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The Case for Un-Notated Arpeggiation in Beethoven's Compositions for or Involving the Piano

> *"Do not strike down the chords in minims, as if you were killing gnats; because the only means by which an instrument, incapable of sustaining the sound, can give them expression, is by being played on [sic] arpeggio."*[1]

Introduction The epigram above provides a humorous analogy between the playing of notes in chords firmly together on the piano and the harsh, abrasive sounds that emanate from the swatting of insects. Written in 1818 by "an eminent Professor on the Continent" and "[t]ranslated from the French, by a Lady of rank",[2] it makes clear that the un-notated arpeggiation of chords on the piano – an instrument incapable of sustaining sound – particularly those of long value (such as half notes), was requisite for an expressive rendition in which at the very least an impression of sustained connection (legato) could be made. Noteworthy is the fact that the eminent Professor provided instructions for teachers of children with the aim that budding pianists would learn to play "in the most finished style of elegance."[3] The implication is that un-notated arpeggiation was not the preserve of trained (professional) pianists alone.

Other commentators in the era made clear distinctions between the effect of arpeggiated and un-arpeggiated chords in piano playing. In 1829, the celebrated English organist Samuel Wesley (1766–1837) explained that pianists

> "do not put down the Keys simultaneously, *which on the Organ should always be done*, but one after another, beginning at the lowest note of the Base [sic]: so that (to use a harsh military Metaphor) the Effect on the Ear is not that of a general instantaneous Explosion [un-arpeggiated chords] but rather of a running Fire [arpeggiated chords]".[4]

I have previously surveyed evidence preserved in written texts and on early sound recordings, which together strongly indicates that during the long nineteenth century,

1 [Anon.]: *Advice to a Nobleman, on the Manner in which his Children Should be Instructed on the Pianoforte; with Precise Directions as to their Mode of Practice, and Many Lessons for Playing that Instrument in the Most Finished Style of Elegance. With Observations on the New System of Musical Education, and Occasional Remarks on Singing*, 4th edition, London 1834 ([1]1818), pp. 32 f.

2 Cf. the title page of the first edition of the *Advice*, as given in the catalogue of the Princeton Library: https://catalog.princeton.edu/catalog/9970176883506421 – all links in this article last consulted 6 September 2022.

3 [Anon.]: *Advice to a Nobleman*, title page.

4 *The Letters of Samuel Wesley. Professional and Social Correspondence, 1797–1837*, ed. by Philip Olleson, Oxford 2001, p. 439.

DOI: 10.26045/kp64-6180-004

many pianists considered the use of un-notated arpeggiation (in myriad ways) as key to a 'beautiful' or artistically sophisticated performance style.[5] This chapter focuses on Ludwig van Beethoven's "intentions, expectations or tacit assumptions"[6] for the use of un-notated arpeggiation in the performance of his piano works. When Beethoven himself was not the realiser of his compositions, he relied on executants – trained musicians from within his close circle who had ear- and eye-witness experience as well as deep understanding of his notational practices – to bring his compositions to life. They utilised an armoury of valued expressive practices that were hardly, if ever, notated, crafting interpretations that were simultaneously Beethovenian and expressly personal. As Clive Brown explains: in the Classical and Romantic eras, "performers' freedom to impress their own personality on the music, often through minor, and sometimes major modifications of the strict meaning of the notation, was regarded as a right which only a few composers seriously disputed."[7]

This is in stark contrast with the notion of text fidelity which came increasingly to dominate performance style during the modernist era of the first half of the twentieth century – and still largely shapes classical music performance in the present time – resulting in relatively score-bound interpretations in which artistic agency and input are minimal.[8] Leon Botstein has argued that in terms of the canon of piano music by Classical-era composers – Haydn, Mozart, Beethoven, and Schubert – the pianist Artur Schnabel (1882–1951) played a significant role in sanctifying their scores through his 'revolutionary' mode of interpretation: "What Schnabel pioneered was a specific approach to the texts of musical classicism, one bereft of evident improvisation, extroverted subjectivism, or the overlay of romantic interpretation."[9] Botstein further explains that Schnabel "had

5 See Neal Peres Da Costa: *Off the Record. Performing Practices in Romantic Piano Playing*, New York 2012; Peres Da Costa: Carl Reinecke's Performance of his Arrangement of the Second Movement from Mozart's Piano Concerto K. 488. Some Thoughts on Style and the Hidden Messages in Musical Notation, in: *Rund um Beethoven. Interpretationsforschung heute*, ed. by Thomas Gartmann and Daniel Allenbach, Schliengen 2019 (Musikforschung der Hochschule der Künste Bern, Vol. 14), pp. 114–149; Peres Da Costa: Piano Techniques, in: *Beethoven Sonatas for Pianoforte and Violin. Performing Practice Commentary*, ed. by Clive Brown and Neal Peres Da Costa, Kassel 2020, pp. 5–10, (available at www.baerenreiter.com/en/shop/product/details/BA9014/); Peres Da Costa: Performance Practices for Romantic and Modern Repertoire, in: *The Oxford Handbook of Music Performance*, ed. by Gary E. McPherson, New York 2022, Vol. 1, pp. 396–455.

6 Clive Brown: *Classical and Romantic Performing Practice 1750–1900*, Oxford 1999, p. 1.

7 Ibid., pp. 1 f. See also ibid., p. 4.

8 Peres Da Costa: *Off the Record*, pp. IX f. and XXIV–XXVIII.

9 Leon Botstein: Artur Schnabel and the Ideology of Interpretation, in: *The Musical Quarterly* 85 (2001), pp. 587–594, here p. 589; Botstein goes on to suggest that in so doing Schnabel was countering advice by, for example, the German pianist Carl Reinecke in *Briefe an eine Freundin* (1894) on the performance of Beethoven's piano sonatas, which Schnabel considered too radical a departure from Beethoven's

a decisive influence on the shape of twentieth-century performance practice", not least a long-lasting legacy "of a close reading and some presumed fidelity to a text and its 'true' meaning".[10] Of course Schnabel was not the only pianist of the early twentieth century to advocate for text fidelity. Others like Ferruccio Busoni (1866–1924), Joseph Hofmann (1876–1957), Mark Hambourg (1879–1960) and Walter Gieseking (1895–1956) remonstrated against 'romantic' practices such as un-notated arpeggiation, though unable entirely to expunge these from their own performance.[11]

Schnabel was the first to record the entire cycle of Beethoven's 32 piano sonatas between 1932 and 1935. While these have remained a yardstick for the cycle's interpretation even to the present day,[12] there is no doubt that Schnabel's performances are a product of the modernist approach, exhibiting little of the expressive practices and artistic personality that characterised artistic piano playing in the Romantic era. But Schnabel's outright rejection of what he considered the excessive accretions of late Romantic style, and his disavowal of the pianism of the generation before his (for example Carl Reinecke [1824–1910] – born while Beethoven was still alive –, and even his own teacher Theodor Leschetizky [1830–1915] who studied with Carl Czerny [1791–1857] – Beethoven's much-admired student) was akin to 'throwing out the baby with the bath water'. For the style of this older generation preserved remnants (at least) of practices emanating from as far back as Beethoven's era or before.[13] Schnabel's zeal for text fidelity is nothing new to those of us who received our musical training in the second half of the twentieth century, inculcated with and into this doctrine. It is unsurprising, therefore, that to the present day, Beethoven's scores and their markings remain sacred, the last word, and the truth, even in historically-informed and other 'enlightened' circles.

text. I have explored the significance of Reinecke's interpretation of piano music by Mozart as evidenced on piano rolls and the probability that his playing preserves expressive practices emanating from Mozart's era that however were not notated in the score. With reference in particular to manual asynchrony and chordal arpeggiation see Peres Da Costa: *Off the Record*, pp. 84–88, 159–163, and Peres Da Costa: Carl Reinecke's Performance, pp. 114–149.

10 Botstein: Artur Schnabel, p. 590.

11 See Peres Da Costa: *Off the Record*, pp. 96 f., 186, 247–249, and 304–306.

12 For example, Tim Page describes Schnabel's Beethoven cycle as "the standard by which all subsequent performances have been judged." See Tim Page: Beethoven's Sonatas Remain a Pianistic Everest, in: *The New York Times*, 17 November 1985, www.nytimes.com/1985/11/17/arts/beethoven-s-sonatas-remain-a-pianistic-everest.html. And William Robin explains that Schnabel "remains the eminent Beethoven interpreter on record". William Robin: Beethoven Again, in: *The New Yorker*, 17 January 2014, www.newyorker.com/culture/culture-desk/beethoven-again.

13 See Richard Taruskin: *Text and Act*, New York 1995, p. 168; John Butt: *Playing with History*, Cambridge 2002, p. 35. In relation to Schnabel's abandonment of arpeggiation and asynchrony in his Beethoven Piano Sonata cycle recordings, see also Clive Brown: Czerny the Progressive, in this book, p. 39.

It has been suggested to me that Beethoven was generally opposed to arpeggiation. The evidence cited in support of this claim is correspondence in 1796 between Beethoven and his respected friend, the piano builder Johann Andreas Streicher (1761–1833), in which Beethoven links piano playing with harp playing:

> "Until now, the way people play the Klavier certainly still makes it the most uncultivated of all instruments; one often believes one hears only a harp, and I am glad that you are one of the few who understand and feel that, if one can feel, one can also sing on the Klavier. I hope the time will come when the harp and the Klavier will become two totally different instruments."[14]

I suggest that Beethoven was not here criticising arpeggiation practices, rather he was comparing the plucked sounds of the harp with the semi-detached (non-legato) articulation which was seemingly a feature of the playing style of previous generations of keyboard players. In this regard, Czerny relayed that Beethoven found Mozart's playing to be delicate but featuring a chopped touch with no legato, which perplexed Beethoven as he himself was accustomed to playing the piano like the organ.[15] Brown warns that "[l]ittle weight" should be apportioned to Czerny's statement, and that Mozart's piano playing is likely to have been characterised by "fully legato performance and a range of more or less non-legato articulation".[16] The 'choppy' style of playing in this period has been linked to the slight and rapid drawing in of the fingers, a clavichord technique known as *schnellen*.[17] It is interesting to note that in his 1828 *Anweisung*, the pianist Johann Nepomuk Hummel (1778–1837) (who studied with Mozart) alludes to the *schnellen* technique as being appropriate to the treatment of Viennese-action pianos:

14 "[E]s ist gewiß, die Art das Klawier zu spielen, ist noch die unkultiwirteste von allen Instrumenten bisher, man glaubt oft nur eine Harfe zu hören, und ich freue mich lieber, daß sie von den wenigen sind, die einsehen und fühlen, daß man auf dem Klawier auch singe[n] könne, sobald man nur fühlen kan[n], ich hoffe die Zeit wird kommen, wo die Harfe und das Klawier zwei ganz verschiedene Instrumente seyn werden." Letter to Johann Andreas Streicher [possibly August/September 1796], in: Ludwig van Beethoven: *Briefwechsel Gesamtausgabe*, ed. by Sieghard Brandenburg, Munich 1996–1998, Vol. 1, p. 32. English: Tilman Skowroneck: *Beethoven the Pianist*, Cambridge 2010, p. 72, see also ibid., pp. 72–74.

15 Carl Czerny to Otto Jahn in 1852, in Skowroneck: *Beethoven the Pianist*, p. 245.

16 Clive Brown: Reading Between the Lines. The Notation and Performance of Mozart's Chamber Music with Keyboard, in: *Mozart's Chamber Music with Keyboard*, ed. by Martin Harlow, Cambridge 2012, pp. 235–264, here p. 262. Brown cites a letter of 1781 in which Mozart criticised Josepha Auernhammer's lack of "the true delicate singing style" in cantabile playing due to her cutting everything short.

17 Menno van Delft: *Schnellen*. A Quintessential Articulation Technique in Eighteenth-Century Keyboard Playing, in: *The Keyboard in Baroque Europe*, ed. by Christopher Hogwood, Cambridge 2009, pp. 187–197. See also Yae-Ji (Esther) Kim: *The Clavichord During the Classical Era. A Gentle Voice but a Giant Among Keyboards*, PhD thesis, University of Sydney, 2014.

> "Therefore, these instruments need to be treated according to their properties, they allow neither a violent banging and tapping of the keys with the whole weight of the arm, nor a clumsy attack; the power of the sound must be produced solely by the swiftness of the fingers. [...] For the hands of men, choose instruments that are not too shallow, or, as the saying goes, too flat at the touch."[18]

In contrast to Mozart, Czerny advised that Beethoven soon developed a touch which seemingly produced a predominantly legato and singing style.[19] It stands to reason, however, that Beethoven (who learned the clavichord in his formative years and probably continued to play it at least in private) made use of *schnellen* to some extent.[20]

Returning to the question of piano arpeggiation, another point for consideration is the advice on piano playing by Andreas Streicher. In his *Kurze Bemerkungen über das Spielen, Stimmen und Erhalten der Fortepiano* (1801), Streicher gives insightful details about the correct mode of attack and touch on Viennese-action pianos,[21] in order to attain a successful tone, and also to make the melody stand out from the accompaniment. It is notable that he did not criticise the use of arpeggiation.

