Each composition, irrespective of its compositional language, will entail its own unique learning journey and, in that sense, Op. 24 cannot be said to account for the properties of all atonal and serial works. Still, it becomes apparent that the assumption of pitch security, or the fixation of conquering the wrong note, is inadequate for all repertoire, and this demands some rethinking of how pianists learn the music they play—more than an overdue pedagogical challenge for the pianists and teachers of our time. ▲

Notes:

¹For the purposes of this article, atonal refers in general to the music of the Second Viennese School: Arnold Schoenberg (1874–1951) and his circle, including his two most well-known students, Alban Berg (1885–1935) and Anton Webern (1883–1945). However, it is worth noting that atonal is often reserved for non-serial music. None other than Schoenberg himself disapproved of the term atonal, preferring instead pantonal; see Schoenberg, Arnold, *Theory of Harmony*, trans. Roy E. Carter (Berkeley and Los Angeles: University of California Press, 1983), 432–433.

²In German: *Konzert für neun Instrumente*, written for flute, oboe, clarinet, horn, trumpet, trombone, violin, viola and piano—a mixed nonet. Op. 24 was composed in 1931–1934 and premiered on 4 September 1935, but was not published until 1948—posthumously—by Universal Edition and Editions Dynamo. For more information about the biographical and contextual background of Op. 24, see Bailey, Kathryn, *The Life of Webern* (Cambridge: Cambridge University Press, 1998), 146–155.

³Webern's Op. 24 has a healthy representation in the existing literature. Darin Hoskisson's research guide to Webern lists over thirty studies; see Hoskisson, Darin, *Anton Webern: A Research and Information Guide* (New York: Routledge, 2017), 140–144. Musical analysis is the common method in previous studies with a focus on performance missing. An exception is Christopher Wintle's article, which, while exploring the hierarchisation of pitch structure in Op. 24, gives some consideration to the conductor; see Wintle, Christopher, "Analysis and Performance: Webern's Concerto Op. 24/II," *Music Analysis 1* (1982): 73–99.

⁴Such insights reflect what Robin Nelson calls "embodied knowledge and the haptic"; see Nelson, Robin, "Robin Nelson on Practice as Research," *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances*, ed. Robin Nelson (New York: Palgrave Macmillan, 2013), 56–57.

⁵Kathryn Bailey's analysis of the first movement of Op. 24 suggests sonata form; see Bailey, Kathryn, *The Twelve-Note Music of Anton Webern: Old Forms in a New Language* (Cambridge: Cambridge University Press, 1991), 179–189.

⁶Walter Kolneder, *Anton Webern, an Introduction to His Works*, trans. Humphrey Searle (Westport, Conn.: Greenwood Press, 1982), 130–137. The four trichords, incidentally, are the four forms of a tone row according to the twelve-tone method.

⁷Quoted in John Dean Vander Weg, *Serial Music and Serialism: A Research and Information Guide* (London: Routledge, 2001), 112. For the original source of the quotation, see Peter Stadlen, "Serialism Reconsidered," *The Score 22* (1958): 16.

⁸Anton Webern, *Variationen für Klavier, Op. 27*, ed. Peter Stadlen (Vienna: Universal Edition, 2003), n.p.

⁹All musical examples have been typeset by the authors, following the Universal Edition; see Anton Webern, *Konzert, Op. 24* (Vienna: Universal Edition, 1967). The authors would like to express their gratitude to Aygün Laush from Universal Edition for granting permission to reprint excerpts from this edition of the score: Anton Webern, *Concerto for 9 Instruments, Op. 24*, © Copyright by UNIVERSAL EDITION A.G., Wien.

¹⁰Bailey analyzes the third movement of Op. 24 as in variation form; see Bailey, *Twelve-Note Music*, 202–207.



Ian Holtham, PhD, is Professor and Head of Keyboard at the University of Melbourne where he leads Australia's largest piano department. Distinguished concert pianist and highly respected pedagogue, he has released seventeen solo piano CDs and has served five terms as the Federal Chair of Australia's largest music examinations authority.



David Tieri is a pianist and PhD candidate at the University of Melbourne where he works as a tutor and guest lecturer in musicology and research methods. His research focuses on Arnold Schoenberg's complete solo piano music, which he is currently preparing for recording.

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Béla Bartók: *Two Romanian Dances*, Op. 8a, and the Romanian Folk Influence

By Danny Milan

It is no secret that the Hungarian composer Béla Bartók was greatly influenced by traditional folk and dance music of Eastern Europe and surrounding regions. To explore the direct effects of a specific ethnic demographic of folk music on specific works, however, still holds the potential to yield fresh insight. Though Bartók is perhaps most known for his extensive research and cataloguing of Hungarian folk music, it is important to remember that he collected other materials that included Slovak, Romanian, Arab, Ruthenian, Yugoslav, Serbo-Croatian, Bulgarian, and Turkish folk elements, each offering its own unique attributes to the folk influence on Bartók's music. A specific example of this can be seen through the direct influence of a particular subculture of Romanian folk music on the *Two Romanian Dances*, Op. 8a, rather than from the Hungarian folk music that Bartók catalogued.

Béla Bartók: The Man and His Folk Music

Béla Viktor János Bartók was born 25 March 1881 in Nagyszentmiklós in the Torontál district of Hungary. This territorial distinction is relevant because that entire district is now part of present-day România as a village called Sânmiclăuș in Satu Mare county.¹ It is intriguing that Bartók expressed such a strong interest in Transylvania, specifically saying, "Outside of Hungary, this is the land I love best,"² because, ironically, not a single village, commune, or town in which Bartók spent his younger years is within the present borders of Hungary.³

Both of Bartók's parents, Béla and Paula, were musically talented. After his father died, when Bartók was only seven years old, his mother began to give

piano lessons. She obtained a school teaching post to support herself and the family and subsequently taught the young Bartók as well.⁴ Interestingly, his mother recounted that Bartók would not count beats, but rather he felt them instinctively.⁵ When one examines folk and indigenous types of music culture around the world, it is often apparent that music is taught and passed down by rote; this essentially forces the learning of such music to be instinctive rather than learned through concept and conscious study. It could very well be said that Bartók's affinity for folk music may have been intrinsic.

It was during the last years as a student, when the fervor of Hungarian nationalism began to surface, that Bartók began to concern himself with the problems of a national music. It is important to first realize that the higher Hungarian music culture (not the music culture of peasants) was primarily Teutonic. Despite the fact that composers such as Liszt tried to incorporate authentic Hungarian attributes into their music, the style and ornamentation of these attributes still remained predominantly Western European in nature. Even the musicians that held principle music posts in Hungary were German trained; therefore, the truly authentic peasant music of Hungary and neighboring subcultures had very little influence on the serious music of Hungary and was typically ignored by the composers themselves.⁶ While Bartók was a student at the Budapest Academy of Music at the beginning of the twentieth century, a public enthusiasm was stirring to replace the Austrian anthem with a Hungarian national anthem as well as to replace the German language with Hungarian in every other aspect as well. It was this nationalist

resurgence that reinvigorated Bartók's writing during this time.⁷

In regard to Bartók's perception of the music of Liszt, it was not Liszt's use of Hungarian folk elements that impressed him, but rather his virtuosity only.⁸ Liszt's use of nationalistic music was similar to most musicians of the time; they felt that the highly ornamented and elaborate music of the Roma people (mentioned as "Hungarian gypsies" in the source) was far superior to the true Magyar folk music of the peasants of which they considered to be "crude perversions" of the Roma (or "gypsy") music.⁹ Bartók first notated Hungarian peasant music sometime during 1904 from the singing of Lidi Dósa in the Maros-Torda county of the Kingdom of Hungary. This too is now part of present-day Romania in the county of Mureș. It was by this chance happening that Bartók discovered this music to be entirely indigenous to the peasant folk of Hungary, a fact of which most of his peers were also completely unaware. Having discovered that there was much more to peasant music beneath the flair of Roma elaboration and ornamentation, Bartók began the enormous endeavor of investigating and scientifically classifying the peasant music of Hungary as well as the subcultures of Romanians, Slovaks, Walachians, Turks, and even as far as the Arabs of North Africa. He, along with Zoltán Kodály, recorded thousands of peasant tunes on wax cylinders during his travels to these remote regions of Hungary. This was only the beginning; after the recordings were collected, the tunes then had to be transcribed, analyzed, and codified. This process completed by Bartók would largely shape the future of the art music of Hungary.¹⁰

Another important attribute of Bartók's work was the true authenticity of what he was collecting. Granted, a "true" authenticity probably cannot be verified with 100 percent certainty, but nevertheless, the purity of the Romanian samples did seem to hold this distinction in contrast to the others. Today's research of authentic peasant music continues to decline in quality due to the increasing ease of communication between folk and pop influences. It has become easier for pop music and culture to infiltrate the traditions and practices of this music, making it harder to revitalize and preserve the original traditions and practices. During Bartók's time, however, the rural Romanian people were mostly immune to this and appeared to be as pure and organic of a folk example that could be

found. It was if their original culture as a people was still intact. As Stevens states:

He recognized as peasant music all the tunes which endure among the peasant class of any nation, in a more or less wide area and for a more or less long period, and which constitute a spontaneous expression of the musical feeling of that class.¹¹

It was through this realization that Bartók made the important distinction between these popular or national art music samples, such as what was discussed previously with Liszt's use of folk music, and the true peasant music of the people. It is important again to realize the major difference between Bartók's use of folk music and other composers' uses such as Liszt and Brahms. For example, Liszt's Hungarian Rhapsodies and Brahms's Hungarian Dances are melodies used by two musically educated composers that merely incorporate these features into the high art music of the time.¹² Bartók's intention was to incorporate not only the melodies of truly authentic peasant music, but also derivatives of the actual harmonization and specific rhythms as well.

Languages were also a source of fascination for Bartók. Hungary at that time was bilingual, speaking both Hungarian and German. In addition to speaking both of these languages, Bartók studied Latin, English, and French. When it came to his collection of folk music across different cultures, he found that he also needed knowledge in Slovakian and Romanian as well. So dedicated were his efforts that he actually acquired at least a basic fluency in the languages of those cultures. In addition to these languages, he had a few lessons in Spanish and Italian. Not only was Bartók immersing himself in the culture of the peasant music, he was also immersing himself in their languages, a factor that surely enriched his exposure and understanding of the cultural samples he encountered and collected.¹³

(For more information from the author about Romanian folklore, please see the expanded article at claviercompanion.com.)

Two Romanian Dances, Op. 8a

In approaching the analysis of the *Two Romanian Dances*, Op. 8a, one must first consider Bartók's approach to in-

corporating folk music into his own compositions. The *Two Romanian Dances*, Op. 8a, were among the first compositions to demonstrate the impact of his 1909 trip to Transylvania.¹⁴ He brilliantly devised five distinctive levels in regard to the extent of folk material used in his compositions. The first level is the featuring of genuine folk tunes of which any original additions are of less importance. Bartók described this as mounting a “jewel” (the folk tune) on to its “mounting” (the additional material). The second level is one in which the folk tune and the original material are treated equally. The third level is where the original material is of greater significance, and the folk tune is used as more of a musical “motto” (this is the category into which the second of the *Two Romanian Dances* falls). The fourth level is when a composition is based on melodies that are imitative of genuine folk tunes (this is the category in which the first of the *Two Romanian Dances* falls). The fifth and final level is a composition that contains the “spirit” of folk music, but neither a genuine folk tune nor its imitation is applied to the work.¹⁵

The two dances display “the overwhelming vitality of Romanian dance-tunes.”¹⁶ The style of the piano is mostly percussive and rugged with occasional mo-

ments of relaxed character, such as the middle section of the first Romanian dance. Though the material is rather square, Bartók is in no way monotonous with his use of irregular episodes that connect one section to the next, his use of register shifts, and by the reharmonization of the material. Melodic lines are often presented without support or in octaves, chords are occasionally used solely for percussive value, and there is little to no contrapuntal writing present in the work. His perpetual fresh treatment of repetition makes both dances suspenseful and unpredictable. The violent contrasts found in both of the dances intensifies this work to a remarkable degree; where Bartók typically incorporates a dynamic range somewhere between *pp* and *ff*, here one can find a range of *ppp* and *fff* in an attempt to expand the expressive range. In 1945, Bartók made note that these two demanding pieces for piano were completely of his own original material and not based on the collected folk material.¹⁷ As will be seen below in the analyses, this is not completely true as exact rhythmic applications of melodic material is applied to major motifs in both dances, although the melody itself is not quoted or at least not quoted exactly.



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The First Dance

The *Two Romanian Dances*, Op. 8a, were completed in March of 1910. The first dance contains 138 measures and is a clear ternary form, with fast outer sections and a slow middle section. The key center of this dance is C and is predominantly in Phrygian mode. Nearly all of the material for the dance derives from developmental treatment of the opening material. See the main melodic material below.

Example 1: Op. 8a, No. 1, Motives

Example 1: The four melodic units (a-d) of the outer sections of the first Romanian dance (first two systems) of *Two Romanian Dances*; (e) the main idea of the middle section (third system).

As it can be seen, the A section material is based on a rhythmic motive of mostly eighth notes with two sixteenth notes toward the end. This motive continues to increase both in intensity and texture throughout the piece with the only relief found in the B section, seen at the bottom of the above example. The B section begins at measure 64 and its tempo indication is *Lento*. The piece is predominantly based on four-measure phrase lengths and is one of the first virtuosic examples for the piano that incorporates the folk element.

From the beginning, the first dance is supported by a percussive pulse in a very low range in the left hand, alternating between parallel perfect fifths on B and the tonic C. The four melodic units illustrated in the above example make up the A sections of the dance and draw on aspects of folk performance. These are played numerous times, including in different registers and in transposition to different tonal areas. Also, in Example 1, one can see that the second two units in line two (labeled c and d) are approximate inversions of the first two units in line one (labeled a and b). What's more, the seemingly unrelated motive of the B section, as demonstrated by the fifth unit on line three of Example 1 (labeled e), is actually a derivative of the second unit in line one (labeled b).

Tonally speaking, it is intriguing to note that within the first four melodic units illustrated in Example 1, all pitches with the exception of B are used. Even though some of the non-harmonic tones (D-flat, F-sharp, and sometimes E) could be simply considered as colorations in the key of C minor, a modal approach is also just as likely. In considering the melodic fragments of the A section, an overlapping of the modes of C Phrygian (C, D-flat, E-flat, F, and G) and C Lydian (C, D, E, F-sharp, and G) can also be considered. This is especially true because such an analysis is representative of the polymodal chromaticism that Bartók was knowingly developing.¹⁸

In terms of direct folk influence, the rhythmic scheme of the main motive is essentially a carbon copy of a Romanian *drâmbă* (Jew's-Harp) dance melody's rhythmic motif, which also happens to include its characteristic drone-like accompaniment. Also borrowing from a Romanian jeering song are the downward tritone swoops on the last beat of this and the following measures. To further support the direct influence of Romanian folk music in particular, the augmented fourth (tritone) is a specific characteristic feature that is found exclusively in Bihor County, Romania.¹⁹ There is also the irregular repetition of bagpipe-type motifs simulated at measures 45-50 that gives character to the indeterminate melodic structure of dance music such as this. See a comparison of the main source material with Bartók's manifestation below:

Example 2: Op. 8a, No. 1 Source Material (a) RFM.i, melody no. 648, mm. 31-34, and (b) Bartók, *Two Romanian Dances*, Op. 8a, no. 1 (1909), m. 3-4.

Although it may not be a direct quotation of the melody itself, the nearly exact rhythmic motive over a

consistent drone is undeniable when one compares the source material to that of Bartók.

The Second Dance: Poco Allegro

The key center of the second dance is G and applies mixed modes. It also incorporates another characteristic Romanian scale that has the bottom half in Lydian mode and the top half in Mixolydian mode. This particular scale is sometimes known as the “acoustic scale” because the notes are closer to the notes represented early in the overtone series than the normal diatonic scales.

Example 3: Op. 8a, No. 2, Opening Material

Poco allegro (♩ = 160)

As seen in the above example, broken octaves in the right hand serve as an ostinato figure for both the introductory and primary themes in the dance. These two themes alternate with one another throughout the piece and are developed to a great degree. The four-measure structures are similar to those of the first dance, but the sudden and short-range dynamic contrasts throughout create numerous awkward technical situations for the pianist. This dance is just as virtuosic as the first but is much harder to perform convincingly.

One may also consider this dance to be in “a modally flexible G major.” Even though the Lydian mode is rather prominent, there are several other interesting modes and modal relationships present in the dance. In particular, there is a noteworthy modal application in the third and fourth bars of the main theme as seen below in Example 4. This material is found in the *più mosso* sections at measures 17-30, 47-60, and 96-103. The pitches of the second half of this melodic material

can be considered as a result of the combination of the G Lydian pentachord G, A, B, C-sharp, and D, with its own inversion of G, F, E-flat, D-flat, and C. An inversion of the entire Lydian mode creates the Locrian mode, which Bartók also appears to embrace as it is seen in the *Ancora più mosso* sections. Here, descending passages can be found to include the whole Locrian mode (measures 31-34, 64-68, 73-74, and 122-126).

It is important to take note that the above example actually begins on the *last* two measures of melodic material and ends on the *first* two measures of melodic material. The example is showing the end of one statement of the material going into the beginning of the next statement. This is important to remember as the direct Romanian folk influence seen below and the melodic material of the second dance of the above example are seen in comparison.

Example 5: Op. 8a, No. 2, Source Material

"Folk song melody (RFM.ii, no. 456b) used as a motto-theme in Two Romanian Dances, op. 8a, no. 2."

Although this is not a complete quotation, it comes very close. The first measure in both the source material and Bartók's material is the same in melodic rhythm and interval. This continues into the second measure with one exception: Bartók's last note of the second measure is only a minor third away from the preceding note, whereas, the source material's final note of the second measure is an augmented fourth away (as mentioned previously, this is a characteristic feature of Bihor County exclusively). It is this near-to-exact quotation that sets the level of inventiveness for this dance apart from the level of the first dance. Despite the fact that the

third and fourth measures of Bartók's material is not melodically identical to the corresponding measures in the source material, the rhythmic quotation remains identically intact.

Afterword

In light of the side-by-side analysis of the *Two Romanian Dances*, Op. 8a, with the historical and contextual

Example 4: Op. 8a, No. 2, Main Theme

background of Béla Bartók's folk music research, it is hard to deny the direct influence of Romanian folk music on these two dances. It can also be adequately observed that the specific sub-type of folk music found among the Romanian people and their culture have distinctive qualities that set them apart from the other ethnic folk materials collected by Bartók. This is what makes the connection between Romanian folk music and Bartók's *Two Romanian Dances* especially clear. As stated by Paul Griffiths, the *Two Romanian Dances*, Op. 8a, "embody the appearance of a new Bartók, forged in the spirit of folk music,"²⁰ and this is largely due to his exposure to the unique folk music of the Romanian people. ▲

Notes

¹ Halsey Stevens, *The Life and Music of Béla Bartók*, 3rd ed. (Oxford, UK: Clarendon Press, 1993), 3-4.

² *Ibid.*, 57.

³ *Ibid.*, 3.

