

Considerations for a Modern Performance of John Field's Piano

Sonata op.1 no.1 in E flat Major

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Table of Contents

Abstract	i
Acknowledgements	iii
Chapter I: Introduction	1
Chapter II: Comparison of Modern Pianos and Early Pianos dating from <i>c</i> 1790-1830	25
Chapter III: Score Differences, Fingering and Technique	40
Chapter IV: Pedalling	72
Chapter V: Conclusion	89
Appendix A: Table of Findings	94
Appendix B: Structural Analysis of Sonata op.1 no.1	105
Bibliography	107
Further Material:	
Edition of John Field's Sonata op.1 no.1 by Clementi (1801)	
Edition of John Field's Sonata op.1 no.1 by Lischke (1822)	
Edition of John Field's Sonata op.1 no.1 by G. Henle Verlag (1983)	
Recording by the author of John Field's Sonata op.1 no.1 on a modern Steinway Model D grand piano, recorded at the R.D.S. Concert Hall on 2 May 2009	

Abstract

The wish to prepare John Field's Piano Sonata op.1 no.1 in E flat major for a concert performance led the author to investigate and research the Urtext edition published by G. Henle Verlag (1983). As no autograph manuscript of Sonata op.1 no.1 is known to exist, this Urtext edition is based upon two early editions with annotations by the composer: the first edition published by Muzio Clementi in 1801 and an edition published in Berlin by Lischke in 1822.¹ The editor of the Henle Urtext edition, Robin Langley, deemed the Lischke edition to be of greater importance as a primary source due to inconsistencies noted by him in the Clementi edition.² All three editions were analysed and compared during the course of this investigative study. The author also studied the edition by Dittmar (1805-1808).³

The purpose of this dissertation is to create a performance of Sonata op.1 no.1 that is both guided and enlightened by thorough analysis of this work and an understanding of the environment surrounding its composition, performances, and subsequent republication during the composer's lifetime. During the course of this study the development in piano construction during the period surrounding the publication of the two primary source manuscripts was traced and compared to the construction of a modern grand piano. The characteristics of pianistic techniques dating from the early nineteenth century were compared to those practised by modern pianists. A

¹ Muzio Clementi published a set of three piano sonatas composed by John Field in 1801. The set appeared as opus 1 and was dedicated to Clementi. Lischke published an edition of the sonatas in 1822 based upon the second publication of the sonatas by Erard of Paris in 1802.

² Langley, Robin, 'Preface', to G. Henle Verlag's edition of *John Field Klaviersonaten* (Munich, 1983), p.vii.

³ Dittmar published the second movement of John Field's Piano Sonata op.1 no.1 as a solo work for piano. The exact date is not known. It was the first Russian publication of a work by Field.

comparative study was carried out between the Clementi, Lischke and Henle editions with particular attention given to revisions made by the composer, discrepancies between the editions, fingering annotated by Field, articulation markings, dynamic markings and pedalling indications. The differences between pedalling styles from the early nineteenth century and those practiced by modern pianists were examined as was the presentation of pedal indications in printed scores. The origins of Field's style of composition and pianism were explored with particular reference to, arguably, the two greatest influences in Field's musical life: his teacher Muzio Clementi and one of the foremost pianist-composers of the period, Jan Ladislav Dussek. The obstacles faced by Langley during the course of the Henle Urtext edition's production were investigated and the findings considered in relation to the author's query as to whether the Henle Urtext edition is a bona fide Urtext or a valuable edition created by a well-educated and stylistically-aware editor.

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I would like to thank Dr. John O' Connor, Dr. Denise Neary, Professor Reamonn Keary, Deborah Kelleher, Dr. Julian Horton and Dr. Susan O' Reagan for their much appreciated inspiration, encouragement and guidance and wish to thank the staff of the Royal Irish Academy of Music, the Royal Irish Academy of Music Library, the Royal College of Music, London and the British Library for their invaluable help. I would also like to thank Zemleni Kornel and Dr. Yoheved Kaplinsky for their inspirational advice and understanding.

I am eternally grateful to my family and friends whose support, understanding and constant friendship made the completion of this performance doctorate both possible and enjoyable. The memorable discussions, both humorous and serious brought much appreciated inspiration, faith and determination on many occasions. It is with sincere gratitude, love and respect that I dedicate my three years work to my parents Pat and Eileen.

Chapter I: Introduction

When John Field was eleven years old his family relocated to London from Dublin. As soon as the family settled into their new home John's father secured his son an apprenticeship with Muzio Clementi, arguably the most revered piano teacher of the day. During his apprenticeship to the great Italian maestro Field composed, amongst other works, a set of three piano sonatas. Clementi's influence in works composed by Field during this time is clearly audible both in terms of harmonic language and structure. Piano Sonata op.1 no.1 in E flat major was published as the opening sonata of this set in 1801 by Clementi to whom the sonatas are dedicated. The nineteen-year-old Field had, by this stage, come to the attention of London's musical society through his compositions and debut performance of his First Piano Concerto in E flat major. It is worth noting that E flat major was Field's favourite key and is the key signature he chose, not only for his first piano sonata but also for his first, third and fourth concerti and first nocturne. The publication of a set of three piano sonatas, with opus number attached, was designed to establish him as a serious composer. However, the prolific compositional output of sonatas envisaged by Clementi for his protégé never materialised and Field wrote only one more sonata during his early years in Russia – Sonata no.4 in 1813. With the exception of Field's *Fantasia on a Theme of Martini* op.3, the first three sonatas are the only compositions from his entire compositional legacy that have an opus number.

In comparing the Clementi edition (first edition, 1801) and the Lischke edition (Berlin 1822), both with extensive annotations by Field pertaining to articulation, ornamentation, dynamics, pedal indications, fingering and alterations of passage-work, to the current edition published by G. Henle Verlag (Munich 1983, edited by Robin Langley) it is hoped that a greater understanding of the composer's original and final intentions will aid and enlighten modern pianists in their quest to cultivate an interpretation that is both respectful to the composer's wishes and compatible with today's performance practices and sophisticated instruments.

This dissertation will explore the effects of the development of piano construction, pianistic techniques and pedalling styles upon editions of Field's Piano Sonata op.1 no.1 published during the composer's lifetime. Secondly, this dissertation will discuss the contents and formulation of the present Urtext edition published by Henle and edited by Robin Langley.¹ Thirdly, the consequences of the editorial decisions made by Langley during the creation of the present Urtext edition will be considered in relation to modern performances of Field's Piano Sonata op.1 no.1. The influences of leading pianist-composers upon Field during his composition of Piano Sonata op.1 no.1 will be explored in relation to structure, texture and pianistic writing. This analytical and comparative study of piano construction, pianistic techniques, editions and editorial decisions aims to aid modern pianists both stylistically and technically in their preparation of a modern performance of Field's Sonata op.1 no.1. A modern performance of Field's Sonata op.1 no.1 given by the author, recorded live in May 2009

¹ An Urtext edition is a printed edition of a musical work intended to reproduce the intentions of the composer without any editorial additions or alterations.

can be found in the accompanying CD and represents the pianistic and stylistic decisions made by the author as a direct result of her research.

Unlike Field's seven concerti there are no surviving autograph manuscripts of the op.1 piano sonatas. According to Langley, who writes the preface to the Henle edition of *The Piano Sonatas of John Field*:

The necessity of doing sufficient justice to Field's habit of repeatedly revising or reshaping the details of his compositions has made the establishment of a definitive text a difficult one. At least in his early years, he probably followed his master Clementi's practice of destroying his original manuscript as soon as a work was published, and in general confined himself to pencil alterations on existing copies. It is not surprising, therefore, that no autograph copy of the four Sonatas is known still to exist, and the present edition, after a study of all the important printed sources appearing in Field's lifetime, takes as its prime sources copies of those editions which contain the latest and most extensive annotations in Field's own hand ... for Sonata Op.1 No.1 the Lischke edition (Berlin 1822).²

Langley also states that the first edition by Clementi of Field's Piano Sonatas op.1 no.1 is taken as the second source and contains a number of annotations by the composer. He omits Dittmar's publication of the Rondo in Russia (1805-1808) as alterations were made by Field to adapt the second movement of Sonata op.1 no.1 to the status of an independent work. These alterations were not implemented in further publications of this work.

² Langley, Robin, 'Preface' to G. Henle Verlag (ed.), *John Field Klaviersonaten* (Munich, 1983), p.vii.

Though the vast majority of the authentic annotations found on both the Clementi and Lischke scores provide the interpreter with valuable insight into the style of technique preferred by Field it is vital to remember that many of these revisions are believed to have been for the benefit of his students and at times do not correlate with the effortless facility attributed to the pianistic technique practised by Field.

Clementi's influence in the publishing houses of Europe undoubtedly aided the distribution and further publication of Field's works. In the case of the Sonata op.1 no.1 Langley states that during Field's lifetime it was published by Clementi (1st edition) 1801, Erard 1802, Dittmar 1805-1808 (Rondo only), Kuhnel 1809 (in reissue copy, Peters 1817), Breitkopf &Hartel 1817,Carli c. 1820 and Lischke 1822.

Langley also states that:

A second edition was brought out by Erard during Field's and Clementi's stay in Paris between August and October 1802, being obviously based on Clementi's issue but with some alterations presumably made by the author. Later editions would seem to have taken Erard as their prime source rather than the composer himself for they are remarkably consistent.³

The publication details of Field's Sonata op.1 no.1 are complex and encourage interpreters to question whether the editon by Langley is truly an Urtext edition.

Several letters (written by Langley, G. Henle Verlag and Dr Hertrich) and documents

³ Information gathered from Robin Langley's notes for the preface of the Henle Urtext edition located in the Field archive at the Royal College of Music, London. In the case of the Henle Urtext edition of Sonata op.1 no.1 the Lischke and Clementi editions are given precedence over any others due to the existence of pencil alterations and annotations in the composer's hand.

pertaining to both the struggle, and in some cases, impossibility of attaining important primary source manuscripts and documents for the creation of this edition exist in the Field archive at the Royal College of Music in London. In a letter dated 23 July 1975 to Dr Henle Langley describes his difficulty in collecting the existing primary source material held at the Leningrad State Library: ‘I have already had a long correspondence with Madame Grigorieva of the Leningrad State Library about the Field source material available in Russia, and it is very difficult a) to get definite details and b) to get anything out of the country’.

The void left by the lack of an autograph manuscript of this work was, in the case of the Henle Urtext edition, filled by copies of editions published during Field’s lifetime. Those published by Lischke and Clementi were given precedence over other remaining editions in the case of Sonata op.1 no.1 due to the presence of annotations in pencil by Field. However, some of these indications were not deemed suitable for publication in Henle’s edition by Hertrich and Henle. In a letter dated 28 April 1978 Langley expresses his insistence that Field’s fingering indications should be included in the creation of Henle’s Urtext edition:

There is then the question of the composer’s fingering, of which there is much (in pencil) in all four sonatas. Although, as I point out in my new preface one should always be cautious in the identification of hand-written figures, it is clear that these are in this case authentic. An edition with the composer’s own fingering, when he was one of the greatest pianists of his age and noted for far-reaching innovations in technique, might be a valid new departure of some pedagogic value.

In a letter written on 19 July 1982 to Dr Herttrich Langley let his frustration and disbelief be known at the Henle publishing house's decision to omit Field's fingering from the present edition:

It is also worrying that Field's fingering has been disregarded, and although I would abide by your decision, I would like to make it clear in the preface that it is your decision and not mine! Indeed, having consulted Stanley Sadie on this whole matter, I have the feeling that my reactions are somewhat milder than his would have been!⁴

It is not surprising that Langley's petition to include Field's fingering failed. To a pianist, Langley's desire to include Field's fingerings is entirely logical. However, Henle was not a pianist but an industrious businessman who did not have a background in music. It is quite ironic that the founder of one of the most revered publishing houses in the world had little or no connection with music scholarship. Langley's plea to include the fingering that would give valuable insight into Field's revered technique did not correlate with the strict regulations practised by Henle's publishing house. Another of Henle's principles was the necessity to base the creation of an Urtext on one autograph manuscript, leaving the voice and expectations of the composer in no doubt. With this prerequisite Langley also had difficulty. He discussed the impossibility of treating one edition as the primary source given the fact that no autograph copy exists and that both the Clementi and Lischke editions contain different indications and revisions annotated by Field. The fact that details pertaining to articulation and dynamic markings were altered both with and without Field's consent throughout subsequent

⁴ Langley discussed Dr Herttrich's decision to omit Field's fingering suggestions with Stanley Sadie, the editor of *The New Grove Dictionary of Music and Musicians*. Sadie was in agreement with Langley that the fingerings should be included in the Urtext edition.

editions of the sonatas during the composer's lifetime was also an important factor. In a letter to Dr Herttrich dated 27 January 1981 Langley writes that:

The difference between the original Stichvorlage and the one finished in April 1978 was caused by your wanting the edition to be based on a single source rather than a compilation of many sources. As I explained in my letter of 27 April '78 I chose these single sources because they contain important annotations in the composer's hand while the first edition contained many problems, and it did not, of course, reflect the composer's thoughts.

From this last letter it becomes clear that Langley wishes to give precedence to annotations by Field over any of the editions published during Field's lifetime. Langley's lack of faith in the printed manuscripts of Sonata op.1 no.1 and his necessary critical assessment of annotations made by the composer questions both Langley's and Henle's professional judgements in deeming the present edition to be a true Urtext edition.

In studying Field's Sonata op.1 no.1 it is both necessary and inspiring to gather as much historical information surrounding the circumstances of this work's conception as possible. Karol Berger extols the advantages of being aware of the composer's musical intentions and historical circumstances though emphasises the importance of creating an interpretation that is enlightened but not stunted by these findings.⁵ He suggests that 'an interest in intentions is a matter of courtesy, more a moral matter than one of certain

⁵ Karol Berger studied musicology at the University of Warsaw and at Yale University. His publications encompass the history of music aesthetics and theory, Austro-German music from 1700-1900 and vocal polyphony from 1400-1600.

knowledge' and that 'we should find out what we can about the artist and his environment and then take our interpretation beyond these'.⁶

When intending to interpret and perform John Field's Piano Sonata op.1 no.1 the gathering of as much information as possible on all aspects surrounding its composition and performance practices is both a responsible and necessary act. Minute details that may have been glanced over when viewed in isolation take on a new significance when examined in relation to the profile of this work as a whole. Background information such as the influences exerted over Field in the years preceding this work's composition as well as details regarding its publication undeniably colour the interpreter's conception of and aspirations for his or her performance of this work.

As Field was heavily under Clementi's guidance and supervision during the years that led to the composition of the op.1 sonatas it is the Italian maestro's influence that dominates, particularly in the case of Sonata op.1 no.1. The influence of Dussek and Haydn are also clearly audible. In this sonata's first movement Clementi's rigorous discipline can be felt in Field's concrete command of form. This movement is in sonata form and is a concise example of this structure. Its simplicity and adherence to the rules of form suggest its composition was at the hands of a well-instructed student, eager to obey and please his master rather than the revolutionary composer Field was in the process of becoming. The structure of this first movement is not without interest,

⁶ Butt, John, (ed.), *Playing with History: Musical Performance and Reception* (Cambridge: Cambridge University Press, 2002), p.80, citing Berger, Karol, *A Theory of Art* (New York and Oxford, 2000), pp.217-219, 231-233.

however, with the ambiguity of its first subject (on closer analysis what appears to be a restatement of the opening eight bars is actually a dissolving consequent leading to the transition section) and its truncated recapitulation. The first movement of Sonata op.1 no.1 is similar in its conciseness of structure to many of Clementi's early sonatas. The first movement of Sonata op.2 no.1 in C major composed in 1779 is one such example. Field could have had no better teacher to instruct him in the principles of sonata composition than Clementi who composed sixty-four sonatas during his lifetime and according to John Gillespie is credited with being the first composer to:

achieve the fully matured piano sonata of the late Classic period. His works were admired by Beethoven, who studied them carefully. Because he was an accomplished keyboard artist, Clementi quickly understood the peculiarities of the piano as distinguished from the characteristics indigenous to the harpsichord. His piano sonatas supply sonorous evidence of this; Sonata No.2 in B Minor and the three sonatas of Opus 50, for instance, display admirably precise form, concise thematic presentation, and a classically pure style.⁷

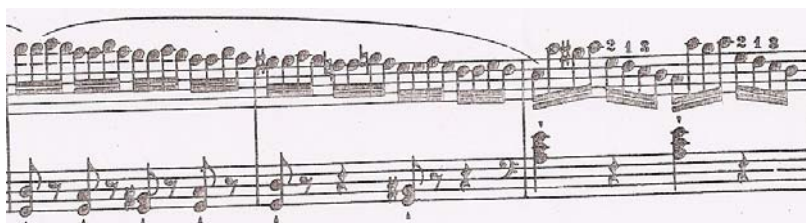
As both a celebrated pianist and piano manufacturer Clementi was well acquainted with the workings of the piano and its continuous development during this period. His compositions explored the keyboard's expanding compass and ever improving action. Hailed as the 'father of piano technique' he pioneered a new (non-harpsichord) technique.⁸ His innovative exploration of finger independence, tonal variety, virtuosity and voicing is evident throughout his compositions and noticeably in his famous collection of studies *Gradus ad Parnassum*. Much of Field's pianistic language is influenced by Clementi's style and his influence is vividly evident in Sonata op.1 no.1,

⁷ Gillespie, John, *Five Centuries of Keyboard Music* (New York: Dover Publications, 1972), p.249.

⁸ *Ibid.*, p.249.

particularly in the first movement. For the purpose of this comparison the first movement of Clementi's Sonata op.2 no.1 will be used to illustrate examples. Field's use of filigree passages is prolific in his first piano concerto (composed two years earlier in 1799 whilst under apprenticeship to Clementi) and is also clearly evident in his Sonata op.1 no.1 though in a less virtuosic manner. Bars 30-40 of this sonata (part of the second subject) exhibit Field's style of filigree writing, many examples of similar passages exist in the sonatas of Clementi. Bars 108-110 of Clementi's op.2 no.1 is one such example. Though this style of writing was not unique to Clementi or Field the regularity with which each composer used this compositional tool is similar. Another exponent of this compositional technique was Haydn whose presence in London during Field's apprenticeship should not be forgotten as a likely source of inspiration for the young prodigy.⁹ The second movement of Haydn's Sonata in E minor Hob.XVI: 34, published in 1783, exhibits beautifully crafted filigree passagework that resemble the lyricism and fluency of Field's compositional style as do several passages in his Sonata in E flat major Hob. XVI: 52 composed in 1794 (See ex. 1.1).

(Ex 1.1, bars 108-110, Clementi op.2 no.1, Schirmer edition)

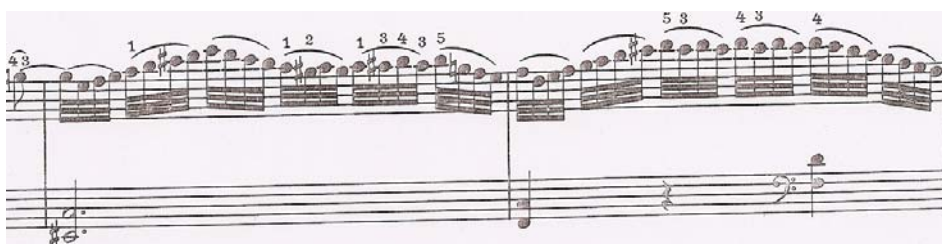


⁹ Field came into contact with Haydn as early as 1794 when Haydn heard Field play in concert. Langley, Robin, 'John Field and the Genesis of a Style', *The Musical Times*, vol.123, no.1668, (Feb., 1982), p.92.

