

Forbidden Beauty:
Performance Practice of un-notated arpeggio in fortepiano music in late 19th Century

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Introduction

“Don’t play arpeggio on this chord, even if you cannot reach at ninth or tenth! Composer wrote no arpeggio!”

This comment is one which I have actually received from my modern piano teacher, when I was fourteen years old. As we know, playing arpeggio in these days is kind of a symbol of old-fashioned over Romanticism in early 20 century, or symbol of sloppy playing which originates from a lack of technique. In Japan where I got education of In Japan where I received my first piano playing education, it was a kind of crime to play chord with arpeggio if there is no arpeggio marking. Even if students don’t have a big enough hand for tenth or ninth, teachers forced them to play it at once, or suggested to play as many tones as possible at once, and play another one quickly as arpeggio.

On the modern piano, which has huge sound and resonance, arpeggio actually doesn’t always work well, and the other solution which modern piano teachers suggested worked sometimes. But when I started playing Romantic pieces on the historical instrument, I started to doubt again....is it correct to play large interval as firm chord? And when I started to play it as arpeggio, another question came out...is it correct to play only large intervals as arpeggio? Maybe there should be more places which can be played as arpeggio, so that it sounds better?

In these days, after the growing of historically informed performance on period instrument, we start to feel to use of more arpeggiation in the early repertoires like C.P.E. Bach and Haydn, because we could easily say that they should have succeeded performance practice on cembalo which automatically has a lot of arpeggio. But we are still hesitating, or not sure, whether we are allowed to use arpeggio for the late Classical and Romantic repertoires. And if we are allowed, how should we do it?

In this research, I tried to release pianists (especially historical piano players) from the stress of not playing arpeggio. I tried to rehabilitate the place and importance of arpeggio in fortepiano playing in general, and especially in the Romantic period.

After going through the historical treatises, and historical recordings, you will be sure that playing arpeggio is not a crime at all, but is an indispensable weapon for expression, which people in 18th and 19th century so commonly used.

1. Modern attitude to the un-notated arpeggio and its contradiction

1-1 “*No apége*” – Attitude of Modern piano education to the un-notated arpeggio

As I mentioned in the introduction, Modern pianism is quite skeptical to the addition of arpeggio that is not written in the score. Pianists in the same generation as I am also may have had such an experience to hear that their teacher says, “Don’t play arpeggio when composer doesn’t indicate” or “Don’t break right and left hand”. But from where does this attitude originate, which denies using any arpeggio or breaking of both hands?? And does this attitude really have appropriateness which we cannot overturn¹?

First, we should keep in mind that the Pianism in late 20th century had such a tendency that it was forbidden to performers to do what was not written in score. This attitude was applied to all elements in the music, not only to arpeggio. One of the reasons for this tendency was that the musicology (and musicians) in the late 20th century considered the intentions of composers as the most important thing, and they attributed it to the authentic score like manuscripts.

Therefore the publication of “Urtext” became a grand project, and “Urtext” should have included only the pure intention of the composer. In such a mood, it was of course not “authentic” to play any arpeggio which was not in the authentic score like the composer’s manuscripts or first editions. The recordings of the first half of the twenty century, which were full of un-written arpeggio and breaking of notes, were sometimes criticized, and the critical edition was a target of criticism as well. We should know that the negative attitude toward the addition of arpeggio (or breaking the two hands) was a production of bias in such a big stream in the musical world.

While there was a certain background to this period, on the other hand the strongest support of the negative attitude to un-notated arpeggio was a few remarks of composers. The one of Brahms which was told by Florence May is maybe one of the most famous ones. She reminisced of the warning of Brahms in her Diary,

‘He particularly disliked chords to be spread unless marked so by the composer for the sake of a special effect. “No apége,” he used invariably to say if I unconsciously gave way to the habit, or yielded to the temptation of softening a chord by its means.’²

The words of Karol Mikuli, one of the students of Chopin, were also often quoted. Mikuli wrote that he was warned by Chopin about non-written arpeggio.

¹. There is symbolic story about this attitude which is recollected by Akiko Washino in her research (2013). She wrote her experience which she had in lecture by Malcolm Bilson in Cornell University as below.
“ When he (Bilson) played the recording (Mozart Concert D major Kv 537 second movement by Carl Hinlich Reinecke (1824-1910)), laughter was raised throughout the students, because of extreme amount of arpeggiation of chords. Bilson asked students why they laughed and students answered to him “because it is typical old-fashioned performance with full of arpeggiation”.
Washino p.88 2013

². Florence May, *The Life of Johannes Brahms* (London: Arnold, 1905), vol .1,p.18.

'For playing double notes and chords, Chopin demanded that the notes be struck simultaneously; breaking was allowed only where the composer himself had specified it³.'

J. Eigeldinger, who collected the testimony of Chopin students, commented about this remark in his book, that Chopin reacted to "the sentimentalizing fashion of spreading this or that chord or beat", an abuse that he claims reached its peak at the turn of the twentieth century⁴.

This reaction of the Eigeldinger to the un-notated arpeggio was a typical one in the late 20th century. We can see his strong dislike to the un-notated arpeggio from his words, and it was transmitted to pianists of later generations.

1-2. Contradiction between the remark of composers and actual performance practice

The remarks of composers in the second half of 19th century which I mentioned above make us think that composers were quite negative to the use of un-written arpeggio. But on the other hand there are also contradicting remarks, which make us reconsider how we should read such negative remarks to the arpeggio.