Indeed, certain counsel from Beethoven's close circle might suggest that he disdained any unauthorised changes to the notation of his compositions. Not two decades after Beethoven's death, Czerny explained in the 1846 *Supplement* (the 4th part) to his *Pianoforte-Schule* Op. 500 (1839) that for Beethoven and "classical authors" in general, "the player must by no means [...] alter the composition, nor [...] make any addition or abbreviation." Furthermore, attempts "to employ the sixth octave" by adding notes in works written for a five-octave instrument, "is always unfavorable". Likewise, the addition of "all embellishments, turns, shakes" and so on not indicated by the composer are superfluous no matter how tasteful.[22]

18 "Diese Instrumente wollen daher ihren Eigenschaften behandelt sein, sie erlauben weder ein heftiges Anstossen und Klopfen der Tasten mit ganzer Schwere des Armes, noch einen schwerfälligen Anschlag; die Kraft des Tones muss allein durch die Schnellkraft der Finger hervorgebracht werden. [...] Für Männerhände wähle man solche Instrumente, die nicht zu seicht oder, wie man auch sagt, zu flach im Anschlag sind." Johann Nepomuk Hummel: *Ausführliche theoretisch-practische Anweisung zum Piano-Forte-Spiel*, Vienna 1828, Vol. 3, p. 439. All translations by the author, if not otherwise stated.

19 Skowroneck: *Beethoven the Pianist*, p. 243.

20 For further discussion of this see Kim: *The Clavichord*, pp. 3–12 and 55–68.

21 Andreas Streicher: *Kurze Bemerkungen über das Spielen, Stimmen und Erhalten der Fortepiano*, Vienna 1801, translated as *Brief Remarks on the Playing, Tuning and Care of Fortepianos Made in Vienna by Nannette Streicher née Stein*, ed. by Preethi de Silva, Ann Arbor 1983.

22 "Beim Vortrage seiner Werke, (und überhaupt bei allen klassischen Autoren) darf der Spieler sich durchaus keine Änderung der Composition[,] keinen Zusatz, keine Abkürzung erlauben. Auch bei jenen Clavierstücken, welche in früherer Zeit für die damaligen 5-octavigen Instrumente geschrieben wurden, ist der Versuch, durch Zusätze die 6ste Octave zu benützen, stets ungünstig ausgefallen, so wie auch alle, an sich noch so geschmackvoll scheinenden Verzierungen, Mordente, Triller, etc. welche nicht der Autor selber andeutete, mit Recht überflüssig erscheinen." Carl Czerny: *Die Kunst*

Czerny's reference to "all embellishments" (which would presumably also include arpeggiation practices) is of relevance here. Yet it is imperative to consider the context in which he formulated such advice. As James Parakilas has explained in detail, Czerny's advice was seemingly in reaction to Beethoven's harsh criticism of his "frivolity of youth," Czerny's supposed liberties in ornamenting Beethoven's Quintet for Piano and Winds Op. 16 in 1812 (more likely 1816) in the presence of the composer.[23] As Parakilas surmises, the incident demonstrates that despite Beethoven's remonstration, Czerny's practice of embellishing Beethoven's text was "a routine performance practice of Beethoven's day".[24] In this respect Brown explains that Beethoven's annoyance was likely to have "concerned the nature of the changes rather than the presence of ornamentation as such". Czerny "simply went too far on that occasion."[25]

It is also important to acknowledge that in the *Pianoforte-Schule* Czerny was addressing "youthful talent, with the wish that they may avail themselves of it [his treatise], to ensure a well-grounded, and at the same time, easy, and rapid acquirement of an agreeable, widely-spread, and honourable art".[26] His aim was, therefore, to help student pianists to develop a 'correct' performance style, the solid basis on which to become a finished artist able to imbue a work with the "spirit and peculiar humour" of its composer in a 'beautiful' style, drawing upon vernacular and idiosyncratic expressive practices.[27] There is no reason to suppose that Czerny expected finished artists to be bound by the rules of 'correct' performance. More importantly, Czerny had no compunction in making changes (including the annotation of arpeggio signs) to Beethoven's texts in the 1846 *Supplement*. As George Barth has argued, Czerny was to some extent modernising Beet-

des Vortrags der ältern und neuen Claviercompositionen. Supplement (oder 4ter Theil) zur großen Pianoforte-Schule op. 500, Vienna [1846], p. 34. English: Carl Czerny: *The Art of Playing the Ancient and Modern Pianoforte Works. Being a Supplement to the Royal Pianoforte School* Op. 500, trans. by John Bishop, London [1846], p. 32.

23 James Parakilas: Playing Beethoven His Way. Czerny and the Canonization of Performance Practice, in: *Beyond the Art of Finger Dexterity. Reassessing Carl Czerny*, ed. by David Gramit, Rochester 2008, pp. 108–124, here p. 111.

24 Ibid., p. 112.

25 Brown: Czerny the Progressive, p. 26.

26 "[...] widme ich dasselbe hiemit den jugendlichen Talenten mit dem Wunsche, dasselbe zur gründlicheren und zugleich erleichterten und schnellern Erlernung einer angenehmen, weit verbreiteten und ehrenvollen Kunst mit Fleiss und Aufmerksamkeit zu benutzen". Carl Czerny: *Vollständige theoretisch-practische Pianoforte-Schule* Op. 500, Wien 1839, Vol. 1, p. 4. English: Carl Czerny: *Complete Theoretical-Practical Piano Forte School* [...] Op. 500, trans. by James Alexander Hamilton, London 1839, Vol. 1, p. 2.

27 "[...] jener Geist und eigenthümliche Humor". Czerny: *Die Kunst des Vortrags*, p. 32. English: Czerny: *The Art of Playing*, p. 30. For detailed discussion about 'correct' and 'beautiful' performance see Peres Da Costa: Performance Practices for Romantic and Modern Repertoire, pp. 356–358.

hoven in accordance with changing tastes.[28] For in Czerny's own words, "even the mental conception" of Beethoven's works had by 1846 acquired "a different value through the altered taste of the time, and must occasionally be expressed by other means, than were then demanded."[29] Nevertheless and given the strength of evidence discussed below, it is highly unlikely that Czerny's explanation here applies to the practice of un-notated arpeggiation.[30]

Un-notated arpeggiation: both vernacular and idiosyncratic For trained pianists in the long nineteenth century, un-notated arpeggiation – both chordal arpeggiation and the related practice of separating melody from accompaniment through manual asynchrony – was an indispensable tool in rendering a rhetorically-expressive interpretation.[31] While there is so far no direct evidence that Beethoven used these practices in the performance of his works for or involving the piano, it has already been shown that their use was ubiquitous across major European centres during the era.[32] Moreover, at least some idea of Beethoven's general expectations in this regard can be gleaned from the advice of musicians he knew, respected, taught, or who were connected with Vienna. There is also a wealth of information in pedagogical sources which were in circulation before and after Beethoven's lifetime that are important to consider.[33]

Beethoven's admiration for C. P. E. Bach's *Versuch* (1753), which he used in teaching Czerny, needs no discussion here. For Bach the constituents of a 'good' performance style included "the loudness and softness of the notes, their accentuation, Schnellen [a clavichord technique – see above], portamento, staccato, vibrato, *arpeggiation*, sustaining, holding back, [and] pushing forward." He insisted that "[w]hoever either does not use these things *at all* or who uses them at the wrong time has a bad performance

28 George Barth: *The Pianist as Orator*, Ithaca 1992. See also Peres Da Costa: *Off the Record*, p. 43. See also Brown: Czerny the Progressive, pp. 16–18.

29 "[…] selbst die geistige Auffassung erhält durch den veränderten Zeitgeschmack eine and're Geltung, und muss bisweilen durch and're Mittel ausgedrückt werden, als damals erforderlich waren." Czerny: *Die Kunst des Vortrags*, p. 34. English: Czerny: *The Art of Playing*, p. 32. See also Brown: Czerny the Progressive, p. 18.

30 See also Peres Da Costa: *Off the Record*, p. 43.

31 Note that in *Off the Record*, I felt it prudent to classify these as separate but related techniques. Since that publication in 2012 I have concluded that both may just as well be classified under the term un-notated arpeggiation.

32 See Anselm Gerhard: Willkürliches Arpeggieren. Ein selbstverständliches Ausdrucksmittel in der klassisch-romantischen Klaviermusik und seine Tabuisierung im 20. Jahrhundert, in: *Basler Jahrbuch für Historische Musikpraxis* 27 (2003), pp. 123–134. See also Peres Da Costa: *Off the Record*, pp. 41–187.

33 See Marten Noorduin: Transcending Slowness in Beethoven's Late Style, in: *Manchester Beethoven Studies*, ed. by Barry Cooper and Matthew Pilcher, Manchester 2023, pp. 214–243, here pp. 216 f.

style."[34] Bach's use of the word "arpeggiation" surely conceals the multitude of ways in which keyboard players utilised notated and un-notated arpeggiation for expressive purposes. Sophisticated keyboardists would have developed all manner of arpeggiation shapes (upwards, downwards, notes in different order) and timings, to effect particular expression and texture, and to emphasise important notes (including those sounding in the middle of chords or as hidden voices).

Several German sources leading up to Beethoven's lifetime advised on arpeggiation. C. P. E. Bach gave particular signs for upward and downward arpeggiation including with an acciaccatura (added dissonant note), and he also recommended that when the word arpeggio appeared over [presumably next to] long notes, the arpeggiation was to be made several times alternately upwards and downwards.[35] This practice of breaking chords up and down had been in existence for quite some time. Roger North mentioned it around 1700,[36] and it is likely to have originated from earlier clavichord and harpsichord playing.

In 1755 Friedrich Wilhelm Marpurg (1718–1795), in his *Anleitung zum Clavierspielen*, also gave signs for arpeggiation upwards, downwards, and with the addition of slides, snapped mordents, appoggiaturas, and gruppetti (groups of notes).[37] Evidently, Marpurg's signs were borrowed from the ornament table in Book 1 of Jean-Henri d'Anglebert's (1629–1691) *Pièces de clavecin* (1689).[38] In the first edition of his *Clavier-Schule* (1765), Georg Simon Löhlein (1725–1781) also gave particular signs for upward and downward arpeggiation, including with acciaccature.[39] The work had a long shelf life making it to eight editions; the latest, dated circa 1825, was expanded with examples and complete appendix for the figured bass by Czerny.[40] Through the course of these various editions, advice on arpeggio signs are somewhat expanded. Significantly, the circa 1825 edition states: "All types of breaking are expressed with the word arpeggio",[41] which points to the

34 "Die Gegenstände des Vortrages sind die Stärcke und Schwäche der Töne, ihr Druck, Schnellen, Ziehen, Stossen, Beben, *Brechen*, Halten, Schleppen und Fortgehen. Wer diese Dinge entweder *gar nicht* oder zur unrechten Zeit gebrauchet, der hat einen schlechten Vortrag." Carl Philipp Emanuel Bach: *Versuch über die wahre Art das Klavier zu spielen*, [Part 1], Berlin 1753, p. 117. My italics.

35 Ibid., p. 128.

36 See Peres Da Costa: *Off the Record*, p. 117.

37 Friedrich Wilhelm Marpurg: *Anleitung zum Clavierspielen*, Berlin 1755, pp. 59 f. These instructions were repeated verbatim in the 2nd edition 1765.

38 See Elizabeth Loretta Hays: *F. W. Marpurg's Anleitung zum Clavierspielen (Berlin, 1755) and Principes du clavecin (Berlin, 1756). Translation and Commentary*, PhD Dissertation, Stanford University, 1976, Chapter 10, pp. 82–85.

39 Georg Simon Löhlein: *Clavier-Schule*, Leipzig/Züllichau 1765, p. 70.

40 August Eberhard Müller: *Grosse Fortepiano-Schule. Achte Auflage*, ed. by Carl Czerny, Leipzig [ca 1825].

41 "Alle Arten der Brechung werden mit dem Worte arpeggio ausgedrückt." Müller: *Grosse Fortepiano-Schule*, p. 31.

variety of arpeggiations that were in use during the era, probably including the practice of arpeggiating several times up and down when the word arpeggio was appended to chords of long value (see C. P. E. Bach's advice above). It is reasonable to assume that this means of filling in texture on pianos that did not have a long sustain would also be applied in the absence of the word. Yet, in the mid-nineteenth century, the practice was recommended also on pianos with longer sustain. With reference to J. S. Bach's *Chromatic Fantasy* BWV 903 in 1848, Adolf Bernhard Marx mentioned an oral tradition that promoted this practice:

> "When we wish to emphasise particular chords even in our full sounding instruments we do not play the notes exactly together, but rather in a quick arpeggio, whilst holding down all the keys [see Figure 1a]; on the weaker sounding instruments of Bach's time, this method of playing must have been even more necessary – perhaps with an even slower arpeggiation, possibly also descending again to freshen those notes which had faded [see Figure 1b]."[42]

FIGURE 1 Adolph Bernhard Marx's explanation of the arpeggiation of chords of long duration in Bach's *Chromatic Fantasy* BWV 903

As late as 1918, the *Klavier-Lexikon* by Walter Niemann mentioned this type of arpeggiation practice (notably not indicated by a sign) labelling it as an older ornament (Figures 2 and 3).[43]

FIGURES 2 AND 3 Walter Niemann's explanation of the arpeggiation of chords of long duration

42 "Schon auf unseren klangvollen Instrumenten geben wir Akkorde, die mächtig hervortreten sollen, nicht mit genau gleichzeitigem Anschlag an, sondern in reissend schneller Brechung, unter Festhalten aller Töne […]; bei den klangarmen Instrumenten der bach'schen Zeit muss diese Spielweise – und vielleicht langsamere Brechung, vielleicht selbst ein theilweises Zurückgehen, um die verklungenen Töne wieder anzufrischen – noch viel nothwendiger gewesen sein." Adolf Bernhard Marx: Seb. Bach's chromatische Fantasie. Einige Bemerkungen, in: *Allgemeine musikalische Zeitung* 50 (1848), cols. 33–41, here cols. 36 f. (footnote). See also Gerhard: Willkürliches Arpeggieren, p. 125, and Peres Da Costa: *Off the Record*, pp. 114–117.