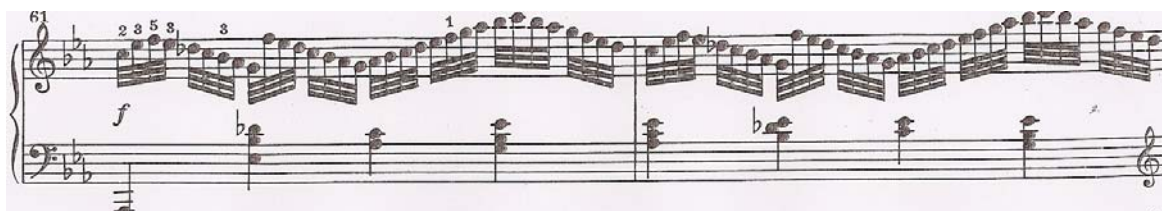
(Ex. 1.1, bars 37-39, Field Sonata op.1 no.1)



(Ex. 1.1, bars 13+14, Haydn Sonata in E minor, Hob, XVI: 34, Wiener Urtext edition)

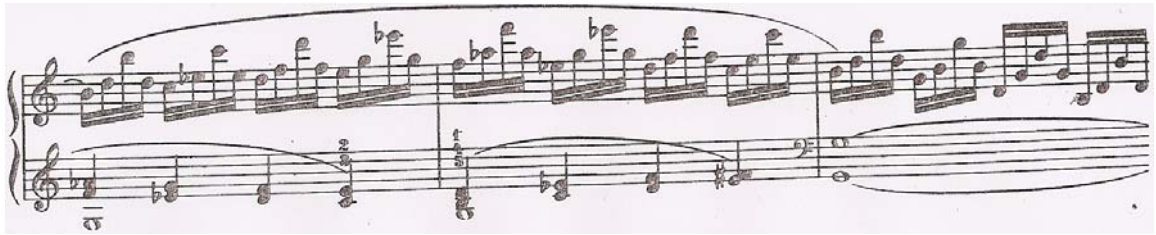


(Ex. 1.1, bars 61+62, Haydn Sonata in E flat major, Hob, XVI: 52, Wiener Urtext edition)



Decorative use of octaves in the right hand to accompany the left hand's harmonic progression is a favoured compositional technique often used by Field. This technique can be seen in bars 63-67 in the pre-core section of the development of Sonata op.1 no.1. Bars 118-120 in Clementi's op.2 no.1 are remarkably similar in construction and are identical in terms of function (See ex. 1.2).

(Ex. 1.2, bars 118-120, Clementi Sonata op.2 no.1)



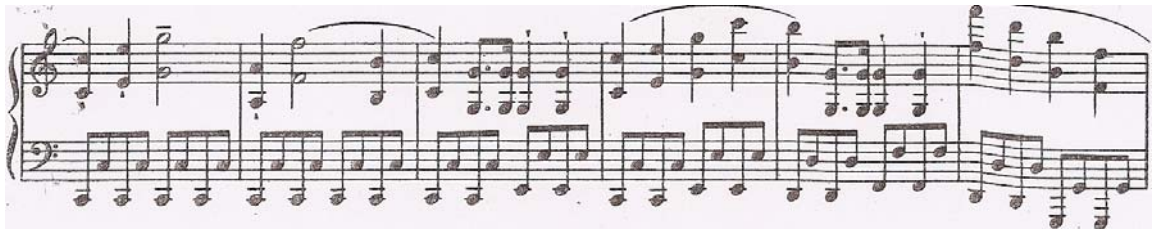
(Ex. 1.2, bars 63-65, Field Sonata op.1 no.1)



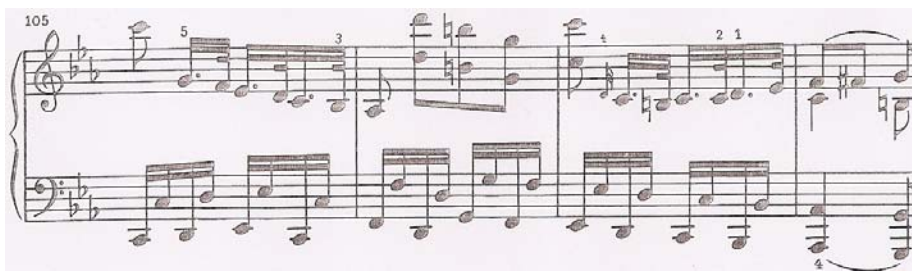
The use of moving octaves as an accompaniment figure in the left hand was a compositional tool often used by Clementi. Bars 128-133 in Sonata op.2 no.1 are a typical example (similar examples can be found in op.34 no.1 and op.36 no.1 to name but a few) and hint at the more texturally dense writing style of Beethoven rather than the transparent style of Mozart. Clementi came into contact with both titans of the Classical period and Beethoven, in particular, held him in considerable esteem.¹⁰ An example of this style of writing can be seen in the texturally-rich section C of the second movement of Field's Sonata op.1 no.1 in sonata-rondo form (See ex. 1.3).

¹⁰ 'His works were admired by Beethoven who admired them carefully. ... In 1781, during a tour of European musical centres, Clementi met Haydn in Vienna and also Mozart, with whom he contested in a piano performance resulting in a draw'. Gillespie, *Five Centuries of Keyboard Music*, p.249.

(Ex. 1.3, bars 128 - 133, Clementi Sonata op.2 no.1)



(Ex. 1.3, bars 105-108, Field Sonata op.1 no.1)



Clementi's use of the sustaining pedal was frugal in comparison with other leading pianists of his generation such as Dussek and Steibelt. However, his sense of perfectionism in all matters to do with the presentation of musical texts led him to define the pedal indications that were appearing haphazardly in English scores during this period. Undoubtedly, the young Field benefitted from his teacher's attention to detail and from the very beginning indicated the use of the sustaining pedal in this way.

According to Robin Langley:

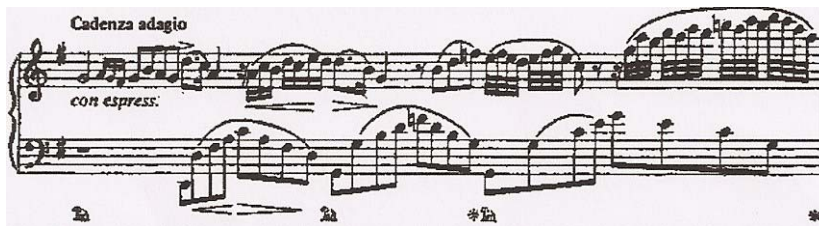
The archaic English term Open Pedal (which occurs also in Haydn's C major Sonata written in London), although usually reserved for pedal-point passages of this kind, has no further meaning than the normal Ped, as confirmed by Clementi – 'Ped: is for pressing down the Open Pedal and * for letting it go again' - in his own edition of his opus 41 (1804).¹¹

¹¹ Notes written by Robin Langley in the Field archive held at the Royal College of Music, London.

However, the possibility that Steibelt also influenced Field due to his pioneering use of the pedals and indications of pedals in printed scores should not be overlooked.

According to Nicholas Temperley, Steibelt may have been the first composer to catch the bass note in the sustaining pedal and entrust the continuation of the bass note to the pedal alone. The example cited by Temperley in Steibelt's Sonata in G major, op.64 illustrates the style of pedalling which was to become synonymous with that used in Field's Nocturnes and nocturne-styled passages. Such an example can be found in bar 88 in the first movement of Field's Sonata op.1 no.1 in which Field indicates (in the Lischke edition) that the bass note is to be caught in the pedal whilst the left hand is to continue playing up an octave (See ex. 1.4).¹²

(Ex. 1.4, Steibelt's Sonata in G major, op.64 (1802), movement I)



(Ex. 1.4, bar 88, movement I, Lischke edition)



¹² Temperley, Nicholas, 'John Field and the First Nocturne', *Music and Letters*, vol.56, no.3/4, (Jul.-Oct.1971), p.339.

During Field's apprenticeship in London he was privileged to hear and meet many of the leading musicians of the day, among them Dussek. Despite the fact that Field spent practically every waking hour fulfilling the requirements of his apprenticeship and completing tasks set for him by Clementi it seems that the pianistic and compositional style of Dussek had time to infiltrate the young pianist-composer's mind and left a lasting impression upon his pianism and compositional output.¹³ It is the opinion of musicologists such as John Gillespie that Dussek's best works date from 1810 until his death in 1812 in which period he composed his most renowned sonata op.70 in A flat major.¹⁴ He is estimated to have written fifty sonatas in total though it is his compositions in rondo form for which he is most respected. His success in exploiting the poetic nature of the piano and his experimentation with the capabilities of the sustaining pedal influenced Field. The influence of Dussek is clearly evident in Field's Sonata op.1 no.1.

Dussek's Sonatinas op.19 were originally composed 'pour le Fortepiano ou le Clavecin avec Accompagnement d'une Flutte' by Longman and Broderip in 1792 but were reissued as works for piano solo. The composer was thirty-two years of age at the time of publication. Composed nine years before Field's Sonata op.1 no.1 these miniature piano sonatas contain many of the hallmarks of Dussek's writing style and it was from this style that the young Field took inspiration as the brief examples that follow will demonstrate. This inspiration was to feature and develop throughout his career as

¹³ Piggott, Patrick, *The Life and Music of John Field, 1782-1837, Creator of the Nocturne*, (London: Faber and Faber, 1973), pp.12-13.

¹⁴ Gillespie, *Five Centuries of Keyboard Music*, p.249.

pianist and composer and according to Temperley, Dussek's 'nocturne-like passages in the slow movements of the sonatas op.44 and op.45 (both published in 1800)' anticipated the soundworlds and textures that were to become synonymous with Field's Nocturnes.¹⁵ Dussek's influence is evident to a lesser degree in Field's op.1 sonatas but is clearly audible in specific passages nonetheless.

Musicologists such as the late Eric Blom and Robin Langlely were of the opinion that the influence of Dussek was at its most prominent in the rondos of Field. During this period the term 'Rondo' indicated, not only a type of structure, but also a style of theme – buoyant, moderate in tempo, rhythmic and bright. It would appear that the rondos of Field, though more structurally daring and progressive, closely resemble those composed by Dussek in terms of pianistic texture and motivic material. Field used the rondo form throughout his compositional life: each of his seven concerti finishes with a movement in rondo form, he composed many solo pieces for piano in rondo form such as *Speed the Plough* and *Rondo Ecossais*; his *Divertissement* for piano and strings in E major is in rondo form as are the closing movements of piano sonatas op.1 nos.1 and 3 and sonata no.4.

There is a remarkable similarity in terms of melodic and rhythmic construction between the first episode of Dussek's Rondo from *Sonatina* op.19 no.5 and the transition section that leads to section B of Field's rondo-sonata movement in *Sonata* op.1 no.1. Both

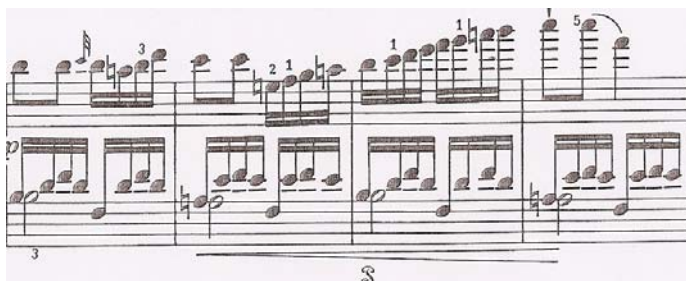
¹⁵ Temperley, 'John Field and the First Nocturne', p.338.

composers create an effortless sense of buoyancy. The rhythmic energy remains throughout both rondos. The chromatic yet simplistic and lyrical nature of the melodic line is also characteristic of both composers' style of writing (See ex. 1.5).

(Ex. 1.5, bars 17-20, Dussek Sonata op.19, no.5, The Associated Board of the Royal Schools of Music edition)



(Ex. 1.5, bars 28-31, Field Sonata op.1 no.1)



The first subject of Field's Sonata op.1 no.1 bears a striking resemblance to that of Dussek's Sonata op.19 no.6. Both first subjects are in their home keys of E flat major, are an example of a 'singing allegro' (topic of style common during this period) and begin not only in the same register of the keyboard but also on the same notes (a major sixth where the E flat above middle C is the uppermost note). The range of both

antecedents is identical. The melodic line is similar both rhythmically and harmonically. Both composers employ the tonic note of the home key as an accompanying pedal note in the bass and in terms of texture they are identical (See ex. 1.6).

(Ex. 1.6, bars 1-4, Field Sonata op.1 no.1)

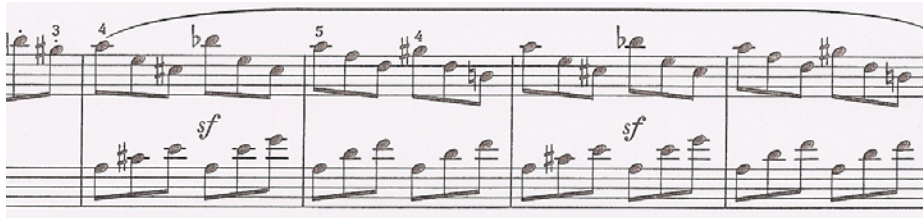
The image shows a musical score for the first four bars of Field's Sonata op.1 no.1. The score is written for a single melodic line on a treble clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Allegro'. The first bar begins with a trill (tr) over the first note. The melody consists of quarter notes and eighth notes, with a constant eighth-note accompaniment in the bass. The instruction 'sempre legato' is written below the first bar. Fingering numbers 2, 4, 3, 4, and 3 are indicated above the notes in the subsequent bars.

(Ex. 1.6, bars 1-5, Dussek Sonatina op.19, no.6, The Associated Board of the Royal Schools of Music edition)

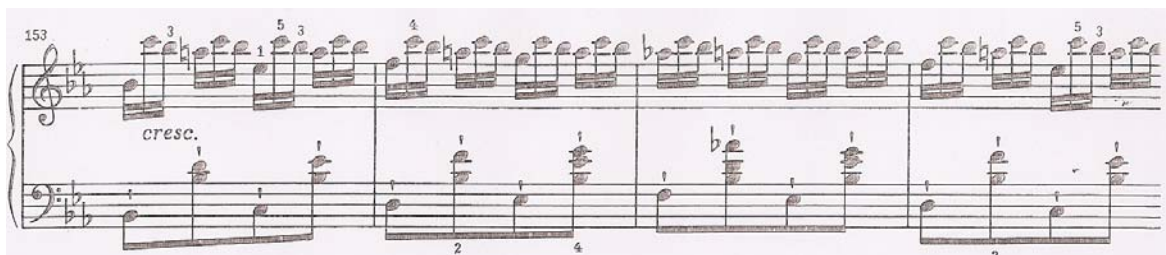
The image shows a musical score for the first five bars of Dussek's Sonatina op.19, no.6. The score is written for a grand piano with two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Allegro' with a metronome marking of quarter note = 116. The first bar begins with a piano (p) dynamic. The right hand melody consists of quarter notes and eighth notes, with a constant eighth-note accompaniment in the bass. The instruction 'cresc.' is written below the right hand staff. Fingering numbers 5, 4, 2, 3, 2, 1, 2, 1, 3, 2, 1, 2, 3 are indicated above the notes in the subsequent bars. The dynamic changes to forte (f) in the third bar and back to piano (p) in the fifth bar.

Field's use of triplet figurations became more frequent as his compositional career progressed and his incorporation of this compositional tool is very prominent in several of his Nocturnes (Nocturne no.1 in E flat major and no.10 in E minor, for example). Dussek's use of triplet figurations in both accompanying bass lines and melodic right hand passages are a regular feature of his compositions. The use of triplet figurations in Sonata op.1 no.1, though not prolific, is evident. Field uses a triplet figuration in his dominant preparation (bars 149-159) for the return of the sonata-rondo's refrain. This passage vividly illustrates Field's combination of Dussekian-inspired triplets and bel canto inspired melodic movement. The passage that appears in bars 65-72 in Dussek's Sonatina op.19 no.3 demonstrates one of the Czech composer's signature styles of composition by his incorporation of the melodic line into a triplet figuration. Haydn's use of triplet figurations for both accompaniment and melodic purposes is regular though his use is not as prolific as Dussek's. However, his use is prolific in the finale movement of his Sonata in E flat major Hob.XVI: 49 composed in 1789-1790. It would seem that both Dussek and Haydn should be credited with influencing Field in this respect. Though triplet figurations also featured in the compositions of Clementi, such as in the opening movement of his Sonata op.26 no.3 in D major, his use in relation to total compositional output is considerably less than that of Dussek and Haydn. Triplet figurations cannot be deemed one of Clementi's most prominent or favoured compositional tools (See ex. 1.7).

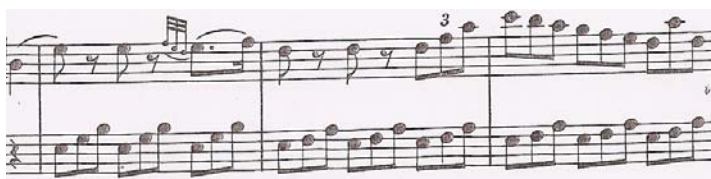
(Ex. 1.7, bars 65-68, Dussek Sonata op.19, no.3, The Associated Board of the Royal Schools of Music edition)



(Ex. 1.7, bars 153-156, Field Sonata op.1 no.1)



(Ex. 1.7, bars 103-105, Haydn Sonata in E flat major, Hob. XVI: 49, Weiner Urtext edition)



It was Field's synthesis of this compositional tool with the 'bel canto' style of melody that became the mould for his Nocturnes. Temperley credits Dussek with influencing Field in this respect and states that:

the closest precedent for Field's use [of the nocturne] is probably Dussek's Notturmo Concertante for piano and violin with ad libitum part for the horn, published in London as op.65 in 1808 - a work that also contains some anticipations of Field's 'cantilena' style of melody.¹⁶

Though Sonata op.1 no.1 is relatively simplistic in terms of pianistic texture, pedalling and harmonic progressions it bears the origins of many compositional tools that were to become the hallmark of Field's compositional output. Clementi's influence, clearly evident and dominant in this sonata, was to be surpassed by that of Dussek once Field settled in St Petersburg. The absence of his teacher's presence allowed Field's own personal style to form and develop. His style pushed the boundaries of late classicism into the beginning of a new romantic era of pianism and composition, many elements of which were extensions of Dussek's pianistic and compositional techniques and methods, most noticeably his daring use of the sustaining pedal and poetically lyrical pianism.

It also seems that Field was influenced by Dussek in terms of stage presentation. According to Langley it was Dussek, and not Liszt, who gave the first piano recitals 'in the modern way rather than with his back to the audience'.¹⁷

The first movement of Piano Sonata op.1 no.1 is entitled Allegro Moderato and is in sonata form. The second movement is entitled Rondo Allegretto in both the Lischke

¹⁶ Ibid., p.337.

¹⁷ Langley, Robin, review of Patrick Piggott's, *The Life and Music of John Field, 1782-1837, Creator of the Nocturne, Music and Letters*, vol.55, no.2, (Apr., 1974), p.232.

and Henle editions but appears as Rondo Allegro in the Clementi edition. Langley does not address the reason for this alteration of tempo in the preface or critical commentary. Typesetting, an engraving error or a change of opinion in hindsight (perhaps a desire to perform in a more virtuosic style) by Field could be the reason for the alteration of this movement's tempo indication.

All four of Field's piano sonatas are in two-movement form and do not contain slow movements. Patrick Piggott outlines several theories that have come to the fore by musicologists, such as Blom and Langley, as to why Field structured his sonatas using a two-movement format.¹⁸ Firstly, it has been suggested that the young Field did not know how to compensate for the shortness in length of sound duration available from the instruments of this period so instinctively avoided tempi that did not favour texturally enriching movement in the accompanying or melodic voices. However, this theory does not seem appropriate for his fourth sonata, composed twelve years later in 1813, when both the sonority and length of tone duration had noticeably increased. Secondly, it is often considered that Field inserted one of his Nocturnes in between the two movements. It would appear that this is more speculative than factual in nature due to the lack of concrete evidence. Thirdly, and most probably, Field's use of this two-movement structure was influenced by Clementi, Dussek and Haydn. All three composers had used two-movement structures in their sonatas prior to the composition and publication of Field's op.1 sonatas. The table below shows the titles and dates of several of the sonatas in question (Table I):

¹⁸ Piggott, *The Life and Music of John Field*, p.202.