For example, while he warned May not to use un-notated arpeggio, there was evidence that Brahms himself was also criticized because of frequent use of arpeggio. He was criticized in *Karsruher Zeitung* about the performance of his First Piano Concerto on 3. November 1865, that he played with "unremitting spreading of chords in the slower tempi."⁵ Also Moriz Rosenthal told Charls Rosen that Brahms "used to roll all the chords" in 1890⁶. B. Sherman mentions that the performance with full of arpeggio in 1890 was not because he "have fall into this old- fashioned practice only as he aged"⁷. If we consider the time gap of these two remarks, it seems that use of arpeggio in Brahms' piano playing was not temporary thing, but part of his performance style.

There is also contradicting evidence that Chopin used arpeggio even if there is no arpeggio marking, while he told Mikli not to use un-written arpeggio. Eigeldinger mentions that the score of one of his students, Camille Dubois, has an annotation which means arpeggio sign in bar 7 of Prelude Op.28 No.6, which did not appear in the original French edition⁸. He also stated that "there are places in Chopin's compositions where the spreading of chords, though necessary, is not always clearly specified, probably bearing in mind the different hand spans of pianists."⁹

³ Jean-Jacques Eigeldinger, *Chopin vu pas ses élèves*. Neuchatel, France, 1970. Trans. Naomi Shohet, Krysia Osostowicz, and Roy Howat s *Chopin: Pianist and Teacher—As Seen by His Pupils*, 3rd ed., ed. Roy Howat, Cambridge: Cambridge University Press, 1986, p.41

⁴ Eugeldinger, *Chopin* p.108

⁵ A quotation from the 'critic of the *Karlsruher Zeitung*, commenting on a performance Brahms gave of his First Piano Concerto on 3 November 1865'; see Robert Pascall, 'The editor's Brahms', in *The Cambridge Companion to Brahms*, ed. Michael Musgrave (Cambridge, 1999), p.265.

⁶ Allan Evans, 'A conversation with Charles Rosen', *Fanfare* 14/3 (January/ February 1991), p.97.

⁷ Bernard D. Sherman 'How different was Brahms's Playing style from our own?', in *Performing Brahms* ed. Michael Musgrave and Bernard D. Sherman, Cambridge: Cambridge University Press 2003, p.2

⁸ Eigeldinger, *Chopin* p.108

⁹ Eigeldinger, *Chopin*, p.108

The comment about second Scherzo Op.31 of Chopin by one of his pupils, Lentz, is also interesting. He wrote about the big chord of left hand in bar 6 as below.

It is dedicated to Gutmann, and it was probably with his prize- fighter's fist in mind that the bass chord in bar 6 was thought out, a chord that no left hand can take—least of Chopin, who arpeggiated it on his light- touch, narrow-keyed, Pleyel.¹⁰

When we compare these contradictory evidences, we may be a little bit confused, because they actually did what they forbade to students. Composers allowed themselves what they forbade to students, because they thought they are great??

Before we interpret this attitude in such a way, we should reconsider how we should read the remarks of composers and his students, and think about under which conditions composers warned their students about the addition of arpeggio.

First, in the case of May, we will meet the famous problem, which we meet often when we try to read the remarks from past. The problem is that we don't know how she performed when she was warned about arpeggio by Brahms. If she got this warning when she added a few arpeggio only where she thought logical, then it means Brahms was really strict about adding arpeggio (at least to students). But if she played adding arpeggio everywhere, then the warning by Brahms had completely another meaning¹¹.

This example shows us how it is difficult to interpret the remarks of past symbolically. It is sometimes difficult for us to understand it without knowing the situation, and in many case there is no way to know it. Unfortunately, people in late 20th century read such a remarks literally, without being conscious of the context of these remarks, and understood that Brahms was quite negative towards adding any arpeggio. But if we see other remarks that Brahms often used arpeggio himself, it is clear that it would be too rash to take his word to May literally.

The example of Chopin also has the same problem. As far as we don't know how Mikuli performed, we cannot judge how strict Chopin was to the un-notated arpeggio. He also added an arpeggio in the score of student, where there was no indication (even if it was his piece in this case), in spite of his warning to the Mikuli.

Apart from the problem of difficulty in interpret these remarks, the case of Chopin also has another problem in that he didn't methodically write everything that he wanted (at least not with the way we can understand).

Unfortunately there is no recording by composers themselves in this period (there is a recording of "Ungarische Tänze" by Brahms himself, but this recording is really hard to listen or analyze),

¹⁰ Eigeldinger. Chopin, p.85-86

¹¹ Sherman and Peres da Costa also mention about this problem.

Sherman. 2003, p2.

Neal Peres da Costa. *Off the Record – Performing Practices in Romantic Piano Playing*. New York: Oxford University Press, 2012, p140

therefore we cannot judge with our ear (or with computer soft) how composer's actual performances were. But if we compare remarks and recordings by their important students, it becomes clearer that we shouldn't interpret old remarks literally.

For example, Fanny Davies, who was one of the most important students of Clara Schumann¹², and succeeded her tradition, recollected in her article; “[Clara often told students] play what is written; play it as it is written...it all stands there”¹³. If we read this remark, we tend to think that she forbade students to do anything which is not in the score, including arpeggio, dislocation of hands or rubato. But in fact the recording of “Kinderszene” by Fanny Davies includes a lot of arpeggio and dislocations which never appear in the score. For example in the first piece, “Von Fremden Ländern und Menschen“ she sometimes arpeggiates the chord of left hand¹⁴.