⁴ Paul Griffiths, *The Master Musicians: Bartók* (London, UK: J. M. Dent & Sons, Ltd., 1984), 2.

⁵ Benjamin Suchoff, *Béla Bartók: Life and Work* (Lanham, MD: The Scarecrow Press, Inc., 2001), 16.

⁶ Stevens, *The Life and Music of Béla Bartók*, 16.

⁷ Benjamin Suchoff, *Béla Bartók: A Celebration* (Lanham, MD: The Scarecrow Press, Inc., 2004), 71.

⁸ Stevens, *The Life and Music of Béla Bartók*, 12.

⁹ *Ibid.*, 22.

¹⁰ *Ibid.*, 22-3.

¹¹ *Ibid.*, 24.

¹² *Ibid.*, 25.

¹³ *Ibid.*, 7.

¹⁴ David Cooper, *Béla Bartók* (New Haven, CT: Yale University Press, 2015), 100.

¹⁵ Suchoff, "Fusion of National Styles," 125-6.

¹⁶ Stevens, *The Life and Music of Béla Bartók*, 118.

¹⁷ Cooper, *Béla Bartók*, 100.

¹⁸ *Ibid.*, 101.

¹⁹ Béla Bartók, "Observations on Rumanian Folk Music (1914)," in *Bela Bartok Essays*, ed. Benjamin Suchoff (Lincoln, NE: University of Nebraska Press, 1976), 198.

²⁰ Griffiths, *The Master Musicians*, 56.



Danny Milan is a Doctor of Musical Arts student in Piano Performance and Pedagogy at the University of Oklahoma and is an active performer, teacher, and composer. Most recently, his projects have included performing and recording compositions for flute and piano by Romanian composers.



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The Score Speaks: Steps to Interpretation for Growing Musicians

By Susan R. Osborn

As teachers, we know that there are effective ways in which to analyze a score for musical learning. During my study at the New School for Music Study, Frances Clark taught us systematic ways in which to do this—from the very beginning stages of learning a piece. Among these steps were the following:

1. Look at the piece and think about how it should sound.
2. Tap and count/point and count the rhythm.
3. Point and say the intervals.
4. Practice hands separately.
5. Practice hands together.
6. Play and count/sing.

As students advance in musical learning, we introduce more complex terminology and structural elements. But go back to the very first instruction of Frances Clark's learning template: "Think about the piece and how it should *sound*." From the beginning, the focus is about *interpretation* and *making music*. All other elements support this number one endeavor.

It is easy to forget this as we get caught up in teaching the mechanical elements that build us as musicians. As teachers, our job list is multifaceted:

1. We build *technique*—hand position, fingers, wrists, arms, shoulders, back, posture, feet—essentially the entire body.
2. We develop *sound*—*piano*, *forte*, cushioned, bright, full, thick, percussive, non-percussive, correctly modulated tone, and more.
3. We *organize a piece for presentation*—this includes structure, style, an understanding of technical and musical challenges, correct fingering, and knowing exactly how much to assign for the week.
4. We teach *style and history* so that our students understand musical context.

5. We seek to understand *personality types* and how each student best absorbs information. And we organize all of this for every student, every day. It's no wonder that the goal of all we do occasionally gets lost in the shuffle—that goal is the *music*.

Building a Sense of Interpretation

When coaching young students on interpretation, it is tempting to simply coach our own ideas. Occasionally this is used as a tool to guide a student towards good interpretive sense. But the best teachers produce students who can ultimately think with independence and intelligence in every area, including interpretation.

While we might think that very young students are unable to develop a refined interpretive sense, I believe that this is the time when they are most expressive and are definitely most unedited. Why not take advantage of this youthful abandon to teach a student what it means to play from the heart?

So, how do we build our growing musicians' sense of interpretation from the very start? How can we encourage them to find interpretive guideposts in the score?

Musical Reference Charts

To get students started with the process of thinking about interpretation, I have them make Musical Reference Charts covering categories such as "Harmony," "Rhythm," and "Melody." In the left column are specific types related to each category. Above are the categories of "Feelings/Words," "Colors," and "Actions." For example, the Harmony Chart (see Example 1) lists chord categories such as Major, Minor, Augmented, Diminished, and various types of 7th chords. After hearing these chords, students write down what feeling, words, colors, and actions they associate with each chord type. Some gravitate more to the visual aspect of

“Colors,” while the more verbal types may enjoy the “Words” category. (Ed. Note: the digital version of this article at ClavierCompanion.com provides examples of both Rhythm and Melody Charts.)

Example 2 shows what one of my students did in a recent group lesson. (Ed. Note: For more of these examples, check out the digital version of this article at ClavierCompanion.com and notice the variety in responses.)

Example 1

HARMONY	Feelings/Words	Colors	Action
Major	Serene Happy Joyful Peaceful	Bright Red	Comfortably sitting or standing Car ride in the country
Minor	Wistful Sad Grieving	Maroon Dark Gray Midnight Blue Soft Pink	Sitting Slumping Looking out a window Lying down
Diminished	Uncomfortably exposed	Army Green	Curled up in a ball Leaning over
Augmented	Trapped or threatened outdoors	Sterile Bright White	Pushed back
Major 7th	Confident Open Settled “Cool”	Light Blue Light Green	Strutting Walking “Andante” Comfortable Easy amble
Dominant 7th	Smiling “Something up my sleeve”	Yellow	Leaning forward or to one side
Minor 7th	Thoughtful Concerned Intent “Hip”	Light Gray Golden Brown	Drive a cool car Dancing
Diminished 7th	Anxious Suddenly worried Threatened or isolated	Rust Red Bright Orange Dirty Green	A pivotal moment in a drama Being forced

Example 2

love peace music Anna

RHYTHM	Feelings/Words	Color(s)	Action
Ex. Slow Moving 4/4	murky	grey	lazy, cloudy day, swimming through jello
Ex. Moderate 3/4	happy, cheerful	orange	trotting
Ex. Fast/Allegro Duple Meter 2/4	I run like a girl & do too, if you run a bit faster you'll be there too	yellow	running, can't really breathe
Ex. Fast/Allegro Triple Meter 3/4	breathless	teal	running, stop to catch breath
Ex. Dotted 3/4	not	light brown	skipping, swimming

The important part of this exercise is that it gets students thinking about the interpretive aspects of the theoretical nuts and bolts. It is the beginning of a set of resource sheets that can continue to grow. And students will also start to see how musical context determines what a harmony, melody, or rhythm will “say” within the piece.

Mapping

The next step is “Mapping a Piece.” This can be done with any level of repertoire, the complexity varying according to difficulty. This process involves analyzing and marking the structural elements of a score in a highly detailed fashion. This makes way for understanding the musical meaning of these details, and it is also a great way to incorporate theory knowledge into our lessons. It can be done at any level of learning, with greater or lesser degrees of complexity.

For this process, I recommend making a copy of the purchased score. Use colored pencils or crayons to make notes and delineate categories. In addition, provide plenty of extra blank paper on which students can make notes, start drawing ideas, or writing phrases that come to mind. Certain areas will start to pop out, while others might be less important.

First, take note of *overarching elements*:

- Style
- Tempo markings
- Structure
- Time signature
- Key signature

Second, look at the *musical details*, or “bones” of those larger elements:

- Motive/Melodies
- Dominant or pervasive rhythms
- Harmony
- Textures
- Phrase structures
- Dynamics/Musical markings
- Articulations

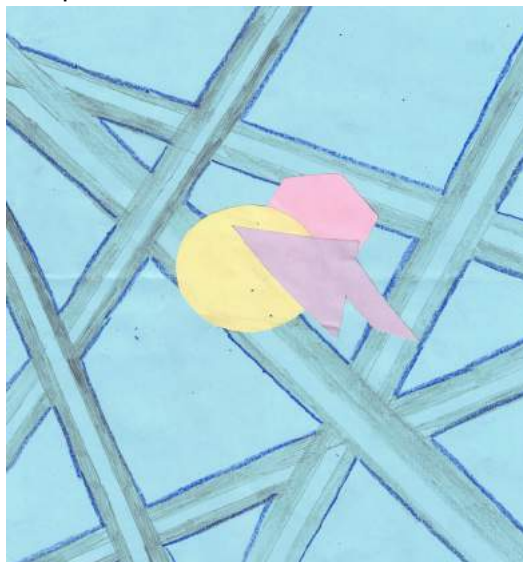
Interpreting the Map

The next part is where the seed of interpretation is truly born, reviewing the analysis and determining the meaning behind the details. By now, students start to gravitate to either artwork or story telling. (This is the reason the Musical Reference Charts include a box for “Feelings/Words,” as well as for “Colors.”) Visual art may include a literal image (a structure or a scene), an abstract, or even a color chart; artistic talent is not a necessity. Or they might prefer to tell a story or write prose, or even a poem.

Example 3



Example 4



Once the genre is chosen, the first step is to establish the piece’s *dominant feature*. What binds it together and makes it tick? Is it a melodic motive or recurring melody? A dominant rhythm? A frequent texture? This is the “main character” of the story, or the focal point of the art work. There may be more than one.

After this main character is identified, it is time to look at the rest of the details and make connections to their roles in the artwork or story. Continue to make notes, draw, or write phrases that come to mind.

Visual Art—What colors, images come to mind when you revisit the rhythms, harmonies, melodies of your piece? How do these elements interact or serve your main theme? What are the contrasts? How can you connect the common threads?

Story or a Poem—What words come to you? Who/What is your main character? What parts in your story or poem are represented by the rhythms, harmonies, or melodies? What story is unfolding, and what turns will it take, depending upon the musical elements?

Compose Your Creation

Now it is time to create a work of art or a story based on mapping the piece. I have had students make very simple but communicative drawings; others have produced quite complex works. Some have



Interlochen Arts Camp students making charts.

Photo by Susan Osborn

Example 5



been abstract, some quite artistically skilled. No matter what, I have never seen a student who did not enjoy this part of the process.

Making charts and mapping pieces are great activities for group lessons, as you can spread various steps of the process over several classes, weeks, even months. It is a process that takes time and thought, so I have found that making one chart per group lesson is sufficient. You may also want to assign charts or maps in a private lesson as a learning tool for a piece.

Examples 3-5 demonstrate what some of my Interlochen Arts Camp students created.

Example of Mapping and Mapping Notes

As an example of this process, here is my "mapped" score of the first movement of Beethoven's Sonata in G Major, Op. 49, No. 2. Mapping is quite a personal process, and no one map will look like another.

Classical Sonata-Allegro Form = **SONATE** 889
 Story will come full circle
 Op. 49 No. 2 2-3 main themes = variety in storyline

motive "main character" = Confident greeting

(Tempo Φ = sense of movement) **Allegro, ma non troppo.** higher now

20. *intentional*

7. *Lighter feeling*

12. *triplets = falling along*

17. *moving to new key center* New theme: next part of story

23. *return of "intentional" rhythm = walking*

36. *Again*

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31. *Very smooth = dancing? Entertainment?*

36. *greeting motive*

44. *still minor!*

49. *Higher = more tension*

54. *Higher = more tension*

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59. *Agitation = nervous* Tension subsiding

65. *nervous repeated notes* Smooth

71. *This is an interesting change!* WHAT??

76. *"let's just get on with the evening"*

81. *Now we are back*

87. *"Thank you"*

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86. *Second theme now in I. More stability = promise all will end well*

90. *Higher = more positivity*

103. *Rhythm = "This was so fun"*

113. *"Thank you"*

118. *"That's all!"*

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Next are notes resulting from my mapping process of the Beethoven. While I personally tend to lean more toward visual arts, my mapping process clearly led to a story.

Major Theme

Rhythmic motive in opening four measures, introducing the combination of triplets and duplets. This combination runs throughout this piece.

The triplets seem to represent confidence and ease, a continuation of the original half-note chord, which seems like a “confident greeting,” followed by a sense of “rolling along.”

Quarters and eighth notes in groups of two = a steady and directed movement towards the next person or event. Indicates more intentionality.

Exposition

Measures 1-4: Important person (people?) confidently greeting others. Measures 5-8: higher register. Another person? A woman? A child? Leads me to think this might be a second important person. Perhaps this is a couple, greeting officials or members of a crowd. I think I like this idea.

Measures 9-14: Shorter, lighter phrase groups = greeting others, perhaps more superficially, with a short handshake or quick selfie. Fans, people in the crowds, etc. Could this be a royal couple?

Measures 15-20: Rolling triplets indicate something regular. They get into a car or limo, to be taken somewhere else. Note interesting phrase turn, as it interrupts the previously established symmetry of four-measure groupings.

Measures 20-35: Rhythm takes on the steady quarter note/eighth-note quality that seems to indicate direction and intention. Getting out of the car, the couple walks into a building for the next phase of their visit with these officials. The continued repetition of the theme/phrase structure confirms to me that this is, indeed, a couple (mm. 20-28, followed by repetition on mm. 29-35). I see the couple now in a beautiful hall, with more people to greet. They make their way to their seats.

Measures 36-52: Now a constant flow of triplets, ascending and descending, sometimes spelling out a chord in a similar way to opening measure (e.g., m. 42). These represent something easy and free flowing. Perhaps dancers come out on the floor. This may be a dinner in honor of the royal couple, before which is a pre-dinner show of dancing and entertainment. It seems to promise an enjoyable and fun evening. I have decided this royal couple is Harry and Meghan, Duke and Duchess of Sussex.

Development

Measure 53: The “Confident Greeting” motive from the beginning of the piece takes an ugly turn. Suddenly it is in a minor key, and the upward direction of the triplets seen in m. 1 are now mostly descending (increasing a sense that something has gone wrong). One of the officials at this dinner has taken an opportunity to confront the royal couple on issues about which he is very displeased. It is awkward and inappropriate. He expresses his brief, but negative first thoughts in mm. 53-55, repeating himself more emphatically in mm. 56-59 (a new, higher key). He seems desperate. Note the three-measure phrases depart from the previous symmetry. The odd number of three emphasizes the tension.

This gives way to repeated left-hand eighths in mm. 59-62. While the repeated notes in m. 20 represented a positive start to their next phase of the evening, here they build tension. In the right hand, there are short, nervous rhythmic groups. Perhaps people are talking among themselves and wondering, “What are they going to do? This is very awkward! Who is this rude person?”

But mm. 63-67 indicate hope of a resolution. Smoother rhythms are introduced, harmony is modulating back to the dominant, and, by m. 67, we see the return of the confident

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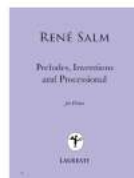
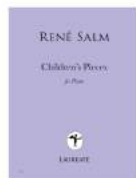
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and happy greeting. Here, Prince Harry stands up and walks over to this man and takes him by the arm. As he is walking him back to his seat, Harry assures this man that he has nothing to worry about, and that he will work very hard to take care of this concerning issue as soon as he gets back to the palace.

Recapitulation

In m. 71, we now hear the return of the “Greeting Motive.” This is Harry’s opportunity to address not one person, but the entire crowd. Perhaps here, he is expounding upon his assurance to this man, reiterating his assurance to all. He wants things to come back to order as soon as possible, and indeed they do. Note that in m. 74, the music skips over the previous material of the exposition (mm. 9-14) and goes directly to the descending and ascending triplets that represented the dancing and entertainment. This is a “let’s get on with the evening” moment. There is a little harmonic tension at m. 80. But this is followed by a return to the material in mm. 15-20—a return to normal.

Measures 87-115: The second theme is now back in the tonic, establishing a renewed sense of stability and, finally, a feeling that the evening will be back on track. Friendly greetings return, with more diplomatic conversation, and continued dancing and entertainment. The material is in the typical Sonata-Allegro form, ending with a coda from m. 116 to the end. This coda presents the upbeat triplet patterns, and a repetition of a small descending motive, as if to say over and over, “Thank you so much,” “This was delightful,” or something to that effect. There are final handshakes, and an affirmation of a good diplomatic evening.

My Story: A Day with the Royal Couple

Final Task—Making This Come Alive in the Music

It is important to note that the mapping process is one of evolution. Certain musical features will start to emerge, along with ideas. The story or artwork may develop more quickly than the literal analysis, or it may take a little while to evolve.

While this exercise is sure to inspire students to think more creatively about the interpretation of their music, the goal is to express these ideas in their music. At this point, there is no substitute for good and inspiring teaching. But the previous exercises enable discussion of how one can approach expression. ▲



Dr. Susan R. Osborn teaches Keyboard Skills at the Bienen School of Music of Northwestern University. In addition, she teaches private and group piano at the Northwestern Music Academy and Interlochen Arts Camp. Dr. Osborn is an active performer, adjudicator, and presenter, with a specialty in piano pedagogy and interdisciplinary studies.

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The Beethoven Piano Sonatas: Frequently Asked Questions

By Peter Takács

As the 250th anniversary of the birth of Ludwig van Beethoven (1770-1827) approaches, it is a good time to get in the celebratory spirit by answering some FAQs. A warning, though: behind every seemingly straightforward answer, there are always more questions!

1. What editions should I use?

Simple answer: There are excellent Urtext editions available from Henle, Wiener Urtext, and others. The Associated Board of Royal Schools of Music edition has a pullout section in each volume that amounts to a master class by Beethoven scholar Barry Cooper. A superior edition by Heinrich Schenker is available in an affordable Dover Edition (two volumes). My current favorite is the Bärenreiter Edition edited by Jonathan del Mar, which, in addition to the chocolate brown covers (!), has superb introductory remarks and thorough, detailed notes following the musical text.

Complicated answer: All editions are compilations of editorial choices made by expert scholars. Identifying the correct text is an arduous task, involving sometimes contradictory sources, from autographs and barely readable sketches to several first editions. In the case of Beethoven, there are sometimes multiple letters to publishers making corrections to submitted proofs. As an example, here's a tantalizing case, as quoted by Barry Cooper: "Ferdinand Ries relates how, when the edition [of Sonata Op. 31, No. 1] arrived, he played the sonata through to Beethoven, who became increasingly angry over the misprints, especially when he discovered that four extra bars had been inserted [toward the end] of the first movement."¹ At Beethoven's direction, a list of over eighty corrections was prepared by Ries—however, that list is now lost! Simrock did publish a corrected version, which has fewer errors, except for the subtitle, "*Editiou (sic)*

tres correcte." Here's my advice to pianists: like any good lawyer, always read the small print.

2. What about fingerings?

This is a sensitive subject, with champions on both sides. Some editors feel it's a beneficial contribution. My inclination is to find my own. All hands are different and require different solutions. As an example, I agree with about fifty percent of the Henle Edition fingerings, while finding the other fifty percent nonsensical! I sometimes consult the venerable Schnabel Edition (he is my musical grandfather, having taught my teacher Leon Fleisher). His fingerings, while often unorthodox, sometimes reveal an interesting musical detail. The above-mentioned Bärenreiter Edition has no fingerings, for which I am grateful. Henle publishes an unfingered edition, but it costs extra! As Debussy said in a preface to his Twelve Études: "*Cherchons nos doigtés!*" (Let us find our own fingerings!)