Table I:

Date	Title	Composer
1773	Sonata in E flat Major Hob.16/25	Haydn
1779	Sonata in C major op.2 no.2	Clementi
1780	Sonata in D major op.4 no.1	Clementi
1780	Sonata in E flat major op.4 no.2	Clementi
1780	Sonata in C major op.4 no.3	Clementi
1783	Sonata in E minor Hob. XVI: 34	Haydn
1789	Sonata in C major Hob.XVI:48	Haydn
1792	Sonatinas op.19 no.1-6	Dusseck
1786	Sonata in B flat major op.9 no.1	Dusseck
Unknown	Sonata in G minor op.10 no.2	Dusseck

Field's first teacher in Ireland, Tommaso Giordani, also used this two-movement structure and many of his concerti and sonatas are structured using this format. Born in Italy, Giordani, was one of Dublin's most celebrated musicians during the latter years of the eighteenth century and, prior to his apprenticeship to Clementi, Field was one of his most successful students (a prodigy named Tom Cooke was also to make his mark on Dublin's musical society).¹⁹ It seems logical to presume that the Italian instilled an understanding and love of this structure into the young pianist-composer during his period of study with him given his prolific use of it in his compositions.

¹⁹ Ibid., pp.6-9.

Chapter II will trace and explore the development in piano construction during Field's lifetime and examine the differences that exist between early pianos (dating from the period surrounding the publication of the Clementi and Lischke editions) and their modern counterparts. Chapter III will analyse and compare the editions of Field's Sonata op.1 no.1 by Clementi, Lischke and Henle and will discuss the effects these findings have upon a modern pianist's approach to performing this work. Chapter IV will document the development in pedalling styles and question the validity of Field's pedal indications for modern pianists.

Chapter II: Comparison of Modern Pianos and Early Pianos dating from c1790-1830

The evolution of the piano has been well documented by both pianists and musicologists for example, Carl Philippe Emanuel Bach, Muzio Clementi, Ernest Closson, Gyorgy Sandor, Heinrich Neuhaus and David Rowland. Their research and findings have highlighted the steady and interdependent development of the piano, style of composition and pianistic techniques. Ernest Closson aptly describes the effect the development in piano construction has had upon both composers and pianists and annotated revisions in the editions of Field's Sonata op.1 no.1 by the composer support these claims:

The immense importance to music of the instrument on which the music is played has not always been sufficiently stressed. The instrument directly influences composition, conditions it and even inspires it, both by its capacities and by its limitations. In a sense the instrument creates musical style, marking out its stages of development, rather as his building material does for the architect.²⁰

In comparing early and modern pianos the dissimilarities that come to the fore are both obvious and imperceptible.²¹ These differences not only affect the basic tone and sonority of the types of pianos in question but also the techniques employed by pianists in order to skilfully produce a wide range of tones, colours, dynamics and articulations.

The modern grand piano was born out of a growing desire for greater power, larger

²⁰ Closson, Ernest, *History of the Piano* (London: Elek Books, 1976), p.11.

²¹ For the purpose of this dissertation the study of early pianos will focus upon those instruments in use during the period surrounding the publication of Sonata op.1 no.1 by Clementi and Lischke, c1790s-1830s.

compass and wider dynamic range. The clavichord, the predecessor of the earliest models of pianos, was an expressive instrument with the ability to vary dynamics and colours and even after the invention of the piano remained the preferred instrument by some of the leading performers of the day for several years.²² However, the ever-developing capabilities of the piano gradually and completely eclipsed those of the clavichord and harpsichord. Gyorgy Sandor briefly explains the reasons for the piano's eventual triumph over the clavichord and harpsichord:

The piano has all the expressiveness of the clavichord and can be louder than the harpsichord, but it lacks the mechanical couplings of the latter instrument. However, with its great pitch span and its ability to vary dynamics and tone colour, the piano is unsurpassed.²³

Field's Sonata op.1 no.1 was composed for a piano with a compass of five and a half octaves, an example of which exists in excellent condition in the Royal Irish Academy of Music, Dublin. This is a square piano by Clementi & Co. c1810.²⁴ The Royal Irish Academy of Music is also home to a Broadwood Grand Piano c1809.²⁵ This instrument was restored by Cathal Gannon in 1967 and is an authentic example of the level of quality offered by the grand pianos manufactured during this period.²⁶

²² Closson, *History of the Piano*, p.11.

²³ Sandor, Gyorgy, *On Piano Playing: Motion, Sound and Expression* (London: Schirmer, 1981) p.10.

²⁴ The restoration of the Clementi square piano held in the Cathal Gannon room at the Royal Irish Academy of Music was undertaken in 2001 by the piano restorer David Hunt. It has a compass of five and a half octaves. Its escapement action was patented by Longman & Broderip. Its damping mechanism, also incorporated into the pianos manufactured by Clementi, was patented by the Dublin piano maker William Southwell.

²⁵ This instrument was discovered by researchers from Trinity College, Dublin, at Townley Hall, Drogheda and restored by Cathal Gannon in his workshop at Guinness' Brewery in 1968. It has a compass of six octaves and three pedals (The left pedal slides the keyboard and action producing an *una corda* effect and the remaining two pedals are separate sustaining pedals for each half of the keyboard). The design of Broadwood pianos was based upon the developments of the original Cristofori instruments that Americus Backers made in the 1760s and 1770s. The five iron gap braces visible in this instrument were first introduced by Backers and were then incorporated into Broadwood pianos.

²⁶ During the early 1950s Cathal Gannon revived the art of harpsichord making in Dublin. He was awarded two honorary MA degrees (TCD 1978, Maynooth 1989) for his contribution to music in Ireland. His first

Early English and Viennese pianos differed greatly from each other. The English piano had bigger and thicker strings and used hammers that were heavier. In comparison to the clavichord and Viennese pianos the touch required to play an English piano was much stronger and the tone produced lacked brilliance, especially in the treble. The early English grand piano had a square-shaped tail and unlike the early Viennese pianos used pedals instead of levers. Internal bracing held the sides together and strengthened the body of the instrument.²⁷ When recounting the emergence of the English piano four names in particular come to the fore, those of Zumpe, Broadwood, Kirkman and Clementi. Hailed as the father of the English piano the German Johannes Zumpe is credited with inventing the first acceptable English action.²⁸ The name Broadwood is synonymous with the manufacturing, development and popularisation of the square piano.²⁹

On English square pianos the action remained simplistic and primitive for a lengthy period.³⁰ This action was a simple escapement mechanism created by the Italian inventor Cristofori c1720.³¹ His escapement action anticipated that of Sebastien Erard's whose double escapement action is still used in pianos today. Credited with the invention of the modern piano, as we know it today, it is believed that Erard constructed his first piano in 1777. The French Revolution of 1789 forced Erard and his brother to

harpsichord was played in public in 1959. Gannon, Charles *Cathal Gannon: The Life and Times of a Dublin Craftsman 1910 – 1999* (Dublin: Lilliput Press, 2006), foreword.

²⁷ Rowland, David, (ed.), *The Cambridge Companion to the Piano* (Cambridge: Cambridge University Press 1998), p.23.

²⁸ Rowland, (ed.), *Cambridge Companion to the Piano*, pp.16-17.

²⁹ John Broadwood of London brought out his first square piano in 1771. John Broadwood & Sons was founded in 1723.

³⁰ Burton, Anthony, (ed.), *A Performer's Guide to Music of the Classical Period* (London: Associated Board of the Royal Schools of Music, 2002), p.42.

³¹ *Ibid.*, p.42.

flee to London where they patented the first grand piano. Erard's principal contribution to the emergence of the modern piano was his development of the instrument's action. The Frenchman retained the strength and solidity of the English action and combined it with the brighter sound and lighter touch of the Viennese. This action allowed for the hammer to be freed from the key more efficiently thus enabling the hammer to be ready to strike again almost immediately. Erard's new action was noticeably more responsive to the player's variety of touch and articulation.³² By 1816 he had perfected this mechanism and experimentation was already underway for his double escapement action. In 1822 Erard patented his double escapement action. Thus the escapement action of the modern piano was born. In the following quote Closson describes the fundamental workings of double escapement:

With double escapement, the hammer, caught by the second escapement, hesitates, as it were, to fall back completely and gives the first escapement time to re-establish its striking position. Thus the key can act upon the hammer and, at any point of the hammer's course, throw it against the string. The result is a capacity for rapid repetition unknown with the old system. Also, with the old system, a repeated note, especially in the tremolo and the trill, could only be played forte; with a soft touch the length of the hammer's fall took too much time. Double escapement avoids this fault.³³

On average, a weight of 80 grams is required to depress a key on a modern grand piano. The weight required to depress a key on an early nineteenth-century piano is much less at approximately 34 grams.³⁴ As the physical strength required to play a period instrument is considerably less in comparison with a modern grand piano the touch

³² Richardson, 'The Acoustics of the Piano', in Rowland (ed.), *Cambridge Companion to the Piano*, p.100.

³³ Closson, *History of the Piano*, p. 96.

³⁴ Experiment carried out by the author on 1 September 2008.

required by a pianist is much lighter and principally focuses upon the use of the fingers. In order to explore fully the range of dynamics on a modern grand piano a pianist must, at times, engage his or her whole body weight in the process. Often, the required touch incorporates the fingers, the whole arm, shoulder, back and at times the full weight of the body. Cyril Ehrlich discusses the development of pianistic techniques from the late 1700s to the present day:

An exclusively digital technique was first extended by greater reliance upon the wrist and forearm. When Saint-Saëns (1835-1921) looked back to the playing standards of his youth he remembered that Liszt's compositions 'seemed impossible to play, except by him, and such they were if you recall the old method which prescribed complete immobility, elbows tucked into the body and all action of the muscles limited to the fingers and forearm'. Later development gave freedom to the upper arms and shoulders, in quest of greater power and dexterity.³⁵

On an early piano the key depth is very shallow. The Broadwood piano in the Cathal Gannon Room at the Royal Irish Academy of Music has a depth of approximately 7.5mm and the Clementi square piano has a depth of approximately 7mm.³⁶ A modern piano has a key depth of 11mm. In analysing three such examples of pianos the dissimilarity in key surface area also becomes apparent. The surface area of a key on a modern piano is substantially larger than the key of an early instrument. Both the depth of a key and its surface area relate directly to the amount of physical energy needed to depress a key and to the approach a pianist will use to most effectively achieve the desired tone quality.³⁷

³⁵ Ehrlich, Cyril, *The Piano: A History* (Oxford: Clarendon Press, 1990), p.23.

³⁶ Measurements undertaken by the author on 1 September 2008.

³⁷ The effort required to depress a key on a modern Steinway concert grand piano, a Broadwood grand piano c1809 and a Clementi square piano c1810 was explored by the author. The contrast in the tone quality produced and length of note duration by each instrument was considerable and duly noted on 4 March 2008.

The strings used in pianos in the early 1800s, such as those manufactured by Broadwood, were made from iron and each string was at a tension of approximately 100 Newtons. In modern pianos each string is at a tension of about 1,000 Newtons and is wrapped in copper, which, unlike iron, is known for its flexible qualities. String tension increased as the instrument developed and this increase was directly related to the increase in volume. Such high tension demanded adequate support from the piano's frame. A complete iron frame was introduced into the construction of the piano in 1829 by Christian Petzold making the instrument stronger and more capable of withstanding greater levels of tension.³⁸ A modern piano is supported by an iron frame and is supporting approximately twenty tonnes.³⁹ The original design of a piano was based upon that of a harpsichord and though there has been development in the scale of this design it has changed very little since Cristofori's original conception. Pianos of the early 1800s were tuned to a lower pitch (approximately a semitone lower than today's standard A440). Pianists who undertake to play early pianos in Early Music ensembles are often forced to ignore this difference in pitch as it is frequently the norm to tune all early instruments to the standard concert pitch. The higher pitch demands extra tension from the piano strings, tension for which the delicate tri-chord instrument was not originally built. It also alters the quality of sound produced by the instrument. Brass was usually used for the lower registers of the piano and soft iron for the higher registers. The strings on a period piano are noticeably thinner than on a modern grand piano and require more regular tuning.⁴⁰ Worthy of note is the presence of over-

³⁸ Christian Petzold (1677-1733) was a German organist and composer. He also wrote the piece for the consecration of the Silbermann organ in Rotha near Leipzig.

³⁹ Richardson, in Rowland (ed.), *Cambridge Companion to the Piano*, p.97.

⁴⁰ Rowland, (ed.), *Cambridge Companion to the Piano*, p.40.

stringing in modern grand pianos.⁴¹ This system, devised by Henri Pape in 1828, involves crossing the lower strings over the middle section of the piano to increase the length and tension of the bass strings resulting in a richer and more sonorous bass tone.⁴²

Double stringing was common in early pianos.⁴³ Though this type of stringing results in increased volume it also alters the duration of time a note takes to decay. Bernard Richardson explains that:

Double and triple stringing also introduce other features of the decay profile known as ‘prompt’ and ‘aftersound’. The sound decays rapidly in the initial part of the note, then slows to a much longer after-lived aftersound. Dual decays come about as a result of different phases of the movements of the strings. Careful tuning of the double- and triple- strung notes allows subtle gradation of the prompt and aftersound and is an important aspect of preparing a piano for a concert performance. If one string is removed, as happens when the una corda pedal is in use, the relative amounts of prompt and aftersound change. Thus, the una corda pedal is much more than a ‘soft pedal’.⁴⁴

The sound generated by the vibrating strings depends largely upon the quality and movement of the soundboard and bridge.⁴⁵ In early pianos the soundboard is thin while on a modern piano the soundboard is noticeably more robust and thicker in keeping with the vastly stronger body of the instrument. The bridge is fixed onto the soundboard

⁴¹ Early pianos (before 1828) can be described as being ‘straight-strung’ as the bass strings do not cross over the treble. ‘Over-stringing’ is employed in modern instruments where the bass strings cross over the treble.

⁴² Johann Heinrich Pape, originally from Hannover, built his own piano factory in Paris in 1815. One of his most notable inventions was the construction of grand pianos with downstriking mechanisms. He is also responsible for the introduction of felt instead of leather for hammer-heads, cross-stringing, double soundboards and a new tuning mechanism. Colt, C. F. and Miall, Anthony, *The Early Piano* (London: Stainer & Bell, 1981), p.104.

⁴³ Double-stringing occurs when instead of two strings being allocated to each note a single string of double length is used. Closson, *The History of the Piano*, p. 92.

⁴⁴ Richardson, in Rowland (ed.), *Cambridge Companion to the Piano*, p.108.

⁴⁵ Colt and Miall, *The early Piano*, pp.155-158.

and the strings are stretched over it. The soundboard acts as an amplifier and without it the volume of sound would be considerably less.

The standard compass of a modern grand piano is just over seven octaves or eighty-eight keys. Pianos manufactured by Bösendorfer are the exception to this rule with a compass of eight octaves.⁴⁶ The 1790s proved to be a monumental decade in the development of the compass of the piano. However, David Rowland warns that:

While it would be entirely accurate to state in a history of the piano that five and a half octaves were introduced in 1790 and six octaves in 1794, such an assertion is potentially misleading, as it suggests that the new compasses were widely accepted and used from those dates. In practice, new developments of this kind take time to become established. Makers often encounter difficulties with early examples of a new model; retailers do not necessarily sell the newest instruments in large numbers; and publishers bring out music only when the market for it is big enough.⁴⁷

According to Rowland, ‘Longman & Broderip were selling pianos with additional keys by the autumn of 1793’.⁴⁸ Rowland also states that it is probable that Longman & Broderip employed William Southwell during this period.⁴⁹ ‘Southwell patented his design for square pianos with the additional upper half octave in 1794; shortly

⁴⁶Ignaz Bösendorfer (1796-1859) founded the firm in Vienna in 1828. In the late 1890s he publicised a design for an ‘Imperial Piano’. This 2.9 metre concert grand, still manufactured more than a century later, adds eight notes on the bass (C^{'''} – G^{'''}) placed under a black replaceable flap. Bösendorfer believed he had thus outsmarted his competitors by creating not mere passive resonance but new sounds, which were used by Busoni. Botstein, Leon, ‘Bösendorfer’ in *The New Grove Dictionary of Music and Musicians* 2nd edition, Sadie, Stanley, and Tyrell, John, (eds.), (London: Macmillan, 2001) vol.4., pp.53-54.

⁴⁷ Rowland, David, ‘Piano Music and Keyboard Compass in the 1790s’, *Early Music*, Vol.27, No.2, ‘Instruments and Instrumental Music’, (May 1999), p.293.

⁴⁸ Ibid., p.286

⁴⁹ William Southwell was contracted to work for such firms as Clementi & Co. He invented a ‘Cabinet’ piano’ with a compass of six octaves (F^{''}-f^{'''}) and is credited with solving the problem of extending the range of a square piano from five to five-and-a-half octaves (and later 6 octaves).

afterwards Longman & Broderip used the same patent design to advertise their own pianos'.⁵⁰

In order to increase the range of the piano Southwell positioned the extra keys under the soundboard and created a slot at the back through which the additional hammers could strike the strings.⁵¹ As the soundboard area was not affected there was no loss of sound or tone quality. Two types of six-octave pianos were in operation during this period. Broadwood employed a compass of C – c'''' while Clementi employed a compass known as the 'continental' which was from F – f''''.⁵² The continental compass, as the title suggests, did not originate in England but was the accepted range used in parts of Eastern Europe such as Vienna, Germany and Italy.

Revisions of Field's sonata op.1 no.1 and other early works, such as his First Piano Concerto in E flat major, show that in response to the expansion of the compass of the piano Field altered filigree passages, octave passages and bass notes. In bars 86 and 87 of the first movement the Lischke edition shows annotations by Field that the right-hand octave passage is to be played an octave higher. In the corresponding bars of the Clementi edition no such indication exists and the passage remains in the middle register of the piano. Field's wish to revise the register of this passage was undoubtedly due to the expansion of the piano's compass since the work's composition twenty-one years earlier. The expansion of the piano's compass altered both the tone quality and

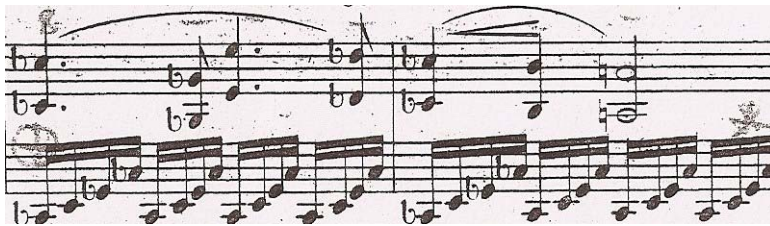
⁵⁰ Rowland, 'Piano Music and Keyboard Compass in the 1790s', p. 286.

⁵¹ Information gathered from the Royal Irish Academy of Music Cathal Gannon Room Inscriptions.

⁵² In the late 1790s two six-octave compasses had become established in London. The standard six-octave compass of the period in England was C'-c'''' and was used by Broadwood. The F'-f'''' compass was used by Clementi and became known as the Continental compass as it became the standard compass for continental composers after the beginning of the 19th century. Ibid., p.287.

sonority throughout the instrument and the relationship of each register to one another was noticeably affected. The character of the bass region became thicker and more ‘muddy’ and lay in stark contrast to the brighter and more fragile sound of the higher registers. By relocating the right-hand octave passage to a higher register Field succeeds in maintaining the balance between the accompaniment and melodic line that he had achieved in 1801. Field’s alteration prevents the melody from being overshadowed by an overwhelming bass line. (See ex. 2.1)

(Ex. 2.1 – Bars 86+87, Movement I, Lischke edition)



Damping systems were placed above the strings on most English grand pianos of the late eighteenth century. The hammers were mounted on an attached frame and pointed away from the pianist.⁵³ Whilst this damping system was effective it was by no means without fault. The clarity and precision that is associated with the damping system of a modern grand piano is incomparably more efficient.