As we know Davies was an important student of Clara, and Davies had a great respect for Clara. Her respect appears also in her article (in 1905), and she explained about Clara; ” She not only acted as his pioneer, but during all her life, like a chosen Priestess, she faithfully guarded the soul of his music”¹⁵. Even if we should take it into account that such kind of metaphor is typical in 19th century, the word “chosen Priestess” shows us that Davies thought Clara was the one who knew and protected the truth of Schumann's music. It is difficult to think that Davies would ignore Clara's suggestion completely, especially about Schumann's music, even if her recording appeared in 1929. Clara's suggestion “play what is written; play it as it is written...it all stands there” perhaps doesn't mean that we are forbidden to do any arpeggiation, but rather means that we should read and understand correctly “what is written”, and this understanding includes how we should use arpeggiation or dislocation.

Davies was not the only of Clara's students to frequently use arpeggiation and dislocation; Adelina de Lara and Ilona Eibenschütz also did. Especially Adelina de Lara used the same kind of arpeggiation and dislocation in her recording of “Von Fremden Ländern und Menschen“, and from this fact we can imagine that it could even be possible that Clara taught them the correct way of using this kind of arpeggiation¹⁶.

Davies recollected that Clara always told “the importance of playing chords in a way that will convey to the hearer the significance of the harmonics therein contained.”¹⁷ As far as we understand from recording and another evidence, we should understand that “the importance of playing chords in a way that will convey to the hearer the significance of the harmonics therein contained” includes how we nuance a chord with arpeggiation.

The gap between notation and actual practice is complex problem which always appears, and it happens not only in the case of composer, but also in the case of editor in the beginning of 20th

¹² Frank Dawes/ George S Bozarth, “Davies, Fanny”, The New Globe Dictionary of Music and Musicians.

¹³ Fanny Davies and Frederick Corder, “Robert Schumann: About Schumann's Pianoforte Music,” P.215

¹⁴ <https://www.youtube.com/watch?v=4ETFnpof3Xc>

¹⁵ Davies, JSTOR <http://www.jstor.org/stable/726684> p.214

¹⁶ We can listen the recording by Adelina de Lara also in Youtube
<https://www.youtube.com/watch?v=eWutTfXvuW8>

¹⁷ Davies, JSTOR <http://www.jstor.org/stable/726684> p.214

century. Peres da Costa mentions that there is a gap between edition and recording by C. Reinecke. C. Reinecke published an arrangement of the Larghetto from Mozart's Concert K537, but in his recording of Larghetto for Welte-Mignon in 1905 he used much more un-notated arpeggio¹⁸. As he as a pianist didn't adhere to his own notation as an editor and arranger, we can easily imagine easily that composers could also treat their own notation the same way. We can see here that the score is not a perfect and absolute source which reflects all "intention of composer" (or editor) also in Western European classical music.

When we sum up the above, it seems difficult to say that we cannot put any arpeggio in the pieces in the 19th century, as musicologist in late 20th century said. On the contrary such a strict attitude can be inconsistent with the performance practice in 19th century, and how composers actually performed. The old recording with full of arpeggiation can rather be true to the performance practice in the past.

2. The origin of un-notated arpeggio on keyboard instruments

Before we consider how the performance practice of the 19th century was open to the use of unwritten arpeggios, it is essential to mention the music for cembalo from the Baroque period. The performance practice of adding unwritten arpeggios didn't begin in the Romantic period, nor from the Classical period, but even before the Baroque period. Surprisingly, we can already find literature which mentions the arpeggio that is not indicated in the score in 17th century. Of course, we know that the cembalo and fortepiano are different instruments and these have distinctive mechanisms of sound production. But if we consider that composers in late 18th century and early 19th century sometimes played both instruments, there should be certain relationships in performance practices of these two instruments.

The arpeggio and cembalo playing have a strong relationship because of the mechanics of this instrument. The cembalo produces its sound by plucking strings with a plectrum, which gives its sound a different character than that of the fortepiano. A characteristic element of the cembalo is that the string makes a strong noise when plucked by a plectrum, and as a result the sound of the cembalo always includes this noise. When playing thick chords at the same time, the sound of mechanics becomes matched in strength and the entire sound will be rather aggressive. Another factor to consider is sound decay - the decrease of the sound itself is so fast that the sound of the instrument can disappear at the end of long chords, if all notes are played at the same time.

Because of the characteristics written above, chords (or double notes) were inevitably often arpeggiated on the cembalo, especially in slow and expressive pieces. Also for expressing powerful

¹⁸ Peres da Costa, *Off the Record*, p.159

forte character, it is sometimes needed to use very quick arpeggios, in which the sound becomes more mature and richer than without any arpeggiation, and it helps create the effect of forte.

One of the oldest descriptions about the arpeggio in cembalo literature is one by Frescobaldi. In his famous preface for the first book of Toccatas, he explains,

“The beginning of Toccatas should be played adagio and arpeggiated; and the same applies to the suspensions or dissonances, which also in the middle of piece are to be struck together in order not to leave the instrument empty (i.e. not to let the sound die away). Such restriking of the notes may be repeated at the players discretion¹⁹”.

From this preface it is clear that Frescobaldi knew the character of the cembalo, and its tendency to lose sound quickly. Arpeggiation was one of his solutions for this problem.

Arpeggiation is also mentioned in Frescobaldi’s preface to “Capurrici, Ricercari, und Canzoni”.

Where there are dissonances it is sometimes a good idea to take time arpeggiating them , so that the passage that follows sounds more lively²⁰.