43 Walter Niemann: *Klavier-Lexikon*, Leipzig ^{4}1918, p. 46.

Evidence that arpeggiation could take place with or without designated signs is found in a little-known publication by the German composer Georg Friedrich Wolf (1761–1814) entitled *Unterricht im Klavierspielen* (3rd edition 1789; 4th edition 1799). In his brief discussion of arpeggiation Wolf states: "But since one can strike the notes from above downwards and upwards from below, there are also special signs for this; but this is very seldom clearly indicated, and is mostly left to the player's discretion."[44]

The sources above show that by the time Beethoven was making a name for himself as a composer and pianist, arpeggiation practices were many and varied, but it is probable that only the most common methods were codified. We can presume that Beethoven, who initially learned both clavichord and harpsichord, was fully conversant with both codified and uncodified practices. And there is no reason to assume that he abandoned these when he took up the rising star of keyboard instruments, the pianoforte.

By the late eighteenth and early nineteenth centuries, composers had adopted various signs to indicate arpeggiation. For example, see Johann Baptist Cramer's (1771–1858) advice (ca 1812) about three interchangeable arpeggio signs (Figure 4). But their appearance in printed music was sporadic at best, often it seems for didactic purposes. The pianist Muzio Clementi (1752–1832), much admired by Beethoven, explained in his *Introduction to the Art of Playing on the Piano-Forte* (1803) that the arpeggio sign "signifies, that the notes must be played successively, from the lowest; with more or less velocity, as the sentiment may require; keeping each note down 'till the time of the chord be filled up."[45] Quite obviously, this rather basic explanation could not and was not expected to encapsulate the variety of ways in which arpeggiation could be effected (see above). Unsurprisingly, he makes no mention of arpeggiation when not notated, as it was most likely a normal and expected practice, part of the vernacular. Comparison between two editions of his Piano Sonatas Op. 7 is revealing in this respect. The 1782 Viennese edition is devoid of arpeggio signs. But Clementi troubled to add them from time to time in the 1784 London edition,[46] no doubt as instruction for the growing amateur market there. While it is eye-opening to see that he expected arpeggiation in places not indicated in the Viennese edition, his notation will not reflect the frequency of arpeggiation that trained pianists are likely to have employed in these and other works.[47]

44 "Da man aber die Töne von oben herunter und von unten hinauf anschlagen kan, so gibts auch dazu besondere Zeichen; doch wird dies sehr selten bestimt angezeigt, und mehrentheils dem Gutbefinden des Spielers überlassen." Georg Friedrich Wolf: *Unterricht im Klavierspielen*, 3rd edition, Halle 1789, Vol. 1, p. 33. The same explanation appeared in the 4th edition (1799), p. 36.

45 Muzio Clementi: *Introduction to the Art of Playing on the Piano-Forte*, London [1803], Vol. 1, p. 9.

46 See also Gerhard: Willkürliches Arpeggieren, pp. 125–127.

47 For example, comparison between Carl Reinecke's published arrangements of the two middle movements from Mozart's Piano Concertos K. 488 and K. 537 and his own performances preserved on piano

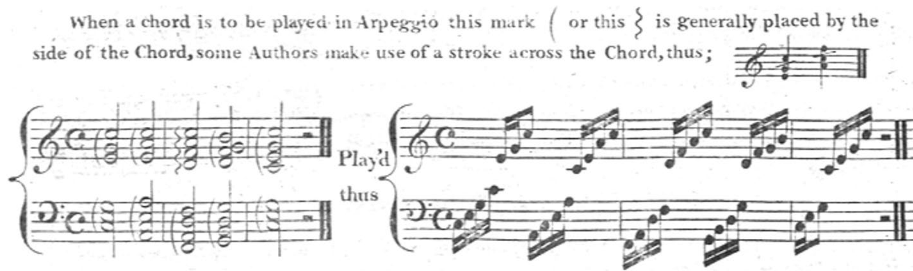


Figure 4 Johann Baptist Cramer's advice about arpeggio signs (*Instructions for the Piano Forte*, London [ca 1812], p. 42)

By the early nineteenth century, references to un-notated arpeggiation practices proliferate. In 1804, the French pianist Louis Adam (1758–1848), considered by Beethoven to be the best in Paris,[48] gave a musical example entitled "To connect the chords" ("Pour lier les Accords") showing a succession of arpeggiated chords to be played in the right hand in which "the upper notes form a melody". In such cases he advised that arpeggiation "is almost always necessary", presumably to effect connection (legato).[49] A few years later in 1812, Johann Baptist Cramer, a pupil of Clementi's and a pianist with whom Beethoven had close contact, instructed that chords could be played in two ways: 1) "in an abrupt manner striking all the Notes at once, which is done chiefly at the end of a piece or sentence"; and, 2) "In Arpeggio sounding successively the Notes of which the chord is composed". He repeated Clementi's instructions about holding down the notes for the full value of the chord and the variation of arpeggiation speed according to character.[50] The strong inference here is that arpeggiation was generally expected to be employed, apart from the final chord of a work or a phrase.

By the end of Beethoven's life, the notation of arpeggio signs and other ornaments had steadily increased. In his 1828 *Anweisung*, Hummel, a pianist whom Beethoven knew well in Vienna and came to respect greatly, gave much the same explanation for the interpolation of arpeggio signs as Clementi and Cramer.[51] But Hummel additionally makes it clear that un-notated arpeggiation was a normal and expected practice at least in Vienna. He explains that on "German (or so-called Viennese) pianos […] Full chords,

rolls demonstrates the extraordinary difference between his notation and his practice with regards to arpeggiation. See Peres Da Costa: *Off the Record*, pp. 84–87 and 159–162. See also id.: Carl Reinecke's Performance, pp. 127–145.

48 According to the dedication of his *Kreutzer* Sonata for Piano and Violin Op. 47.

49 "Dans une suite d'accords ou les notes aigues forment un chant, il faut presque toujours arpéger les accords." Louis Adam: *Méthode de piano du Conservatoire*, Paris [1804], p. 61.

50 Cramer: *Instructions*, p. 42.

51 See Hummel: *Anweisung*, Vol. 1, p. 64.

for example, are mostly broken quickly and are far more effective thus than if the notes were played together with the same degree of strength."[52]

A decade after Beethoven's death, Czerny explained in his *Pianoforte-Schule* that un-notated arpeggiation was practised to the extent that many pianists "become unable to strike full chords or even double notes firmly and at once; though this latter way is the general rule, while the former constitutes the exception." He went on to explain however that this exception (namely un-notated arpeggiation) "may so frequently be employed with effect, that we have here only to determine in what cases the one is more suitable than the other", and he followed this with detailed rules (many more than other writers had given).[53] Furthermore, in the *Supplement* to Op. 500, Czerny criticised a "modern style" in which arpeggiation was invariably used to the extent "that many pianists have almost forgotten how to strike chords firmly."[54] Seemingly, this style continued on into the second half of the century.

The Viennese-born pianist Ernst Pauer (1826–1905) who was well-acquainted with Viennese traditions said much the same as Czerny. In *The Art of Pianoforte Playing* (1877) he was critical of a "modern tendency" in which arpeggiation "has become so generally diffused, that some performers seem to consider firm chords altogether obsolete."[55] Un-notated arpeggiation was neither new nor modern by this time, but Czerny and Pauer were clearly trying to stem a habit, seemingly on the rise.[56] Elsewhere, Pauer explained that "playing chords in the *arpeggiando* manner where firm chords are indicated" was a frequent fault in piano playing.[57] But, despite the negative impression this gives, Pauer, like Czerny, was not against un-notated arpeggiation *per se*. His aim in producing this publication was to help student pianists form "the basis of a good, solid, and correct execution." Indeed, he included chords both "firm and broken" as "essential

52 "[…] der deutsche (sogenannte Wiener [Mechanismus]). Volle Akkorde werden z. B. meist ganz rasch gebrochen vorgetragen, und wirken so weit mehr, als wenn die Töne zusammen auf einmal noch so stark angeschlagen werden." Hummel: *Anweisung*, Vol. 3, pp. 438 f.

53 "[…] dass sie gar nicht mehr im Stande sind, vollgriffige Accorde, oder auch nur Doppelnoten, vollkommen fest und auf einmal anzuschlagen. Und doch ist das letztere die Regel, während das Erstere die Ausnahme bildet. Indessen kann die Ausnahme (nämlich das Arpeggio) so häufig mit Wirkung angewendet werden, dass wir hier nur zu bestimmen haben, wo das Eine besser als das andere an seinem Platze ist." Carl Czerny: *Pianoforte-Schule*, Vol. 3, pp. 40 f. English: *Pianoforte School*, Vol. 3, pp. 55 f. See also Peres Da Costa: *Off the Record*, pp. 117–121.

54 "Im modernen Spiel werden alle mehrstimmigen Sätze jetzt immer arpeggirt vorgetragen, und zwar so sehr, dass viele Pianisten den festen Anschlag der Accorde etc. beinahe ganz verlernt haben." Czerny: *Die Kunst des Vortrags*, p. 159. English: Czerny: *The Art of Playing*, p. 157.

55 Ernst Pauer: *The Art of Pianoforte Playing*, London/New York 1877, p. 46.

56 See Peres Da Costa: *Off the Record*, pp. 106–125.

57 Pauer: *The Art of Pianoforte Playing*, p. 70.

constituents of an efficient and artistic performance".[58] His (like Czerny's) seemingly stern advice was no doubt aimed at stemming the unconscious, incorrect, indiscriminate, or invariable use of arpeggiation by students. For Pauer, chords with notes played firmly (together) expressed "determination, strength, and earnestness", while those arpeggiated expressed "softness, languor, despondency, and irresolution."[59]

While Czerny and Pauer appear to be critical of the incorrect and/or overuse of un-notated arpeggiation, Sigismond Thalberg (1812–1871), a pianist in Beethoven's wider circle, enthusiastically supported it. In his L'*Art du chant appliqué au piano* Op. 70 (1853), he recommended that chords which support a melody in the highest note "should always be played in arpeggio fashion, but very tight and almost together, and the note of the melody more expressively than the other notes of the chord."[60] He also recommended the judicious use of manual asynchrony, sounding the melody note "imperceptibly" after the bass note particularly in a slow melody written in notes of long duration. This would produce a good effect especially on the downbeats of each measure or the start of a period or phrase.[61] In the early twentieth century, the Polish-born pianist Theodor Leschetizky, who studied with Czerny in Vienna, continued to encourage the use of un-notated arpeggiation (both the arpeggiation of chords and manual asynchrony) in his teaching, elucidated by his teaching assistant Malwine Brée in *Die Grundlage der Methode Leschetizky* (1902), and he used it frequently and to great expressive effect in his performance of works by Mozart and Chopin as evidenced on piano rolls.[62]

The importance of arpeggiation as an expressive device in mid-nineteenth-century piano playing is evident in pedagogical advice appended to Etudes (studies) that promote the means to achieve it successfully. For example, in their *Grosse theoretisch-praktische Klavierschule* (1858), Sigmund Lebert (1822–1884) and Ludwig Stark (1831–1884) give two Etudes: 1) for arpeggiation of chords in slow tempo advising that "[t]he fingers must be struck from the bottom up, equally spaced apart, and then held for the duration of each individual chord. The right hand enters immediately after the left in the same space as the individual fingers";[63] and, 2) for arpeggiation of chords in fast tempo advising that

58 Ibid., p. 3.

59 Ibid., p. 46.

60 "Les accords qui porteront un chant à la note supérieure devront toujours s'arpéger, mais très-serrés, presque plaqués, et la note de chant plus appuyée que les autres notes de l'accord." Sigismond Thalberg: L'*Art du chant appliqué au piano* Op. 70, Paris 1853, series 1, p. [2].

61 "[…] d'attaquer le chant après la basse, mais seulement avec un retard presque imperceptible." Ibid.

62 See Malwine Brée: *Die Grundlage der Methode Leschetizky*, Vienna 1902, trans. as *The Groundwork of the Leschetizky Method*, trans. by Theodor H. Baker, New York 1902, pp. 72 f. See also Peres Da Costa: *Off the Record*, pp. 52 f. and 103–105.