Up until c1813 the entire register was damped but by 1815 manufacturers preferred not to damp the highest octave or half octave of the instrument in an effort to produce a clearer tone. Not wishing to alter the amount of weight needed to depress the hammer

⁵³Colt and Miall, *The Early Piano*, pp.155-159.

of these undamped keys a weight was attached so as to retain a balance of touch throughout the compass. Manufacturers continued to experiment with damping materials and methods until the late 1820s when according to Colt ‘modern type’ dampers prevailed. As the purpose of the damper is to stop the string from vibrating after it has been depressed the quality and effectiveness of the material used is of the utmost importance. Colt explains the most effective damping system in use during this period:

Silbermann’s action had no dampers in the proper sense of the word; he replaced them by a kind of mop-stick fringed with wool which rested on the strings, against which the mop-stick could be pressed as hard as desired by means of stops. Later this mop-stick was divided into several hinged sections permitting separate parts of the keyboard to be damped. Imported into England, Silbermann’s action later became known as the English Action’.⁵⁴

As the type of material used directly affected the sound produced the desired outcome was largely based upon the personal taste of the manufacturing firm. Wool, flannel and soft leather (though this was more common in continental pianos such as those made by Johann Andreas Stein) were among the range of materials experimented with.⁵⁵ Though early piano manufacturers achieved a certain level of success in constructing effective damping systems the superiority of modern damping systems cannot be denied when compared in terms of the quality of tone and the length of tone-duration offered by both.⁵⁶ Felt is the universally preferred material in modern damping systems and came

⁵⁴ Ibid., p.75.

⁵⁵ Johann Andreas Stein (1728-1792), of German origin, was credited with inventing a different type of action from those of the English school. Stein’s action became known as the ‘Prellmechanik’, which later became known as the German or Viennese action. Closson, *The History of the Piano*, p.80.

⁵⁶ Comparison of note-duration explored by the author on 2 February 2008 between a Steinway grand piano, a Clementi square piano and a Broadwood grand piano in the Cathal Gannon Room and the Katherine Brennan Hall, Royal Irish Academy of Music.

into use c1826.⁵⁷ Its combination of strength and flexibility gives to the pianist the possibility to achieve a more extensive range of tonal colour and variety in the length of sound duration. The quality of the damping system directly affects the pianist's choice of pedalling and articulation. Field's Sonata op.1 no.1 was composed for an early piano with a primitive, albeit effective, damping system. Therefore to follow without consideration Field's indications of pedalling and articulation for a performance on a modern piano with the most highly-developed felt damping system to date would be not only unwise but also largely unsuccessful and at times irrelevant.

In tracing the development of the piano from its conception to its present-day sophisticated structure the realisation that the development of the piano and the development of composition run parallel becomes very clear.⁵⁸ Charles Rosen states that learning to play the piano can be thought of as an historical journey through musical history and that the development of the piano, in response to the increasing needs of musical genres from the baroque to the modern can be viewed as an historical map in its own right:

I do not wish to make much of a brief for the parallel between the history of music and learning to play the piano, although I believe it is probably true in the large. I have laid it out only to show something more relevant to our general subject: the piano is, until now, the only instrument that allows the performer the direct experience of almost all the important developments and changes in the history of music, from the single line to polyphony, tonal harmony, colouristic dynamics, and the blending together of individual lines; even the twentieth-century interest in exotic or

⁵⁷ Rowland (ed.), *Cambridge Companion to the Piano*, p.44.

⁵⁸ Haydn's two sonatas in E flat, Hob.XVI Nos.49 and 52 written within a few years of each other are such an example. The first was composed in Vienna, and the second in London. The two suggest different sonorities and different techniques, op.49 requires a light finger-touch, op.52 demands a heavier touch with more use of arm weight. Burton, (ed.), *A Performer's Guide to Music of the Classical Period*, p.44.

percussive sound effects has been incorporated into the piano repertory, with the use of piano harmonics from Schumann to Elliot Carter, the clusters of Henry Cowell, and the prepared pianos of John Cage. Our experience of playing the piano puts us into immediate contact with most of the aspects of western music as they appeared throughout history.⁵⁹

If, as Rosen states, the act of learning to play the piano is a journey through history the decision on the part of the pianist endeavouring to perform Field's Sonata op.1 no.1 to explore the capabilities of the type of pianos used by Field during his composition and subsequent performances of this work will be enlightening. John Butt encourages the exploration of early instruments even if the performer fully intends to perform the specific work dating from the period upon a modern instrument believing that the findings of such an investigation will both enlighten and alter the initial approach to performance:

What is significant is the fact that the instruments do alert the player to historical difference. Different versions of a particular instrument or family will force the player to rethink his techniques and interpretative capability, and thus the repertory will have to be seen in a new light.⁶⁰

Having investigated the differences between the early pianos for which Field's Sonata Op.1 No.1 was originally intended and the greatly advanced instruments in use today the interpreter may feel the need to decide as to which side of the notorious musicological debate he or she belongs. On the one hand there are those theorists who, like Peter Kivy, believe that a musical work exists in its own right. Kivy purports that the sound structure transcends the alterations to performance practices brought about by

⁵⁹ Rosen, Charles, *Piano Notes: The Hidden World of the Pianist* (London: Penguin Books, 2004), pp.43-44.

⁶⁰ Butt, *Playing with History*, p.65.

the passage of time and development and is privileged over the means through which it is performed:

Works are universals while performances are merely particulars or instances. If instrumentation (and presumably performing style) are ever essential to the realisation of the work, they are only temporarily so, during the few years after composition; after this instruments and performers might well have 'improved'.⁶¹

Contrary to this point of view stands the opinions of many of the followers of the Historically Informed Performance movement (HIP) whose unwavering belief that the only stylistically truthful and 'correct' means to successfully perform a work dating from the Classical period and earlier depends largely upon the use of instruments dating from the period in question as well as a reconstruction of the performance practices of the time. This point of view appears to force the hierarchy of the composers' conception and spiritual intentions into second place behind the physical restraints of the period and leaves very little room for the works' conception to be explored and advanced by the advantages and developments in the field of musical instruments, performance practices and pianistic techniques. Stephan Davies, an exponent of the HIP movement, states that:

A highly authentic performance is likely to be one in which instruments contemporary to the period of composition ... are used in its performance, in which the score is interpreted in the light of stylistic practices and performance conventions of the time when the work was composed, in

⁶¹ Butt (ed.) *Playing with History*, p.57, citing Kivy, Peter, 'Orchestrating Platonism', *The Fine Art of Repetition – Essays in the Philosophy of Music*, Cambridge, 1993), pp.75-94.

which ensembles of the same size and disposition as accord with the composer's specification are employed, and so forth.⁶²

To recognise both the capabilities and restrictions of early and modern pianos is without a doubt advantageous to the modern pianist. Whether pianists feels that their interpretation of Field's Sonata op.1 no.1 on a modern piano is an extension of the composer's desire to explore the developing effects of the piano or goes against the conception he held during his lifetime when such developments in the instrument's construction had not yet taken place is for him or her to decide. What is uppermost in importance is how interpreters treat the acquired information and its relevance to their choice of pianistic techniques, pedalling styles, articulation and tonal palette. It seems only logical that accumulating information of how this work was performed by the composer should be enlightening. However, the danger of acquiring such knowledge is that it becomes restrictive and prevents the modern pianist from performing this work with the freedom to use all the advancement in piano construction, performance practice and pianistic techniques in existence today in a bid to remain faithful to the composer's initial concepts. It is important to remember that it is possible to remain faithful to Field's wishes and indications whether the performance takes place upon a modern or an early piano though obviously the results will differ greatly from one another. In light of the fact that Field revised this work to adapt to the developments made to the piano during his lifetime it seems nonsensical and contradictory to Field's progressive nature if the modern pianist does not embrace the sophistication of the modern piano's capabilities when performing this work upon a modern instrument.

⁶² Davies, Stephen, 'Authenticity in Music Performance', *The British Journal of Aesthetics*, 27 (1987), pp.39-50, p.40, quoted in Butt (ed.), *Playing with History*, p.57.

Chapter III: Score Differences, Fingering and Technique

By analysing the differences between the Clementi, Lischke and Henle editions and by studying Field's annotations, the development in pianistic techniques and piano construction vividly come to the fore. These findings highlight the obstacles that pianists from both the early nineteenth century and the twenty-first century face on their respective instruments and show the need for this work to be fingered and pedalled in different ways, depending on the instrument and style of technique chosen. The dissimilarity in the results produced by both styles of instruments and corresponding techniques immediately becomes apparent. That the tone and dynamic possibilities of these two instruments differ greatly from each other is an indisputable fact.

It would appear that the most logical means of interpreting this work is by analysing and understanding the musical text, as it is by realising the existence of subjects, themes, refrains and all sections of a work that pianists can bring the individuality of each character and texture to the fore through the use of a variety of techniques. The often-stated opinion that the only true and responsible means of formulating interpretations of works from the classical era and earlier is by performing them on instruments of the period has been disputed by musicologists such as Ludwig Finscher who proposes:

that an interpretation on modern instruments might sometimes allow us to get closer to a ‘true’ interpretation of the work than the original ones and that the surest guide to that interpretation is through analysis and contemplation of the ‘work itself’ in its notated form.⁶³

Therefore, to explore the differences between editions, pianistic techniques and pedalling styles in relation to the structural geography of the musical text seems both a musically logical and appropriate method to explore the different elements modern pianists need to consider before performing Field’s Sonata op.1 no.1. Points in relation to pedal markings will be discussed in greater detail in chapter four. For the purpose of simplicity labels will be given to each style of pianist for the duration of this chapter - where a pianist with an early nineteenth-century style of technique performing on an early piano will be entitled ‘pianist A’ and a modern pianist performing on a modern piano will be entitled ‘pianist B’.

The opening subject (bars 1-8) of this sonata’s first movement offers little in the way of discussion in relation to score differences. Apart from minute changes such as the omission of a tie in the tenor voice in bar 2 this mid-registered, eight-bar melodic beginning, requires little alteration on Langley’s part as it is equally suited to both early pianos and their modern counterparts. The first subject does, however, demand a different skill from both pianist A and pianist B. As each register on an early piano has a clearly audible character of its own the job of balancing the voices is a relatively easy

⁶³ Butt, (ed.), *Playing with History*, p.55, citing Finscher, Ludwig, ‘Historisch getreue Interpretation – Möglichkeiten und Probleme’, *Alte Musik in unsere Zeit – Referate und Diskussionen der Kasseler Tagung 1967*, ed. Walter Wiora (Kassel, 1968), pp.25-34.

task for pianist A. The fact that all four voices are in such close proximity to one another makes the act of balancing each voice, so that the melodic line soars unhindered by the intrusion of an over-zealous alto, tenor or bass, a much more difficult task for pianist B especially when one considers the gradual gradation of tone on a modern piano (See ex. 3.1).

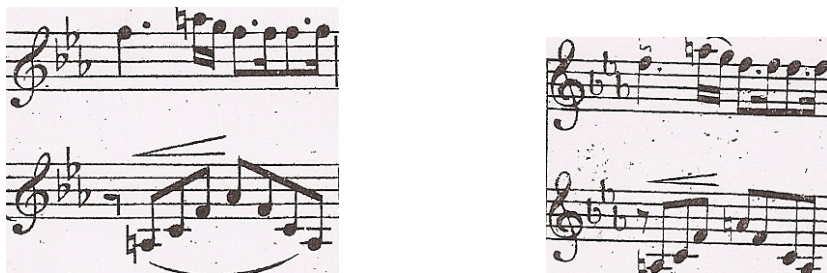
(Ex. 3.1, bars 1-4, Movement I, Henle edition)



A dissolving consequent (bars 8-14) marks the beginning of the transition section (bars 8-30) using the pivotal-cadence motif (bars 12-14) that features throughout this movement. This section raises a crucial question for those considering the merits of learning a work from an Urtext edition. The query as to whether the editor, with access to both the first edition and subsequent editions with annotations by the composer (as is the case with this Henle Urtext edition) chooses to follow the composer's initial conception or the altered choices made in later and final years begins to raise its head in bar 15 of this first movement. Both the Lischke and Henle editions indicate an ornament is to be executed on the first beat of bar 15. There is no such indication in this work's earliest edition by Clementi. It is the duty of the interpreter to consider whether this omission was a careless mistake of the engraver, a consciously-made decision on

the composer's part or an influential decision made by Clementi, a notoriously controlling teacher. The fact that Langley chooses to respect the indication for ornamentation in the later edition of 1822 does not automatically negate the importance of the presentation of this bar in the first edition. Langley does not discuss this issue in the critical commentary. The first edition has the advantage of being created in the presence of Field himself though has the possibility of being tampered with and over-influenced by Clementi and his publishing house. Though the Lischke edition contains extensive annotations by Field this does not confirm that the composer agreed with, or even studied, every detail on the score as it is possible that the Lischke edition in question may originally have been the score of one of his students and not for his own personal use.⁶⁴ The printing of this later edition also has the disadvantage of being unsupervised by the composer, the possibility of details being lost due to the passing of time and the alterations in the perception of this work due to the nature of improvisatory performance practices of the time becoming the accepted presentation over the composition's original conception. It is the duty of every interpreter to follow his or her own judgement and decide which path to follow (See ex. 3.2).

(Fig 3.2, bar 15, Clementi and Lischke editions)



⁶⁴ Langley, 'Preface' to Henle (ed.), *John Field Klaviersonaten*, p.vii.

The omission in the Clementi edition of the instruction to spread the chord in the second beat of bar 20 is another example of the composer's initial conception being over-ruled by decisions made by later editors in editions such as the Lischke edition where it appears as a spread chord. The fact that spread chords are indicated at various points throughout the Clementi edition (bars 6 and 15, for example) demonstrate Field's wish to include them at certain points but not at others (See ex. 3.3). Langley's decision not to follow Field's initial conception is again evident in this case as he concurs with Lischke once again. However, his decision to indicate that the first beat of bar 40 should be spread (brackets are present to denote an editorial suggestion) illustrates his wish to complete the pattern he believes Field had established. In his personal notes on the critical commentary Langley advised to 'keep } in L. They are merely missing through carelessness in other places in C. Field adds yet more } in his pencilled annotations so he means to have them there'.⁶⁵

(Ex. 3.3, bar 20, Clementi, Lischke, Henle edition)



⁶⁵ Notes by Langley pertaining to corrections needed to be made to the musical text and critical commentary prior to Henle's publication of John Field's sonatas can be found in the John Field archive at the Royal College of Music, London.

There are many dynamic markings in the twelve bars that form this movement's second subject (bars 30-42), the vast majority of which must be considered by pianists A and B as relative to their respective instruments. It is important for interpreters to remember that the level of an average 'forte' marking on an early piano will sound substantially quieter than the same dynamic marking indicated to be played on a modern instrument designed to be heard in a large concert hall or over a large symphony orchestra. Bar 41 illustrates indecisiveness on the part of Langley: Field has annotated the word 'dolce' in the Clementi edition, Lischke has indicated 'forte' for the spread chord and 'piano' for the semiquavers that follow, Langley has indicated all three. It would appear that as the sonority of the early piano grew the dynamic indication of 'dolce' symbolised a less sonorous tone than initially indicated by Field in the Clementi edition. The indications in the Lischke edition, twenty-one years later, are designed to produce a full tone for the spread chord and a generous singing tone for the semiquaver passage that follows. The fact that all three indications appear in the Henle edition suggest either eagerness on the part of its editor to appeal to both pianists A and B or a reluctance to omit an annotation by Field despite the fact that its inclusion 'crowds' a bar already laden with dynamic instructions. Though 'dolce' can be understood as both an indication of character as well as dynamic its appearance alongside 'forte' and 'piano' create a much greater contrast in both volume and tone than the appearance of 'dolce' on its own as it appears in the Clementi edition. The Henle edition implies an abrupt change in placing a 'forte' marking directly before a 'dolce' and 'piano' marking. It would appear that both pianists A and B should treat the inclusion of all three markings with caution and without exaggeration in order to avoid a caricature of Field's initial implied change of character and tone (See Ex. 3.4).

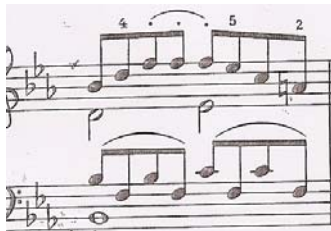
(Ex. 3.4, bar 41, Clementi, Lischke and Henle editions)



The appearance of the pivotal-cadence motif in bar 40 followed by the close of the second-subject section with a perfect cadence signifies the beginning of the codetta (bars 43-50) in which a question of articulation and technical clarity comes to the fore. In bar 44 of the Clementi and Henle edition (it is also worth noting here that Langley chooses to follow Field's initial concept in this case) the repeated 'f' quavers have three staccato markings with an overhead slur indicating a detaché touch. In the Lischke edition all eight quavers in bar 44 appear under one single phrase marking indicating a legato touch. There are two possible reasons for this alteration of articulation by Lischke. Firstly, due to the arrival of double escapement in 1822 the ease and increased rapidity with which pianists could repeat notes resulted in the perception of earlier articulation markings as over exaggerated. Secondly, the increase in the early piano's volume capacity at this point further dispelled the need to over-articulate in order to subtly increase volume. In many respects the need for articulation has come full circle. Though Langley's decision to follow the earliest form of articulation may seem naive given the development in piano construction it is perfectly suitable to pianist B considering the obvious growth in key depth and tone duration since the later part of the nineteenth century. In order to audibly hear three repeated quavers on a modern piano

at this particular register a considerably more precise articulation is required than an execution of the same notes on an early piano (fitted with double escapement) with a noticeably quicker decay of sound. It seems that the inclusion in the Henle edition of the articulation specified in the Clementi edition is an example of an editor making a conscious decision in the process of compiling an Urtext edition (See ex. 3.5). Though contradictory to the concept of an ‘Urtext edition’ it would appear that acts of criticism such as this occur frequently during the final stages of editing. James Grier states that “Editing, therefore, consists of a series of choices, educated, critically informed choices; in short, the act of interpretation. Editing, moreover, consists of the interaction between the authority of the composer and the authority of the editor.”⁶⁶

(Ex. 3.5, bar 44, Henle edition)

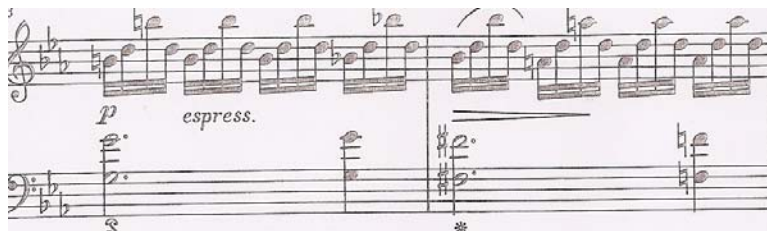


The first pedal marking of this movement appears in bar 64 in the pre-core section of the development (Bars 51-72). Field has indicated the use of the pedal from the beginning of bar 63 to the first beat of bar 64 in the Clementi edition. Langley follows this indication. This pedal indication instructs the pianist to hold the pedal, without

⁶⁶ Grier, James, *The Critical Editing of Music: History, Method and Practice* (Cambridge: Cambridge University Press, 1996), p.2.

changing, through a brief chromatic harmonic progression. Due to the sonorous nature of the modern piano this pedal marking will create a cacophony of sound if followed and will result in what is commonly known as ‘dirty pedalling’. However, on an early piano this length of pedal will pose no problem due to the more transparent nature of its tonal palette. It would appear that Langley has chosen to follow Field’s original wishes as no such pedal marking appears in the later Lischke edition. Though this pedal indication is suitable for pianist A, pianist B will need to add an additional change of pedal on the fourth beat of bar 63. It is possible that a half-pedal will suffice depending on the nature of the piano’s sonority and the acoustic of the concert venue but a clearing of the pedal to some degree is necessary (See ex. 3.6).