Here he explains the importance of arpeggiating dissonant chords again, as he did in the preface of his first book of Toccatas. It is significant that here he insisted the usefulness of arpeggio not only for the Toccata, which has a relatively free style (without meter and with strong similarity to improvisation), but also for Ricercari and Canzoni, which have a more strict form and meter.

It is clear that an improvisatory genre like the Toccata has a certain affinity for arpeggiation of the chord, because it is what happens so often (or even automatically) in the process of improvisation. The fact that he recommended the same technique also in metrical genres suggests that Frescobaldi considered arpeggiation of the chord important for every kind of cembalo literature.

At the same time, however, it is clear that Frescobaldi wanted players to use arpeggio only in special occasions - like the long chord of the beginning of a piece and in dissonances - to make these points special. He did not intend for arpeggiation to be used everywhere.

It is surprising that Frescobaldi mentioned arpeggiation so clearly in his works, because there are very few sources about solo pieces that also comment on the use of the arpeggio. On the other hand, much more information about arpeggiation can be found in treaties of basso continuo.

For example, in Telemann’s basso continuo treatise “Singe-, Spiel- und Generalbass- Übungen” (1733 – 1734), we can find information about arpeggiation in the instruction²¹. This treatise consists

¹⁹ Girolamo Frescobaldi. Preface from *Il Primo Libro di Toccate*, Bärenreiter Urtext, 2010, ed. Christopher Stemberge. Interpretation of this preface by Frescobaldi is a theme of discussion, but I think we shouldn’t interpret “to be struck together” as play at the same time, but it means rather to play a chord as one thing, not each tone, because of compatibility with the preface of “Capurrici Recercai, und Canzoni.”

²⁰ Girolamo Frescobaldi. Preface from *Il primo libro di Capricci fatti sopra diversi Soggetti, et Arie* (Rom, Soldi, 1624), 2015, ed. Christopher Stemberge.

²¹ Georg Philipp Telemann, *Singe-, Spiel- und Generalbassübungen*, Hamburg, 1733-4

of many songs which have continuo accompaniment, and Telemann has shown readers how to play continuo by writing the chords of the right hand - chords which are normally not written in a basso continuo part. Telemann indicated just the correct harmonic progression of the four voices, and did not write how the chords should be broken or ornaments used (perhaps because he wrote it for both organ and cembalo).

In the instruction of no. 39 and 40 he explains especially about Recitativo, and he suggests how we can break the chord in the long notes. He presented these examples, writing “When we accompany Recitative, we should refrain from using any running and ornamentation. The most normal way of breaking chords are as follows”²².

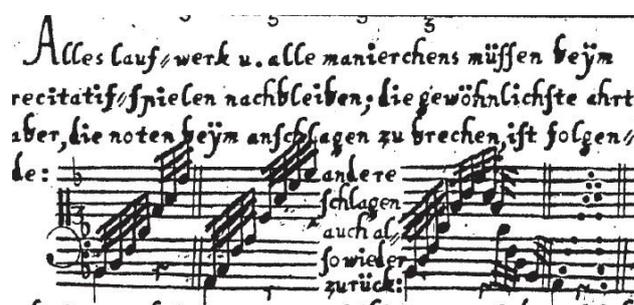


Fig 1. Telemann, *Singe-, Spiel- und Generalbassübungen* (no.41, no page number)

From this instruction, it can be assumed that Telemann presupposed that the continuo player added ornamentation, running passages, and arpeggios (even to the written-out accompaniment which Telemann wrote).

In these examples, Telemann shows normal arpeggio from the bottom to the top and one with return. Telemann specified that such kind of arpeggiation should be used on cembalo and not on organ. This remark suggests that arpeggiation was Telemann’s solution for the instruments which have a decreasing sound, and not for the instruments which have constant sounding tone²³.

On the other hand, Nicolò Pasquali wrote more precisely about how we should arpeggiate a chord²⁴. In his “Through bass made easy”, Pasquali also explains about recitative and in even greater detail than Telemann. Pasquale indicates the place where chords should be attacked at the same time (or at least nearly at the same time), and we can see that he was quite conscious about the strong effect of playing a chord without arpeggio (*secco*), choosing carefully where to use this technique according

²² Telemann, *ibid*, under the score no.41 (no page number)

²³ But Telemann didn’t play just a simple 4 voices accompany also on organ. We can see that he broke chord by holding some of notes also on organ, in no.10.



²⁴ Nicolò, Pasquali. *General Bass Made Easy*, Edinburgh, 1757

to the lyrics.

On the other hand, Johann Joachim Quantz's "Versuch einer Anweisung die Flöte traversiere zu spielen" is an extraordinary case that suggests the arpeggio can work to express fortissimo.

On a harpsichord with one keyboard, passages marked Piano may be produced by a moderate touch and by diminishing the number of parts, those marked Mezzo Forte by doubling the bass in octaves, those marked Forte in the same manner and also by taking some consonances belonging to the chord into the left hand, and those marked Fortissimo by quick arpeggiations of the chords from below upwards, by the same doubling of octaves and the consonances in the left hand....²⁵

Plate XXVII
Recitative
Damon who long ador'd this sprightly maid, yet never durst his love relate resolv'd at last to try his
The manner of accompanying it
fate He sigh'd, he smild, He knelt and pray'd, he found, he rose and walkt away,
all right way

Fig 2. Nicolò Pasquali, *Through-Bass Made Easy*, plate XXVII

As mentioned in the beginning of this chapter, if thick chords are played at the same time, the cembalo sounds very aggressive and direct. Such playing could work well to express very aggressive forte, but arpeggiated thick chords will be more effective in expressing rich-sounding forte (or fortissimo).