63 "Die Finger müssen von unten herauf in gleichen Zwischenräumen nach einander angeschlagen werden und dann für die Dauer jedes einzelnen Accordes liegen bleiben. Die rechte Hand tritt

"[b]oth hands must join in and stop at the same time, but the fingers, as in the preceding etude, also remain on the ground for each individual chord, with the tones following one another at equal intervals."[64]

During Beethoven's lifetime, the arpeggio or broken style was also associated with certain musical signs. Adam explained that *portato* or slurred staccato, in addition to implying note length, could sometimes indicate "a little delay" of the melody note.[65] In the same vein, Ignaz Moscheles (1794–1870), who greatly impressed Beethoven with his abilities as both pianist and composer, explained in 1827 that double notes and chords marked *portato* "should be struck very slightly [presumably quickly] in the Arpeggio manner, giving them the same length of time as a dot under a slur requires."[66] Significantly, both of these practices are preserved on the piano rolls of the oldest pianist to have recorded, Carl Reinecke. Arpeggiation was also associated with musical words and expressions. In 1810, Philip Antony Corri (1784–1832) explained that at the appearance of terminology such as "con espressione, con Anima, or Dolce" (implying that this would apply to other terms), arpeggiation was to be "particularly and often used, and made as long [presumably as slow] as possible."[67] Notably, arpeggiation was recommended for music of an energetic or a spirited nature, a matter also discussed (see below) in the mid-century by the violinist Charles-Auguste de Bériot (1802–1870).

It is significant that the oldest generation of pianists – Reinecke, Leschetizky, and Camille Saint-Saëns (1835–1921) – as well as the following generation made use of both chordal arpeggiation and manual asynchrony frequently and effectively in works of the Classical- and Romantic-era composers, including Beethoven (as evidenced on piano rolls, acoustic and electrical recordings). This is supported in anecdotal evidence by the German-born English pianist Oscar Beringer (1844–1922), one time a student of both

unmittelbar im nämlichen Zwischenraume wie die einzelnen Finger, nach der linken ein." Sigmund Lebert/Ludwig Stark: *Grosse theoretisch-praktische Klavierschule für den systematischen Unterricht*, Stuttgart 1858, Vol. 2, p. 212.

64 "Beide Hände müssen zugleich eintreten und aufhören, die Finger aber, wie bei der vorhergehenden Etude, bei jedem einzelnen Accorde ebenfalls liegen bleiben, mit Aufeinanderfolge der Töne in gleichem Zwischenraum." Ibid.

65 "[…] cette manière de détacher ajoute beaucoup à l'expression du chant, et se fait quelquefois avec un petit retard de la note qu'on veut exprimer ainsi." Adam: *Méthode*, p. 156. See Peres Da Costa: *Off the Record*, pp. 70 f.

66 "Wenn daher die Doppelnoten oder Accorde zugleich mit Punkten und Bogen bezeichnet sind, so muss man sie zart in arpeggirender Manier und mit derselben Geltung angeben, welche das Staccato unter einem Bindungszeichen erfordert." Ignaz Moscheles: *Studien für das Pianoforte*, Leipzig 1827, p. 9. English: Ignaz Moscheles: *Studies for the Piano Forte* Op. 70, London 1827, Vol. 1, p. 6. See Peres Da Costa: *Off the Record*, pp. 111 f.

67 Philip Antony Corri: *L'anima di musica*, London [1810], p. 77.

Moscheles and Reinecke, who described aspects of Clara Schumann's (1819–1896) pianism: "One fault she [Schumann] had, which nearly all her contemporaries shared, and which was no doubt due to the thin tone of the pianos of the period, the fault of arpeggiing nearly all her chords."[68] Given his pedigree, it is somewhat surprising that Beringer regarded un-notated arpeggiation as a fault. Evidently, he was among those pianists who moved with the modernist tide against the practice. Imagine how Beethoven's *Appassionata* Sonata might have sounded (with frequent arpeggiation) in the hands of the 18-year old Clara when she performed it in Vienna, inspiring the Viennese poet Franz Grillparzer to write a poem in January 1838 entitled *Clara Wieck und Beethoven*!

One could cite much more, but the select evidence given above shows beyond doubt that un-notated arpeggiation was already employed during Beethoven's lifetime and was continued for a significant period afterwards.[69]

Reimagining Beethoven's arpeggiation practices Assuming, then, that Beethoven made un-notated arpeggiations in his piano sonatas, piano concertos, chamber music with piano, and piano improvisations, how might we begin to understand his expectations for its use? One way could be to study Beethoven's own arpeggio markings as exemplars for their application in similar places. Otto Klauwell (1851–1917), a pianist who studied with Reinecke, recommended this procedure in 1883.[70] It was also demonstrated by the pianist Hans von Bülow (1830–1894) in his instructive edition of Beethoven's Piano Sonata Op. 109. In the first movement, Von Bülow added arpeggio signs in bars 9/10.[71] In this respect, Brown's observation about the ornamental nature of arpeggios is particularly pertinent: "As with all such ornaments in this period, there is no reason to think that composers troubled to mark every place where they might have expected, or been happy to have heard arpeggiation, or that they specified every aspect of its performance."[72]

Another way is to consider the annotated arpeggio signs in Beethoven's piano music by musicians (editors) who were closely connected with the composer or Vienna, and who

68 Oscar Beringer: *Fifty Years' Experience of Pianoforte Teaching and Playing*, London 1907, p. 22.

69 I have provided a brief summary of how chordal arpeggiation and manual asynchrony might be applied to Beethoven's piano parts and the resulting effects in: Brown/Peres Da Costa: Performing Practice Commentary, pp. 5–7.

70 Otto Klauwell: *Der Vortrag in der Musik. Versuch einer systematischen Begründung desselben zunächst rücksichtlich des Klavierspiels*, Berlin/Leipzig 1883, p. 101. English: Otto Klauwell: *On Musical Execution. An Attempt at a Systematic Exposition of the Same Primarily with Reference to Piano-Playing*, New York 1890, p. 110.

71 Ludwig van Beethoven: Sonata Op. 109, in: *Sonatas and Other Works for the Pianoforte, Instructive Edition of Classical Pianoforte-Works*, ed. by Hans von Bülow, Stuttgart/Berlin [ca 1875], trans. by John Henry Cornell, repr. New York 1891, Vol. 5, pp. 75–96, here p. 75. See Peres Da Costa: *Off the Record*, p. 157.

72 Brown: *Classical and Romantic*, p. 610.

are most likely to have had first-hand knowledge of his practices. An obvious source is Czerny's *Supplement* to his Op. 500 in which he sought to elucidate "all the ways of playing and peculiarities of the modern school" so that students "may keep pace with the advance of the art."[73]

Czerny's annotations of arpeggio in select works by Beethoven

Third Piano Concerto Op. 37 Czerny annotated arpeggio signs before the half-note chords in bars 118/119 in the opening piano solo section of the first movement from Beethoven's Piano Concerto in c minor Op. 37 (Figure 5).[74] These chords (marked *piano* by Beethoven) come as a complete contrast to and relief after the drama of the rambunctious upward rising scales (bars 111–113) followed by the stark, accented treatment of the main theme in double octaves (bars 114–117). It is probable that Beethoven expected these chords to be arpeggiated noticeably (fairly slowly), to fill out the texture. In this respect Klauwell advised that arpeggiation in cases such as these could help "the attainment of greater breadth in the development of its [the chord's] harmonic mass."[75] It is noteworthy

Figure 5 Czerny's annotation of arpeggio in Beethoven's 3rd Piano Concerto, first movement, bars 111–119 (*Die Kunst des Vortrags*, p. 108. English: *The Art of Playing*, p. 106)

73 "[…] alle Eigenthümlichkeiten und Spielweisen der modernen Schule […], damit die Studirenden mit der fortschreitenden Kunst stets auf gleicher Höhe bleiben". Czerny: *Die Kunst des Vortrags*, p. 3. English: Czerny: *The Art of Playing*, p. 1.

74 Czerny: *Die Kunst des Vortrags*, p. 108. English: Czerny: *The Art of Playing*, p. 106. A demonstration of these arpeggiated chords can be heard on my recording on fortepiano in a chamber arrangement of this concerto in: *Beethoven Piano Concertos 1 & 3* with the Australian Haydn Ensemble (2017), accessible on YouTube, Apple Music, and Spotify.

75 "Der nächstliegende offenbare Zweck eines arpeggirt gespielten Akkordes ist die Erzielung einer grösseren Breite der durch ihn dargestellten Klangmasse." Klauwell: *Der Vortrag in der Musik*, p. 101. English: Klauwell: *On Musical Execution*, p. 111.

that Czerny added < > for the chord on the first beat in bar 119, which, for a nineteenth-century pianist, may have carried implications for agogic accentuation.[76]

Fourth Piano Concerto Op. 58 Czerny annotated an arpeggio sign before the first chord of the first movement from Beethoven's G major Piano Concerto Op. 58 (Figure 6). Pianist Paul Badura-Skoda judged this as "curious" since it was neither in Beethoven's corrected copy nor the first edition.[77] But in the case of this arpeggio sign and those in the Third Piano Concerto (see above), it seems clear that Czerny was preserving either Beethoven's own practice as he remembered it or one that was commonly heard during the era. Beethoven gave *piano* and *dolce* at the head of this movement; we are reminded, here, of the connection that Corri made between expressive words such as *dolce*, and slow and noticeable arpeggiation (see above). Clearly, the slow arpeggiation of this chord (perhaps even up and down repeatedly) would help to sustain its sound, filling out the texture, as prescribed by Czerny himself.[78]

Indeed, Beethoven might have expected more frequent arpeggiation in the opening five-bar sequence of this concerto. For example, the second chord in bar 3, marked *sf* by Beethoven (which Czerny encapsulated within a double hairpin < >),[79] might be given

Figure 6 Czerny's annotation of arpeggio in Beethoven's 4th Piano Concerto, first movement, bars 1–5 (*Die Kunst des Vortrags*, p. 111. English: *The Art of Playing*, p. 109)

76 In specific relation to Beethoven's music see Clive Brown: Reading Between the Lines of Beethoven's Notation, in: Ludwig van Beethoven: *Sonatas for Pianoforte and Violin*, ed. by Clive Brown, Kassel 2020, Vol. 2, p. XVII. For further discussion about the meaning of hairpins see David Hyun-Su Kim: The Brahmsian Hairpin, in: *19th-Century Music* 36/1 (2012), pp. 46–57.

77 "Czernys Arpeggio im einleitenden Solo wirkt befremdend". Paul Badura-Skoda: Kommentar, in: *Carl Czerny. Über den richtigen Vortrag der sämtlichen Beethoven'schen Klavierwerke*, ed. by id., Vienna 1963, p. 11. English: Paul Badura-Skoda: Commentary, in: *Carl Czerny. On the Proper Performance of all Beethoven's Works for the Piano*, ed. by id., Vienna 1970, p. 11.

78 Czerny: *Pianoforte School*, Vol. 3, p. 56; for a fuller discussion about this chord see Peres Da Costa: *Off the Record*, pp. 42–44.

79 See fn. 76.

particular expression through agogic accentuation in the manner recommended by Brée (in the *Leschetizky Method*), in which "the lower bass tone exactly coincides with the first beat, while the upper bass tone is struck together with the right-hand chord, producing an extremely slight retardation."[80] Alternatively, one might consider Klauwell's advice about accented chords marked *fortissimo* or *sforzando*: "a slight arpeggio is frequently desirable to soften the hardness of touch apt to arise". He adds that for "very abrupt dissonances" marked *sfz*, "all unpleasantness of effect without weakening its character" will become possible with "a very short arpeggio".[81] As for the chord on the first beat of bar 5, it seems clear from Czerny's rules that it would ordinarily have been arpeggiated, while the following chord unarpeggiated.[82]

Piano Sonata Op. 2 No. 3 Czerny added a curved vertical line arpeggio sign (see Figure 4 above) to the double-note chord G2-B3 in the left hand in bar 3 of the first movement from Sonata Op. 2 No. 3 (Figure 7). For most pianists this interval is too wide to play with the notes absolutely together, so it is interesting to ponder why Czerny needed to mark it thus. Beethoven, in any case, gave the left-hand fingering 5-1, so, it is clear he expected both notes to be played with the left hand and must have envisaged an arpeggiation.[83] Perhaps Czerny marked the arpeggio sign to ensure that the upper note was not redistributed to the right hand as a means of effecting synchrony.

Figure 7 Czerny's annotation of arpeggio in Beethoven's Piano Sonata Op. 2 No. 3, first movement, bars 1–4 (*Die Kunst des Vortrags*, p. 38. English: *The Art of Playing*, p. 36)

80 "Die mit * bezeichnete Oktave wird arpeggiert und so genommen, dass der tiefere Grundton genau auf den 1. Taktteil kommt, während der obere Ton mit dem Akkord in der rechten Hand zugleich angeschlagen wird, wodurch eine minimale Verspätung eintritt." Brée: *Die Grundlage*, p. 70. English: Brée: *The Groundwork*, p. 70.

81 "Bei *ff* oder *sfz* anzuschlagenden Akkorden empfiehlt sich häufig ein geringes Arpeggiren, um die sonst leicht entstehende Härte des Anschlags dadurch zu mildern. [...] Weiter möchte ich ein geringes Brechen eines Akkordes befürworten bei sehr schroffen und noch dazu *sfz* zu spielenden Dissonanzen, [...] die durch das Arpeggiren das Unangenehme ihrer Wirkung verlier[en], ohne dadurch in ihrem Charakter beeinträchtigt zu werden." Klauwell: *Der Vortrag in der Musik*, pp. 102–104. English: Klauwell: *Musical Execution*, pp. 112–114.