(Ex. 3.6, bars 63+64, Clementi and Henle editions)



After a series of modulations the core section (bars 72-88) of the development begins in bar 72 in the key of E flat minor using first subject material. There is a printed diminuendo marked underneath the last three quavers of bar 74 in both the Clementi and Lischke editions. However, in the Clementi edition Field has annotated a crescendo marking above the quavers in question and has crossed out the printed diminuendo. It would appear that Field did not agree with the printed diminuendo in the Clementi edition. Therefore it seems strange that he did not also alter the marking when it appeared in the Lischke edition. Langley chooses to print Field's annotated crescendo instead of the printed diminuendo. Whether Field originally agreed with the printed diminuendo and then changed his mind or whether it was an error on the part of the printers will remain a mystery but the fact that Langley has chosen to give Field's annotation precedence over the markings of two printed editions is worthy of note and proves Langley's faith in the authenticity of the annotations (See ex. 3.7).

(Ex. 3.7, bar 74, Clementi, Lischke and Henle editions)



Bars 86 and 87 lead into the retransition section (bars 88-94) of the development and further illustrate Field's habit of revising his scores. In the Clementi and Lischke editions the first subject motif appears in the right hand an octave lower than it appears

in the Henle edition. On closer examination of the Lischke edition a pencil marking by Field indicates that the right-hand octave passage is to be played one octave higher. Langley once again gives precedence to Field's written markings over the printed text. It is logical to assume that Field's wish to fully utilise the ever growing compass of the piano is the reason for this alteration. Langley does not choose to follow Field's original intention in this case. Even with the execution of this passage an octave higher it is not possible for pianist B to realise completely Field's desire to explore the entire range of the piano's compass (the compass was yet to expand a further octave-and-a-half) but it does present a more satisfactory solution than Field's initial suggestion for this passage's register. However, pianist A is presented with a dilemma depending on which piano he or she chooses. If pianist A chooses to perform this work on a piano of five-and-a-half octaves dating from the period of this work's first publication then undoubtedly the passage as it appears in the Clementi edition would be the most suitable and relative to the compass of the instrument. However, if pianist A chooses an early instrument with a six or six-and-a-half octave range the register adopted by Langley would be more in keeping with Field's wishes for how this passage should sound on the instruments used during this period. Another example of Field's revision due to the expansion of the piano's compass can be found in bars 88 and 89 of the retransition section. (See ex. 3.7)

(Ex. 3.7, bars 86+87, Lischke edition)



(Ex. 3.7, bar 88, Lischke edition)



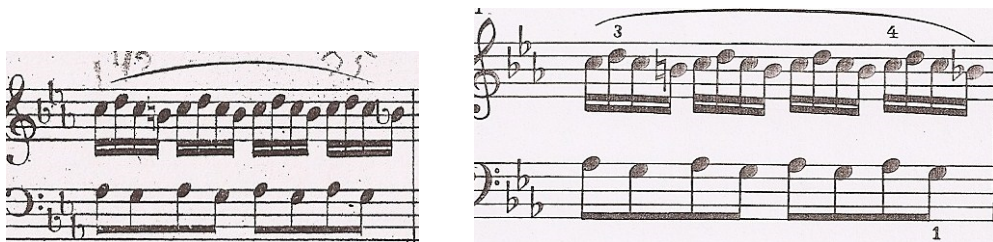
The second subject reappears in the tonic key in the truncated-recapitulation section of this movement and brings several issues regarding fingering to the fore. At the request of the publisher Field's original fingering has not been included in this Urtext edition.⁶⁷ This omission is, without doubt, a disappointment. In bar 111 of the Lischke edition Field indicates for the right hand the fingering 1-4-3-2-3-4-3-2-3-4-3-2-3-5-4-3 leading to 3 for the beginning of bar 112.⁶⁸ This fingering, though it was designed for a piano with a much lighter action may be executed with ease on a modern instrument as the hand does not have to alter its position. The fingering that appears in the Henle edition is, in contrast, much more awkward (2-3-2-1-2-3-2-1-2-3-2-1-4-5-4-3) as excessive use of the thumb naturally constricts the movement of the hand and results in a heavier

⁶⁷ This decision is discussed in more detail in Chapter V: Conclusion.

⁶⁸ Lischke writes 1-4-3. 2-3-4-3-2-3-4-3-2 is implied. Lischke writes 3-5. 4-3 is implied.

execution of the passage in general due to the position of the hand.⁶⁹ For both pianists A and B the fingering indicated in the Henle edition impedes technical facility and does not aid the cultivation of a light touch as implied by Field's indications in the Lischke edition. (See ex. 3.8)

(Ex. 3.8, bar 111, Lischke and Henle editions)



The closing codetta of this truncated recapitulation returns in the tonic key of E flat major in bar 120 to complete the structure of this movement in sonata form. From a technical point of view this movement relentlessly demands tonal beauty, variety, sensitivity and control from the performer. This movement requires the poetic lyricism and seamless-cantabile execution of bel canto styled phrases that were the hallmark of Field's career as pianist and composer. Due to the steady development in piano technique from the late eighteenth century to the present day these prerequisites pose different problems for pianists A and B.

⁶⁹ 2 is implied due to the fingering indicated in the previous bar. Henle writes 3. 2-1-2-3-2-1-2-3-2-1 is implied. Henle writes 4. 5-4-3 is implied.

Tone quality is undoubtedly one of the most important aspects of a pianist's technique. Along with the characteristics of musical personality and interpretation, the beauty and diversity of an accomplished artist's tonal palette is of the utmost importance. Pianists are both recognised by and celebrated for their quality and variety of tone. Rosen emphasises the importance and fundamentality of the quality of a pianist's tone:

A 'singing' sound on the piano is not given by the instrument but by the way it is exploited with a specific musical phrase, and this exploitation is not mechanical and not a simple matter of technique: it requires at every moment a sense of the music. Beautiful tone production does not exist on the piano apart from the music. ... The beauty comes essentially from the balance of sound. This balance can be both vertical and horizontal.⁷⁰

Though the links between tone quality, musical understanding, imagination and the pianist's soul are inseparable it must not be forgotten that the quality of the piano's construction also plays an important role in the creation of a varied and beautiful tonal palette. Richardson explains the necessity of a functioning piano mechanism in the production of tone:

Piano performance is not so much about the instrument as the performer. The piano, of course, must function correctly. The piano action must be very carefully regulated so that the keys operate the hammers in a smooth progression from bass to treble with an even key weight. Regulation also controls the timings of keystrokes and free-flights of the hammers. At the end of the day, the only real control that the player has over sound production on the piano is the final velocity of the hammer as it leaves the key mechanism. Undoubtedly, 'piano touch' has more to do with the player maintaining the right frame of mind during a performance than anything physical. However, hammer shanks are not rigid and have modes of vibration. These modes can be excited in different ways depending on the acceleration of the key mechanism. The shank vibrations can be used to

⁷⁰ Rosen, *Piano Notes*, pp.24-25.

increase or decrease the critical timings between keystroke and hammer-strike to introduce subtle nuances in the performance.⁷¹

When one compares the modern style of technique that incorporates, not only the fingers but a combination of muscles and body parts from the upper torso, to the finger-dominated technique used in the early half of the nineteenth century the realisation that modern pianists do not rely solely upon the agility and strength of their fingers becomes apparent. Several schools of pianism are in existence today, each with their own particular styles of technique. The technical agility of the Chinese, Russians, French and Koreans are among the most highly respected. Though there are many differences between these schools of pianism, particularly in relation to the elevation of the wrist, they are all bound together by their belief in the generous use of the pianist's body weight to grade, increase and vary tone and dynamic levels. George Woodhouse discusses how these new schools of pianism came into being:

A superficial analysis of the subtle and complex mechanism of the sense of touch, led to conclusions on which new Schools sprang up with astonishing rapidity. Old traditions were contemptuously denounced, and (in the light of pseudo-science) the romance with which the subject was formerly imbued vanished like mist before the morning sun.⁷²

The use of the wrist, forearm, elbow, shoulder and back emerged mid-way through the nineteenth century and dramatically altered the way in which pianists approached the creation of tone colour and technically difficult passages. Muscle relaxation was encouraged in order to produce a rounded, full and warm tone. Tension in the fingers,

⁷¹ Richardson, in Rowland (ed.), *The Cambridge Companion to the Piano*, p.112.

⁷² Woodhouse, George, *Creative Technique for Artists in General and Pianists in Particular* (London: Keagan Paul, 1921), p. 12.

arms or neck was discouraged on the understanding that such an approach would lead to a harsh tone and inflexibility. Henrich Neuhaus gives advice on tone production based on the principles of the modern school of pianism:

The condition sine qua non for a good tone is complete freedom and relaxation of the arm and wrist from the shoulders to the tips of the fingers which should always be at the ready, like soldiers at the front. The decisive factor for tone quality is the contact of the fingertips on the keys; the rest – hand, wrist, arm, shoulders, back – that is ‘behind the lines’ and must be well organised.⁷³

Fingers were no longer seen as the sole means of depressing the keys but as pillars that supported the wrists, arms, shoulders and back from which points the tonal colour and dynamic levels were controlled. Precise movements such as staccatos, slurring, phrase endings and harmonic voicing were now viewed as the finger’s principle roles. From such technical theories the aforementioned schools of pianism today have developed and continue to grow in sophistication. Along with this development in technique (required for the ever-improving construction of pianos and the progressive new compositions that wish to utilise the instruments’ new capabilities) came the need for extra physical strength.

This modern athletic approach to piano playing creates an altogether different soundworld from the ‘scratching technique’ used by pianists of the early nineteenth

⁷³ Neuhaus, Heinrich, *The Art of Piano Playing* (London: Barrie & Jenkin, 1973), p.69.

century.⁷⁴ It is important to remember that both styles of piano playing are best suited to the pianos of their corresponding period. The fact that the present development in technique and piano construction complement today's concept of sonority and soundworlds to create performances that are both acoustically and technically balanced should not be forgotten. However, that is not to say that pianists should ignore their heritage. In discovering how the present pianos and technical methods came to be it is possible to understand more fully the fundamental aspects of pianism and performance. Butt extols the benefits of being historically informed:

Yet I felt that my development as a performer had definitely benefited from my research as a graduate student (and beyond); indeed it would be impossible for me to perform the way I do now, without the benefit of that experience. ... The very action of historical thinking, 'playing with history' as it were, informed my entire attitude towards performance.⁷⁵

By the time Field was apprenticed to Clementi he was already a virtuoso pianist with a prolific repertoire to his credit. Whilst under Clementi's guidance he further cultivated and refined his technique that, naturally, was influenced by Clementi's well-respected and finger-dependent virtuosic style. Field was praised for his innovative use of the sustaining pedal and his ability to consistently perform with a lyrical, warm and singing tone. He was famed for practising the piano whilst balancing a coin on the top of each hand in an effort to avoid all movement except that of the fingers.⁷⁶ His most successful pupil, Alexander Dubuk in his memoirs described in detail Field's precise and

⁷⁴ Field's physical appearance was described by a writer in *The Harmonicon*, in 1833, in these words: 'To look at his hands, which scarcely seem to move, to contemplate the calmness of his countenance while playing, one would be tempted to suppose he was performing nothing but the easiest music in the world; while the fact is that the greatest, the most complicated difficulties are no difficulties at all to him'. Field's technique was one of restraint and emphasis was put upon the stillness of the hand and forearm. He practised with a coin on the back of his hand. Piggott, *The Life and Music of John Field*, p.104.

⁷⁵ Butt, *Playing with History*, p.x.

⁷⁶ Langley, 'John Field and the Genesis of a style', p.92-99, Piggott, *The Life and Music of John Field*, chapters ii,vii,xii.

meticulous daily practice routine, his obsession with tone quality and evenness of dynamic and tonal gradation.⁷⁷ Carl Czerny described the virtues of Clementi and Dussek, arguably, the two greatest influences on Field's style of pianistic technique:

Clementi's style, [which] was distinguished by a regular position of the hands, firm touch and tone, clear and voluble execution, correct declamation; and partly also, by great address and flexibility of finger. ... Cramer and Dussek's style. Beautiful cantabile, the avoiding of all coarse effects, an astonishing equality in the runs and passages, as a comprehension for that degree of volubility which is less thought of in their works, and a fine legato, combined with the use of the pedals.⁷⁸

Technique in the early nineteenth century was solely based upon the agility of the fingers and the use of other body parts was considered unnecessary.⁷⁹ Though the pianos of the time required a great deal of energy to play, in particular the precise execution of rapid passages, they did not require a large amount of strength. The use of force on such early pianos would serve only to 'jar' the sound and produce a disjointed, harsh tone. It is also important to remember that the music composed for these instruments does not require the powerful dynamics and rich orchestral textures that compositions from the latter half of the nineteenth century onwards demand.⁸⁰

⁷⁷ Dubuk, Alexander, *Memories of John Field, with an Introduction by M. Balakirev* (Moscow, 1898). Alexander Dubuk studied with John Field from 1823 to 1829 and became his favoured and most celebrated pupil. John Field is reported to have taken Dubuk as his apprentice on hearing the then eleven-year-old prodigy perform Ries' Concerto in E flat major in a public performance. He later wrote an enlightening and valuable biography of John Field.

⁷⁸ Czerny, Carl, *Complete Theoretical and Practical Pianoforte School*, (London, 1838-9), iii, p.100; quoted in David Rowland, *A History of Pianoforte Pedalling* (Cambridge: Cambridge University Press, 1993), p.38.

⁷⁹ 'The fingers must not be held too closely together, but rather a little apart from each other, so that whenever possible, any stretches can be executed nicely and with continuity, without motion of the hands, because playing should be done only by the fingers. For larger skips, however, small movements of the hands and arms are unavoidable'. Türk, D. G., quoted in Ward, David, 'Keyboard', in Anthony Burton (ed.), *A Performer's Guide to Music of the Classical Period*, p.46.

⁸⁰ 'Without exercising considerable care, it is all too easy for nuances of earlier music to be obscured by the homogeneous and glossy sound of the modern piano. The early pianos had highly individual voices and a fascinating variety of tone and texture, much of which was lost in the search for the larger and more sustained

Due to the extra depth of the key beds of modern pianos it would be reasonable to assume that the early piano is the easier instrument to play but this is not always the case. The action used in English pianos at the turn of the nineteenth century was based upon a single escapement mechanism. Double escapement had not yet been invented. The patent of Erard's double-escapement action and its subsequent adoption by English piano manufacturers and piano manufacturers to this day facilitated the repetition of notes and the general depression of the keys. Field's Sonata op.1 no.1 is overflowing with filigree passagework and repeated notes for which the benefits of double escapement are considered both advantageous and necessary in today's modern concert climate. It is difficult for modern pianists to consider executing such virtuoso passages without the flexibility and elasticity of double escapement, the idea that the key would 'take time' to resurface before the next depression is completely alien to the concept of modern piano playing. However, it is necessary to remember that Field gave this sonata many acclaimed performances on early nineteenth-century pianos that were void of double escapement. That Field's playing was highly respected is without question as this quote that appeared in the *Musical World* c1837 confirms: 'All unprejudiced musicians who, heard him ... are unanimous in the opinion that he stood quite alone and unrivalled, and that his touch and tone were the most perfect that it is possible to conceive ... even Hummel, in his best days, could only be pronounced second to him'.⁸¹

For Field, the process of fingering a work was an intricate and lengthy one and his obsession with finding the most suitable fingering for every passage was a well-known

sound of the concert grand. Also, we no longer have some of the devices which changed the sonority so effectively, such as the moderator or the original *una corda* mechanism'. Ibid.,p.46.

⁸¹ Langley, Robin, 'Hidden Manuscripts', *The British Library Journal*, vol.21, no.2, autumn 1985, p. 239.

fact among his pupils. Piggott discusses Field's belief in the importance of allocating the correct fingering:

Many of Field's pupils, when describing his technical methods, laid great stress on his original manner of fingering. In the article by V. Vissendorf, written with the help of one of Field's pupils we read that 'Field's fingering is entirely different from German fingering: it is something special, something perfect, which gives the music an unusual beauty'. It is obvious that for Field fingering was of primary importance. Dubuk (famous pupil and celebrated pianist) mentions that 'he took care and trouble over fingering, so that often there was hardly anytime left for playing during the lessons.'⁸²

Field believed each mood, tone, character and texture required a personally tailored fingering to successfully bring the heart and soul of each individual musical idea to life and this theory has been upheld by many legendary pianists including Neuhaus who described the positive repercussions of allocating the most suitable fingering from the onset: 'What is important is to establish the supreme principle of an artistically correct fingering; all the rest will follow naturally. That fingering is best which allows the most accurate rendering of the music in question and which corresponds most closely to its meaning'.⁸³

Many of the pianistic techniques featured in Field's first piano sonata were to become the fingerprints of Field's compositional style. The sonorities that have come to be recognised as being 'Fieldian' in style developed throughout the course of his compositional life. Field's pianism and style of performing was noted for its lyricism, sensitivity, clarity, vast dynamic range and beauty of tone. The virtuosic Lisztian

⁸² Piggott, *The Life and Music of John Field*, p.106.

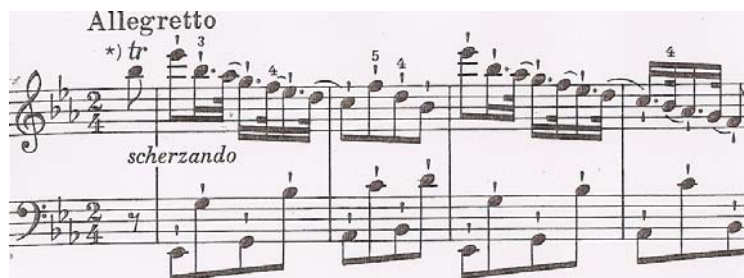
⁸³ Neuhaus, *The Art of Piano Playing*, p.141.

passagework or the bravura of Field's famed contemporary Steibelt does not exist in Field's compositions. Field's virtuosity lies in the elegance of touch, effortless-sounding lyrical passagework, beauty of tone, precision of finger execution and rhythmic clarity. The charming nature of this sonata's second movement amply demonstrates the pianistic and compositional characteristics for which Field became known and respected among his peers and the generations of pianists and composers that followed.

Nowhere in this sonata is Field's trademark humour and charm more evident than in the opening refrain (bars 1-12) of this second movement in sonata rondo form. At the time of this work's publication it is probable that Field's relentless use of leaping tenths in the left hand were frowned upon as creating unnecessary technical difficulties for prospective amateur interpreters of this composition. The use of such large leaps did not become common practice in the world of piano composition until the Romantic period (their use was also favoured by Dussek) and is a feature throughout this movement, both in the right and left hand parts. Adding to the charm of these playful leaps is the charismatic melodic line to be executed with crisp-staccato articulation. Without a doubt, the scherzando nature of this refrain lies in Field's constant use of staccato touch. However, in bar 3 of the Clementi edition a staccato marking is not indicated. The omission of a staccato touch for the second of three appearances of this refrain's motif suggests Field desired variety in the character of the motif. The use of a legato touch at this point creates a contrasting character that relieves any monotony that three identical occurrences of this motif may create. And as no contrast in dynamic is suggested it is logical to presume that Field wished to vary the recurrence of this motif

through an alteration in articulation. The omission of this indication by Langley in the Henle edition robs the interpreter of insight into Field's own interpretation of this refrain. This omission, without any explanation in the critical commentary, serves to highlight Langley's wish to primarily follow Field's final conception (See ex. 3.9).