Given that we cannot find many sources that write about arpeggiation in the written literature (the pieces which do not use continuo), the "Pièces de Clavecin" by Antoine Forqueray offers an interesting example.

Forqueray typically wrote an arpeggio marking only occasionally (we can see it more often in his later suites), and he used a slash to indicate its use in the music (the direction of the slash shows the direction of arpeggio). It is questionable whether he indicated all of the arpeggiation that he

²⁵ Quantz, Johann J. *Versuch einer Anweisung die Flöte traversiere zu spielen*. Berlin: 1752, p. 230-231.

wanted, for there are pieces that obviously need certain arpeggios but lack any arpeggio marking, i.e. “La Mandoline” from the second suite²⁶.

Forqueray took special effort, however, to indicate where and how we should arpeggiate chords and break both hands in later suites. For example in the Saraband of the Fourth Suite (“La D’Aubonne”), Forqueray wrote arpeggio markings in almost every bar, and in addition to that he tried to indicate which hand should play first.



Fig 3. A. Forqueray *La Mandoline* from 2nd Suite, Pièces de Clavecin



Fig 4. A. Forqueray *Sarabande. La D'arbonne.* from 4th Suite, Pièces de Clavecin

He wrote indication to this piece as follows;

This piece must be played sensitively and with great taste; to show the proper interpretation I have added little crosses, which mean that the chords in the left hand should be played before those in the right. In all other place the right hand should play first.

On the other hand, he did similar way of writing in Saraband of fifth suite (“La León”), but with mo On the other hand, he used a similar way of writing in the Saraband of the Fifth Suite (“La León”), but in a more complicated manner. He used just as many arpeggio markings in this Saraband as well, but he also tried to show which tone should be played first and which tones to be played later, by shifting every note according to the order he desired.

His comment on this piece is as follows:

²⁶ Because of the title of “Mandline” which indicate the character of piece, and the indicataion “point trop vite et d'aplomb”, it is unnatural to play the beginning of this piece completely without arpeggios. At least very fast arpeggio will be needed like playing of mandolin.

To play this piece in the way I should like it played, the performer should note how it is written, the right hand being hardly ever quite together with the left²⁷.

He used a similar way of writing in “La Silva” of the Fifth Suite (but without special comment).

These three pieces share the common features of a slow tempo and quiet, sensitive character (Saraband of fourth suite has no tempo indication, but Saraband in this period was typically heavy and slow) as the indication “Tendrement” “tre Tendrement” of “La León” and “La Silva” show. The sensitivity of these pieces is perhaps a little bit another direction, but we can see Forqueray thought that arpeggiation of the chord suited very well the pieces which have slow tempo, and sensitive atmosphere.

As we observed above, arpeggiation of the chord was one device for expression as a matter of course. Needless to say, however, there was distinctive difference in its usage according to each country. For example, people used more arpeggiation of the chord in Italy and France than in Germany, and arpeggiation with extra dissonance, “acciaccatura” was loved in Italy.

Even if there were differences of the extent of usage, arpeggiation of chords was used strategically in this period. Given this fact, we can know arpeggiation was not just a symbol of over-romanticism, but a musical tool which has a long tradition.

3. Remarks in Treatises of late-classical and romantic period

As we have already seen in last chapter, arpeggiation of chords was neither temporary fashion in the Romantic period, nor just a sloppy way of playing which is produced by too much sentimentalism, but it has been a tactical and practical way of expression since the beginning of keyboard instrument history.

It is clear that this performance practice did not disappear during the Classical period and even in early Romantic period, because it has been mentioned in treatises at least until the early Romantic period.

As we know during the Classical period, the primary keyboard instrument slowly changed to the fortepiano. But if we play fortepianos, especially early Viennese instruments, we may immediately notice that the response of the sound is very clear and quick (in this point early fortepianos are more similar to cembalo than to modern piano), and arpeggio could be a good tool to make a nuance. Because the Early Viennese fortepiano did not have a rich sounding forte (especially in descant), even if attacked strongly, arpeggiation made sound more rich and forte. It was from the very nature of things that people continued to use arpeggiation also on the fortepiano.

Regrettably those treatises in most cases do not give us the whole aspect of rules about arpeggiation, such as where and how we should use it. But it still helps us to consider how it was in the end of the

²⁷ A. Forqueray, *Pièces de Clavecin*, ed. By Colin Tilney, Paris : Le putitre, p.74

18th and 19th century.

3-1. Earliest treaties – C.P.E. Bach and Türk

C.P.E. Bach mentions in his famous “Versuch über die wahre Art das Clavier zu spielen“ arpeggiation of a chord briefly, especially in the second book, in which he explains about how to accompany. He says the accompanist should avoid to arpeggiate in the fast declamation, especially when harmony changes quickly. Arpeggiation should rather be used in that opposite situation, and it could be used to make singers notice that same harmony continues. If the continuo instrument plays a long note, then it is good place to use arpeggiation.

C.P.E. Bach also says the way of playing the arpeggio changes according to the practical situation, such as the placement of singers and instrument.

“If singers are placed far from keyboard instrument, accompanist should play strong”²⁸.

“In the church or room, where laud and passionate recitative doesn’t suit, accompanist in most case should play weak”²⁹.

The “loudness” and “weakness” which he here explains may have some connection to arpeggiation, if we think that the instrument which he assumes includes cembalo. From this comment we can see that he grasped arpeggiation as very practical tool for solving situational issues.