3. How were the tempi?

According to Beethoven's secretary, Anton Schindler, this was the first question Beethoven asked when friends related details of a performance to him.² Tempo was of paramount importance to the master, and he spent a lifetime trying to accurately convey his intentions. Here are some suggestions:

Learn to understand the Italian (and later German) tempo markings: from *Grave* (solemn, "Pathétique," Op. 13, I) to *Prestissimo* (extremely fast, Op. 109, II), and *Vivacissimamente* (as lively as possible, "Les Adieux," Op. 81a, III), and everything in between; qualifiers, such as *con brio* (lively, many *Allegro* movements), *con gran espressione* (with deep expression, Op. 7, II), *Moderato cantabile molto espressivo* (in moderate tempo, singing, and very expressive, Op. 110, I), among many others.

In his later works, Beethoven used German to precisely describe the character of a movement, e.g., *Geschwinde, doch nicht zu sehr, und mit Entschlossenheit* (fast, but not too fast, and with determination, Op. 101, IV); the Italian marking? *Allegro* (!)

Excerpt 1: Hammerklavier Sonata in B-Flat Major, Op. 106, Mvt. 1, by Ludwig van Beethoven, mm. 1-8.

Excerpt 2: Hammerklavier Sonata in B-Flat Major, Op. 106, Mvt. 1, by Ludwig van Beethoven, mm. 17-20.

The metronome. This is another thorny question. Beethoven met and befriended the inventor J. N. Mälzel in 1813, and initially was very excited about finally being able to precisely indicate tempo. He proceeded to provide metronome markings for all of his symphonies, many string quartets, and one piano sonata, the *Hammerklavier*, Op. 106. Later, however, he became disillusioned with the device, finding it too mechanical and inflexible to allow for subtle tempo shifts. Here is a revealing response by Beethoven to a question about a metronome marking (as related in George Barth's informative book, *The Pianist as Orator*): "100 according to Mälzel, but this can apply only to the first measures, because *feeling also has its tempo*"³ (emphasis mine). This applies precisely to the metronome marking for the first movement of the *Hammerklavier*, half-note equals 138, which can conceivably work for the explosive opening bars, but

would sound unnatural for the lyrical bars that follow (Excerpt 1) or the bold main theme beginning at m. 17 (Excerpt 2).

Carl Czerny's book, "On the Proper Performance of all Beethoven's Works for the Piano"⁴ is an invaluable source by a musician who studied many of the piano works with the composer, in addition to being a life-long companion and friend. All the piano works, including sonatas, variations, chamber music, and concertos, are given short character descriptions, and metronome markings for every movement. While these are to some degree subjective, they provide a standard guide for deciding tempi in all of Beethoven's piano works.

Tempo giusto (the right tempo). It is my belief that every work (and not only by Beethoven) has a tempo that perfectly captures its character and meaning. This is based on the tempo marking, the nature of the material, agreement among various sections, and what I can only call a "gut feeling." Finding it takes a lot of experimentation, but when the tempo locks in (or, as jazz players would say, "finds the groove"), everything falls into place. To paraphrase Mr. Debussy: "*Cherchons nos mouvements!*" (Let us find our tempi!)

4. What about the pedals?

It is important to understand Beethoven's use of the pedals to create special moods and colors.

He used the sustaining pedal (originally *senza sordini* [without dampers], later simply *Ped.*) to suggest an echo effect, or as Czerny puts it, "[to] sound like one complaining from afar" ("Tempest," Op. 31, No. 2, I) (Excerpt 3).

Excerpt 3: Sonata in D Minor, Op. 31, No. 2, Mvt. 1, by Ludwig van Beethoven, mm. 143-148.

On Beethoven's fortepiano, holding the pedal as indicated creates a perfect mist of sound that fades out gradually; however, on the modern piano, with its

more lasting sound, we must subtly flutter the pedal to create the same effect. This applies as well to famous pedal movements, such as the first movement of the “Moonlight” Sonata, Op. 27, No. 2, and especially to the tranquil opening of the rondo movement in the “Waldstein” Sonata, Op. 53, III, a wafting song of hope.

The **una corda** (literally, one string, or shift) pedal was used by Beethoven to create a remote, mysterious, even eerie, sound. On his instrument, the shifting could be controlled to go from one, then two, and finally three strings (*poco a poco tutte le corde* [gradually all the strings]), which is difficult to achieve on a modern piano, and which can create a sense of returning to reality, as in the transition to the finale of the Sonata in A, Op. 101 (Excerpt 4):

Excerpt 4: Sonata in A Major, Op. 101, Mvt. 3, by Ludwig van Beethoven, mm. 20-22.

Zeitmaß des ersten Stückes
Tempo del primo pezzo: tutto il Cembalo, ma piano
Alle Saiten

Excerpt 5: Sonata in A-Flat Major, Op. 110, Mvt. 3, by Ludwig van Beethoven, m. 5.

Excerpt 6: Sonata in C Major, Op. 53, Mvt. 3, by Ludwig van Beethoven, m. 465-468.

There are other special effects that show Beethoven’s innovative approach to sound, such as the 4-3 fingering that creates a vocal echo effect, as seen in Op. 110, III (Excerpt 5) and the floating *pianissimo* glissandos in the coda of the “Waldstein” Sonata, Op. 53, III (Excerpt 6). All of these effects show Beethoven’s nature as a restless experimenter, always searching for new ways to expand his expressive vocabulary.

5. Can we change anything in Beethoven’s scores?

Perhaps this is the most provocative FAQ of all, and the answer should be a simple “no.” As Czerny sternly warns in his above-mentioned book: “In the performance of his works...the player must by no means allow himself to alter the composition, nor to make any addition or abbreviation.”⁵

That sounds clear enough. Of course, we must pay scrupulous attention to the printed text. For example, we can’t arbitrarily decide that a *forte* should be a *piano* just because we feel like it. It is an artistic, even moral, obligation to adhere to the composer’s instructions.

As usual, however, there are complications. As stated above (under complicated answer 1), sometimes there are contradictions in the sources, which can give us a choice of solutions. At other times, we must simply





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33

Note Review

A. Name the notes.
B. Write the number of each note on the matching key below.

1. 2. 3. 4. 5. 6. 7. 8.

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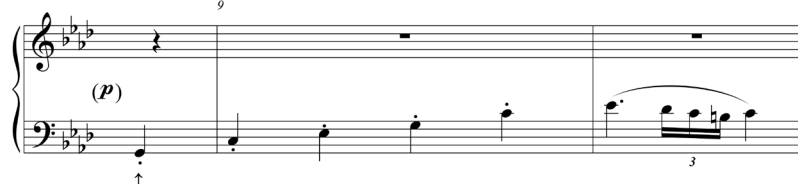
decide, based on our best judgment, whether to amend the information provided. Here are three examples:

The missing dot. The very first note of the very first published sonata, Op. 2, No. 1 in F Minor, is missing a *staccato* dot. When the theme is repeated in the left hand just a few bars later, the dot is there (Excerpts 7a and b).

Excerpt 7a: Sonata in F Minor, Op. 2, No. 1, Mvt. 1, by Ludwig van Beethoven, m. 1-2.



Excerpt 7b: Sonata in F Minor, Op. 2, No. 1, Mvt. 1, by Ludwig van Beethoven, m. 9-10.



Did Beethoven mean for the first note to be longer? This makes no sense, creating a heavy upbeat for an exciting rising rocket theme. I've heard recordings where the pianist actually slurs the upbeat to the downbeat—no, no, no! I believe it's just a misprint (autographs for the early sonatas are lost).

The smudge. In measure thirteen of the second movement of the Sonata Op. 90 in E minor, there is a smudge on the first note in the left hand (not unusual in Beethoven's famously messy handwriting). Is it an A or a G#? Visually, it's ambiguous, and most editions lean to A, which to my ears sounds bland (Excerpt 8).

Excerpt 8: Sonata in E Minor, Op. 90, Mvt. 2, by Ludwig van Beethoven, m. 12-14.



No problem, you say—this is a rondo, and we'll just check the return of the theme to verify one way or the other (this is called "confirming by analogy"). Frustratingly, however, every time the theme returns, Beethoven, instead of writing out the passage, writes *come sopra*, meaning "as above"—no new information! It isn't until the last *ritornello*, when the theme

We've grabbed
their attention...
all you have to do
is introduce yourself!



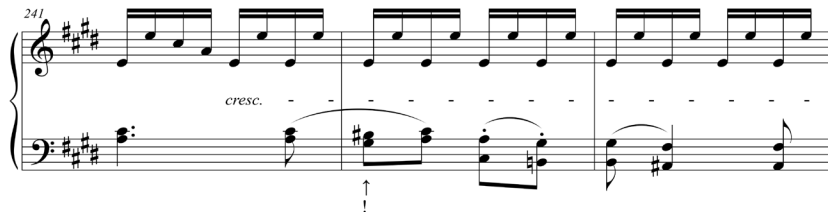
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appears in the left hand, that we unequivocally see that the right note is a G# (Excerpt 9).

Excerpt 9: Sonata in E Minor, Op. 90, Mvt. 2, by Ludwig van Beethoven, m. 241-243.



As I often tell my students, you sometimes have to be Sherlock Holmes to find the right answers.

Register limitations. Pianos evolved rapidly during Beethoven's lifetime, increasing in power and range.

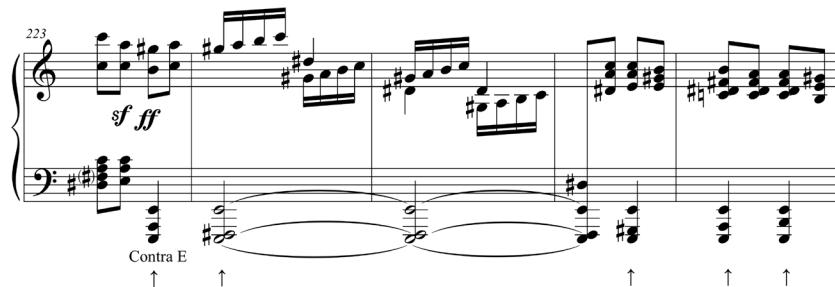
Up until c. 1800, the *fortepiano*, as it was called, had a range of five octaves, from F1 to F6, but by 1822, when he completed his last sonata, Op. 111, it had been expanded to six octaves, from C1 to C7. Beethoven eagerly used the

extra notes as soon as they were available, as shown in his repeated use of E1 (contra E, or low E) in the A Major Sonata, Op. 101 (Excerpt 10).

The tantalizing question arises: should we provide the upper and lower notes that are missing in the earlier works due to register limitations? This is a topic that has been hotly debated by performers and musicologists, and one that has no obvious answer.

I believe that small adjustments (to low E1 and high G6, respectively) are permissible, but anything lower and higher than that should be decided on a case-by-case basis. Here are two examples, one that

Excerpt 10: Sonata in A Major, Op. 101, Mvt. 4, by Ludwig van Beethoven, m. 223-228.



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I find non-controversial, the other that should never be changed:

a. In the Sonata Op. 14, No. 2, I, measure 43, I would definitely expand the passagework to F#6 to agree with the same passage in the recapitulation (m. 170) (Excerpts 11a, b, and c).

Excerpt 11a: Sonata in G Major, Op. 14, No. 2, Mvt. 1, by Ludwig van Beethoven, m. 43-44.

Excerpt 11b: Sonata in G Major, Op. 14, No. 2, Mvt. 1, by Ludwig van Beethoven, m. 43-44, with expanded passagework.

Excerpt 11c: Sonata in G Major, Op. 14, No. 2, Mvt. 1, by Ludwig van Beethoven, m. 170-171.

b. In the “Tempest” Sonata, Op. 31, No. 2, I, Beethoven runs up against the upper register limitation in the recapitulation (Excerpts 12a and b).

Excerpt 12a: Sonata in D Minor, Op. 31, No. 2, Mvt. 1, by Ludwig van Beethoven, mm. 59-64.

Excerpt 12b: Sonata in D Minor, Op. 31, No. 2, Mvt. 1, by Ludwig van Beethoven, mm. 89-93.

His solution, however, of insistently repeating the upper D against the rising lower voices, is so powerful that it should never be adjusted—a great example of turning a limitation into an artistic statement.

In conclusion: surely there are many more questions that can be asked, since the Beethoven thirty-two piano sonatas are an inexhaustible gold mine for exploration. I am hopeful that the above topics can be a starting point for an ongoing conversation. I am happy to respond to any reactions or objections to these ideas, or new questions. I can be reached at ptakacs@oberlin.edu. ▲



Hailed as “a marvelous pianist” by the *New York Times*, Peter Takács has established himself as a distinguished performer, teacher, and lecturer. Winner

of the William Kapell International Competition, he has appeared in recital, chamber music, and with orchestra, in the United States, Europe, and Asia. He has given master classes throughout the world, and has been an adjudicator in many prestigious international competitions. His recording of the complete Beethoven Piano Sonatas was released on the Cambria label in July 2011. In 2015, he inaugurated a new series at Carnegie Hall entitled “Key Pianists” with three recitals featuring early, middle, and late Beethoven, to critical acclaim.

¹Barry Cooper, *The 35 Piano Sonatas, Commentaries, vol. 2* (London: ABRSM, 2007), 77. (Based on Ferdinand Ries and Franz Wegeler, *Beethoven Remembered*, Great Ocean Publishers, 1987.)

²Anton Schindler, *Beethoven As I Knew Him* (London and Chapel Hill: UNC Press, 1966), 423, note 3.

³George Barth, *The Pianist As Orator* (Ithaca, NY: Cornell University Press, 1992), 687. (Based on A. W. Thayer, *Life of Beethoven*, Princeton, NJ: Princeton University Press, 1964.)

⁴Carl Czerny, *On the Proper Performance of All Beethoven’s Works for the Piano* (Vienna: Universal Edition, 1970).

⁵Czerny, *On the Proper Performance of All Beethoven’s Works for the Piano*, 32.

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Bringing Performance Experience with a Period Piano to a Modern One

By Ratko Delorko

If Mozart had had a modern concert grand piano, would he have composed the same music? Absolutely not! No doubt, he would have been strongly influenced by the characteristics of the modern instrument, and his musical approach on the piano would have been completely different.

Why am I so sure about this? Did I have coffee with Mozart? Unfortunately, I did not have that extraordinary opportunity. As a composer myself, I can say that each composer creates his music within the dictions and restrictions of the available instruments and the surrounding musical environment. The composer is a kind of musical mirror of the society, reflecting the contemporary situation and adding a unique musical fingerprint. If the composer creates inspired works, he pushes the grammar of musical composition to the next level. If the composer is a virtuoso, he will challenge the performer and the instrument to their limits but go no further. In the case of Mozart, dynamic ranges and piano action speeds in the 1700s were far beneath the capabilities of our modern, powerful, and fast high-tech instrument.

A Brief Mechanical History of the Fortepiano

Sponsored by the Medici court, Bartolomeo Cristofori invented his fortepiano in Florence around 1698. The instrument was mentioned in the Medici inventory in 1700 as the “*Arpicimbalo che fa il forte e il piano*.” Bartolomeo’s innovation was the escapement hammer action that enabled the keyboardist to create dynamic nuance with each keystroke. The invention was remarkable because it enabled the keyboard player to push down on a key and send a hammer toward the strings in free-flight. The hammer would then bounce off the string and return to its position at rest, ready to be thrust upward again. As a result of the hammer bouncing off the string, the string

would continue to vibrate as long as the player continued to hold down the key. This novel instrument ultimately replaced the static, plucked-string keyboard instruments, such as the harpsichord, the spinet, the virginal, and even the expressive clavichord.

An appropriately descriptive name for the instrument was necessary as no one was familiar with the new instrument’s capabilities. Three meanings are hidden in the word “*Arpicimbalo*”: “*Arp*” stands for harp; “*cimbalo*” describes the case in which the hammer action was implanted—the body of a harpsichord. However, the word “cymbal” suggests the Hungarian folk instrument known also as “dulcimer,” which is played with two hammers. This instrument also has its roots in India as the “*tandoor*.”

It was not immediately obvious that this invention would be such a disruptive event in music history. News did not travel fast in those days, and it took a long time to build each hand-made instrument. As late as 1763, the French composer Jean-Paul Balbastre proclaimed that this “bastard fortepiano will never replace the majestic harpsichord.”

As a practical matter, composers of the early classical period—such as Haydn, Mozart, young Beethoven, and their contemporaries—had to compose music which was compatible with the evolving fortepiano as well as the harpsichords, spinets, and clavichords which were still in use until approximately 1800. For example, the cover of Beethoven’s Sonata Op. 27, No. 2, composed in 1801, states: “*Sonata quasi una Fantasia per il Clavicembalo o Piano Forte*.” Notice that he mentions the harpsichord before the piano forte. (Later, this sonata was named “Moonlight Sonata” by the critic Ludwig Rellstab—without Beethoven’s approval!)

Over time, many innovations contributed to the development of the fortepiano, sometimes called the “*Hammerklavier*”:

- Early pianos had small hammer heads covered with leather, mounted on tiny hammer shanks of mahogany which sometimes cracked if the player was too ambitious. Henri Pape (Carl Bechstein's teacher) came up with the idea of replacing the leather with felt, and patented the idea in 1827.

- As the hammer shanks became more robust, it was necessary for Erard to develop the double escapement c.1820 (English patent no. 4631; 1821), enabling a fast and safe repetition.

- Over time, the width of an octave grew notably as did the ranges of the piano. In 1825 the size of an octave was about 18 cm compared to 19 cm today.

Even the key dip and static down-weight changed. The height of the upper key was 8 mm compared to 12 mm today, and the key dip was about 6 mm (today 10 mm). The static down-weight (the weight necessary to bring the key to its bottom and produce sound with the dampers raised) increased from 15 to 48 grams. The dynamic down-weight

(the range of weight required, also with raised dampers, to obtain the dynamic range from *ppp-fff*) of the modern instrument is 5-8 times more than that of the period piano. Is it any wonder that *legato* passages written by composers of the era are so difficult to execute on the modern piano? Some incorrectly believe that you can just add some pedal and create a *legato* impression. However, the backfall

Editor's Note. For more in-depth exploration of the development of the piano and the influence on pianists and their technique, we recommend: Reginald R. Gerig, *Famous Pianists & Their Technique*, New Edition. Bloomington: Indiana University Press, 2007.

of the hammer and key create a notable noise which is treacherous.

Fortepiano Stringing and Soundboards

The duplex scale had not been invented yet (patented by Steinway in 1872) and all stringed keyboard instruments



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were based on a straight-strung scale (parallel stringing). The cross-strung scale was patented by Steinway in 1859. The advantage: A smaller cabinet houses longer bass strings and the position of the bass bridge moves towards the middle of the soundboard. There the soundboard is more flexible than at the edges of the cabinet and delivers a deeper bass sound.

More power was required, so the string tension increased and wooden hitch pin areas became obsolete. In 1828/29, Babcock invented the iron frame for square pianos and the traditional soft iron strings were replaced by strings from stainless steel.