(Ex 3.9, bars 1-4, Clementi, Lischke and Henle editions)



Section A is in ternary form and bars 12-21 form the episode before the reappearance of the refrain in bar 21. In both the Clementi and the Lischke edition there is a slur marked from the final quaver of bar twelve to the first dotted semiquaver of bar 13. The

annotations in pencil of a phrase marking from the final ornamented quaver of bar 12 to the final semiquaver of bar 13 in the Lischke edition alters both the pianistic touch and character implied. Langley adopts this indication. It is reasonable to assume that as there is no recorded correspondence regarding Field's supervision of Lischke's edition it was not possible for Field to have his intention realised in print before the edition was ready for publication and distribution.⁸⁴ Alternatively it is possible that by the time the Lischke edition surfaced some twenty-one years later Field simply had changed his mind as to the articulation and character with which he desired this passage to be executed, thereby altering the indication when he came into contact with a copy of the score. Tenuous and uncertain as the reasons for the transformation of Field's indication from the first edition to the Lischke edition and subsequently the Urtext edition by Langley may be, each deserves careful consideration by the interpreter to determine which indication is most faithful to the composer's intentions be they of the initial or final variety (See ex. 3.10).

⁸⁴ Robin Langley states that 'The first three sonatas were published regularly as a set from their first issue by Clementi as opus 1 in March 1801 and the major alterations to them appear to have been made between that date and Erard's printing, brought out during Field's and Clementi's stay in Paris between August and October 1802. Later editions would seem to have taken Erard as their prime source rather than the composer himself for they are remarkably consistent: Field was not noted for his command of detail and the two publishers with whom he had regular contact, Kuhnelt and, later, Breitkopf & Hartel, differ in no important respect from the Paris publication'. Unabridged preface for the Henle edition of Field's sonatas discovered at the John Field archive at the Royal College of Music, London.

(Ex. 3.10, bars 12+13, Clementi, Lischke and Henle editions)



A fourteen-bar transition begins in bar 28. This transition section contains noteworthy revisions by Field. In bar 28 of both the Lischke and Henle editions ‘pianissimo’ is indicated at the beginning of the bar. In the Clementi edition ‘piano’ is indicated. As the dynamic marking in the previous bar in both the Lischke and Clementi editions is ‘forte’ (in the Lischke edition both dynamic markings are written in Field’s hand) it is obvious that Field wished for an immediate change of colour. What is interesting is Field’s decision to alter the ‘piano’ marking of 1801 to a ‘pianissimo’ in the later edition of 1822. It would seem that the expansion of the instrument’s dynamic range allowed for more dramatic changes of colour which Field undoubtedly wished to explore to the limit. Given the further increase in the dynamic range of the piano since the 1822 edition by Lischke it would appear logical to assume that many of the dynamic markings indicated throughout this work require careful consideration in terms of their relationship to one another if the contrasting colours and characters clearly desired by Field are to be realised in the vivid way Field wished them to be (See ex. 3.11).

(Ex. 3.11, bar 27, Clementi edition and bars 27+28, Lischke and Henle editions)



The indication to hold the sustaining pedal for a duration of two bars in bars 30 and 31 of both the Lischke and Henle editions proves, once again, Field’s wish to ‘modernise’ this sonata. It appears that Field was content to use finger pedalling in this simple harmonic progression of chord V to chord IV at the time of this sonata’s first publication. Though finger-pedalling is perfectly adequate for the sonority available from a piano of this period to solely finger-pedal on a later instrument or modern piano would create a noticeably drier, less sonorous and less projected sound. Langley’s decision to follow Field’s annotation in the Lischke edition is both helpful and more suitable for modern pianists. However, it does highlight, yet again, the perturbing fact that this Urtext edition, like many others, contains many editorial decisions that interpreters will remain unaware of unless they take the initiative to compare modern Urtext editions to an autograph copy or editions with annotations by the composer (See ex. 3.12).

(Ex. 3.12, bars 30+31, Clementi, Lischke and Henle editions)



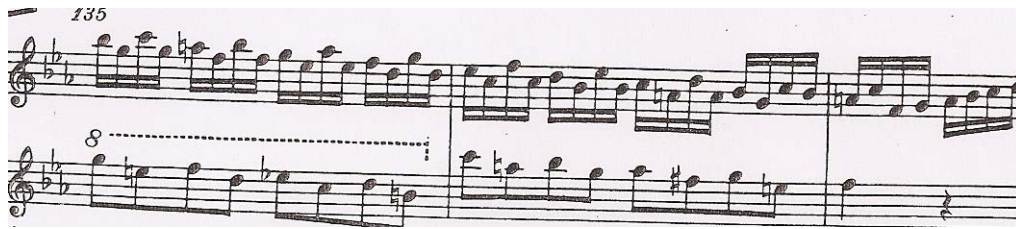
A four-bar medial caesura beginning in bar 38 leads to section B (bars 42-93). Bars 57 to 61 show one of the trademarks of Field's pianistic writing: crossing the left hand over the right hand in descending passages. Field favoured this technique in many of his compositions and examples can be found in his concerti and nocturnes (See ex. 3.12). Both Clementi and Lischke indicate slurs in the left hand from bars 59-60. Langley indicates slurs in the left hand for the entire passage. Langley's disregard for the indications that appear printed in both editions is surprising given the fact that as Field did not alter the articulation markings in either the Clementi or the Lischke edition it is logical to assume that he was content with their presence. It would appear that Langley wished to complete the pattern of slurs he believed Field intended as there is no evidence in the critical commentary to suggest that Field indicated the addition of slurs at this point in any other edition. This example of editorial interpretation directly influencing the final outcome of a musical text serves only to mislead interpreters.

Grier and Georg Feder believe that this type of critical editing:

reveals that *Urtext* editions are not what they seem, not the composer's written text, but the editor's reconstruction of it. Feder affirms this alarming fact when he notes, in his discussion of five common misunderstandings of the *Urtext* concept, that an *Urtext* edition that has been superseded by subsequent scholarship is no longer *Urtext*. Clearly more than one *Urtext* simply cannot exist, and an edition that is the product of critical scholarship may be admirable and useful, but an *Urtext* it is not.⁸⁵

⁸⁵ Grier, *The Critical Editing of Music*, p.11.

(Ex. 3.12, bars 135-137 from Field's Concerto no.1 in E flat major, Musica Britannica edition, 1973)

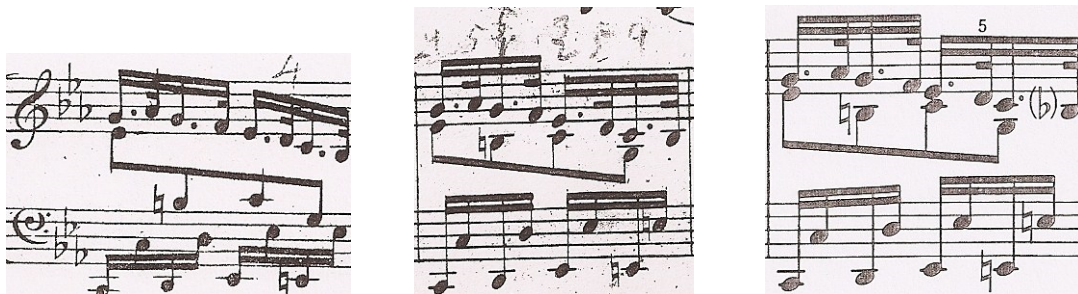


Section C (bars 104-159) displays a wealth of compositional and pianistic progressiveness. At first glance the octave-laden ‘clunky’ nature of bars 105-129 resembles the pianistic writing of Beethoven rather than the elegant classicism Field was noted for during this period.⁸⁶ Martial rhythm, a prominent feature of the opening refrain, is developed throughout this section. A medial caesura, beginning in bar 129, leads to sequential development of the refrain’s martially-rhythmic motif in bars 131-149. The unexpected dramatic character section C is more suited in style to the impassioned outbursts of Romanticism than to Classicism at the turn of the eighteenth century. This section is overtly virtuosic and queries regarding the most effective fingering come to the fore on numerous occasions. Bar 114 is such an example. The fingerings indicated by Field in bar 114 of the Clementi and Lischke edition do not correlate with one another. In the Clementi edition Field indicates that ‘D’ is to be played by the fourth finger. In the Lischke edition his fingering indications are more generous and he has fingered the entire bar. In this instance Field indicates that the ‘D’ is to be played with the fifth finger having logically arrived at this position through a sliding of the fifth finger from ‘A flat’ to ‘G’ earlier in the bar. By sliding the fifth

⁸⁶ See chapter I, p.12, footnote no.10. Due to the mutual respect between Clementi and Beethoven it is logical to assume that the young Field was encouraged by this teacher to study and appreciate the works of Beethoven during his apprenticeship.

finger Field not only displays an unusually adventurous attitude towards fingering by a pianist immersed in the Classical era of pianism but a faith and fondness for Baroque fingering.⁸⁷ To execute this fingering requires confidence in the action of the piano and in a pianist's own technique as there is a large possibility that he or she will be unable to control the sound quality of the note to which the fifth finger slides due to a lack of focus and direction in the attack. Apart from the indication that the 'D' is to be played with the fifth finger, this enterprising fingering does not appear in the Henle edition. As this passage is particularly awkward technically it is an enormous disappointment that Field's effective fingering suggestion has been omitted from the Urtext Henle edition (See ex. 3.15).

(Ex 3.15, bar 114, Clementi, Lischke and Henle editions)



The printed alteration that appears in the Lischke edition in bar 119 is the result of Field's desire to alter texture and avail of the expanded compass. In the Clementi edition the left hand dotted semiquavers begin an octave below middle 'C'. In the Lischke edition the left-hand semiquavers appear as a descending octave scale in the

⁸⁷ Field was respected for his playing of Bach and like his teacher, Clementi, was associated with the London Bach circle. He took part in the Russian premiere of the Vivaldi/Bach four-keyboard concerto in 1815. He published an edition, with his own fingering, of the C major fugue from Book II (St Petersburg, 1821). Langley, 'John Field and the Genesis of a Style', p.93.

text though Field has crossed out the lowest note of each octave. It is logical to presume that Field's removal of the descending octaves was due to the inadequacies of a student rather than an artistic change of heart, as in bar 117 the alto quavers have also been deleted implying that their inclusion was technically too advanced for the student/amateur. Another indication of the composer's wish to alleviate technical difficulty (rather than interfere with the musical contents of the manuscript) is the fact that only the rapid dotted semiquaver passage of octaves has been erased by Field and not the technically easier two bars of octave quavers that follow. The appearance of this octave passage in the Urtext edition supports this view (See ex. 3.16).

(Ex. 3.16, bars 119+120, Clementi and Lischke editions)



The refrain returns in bar 159 and gains in energy as it progresses. Its vigour is aided by the addition of extra fz markings and relentless leaping tenths in the left hand. It seems that Langley treats the omission of any fz markings in the Lischke edition (bars 165-169) as an error made by the editor or printer rather than an intentional alteration to the text. The fact that Field did not insert the 'missing' fz markings into the text supports the theory that he was content with the presentation of this passage. A variation of the motif featured in the episode of section A can be seen in bars 169-174 and leads to a pre-coda caesura in bar 175. There seems to be further disagreement between the three

editions in relation to articulation in the coda. In bars 177 and 179 slurs are indicated in the right hand (in brackets to denote editorial marking) in the Henle edition. They are not indicated at this point in either the Clementi or Lischke editions. Whilst both the Lischke and the Henle editions indicate slurs in the right hand in bars 181, 182 and 183 Clementi only indicates this style of articulation in bar 181. The indication of slurs in bar 184 (in brackets) only appears in the Henle edition. Neither do Henle's articulation markings correlate with the publication of this sonata rondo as a solo work by Dittmar of St Petersburg. It would seem that Langley, once again, wished to continue what he believed to be a pattern of articulation intended by Field (See ex. 3.17)

(Ex. 3.17, coda, bars 177-190, Clementi, Lischke and Henle editions)

The image shows a musical score for the coda of Field's Sonata Op. 1, bars 177-190. The score is in G minor and 3/4 time. It features four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The right hand part is highly melodic and rhythmic, with slurs and accents. The left hand part is more harmonic, with chords and single notes. Dynamics include fortissimo (ff), fortissimo accent (fz), mezzo-forte (mez.), and fortissimo (f). A 'Ped.' marking is present in the final bars. The score is labeled 'Field's Son. Op. 1' at the bottom.



Both this chapter and the Table of Findings (Appendix, p.94) illustrate the many discrepancies that occur between all three editions of Field's Sonata op.1 no.1. The revisions made by Field to the Lischke edition of 1822 have, predominantly, been made due to the development of the piano's action, pedals and compass during this period. This sonata contains a variety of characters and moods created by Field through his creative use of different textures, pianistic techniques, compositional tools and effects of the sustaining pedal. The quest to discover the wishes of the composer, though of fundamental importance, is not enough if the modern pianist desires to get to the heart and soul of Sonata op.1 no.1. To thoroughly understand this work the modern pianist

must question Field's motives and reasons for creating the array of characters and moods that he did and find the most effective means of expressing them on a modern piano.

Chapter IV: Pedalling

It would be a grave omission to exclude an exploration of the development of pedals, pedalling styles and markings from this comparative study given the considerable differences in attitudes towards the use of pedals in performances and compositions between the Classical period and the present day. Differences in pedalling methods occurred not only between the Classical and Romantic periods (modern pedalling methods hail principally from the Romantic period) but also between the earlier and latter parts of the Classical era.⁸⁸

Effective pedalling comes not from the feet but from the ears and requires the pianist to first find the musical direction, character and tonal palette of the phrase in question before adding to this mixture the use of the sustaining pedal. Artistic pedalling highlights the character and texture of a passage and gives to the performer a broader range of tones and colours from which to choose. However, to become dependent upon continuous use of the pedals is a dangerous habit as one can lose the art of tonal and articulative cultivation by the fingers alone. It is important to remember that keyboardists such as Mozart, Haydn, Clementi and Dussek did not have the use of the pedals for the earlier parts of their performing careers yet succeeded in performing their

⁸⁸ Pedalling methods developed rapidly between the years 1790-1820 (piano construction and the London school of pianism underwent a progressive period of experimentation and development) though it was not until the arrival of such titans of Romantic pianism as Liszt and Chopin that the principles of modern pedalling methods were born.

masterpieces in the way they desired.⁸⁹ This fact alone provides sufficient proof that though the use of the pedals has become an important artistic element in the performance of classical works their use is not always necessary or in keeping with the pedalling styles practiced during the Classical era. Both the importance and generosity of pedal usage grows considerably in performances of Romantic and post-Romantic works due to the more orchestral nature of the pianistic writing.⁹⁰ Undoubtedly, the most influential figure in bringing about the establishment of the sustaining pedal as an integral and vital component in piano performance was the German pianist and composer Steibelt whose invention of techniques such as the *tremolando* and use of such pedals as the bassoon and the swell has been well documented. He is also credited with being the first composer to include pedal markings in printed scores. The earliest recording of printed pedal markings appear on the score of Steibelt's *Pot-Pourri* no.6, published in 1792/3 and in *Melanges d'ai's et chansons* op.10 published in 1794. The first printed pedal markings in London did not appear until after Steibelt's arrival to the city and were published by Clementi in his Sonata op.37 (1798).⁹¹ Thus the sustaining pedal was still a relatively novel device during Field's apprenticeship and composition of Sonata op.1 no.1.

⁸⁹ Pedal markings did not occur in piano music until after the death of Mozart. There are no pedal markings in the autograph scores of Mozart or Haydn though Mozart had both pedals and knee-levers fitted to his 1784 Walter piano. His only reference to the device was in a letter to his father. Rowland, David, 'Early Pianoforte Pedalling: The Evidence of the Earliest Printed Markings', *Early Music*, vol.13, no.1 'The Early Piano II', (Feb., 1985), p.16.

⁹⁰ 'It was not until the time of Liszt, Thalberg and Chopin that the pedals became a power in pianoforte playing'. Rowland, *A History of Pianoforte Pedalling*, p.108, citing Niecks, F., *Frederick Chopin as a Man and Musician* (2 vols., London 1888), vol. II, p.98.

⁹¹ Rowland, 'Early Pianoforte Pedalling', p.12.

It is important to remember when performing Field's Sonata op.1 no.1 that though Field was to become accustomed to employing the use of the sustaining pedal in his performances he would not have been dependent upon its use at this early stage of his career due to the fact that the sustaining pedal was still a relatively novel device during his apprenticeship.⁹² Added to this is the fact that Field was under the supervision of Clementi whose conservatism in matters relating to the sustaining pedal was both known and respected by many. Mozart's student, Hummel, wrote in his piano tutor that:

Neither Mozart nor Clementi required these helps [the pedals] to obtain the highly deserved reputation of the greatest and most expressive performers of their day, a demonstration of the fact that, without having recourse to such worthless means, a player might arrive at the most honourable rank.⁹³

Though among the first of the London school of pianism, along with Cramer and Dussek, to experiment with the modifications of sound offered by the pedals it is important to remember that Field was not dependent upon their existence.⁹⁴ Though the importance of skilful use of the sustaining pedal in his Nocturnes and similarly-styled middle concerto movements cannot be denied it is worthy of note that a great deal of the eloquently-arpeggiated accompaniment evident in these style of compositions need not be achieved solely by the use of the sustaining pedal but through the use of finger

⁹² 'A rather curious development took place in the 1790s. A number of instruments from this decade appear to have had no levers or pedals at all. This trend was short-lived, however, and by the early years of the nineteenth century a single damper-raising pedal seems to have become standard'. Rowland, *A History of Pianoforte Pedalling*, p.22.

⁹³ Rowland, 'Early Pianoforte Pedalling', p.16.

⁹⁴ Field was respected for his finger-dependent technique throughout his career though his use of the sustaining pedal gradually grew to generous proportions.

pedalling also.⁹⁵ The development of Field's pedalling style can be traced from such early compositions as his First Piano Concerto and op.1 set of piano sonatas in which the sustaining pedal is used sparingly and for effect in comparison with its often lengthy use in his later compositions such as in the nocturnes and the late concerti. According to Rowland the most significant use of the sustaining pedal was to aid accompanying bass figurations be they in the style of arpeggiated chords or in the 'um-pah style where a single bass note is followed by chords or arpeggios in a higher register'.⁹⁶ These styles are evident in bars 77-84 of the sonata-rondo in Sonata op.1 no.1 (See ex. 4.1).

(Ex. 4.1, bars 77-86, movement II, Clementi edition)



In the early nineteenth century the rapid development of the pedal culminated in the addition of up to eight pedals in some pianos. The use of these pedals created not only

⁹⁵Finger pedalling is an effective alternative to conventional legato pedalling. A pianist can give the illusion of using the pedal by holding notes through with the fingers instead of sustaining the notes by using the sustaining pedal. Banowetz, Joseph, *The Pianists Guide to Pedalling* (Bloomington: Indiana University Press, 1985), p. 24.

⁹⁶ Rowland, 'Early Pianoforte Pedalling', p.6.

the more common effects such as sustaining and muting but also effects such as the imitation of drums and cymbals.⁹⁷ However, this period of pedal experimentation did not last long and for the most part of the nineteenth century a piano with two pedals was the norm. It is important to note that as the piano developed so did the effects produced by the pedals. During the course of the piano's development the pedals became not only more powerful but also more sensitive and precise.