At the same time he writes also about how we should play the arpeggio. And from those comments, we can see another idea which he had about arpeggiation:

“The speed of arpeggio will be slow if the recitative is slow and expressive”.

Here we can see a relationship between affect and arpeggiation. As we have already known, affect had been one of the very important elements especially in the 17th and 18th century, and of course C.P.E. Bach was in this tradition, as we can see from his “Versuch.” Affect in this period could be explained as “rationalized emotional states or passions³⁰”, and if C.P.E. thought that the way of arpeggiation connects to the affect, it means that arpeggio was also one of the weapons to express something rationally.

Another thing we should keep in mind is that he thought arpeggiation could be played up and downward as he mention in his first book.

Thirty years later Daniel Gottlob Türk still mentions arpeggiation in his important piano treatise “Klavier Schule”. He doesn’t mention where arpeggiation can be placed, but it is maybe a hint that

²⁸ Carl Philipp Emanuel Bach. *Versuch über die wahre Art das Clavier zu spielen*, part2, third edition, Leipzig: Verlag Schwickert, 1797, P.258-259.

²⁹ Carl Philipp Emanuel Bach. *Ibid*, P.258-259

³⁰ P.181 Affects The New Grove Dictionary Of Music And Musicians

he treats it as “Wesentlichen Manieren” (Essential Ornaments). For Türk “Wesentlichen Manieren” are ornamentations which are “commonly prescribed by the composer himself³¹,” but he admits that sometimes there are occasions that “the composer or the copyist has been negligent in notating them”, and the player should do it by himself. He explains about “Wesentlichen Manieren”

“ In general, one should not be extravagant in the use of ornaments, especially in compositions of sorrowful, painful, melancholy, serious, innocent or naïve character, for often in such cases, an ornament which is used at the wrong time drastically weakens the desired effect. One must be concerned about this to a far lesser degree in pieces of gentle, lively, happy, or lighthearted character³².

“One should choose ornaments which are suitable to the character of the composition³³.

If arpeggiation is a kind of “Wesentlichen Manieren”, then we can apply this rule also to arpeggio. Türk declares also in the small chapter on arpeggiation that “whether the chord is broken faster or slower depends on the character of composition”. Here we can see the similarity between the idea of C.P.E. Bach and Türk, although Türk uses the word “character” instead of “affect”.

3-2 Czerny – The most definite information about arpeggiation

While many treaties do not give us an entire outline of arpeggiation, one by Carl Czerny is a valuable source which give us substantial information about this technique. He provides one chapter extra for the use of arpeggiation, and tries to explain when we should use arpeggiation, and when not.

He begins this chapter complaining that “many players accustom themselves so much to Arpeggio chords; that they at last become quite unable to strike full chords or even double notes firmly and at once; though this latter way is the general rule while the former constitutes the exception. But after that he continues; “Still, however the exception (namely the Arpeggioing of the chords) 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”. Our modern eyes may interpret these remarks again that he was against arpeggiation. However, if we read the next sentence carefully, we can see that he should have admitted that arpeggiation was still effective in the music (or for instruments) in this period, and it strongly remained in the performance practice. We should understand his purpose was not to forbid any kind of arpeggiation but rather to provide a proper general rule about arpeggiation to use it

³¹ Daniel G Türk. Klaviershule oder Anweisungen yum Klavierspielen für Lehrer und Lernende mit kiritischen Anmerkungen. 1789. 2nd enlarged ed. 1802. Trans. Razmond H. Hagg as School of Clavier Plazing. Lincoln: University of Nebraska Press, 1982, p. 231.

³² Daniel G Türk, Klavierschule, pp.231-232

³³ Daniel G Türk, *ibid*, p.232

effectively.

According to him, in following case Arpeggio are not to be used.

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



Fig 5 Arpeggio Czerny

He cites at the same time exceptions and examples. He says, “those chords are expressly pointed out which are to be arpeggioed; and this arpeggioing must of necessity be very quick, as it must always agree with the time prescribed, and with the duration of the notes”.

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



Fig 6 Arpeggio Czerny

3. Passages in several parts, which form a connected melody, or which are written in the syncopated or strict style, must always be played with firmness and exactly as written in the syncopated or strict style, that a single, slow, and full chord, on which a particular emphasis is required, may be played in Arpeggio.³⁴

³⁴ Carl Czerny. *Pianoforte-Schule, op. 500 part 3*, London: Cocks, 1846. P.55



Fig 7 Arpeggio Czerny

In the musical example he explains in which case we are allowed to arpeggiate as an exception, and we can see he suggests arpeggio when dissonance appears on a “good” beat (that is, when dissonance appears as an appoggiatura, not as suspended chord). Here he allows player to use arpeggio, but requests to keep it under a slur.

On the contrary arpeggiation are allowed in following cases.

1. In all slow and substained chords which do not form any melody.
2. When after a long and smoothly connected chord, several others occur which are quicker only the first one must be arpeggiated³⁵.

We can read from this example that he avoids arpeggiation on the final chord. Another interesting point he says in the explanation of example is that “the upper or melodic note (of arpeggio) shall never come in out of its time. If we understand it as we should play highest soprano (or melody) tone on the beat, it is already different from the way of playing arpeggiation than early Classic period.

He mentions also about the speed of arpeggio as C.P.E. Bach and Türk did.

In arpeggiating, the single notes may not only be played so extremely fast, that the arpeggiated chord shall almost resemble a chord struck plain, but they may also be played slower and slower, in every possible gradation, down to that degree in which each single note will be equal in duration to a crotchet in a slow time; we must measure and apply these different degrees, exactly according as the chord is to be held down long or quickly detached, and struck either piano and smorzando, or forte and hard³⁶.