82 Czerny: *Pianoforte-Schule*, Vol. 3, p. 41. English: Czerny: *Pianoforte School*, Vol. 3, p. 56.

83 See Ludwig van Beethoven: *Sonata* 111 [1st edition], Vienna [ca 1796], p. 32.

Piano Sonata Op. 7 Czerny also annotated an arpeggio before the first chord of the third movement from Beethoven's Piano Sonata Op. 7, where, like the opening of the Fourth Piano Concerto, Beethoven indicated *piano* and *dolce* (Figure 8). Here, however, as Czerny explained, the chord would require a fast arpeggiation in line with the character of Beethoven's writing.[84]

FIGURE 8 Czerny's annotation of arpeggio in Beethoven's Piano Sonata Op. 7, third movement, bars 1–4 (*Die Kunst des Vortrags*, p. 40. English: *The Art of Playing*, p. 38)

As far as I have ascertained, Czerny did not provide any other arpeggio annotations in Beethoven's works involving piano (solo, chamber, or concerto) in *The Art of Playing*. Why then did Czerny trouble to mark arpeggios in the few places discussed above? Given his detailed rules about un-notated arpeggiation,[85] it must be the case that he expected them to be added in many other places and according to the will of the individual. Perhaps, however, the places marked in *The Art of Playing* are those where he considered arpeggiation to be indispensable, to be executed very noticeably – often slowly, or even in unusual shapes or directions.

Potter's annotations of arpeggio in select works by Beethoven Further clues about the places where Beethoven might have entertained arpeggiation are found in various of his works for or involving the piano in a didactic edition (for students) by the English pianist and pedagogue Cipriani Potter (1792–1871) published in circa 1854.[86] Potter visited Vienna in 1818 to be in the presence of Beethoven, whose music inspired him immensely. According to Ferdinand Ries (Beethoven's friend and secretary), Beethoven very much liked Potter and thought favourably of him as a composer.[87] He advised Potter particularly in matters of composition. Potter helped Beethoven "assemble and adjust his Broadwood piano when at last it reached Vienna in 1818."[88]

84 Czerny: *Pianoforte-Schule*, Vol. 3, p. 41. English: Czerny: *Pianoforte School*, Vol. 3, p. 56.

85 Czerny: *Pianoforte-Schule*, Vol. 3, pp. 40 f. English: Czerny: *Pianoforte School*, Vol. 3, pp. 55 f.

86 Potter was a piano teacher and the principal of the Royal Academy in London from 1832 to 1859. His early studies were with distinguished musicians including Thomas Attwood (1765–1838), himself a student of Mozart, William Crotch (1775–1847), and from 1805 with the Austrian pianist and composer Joseph Wölfl (1773–1812), with whom Potter gained technical mastery on the piano and a much-broadened knowledge of musical forms and style. See George Alexander Macfarren: Cipriani Potter. His Life and Work, in: *Proceedings of the Musical Association* 10 (1883/1884), pp. 41–56, here pp. 42 f.

87 Macfarren: Cipriani Potter, p. 45.

88 Nicholas Temperley: London and the Piano, 1760–1860, in: *The Musical Times* 129 (1988), pp. 289–293, here p. 292.

After his return to England, Potter was hailed for premiering many of Mozart's piano concertos as well as Beethoven's First, Third, and Fourth Piano Concertos between 1819 and 1836. In his "Recollections of Beethoven" (1836), Potter provided insights about the composer. It is unclear whether Potter ear-witnessed Beethoven's piano playing. Due to his much-deteriorated hearing by 1818, Beethoven no longer wished to play to anyone, not even his "most intimate friends." But Potter recounts (perhaps anecdotally), how Beethoven could sometimes be drawn to the piano in private:

> "These [friends] would at times succeed in their desire to get him to the instrument, by ingeniously starting a question in counterpoint; when he would unconsciously proceed to illustrate his theory; and then branching out into a train of thought, (forgetting his affliction) he would frequently pour out an extemporaneous effusion, of marvellous power and brilliancy."[89]

In 1818, Beethoven was working intensively on the *Hammerklavier* Sonata Op. 106, so Potter may have heard Beethoven play fragments of it during one of their meetings. At the very least, Potter undoubtedly ear-witnessed the latest pianistic practices while in Vienna.[90]

Given Potter's connection with Beethoven and Vienna his annotations in Beethoven's piano sonatas offer many insights. They are an important source of performing practice information.[91] In terms of arpeggio signs Potter used both the wavy line and the curved vertical line as denoted by Cramer in 1812 and Hummel in 1828 (see above).[92]

89 Cipriani Potter: Recollections of Beethoven, with Remarks on his Style, in: *Musical World*, 1836; repr. *The Musical Times* 10 (1861), pp. 150–157, here p. 152.

90 Indeed, that seems to have been his overall purpose as is made clear in the reminiscences of his pupil Macfarren (1813–1887): Potter's Continental sojourn was "as much for the purpose of study as for the sake of obtaining experience of other musical performances than were to be heard in London. At that time London was not, as it is now, the centre of all that is to be heard in music." Macfarren makes it clear that Potter keenly upheld Viennese practices after his return to London. "When Potter returned to England he again played at the Philharmonic, and the piece in which he made his reappearance was the Concerto of Mozart in D minor [K. 466]. He had learnt, perhaps in Vienna, and from the particular explanations of Attwood, who had witnessed Mozart's performance of his concertos, the fact that the printed copies are but indications [presumably meaning basic indications] of the matter which Mozart himself used to play, and he gathered from Attwood and others what was the manner in which Mozart used to amplify the written memoranda in his performance. It almost amounted to a re-composition of the part to fill it out with such pianoforte effects as would do justice to the original intention, and it was with such amplification that Potter presented the D minor Concerto." Macfarren: Cipriani Potter, pp. 44 and 46.

91 Note that Potter also provided arpeggio annotations in Mozart's piano sonatas. See Peres Da Costa: *Off the Record*, pp. 149–151.

92 Elissa Miller-Kay has suggested that Potter used the curved vertical line to instruct where notes in chords should not be arpeggiated but aligned. She cites places in Op. 13 and various other sonatas where Potter marked a curved vertical line before chords for which "a loud and powerful accent is

Piano Sonata Op. 13 *Pathétique* In the opening Grave section of the first movement of the Sonata *Pathétique* Op. 13, Potter annotated arpeggio signs for the first chord on the first beat in bars 1 and 3 (Figure 9). Presumably, Potter expected a fairly swift arpeggio, perhaps "a *running Fire*" as described by Wesley (see above), to heighten the dramatic and brilliant effect of these chords which Beethoven marked ***fp***. In support of the connection between swift arpeggiation and brilliancy, one might consider advice by the Franco-Belgian violin pedagogue Charles de Bériot. With reference to chord playing on the piano, De Bériot explained that "many notes played together do not produce, overall, an effect as brilliant as when a small interval is put between them, however small the interval."[93] Additionally, Klauwell's advice about accented chords (see above) is relevant here. Potter quite possibly intended a similar effect for the two large ***ff*** chords in bars 294 and 295 which he annotated with arpeggio signs (Figure 10).

Notably, Potter did not mark an arpeggio before the chord at the beginning of bar 2 (Figure 9). He may have expected a contrasting effect here with the notes played together or, perhaps asynchrony with the left hand slightly before the right. Or, he may simply

required", explaining that this "would best be accomplished by a strong, simultaneous attack" (Elissa Miller-Kay: *The Virtuosity of Interpretation. The Performance History of Beethoven's Piano Sonatas in London*, 1800–1880, PhD dissertation, New York University 2016, pp. 185–190). But historical evidence cited in this chapter shows that quick arpeggiation was prescribed also for accented or loud chords. As far as is known Potter did not make a distinction between the two signs. A question arises, if one agrees with Miller-Kay: what did Potter intend where no signs are indicated? The two signs may have begun to develop divergent meanings later in the century. Miller-Kay references the advice of Mary Venable – an early-twentieth-century pedagogue: "The connecting vertical slur […] shows clearly to the eye that a simultaneous attack of the tones is wished for, and the use of the slur also recognizes the pianistic impossibility of this. The notes are unavoidably struck one after another, but this should be done so quickly that all the tones sound as though played on the beat" (Mary Venable: *The Interpretation of Piano Music*, Boston 1913, p. 57). However, other evidence suggests that the two signs remained interchangeable. As Clive Brown has explained of the composer Edward Elgar: "In the current state of research there is no reason to believe that the two signs imply any difference of execution […]. It is highly likely, however, that the composer's *arpeggio* markings were intended to indicate places where arpeggiation was absolutely necessary (perhaps also where a slower and more pronounced arpeggiation was envisaged), rather than to confine its use solely to those places." Edward Elgar: *Music for Violin*, ed. by Clive Brown, Rickmansworth 2007 (Elgar Complete Edition, Vol. 37), p. xvi. This may well have been Potter's attitude. I see no reasons to believe that Potter intended the two signs to have opposing meanings. Indeed, the fact that Potter marked a curved vertical line before the first chord of the first movement of Op. 13 and that his student William Sterndale Bennett (1816–1875) used a wavy line in an edition from circa 1850, provides confirmation that the two signs were interchangeable; it is possible but unlikely that Sterndale Bennett would have contradicted his teacher. Moreover, Sterndale Bennett being the younger musician, is more likely to have prescribed vertical alignment.

93 "En effet, il est à remarquer que sur le piano, par exemple, plusieurs notes frappées ensemble ne produisent pas à beaucoup près un effet aussi brillant qu'en mettant entr'elles un petit intervalle, quelque minime qu'il soit." Charles de Bériot: *Méthode de violon* Op. 102, Paris/Mainz 1858, Vol. 2, p. 86.

have intended the same arpeggiation as in bar 1 to continue. In this respect, it is probable that Potter's somewhat sporadic addition of arpeggio signs was not intended as absolute. Sometimes they were given to instruct students where arpeggios were absolutely necessary, and at others they were a reminder to the student to continue arpeggiating. For example, in the second Grave section of the first movement at bar 133, Potter annotated arpeggios (in the left and right hands separately) next to the dramatic chord marked ***fp***. This is the only added arpeggio in this section, but it is unlikely that he intended arpeggiation for this chord alone.

Figures 9 and 10 Potter's annotations of arpeggios in Beethoven's Sonata *Pathétique* Op. 13, first movement, bars 1–4 and 287–294 (Ludwig van Beethoven: *Sonata Pathétique for the Piano Forte*, ed. by Cipriani Potter, London [ca 1854], p. 1 and 8)

In the second movement marked Adagio Cantabile, Potter annotated arpeggio signs next to the chords on the first and second quarter-note beats in bar 9 (Figure 11). Arpeggiation in this context would certainly have been intended to enhance the singing quality implied especially by Potter's added verbal expressions *cantando* and *con molto espressione*. He likely intended the arpeggiation here to be luxuriously broad (slow), perhaps something along the lines that Thalberg aimed at in L'Art *du chant*, to help pianists to create an illusion of

Figure 11 Potter's annotations of arpeggios in Beethoven's Sonata *Pathétique* Op. 13, second movement, bars 1–10 (Beethoven: *Sonata Pathétique*, ed. by Potter, p. 9)

NB. The Melody is printed in larger notes.

Figure 12 Thalberg's annotations of arpeggiated chords in his solo piano arrangement of the "Lacrymosa" from Mozart's *Requiem* K. 626, bars 1–4

Figure 13 Thalberg's annotations of arpeggiated and non-arpeggiated chords in his solo piano arrangement of the "Lacrymosa" from Mozart's *Requiem* K. 626, bars 5–10 (Figures 12 and 13: Thalberg: L'Art *du chant*, Vol. 5: Mozart: Lacrymosa, p. 3 and 4)

the singer's "sustained and prolonged sounds, but also of swelling sounds."[94] Thalberg's arpeggio markings in his solo piano arrangement of the "Lacrymosa" from Mozart's *Requiem* K. 626 provides a telling example of what he may have expected. When the orchestra starts in the first two bars no arpeggiation is marked. But, when the choir enters and the melody is legato and *piano* in bars 3 and 4, Thalberg marks arpeggios presumably to delay the melody note (and therefore to bring it out), as well as to produce a 'gluey' choir-like sound world (Figure 12). When the choir sings short notes at bars 5 and 6, he marks square bracket signs meaning no arpeggiation (Figure 13).

Thalberg's arrangement for solo piano of Beethoven's song *Adelaide* Op. 46 reveals a similar procedure. Notably in the Allegro section, when the Adelaide melody is in the piano accompaniment in bars 103/104, no arpeggiation is marked. But for the 'sung' Adelaide in bars 105/106, Thalberg marks arpeggio signs presumably to effect both expressive delay of the melody-note and to emulate the swelling of sounds in a singing style (Figure 14). Curiously, the chord at the beginning of bar 106 does not have an arpeggio sign before it. This may have been an oversight on Thalberg's part or an engraver's error; it is unlikely that Thalberg expected an unarpeggiated chord here, though asynchrony might also have been intended. In this regard, it is noteworthy that Thalberg marks a double hairpin – crescendo in bar 105 and diminuendo in bar 106 –, which possibly carried implications for the agogic accentuation of this chord, also with arpeggiation or asynchrony.[95]

Returning to Potter, though not marked, he surely expected arpeggios to continue throughout bars 9–16 of this movement. He marked another arpeggio sign before the first beat in bar 16 – the strong or dissonant beat of the cadence –, but not on the second beat, the resolution. This manner of creating light and shade at cadence points was expressly advised by Czerny.[96] Where the opening music is repeated at bar 29, Potter added an arpeggio sign before the chord on the first beat. It is somewhat curious, therefore, that he did not mark one at the very opening of the movement. But it is unlikely that he expected anything different there. In this respect, the annotation by the German-born pianist Julius Benedict (1804–1885), who studied with Hummel and Carl Maria von Weber (1786–1826), and who was introduced to Beethoven by Hummel in 1823, is interesting. Beethoven and Benedict met on two occasions. In his edition of the Op. 13 Sonata dating from circa 1850, Benedict gives an alternative realisation of the first bar of the second movement (Figure 15), indicating that the inner-note accompaniment be played

94 "[…] produire l'illusion des sons soutenus et prolongés, mais encore celle des sons enflés." Thalberg, *L'Art du chant*, p. [1].