Skilful use of the sustaining pedal also depends largely upon an in-depth knowledge of harmony as it is used to blend chords and voices together. The sustaining pedal, as it is more commonly called, plays a key role in outlining the musical structure of a phrase through its ability to accentuate important notes and harmonies. As it is inherent in the right pedal's nature to enrich the sonority and release a backdrop of sympathetic harmonics when it is depressed it offers the pianist the opportunity to extend his or her tonal and textural palette. Synonymous with orchestral colouring and Romantic pianism the right pedal became an organic component of the instrument as the classical era faded into the background.⁹⁸ The poetic mood and soundworld of Field's Nocturnes is largely dependent upon skilful use of the sustaining pedal. However, though Field's love of the right pedal is clearly evident from his works his use was not prolific in comparison to the great Romantic and modern pianists that followed. Field's love for and affinity with the use of the right pedal, amongst other forward-looking styles adopted by him in his compositions and performances, raises the question, still debated

⁹⁷ Burton, (ed.), *A Performer's Guide to Music of the Classical Period*, p. 43.

⁹⁸ 'The Pedal is an organic, integral and most important property of the piano, a part of its very nature, and to eliminate it altogether is tantamount to a merciless emasculation of our instrument'. Neuhaus, *The Art of Piano Playing*, p.158.

by musicologists, as to which musical era Field belongs to: The last of the true great Classicists or the first of the great Romantics? Twentieth-century pedagogues such as Gyorgy Sandor advocate generous use of the right pedal and insist that ‘all in all, it is advisable to use as much pedal as possible. The pedal can be regarded as a device that can restore the piano to its previous happy state, when no damper interfered with the rich sympathetic vibrations of its entire string system’.⁹⁹ Champions of the romantic school of pianism such as Heinrich Neuhaus state the advantages of the sustaining pedal: ‘I think that one of the main tasks of the pedal is to remove from the piano’s tone some of the dryness and impermanence, which so adversely distinguishes it from all other instruments’.¹⁰⁰

It is clear that both pedagogues are content to radically alter the naked tone of the instrument. This desire stands in direct conflict to the views held by the majority of early nineteenth-century pianists whose aims were primarily to aid bass accompanying figurations and create new effects. When using the right pedal the register in which the music is centred effects the duration and style of pedalling used. A pianist may use longer lengths of pedal for the higher strings as in general they are not damped.¹⁰¹ As the decay of sound in the highest register of the piano is more rapid the dissonance caused between moving harmonies being held in the pedal does not linger thus in this section of the keyboard a phrase or chordal progression will require fewer pedal changes. On early nineteenth-century pianos the effects of the sustaining pedal upon the

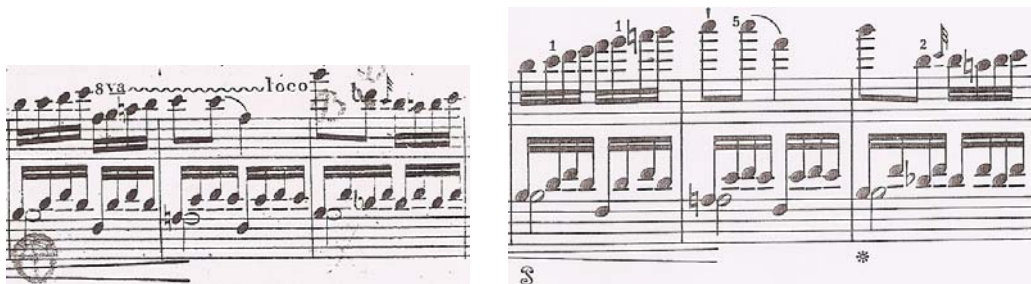
⁹⁹Sandor, *On Piano Playing*, p.170.

¹⁰⁰ Neuhaus, *The Art of Piano Playing*, p.156.

¹⁰¹As the highest notes on the piano have no dampers much more pedal can be used for the higher strings than for the lower strings. Due to the shortness in the length of sound duration it is acceptable to play a scale in the high register of the piano with the pedal down. Sandor, *On Piano Playing*, p. 163.

uppermost register is even less audible. This is not the case in the middle and bass registers of both early and modern pianos where changes of harmony demand a change of pedal in order to maintain the clarity of the sound and musical structure of a phrase. In bars 30-32 of the transition from section A to section B of the sonata rondo from Sonata op.1 no1 the feasibility of keeping the pedal depressed through an ascending scale is illustrated. This length of pedal would not be possible on either early or modern pianos if the passage was situated in a lower register due to the increased richness and resonance of tone (See ex. 4.2).

(Ex. 4.2, bars 30-32, Lischke and Henle editions)



During the later half of the eighteenth century the left pedal, or una corda as it is now most commonly titled, was introduced. There was one principle difference between the left pedal in use today and the shifting device of the late-eighteenth century. On a modern piano when the left pedal is depressed the hammers move a small distance so as to omit only one of the three strings. On some early pianos the left pedal can be

employed in such a way as to strike one, two or three strings.¹⁰² Beethoven often indicated the use of *una corda*, *due cord* or *tre cord* in his scores. Thus, while it is reasonable to assume that the young Field was accustomed to the workings of this pedal and took its capabilities into consideration when performing his first piano sonata, the device was still a relatively rarely used conception during this period with the exception of Steibelt whose exploration of all additional pedals reached comical proportions before his arrival in ‘conservative’ London in December 1796.¹⁰³

In using the left pedal a pianist succeeds in creating the least percussive sound possible from a piano. According to Neuhaus the left pedal should not be automatically used for every ‘p’ or ‘pp’ indicated in the score but for a change of timbre.¹⁰⁴ Tasteful use of the left pedal can enrich the tonal palette of the pianist, as it is capable of altering timbre as well as dynamics. As there is only one string on the lowest register of a modern piano the use of the left pedal does not alter the tone quality of that region as the one string is still struck. However, it does affect the volume as a different part of the felt/cloth is used to strike the string.¹⁰⁵ The grooves embedded in the felt of an often-used piano will produce different timbres and colours when used to damp the strings thus making the effects of the left pedal more pronounced. On a new piano there will be no grooves in the felt, as they only appear with use thus the felt will be of the same consistency and thickness wherever the pedal has been shifted. It is believed that Field used the left

¹⁰² In some cases the sustaining pedal was divided so that the treble or bass could be sustained independently of one another.

¹⁰³ Rowland, ‘Early Pianoforte Pedalling’, p.10.

¹⁰⁴ Neuhaus, *The Art of Piano Playing*, p.167.

¹⁰⁵ Cloth, leather or mopstick were among the most common forms of material used in damping the strings at the beginning of the nineteenth century. Felt is used in the damping systems of modern pianos. The first effective felt covering was patented by Pape in 1826.

pedal to obtain certain timbres and colours especially in his nocturnes and nocturne-styled passages. It is well documented that Field did not use the left pedal to excess and certainly not for the arrival of every dynamic of 'p' or less. Rowland states that:

Field appears to have been very reserved in his use of the *una corda*. It seems not to have been his practice to mark it in his music and although comments on his technique are sparse, they tend to reinforce the view that he used it very little: 'His use of the pedal was moderate. He never used the *una corda* to play *pp* or *diminuendo*. The fingers did these'.¹⁰⁶

Unlike early pianos, most modern grand pianos are fitted with a middle pedal. The middle pedal is capable of sustaining one note without all the surrounding strings vibrating sympathetically. This allows the pianist, amongst other things, to highlight an important harmony of a phrase by holding the particular note or chord in question with the pedal, instead of the hand, thus leaving the fingers free to articulate the remaining notes of the passage. The middle pedal is invaluable in highlighting the structure of a phrase. Sandor states its advantages with fervour:

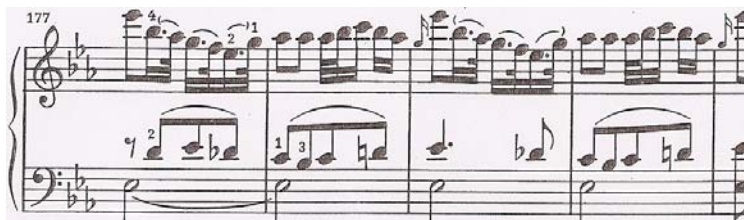
I personally use it as much as the right pedal. It is ideal for organ points and sustained notes whenever we don't want to submerge the rest of the notes in one pedal. Used, either overtly or covertly, the middle pedal is a great improvement to the modern piano and it is well worth cultivating.¹⁰⁷

¹⁰⁶ Dubuk, Alexander, in Dessauer, H., *John Field, sein Leben und seine Werke*, (Langensalza 1912), p.44; quoted in Rowland, *A History of Pianoforte Pedalling*, p.141.

¹⁰⁷ Sandor, *On Piano Playing*, p.172.

The opening four bars of the rondo-sonata's coda is a good example of where the middle pedal might be used to highlight the harmonic structure of a phrase. Though it is feasible to hold the E flat pedal note in the bass line with the left-hand fifth finger, by depressing the middle pedal on the pedal note (first beat of bar 77) for its duration of four bars will create an entirely different effect. The reawakening of each E flat minim as it is depressed and held continuously by the middle pedal at the beginning of each bar (except in bar 178 as it is tied to the E flat of the previous bar) gives a bell-like quality to the pedal note. To speculate whether Field would have used this device, had it been a common feature on the pianos of his time, is futile as, at best, only an educated guess can be attained. To consider if the outcome of its use will suit the general soundworld and style of the movement is both logical and worthwhile and will give to a modern performance both an authentic and progressive interpretation (See ex.5.3).

(Ex. 4.3, bars 177-180, movement II, Henle edition)



The middle pedal is often used to accommodate the hand in passages where wide stretches occur. On an early piano, chords with wide stretches needed to be spread or separated and often resulted in the loss of a bass note or the catching of an unwanted harmony note by the right pedal. On a modern piano the bass note may be held using

the middle pedal thus avoiding any unwanted mingling of harmonies. Bars 13-14 and 17-18 (located in the episode of section A) are an example of where the use of the middle pedal might be considered (See ex. 4.4). By depressing the middle pedal at the beginning and for the duration of each bar the bass note will be held for its total value without the need to half pedal in an effort to clear unwanted merging of harmonies from the moving dotted semiquavers of the melodic line. Unless the pianist's hand can stretch a tenth half pedalling or full pedalling, which will, in this case, result in the loss and interruption of the pedal note, are the less satisfactory options. The modern pianist should be aware that due to the physically smaller key size of early pianos the stretch of a tenth would have been possible for moderately sized hands.

(Ex. 4.4, bar 13+14, movement II, Henle edition)



Though it can be inspirational to a pianist's interpretation to find that an edition offers 'authentic' pedal markings by the composer in question a pianist should not blindly accept these indications without query. The pedalling indications found in Henle's edition of Field's Sonata op.1 no.1 are a combination of the indications and annotations evident in the Clementi and Lischke editions. Firstly, a pianist must not forget the differences between the instruments of the period in question and the robust modern

pianos in use today. These differences render many pedal markings of the early nineteenth century irrelevant for pianists performing works composed during this period on a modern piano. Secondly, many composers of this period tended to be sporadic in their inclusion of pedal markings (Even Steibelt, the first composer to write instructions on how to use the pedals at the beginning of his scores, grew careless in later years).¹⁰⁸ Thirdly, whether the duration of pedal markings should be understood in the same way as they are today should also be considered as during the closing years of the eighteenth century the practice of indicating one pedal for an entire section to suggest regular pedalling should occur for the duration of that section occurred frequently.¹⁰⁹ Though Langley's insertion of authentic pedal indications in the Henle edition is historically informative many of these pedal indications, if taken literally and in the same faith as modern pedalling indications, simply do not work on a modern piano and merely mislead the modern interpreter in his/her quest to create soundworlds and textures that mirror Field's initial or final conceptions.

It is essential to remember that the size of a piano affects the sound produced as the length of the strings relate to the length of the body of the instrument. In comparison to modern grand pianos the sound of Field's early piano would have been considerably weaker with a noticeably quicker decay of sound. Thus, the duration of pedal markings indicated by Field in the early editions published by Clementi and Lischke will not produce identical effects on a modern piano. In bars 85-89 of the rondo-sonata movement all three editions indicate that the sustaining pedal should be depressed for

¹⁰⁸ Rowland, 'Early Pianoforte Pedalling', p.9.

¹⁰⁹ Ibid., pp.7-8.

the duration of the four bars. Despite the fact that bars 85-89 are part of Field's dominant preparation for the return of the refrain it is necessary to change the pedal every bar as the left hand's incorporation of ascending major triads result in the merging of unwanted harmonies if the pedal is depressed for the passage's duration. Whether in this case Field adopted the common practice during the early nineteenth century of indicating one long pedal to signify regular pedalling throughout the passage will never be known as it is possible to pedal the passage using either method on a piano dating from this period. However, it should become strikingly obvious to the modern pianist that Field would not have intended the cacophony that is produced on a modern piano when this pedal indication is taken literally (See ex. 4.5).

(Ex. 4.5, bars 85-89, movement II, Lischke edition)



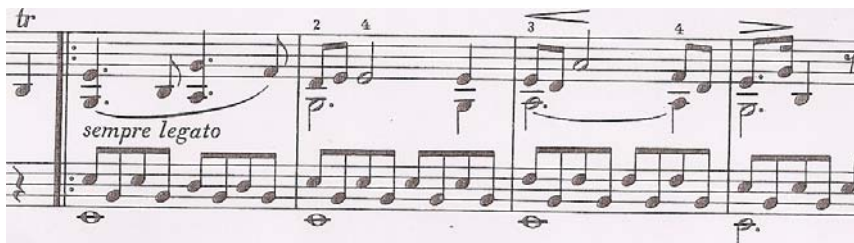
Sandor warns of the problems faced by pianists if pedal indications are followed without question:

We should heed these indications when we are certain that they are the composer's markings because they are both authentic and sometimes quite explicit. However there are a number of uncertainties in these pedal marks: first, most of the markings merely indicate when the pedal should be depressed but not whether it should be depressed partially or completely. One can use a half pedal, or even one-third or one-fifth of the pedal's capacity. If we depress the pedal

completely the dampers clear the strings completely, a partial pedal mutes the strings only partly, and this type of pedalling produces a totally different sound effect.¹¹⁰

Part depression of the right pedal partially raises the dampers allowing only a certain amount of string vibration depending upon the amount the pedal is depressed. Skilful use of partial pedalling enriches the tonal and textural palette of the pianist. By quarter pedalling a note one can sustain it with only minute sympathetic vibrations from the surrounding strings. Though passing notes may become partially sustained they will not be held as overtly in the harmony as if they were in a full pedal with the dampers fully raised. The first movement's first subject would benefit from such pedalling as the closeness of the voices in such a sonorous section of the keyboard makes the hierarchy of voices much more difficult to establish. The transparency of Field's piano and the uniqueness of each register would have facilitated the voicing of this passage greatly. Without partial pedalling full pedalling is the only option available to modern pianists. If pianists choose to follow this option they risk creating a texture that is more akin to the romantic era of composition as it will be both more dense and orchestral in character (See ex. 4.6).

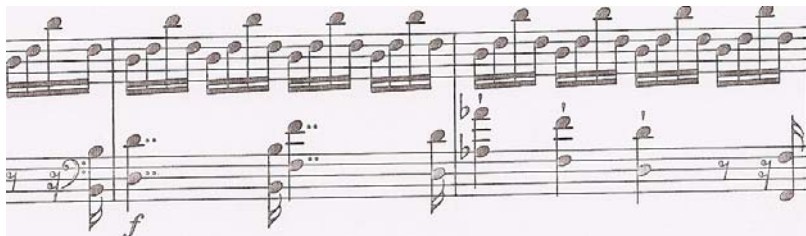
(Ex. 4.6, bars 1-4, movement I, Henle edition)



¹¹⁰ Sandor, *On Piano Playing*, p.164.

The earliest form of pedalling was known as rhythmic or simultaneous pedalling and, in general, is not in use today. This style of pedalling was achieved by depressing both the note and the sustaining pedal simultaneously and was mostly used when the pianist wished to raise the dampers for an entire passage or to strengthen individual chords. However, as the piano developed pianists became more sophisticated in their use of pedal. It would be suitable to use rhythmic pedalling for bars 55-60 in the pre-core section of the development in the first movement of Sonata op.1 no.1 to emphasise the octave movement of the bass. Though this technique effectively accentuates the octaves it creates a less sonorous sound. The acoustic of the performance venue should be considered by a modern pianist before deciding whether or not to adopt such a technique. If the acoustic is particularly dry this method is not advisable (See ex. 4.7).

(Ex. 4.7, bars 55+56, movement I, Henle edition)



It was during the Romantic period that the most common and fundamental form of pedalling used by modern pianists, known as syncopated or retarded pedalling, was born.¹¹¹ This style of pedalling grew out of the desire to maintain a smoother legato over long-lasting and multi voiced passages. As a result the tendency to pedal for more

¹¹¹ However, Rowland states that early evidence suggests that syncopated pedalling was in existence towards the end of the Classical period especially in Clementi's late works. Rowland, *A History of Pianoforte Pedalling*, p.111.

lengthy passages came into fashion and experimentation with orchestral-inspired colours and textures was born. Syncopated pedalling occurs when the right pedal is depressed directly after the hammer has been struck. It is important to correctly time the depression of the pedal as otherwise unwanted harmonies will ‘smudge’ when the new hammers are struck. A modern approach to pedalling Field’s Sonata op.1 no.1 would, undoubtedly, be predominantly syncopated in style. However, it is important for modern pianists to remember that this style of pedalling would not have been as instinctive to Field during this work’s composition and subsequent performances nor used with such frequency as it is in today’s performing climate.

Without a doubt, artistic and skilful pedalling enriches the tonal palette, timbre and sonority of a performance. With imaginative pedalling a pianist can create a spectrum of effects to enhance the performance of this work. Tasteful pedalling succeeds in erasing the dryness of sound associated with the modern piano’s percussive nature. It is possible to completely alter the soundworld and character of a work depending upon the style of pedalling chosen by the performer. Though Field pioneered the use of the sustaining pedal and used it to create new pianistic colours and textures clearly audible in his Nocturnes and later compositions he was still a student and at the beginning of his pianistic life at the time of Sonata op.1 no.1’s composition. Undoubtedly, Field’s performances of this sonata would have grown in sophistication throughout his life and the style and generosity with which he pedalled this work would have been one of the methods he used to achieve this progression as the annotated revisions by Field in the Lischke edition prove. Though there appears to be little reason to doubt the authenticity

of the pedal markings that appear in the Lischke and Clementi editions, it is advisable to treat these indications with caution and respect to the development in piano construction, pedalling styles and performance practices.

Chapter V: Conclusion

The development of the piano during Field's lifetime remains the most revolutionary period in the history of piano construction. This dissertation illustrates that tracing the development of the piano during Field's lifetime is undoubtedly advantageous to modern pianists intending to perform Field's Sonata op.1 no.1. It demonstrates that the piano's development directly influenced the revisions made by Field to this work and that Field's alterations to Sonata op.1 no.1 illustrate his wish to utilise the instrument's capabilities to the full. This analytical and comparative study confirms that an understanding of the early piano's action, pedals and sonority (at the time of this work's composition and subsequent editions with annotations by Field) enlightens the modern pianist's perception of the type of soundworlds and textures desired by Field for a performance of this work. It shows that an awareness of the pianistic techniques and pedalling styles used by Field and his peers forces modern pianists to consider more deeply the methods they wish to use and provides them with a greater knowledge of the palette of dynamics, tones and range of articulation possible during Field's performing career. However, such accumulation of relevant information by the modern pianist will never enable him or her to approach the interpretation of this work in the same way as a pianist from the early nineteenth century did due to their awareness of the development in piano construction, composition and performance practices of the intermittent years. The ears and musical minds of the early nineteenth-century pianists were not yet 'invaded' by such progressive sounds. However, a greater understanding of early

nineteenth-century performance practices gives modern pianists insight into Field's style of pianism and therefore enlightens and influences their interpretations of this work.