We find here that he also connected arpeggiation with character of the music. But he doesn’t use the word “affect” any more, and simply relates it with dynamics and speed. But we shouldn’t interpret it as if he didn’t relate arpeggiation and character (or affect) of piece, because it is obvious when we observe his pieces that he indicated arpeggio marking while conscious of the character of pieces.

Czerny normally writes only a few arpeggio markings in Sonatas, Rondos or even fantasies (maybe

³⁵ Czerny, Ibid p.55

³⁶ Czerny, Ibid p56

also because his style in such pieces is very brilliant and virtuosic). The piece in which we can observe many arpeggiations is the Nocturne, but in this genre he also used it only for a certain character. For example in Nocturne collection “Eight Nocturnes romantiques de différents caractères”, Op.604³⁷, he often uses arpeggiation for calm and dreaming pieces like 1. “L’ homage” (Lent armonioso) or 7. La Meditation (Adagio espressivo) but not for passionate pieces like 2. Le desir (All vivo ed appassionato) 4. La Colère (Allo vivo ed agitato).

We can see consciousness about character also in his exceptional use of arpeggiation, like arpeggiation at the end of the piece. He doesn’t use arpeggio so often when the piece has dancing and swinging character, but if he use arpeggio for such a piece, he use always indication about character (like *delicatum*, *dolce*) at the same time.

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Fig 7 “La persuasion” (Ueberredung) : Andantino espressivo bar 17-20

From 8 Nocturnes romantiques de différents caractères, Op.604 (Czerny, Carl)



Fig 8 “Hortense”: Andantino grazioso con moto bar 20-23

From Album élégant des dames pianistes, Op.804 (Czerny, Carl)

Also when he uses the arpeggiation at the end of the piece (you will remember that it was not

³⁷ Carl, Czerny. *Nocturnes Romantiques* op.604, 1843.

suggested to use arpeggiation at the end of the phrase), he carefully adds character, tempo, and dynamic indications.



Fig 9 “La Meditation” (Düsteres Nachsinnen) Adagio espressivo, bar 65-68
From 8 Nocturnes romantiques de différents caractères, Op.604 (Czerny, Carl)

Brief but interesting material about where he put arpeggiation in places not indicated by the composer, can be found in his chapter 2 of Op.500 “On the proper performance of all Beethoven’s work for the Piano solo”.

For example, Czerny added extra arpeggio marking in the third movement of Op.7. The indication “dolce” is original by Beethoven, but the arpeggio marking is by Czerny. The allegro is normally not the tempo in which Czerny uses arpeggio, but here he may place priority on the indication “dolce”. Again, we can see that the sweet character like “dolce” had a certain relationship for Czerny.



Fig 9 Sonate no.4 Op.7 third movement, Allegro, Ludwig van Beethoven bar1-4³⁸

It seems that Czerny had the idea that arpeggiation weakens the power or strength, and is suited for dolce, or affetuoso character. We can see this idea also from his comment not to suggest arpeggiation in the forte place, especially in the beginning and at the end of the piece.

But the idea that arpeggiation doesn’t suit the forte character itself (because it weakens the forte character) is in fact a little bit surprising, because many composers in the Classical period used arpeggiation in the forte places, also in the beginning and end of the piece or movement (and not for making the forte character weaker).

For example, for Mozart it is a common thing to start with a forte arpeggiated chord, especially in his earlier sonatas. First movements of Kv 279, 280, 284, 311 all have arpeggio marking on the first chord and they are all marked Allegro and have relatively energetic character. Haydn also used the same

³⁸ Carl Czerny. *Pianoforte-Schule, op.500 part 4*, London: Cocks, 1846, P.40.

kind of arpeggiation in his keyboard sonata in Hob.XVI:52 (E-flat major).

It is easy to interpret Czerny's remark just as his personal opinion which originates just to his taste. But we can also try to find the answer of this question in the instrument which they used, and imagined when they composed.

As we know Mozart wrote early pieces for cembalo or clavichord until he discovered the fortepiano, and he was quite familiar with grammar of cembalo music. Kv 279, 280, 284, 311, which I mentioned above, were all early sonatas which we don't have clear information about the instrument for which Mozart wrote, but if he were a good player of cembalo, it could be possible that he thought arpeggiation of the chord works for giving the chord more sound (you may remember the comment by Quantz, which I quoted in second chapter).

In addition to that, even if these sonatas were written for fortepiano, the early Viennese instrument which Mozart may have known had quite sensitive and fine sound, but it didn't have rich powerful forte. On such instruments it doesn't work to play with full power and attack the keyboard, because then the fortepiano starts to shout. Therefore it could be easily imagined that Mozart thought use of arpeggiation is effective for forte.

Haydn would be also the same case, because his early compositions are also for cembalo and clavichord, and he also composed for an early English instrument (which has a little bit more sound than Viennese fortepiano, but was still not like the modern piano with full of sound).

Contrary to that, in the period of Czerny, the mainstream instrument was not the cembalo or clavichord, but fortepiano, and fortepianos were also much stronger than before. They had more compass and rich continuing sound, and even if attacked very strongly, these instruments didn't shout any more like earlier instruments. The fact that Czerny thought a forte chord is more effective without arpeggiation is a symbol of how the capacity of fortepiano developed in half a century.