The straight-strung scaled instruments had a specific quality: They were designed to reproduce the human voice registers as soprano-alto-tenor-baritone-bass, each spreading over one octave. This feature was achieved by running the wooden fibers of the soundboard parallel to the strings (exception: Pleyel). The soundboard was not manufactured in one piece. Octave-range broad wooden planks were glued together and reinforced by wooden ribs. The sound energy ran nicely along the wooden fiber but did not tend to spread transversally (even prevented from spreading by the glue between the planks) and the register

of the human voice in octave range was created. Composers integrated the musical templates given by these instruments in their piano music. Polyphony and voice separation was quite easy to handle. Melody and accompanying figures were clearly defined—just sit down and play. On a cross-strung instrument these musical requirements have to be generated by precisely balancing every little dynamic level like a modern sound engineer. This can be pianistically quite tricky. That is the reason why a lot of musicians, among them Liszt, were not that happy about the upcoming cross-strung scale.

On modern instruments the wooden fibers run transversally to the strings, spreading the sound energy all over the soundboard aided by the ribs. So-called sound islands pop up everywhere on the soundboard for each frequency in different places and they happily blend together. The homogeneous sound was born, only interrupted at the benchmarks where the cast iron frame has its sections. Also the voicing of the hammers underlines the homogeneity of the sound and is an art of its own.

Due to the increased string tension, aided by the iron frame, the modern instrument is much louder than his elder brother. Sometimes it may be way too loud. So, one must restrict

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dynamics when playing classical music—the dynamics are equivalent to modern *pianissimo-mezzoforte*. Prokofiev-like *forte* and *fortissimo* are not appropriate in baroque, classical, and early romantic piano music. In addition, one must not play too fast. Mozart cannot give you a ticket for speeding, but *allegro* meant happy during his time, not necessarily fast. The only absolute tempo commands were *presto* for fast and *lento* for slow. All others were character markings which, after 1825, become ambiguous tempo indications. That is the reason why German composers, starting with late Beethoven, avoided the Italian indications and replaced them with descriptive words in German. In other words, *allegro* evolved from a descriptive character to a tempo command meaning “fast” c. 1825.

It should be noted that the fortepiano was not an incomplete modern piano but a completely engineered instrument whose evolution came to an end in the late 1850s with the cast-iron frame and invention of the cross-strung scale. From there on we talk about the modern piano.

These technical conditions had a huge impact on the performance practice. The social circumstances were also a strong influence. Ladislaus Dussek was the first to perform with his profile to the audience in 1807; perhaps because he was a beautiful man in his youthful days and wanted to impress the ladies with his profile. Later he became so fat that he could hardly play any more. Before this time, it was not appropriate for a musician to show his emotions to the public. Today’s classical musicians performing baroque and post-baroque music should avoid the arms flying through the air, faces blurred by excessive emotion, and rapt eyes staring at the ceiling I often see in live performance.

Hands On

How do we transfer the experiences and insights gained on a period instrument to the modern one? Of course, we cannot create a vintage fortepiano sound on a modern concert grand; and we don’t want to. However, there are a few things to consider when playing classical and early romantic piano music if we are to function as reproducing artists.

It all begins with the proper reading of the score. So-called instructive editions are not helpful. An Urtext-Edition should be the most accurate resource with no additions made. I support my own reading with facsimiles of the autographs. If we want to read between the lines, we have to read the lines first and distinguish carefully between *legato* and non-*legato* sections, *staccato* signs and other indications. We have to know about the performance habits. When no slur is present in a section to indicate *legato*, constant non-*legato* is required. According to Carl Philipp Emanuel Bach

every note is shaped down to its half value.¹ So a sixteenth note becomes a thirty-second note with a rest in between. However, the musical expression or “affect” may change the short note in a broad one with a tiny non-*legato* gap in *cantabile* sections. Türk, in 1789, suggests a short gap between the notes, but not as short as CPE Bach requests.²

Some early fortepianos required a rather high finger action, as they did not have an escapement yet. The “kick” of the finger on the key was the escapement. How to find the right finger height? It depends upon the key dip. In total it should not be less than 10 mm and not more than 12 mm. The modern piano has an escapement and the key dip is 10 mm. So stay in this range to “kick” the key but guide it and stay mostly in key contact. If you do more than 12 mm, the flexors and extensors in the hand start working against each other and create tension.

Romantic embellishments are not to be used in baroque or classical music. This means that all embellishments such as trills, mordents, grace notes, etc., start on the beat, not before the beat. They start from the upper note, not from the main note, except in the case of the mordent (see Example 1). If a trill is short and the target note heads downwards to the next step, there is no closing note requested. In cases where the trill is long, on a cadential dominant, or stands alone and its target note heads upward or jumps in any direction, then a closing note is required. Ornaments beginning before the beat and starting from the main note gradually appear about 1825 and slowly become more common in romantic piano music.

Example 1

The image shows a musical example with two staves. The top staff is a treble clef with a single note (G4) and various ornaments: a trill, a mordant, a trill with a mordant, and a cadence. The bottom staff shows the corresponding rhythmic patterns and fingerings for each ornament. The fingerings are: Trillo (2 1 3 2 4 3), mordant (2 1 3), trillo und mordant (2 1 3 2 4 3 1 2), and cadence (4 3 1 2). Below the notation is the text "example for substitutional fingering".

Please note the substitutional fingerings which can be very helpful on a period instrument. Why? Because a trill is basically an alternating repetition. Plucked-string keyboard instruments and fortepianos are not very good at repetitions because their keys must return completely to a resting position before the note can be replayed.

The first hammers were papyrus rolls covered with leather. Then the roll was replaced by a piece of wood, called the hammer core, and covered with leather, normally goat. Square pianos, built by German immigrants in England were endorsed by Johann Christian Bach. They had very tiny leather-covered hammer heads the size of the nail of your

fifth finger. Meanwhile the hammer size in the concert instruments grew constantly and, after 1850 or so, the felt-covered hammer head became state of the art. Piano makers used to manufacture their own hammers. Today nearly all hammers in Europe are delivered by Renner and Abel.

Fortepianos had dampers on all notes until about 1825. Later, the higher octaves were left open for a better resonance. This means that modern pianos should have dampers at least until *F6*. This was the last note on Haydn's, Mozart's, and the young Beethoven's pianos. When a *staccato* is required and the modern piano offers no damper there, your *staccato* is lost and a *staccato* line gets burned at its end. For a long time, premium brands had no damper on *F6* and they happily copied each other. It took a while and a lot of complaints by the artists to make a change happen. So, today they put dampers until *G* and smart technicians shape the damper felt on *F#* a little bit and on *G* notably more, so that a smooth transition to the open-string section is guaranteed.

Viennese actions are pretty fast in scales but they do not repeat single notes very rapidly. This is because the key has to return in its resting position. Once it comes back into resting position, the action is ready to repeat the note. The same problem, although to a lesser degree, appears in the English action which is closer to the modern action. All returning notes and embellishments like trills and cadences may cause keys to stick when played with a modern single

fingering, as the embellishments are alternating repetitions and the key has to return first into resting position. A fast, countable trill done with the same pair of fingers is executed easily on the modern grand due to the double escapement. The hammer repeats even when the key is half way up. But, because the dampers open at the halfway point of the hammer blow, they will remain open and make the trill muddy. So, substitutional fingering will be appropriate in these cases too. This fingering guarantees the return of the key to its resting position, obtaining an early damper closure and, as a result, a clean and crisp embellishment.

Pedals

Bartolomeo Cristofori invented the "*una corda* shift mechanism." The player has the option to move the action by two knobs on both ends of the keyboard to the right side. With this mechanism the hammer strikes only one string and the other one vibrates in sympathy, stimulated by the energy rendered from the bridge. The sound becomes softer and enhanced with a "silver glitter" due to the passive string vibration. Later this "*una corda* effect" moved to the left pedal.

In 1711, Scipione Maffei described Cristofori's instrument with an explanatory text and drawing in "*Letterati d'Italia*." This book was a compendium of the Italian achievements in art and technology. In 1725, the article on Cristofori's fortepiano was translated by Johann Ulrich König in Mattheson's "*Critica Musica*." It is thought that Silbermann

built his fortepiano based on this translation. He copied Cristofori's "*una corda* shift mechanism" and created the damper lift. The player has the option to lift all dampers with two little levers or stops on both sides of the front panel and let the strings resonate in sympathy, creating interactions on the soundboard and render more power from the soundboard.

About 1730 Silbermann presented his fortepiano at the Prussian Court to Johann Sebastian Bach. Bach condemned the instrument. Silbermann was apparently quite unhappy and withdrew from building fortepianos for several years. Cristofori's action was too complicated, although it worked nicely—if regulated properly. I had the model built in 1994 by Alexander

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Langer according to the drawing. It is quite advanced; with fast repetitions and comfortable ratios. It offers a repetition spring, a simple back check, a hammer knuckle and a jack—almost the same as a modern action.

Today, Cristofori's instruments are not found with this advanced action from the drawing but with a less-complicated action. Most likely, he delivered his instruments to the customers, but there was nobody to service the action later. An instrument with a stuck action will not be played and soon becomes the subject of serious complaints. So, Cristofori had to step back and replace his genius action with the less complicated one which is found in the instruments remaining today.

In 1746, Silberman tried again. He may have had a closer look at Cristofori's piano with a less-complicated action. He presented his fortepiano with the simplified action to Bach at the Prussian Court and this time Bach accepted the instrument and gave his seal of approval.

Knee levers under the keyboard were then created for the damper lift and other effects such as the "moderator stop." Opening the dampers was more comfortable now, although fast (modern) changes on each chord were not possible. In 1785, Broadwood introduced foot pedals for the damper lift and the "una corda effect" in London. The pedals were integrated into the front legs of the instrument. The position of the players feet were not comfortably located and the damper lift was used in select "long pedaling" sections only. On modern instruments, try half and even quarter depressions of the pedal if the sound gets muddy, but avoid "modern" fast changes. With the growing range of the keyboard, this construction became unsuitable and the pedal moved to the lyre under the middle of the keyboard. In Vienna, around 1805-1810, the pedals appeared on the centralized lyre.

In about 1798 Beethoven wrote the first pedal marking in the so-called "Kafka sketchbook"—named for Johann Kafka who sold the papers to the British Museum in 1875. Haydn used the words "open pedal" —not pedal markings. The classically trained, young Chopin used the markings *Ped.* and * (pedal release) very precisely, still not making use of the romantic (modern) pedal change introduced by Liszt with the marking *Ped.* followed by *Ped.* with no * in between.

In the year 1768, Johann Christian Bach introduced the square piano in London. The square piano had tiny leather-covered hammer heads and transverse stringing. It was a delightful and inexpensive little instrument for homes. It was invented by the leading personalities of the "Twelve Apostles"—the creative group of German immigrant piano builders. The square piano became a huge success

and continued to be developed and enlarged until the 1890s—when it became obsolete and died out, replaced by powerful upright pianos and grands.

In the early- to mid-1800s, the number of pedals—thanks to creative piano manufacturers from Vienna—increased to as many as eight (!) pedals for sophisticated and sometimes harsh effects (see Example 2).

Example 2



Example 3



There was the damper pedal and *una corda* pedal, although the damper pedal sometimes offered a damper split at C1, especially in English fortepianos such as Clementi and Broadwood which used a split pedal (see Example 3). Beethoven possessed such a fortepiano in 1815.

There were two moderator pedals moving a kind of a felt comb between the leather-covered hammer heads and the strings. The two pedals delivered two different felt positions and a different intensity of the effect. When late classical or early romantic composers indicate "*con sordini*" or "*ppp*"—that's when the moderator pedal was brought into action. The sound becomes unbelievably smooth. The moderator stop is a musical game-changer.

It has nothing to do with the felt strips in modern upright pianos, and is only found in Viennese fortepianos. Due to the backwards-oriented hammer position in English fortepianos the moderator was impossible to install. However, one manufacturer (Steingraeber-Bayreuth) came back to the “*con sordini*” idea in 2014 and developed a moderator stop for the modern concert grand within a basically English action.

The next pedal activated the bassoon stop. A strip of parchment was depressed on the middle bass section and imitated the buzzing sound of the classical bassoon, which had no keys and offered a very buzzy sound spectrum.

The last remaining pedal triggered the “*Janitschary*” or “*Tschingdarassa*” percussion effect. Thanks to the Turkish forces remaining outside of Vienna, a lot of Turkish gadgets were extremely *en vogue*. In this Turkish effect on the piano, a kind of a timpani stick hits the soundboard and provides a bass drum effect. At the same time, a bell on the left side of the rim is struck and makes a really loud *bing*. At the same time a strip of brass is depressed or even hit on the bass section making loud clanky noise. As far as I know, there are only two or three clear indications for the use of the bassoon stop and the “*Tschingdarassa*” percussion effect.

Can experience with these pedals transfer to the modern piano? The damper lift on a fortepiano opens and closes very smoothly, but the damper reaction is not that fast as on a modern piano where the damper extinguishes the sound immediately. A fortepiano damper section reacts much slower due to the lesser weight of the single damper and the different ratio of the pedal lever. Therefore try to respect the composer’s indications for pedal and release at first, especially in early romantic music. An example is Frederic Chopin, a classically trained pianist who grew up with the Viennese fortepiano. (There was no Pleyel or Erard in sight yet.) So he indicated the pedal as it was used on his fortepiano. Each pedal release is marked and the pedal has to be used in the designated areas only. Following these markings on the modern instrument, while operating the pedal gently, works amazingly well ninety-five percent of the time. If the modern instrument seems too dry, adding some pedal is appropriate. Do it carefully, like putting salt on your food. You won’t need to add pedal often. There is no need for the constant pedaling we automatically do today. Later, when Franz Liszt appeared, he changed the use of the pedal in innovative ways. When he intends a “modern” change on a chord or passage he leaves out the



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pedal release mark and writes a new pedal sign. Chopin adopted this writing quite late and not very often.

Although the composer may request the “*una corda* effect,” we don’t have it anymore today. The fortepianos were really able to hit only one string with their hammers. Broadwood and Clementi even offered an “*una corda* shift limiter,” giving the option to make the hammer strike one or two strings when the *una corda* pedal was depressed. Today, the hammer should hit two strings instead of three. Some technicians are afraid of the neighbor tone getting hit by the hammer, so they just let the action shift a tiny bit and the hammers still strike three strings, although with the soft section of the felt that has no grooves. This is very smooth and I use it instead of a moderator stop. Sometimes I want the action to move only until the hammer strikes in the next grooves of the felt where the felt is compressed and the sound is more shiny with only two strings being hit. The reason for this is that the remaining third string receives energy from the bridge and starts vibrating in sympathy and starts to move out of phase. A shiny silver sound effect appears—a lovely effect, especially in late romantic or impressionistic piano music.

To use the *una corda* pedal as a replacement for the moderator stop is practically impossible. You can only do a half depression of the pedal, using the hammer on its smooth points and obtaining a very smooth sound effect, pretending it to be a moderator stop.

The “*Tschingdarassa*” is completely out of use since the 1830s or 1840s. Some piano “fighters” use the right pedal and hit the piano like a bass drum. Most find this to be completely pointless and an expression of bad taste.

Duplex Scaling

Steinway patented the duplex scale piano in 1872. Located between the *Capo d’astro* bar and the tuning pin section there is a little part of the string which vibrates in sympathy from *mezzoforte* upwards and supports the note with a kind of acoustic glitter. The same is true with the resonators located behind the bridge. The string is lead over a little buck before the hitch pin, creating a resonating space.

I suggest the following test: Put a finger on the duplex scale and hit a matching key *forte*. You will feel the energy under your finger. Lift the finger from the string and compare the sound. Most manufacturers today have adopted duplex scaling.

As all classical and early-romantic repertoire has been composed on fortepianos or perhaps early modern ones, there is no “glitter sound” available from the duplex. When you perform this repertoire I recommend limiting dynamics

until the point you hear the duplex resonating. This threshold will differ from instrument to instrument.

Inharmonicity

Inharmonicity is a term quite familiar to piano technicians but not to most pianists. It describes a harmonic sound that is not very harmonic. If you have a modern baby grand, it will have thick strings in the lower section with a lot of copper wound around the steel core in order to get the matching mass for the desired frequency. (Keep in mind that a concert grand has longer, but thinner strings.) The thicker a string is, the higher the inharmonicity—no desired harmonics interfere, such as the fourth, the seventh, and the ninth. Make a test on your own piano: Play a C major chord on middle C. It sounds good. Play it one octave lower and it is still not bad. Another octave lower and it starts to get messy. In the lowest octave, you cannot distinguish one note from the other. Welcome to a high inharmonicity! The string tension is high and the piano is loud. But you have to pay a price...

Fortepianos and other period instruments had much less tension and much thinner strings. So they had much less inharmonicity in the lower section. That is the reason why baroque and classical music use a full chord in the bass section of the instrument. Beethoven’s “*Pathétique*” is a good example, starting with a full C minor chord. On a fortepiano it sounds really beautiful and you do not have to worry about balancing the sound—just sit down, play, and enjoy. On the modern piano, the bass chord does not sound very pleasant. Playing the left hand *E-flat* as *pianissimo* as possible will lighten the sound. This hiding of the minor third reduces the inharmonicity. Once this problem is fixed, other voicing can be explored. This is another example of how one brings the experience gathered on a period piano to a modern one. ▲

Notes

¹ C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. William J. Mitchell. New York: W. W. Norton., Inc., 1949.

² Daniel Gottlob Türk, *Klavierschule, oder, Anweisung zum Klavierspielen für Lehrer und Lernende*. Leipzig: Schwickert, 1789.



Ratko Delorko is a versatile classical pianist, composer, educator, and writer. He teaches at the Hochschule für Musik und darstellende Kunst in Frankfurt, Germany, and has lectured in Asia, Europe, and the United States. An expert on history and the development of the piano, he is also a touring and recording artist. For more info visit www.delorko.com.

Muzio Yankee van Doodle?

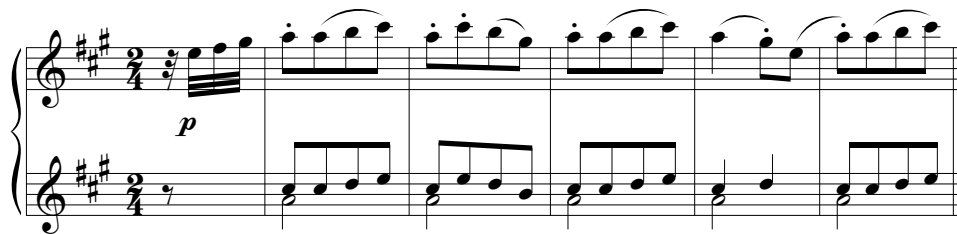
By Suzanne Schons

What do you get when you combine an American folk tune with eighteenth century quintessential Classical style?

“Yankee Doodle arranged as a Rondo” by American composer Benjamin Carr! Carr was British-born, but moved to the United States in 1793 and made his home in Philadelphia. Students often think of eighteenth-century Western music as something only taking place in Europe, but with his lifespan from 1768-1831, he was alive mostly the same time as Beethoven. “Yankee Doodle arranged as a Rondo” is a playful movement from Carr’s larger work for piano, *The Siege of Tripoli, An Historical Naval Sonata for the Piano Forte*, Op. 4, published 1804-1805.

The piece opens with the familiar “Yankee Doodle” melody in the right hand, harmonized in sixths with left hand.