The comparative study of editions by the author highlights the many discrepancies and inconsistencies that exist between the two editions deemed by Langley to be the most worthy sources from which to produce the Urtext edition published by Henle. This fact is not surprising given that twenty-one years separate the publication of the edition published by Clementi and the edition published by Lischke.

The absence of an autograph score undoubtedly makes Langley's task of sifting through the dissimilarities between the two editions much more strenuous and uncertain. The research carried out by the author confirms that in general the printed text of the Lischke edition is taken as the primary source though Langley gives precedence to Field's annotations above the printed indications of either score. When at times there are conflicting annotations between the manuscripts, Langley more often than not follows those that appear in the Lischke edition of 1822. The comparative study carried out by the author shows that in the case of this Urtext edition, it is the composer's final and not initial conception that is taken to be the most authentic representation of this work. To focus on Field's final intentions was always Langley's aim as this quote from a letter he wrote to Dr Hertrich on 28 April 1978 confirms:

However I think it is of prime importance that attention is paid to them [annotations on the Clementi and Lischke editions] given the knowledge that no original manuscripts exist, and even

if they did, it would be right to ensure that the composer's later thoughts were not disregarded, particularly when it was a particular habit of Field's to revise and improve a piece through several versions, some of which were published to supersede earlier printings, some of which remained in manuscript.¹¹²

The comparison of editions by the author shows that the pedal indications that appear in the Henle edition are taken from both printed and annotated indications and are taken literally. Langley does not consider the method often practised by composers during this period of indicating 'periods in which to pedal according to the harmony of the passage' by one pedal indication for the entire passage and not one pedal change per indication as is the expected meaning of pedal markings by modern pianists. Langley's omission to inform the interpreter of this practice erroneously suggests to the modern pianist that the duration of each pedal marking that appears in the Henle edition was fully intended by Field.

The research carried out by the author reveals that there are several examples of discrepancies between the Clementi and Lischke editions with regard to dynamic, phrasing and articulation indications and that when discrepancies and inconsistencies prevail, Langley picks and chooses from existing markings in the two editions and uses his own stylistic judgement to fill in any voids. Langley's suggestions are sometimes presented in brackets to denote that they are editorial but often these suggestions are

¹¹² Letter located in the Field archive at the Royal College of Music, London.

taken to have been implied by Field's previous markings and are simply inserted into the Henle edition along with Field's authentic indications.

The author concludes that though the Henle edition is a valuable source and the most authentic representation of Field's Sonata op.1 no.1 available to modern pianists it should not be considered to be an Urtext edition as editorial decisions and inclusions have clearly been made. In addition, the exclusion of authentic fingering, though not the fault of the editor's, further weakens the value of this edition to the modern pianist.

Whilst it is enlightening to discover which aspects of Field's pianistic and compositional style were directly influenced by leading composers and pianists of the period, the author concludes that the findings should not colour the modern pianist's interpretation to excess. There is no reason to endeavour to perform this work in a style more appropriate to Clementi, Dussek or Haydn just because elements of their pianistic and compositional styles are present. Though these findings are without a doubt informative as to the origins of Field's unique brand of pianism, they should not prevent the modern pianist from creating his or her own interpretation predominantly from the contents of the score. Therefore the author encourages modern pianists to create a performance that is both unique to their own artistic beings and loyal to Field's text. However, in reality, this sound and simple advice depends upon the availability of a true Urtext edition or autograph manuscript, neither of which are attainable at this present moment in time. The conclusions reached by the author highlight the need for

modern pianists to differentiate between authentic and speculative information when preparing a performance of Sonata op.1 no.1.

Appendix A: Table of Findings

	Clementi (1801)	Lischke (1822)	Henle (1983)
Movement I Allegro Moderato			
Bar number: 2*	The alto voice is positioned in the bass clef	The alto voice is positioned in the treble clef	The alto voice is positioned in the treble clef
	No fingering indication	Field indicates third finger on D	Theopold ¹ indicated third finger on D
3 *	Alto 'A flat' is tied for the duration of the bar	Alto 'A flat' is depressed again on the fourth beat	Alto 'A flat' is tied for the duration of the bar
11	Final alto 'A flat' given quaver duration	Alto 'A flat' given crotchet duration	Alto 'A flat' given crotchet duration
15	No ornament indicated	Ornament indicated on first beat	Ornament indicated on first beat
18	No fingering indicated	Field indicates 13231 and 1 on G	Theopold indicates <u>3_1_</u> and 1 on G
20	No spread indicated for chord	Spread indicated for chord	Spread indicated for chord
	No fingering indicated	Field indicates 5__ _14	Theopold indicates 3__ 3__
21	No fingering indicated	Field indicates 321	Theopold indicates 3__ and 5/1 on fourth beat
22	Crescendo marking indicated	'mf' indicated	Both crescendo marking and 'mf' Indicated
26	No fingering indicated	Field indicates 1 on D, D, A,	Theopold indicates 1 on C, G, C,
27	No '(p)' indicated	No '(p)' indicated	'(p)' indicated

28	Field indicates 'p' on first beat only	Printed indication of 'f' on second beat, 'p' for semiquavers	Langley indicates 'f' on second beat, 'p' for semiquavers
31	fz not indicated	fz not indicated	(fz) indicated on first beat
33	fz indicated by Field on first beat	fz not indicated	fz indicated on first beat
34	'p' indicated by Field	'p' not indicated	'p' indicated
35	'cresc' indicated by Field	No indication of 'cresc'	No indication of 'cresc'
38	Accents indicated on recurring 'C' semi quavers	Accents indicated on descending semiquavers	Accents indicated on recurring semiquavers
39	A crescendo throughout the bar is indicated	A diminuendo throughout the bar is indicated	A diminuendo throughout the bar is indicated
40	No spread indication	No spread indication	Spread indicated on first beat
41	Field indicates 'Dolce' for semiquavers	'f' and spread indicated for second beat, 'p' indicated for semiquavers,	'f' and spread indicated for second beat, 'p' and 'dolce' indicated for semiquavers
*	No phrase marking over semiquavers indicated	Phrase marking indicated	Phrase marking indicated
43*	Spread indicated by Field for third beat	No spread indicated	Spread indicated for third beat
44*	Staccato with overhead slur indicated for repeated 'F' quavers	Phrase marked overhead for duration of bar	Staccato with overhead slur indicated for repeated 'F' quavers

45	Bass 'B flat' tied for four bars	Bass 'B flat' tied for two bars	Bass 'B flat' tied for two bars
46	Two staccato markings and overhead diminuendo indicated for repeated 'F' quavers	No indication of articulation of phrasing	Staccato markings and overhead slur indicated for repeated 'F' quavers
49	Spread indicated by Field for first beat, 'diminuendo' printed underneath bass line	No spread or printed 'diminuendo'	Spread indicated for first beat, no printed 'diminuendo'
50	No fingering indicated	Printed indication for 1 on 'B flat'	Indication for 2 on 'B flat'
51	Tenor and Bass have a duration of a minum	Tenor and Bass duration is for crotchet	Tenor and Bass duration is for one crotchet
61	No fingering indicated	Field indicates _512143 for the left hand	Theopold indicates 53__4__ for the left hand
63	Field's first indication of pedal – bar 63 to first beat of bar 64	No pedal indication printed or annotated	Pedal indicated for bar 63 to first beat of 64
73	No tie indicated in alto voice	No tie indicated in alto voice	First and second 'G flat' tied in alto voice
74	Printed diminuendo marking crossed out, annotated crescendo marking indicated by Field	Printed diminuendo marking	Printed crescendo marking
79	No 'fz' marking indicated	'fz' marking indicated for fourth beat	'fz' marking indicated for fourth beat
80	No spread, 'f' or 'p' indicated, 'tenuto' annotated by Field	Spread, 'f', and 'p' indicated	Spread, 'f', 'p' and 'tenuto' indicated

82	No dynamics indicated	'f' and 'p' indicated	'f' and 'p' indicated
84	No pedal marking indicated	Field indicates a pedal marking from the first to third beat	Pedal marking indicated from the first to third beat
86+87	RH octaves an octave lower than in Henle edition	RH octaves an octave lower than in Henle edition, Field indicates they are to be played octave higher	RH octaves an octave higher than appear printed in Clementi and Lischke edition
86	No pedal indication	Field indicates a pedal marking for two bars duration	Pedal marking for two bars duration
88-94	LH remains in same register for duration, RH remains in same register, no pedal indication, octave leap between opening semiquavers in bar 88	Field indicates LH and RH to be played an octave higher for bars 88+89, Pedal indicated first beat of bar 88 but no indication of duration	Passage descends as Field indicates in Lischke edition, pedal indicated from first beat of 88 to third beat of 90
88	No fingering indicated	Field indicates 3 for first semiquaver	Theopold indicates 4 for first semiquaver
89	No fingering indicated	Field indicates 312 for beginning of bar	Theopold indicates _ _ 3 for opening of bar
90	No fingering indicated	Field indicates 4 for second semiquaver	Theopold indicates 3 for second semiquaver
93	Field indicates the last beat is to be pedalled	No pedal marking indicated	Indication to pedal last beat
96	'fz' indicated on second beat	No 'fz' marking indicated	'fz' indicated on second beat

97	No indication of 'p'	'p' indicated for martial rhythm	'p' indicated for martial rhythm
99	No dynamic indications	'f' indicated at beginning of bar, 'p' indicated for semiquavers	'f' indicated for spread chord, 'p' indicated for semiquavers
100	No fingering indicated	Field indicates 12 for the second and third beat	Theopold indicates 21 for the second and third beat
102	No fingering indicated	Field indicates 3/2/1 for opening chord	Theopold indicates a silent change of 4-3 for opening chord
105	'mez:' printed	'f' printed	'f' printed
	No fingering indicated	Field indicates bar to begin with third finger, end with fourth	Theopold indicates bar to begin with second finger, end with third
106	No fingering indicated	Field indicates the LH fingering is to be 1 on 'D' leading to 2/4	Theopold indicates a change from 1-2 on 'D'
107	No dynamic indicated	'f' printed	'f' printed
110	No fingering indicated	Field indicates bar to begin with third finger	Theopold indicates bar to begin with second finger
111	No fingering indicated	Field begins bar with 142, begins fourth group of semiquavers with 35	Theopold puts 2 on second semiquaver, begins fourth group of semiquavers with 4
113	No fingering indicated	Field begins on third finger	Theopold begins on second finger
115	No spread indicated	No spread indicated	Spread indicated on first beat, in brackets denoting editorial addition

116	No spread or dynamics indicated	Spread, 'f', 'p' indicated	Spread, 'f', 'p' indicated
118	Spread and 'fz' not indicated for chord	Spread and 'fz' indicated for chord	Spread and 'fz' indicated for chord
119	Spread printed for fourth beat in RH	No spread indicated	No spread indicated
123	Printed staccato markings and underlying slur for final four quavers of bar	Printed overhead slur for final four quavers	Staccato markings and overhead slur indicated for three repeated 'B flat' quavers
125	Field indicates pedal from third beat	No pedal marking indicated	Pedal indicated from third beat
<p>Movement II Rondo Allegretto</p> <p>Bar number:</p>			
1	No slurs indicated	Slurs indicated	Slurs indicated
2	No fingering indicated	Field indicates 1421	Theopold indicates _54_
3	No staccato marking on first quaver of bar	Staccato marking on first quaver of bar	Staccato marking on first quaver of bar
	Field indicates 4321 to lead to 4 next bar	No fingering indicated	No fingering indicated
6	'fz' and slur indicated above fourth LH quaver	Slur indicated above fourth LH quaver	Slur indicated above fourth LH quaver
7	RH slurs indicated by Field	No RH slurs indicated	RH slurs indicated
9	Field indicates _3	Field indicates _121	Theopold indicates 3

13	Field indicates 543214 Slur from upbeat with staccato marking on first beat	No fingering indicated Field replaces 'slur from upbeat with staccato' by phrase marking from upbeat to end of bar	Theopold indicates 45 _ _ _ _ 3 _ Phrase marking from upbeat to end of bar
14	No phrase marking indicated	Phrase marking from semiquavers 2-7	Phrase marking from semiquavers 2-7
28	'piano' indicated	'pp' indicated by Field	'pp' indicated
30	Field indicates 1 on 'C' and 'F'	No fingering indicated	Theopold indicates 1 on 'C' and 'G'
30+31	No pedal indicated	Field indicates a pedal for two bars duration	Pedal indicated for two bars duration
32	N/A	Second quaver crossed out by Field and 'B' written in replacement	N/A
35	No crescendo indicated	Field indicates a crescendo marking in the LH	Crescendo indicated in the LH
	Field begins RH with 5	No fingering indicated	Theopold begins RH with 4
42	Indication of 'piano' present	Indication of 'p' not present	Indication of 'p' present
57	Indication of 'mez:' present	Indication of 'mf' not present	Indication of 'mf' present
57+58	No slurs in LH indicated	No slurs indicated in LH	Slurs indicated in LH
61-65	Slurs indicated in bars 61, 62-63	Slurs indicated in bars 61-65, no slur indicated for final	Slurs indicated continuously through bars 61-65

65	No dynamic indicated Field indicates _354	two semiquavers in 62, 64 'pp' indicated Field indicates 1354321	'pp' indicated in small font Theopold indicates 21__2_3
65-66	No pedal indication	Field indicates a pedal marking for two bars duration	Pedal marking for two bars duration
67+68	'fz' marking doubled	'fz' marking present	'fz' marking present
71	Field indicates 2354 No slur in LH	No fingering indicated Slur indicated for last three quavers	Theopold indicates 21 Slur indicated for last three quavers
73+74	No slurs in LH	Slurs in LH indicated	Slurs in LH indicated
75+76	No spreading of LH chords indicated, first beat a major triad	Spreading of LH chords indicated. First beat a major triad	Spreading of LH chords indicated except for first chord where 'G' is in brackets – notes sent by Langley to publishers states that the edition by Breitkopf & Hartel confirms continuation of pattern
77+78	No slurs in RH indicated	Slurs in RH indicated	Slurs in RH indicated
79	Field indicates overhead slur in RH	No slur indicated	Overhead slur in RH indicated
81+82	No slurs indicated over triplet figurations	Slurs over triplet figurations indicated	Slurs over triplet figurations indicated
81-84	Field indicates one	No pedal marking	One pedal marking

	pedal marking per bar	indicated	per bar indicated
85-89	No accents indicated	LH accents indicated by Field	LH accents indicated
87+88	No slurs indicated	RH slurs indicated	Slurs indicated
102+103	RH spreads indicated by Field	No spreads indicated	RH slurs indicated
108	No slurs indicated	RH slur from final quaver indicated. Field indicates slur from first beat of bar to final quaver	RH slur from final quaver and slur from first to third quaver indicated
111+112	Slurs indicated in LH, Field indicates <u>2/4, 2/4/5, 1/2</u> in bar 112	Only first LH slur indicated, no fingering indicated	LH slurs indicated, Theopold indicates 3 for 'A flat' in second chord
113	Field indicated to begin semiquavers with 2	Field indicates to begin semiquavers with 4	No fingering indicated
114	Field indicates 4 for 'D' in RH	Field indicates 4/2, 5, 5/1, <u> </u> , 3.2, 5, 4	Theopold indicates 5 for 'D' in RH
116	Field indicates 3 <u> </u> <u>4 </u> <u> </u> <u>3 </u>	Field indicates 4 <u> </u> <u>3 </u> <u> </u> <u>3 </u>	Theopold indicates 4 <u> </u> <u>3 </u> <u> </u> <u>3 </u>
117	Slur indicated from 'D flat' to 'C', Field indicates 5 for 'B flat'	No slur indicated, no fingering indicated. Alto quavers crossed out by Field	No slur indicated, Theopold indicates 5 for 'C'
118	Field indicates 13	No fingering indicated	Theopold indicates <u> </u> <u>2 </u> <u>4 </u> <u> </u> <u>3 </u>
119	LH not printed in octaves	LH printed in octaves, bass line crossed out by Field	LH printed in octaves

119-122	No LH octaves, accent over 'C flat' missing in 121	LH octaves printed for duration, accent present in 121	LH octaves printed for duration, accent present in 121
122	Accent on third semiquaver not present, Slur from 'D' octave in LH indicated by Field	Accent on third semiquaver indicated by Field, no slur present in LH	Accent on third semiquaver present, slur from 'D' octave in LH present
135+136	No pedal indication present	Pedal indication printed	Pedal indication present
137	No 'sf' markings indicated	'sf' markings indicated	'sf' markings indicated
140	No LH staccato markings indicated	LH staccato markings indicated	LH staccato markings indicated
143	Slurs and staccato markings indicated by Field, 'for.' And one 'fz' marking indicated, Field indicates 1 for 'E flat' on second beat in LH	Slurs indicated by Field, no staccato indicated, 'f' and one 'fz' marking indicated, Field indicates 1 for 'G' in RH	Slurs and staccato markings indicated, 'f' and two 'fz' markings indicated, one marking in brackets
146*	No slur indicated for LH	Slur indicated for LH	Slur indicated for LH
147	'fz' indicated on first beat of bar	'fz' indicated for second semiquaver, 'sf' indicated for sixth semiquaver	'fz' indicated for third and seventh semiquavers
154	No fingering indicated	Field indicates 3 for 'B flat' in final LH chord	Theopold indicates 4 for 'B flat' in final LH chord
165-169	Field indicates two 'fz' markings per bar except in bar 168 where one is indicated, 'fz' markings in bar 167	No 'fz' markings indicated	Two 'fz' markings indicated per bar except in bar 168 where one is indicated, 'fz' markings in bar 167

177, 179, 184	are indicated for the first and third semiquavers No RH slurs indicated	No RH slurs indicated	are indicated for the first semiquaver and final quaver Three RH slurs indicated in brackets
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* = recurring difference

() = the indication used by Langley to differentiate his editorial suggestion from indications appearing by Field or indications printed in the Clementi and Lischke edition

¹ = Fingering in Henle edition by Hans-Martin Theopold

Appendix B: Structural Analysis of Sonata op.1 no.1

Table I:

Allegro Moderato in E flat major	
Exposition:	
Bars:	
1-8	First Subject in home key of E flat major
8-30	Dissolving consequent (8-14) begins the transition (pivotal cadence motif appears in bars 12-14, recurring feature of this movement)
30-42	Second subject ends with a perfect cadence (PAC)
43-50	Codetta, the exposition finishes in the dominant key of B flat major
Development:	
Bars:	
51-72	Pre-core section of the development begins in B flat major, through a series of modulations returns to a variant of the first subject in E flat minor in bar 72
72-88	Core section of the development based upon first subject material, begins in E flat minor
88-94	Retransition of the development, dominant preparation for the return of the first subject and the recapitulation
Recapitulation:	
Bars:	
94-101	Beginning of truncated recapitulation, first subject leads directly to second subject
105-119	Second subject, leads to codetta through exploration of the movement's Pivotal cadence motif (bars 116-118)
120-127	Codetta. The movement finishes in the home key of E flat major

Table II:

Rondo Allegretto in E flat major	
Bars:	
1-28	Section A in ternary form where the complete refrain is stated in bars 1-12, bars 12-21 act as a brief episode before the return of the refrain in bar 21 (motif of bars 15+19 developed in closing bars of section A ²), Refrain dissolves into a transition section that begins in bar 28
28-42	Transition section, leads to Section B with a four-bar medial caesura from bar 38
42-93	Section B. Left hand motif of leaping tenths evident in bars 50-57 Dominant preparation for the return of the refrain begins in bar 85
93-104	Section A ¹ , refrain is stated in full
104-159	Section C, material from refrain developed (martial rhythm a prominent feature), medial caesura in bars 129-130 leads to sequential development of refrain motif in bars 131-149, dominant preparation for the return of the refrain begins in bar 150
159-176	Section A ² , refrain stated in full, variation of motif (bars 169-174) from episode of section A leads to pre-coda caesura
176-190	Coda in home key of E flat major

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