95 See fn. 76.

96 Czerny: *Pianoforte-Schule*, Vol. 3, p. 41. English: Czerny: *Pianoforte School*, Vol. 3, p. 56.

Figure 14 Thalberg's arpeggio markings in his solo piano arrangement of Beethoven's song *Adelaide* Op. 46, bars 101–107 (Thalberg: L'Art *du chant*, Vol. 3: Beethoven: Adélaide, p. 3)

Figure 15 Benedict's annotations of arpeggio in Beethoven's Sonata *Pathétique* Op. 13, second movement, bars 1–9 (Ludwig van Beethoven: *Piano Sonata* Op. 13, ed. by Julius Benedict, London [ca 1850], p. 10)

Figure 16 Leschetizky's performance of Chopin's Nocturne Op. 27 No. 2, bar 10, 1906 Welte piano roll

earlier than the corresponding melody-note in the right hand (the latter seemingly aligned with the bass) "to give emphasis to the melody."[97] But it is questionable whether his notation provides the exact positioning of the notes as he intended or is simply a shorthand means to indicate some type of arpeggiation. There may well be a link between Benedict's notation here and the manner in which Leschetizky plays some of the double-note chords in the right hand in bar 10 in Chopin's Nocturne Op. 27 No. 2 preserved on a 1906 Welte piano roll (Figure 16). I have noted that in Leschetizky's performance, "the lower note of the chord in the right hand anticipates the upper note that is aligned with the corresponding note in the left hand".[98]

Significantly, in their instructive edition of Op. 13 (ca 1875) Sigmund Lebert and Immanuel Faisst signal that arpeggiation was usual in this movement through their strong criticism of it:

> "For this movement we should, in contrast to improper arpeggio playing, insist upon the simultaneous striking of all the voices. In so doing, the melody must distinctly stand out against the accompaniment, yet tenderly, but in the accompaniment itself we have again to distinguish between the bass, in which especially the longer notes are to be played somewhat more loudly, and the figurated middle voices, which especially when doubled, must be played with great discretion."[99]

The bringing out of melody notes through careful balancing of the parts was also advocated by many writers earlier in the nineteenth century, notably by Czerny. Clearly, this negative attitude to arpeggiation is in line with the modernist view that was starting to take hold in the final decades of the nineteenth century.

Another anomaly in Potter's edition of this movement is the arpeggio marking at the beginning of bar 52 (the second bar of the theme) instead of bar 51. This may be an engraver's error, given that he added an arpeggio at the beginning of the theme in bar 59. Whatever the reason, Potter's sporadically-placed arpeggio signs are best viewed as reminders to continue arpeggiating, and/or best understood within the context of an attitude to its use that existed in the first half of the nineteenth century. This was with respect to slow movements specifically: it is interesting to consider the advice of the Englishman

97 See Miller-Kay: *The Virtuosity of Interpretation*, pp. 192 f.

98 Peres Da Costa: *Off the Record*, p. 132.

99 "Für diesen Satz ist vor allem, gegenüber dem Unfug des Harpeggirens, auf gleichzeitiges Anschlagen aller Stimmen zu dringen. Dabei muß die Melodie vor der Begleitung gehörig heraustreten, jedoch schön weich; in der Begleitung selbst aber ist wieder zu unterscheiden zwischen dem Baß, in welchem namentlich die längern Noten etwas stärker zu nehmen sind, und den figurirten Mittelstimmen, welche, zumal wo sie verdoppelt sind, mit großer Discretion gespielt werden müssen." Ludwig van Beethoven: Sonata Op. 13, in: *Sonatas and Other Works for the Pianoforte, Instructive Edition of Classical Pianoforte-Works*, ed. by Immanuel Faisst and Sigmund Lebert, Stuttgart/Berlin [ca 1875], trans. by John Henry Cornell, repr. New York 1891, Vol. 1, pp. 138–155, here p. 146.

William Sheppard who explained in 1824 that "In *slow* movements it is better to spread the Chords whether they are marked or not."[100] Further explanation, including the benefits of this practice, was given in circa 1876 by Franz Albert Gressler (1804–1886): "Because our hearing finds it easier to hear notes when they are played separately than when they are played together, it is advised – especially in very full chords in a slow tempo – to slightly arpeggiate where it is not indicated in writing."[101]

In the third movement (Rondo) Allegro non tanto, Potter added arpeggios before the chords at bars 18 and 22 (Figure 17). Like the first movement, these would presumably have heightened the dramatic emphasis in line with Beethoven's ***sfp*** markings (which Potter changed to ***fp***). Potter may have intended the arpeggios here to help fill out the sound of the bar, for "the development of its harmonic mass" as recommended by Klauwell (see above), perhaps also played upwards and downwards multiple times (see

Figures 17 and 18 Potter's annotations of arpeggios in Beethoven's Sonata *Pathétique* Op. 13, third movement, bars 15–27 and 72–76 (Beethoven: *Sonata Pathétique*, ed. by Potter, p. 12)

100 William Sheppard: A *New Pianoforte Preceptor*, London [ca 1824], p. 55.

101 "Da das Gehör einen so gegliederten Accord leichter auffasst und behält, als die zugleich angeschlagenen Töne desselben, so ist eine kleine Brechung – namentlich bei sehr vollstimmigen Accorden in langen Noten – auch da zu empfehlen, so sie schriftlich nicht angedeutet sein sollte." Franz Albert Gressler: *Theoretisch-practische Pianoforte-Schule*, Langensalza [ca 1876], Vol. 4, p. 20.

above). In bar 75, Potter marked the right-hand octave on the second beat with an arpeggio and a short accent sign (Figure 18), though this is missing in bar 14 where he surely expected the same treatment. A swift arpeggio here would soften any potential harshness as advised by Klauwell. These arpeggiated right-hand octaves bear resemblance to those in the English edition of Clementi's Op. 7 (see above).

It is notable that the pianist and music editor William Dorrell (1810–1896) also added arpeggio signs in the first and second movements of Op. 13 (perhaps continuing in Potter's footsteps), as well as in the first movement of Op. 2 No. 1 and the second movement of Op. 22, in a complete edition of Beethoven's piano sonatas published in London in 1861.[102]

Piano Sonata Op. 27 No. 2 *Moonlight* In the first movement, Adagio sostenuto, of Beethoven's *Moonlight* Sonata Op. 27 No. 2, Potter annotated the octaves in the right hand at bars 6 and 7 with arpeggio signs (Figure 19). No doubt he considered these necessary to delineate the melody-note from the inner-voice accompaniment and bass chords by slightly separating them. This, then, might be considered a manual asynchrony of the type mentioned by Thalberg (see above) and Brée (in the *Leschetizky Method*), "which gives [the melody-note] more relief and a softer effect."[103] One is reminded, here, of Pauer's

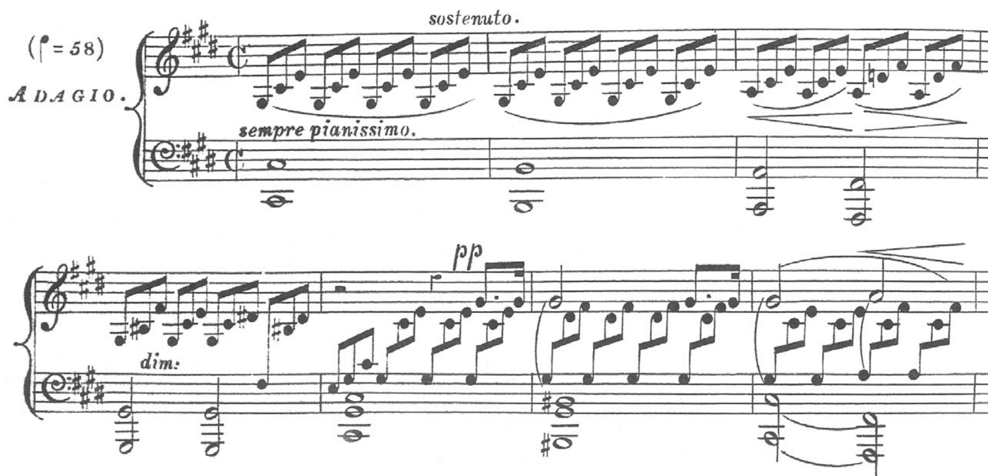


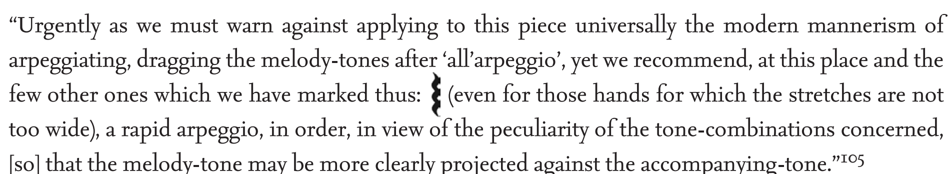
Figure 19 Potter's annotations of arpeggios in Beethoven's Moonlight Sonata Op. 27 No. 2, first movement, bars 1–7 (Ludwig van Beethoven: *Sonata Quasi Fantasia Known as the Moonlight Sonata for the Piano Forte*, ed. by Cipriani Potter, London [ca 1854], p. 2)

102 See Peres Da Costa: *Off the Record*, pp. 154–156.

103 "[…] wodurch sie deutlicher hervortönt und weicher klingt." Brée: *Die Grundlage*, p. 73. English: Brée: *The Groundwork*, p. 73.

advice that arpeggiation expresses "softness, languor, despondency and irresolution."[104] Presumably, Potter expected these arpeggiations to continue throughout the movement.

Potter also marked an arpeggio before the chord forming the interval of a ninth in the right hand at bars 52 and 54 (Figure 20), though curiously not when the same interval is first presented in bars 16 and 18. This arpeggio may simply have been for the benefit of those for whom the interval of a ninth was too wide. On the other hand, Potter may have felt that the poignant harmony needed special expressive emphasis of the melody note achieved by arpeggiation. In this respect, Sigmund Lebert and Immanuel Faisst, editors of a ca 1875 instructive edition of the sonata, marked a wavy line arpeggio before the chord on the last beat of bar 8 (also an interval of a ninth) in the first movement and in a few similar places, explaining that:



> "Urgently as we must warn against applying to this piece universally the modern mannerism of arpeggiating, dragging the melody-tones after 'all'arpeggio', yet we recommend, at this place and the few other ones which we have marked thus: (even for those hands for which the stretches are not too wide), a rapid arpeggio, in order, in view of the peculiarity of the tone-combinations concerned, [so] that the melody-tone may be more clearly projected against the accompanying-tone."[105]

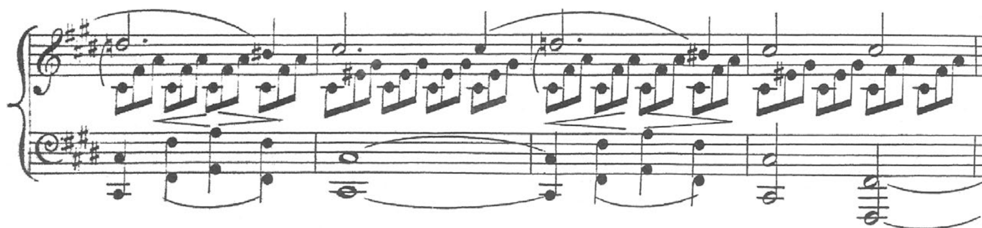
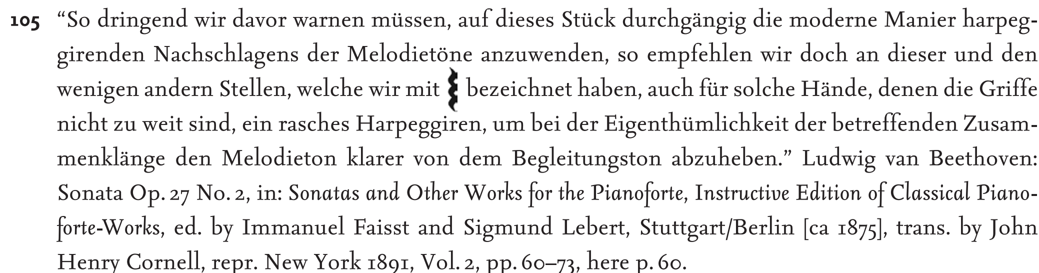


FIGURE 20 Potter's annotations of arpeggios in Beethoven's Moonlight Sonata Op. 27 No. 2, first movement, bars 52–55 (Beethoven: *Sonata Quasi Fantasia*, ed. by Potter, p. 4)