From there, there are many typical Classical conventions throughout the piece: Alberti bass, many scale passages, and several ornaments. Carr uses humorous contrasting dynamics and playful grace notes to embellish the tune, and the “C” section of the rondo form is in minor mode. The difficulty level is about that of Clementi’s *Sonatina* Op. 36, No. 3 or Beethoven’s *Für Elise*, and in fact the three-measure ascending chromatic passage leading into the final return of the “A” section is quite reminiscent of the descending chromatic scale found in *Für Elise*. This piece is a delightful and refreshing alternative to more frequently played intermediate Classical repertoire, and makes for an entertaining recital piece that is sure to please. A-R Editions provides the sonata for \$4.95 and Alfred’s anthology *Masters of American Piano Music* includes this movement, along with many other intriguing pieces by various American composers, for \$9.95.



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Suzanne Schons, PhD, NCTM, is the music column editor at *The Piano Magazine: Clavier Companion*. She teaches music courses at the University of St. Thomas and piano lessons at K&S Conservatory of Music in Minnesota.

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Dean Elder: Forever Missed, But Never Forgotten!

By Ingrid Jacobson Clarfield

In December 3, 2018, the piano world lost a true icon of the profession, Dean Elder. His life ended, but his brilliance lives on in the amazing legacy that he left for generations of future pianists.

Harold Schonberg said, “Dean Elder is one of the few real piano connoisseurs in the country.” As consulting editor and record reviewer for *Clavier*, Dean was one of America’s most widely read music journalists. His in-depth interviews of the great pianists allowed us to get inside the minds of a generation of phenomenal musicians to learn who they were and what motivated them. In 1981, Dean created a true masterpiece: his book *Pianists at Play*,¹ includes interviews, master classes, and technical regimes of pianists including Rubinstein, Gieseking, Casadesus, Arrau, Serkin, Bachauer, Tureck, de Larrocha, Argerich, Novaes, and Cortot. Regarding these interviews, Dean said: “I’ve never interviewed anyone whose playing I didn’t appreciate ... To interview you have to love music and the playing of others more than you do your own playing.”²

Say the name Dean Elder, and immediately people think pianist, interviewer, critic, adjudicator, author, and teacher. For me the words that come to mind are generous, meticulous, insightful, dedicated, and friend.

Beginnings of a Long Friendship

Perhaps you are wondering how a piano teacher from Princeton, NJ, became so close to Dean who lived in Scottsdale, AZ, for the last twenty years, and why was I invited to write a tribute article to Dean? Very simply, we were email buddies for the last fifteen years. These emails covered a wide array of topics: our mutual love of augmented 6th chords, fingering, voicing, pedaling, Bach vs. Scarlatti ornamentation, stories about Adele Marcus, interpretation of dozens of pieces, and personal thoughts. One email in 2005 was entitled: “Worst day in my life”³ when he had to place his

beloved wife, Carolyn, in a nursing home. These emails were regular, the only exception being long lapses when major tennis tournaments were televised. Dean was an avid fan, who watched every match. He would start writing again when it was over, giving a complete analysis of the strengths and weaknesses of each new up-and-coming tennis player.

Our friendship started when we met at the University of Maryland piano competition in 1982, where he was judge and I was an observer. He was most charming and curious about who I was and what I did. But perhaps our destiny of becoming close friends was sealed in 1988 when Dean’s picture was on the cover of *Clavier*. That issue included an outstanding interview of Dean written by his dear friend, Paul Pollei, then head of the Piano Department at Brigham Young University.⁴ What made that issue memorable for me, other than the phenomenal insights Dean shared about so many great pianists, was that it also included my first published article *Mission Impossible: Mother, Teacher, Judge*.⁵ Therefore, I have treasured that issue for forty years.

Diligence and Thoroughness

With the hundreds of emails and articles Dean sent me, I often mentioned him during my presentations. Most recently, in March 2018 at the MTNA National Conference, I quoted him while discussing voicing in Chopin’s G minor *Ballade*. I asked Dean if it was okay that I told everyone he was ninety-seven years old. He wrote back, “Absolutely, but please be accurate, I am ninety-seven and a half!” Now you see why, at the beginning of this article, I used the word “meticulous” to describe Dean.

An example of Dean’s attention to detail and dedication is seen in the words of Sarah Sakha, his last high school student, who studied with him until she went to Princeton University in 2014. She wrote:

If I drove up to Dean Elder’s home on Saturday morning, he would be standing by the door,

ready to usher me in. But despite his tangibly high expectations, inconceivable attention to detail, and his musical and historical legacy, Dean Elder would always welcome me with those piercing but warm blue eyes, radiant smile, and deep voice. He would treat me with a remarkable kindness and forgiveness, though I hardly could forgive myself if I fumbled in a performance or simply did not practice enough—because my email inbox was full of six- to ten-page, single-spaced, 12-point font documents detailing tempo, dynamics, rhythm, music theory, and narrative, note-by-note, measure-by-measure, line-by-line, for each piece. He would catch every B-natural meant to be a B-flat, and how the vibrations [of the syncopated A] diminish softly to the ensuing B-flat, which melts into the next measure's top B-flat.

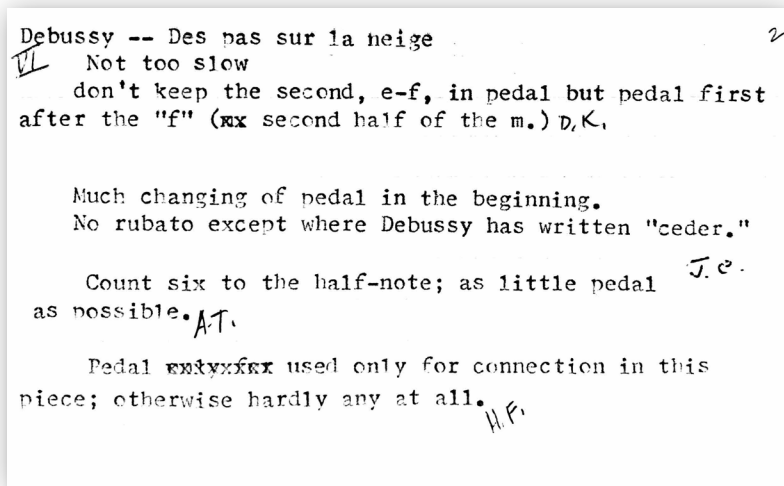
According to his good friend, Stewart Gordon, Dean's meticulousness was evident when they were students together in Giesecking's master classes in 1948 at the Staatliches Konservatorium des Saarlands. Students from around the world participated in the classes, but for the first few months, Stewart, Dean, and his wife, Carolyn, were the only participants from the United States. Stewart wrote:

Dean played occasionally, but, always the pedagogue, took detailed notes of each student's lesson and constantly pressed Giesecking with polite, insightful questions for details regarding technique and style. Giesecking spoke German, French, Italian, Spanish, and English and preferred to give lessons in the student's native tongue. Fortunately, Dean spoke fluent German and French and understood most of what was being said in Italian and Spanish. Such interest paved the way for Dean's wonderful collection of pedagogical interviews with many famous artists in his later book *Pianists at Play*. Moreover, Dean continued to research Giesecking's art and legacy for many years.

In 2017, when Dean became too ill to remain in his home, his devoted daughter, Karyl Elder, found a living facility to his liking (he rejected several before finding one that was acceptable). How perfect that the name of Dean's final home was Adagio House? When he became ill, he wrote me, asking

"what do you want?" It took me several days to answer this question. Eventually I wrote back asking him for his notes from his lessons with Giesecking. I knew about these notes from our emails where I would ask questions about repertoire I was

Notecard on Debussy's *Des pas sur la neige* from Elder's lessons with Giesecking.



teaching. I might ask a question on fingering in *Scarbo*, and I would get back a ten-page single-spaced article on every word Giesecking said during a master class or lesson. Months later, thanks to Karyl, I received two large boxes containing over five hundred 3x5 index cards.

My next task was getting this amazing amount of information organized, because during shipping the boxes were smashed and the cards became separated and disorganized. Thankfully, my wonderful graduate assistant at Westminster Choir College, Erica Tran, organized the cards by composer and pieces. We began with Debussy. Then, Erica started the monumental task of transcribing these cards; this involved numerous emails between Erica and Dean. First, she had to learn the identities of all the people he was mentioning, because he never used full names, only initials. Dean was very excited about her transcribing these notes, and asked for copies. After Dean died, Erica asked me to share these words:

Mr. Elder was a man whose mind was sharper than any person I've ever met, whose memory was incredibly detailed, and whose dedication to educating young pianists unparalleled. His generosity of musical knowledge is just one of the rare qualities that he possessed. I am grateful to say that I had the privilege to have Mr. Elder as the perfect pen-pal, mentor, and friend.

I am hoping that these valuable lesson notes will lead to a book of Debussy works edited by Dean Elder and Walter Giesecking, assisted by Ingrid Clarfield.

The Consummate Teacher

Dean's total commitment to teaching, and his students' dedication to him was evident even in his final years. His last student, a wonderful teacher from Arizona, Ursula Newman, was kind enough to share her memories with me, a few days after he died, of a letter she had written to Dean as a thank you. When Dean moved to Adagio House, Ursula visited him weekly and would bring music and ask questions. Since there was no piano there she asked if she could bring a small eighty-eight-key keyboard, with a portable stand; that is how she had her lessons. Tired of "hauling in that digital piano" she begged Dean to let her bring in a real piano, which he refused many times. But eventually Dean said "YES!" In her thank-you letter, Ursula wrote:

Dean, I knew I had to act fast before you changed your mind. Eventually I purchased a brand new Steinway upright. Then I told you Dean, "Only the best for you!" You smiled when I said that. The next day I had my lesson on the Brahms *Rhapsody* Op. 119, No. 4. I was trying to play it from memory for you. I got into the second page, and I lost track of where I was. I turned around and I said, "Dean, I am so sorry I messed up!" You weren't upset! You had the look of sheer joy on your face!! You were back! You were the Dean I knew before you got sick. You were so happy! I was happy!

As Ursula said in her beautiful letter to Dean, "your legacy will always be with me and for generations of students to come." These same words were echoed by so many people in emails to me and on social media when I wrote about Dean's passing.

Elisabeth Pridinoff: "He was a true legend."

Dmitri Rachmaninoff: "I always knew his book, met him in the 1980s as a jury member of some competitions I participated in. He was a fair kind man exuding an air of dignity and authority."

Andrew Hisey: "He was an institution. What a lot he gave to the piano world."

Dennis Alexander: "What an amazing legacy he leaves us!"



PHOTO COURTESY OF KARYL ELDER

I was glad I was able to let everyone know on Facebook, that Dean was as sharp as ever until the end. In his final email on November 28, 2018 he wrote:

A pupil of Ursula's heard *Suggestions Diaboliques* at your piano camp last summer and insists on learning it. So now, thanks to you, I am teaching it to Ursula and myself. It's difficult to keep Prokofiev's relentless rhythm without a break for the intermittent chords. I always liked where the theme comes in augmentation in minor ninths. Do you like the piece?

Personal Meaning

Sometimes, life schedules things just as they should be. The final assignment for my technique class at Westminster Choir College, due on December 5, was scheduled in September. Their assignment was to give an oral report on their favorite pianist Dean interviewed in



Steinway upright at the Adagio House where Elder taught Ursula Newman

Pianists at Play. What a fitting way to honor him two days after he died.

As I write this, I realize how much Dean was a part of my life. My private students just had their Winter Recital — he loved to know what they were playing, so I always sent him the program. I will miss writing to him for advice as I work on my new book. Dean read and critiqued everything I wrote and gave me lots of ideas. Some of my favorite emails were when we disagreed about things. He could go on for days about fingering!

Dean's name appears in the acknowledgments of all my books. *Burgmüller*, *Czerny*, *Hanon Bk. 1* is dedicated to him, after numerous argumentative emails regarding changing fingering on repeated notes and using 4-2-1 on a left-hand tonic triad.

I have in my possession an eighty-five page unpublished article by Dean entitled "Acquiring a Vibrant, Individual Tone Through Voicing, Phrasing, Touch, and Pedal." On the cover is a hot pink sticky note telling me that he had "delivered this as a lecture to a local teachers group," having "played all the examples from memory." There are thirty-two pages of music. How flattered I was that he asked for my "suggestions, corrections, or changes." I am sorry I can't send him this tribute article to edit. I'm sure he'd have a lot to say!

Dean will be missed by so many people, but we are all fortunate that he left a rich legacy of wisdom and insights for us

to share with future generations of pianists. Thank you, Dean, for enriching all our lives. I close this article, as we both always ended our emails:

Fondly,
Ingrid



Ingrid Jacobson Clarfield, Professor and Head of the Piano Division at Westminster Choir College, is a nationally recognized performer, clinician and author. She has written 22 books and presented workshops and master classes in more than 150 cities in 40 states across North America. She received the 2012 MTNA Teacher of the Year Award, 2015 NCKP Lifetime Achievement Award and the 2017 AI Rinaldi Steinway Award.

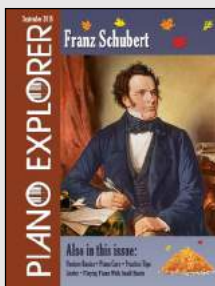
Notes

- Dean Elder, *Pianists at Play: Interviews, Master Lessons, and Technical Regimes*. London: Lahn & Averill, 1989.
- Paul Pollei, "An Interview with Dean Elder," *Clavier*. Vol. 27, no. 7, (September 1988): 15.
- Unless otherwise noted, all quotes are from personal correspondence with Ingrid Jacobson Clarfield.
- Pollei, "Interview with Elder," 14-19.
- Ingrid Clarfield, "Mission Impossible: Mother, Teacher, Judge," *Clavier*. Vol. 27, no. 7, (September 1988): 26-31.

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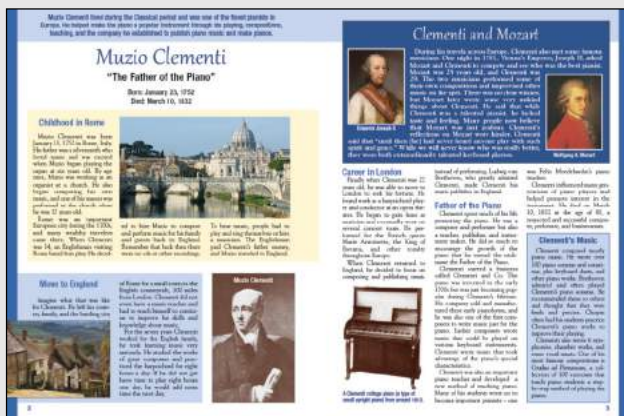
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Focal hand dystonia, a painless loss of refined muscular control, is more common among musicians than any other group of professionals. There is no single cause or cure, and treatment options vary. We asked two esteemed pianists to share their personal journeys with our readers.

Dystonia: Thoughts and Attitudes

By Charles Turon

When a doctor diagnosed me with focal dystonia in 1996, it was as if a line suddenly divided my life between “before dystonia” and “after dystonia.” Numerous physicians had already given me other diagnoses, but this one was different—it could mean the end of performing. After struggling with the symptoms for several years, I not only stopped performing, I stopped playing the piano altogether. Recently, though, I have found new reason for hope and have begun playing again. Although my journey has resulted in many physical changes at the piano and in my life, I now realize the critical role that my thoughts and attitudes have played. My response to some specific beliefs set me on a path toward injury, and my response to other beliefs is leading my way toward recovery.

The first sign of trouble I observed was seemingly innocuous: weakness. In attempting to demonstrate a particular passage to a student, I noticed that the middle finger of my right hand did not respond as usual. A rather natural but dangerously flawed thought occurred to me: “I need to strengthen that finger.” Unfortunately, the more I worked, the worse it got. Wondering whether there might be a physiological problem, I took some over-the-counter anti-inflammatories. I noticed improvement almost right away, but then made a critical mistake in judgment: “No,” I thought, “I can’t fix this problem with a pill—*that would be too easy.*” Two choices presented themselves: either there is something wrong with my body, or there is something wrong with me. Had I believed that there was something wrong with my body, I might have pursued medical help. Instead, I decided there must be something wrong with me and I worked harder.

This process reached a breaking point during a performance. Near the end of the concert, I felt a snap in my trou-

blesome finger. In that instant, I knew there really *had* been something wrong physically. I saw a number of local doctors, but eventually consulted Emil Pascarelli, a performing arts specialist in New York. Focal dystonia was his main diagnosis, followed by thoracic outlet syndrome (compression of nerves in the neck and shoulder region). The snap I felt in my middle finger? Apparently that was due to compensating for overextending my finger, a result of the dystonia. Under Dr. Pascarelli’s supervision, I pursued physical and occupational therapy with some immediate improvement but little lasting result. I could not afford to keep traveling to New York, and with such limited improvement I gradually gave up playing altogether.

Twenty years later, a thought that I had previously been only dimly aware of grew clearer: since pain is not a symptom of focal dystonia, any symptoms of pain must be resulting from something else. That thought led to a hypothesis: maybe if I rehabilitate everything except focal dystonia, the dystonia itself would become manageable. I was approaching retirement and, having more time to devote to rehabilitation, I turned my attention to the residual effects of thoracic outlet syndrome.

The results were almost immediate. Through a combination of deep tissue massage, trigger point release therapy, and a general strengthening program, I made more progress in a week than I had previously made in a year. Practicing the piano remained a challenge, but improved almost daily. My hypothesis appeared to be valid—the more I addressed issues other than dystonia, the more dystonia seemed to shrink. Perhaps most importantly, I began to understand what had initially contributed to my physical problems.

Early in my journey a friend suggested that my real

problem was in my neck, not my finger. This thought made no sense to me. My finger hurt, not my neck! Two decades later I made a discovery that proved my friend right. As I began my stretching regime, I watched myself in a mirror and noticed my head tilting slightly to the right. I realized a simple fact that had eluded me for years. The muscles involved in habitually tilting my head were the very muscles at the root of a whole chain of symptoms that worked their way through my shoulder, my arm, and ultimately my middle finger. I found the trigger, the still-smoking gun.

This once-dreaded diagnosis of dystonia has actually become a lifelong teacher. Of the many lessons it has taught me, none has impacted me more than learning to listen better. I did not listen to my body when it suggested something was wrong, and I did not listen to my friend when he suggested that my root problem was in my neck. But I did listen to that dim thought that the best way for me to manage dystonia was by dealing with everything other than dystonia. I am learning. ▲



Charles Turon holds degrees from the University of North Texas and the University of Oklahoma. Formerly Coordinator of Keyboard Studies and Music Theory at State College of Florida, he maintains an independent teaching studio in Bradenton, Florida.

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Recovering from Focal Dystonia

By James Litzelman

2018 marked my twenty-fifth year of living with focal dystonia in my right hand. During this time not only have I learned much about this condition, I've also learned a great deal about human anatomy, musician's wellness, the brain, and perhaps most importantly, how to practice more effectively. Much of this is applicable to all pianists—not just those with focal dystonia—and as a result, my students have benefited from my experience. Three things have been essential to my recovery, and I would like to share these with you.

Emotional Tension Results in Physical Tension

When your fingers no longer obey the commands you give them, the result will likely be a tremendous amount of mental anguish. That was certainly the case for me. Long before I knew anything about the mind-body connection, I came to realize that my mental stress was manifesting itself as physical tension. It's not uncommon for pianists with focal dystonia to think of their afflicted hand as being a separate entity from the rest of their body, thereby exacerbating their condition. This was definitely my experience, and since I was so focused on my fingers, to the point of obsession, really, I wasn't aware of what was happening to my body. This hindered my recovery because I was learning to play with tension in all sorts of places—my mouth, face, shoulders and upper back, and even in my left hand—and all of this had to be unlearned as I continued my recovery. I must always be on guard against this, because passages where the dystonia affects my ability to play normally will usually create unnecessary tension in other parts of my body.

Rolfing Provides Therapeutic Benefits

Rolfing is a deep tissue massage therapy which focuses on structural integration through massaging the fascia. For the last seventeen years I've been fortunate to work with

Tessy Brungardt, a very gifted Rolfer in Baltimore. While I now see her about once a month, in the beginning I was being Rolfed almost weekly, and Tessy's particular technique of Rolfing has done amazing things for me. I'm certain I would not be where I am without her treatment. But almost as important as the Rolfing has been what I've learned from Tessy about accepting my condition. I feel this is essential for recovering from dystonia, because although my hand is almost normal now, I still have to remind myself that it's okay if I'm not perfect. Let me assure you that this is easier said than done. Those with perfectionist personalities like me may be more likely to develop focal dystonia, and for those who have the malady, our quest for perfection comes with risks. A good motto might be: "Don't let perfect be the enemy of the good."

Symmetrical Inversion is a Beneficial Practice Technique

Symmetrical inversion practice is something that I discovered by accident a number of years ago, and that has been critical in my recovery from focal dystonia. We all practice in contrary motion, but symmetrical inversion is somewhat different. On the keyboard, two keys (D natural and A flat) act as mirrored centers. Using these two keys as the bases from which to practice in inversion stimulates the brain significantly. In my case, it has helped to unravel the knot of focal dystonia. Let me explain how it works. If you play a D-major five-finger pattern in your right hand while playing a G-minor five-finger pattern in your left hand, starting on the thumbs in each hand, you're playing in symmetrical inversion. It's important to remember that focal dystonia is a neurological problem in the brain that is manifested in the fingers, and as such, our goal is to rehabilitate the brain rather than the fingers. While I don't fully understand what is happening

neurologically when I practice in symmetrical inversion, I can tell you without hesitation that since my left hand is physiologically able to play correctly, it helps my right hand to play more correctly. I have a series of symmetrical inversion exercises that I do every day—for more than an hour, in fact—and little by little, this technique has done amazing things to help my focal dystonia.

When a student encounters a technical difficulty that hasn't improved in a week, we'll often spend a few minutes figuring out the symmetrical inversion in the other hand. After practicing that for only a minute or two, there's often such an improvement that the student looks up at me in amazement. In that sense, the things I've learned from living with focal dystonia have not only helped me to be a better pianist, but equally important, a better teacher. ▲



James Litzelman, NCTM, teaches piano and piano pedagogy at The Catholic University of America in Washington, D.C. He is an independent piano teacher in Arlington, Virginia, and currently chairs the *AMT* Editorial Committee.



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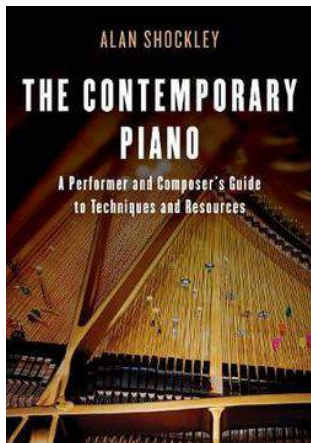
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Book Review



The Contemporary Piano: A Performer and Composer's Guide to Techniques and Resources, by Alan Shockley.

The introduction to Alan Shockley's *The Contemporary Piano: A Performer and Composer's Guide to Techniques and Resources* indicates that the "book is designed as a

resource for composers writing for the piano and for pianists interested in playing repertoire that makes use of techniques and implements unfamiliar to them" (p. 1). The book contains ten chapters organized thoughtfully; several important ideas that Shockley wants to emphasize are repeated throughout for someone who may utilize the book as a reference tool rather than reading it from cover to cover.

The first three chapters include "Basics of the Piano and Its Notation," "The History and Mechanism of the Instrument," and "On the Keys and on the Pedals." These chapters describe how the piano works, and will be useful for composers who are less familiar with the workings of the instrument and the types of notation found in piano scores. A concise overview traces the technical developments and design of the piano through history, and covers some unusual features such as aliquot stringing and electromagnetically prepared pianos. Both the *how* of playing extended techniques on the keys and pedals, and the notation for such techniques is covered.

Chapters four through seven include "Inside the Piano: Plucking, Strumming, Scraping, Rubbing," "Muting," "Harmonics," and the chuckle-inducing "The Piano Is a Big Box, and the Pianist Is a Noise-Making Animal." One of the most useful passages for the performer is Shockley's "basic protocol for playing inside the piano" (pp. 56-58), which provides a thorough description of

the steps to take as well as to avoid when playing inside the instrument; for instance, chalk should *not* be used to mark inside the piano, and a few alternatives are listed.

Shockley's specific instructions are especially beneficial for composers, or for a performer exploring the creation of different sounds and aural palettes. The author describes the tone color of various procedures and preparations, and provides clear details of how to physically prepare these extended techniques. The reader will certainly be introduced to a variety of ways to play the piano that may not have been previously imagined, such as using electronically operated devices, ping-pong balls, and popping balloons. Some examples described venture into performance art or even absurdity under the "Piano in the Landscape, Piano as Spectacle" heading.

The final chapters include "Bowing," "Preparations," and "The Toy Piano." Shockley reiterates throughout the book that "the performer has a responsibility not to damage the instrument" (p. 129) in using prepared piano. He also presents the innovative "hammer-wrap" preparation in lieu of tacks for modifying hammers, which may prove to be one of the most important contributions of the book.

As a pianist who plays a fair amount of new and contemporary repertoire, I learned several things from reading this book, and I'm certain I will reference it when my students and I approach new pieces from the 20th and 21st century with these extended techniques. (Rowman & Littlefield, \$135 hardback; \$60 paperback; \$57 eBook)

To read DuHamel's full and more extensive review of *The Contemporary Piano*, please see the Spring 2019 online edition of *The Piano Magazine*.

Ann DuHamel, NCTM, serves as Head of Keyboard Studies at the University of Minnesota Morris. She earned a DMA from the University of Iowa, and is currently the President-Elect of the Minnesota Music Teachers Association.

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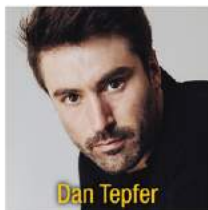
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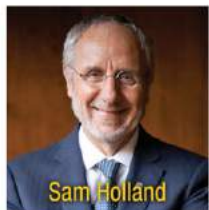
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View full program at www.NCKP2019.com

Technology Review

Slack — A Time-Saving App for Collaborative Projects

By Sara Ernst

Music teachers who collaborate with other equally busy musicians, must find creative ways around full schedules and unusual working hours.

Email, text message, and social media platforms are cumbersome when communicating about team teaching, shared events, and group organizations. Consider a new tool to facilitate shared correspondence: Slack. This multi-device, cross-platform application is widely utilized in technology industries; it is a lucrative platform launched in 2014 for teams of web designers and programmers, now finding diverse uses in multiple businesses today.

Slack streamlines sharing information, brainstorming, and tracking tasks for which email becomes a frustrating, confusing chain of replies. Collaborators can monitor their projects real time or at different times, especially helpful when relying on busy people to reach a collective aim. Slack is an acronym—Searchable Log of All Conversation and Knowledge—that gives new meaning to the word “slack.” With numerous familiar features, it combines the best of messaging, chat, email, and social media platforms, but in a clean, advertisement-free, work-driven environment. With it, a group can be efficient and organized, and freed from email formalities and a forever-full inbox.

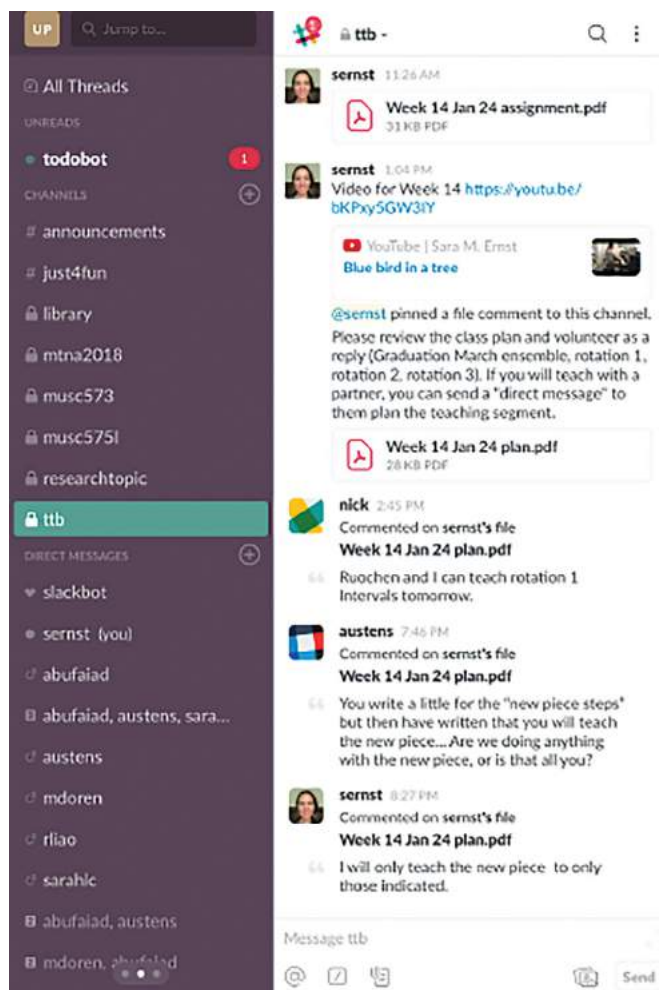
Recently, I used Slack to facilitate collaborative teaching—a demonstration class connected to a pedagogy course. Seven teachers and I team-taught a class of eight beginning pianists. Slack was our communication tool, using a Slack *workspace* for this endeavor (see Screen Shot).

Each week, I posted our lesson plans on a group-class *channel* named “ttb” (for our method book Time to Begin). If I wanted a specific teacher to contribute, I used the @ feature to tag that person. Teachers replied in this *thread* with questions or to volunteer for a task. This entire thread



was viewable by all the teachers. We used *direct messages* for private

conversations regarding individual needs and concerns about specific students. As I observed portions of private lessons, I would post feedback as a *direct message*; the



teacher reviewed this later during their post-lesson reflection *thread*. The team of teachers could also *direct message* each other, without including me.

Slack provided us with an easy, shared, online space that facilitated active cooperation. We minimized the need for in-person meeting time and prepared on our own, equipped with knowledge of the collective. We could dialogue real-time, or return to it after hours. Furthermore, it became a historical log of our goals, activities, and classes, which encouraged reflection and aided future planning. The ease and flexibility of the interface allowed us to post multiple items: basic text, photos of lesson assignments, videos of teaching, files, web-links, etc. Once there were no pressing concerns, I silenced the notifications until it was time to resume preparations. Upon return to Slack, I was welcomed with a log of the prior week and threads needing attention, all without the need to sort and find. This element alone saved time and energy.

Because it is free, cross-platform, and user-friendly, I hope to extend use of Slack to organizations, event planning, and collaborative writing projects. This could even be a studio-wide app for management and announcements, student-teacher-parent correspondence between lessons, and for posting piano assignments to classes and individuals.

To summarize, these basic features of Slack make it an ideal team tool:

- A *workspace* can be shared with specific users; it is never public, always ad-free, and allows full control of who can access the content.
- Project-based posts and replies exist in a *channel*. Multiple channels can be created for different projects, and each can have a unique member list. Specific people can be tagged by using the @ symbol, and this is viewable by everyone within the channel.

- Users can have private conversations, called *direct messages*, with individuals or small groups.
- Unlike email, there is no need to organize messages, and nothing gets lost. The conversation is organized by project as a series of *threads* that are continuous. The content is fully searchable.
- Other web tools (such as YouTube, Google Drive, and DropBox) can be integrated into Slack. It is easy to post documents, photos, videos, and hyperlinks.
- Users have control over notifications, with the ability to quickly logoff or silence portions of (or all) activity.

There is a small learning curve in understanding the Slack lingo explained here, but for those who use other online platforms, this will take minimal effort. It can be a tremendous time saver for shared projects with many tasks to be accomplished. Check out Slack at: <https://slack.com/>

— Sara Ernst

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New Music Reviews



(S1-3) *Imaginations Books 1 and 2*, by Kevin Olson.

Kevin Olson has a knack for creating fresh and original sounds at every teaching level. While incorporating the reading, rhythmic, and technical skills needed to advance the piano student, *Imaginations* offers a wide variety of appealing pieces. With titles like “Android Attack,” “Penguin Party,” and “Elegy for a Goldfish” your students will be inspired to go beyond the notes on the page to tell an engaging story with the music. Olson writes in his introduction,

“It’s as if musicians have always understood that the piano has the ability to unlock our creativity and imagination.”



Book 1 has ten elementary to late elementary pieces, mostly two pages long. As with many beginning method books, there are no key signatures. The rhythms are appropriately simple; only three pieces have eighth notes. Olson sticks to five-finger positions, with an occasional stretch to a 6th. His liberal use of accidentals might challenge some early-level students, but they give these pieces the harmonic diversity that add to their appeal. I am happy to see Olson’s detailed articulation and dynamic markings. Three pieces have optional teacher duets, and the beautifully serene “Morning in Yellowstone” has an optional syncopated pedal.

The nine early intermediate pieces in Book 2 incorporate ledger lines, scale passages, and dotted rhythms. Olson weaves the notes into alluring melodies, and exciting rhythmic-driven pieces. Olson primarily uses eighth notes as the pieces get progressively harder, and also introduces triads and inversions. Only one piece briefly requires a hand span of an octave. Yet, the key signatures never venture past one flat.

Kevin Olson, with over 100 published books and solos for beginning to advanced piano students, never seems to run out of musical ideas. His *Imaginations* series will eventually expand to five books, which will cover elementary through early advanced levels. The pieces in *Imaginations* are rich in creativity, and should unleash the musical imaginations of your students. (FJH, \$6.50)

— Carmen Doubrava

Grade Levels

- 1 Beginning:** five-finger patterns and simple rhythms
- 2 Easy:** scales and simple syncopation
- 3 Intermediate:** beginning counter-point and complex rhythms (Bach notebooks, Bartók Mikrokosmos I-II)
- 4 Late intermediate:** technical and rhythmic sophistication (Bach inventions, Bartók Romanian Folk Dances)
- 5 Difficult:** for competent pianists (Mozart sonatas, Brahms Rhapsody, Op. 79, No. 2)
- 6 Very difficult:** for advanced pianists (Chopin etudes, Beethoven Sonata, Op. 57)

Categories

S - Solo E - Ensemble



(S5-6) *Cantos de España, Op. 232*, by Isaac Albéniz, edited by Olga Llano Kuehl-White.

Olga Llano Kuehl-White, in her recent volume of Isaac Albéniz’s *Cantos de España*, Op. 232, begins with a ten-page foreword about the composer that provides editorial and performance considerations for the pieces as well as more general details

about Spanish music. The editor, whose training includes three decades of study with renowned pianist Alicia de Larrocha, shares scholarship from the research she conducted at archival and musical institutions in Madrid, Barcelona, and London (where Albéniz lived from 1890-94).

Kuehl-White's "main objective is to enlighten pianists in achieving an authentic and artistic interpretation" of Albéniz's music. The reader learns about Albéniz's life (including persistent erroneous myths about his biography) and various musical and artistic influences.

This edition seeks to provide "clarification on appropriate stylistic performance and interpretation of Spanish music." The preface notes that artistic liberties essential to the performance of Spanish music such as *rubato* and use of agogic accents are not notated in the score but are stylistically appropriate. "Elements of Spanish Music," "Interpreting Spanish Music," and "Inspiration for *Cantos de España*" describe the evolution of the *cante hondo* style into *cante flamenco*, and other characteristics of Spanish music including modal inflections, rhythmic figurations, and the emotional content therein.

Op. 232 is comprised of five individual pieces. "Prelude," perhaps the most well recognized, "evokes the historic [8th century] battle of the Asturians and the Moors." "Orientale" displays the exotic modal patterns indicative of Arabic influence in Spain, as well as the imitation of the guitar's "rasqueado" technique, the triplets of the castanets, and the heel-stomping *zapateado*. A charming *habanera* influence can be heard in "Sous le palmier (Danse Espagnole)," which contrasts with the depiction of "a war-torn scene, substantiating music's ability to resonate above the brutality of war" in "Córdoba," for which Albéniz provided a poetic epigraph. The castanets can also be heard in "Seguidillas," in addition to the colorful and exotic Arab-Andalucian mode. Several of the movements include fingering suggestions and redistributions provided by de Larrocha.

This well-researched text includes a glossary of Spanish terms, and is a wonderful pedagogical contribution to playing and teaching the piano music of Albéniz. (Alfred, \$9.99)

— Ann DuHamel



(S6) Scherzos Opp. 20, 31, 39, 54 for the piano, by Frédéric Chopin, edited by Joseph Banowetz.

Alfred Masterwork Editions recently released a new publication of the Chopin Scherzos, edited by master teacher and performer Joseph Banowetz. The foreword

contains twenty-two pages of notes; sources consulted include scores and texts edited and authored by Jan Ekier, Carl Mikuli, and Jean-Jacques Eigeldinger, all noted Chopin authorities, among others.

Banowetz provides a brief history of the scherzo form and genre. Quotations from Chopin's contemporaries augment the discussion of its transformation to the more serious character we associate with the Chopin works. The reader also learns of the challenges inherent in researching the sources for the Scherzos. Chopin's particular way of playing *rubato* is described, again bolstered by several quotes from Chopin's students.

The "editorial and performance considerations" address fingering, pedaling, use of accents, and ornaments. Helpful notes on fingering offer explanations and rationale for some of Chopin's fingering in addition to possible redistributions. Some redistributions might feel unfamiliar to those accustomed to, say, the Paderewski edition, but the alternatives provided here are effective, especially for those with smaller hands. I found the explication and suggested realization of

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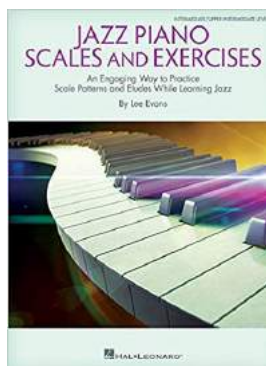
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ornaments to be especially useful. The “critical notes and interpretation suggestions” present more specific details about the individual Scherzos, including the formal structure of each one.

For those who prefer urtext editions, this volume won't replace the (currently considered) definitive PWM edition; it can, however, stand alongside it as a fine teaching tool and historically-informed student edition. (Alfred, \$19.99)

— Ann DuHamel



(S4) Jazz Piano Scales and Exercises: An Engaging way to Practice Scale Patterns and Etudes While Learning Jazz, by Lee Evans.