Hans von Bülow, in an instructive edition (ca 1875), offered a similar explanation regarding the bringing out of melody notes through arpeggiation in bars 157 and 158 of Variation 4 of the second movement of Beethoven's Piano Sonata Op. 111. Von Bülow

104 Pauer: *The Art of Pianoforte Playing*, p. 46.



105 "So dringend wir davor warnen müssen, auf dieses Stück durchgängig die moderne Manier harpeggirenden Nachschlagens der Melodietöne anzuwenden, so empfehlen wir doch an dieser und den wenigen andern Stellen, welche wir mit bezeichnet haben, auch für solche Hände, denen die Griffe nicht zu weit sind, ein rasches Harpeggiren, um bei der Eigenthümlichkeit der betreffenden Zusammenklänge den Melodieton klarer von dem Begleitungston abzuheben." Ludwig van Beethoven: Sonata Op. 27 No. 2, in: *Sonatas and Other Works for the Pianoforte, Instructive Edition of Classical Pianoforte-Works*, ed. by Immanuel Faisst and Sigmund Lebert, Stuttgart/Berlin [ca 1875], trans. by John Henry Cornell, repr. New York 1891, Vol. 2, pp. 60–73, here p. 60.

added arpeggio signs to several of the large-spanned chords supporting very high melody notes within the context of his added *fortissimo* dynamic:

> "Arpeggiating, which in the delivery of the classics we otherwise exclude on principle, appears to us here necessary even for hands of greater spanning-capacity, in order to assist the upper voice to attain its full right to most emphatic prominence. The player should, of course, beware of an anticipation disturbing the purity of the harmony. The uppermost tone may lag a little without disadvantage."[106]

Whether the "modern mannerism of arpeggiating" articulated by Lebert and Faisst was indeed modern in the second half of the nineteenth century is questionable. One is reminded of Sheppard's advice (see above), written in Beethoven's lifetime, that it is better for all chords to be arpeggiated, whether marked or not, in slow movements. Also, a modern tendency to arpeggiate continuously was previously described by Czerny in 1839 and 1846, and by Pauer in 1877 (see above). Faisst's and Lebert's statement appears therefore to lack the perspective of history.

Recordings of this movement by Arnold Dolmetsch (1858–1940) in circa 1937,[107] and Ignacy Jan Paderewski (1860–1941) in 1937,[108] reveal their liberal use of un-notated arpeggiation in various ways that would raise eyebrows in many pianistic circles today. Yet, it is probable that their style was part of a nineteenth-century tradition of playing this work, quite possibly emanating from the era of Beethoven or earlier.

In the third movement of Op. 27 No. 2 Potter annotates arpeggios before both chords in the right hand in bar 94, seemingly to prepare for or match Beethoven's grace-note arpeggio at the beginning of bar 95 (Figure 21). These were likely intended to help create the effect of a swelling of sound in alignment with Beethoven's crescendo sign, perhaps in a similar way advised by Thalberg in *L'Art du chant* (see above). Also of interest in this movement is Potter's annotation of arpeggios to the chords in bars 100 and 101 (Figure 22). Presumably this was to enhance Beethoven's *piano* and *pianissimo* respectively, as well as to fill out the texture in each bar. He most likely expected a moderately slow

106 "Das Arpeggiren, das wir beim Vortrage der Klavierklassiker sonst grundsätzlich ausschliessen, erscheint uns hier, auch für Hände grösserer Spannungsfähigkeit nothwendig, um der Oberstimme zu ihrem vollen Rechte auf nachdrücklichste Hervorhebung zu verhelfen. Der Spieler hüte sich natürlich vor einem die Reinheit der Harmonie trübenden Anticipiren. Der höchste Ton darf ohne Nachtheil sich verspäten." Ludwig van Beethoven: Sonata Op. 111, in: *Sonatas and Other Works for the Pianoforte, Instructive Edition of Classical Pianoforte-Works*, ed. by Hans von Bülow, Stuttgart/Berlin [ca 1875], trans. by John Henry Cornell, repr. New York 1891, Vol. 5, pp. 118–143, here p. 141. For a discussion of Von Bülow's added arpeggio signs see Peres Da Costa: *Off the Record*, pp. 156–158.

107 *The Dolmetsch Family with Diana Poulton. Pioneer Early Music Recordings*, Vol. 1, Track 16 (published by the Lute Society in association with the Dolmetsch Foundation), see www.semibrevity.com/2013/07/early-dolmetsch-family-recordings-on-cd/.

108 *Ignacy Jan Paderewski plays Beethoven's Moonlight Sonata*, from the movie *Moonlight Sonata* (1937), accessible at www.youtube.com/watch?v=idmYXaIhh2A.

spread in the way described by Czerny in Op. 500,[109] perhaps also up and down several times (see above). This is in stark contrast with the *fortissimo* chords in bars 128 and 132 marked by Potter with arpeggio signs (Figure 23), which he probably expected to be spread vigorously (quickly) in order to enhance Beethoven's *fortissimo* in the way described by Wesley and De Bériot (see above). Finally, Potter's annotation of arpeggios (presumably to be played very swiftly) to the chords in the left hand at bars 164 and 166 (Figure 24) was likely meant to intensify the effect previously created by Beethoven's written-out arpeggios.

Figures 21–23 Potter's annotations of arpeggios in Beethoven's Moonlight Sonata Op. 27 No. 2, third movement, bars 94–96, 100–103 and 128–133

109 Czerny: *Pianoforte-Schule*, Vol. 3, p. 41. English: Czerny: *Pianoforte School*, Vol. 3, p. 56.

Figure 24 Potter's annotations of arpeggios in Beethoven's Moonlight Sonata Op. 27 No. 2, third movement, bars 163/164 and 165/166 (Figures 21–24: Beethoven: *Sonata Quasi Fantasia*, ed. by Potter, p. 10, 12, 13, and 14)

Piano Sonata Op. 26 Potter annotated arpeggios in the first movement, Andante. Tema con Variazioni, from Beethoven's Sonata Op. 26 before the first chord in bar 2 – an expressive B♭ 7th chord, as well as bar 4 – an A♭ major chord with an unprepared fourth (Figure 25). In Ernst Pauer's 1878 edition of this movement arranged for children, he too marked arpeggios in both bars.[110] In this regard, the advice by Lebert and Faisst (see above) about the need to arpeggiate chords with poignant harmonies offers helpful context for Potter's and Pauer's annotations. Additionally, with regard to the first chord in the right hand in bar 4 of the movement (and other similar places), Sigmund Lebert

Figure 25 Potter's annotations of arpeggios in Beethoven's Piano Sonata Op. 26, first movement, bars 1–5 (Ludwig van Beethoven: *Sonata* Op. 26, ed. by Cipriani Potter, London [ca 1854], p. 2)

110 Ludwig van Beethoven: Andante (from the Sonata, Op. 26), in: *The Children's Beethoven. Short Pieces for the Pianoforte*, ed. by Ernst Pauer, London 1878, p. 3.

and Immanuel Faisst, in an instructive edition (ca 1875) of the work, advised giving a musical example (Figure 26a) that:

> "The *arpeggio* here and at similar places is intended for hands for which the stretch is too wide, and which, therefore, should momentarily touch the lowest tone, but hold the highest tones to their full value. Since, however, the *sf* refers under all circumstances chiefly to the highest tone, the *arpeggio* must begin *piano* and be intensified up to the latter".[111]

Figure 26a Annotated arpeggio sign in Beethoven's Piano Sonata Op. 26, first movement, bar 1 by Immanuel Faisst and Sigmund Lebert (Beethoven: Sonata Op. 26, ed. by Faisst and Lebert, p. 27)

This explanation was amplified, with a musical example (Figure 26b), in a later instructive edition of the work (1896) edited by Sigmund Lebert and Hans von Bülow:

> "This arpeggio-mark is not found in the original […]. Nevertheless, a moderately free use of the arpeggio in this place – and in various others as well – is eminently proper, not only on technical, but still more on acoustical, grounds (for the sake of euphony). The reproach of irreverence [for Beethoven] is disarmed by pointing to movements 1 and 2 of Op. 109, where we meet with a notation of chords in the form of small tied notes; – in Op. 27 No. 2, Finale in C♯ minor, he [Beethoven] even definitely indicates the breaking of the chord by rhythmically dividing it. An almost unnoticeable dwelling on the (melodically) most important highest tone is advisable, so as not to alter its relative value to the next."[112]

Figure 26b Annotated arpeggio signs in Beethovens' Piano Sonata Op. 26, first movement, bars 1 and 24 by Sigmund Lebert and Hans von Bülow (Beethoven: Sonata Op. 26, ed. by Lebert and Von Bülow, p. 161)

Potter additionally marked arpeggios before the chords on the third beat in bars 22 and 24 of the first movement presumably to give particular expression to the poignant sighing melodic material (Figure 27). He also annotated them before the chords on the first beat

111 "Das *arpeggio* hier und bei den ähnlichen Stellen gilt für solche Hände, welchen der Griff sonst zu weit ist, und welche desshalb [sic] den untersten Ton nur kurz zu berühren, die höheren Töne aber vollständig auszuhalten haben. Da jedoch das *sf* sich unter allen Umständen hauptsächlich auf den höchsten Ton bezieht, so muss das *arpeggio piano* angefangen und bis zu dem letzteren gesteigert werden". Ludwig van Beethoven: Sonata Op. 26, in: *Sonatas and Other Works for the Pianoforte, Instructive Edition of Classical Pianoforte-Works*, ed. by Immanuel Faisst and Sigmund Lebert, Stuttgart/Berlin [ca 1875], trans. by John Henry Cornell, repr. New York 1891, Vol. 2, pp. 27–43, here p. 27.

112 Ludwig van Beethoven: Sonata Op. 26, in: *Sonata Album*, Book II, ed. by Sigmund Lebert and Hans von Bülow, New York 1896, pp. 161–183, here p. 161.

in bars 38 and 46 (Variation 1), very likely to emphasise the special dissonance, marked *sf* by Beethoven (Figure 28).

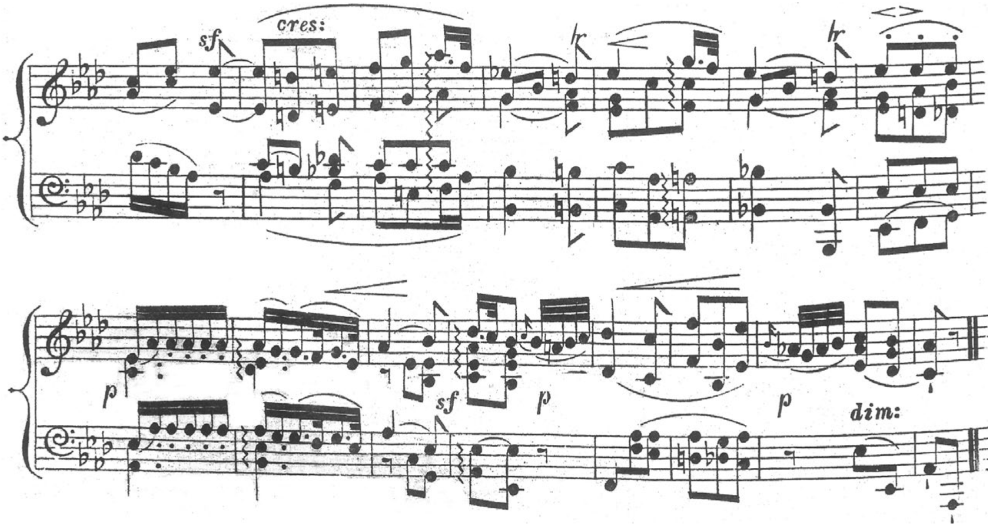


FIGURE 27 Potter's annotations of arpeggios in Beethoven's Piano Sonata Op. 26, first movement, bars 20–34 (Beethoven: *Sonata* Op. 26, ed. by Potter, p. 2)

FIGURE 28 Potter's annotations of arpeggios in Beethoven's Piano Sonata Op. 26, first movement, bars 35–47 (Variation 1) (Beethoven: *Sonata* Op. 26, ed. by Potter, p. 2)

A question arises as to whether Potter would have permitted an arpeggio on beat 1 of bar 1 (Figure 25) and other similar places. Given the expressive nature of this movement, it seems likely, and perhaps the type of arpeggio might be as prescribed by Brée (in the *Leschetizky Method*) who explained that "[a]n arpeggio is also in order where a tender or

delicate effect is desired. In such cases the right hand plays arpeggio, while the left strikes its chord flat".[113] She prescribed the opposite to create energy without harshness when the texture comprises chords in both hands to be accented.[114] The Welte piano roll recording (Welte-Mignon No. 733, probably recorded in 1905) of this movement by the German pianist Georg Schumann (1866–1952), who studied with Reinecke, is particularly significant.[115] The manner in which Schumann plays the opening thematic section with prolific employment of manual asynchrony and chordal arpeggiation could be regarded as a masterclass in how to apply such devices in highly expressive music such as this. The level of un-notated arpeggiation in Schumann's performance is certainly in line with that of Reinecke in his 1906 unpublished piano roll of the second movement Andante from Beethoven's *Pastorale* Sonata Op. 28.[116]

Andante in F – *Andante favori* WoO 57 Applying arpeggiation to help melody notes emerge expressively is no doubt the reason for Potter's annotated arpeggios before the characteristic sighing figures at the beginning of bars 1 and 2 in Beethoven's Andante in F – the *Andante favori* WoO 57 (Figure 29). Here, it is significant that the arpeggios correspond with Beethoven's marking *dolce*. One is again reminded of Corri's advice in this regard (see above). On the third beat in the right hand of bar 108, Potter's annotated arpeggio was presumably intended to both soften the effect of the chord after the accented first beat of the bar as well as to emphasise the B♭ 7th harmony (Figure 30). Curiously, he did not mark this when the same material appears earlier in bars 29 or 58. Perhaps Potter intended an entirely different effect in bar 108, though that seems unlikely.