If you have a talented early-advanced pianist who is interested in studying jazz piano, this is the book for you! This is a most creative and comprehensive approach to teaching jazz in such a way that is not “academic” (student lingo would be “boring”). Dr. Evans works through the circle of fifths to execute the scales, then the exercises, in all twelve keys. Each key is introduced starting with the major scale, followed by three exercises for that scale, then the harmonic minor scale is introduced, followed by three exercises, and lastly, the melodic minor scale and exercises. The idea and focus of this book is to reinforce the patterns and fingerings, plus melodies and rhythms that are part of jazz stylings.

The introduction provides a brief overview of certain theory concepts, such as what a diatonic scale is, what a key is, and the description of what major and harmonic and melodic minor scales are. Dr. Evans also includes practice instructions stating that, “To better understand syncopated rhythms, it is helpful to count aloud while practicing.” (Every teacher will like to hear that!) He also states the exercises should be practiced at gradually faster tempos, using a metronome, and also using slow practice to help gain better control of the patterns. I liked his additional notes about how the student should use the damper pedal only when indicated, and lastly, that “thumbs should never hang off the keyboard.”

I decided that I wanted to give this a try, so I did. I started at the beginning with the student-favorite key of C. The C major scale is given in two octaves, with fingering, and following it are three exercises—the exercises range from five to ten measures

This Issue's Contributors:

Suzanne Schons, PhD, NCTM, is the music editor at *The Piano Magazine*. She teaches music courses at the University of St. Thomas and piano lessons at K&S Conservatory of Music in Minnesota.

Carmen Doubrava, MM, is on the fine arts faculty at The Hockaday School in Dallas, where she teaches piano and accompanies several choirs, orchestras, and various school concerts. She is also the choir accompanist at Horizon Unitarian Universalist Church in Carrollton.

Ann DuHamel, NCTM, serves as Head of Keyboard Studies at the University of Minnesota Morris. She earned a DMA from the University of Iowa, and is currently the President-Elect of the Minnesota Music Teachers Association.

Sara M. Ernst, PhD, teaches piano and piano pedagogy at the University of South Carolina. She serves as the President of South Carolina MTA and is a member of the College of Examiners for the Royal Conservatory.

Meg Gray, PhD, is on the faculty at the University of Missouri-Kansas City, Conservatory of Music and Dance where she teaches piano pedagogy and musicianship, and coordinates the undergraduate keyboard skills program.

Adrienne E. Wiley is Professor of Piano, Pedagogy, and Class Piano at Central Michigan University. She loves teaching both college- and precollege-aged students and discovering new gems of teaching literature.

in length. The minor scales that follow, harmonic then melodic, are handled in the same manner.

As I worked through the book I discovered that each exercise offers such a variety of patterns and touches for the student that REQUIRE the student to count! These miniature jazz stylings are just that: each and every one is unique and different from any prior exercise. It amazes me, and the compliment goes to Dr. Evans, that one can find so many ways to express a jazz idea. Most of the exercises incorporate part of the scale studied, and then Dr. Evans elaborates on that with grace note figurations, chord work, accented patterns, syncopated passagework and more. All of these exercises sound terrific and are fun to play.

This is a great find for any teacher who has a student leaning toward jazz piano playing. The

teacher and student can work through the circle of fifths easily, using Dr. Evans's practice guidelines AND sound AMAZING as they are doing it. I would strongly recommend the *Jazz Piano Scales and Exercises* to any teacher and student. (Hal Leonard, \$12.99)

— Adrienne Wiley



(S3-5) Favorite Piano Repertoire from the 17th, 18th, 19th, & 20th Centuries, Books 1 and 2, Selected and Edited by Keith Snell.

If you have a middle school, high school, or adult piano student who devours new music and loves to play familiar classical piano repertoire, these books are for you! Both volumes contain many favorites, including Beethoven's *For Elise* and the first movement of "Moonlight" Sonata, Chopin's Op. 28 Preludes in A Major, E Minor, and B Minor, and Debussy's *Reverie* and "Clair de lune." Teachers will be familiar with many of the selections; however, there are also a number of less-recognizable pieces.



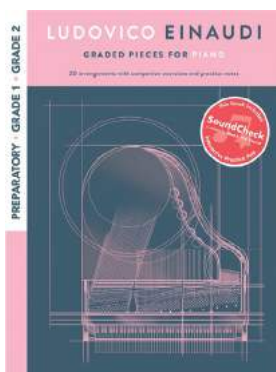
Snell states that Volume One "is the next step after completing a piano method." It includes pieces from the late elementary through mid-intermediate level; Volume Two continues with late intermediate through advanced-level pieces. These collections purposely do not draw attention to level; in fact, the materials are not organized from easier to more difficult repertoire. Rather, the pieces are grouped by composer, and chronologically. This can be an advantage for the teacher working with a student who is overly concerned with their level, or with how they compare with a sibling or friend. It could be a bit intimidating for a less experienced teacher who is unsure of how to level repertoire, although this problem could be easily solved by referring to a source such as Jane Magrath's *The Pianist's Guide to Standard Performance and Teaching Literature*.

One of the difficulties of editing a series such as this is deciding which pieces must be left out. Regretfully, the 20th century is lacking in depth of materials compared to

the other style periods. Book One includes only one piece by Debussy and one by Bartók. Book Two includes six favorites by Debussy and *Gymnopédie No. 1* by Erik Satie.

The layout of these books is wonderful; the print is clear and good-sized. Fingerings are provided, as well as dynamic and articulation markings, but the look is very clean and not over-edited. The spiral binding is convenient, and necessary; as Keith Snell states, these books can take students through "a lifetime of enjoyment at the piano." (Kjos, Book 1 \$14.99; Book 2 \$24.99)

— Meg Gray



(S2-4) Graded Pieces for Piano: 20 arrangements with companion exercises and practice notes in two collections: 1) Preparatory, Grade 1, Grade 2; 2) Grade 3, Grade 4, Grade 5 (and SoundWise App for eBook, Audio, and Digital Practice Tools), by Ludovico Einaudi.



The internationally renowned Italian pianist and composer Ludovico Einaudi (b. 1955) currently tours and performs across Europe. Conservatory trained, he is widely known for his minimalist film scores, such as *The Intouchables* (2012), and a striking music video for Greenpeace, "Elegy for the Arctic" (2016); music from both are in these collections. There is a segment of pianists, likely adults and high school students, that are seeking out his music. His personal style captures the hearts of many, while others may not enjoy his fusion of genres.

Einaudi's compositions featured here are modern soundscapes, often in a meditative, intense, and improvisational style. The musical material blends modality, tonality, and pop-influenced elements, with a simple melody, often over ostinato-like figures. Seventh chords abound, as do unexpected progressions and non-traditional cadences. The short forms are varied, although many are through-composed, based upon a motif that slowly evolves.

Chester Music has beautifully published these two graded collections, each with twenty simplified arrangements;

although, there are only twenty-two unique titles between the volumes because eighteen appear in both levels. The printing is artistic and mature, with geometric cover art and a clean, modern layout. The first volume (Preparatory, Grade 1 and 2) contains late elementary through early intermediate repertoire, and the second volume (Grade 3–5) is ideal for intermediate and late-intermediate players. The pieces have been progressively sequenced and contain musical, technical, and rhythmic ideas well suited to the level.

The nature of reducing a work is markedly different from intentionally composing for the lower grades. Here, the easiest pieces are less convincing; the two-part writing loses the harmonic richness of the original and sounds occasionally jarring. This is not problematic in the second, more difficult book. While piano teachers may have immediate uses for these compilations, they require some attention for use in lessons. Fingerings are scant and often indicative of a large hand size, and musical markings are minimal. In addition, British rhythmic terms such as “quaver” are utilized in the exercises.

These two books include online access to an eBook format, recordings, and practice tools through the SoundWise App. The interactive features include each exercise and piece, but do not include any of the introductory text. The app allows the user to listen and watch the score, play along and loop portions, record with an adjustable metronome, and receive feedback. The assessment is not detailed, as it only provides an overall accuracy rating and general indication of error. There are issues at times with usability, with some inconsistency between the metronome and the notated meter. Nonetheless, students may enjoy the sound-based, rated learning that the app provides.

Piano teachers often wisely capitalize on the intrinsic motivation found in a student's passion for a specific piece or composer. These collections certainly serve those students—at any level—who have a desire to perform the music of Einaudi. (Chester Music [distributed by Hal Leonard], \$19.99 each)

— Sara Ernst

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Chopin: Hubert Rutkowski on Pleyel 1847

Hubert Rutkowski, piano
Piano Classics PCL10129
[Total Time 63:58]
piano-classics.com

The two leading piano manufacturers in Paris during Chopin's lifetime were Érard and Pleyel. Chopin preferred Pleyel's instruments, praising what he heard as a more compelling *cantabile*, and subtler tonal palette. The 1847 Pleyel here possesses remarkable clarity, due in part to its quick decay time. Rutkowski's prowess with convincing agogic expression is evident right away in the lyrical material of the Ballade No. 1, Op. 23, and, despite a more constant and elastic application of *rubato* than we often hear from modern performers, the integrity of longer lines is always maintained. Rutkowski's distinctive and rhetorical approach to the phraseology in the Scherzo No. 1, Op. 20, is refreshing to hear in such an often-played warhorse. The transparency of the Pleyel also allows inner voices to have a kind of autonomy rarely audible on modern instruments, and despite its lesser resonance—when compared with the ubiquitous Steinway D—climaxes come off as effectively powerful.

—Geoffrey Burleson



Dussek: Complete Piano Sonatas, Volume 1

Bart van Oort, fortepiano
Brilliant Classics 95599
[Total Time: 61:09]
brilliantclassics.com

Czech virtuoso pianist and composer, Johann Ladislaus Dussek (1760-1812), lived a fascinating life throughout much of Europe. His compositional style highlights the lyrical possibilities of the English pianofortes (with their ever-increasing range and improved action) and the playful and dramatic influences of Haydn, along with his own renowned technical skills. Recorded on a lovingly restored Longman Clementi fortepiano

(London, 1798-1799), van Oort authoritatively performs three sonatas of Op. 10 (1789), along with the later Op. 31, No. 2 (“Pastorale”). The stylistic bridge between the more restrained classical style and the onset of Romanticism is evident in these pieces. Van Oort is a leading scholar and fortepianist, and he plays with confined passion, sensitive shaping, subtle nuance, and thoughtful pacing. One may recognize him from past period-instrument recording projects which have included complete works for the pianoforte of Haydn, Mozart, and Beethoven. I look forward to the completion of this compendium.

—Thomas Swenson



Beethoven: Three Piano Trios Op. 1

Maggie Cole, fortepiano; Kati Debretzeni, violin; Sebastian Comberti, cello
Chandos Records Chan 0822(2)
[Total Time: 96:07]
chandos.net

While the Historically-Informed Performance movement has yet to fully explore chamber music, this two-disc recording on period instruments makes a strong case that it has much to offer. The standout feature of this expressively well-balanced set of trios is the timbral transparency of the instruments. The lucidity of the fortepiano (a Walter copy by Paul McNulty) and the clear, sparingly-vibrated, and well-blended tone of the two string instruments allows for greater textural interest. This is especially revelatory with respect to the cello part, which is often viewed as relatively humble in these trios. The overall clarity gives fresh perspective, and the cello functions here as a collaborative jack-of-all-trades, adding timbral richness to the piano's bassline, filling out harmonies without distorting the voicing, duetting with the violin throughout, and snatching the occasional melody. Skillful chamber music playing on period instruments remains a rare treat, so this set mandates attention as well as the hope of further offerings.

—David Hyun-su Kim

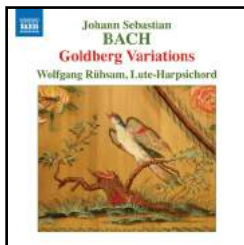


**Inside the Hearing Machine:
Beethoven on His Broadwood**

Tom Beghin, fortepiano
Evil Penguin Records Classic,
EPRC 0025
[Total Time 63:32]
epuclassics.eu

Every recording by Belgian fortepianist Tom Beghin is guaranteed to provide a provocative listening experience informed by probing thought. Playing an excellent Chris Maene replica of the famous Broadwood piano on which Beethoven composed his Sonatas, Op. 109, 110, and 111, Beghin places rhetorical delivery and spontaneous discovery at the center of his rendition of these works. The handsomely produced booklet details Beghin's research into the "hearing machine" reportedly attached to Beethoven's piano, supporting the conclusion that the composer may have perceived the instrument's sound more fully than we suppose. Embracing the wide vistas of range and sonority opened up by the Broadwood, Beethoven created uniquely personal works that spring to life under Beghin's fingers, as if newly conceived. While remaining true to the text, Beghin elicits voicings, timings, and gestures that illuminate unsuspected facets of these masterpieces. A 54-minute documentary at <https://vimeo.com/239959022> backgrounds the recording. Altogether an exciting release.

—Andrew Willis



**Johann Sebastian Bach:
Goldberg Variations, BWV 988**

Wolfgang Rübsam, lute-
harpichord
Naxos 8.573921
[Total Time 78:24]
naxos.com

The *Goldberg Variations* are considered to be among the most difficult and virtuosic repertoire for keyboard players. Wolfgang Rübsam turns the standard idea of a flashy and virtuosic set of variations on its head in this recording. He plays on a lautenwerk, or lute-harpichord, made by Keith Hill, that has the sonic qualities of a lute. Rübsam plays with this timbre, separating his left and right hand in imitation of lute playing. The result is a sonorous, intimate, expressive, and peaceful

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recording that explores the more intimate qualities of this piece. This approach fits especially well if one considers the anecdotal story of Count Keyserlingk requesting young Goldberg to play this piece to him on sleepless night. The *Goldberg Variations* have been recorded hundreds of times since Wanda Landowska brought them out of obscurity in 1933; this release shows that there are still new ways to approach and interpret this masterwork.

—Tami Morse



Ludwig van Beethoven: The Music for Piano and Cello

David Breitman, fortepiano
Jaap Ter Linden, cello
NIMBUS NI 6362 (2 CDs)
[Total time: 72:07]
nimbusrecords.co.uk

Breitman and Ter Linden play these pieces with energy and charm throughout. The balance between the two instruments is superb, and particularly good in the first two sonatas, Op. 5, nos. 1 and 2. The transparency of the fortepiano Breitman plays, an Anton Walter copy, allows the piano part—written by Beethoven to show off his own pianistic prowess and impress Viennese audiences—to stand out without undermining the cello part. The masterly producing and sound engineering of Martha de Francisco, a veteran producer who has worked with Alfred Brendel, among others, makes the whole album a joy to listen to, and allows the individual qualities of these two instruments to shine. Movements display alternating characters, from light and lively, to dark and eerie, and throughout one hears colors that are often absent in modern instrument recordings of these works.

—Sezi Seskir

The advertisement features a vertical image of a piano keyboard on the left. The main text is centered on a light green background. It reads: 'The Well-Balanced Pianist' in a large, bold, green font, followed by 'The integrated approach' in a smaller green font. Below that, it lists 'Taubman Approach to Piano Technique', 'Feldenkrais • Aston-Patterning', and 'Mindset • Musicianship • Pedagogy'. A green box contains the text: '• Coming up! WBP New York: June 27-30, 2019' and '• Private lessons over Skype'. A small Facebook logo is to the right of the green box. At the bottom, the website 'www.WellBalancedPianist.com' is displayed in green.

This Issue's Contributors:

Nicholas Phillips is Recordings Editor for *The Piano Magazine* and Associate Professor at the University of Wisconsin – Eau Claire. He has performed in solo recitals across the United States and abroad, is an active recording artist, and is a regular presenter at national and international conferences.

Geoffrey Burleson is on the piano faculty of Princeton University, and is Professor/Director of Piano Studies at Hunter College-CUNY. He is currently recording the complete solo piano works of Saint-Saëns for Naxos Grand Piano.

David Hyun-su Kim is a fortepianist specializing in early- and mid-19th-century repertoire. He has performed throughout Europe and North America, and studied at Harvard, Yale, and Cornell Universities with Malcolm Bilson and Robert Levin.

Tami Morse is an active harpsichordist, performing regularly with period instrument groups in the Midwest. Dr. Morse has performance degrees from the University of Michigan and Stony Brook University, and teaches harpsichord at Augsburg University.

Sezi Seskir studied with Malcolm Bilson at Cornell University and is currently an Assistant Professor at Bucknell University. She is an editor of Schumann's keyboard works for the complete edition for Schott and Bärenreiter publishing houses.

Thomas Swenson is in demand as a teacher, clinician, presenter, author, and adjudicator in the southeast United States. An MTNA Foundation Fellow, he recently served as President of the North Carolina Music Teachers Association.

Andrew Willis is known as a performer on pianos of all periods. He holds degrees from Curtis, Temple, and Cornell, and is a Professor at UNC Greensboro.

Nocturnes

DENNIS ALEXANDER



Nocturnes represent quiet and meditative night music. Typically found in nocturnes are lyrical melodic lines, beautiful harmonies, and left-hand arpeggiated accompaniment patterns. Each nocturne in these collections has these qualities along with their own unique character, mood, and sophisticated sound. The pieces are meant to encourage students to better understand the beauty and elegance of this Romantic-period style. Similar to those of Frédéric Chopin, these technically accessible nocturnes are suitable for student recitals and competitions.

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- Nocturne No. 6 in A Minor
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- Nocturne No. 10 in F Major
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- Nocturne No. 13 in G Major
- Nocturne No. 14 in F Minor



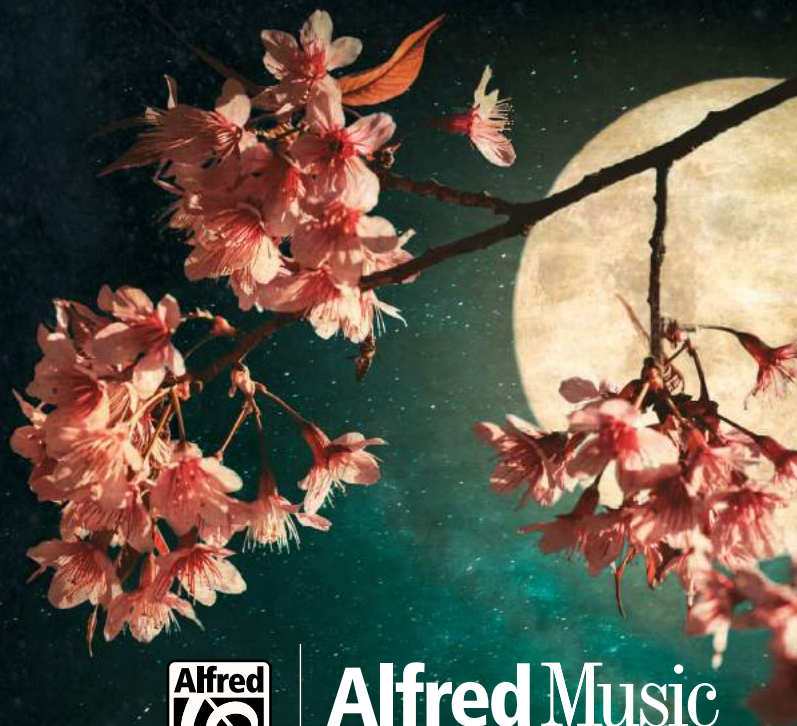
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Address subscription and change of address inquiries to:

Clavier Companion, P.O. Box 90425
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Toll-free: 888-881-5861
claviercompanion@pfsmag.com

Advertising

Address advertising correspondence to:
Claire Greene:
312-914-8529
advertising@claviercompanion.com

Editorial

Address letters to the editor, content, and editorial correspondence to:
Pamela Pike
editor@claviercompanion.com

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The Frances Clark Center for Keyboard Pedagogy is a not-for-profit educational institution (501c3) located in Kingston, New Jersey.