Potter's arpeggio marking before the chord in the right hand on the first beat of bar 171 (marked ***p*** by Beethoven but interpolated as ***fp*** by Potter) was no doubt intended to give the effect of special brilliance after the crescendo through the previous two bars (Figure 31). Similarly, Potter most likely expected his annotated arpeggios for the chords on the third beat of bar 198 and the first beat of bar 199 to create a sudden, energised effect, in line with Beethoven's *subito forte* (Figure 32).

Sonata for Piano and Violin Op. 47 *Kreutzer* Potter's edition of Beethoven's *Kreutzer* Sonata Op. 47 for piano and violin is extraordinary for its arpeggio annotations. In the first

113 "Das Arpeggieren ist auch da am Platze, wo ein weicher Ausdruck hervorgebracht werden soll. Hier arpeggiert die rechte Hand, während die linke den Akkord anschlägt". Brée: *Die Grundlage*, p. 71. English: Brée: *The Groundwork*, p. 72.

114 Ibid.

115 For a presentation about this roll see Magic Piano HKB, https://youtu.be/5iir3E2bA9o.

116 For an in-depth discussion of Reinecke's piano roll of Op. 28 see Sebastian Bausch: *Perceptibility for Moods and Knowledge of Structure*, accessible at YouTube: https://youtu.be/kR3VErl92OI.

FIGURES 29–32 **Potter's annotations of arpeggios in Beethoven's Andante in F – the *Andante favori* WoO 57, bars 1–11, 106–109, 170–172, and 195–200 (Ludwig van Beethoven: *Andante* in F, ed. by Cipriani Potter, London [ca 1854], p. 2, 5, and 8)**

movement, Potter marked particular chords in the opening *piano* section in bars 5–13 with arpeggio signs (Figure 33). This is in obvious imitation of the arpeggiation that naturally occurs on the violin in the exposition of the theme. But arpeggiation need not be limited to the places indicated by Potter, though those that he marked might be seen as being essential to a 'beautiful' conception of the work as Beethoven might have expected.[117]

Figure 33 Potter's annotations of arpeggios in Beethoven's Kreutzer Sonata Op. 47, piano part, bars 1–14 (Ludwig van Beethoven: *Grand Sonata or Concertante per Pianoforte & Violino. Dedicated to Rudolph Kreutzer*, ed. by Cipriani Potter, London [ca 1854], p. 2)

Final Thoughts After Beethoven's death, and in the second half of the nineteenth century, his music was increasingly regarded as scaling the pinnacle of musical creation, to be treated with absolute reverence. Moreover, the power, brilliance, and stature of his compositions were thought to require, above all else, a muscular conception. This brought about a move away from the practice of un-notated arpeggiation in his piano music that seemingly began in the mid-nineteenth century. For example, in 1853, musicologist Carl Engel (1818–1882) advised in *The Pianist's Handbook* that in the first movement of the *Pathétique* Sonata Op. 13, "All the chords must be struck firmly and not arpeggio, with a rather heavy touch."[118] This advice alludes to the fact that arpeggiation was indeed a practice heard in this movement. And, in discussing the opening of the first

117 For a fuller discussion of Potter's annotated arpeggiations in Op. 47, see Clive Brown/Neal Peres Da Costa: Commentary, in: *Beethoven Sonatas for Pianoforte and Violin. Performing Practice Commentary*, ed. by Clive Brown and Neal Peres Da Costa, Kassel 2020, 29–144, here pp. 110–113.

118 Carl Engel: *The Pianist's Handbook*, London 1853, p. 116. See also Miller-Kay: *The Virtuosity of Interpretation*, p. 192.

movement of Beethoven's Op. 26 Sonata, Sigmund Lebert and Hans von Bülow stated strongly that "the arpeggio style of playing was incompatible with his [Beethoven's] orchestral habit of thinking."[119]

Others linked arpeggiation practices generally with gendered notions of strong and weak. For instance, Pauer explained that "The one [un-arpeggiated chords] may be likened [recte: linked] to the man, the other [arpeggiated chords] to the woman, in Milton's great epic: – 'For contemplation he, and valour formed; / For softness she, and sweet attractive grace.'"[120] Such notions will have accelerated a change of taste which favoured less arpeggiation and more alignment of notes in accordance with the appearance of Beethoven's score markings. But, as we have seen, even Pauer did not completely disavow arpeggiation in Beethoven's piano music. There was also a growing concern for too frequently or continuously applied arpeggiation, a 'modern' practice mentioned by Czerny, Pauer, and Faisst and Lebert, to be curbed or avoided. Indeed, some felt that arpeggiation was inappropriate in earlier, pre-Romantic music: Von Bülow vehemently stated that "in the delivery of the classics we otherwise exclude [arpeggiation] on principle".[121] Yet according to earlier sources (some from Beethoven's lifetime), the practice was already well established, particularly but by no means exclusively in works of a slow and/or expressive character. What is more and recalling the advice of Wesley, Corri, and De Bériot, arpeggiation was also seen as enhancing energy and strength in appropriate situations.

During the twentieth century, negative views about un-notated arpeggiation (and many other performing practices) have manifested themselves in interpretations of Beethoven's works (even in HIP circles) that stay closely allied to the notes and the markings in his scores. Yet, the aesthetics of musical performance during and for a substantial time after Beethoven's lifetime relied on the artistic input of trained musicians who drew on a palette of expressive practices, quite different to the present time, that were much valued in bringing to life the lifeless notes of the score. Throughout the nineteenth century this bringing to life of the score was engendered in 'beautiful' performances – the musically-inspired interpretations of highly-skilled artists. On the other hand, 'correct' performances were achieved through rendering the score and its markings as exactly as possible, the domain of students who were in the process of acquiring musical and technical skills. Concepts of 'beautiful' versus 'correct' performance were articulated by several respected

119 Beethoven: Sonata Op. 26, ed. by Lebert and Von Bülow, p. 161.

120 Pauer: *The Art of Pianoforte Playing*, p. 46.

121 "Das Arpeggiren, das wir beim Vortrage der Klavierklassiker sonst grundsätzlich ausschliessen". Beethoven: Sonata Op. 111, ed. by Von Bülow, Vol. 5, p. 141.

musicians including Louis Spohr (1784–1859), Hummel, and Reinecke,[122] and firmly embedded in the musical psyches of nineteenth-century musicians. In this respect, Hans von Bülow's opinion about the section from bars 114ff. in the third movement from Beethoven's Sonata Op. 110 is telling: "The composer has marked the shadings of delivery with so great exactness, that correct and beautiful execution go together."[123] Von Bülow refers here to the unusual proliferation of dynamic indications and crescendo and diminuendo hairpin signs by Beethoven, a veritable masterclass in 'beautiful' delivery, although, paradoxically, a 'correct' rendering of the score.

The annotation of arpeggio signs to Beethoven's works for piano, in didactic sources by musicians closely connected with the composer such as Czerny and Potter, are important in what they may reveal to us about Beethoven's expectations. Studying these within the context of advice about arpeggiation in nineteenth-century written sources provides fascinating insights into where, why, and how these practices were to be employed, and makes for a deeper understanding of what Czerny and Potter might have expected to hear in 'beautiful' interpretations of Beethoven's piano music.

Of course, Czerny's, Potter's and other editors' arpeggio annotations (mentioned above) were generally didactic in nature, notated sporadically to instruct student pianists about the 'correct' placement of arpeggios, or at the very least to remind them to arpeggiate. These tell us little about the frequency or the variation of type, speed, and shape of arpeggiation that Beethoven and pianists of his era must surely have utilised in response to the music and in pursuit of the highest artistic ideals. To read these annotated arpeggio signs as absolute or binding (in the way that *urtexts* have come to be read since the middle of the twentieth century) would steer us away from the path of artistic agency which many musicians before the twentieth-century modern revolution revered.

The study of written sources and early recordings has revealed an arsenal of arpeggiation practices which I have applied experimentally to piano music of Beethoven and other Classical- and Romantic-era composers.[124] Over time, these practices have become embedded in my pianism to the extent that I can draw upon them intuitively, in the

122 See Peres Da Costa: Performance Practices for Romantic and Modern Repertoire, pp. 356–358.

123 "Der Autor hat die Vortragsnüancen mit so minutiöser Genauigkeit vorgezeichnet, dass correkte und schöne Ausführung mit einander zusammenfallen." Ludwig van Beethoven: Sonata Op. 110, in: *Sonatas and Other Works for the Pianoforte, Instructive Edition of Classical Pianoforte-Works* ed. by Hans von Bülow, Stuttgart [ca 1875], trans. by John Henry Cornell, repr. New York 1891, Vol. 5, pp. 97–117, here p. 113.

124 For example, listen to my recording of Beethoven's First and Third Piano Concertos (on fortepiano in chamber arrangements) in: *Beethoven Piano Concertos 1 & 3* with the Australian Haydn Ensemble (2017): accessible on YouTube, Apple Music, and Spotify.

moment, to serve the music's expression in a multitude of ways not previously available to me.[125]

Some will argue that these arpeggiation practices are more suited to the wooden-framed, straight strung Viennese-action pianos with leather-covered hammers of Beethoven's era, than to later overstrung iron-framed modern pianos. While it is true that arpeggiation helps to emphasise melodies and fill out texture on earlier-style pianos, let us not ignore the fact that arpeggiation was prescribed and used in several countries before and after the rise of the 'modern' piano in the nineteenth century. More to the point, the oldest generation of pianists to record (Reinecke, Leschetizky and Saint-Säens) as well as many pianists of the next generations up until the 1950s continued to make liberal use of arpeggiation even though they performed on modern pianos. Clearly, for these revered artists arpeggiation practices transcended matters of instrument affordance: while piano construction and sounds evolved, the special and varied expressive nuances that arpeggiation practices offered were retained.

While scepticism will remain about whether Czerny's and Potter's annotations, published after Beethoven's death, tell us anything about what Beethoven expected in terms of un-notated arpeggiation, it is well to remember that much more daylight has passed between Beethoven and the present time than between Beethoven and the Czerny/Potter era. To overlook what they and other musicians clearly knew and understood about Beethoven simply because that evidence does not accord with our modern view of the composer, or our ingrained modernist musical aesthetics, seems unnecessary and an impediment to artistic creativity in the long run.

125 This is of course work in progress and if I had a chance to re-record these works, I would be more adventurous in so far as variety of arpeggiation.

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Musikforschung der
Hochschule der Künste Bern
Edited by Martin Skamletz
and Thomas Gartmann
Volume 16

Beethoven and the Piano

Philology, Context and Performance Practice • Edited by Leonardo Miucci, Claudio Bacciagaluppi, Daniel Allenbach and Martin Skamletz

Dieses Buch ist in gedruckter Form im September 2023 in erster Auflage in der Edition Argus in Schliengen/Markgräflerland erschienen. Gestaltet und gesetzt wurde es im Verlag aus der *Seria* und der *SeriaSans*, die von Martin Majoor im Jahre 2000 gezeichnet wurden. Gedruckt wurde es auf Eos, einem holzfreien, säurefreien, chlorfreien und alterungsbeständigen Werkdruckpapier der Papierfabrik Salzer im niederösterreichischen Sankt Pölten. Das Vorsatzpapier *Caribic cherry* wurde von Igepa in Hamburg geliefert. *Rives Tradition*, ein Recyclingpapier mit leichter Filznarbung, das für den Bezug des Umschlags verwendet wurde, stellt die Papierfabrik Arjo Wiggins in Issy-les-Moulineaux bei Paris her. Das Kapitalband mit rot-schwarzer Raupe lieferte die Firma Dr. Günther Kast aus Sonthofen im Oberallgäu, die auf technische Gewebe und Spezialfasererzeugnisse spezialisiert ist. Gedruckt und gebunden wurde das Buch von der Firma Bookstation im bayerischen Anzing. Im Internet finden Sie Informationen über das gesamte Verlagsprogramm unter www.editionargus.de, zum Institut Interpretation der Hochschule der Künste Bern unter www.hkb.bfh.ch/interpretation und www.hkb-interpretation.ch. Die Deutsche Nationalbibliothek verzeichnet diese Publikation in der Deutschen Nationalbibliografie; detaillierte bibliografische Daten sind im Internet über www.dnb.de abrufbar. © der zeitgleich erschienenen digitalen Version: die Autorinnen und Autoren, 2023. Dieses Werk ist lizenziert unter einer Creative Commons Namensnennung-Nicht kommerziell 4.0 International Lizenz (CC BY-NC 4.0).
DOI 10.26045/kp64-6180 ISSN 2700-8681 ISBN 978-3-931264-96-3