The mission of The Frances Clark Center is to extend the influence of her inclusive and revolutionary philosophy of music education at the keyboard. In so doing, the Center conducts research, develops and codifies successful methodologies and applications, and disseminates its work in the form of publications, seminars, and conferences that focus on improving the quality of teaching.

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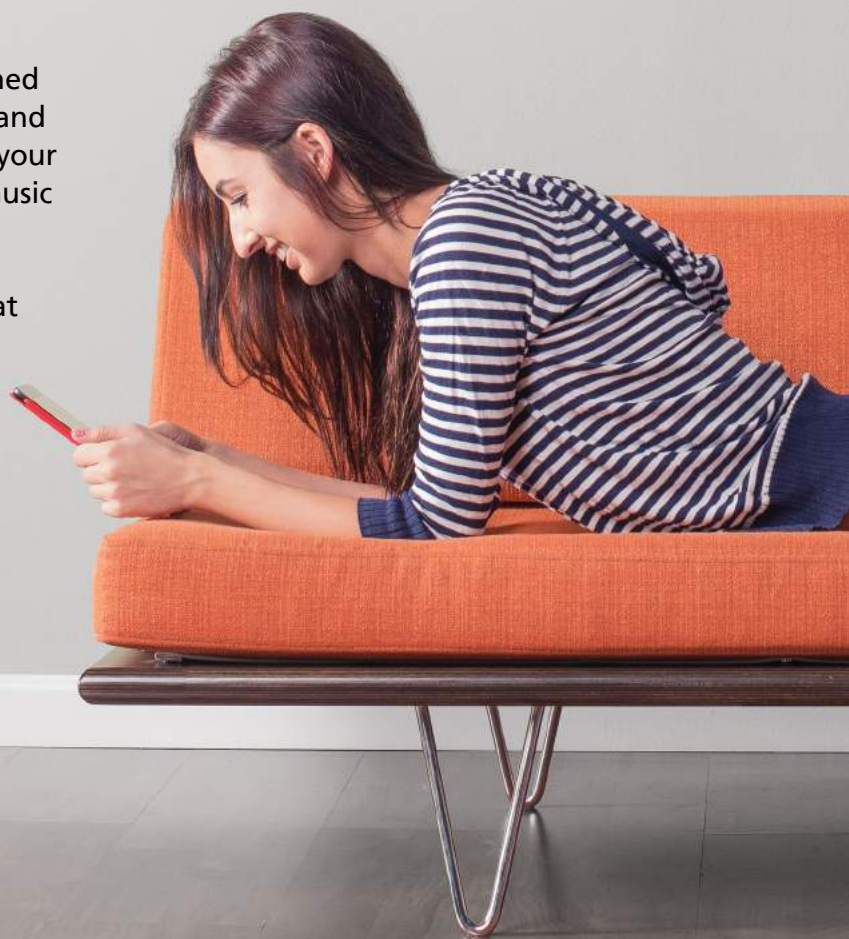
- Enhance the quality of music-making throughout life;
- Educate teachers who are dedicated to nurturing lifelong involvement in music-making from the earliest to the most advanced levels; and
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Meet the Composers Fryderyk Chopin



On March 1, 1810, history was made in Żelazowa Wola, a small village near **Warsaw** in Poland. A teacher from France and a Polish housekeeper became parents to one of the world's greatest composers, Fryderyk Chopin (spelled *Frédéric* in French).

Fryderyk had three sisters. He was closest to his oldest sister, Ludwika. The Chopin family enjoyed time together.

Holidays were celebrated with special Polish foods, family concerts and plays, and poetry readings.

Fryderyk was particular about his appearance. Hairstylists and dressing servants prepared him for his concerts. His first public performance was at age seven—a fundraiser for Polish people left homeless or disabled by the wars. His mother sent him dressed in an outfit with a large white lace collar over a dark velvet jacket. When asked what the audience liked most, he replied, “My collar, Mama!” But they were far more impressed by his playing. He was an instant hit! The newspapers called him a “Polish **Mozart**.”

Fryderyk's mother was his first piano teacher, starting around age four. When he was six, his parents took him to Wojciech Zywny. Zywny insisted all students study J. S. **Bach's** music, an important influence on Fryderyk's future composing. Fryderyk took

lessons until age twelve. Afterward, the musical genius Fryderyk Chopin learned piano on his own. He studied composition and orchestration with Józef **Elsner**, founder of the Warsaw Conservatory.

Chopin's favorite composers were Mozart and Bach. He played Bach's music for his own inspiration. At age seven, his first composition was published. By age nineteen, Chopin was composing his Opus 10 **Études** for piano, which he wrote to challenge himself with technique puzzles.

Chopin took a long time to create his music. A perfectionist, he instructed that any of his music not already published when he died be destroyed. Fortunately, his sister Ludwika could not bear to do it.

We hear the sounds of his beloved Poland in many of his compositions, and his sadness about the wars. When Tsar Nicholas of Russia invited him to leave **Paris** and come to serve as Pianist to the Royal Court, with a lifetime salary, Chopin refused.

Wherever he lived or visited, Chopin was surrounded by royalty and other famous people. He enjoyed their company, and they loved his playing. He dedicated compositions to



Pape piano

Pianos of Chopin's Time

Everyone wanted Chopin to play their pianos!

Buchholtz: Chopin's favorite in Poland. His first published composition and many others were created on his Buchholtz. His piano was destroyed by Russian soldiers in 1873.

Aeolomelodikon: a combination organ and piano designed by a family friend of the Chopins. It could imitate wind and brass instruments and was competition for the **Aeolopantaleon**, which Chopin premiered.

Pape: Chopin didn't care for the one he heard, but Pape experimented with materials and design to achieve better sound and smaller, space-saving instruments. Pape held more than three hundred patents on piano designs. The most outrageous design, the “oven-piano,” had a heating element so that the pianist could practice and cook at the same time!

Stein and Graf: The main piano manufacturers in Vienna. Chopin chose Graf for concerts there.

Érard: Introduced the double escapement feature in pianos, which allows faster repetition of notes.

Pleyel: Chopin's favorite—“Pleyel's pianos are the last word in perfection.” Chopin felt that variety in tone color was as important as dynamics, and that Pleyel pianos were finally allowing for that.

Broadwood: Pleyel introduced Chopin to Broadwood. Chopin performed on Broadwoods in Britain.



Graf piano

royalty. He spent time with famous musicians Czerny, Schumann, Mendelssohn, Liszt, Berlioz, and Rossini. He was close friends with artist Eugène Delacroix. He met Queen Victoria, Prince Albert, and Charles Dickens (author of *A Christmas Carol*). Chopin dined with opera star Jenny Lind, (the “Swedish Nightingale” portrayed in the movie *The Greatest Showman*) the same evening her rival was performing vocal arrangements of Chopin’s **mazurkas**.

Chopin enjoyed drawing in his sketchbook, and he was very funny. He could do imitations of other people so well that he got people laughing hard at parties.

Chopin was a very popular piano teacher. He charged more for one lesson than the average worker in France earned in a week! Students placed the money on the fireplace mantel; he felt a gentleman should not handle money in front of others.

His playing transformed the piano world. He wasn’t impressed by flashy playing that was all the rage. Beautiful color, phrasing, stunning *legato*, and pedal variety made him sound different. He performed in only approximately twenty concert halls. The majority of Chopin’s performances were in the salons (living rooms) of royalty and wealthy people. When Chopin performed his final concert in Paris, Camille **Pleyel**, manufacturer of Chopin’s favorite pianos, created Chopin’s comfortable salon atmosphere on the stage with carpet, flowers, and chairs in a semi-circle for Chopin’s closest friends.

Poor health most of Chopin’s adult life meant many

medical bills. His sister Ludwika traveled to Paris to care for him at the end. He received many visitors, including royalty and famous artists. When he died on October 17, 1849, so many people sent flowers that Franz Liszt said, “...He seemed to rest in a garden.” For Chopin’s funeral, his own music and Mozart’s *Requiem* were performed. Nearly three thousand people attended the funeral. Huge crowds gathered outside the church as well, bidding farewell to one of Poland’s greatest treasures.

More about Chopin’s work

- His love for his birth country is heard in his music, including Polish national dances **mazurka*** and **polonaise***.
- He loved opera and wrote melodies to imitate singing styles, such as *portamento** and long **trills**.
- Inspired by Irish composer John Field’s creation, Chopin composed many **nocturnes*** and made the form famous.
- Chopin had already composed waltzes, but the first waltz he allowed to be published was written after hearing waltzes by Johann Strauss Sr. in the **Vienna** beer halls.
- His *études* (French for “studies” or “exercises”) were the first to make it as concert pieces.
- First composer to write *tempo rubato** in the score.
- Famous nicknames for his pieces were assigned by other people: “Raindrop” Prelude, “Revolutionary” Étude, “Military” Polonaise, “Minute” Waltz, “Aeolian Harp” Étude, “Winter Wind” Étude.
- He was called “Copernicus of the piano,” referring to the famous Polish astronomer whose great discoveries about the universe paved the way for future astronomers’ work.
- Robert Schumann called Chopin’s compositions “Cannon buried in flowers,” recognizing Chopin’s work as changing the world of music, and beautifully colorful.

Definitions for terms with an asterisk (*) found in our digital edition.

Word Find

Read the biography of Fryderyk Chopin.
Find the **highlighted** words in this puzzle.

W L E Y E L P N T B
 Y A A T L C O B R V
 P S S I U C D A A I
 I A R R T D Z C Z E
 Z T R U A Z E H O N
 H C R I B W B S M N
 G N E L S N E R C A
 E M A Z U R K A S H

ANSWERS: BACH, ELSNER, ETUDES, MAZURKAS, MOZART, NOCTURNE, PARIS, PLEYEL, TRILL, VIENNA, WARSAW

Scherzo

A Musical Joke

Q. What did the piano teacher say when it was time to buy more music books?

A. Where’s my Chopin Liszt?



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Q: I've read that robots and artificial intelligence will eliminate 50 million jobs in the US within the next few years. Are the robots coming for OUR jobs—even in the arts? Even in music and teaching?

A: The source of the statistic you cite is a 2018 McKinsey report that explores the impact of artificial intelligence (AI) and related technologies on the future of work on a global scale.¹ The readers of *The Piano Magazine: Clavier Companion* will be glad to know that the job categories with the highest percentage of growth after AI is considered include educators and creatives. So, for the moment, don't panic. However, change is coming fast, and we'd be foolish not to know what's going on at the intersection of creativity with AI and other technologies today.

My plan is to share some exciting examples where AI is already changing the creative process in music. And as we see and hear what artists on the cutting edge are already doing today, we can begin to imagine the world of keyboard music education in the future.

Originally, I was certain that creativity was a human domain—that no machine, no matter how sophisticated, could replace or approximate human creativity. No computer algorithms could be devised that would combine sounds and rhythms indistinguishable from music created by a gifted human. After all, isn't the machine only capable of what it's been programmed to do—by a human? Isn't creativity by computer just an extension of human creativity—because a human told the machine what to do? I'm not so sure any more. It's not that clear.

For centuries, many have posited that music is a direct expression of human emotion—that rhythm, melodies, and chords communicate a language of feeling. In this view, when we are moved by a Beethoven symphony, we believe we are hearing an expression of his emotional life—his conflicts, his joys, his sadness—directly from his “soul” transported across the centuries in sound. Could we ever be so moved by a piece of music written by a computer?

Plenty of us would like to think not. But, David Cope, a distinguished former professor of music at UC Santa Cruz, disagrees. Cope has been experimenting with artificial musical intelligence since the 1960s. A composer and programmer himself, Cope believes the essence of an individual's musical language can be captured in software. Fed enough of a composer's music, his code can deconstruct it, identify signature elements, and recombine them to create new “music” that even experts have difficulty distinguishing from the original. As he worked with Bach—some of the most rules-based music in history—Cope realized that Bach's genius didn't exist in predictability (that is, the rules), but in the places where he defied expectations. So, Cope developed software that could introduce randomness within predictability.

I recommend going to *YouTube* and searching for *Bach by Design*, a Cope recording project from the 1990s. Specifically, begin with a Bach-style chorale.² Listen carefully to this example.

(Incidentally, the graphics are also generated by the same code.) While in the neighborhood, it's a good time to explore other works by Dr. Cope's software that emerge—music in the styles of other composers—Mozart, Beethoven, and Chopin, for example. Cope's recorded lectures are also fascinating.

You may agree or disagree that Cope's software is artistically “creative.” You may or may not experience the music it creates as emotionally moving, but it is far more than copying—it bears the musical DNA of the original, something recognizable yet altogether new.

There are more examples to pursue, but let's turn our attention to a fascinating melding of live performer and computer.

Dan Tepfer is a youthful concert pianist who improvises jazz and other styles. He received critical acclaim for his 2011 recording of Bach's *Goldberg Variations* interspersed with his own improvisations. He's also a creative computer coder. Dan will be one of the featured artists at the National Conference on Keyboard Pedagogy 2019—and knowing a little about him now will make that experience even more meaningful.

In a 2017 concert project *Acoustic Informatics*, Tepfer explores an intersection between algorithms and improvisation. I recommend simply connecting to *YouTube* and searching for “Dan Tepfer live at MANA Contemporary 2017.” Mindful that this is a full concert, take a look and listen carefully to as much as possible.³

Tepfer is performing on a Yamaha Disklavierä—an acoustic piano that can be controlled by computer through MIDI—even while it is played live by a human. In real time, Tepfer records improvisations on the Disklavierä which then utilizes his software to continue playing modified versions of the improvisations even as he moves ahead into new territory. The code also generates the images you see projected in the background that provide ongoing visual insight into the musical structure.

In a video interview, Tepfer describes the creative process as “completely spontaneous—the code doesn't write the composition, it creates the rules by which the composition is created.” After hearing *Acoustic Informatics*, you're going to want to visit his website and follow links to numerous other compositions.

I find this fascinating in every way. It is encouraging that, even as AI begins to alter the employment landscape forever, the future is bright for those who embrace and master the change.

¹ <https://www.mckinsey.com/featured-insights/future-of-work/jobs-lost-jobs-gained-what-the-future-of-work-will-mean-for-jobs-skills-and-wages>

² <https://www.youtube.com/watch?v=PczDL192vIc>

³ https://www.youtube.com/watch?v=h14da_COCO4&feature=youtu.be&utm_source=Blu+Ocean+Arts&utm_campaign=467fb572a6-EMAIL_CAMPAIGN_2017_10_20_COPY_01&utm_medium=email&utm_term=0_03506ea769-467fb572a6-89523711

Sam Holland is the Algur H. Meadows Dean and Professor of Music at Southern Methodist University and the Past Executive Director of The Frances Clark Center.



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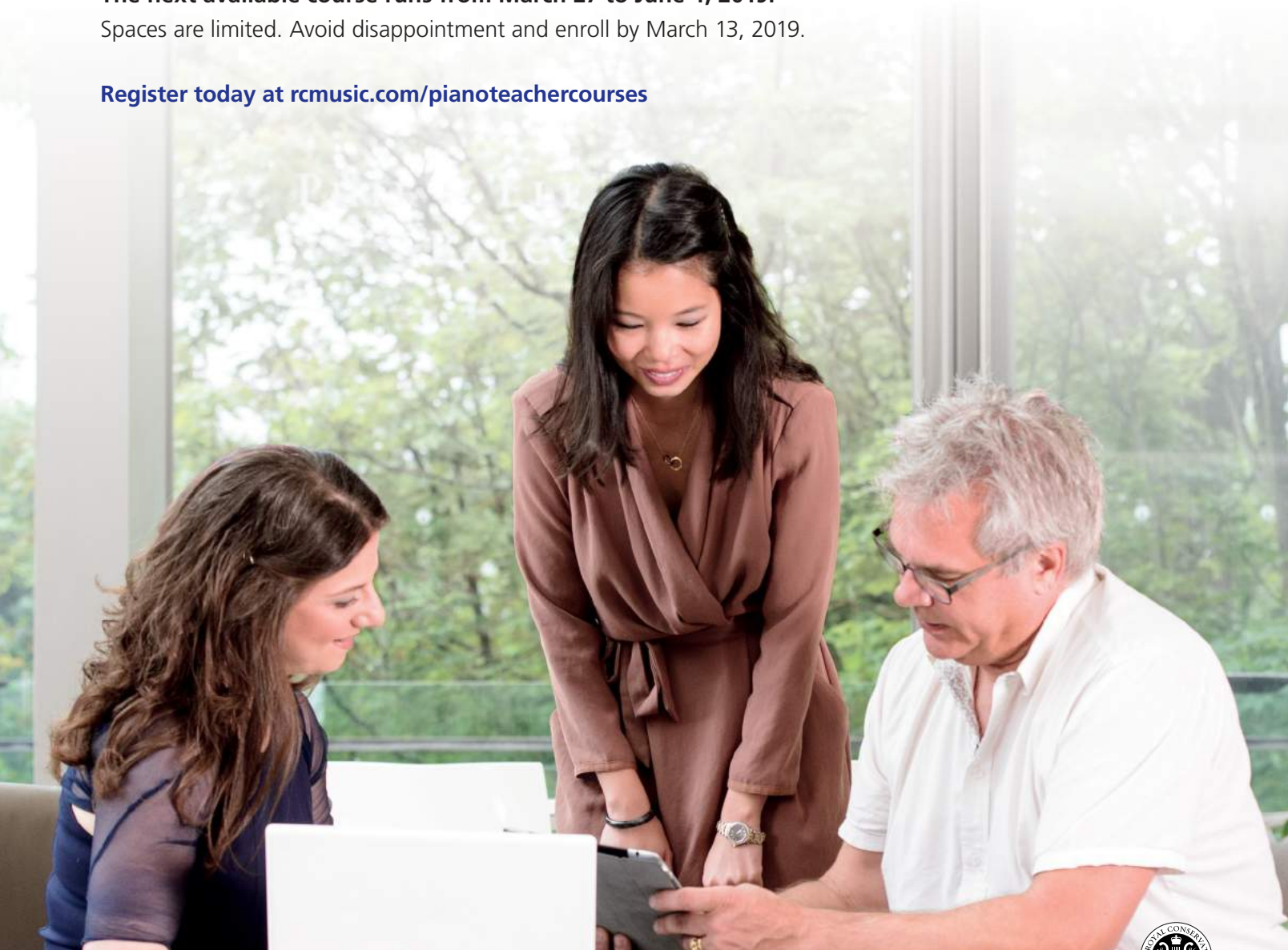
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