Czerny is very precise about this idea and rule in his composition, and if he does it, it is always in limited occasion when he uses arpeggiation in forte place, and there is always clear reason. For example he often uses arpeggio in the forte character to make beat lighter and make a swinging atmosphere. We see such a use of arpeggiation often, when the piece is written in 6/8.

The image shows a musical score for a keyboard sonata in 6/8 time. The score is written for two staves, treble and bass clef. The right hand (treble clef) features arpeggiated chords and melodic lines, often marked with 'f' (forte) and 'ff' (fortissimo). The left hand (bass clef) provides a steady bass line with chords, also marked with 'f' and 'ff'. There are several instances of arpeggiated chords in the right hand, particularly in the first and second systems. The score includes dynamic markings such as 'f', 'ff', and 'lucio'. There are also articulation marks like 'acc.' and 'lucio'. The page number '143' is visible at the bottom of the score.

Fig 10 “Diana” (Allegro vivace) mm16-23

From Album élégant des dames pianistes, Op.804 (Czerny, Carl)



Fig 11 “Eurosine” (Allegro animato e grazioso) mm28-38

From Album élégant des dames pianistes, Op.804 (Czerny, Carl)

As we have observed above, for Czerny the character of the piece is still a very important element to decide where and how we play arpeggiation, as it was for C.P.E. Bach and Türk as well. And for Czerny also it was important that the use of arpeggiation is an exceptional choice for expressing a special moment of music.

3-3 Kalkbrenner – Romantic interval “tenth”

In the same period as Czerny was active in Vienna, there were also another famous virtuoso named Kalkbrenner. Opposite to Czerny who got his education in Vienna, Kalkbrenner studied in Paris with Louis Adam.

In his *Pianoforte-Schule*, Op.108 we can see the education in Paris perhaps didn't forbid use of arpeggiation. Just as Czerny and another example of cembalo music has shown us, Kalkbrenner is also favorable to the use of arpeggiation on the long chord. He explains as below in the chapter of “Vom dem Ausdrücke und den Nuancen (About expression and nuance)”.

On the double note, octave, chord, long note should be arpeggiated, but former one is not the arpeggiated. All notes which I marked o should be played together³⁹.

³⁹ Kalkbrenner, Friedrich. *Anweisung das Pianoforte mit Hilfe des Handleiters spielen zu lernen*. Leipzig: Fr. Kistner. 1841, P.17



Fig 12 Arpeggio Kalkbrenner

In the same chapter he explains that *“all foreign tonality and accidental should be marked.”* We can see that he wrote extra > on the 3rd bar of example, and combination of arpeggio and > works for marking dissonance.

Importance of dissonance still doesn't change here, but since he arpeggiates almost all first beats, it becomes a little bit unclear here. In addition to that, it is remarkable that he doesn't mention about relationship between “affect” or “character” here.

On the other hand, according his opinion, it is not ideal to use arpeggiation for the pieces, which are (originally) written for orchestra, because “achievement of orchestra is to play together⁴⁰”.

Also if arpeggiation disturb to keep written rhythm, he forbid arpeggiation.

In all place as below Octave should be play together, because here weak arpeggiation of first note will make the tempo uncertain.”⁴¹



Fig 13 Arpeggio Kalkbrenner

The interesting point of his remarks about arpeggiation is that he writes about the relationship between the large interval and arpeggiation very clearly. He explains the necessity of arpeggiation on large interval in the chapter of “Dezime” (tenth).

Only few hand are big enough to play tenth together; but this interval is very pleasant for ear, one need it so often in the full chord of left hand⁴².

⁴⁰ Kalkbrenner, *ibid*, P.17

⁴¹ Kalkbrenner, *ibid*, P.17

⁴² Kalkbrenner, *ibid*, P.63

Nur wenige Hände sind gross genug, um Decimgänge hinter einander zu spielen; da dieses Intervall aber für das Ohr sehr angenehm ist, so braucht man es häufig in den vollkommenen Accorden der linken Hand.

If one uses loud pedal, and plays the chord with arpeggio, one can bring the effect of Decimen so easy. One can use this way for all interval or chord which needs too much stretch, but do not forget to put the pedal off, when harmony often changes⁴³.

It is noteworthy that Kalkbrenner, romantic composer started to explain about usefulness of arpeggiation on large interval like tenth. Large interval like tenth is what we don't see in classical repertory at least until Beethoven, we can say it is new kind of arpeggiation from Romantic style. And it is quite surprising that he states that not so many hand can play tenth together. If it is true, it means that people in 19th century had smaller hands than people in our time. And also surprising enough, he suggests the use of arpeggiation for the interval, which modern piano teachers are not so pleased to do. He advises to combine the effect of arpeggio and loud pedal, and it is in fact very beautiful. If composers imagined such an effect when they use the tenth (or larger interval) in their pieces, the effect which they wanted could be completely different from what modern pianist sometimes try to pursue by playing tenth (sometimes with pain in the hands) together.

3-4 Information from educational pieces

In the period of Czerny, or Kalkbrenner, there are quite a lot of piano treatises, because of the increase of amateur piano players. At the same time educational work like etudes were also well published. Moscheles, who was active in Vienna at almost the same period as Czerny, also wrote etudes and the preface for these etudes provides us some information about arpeggiation.

In the preface of his "Studien für Klavier Op.70" Moscheles defines a place which is suited for arpeggiation distinctive from the others. He advises the player to use arpeggio especially when the composer writes slur and staccato on a chord, and the player should arpeggiate the chord as below (it means we should play 3/4 of written length of a chord)⁴⁴.

⁴³ Kalkbrenner, *ibid*, P.63

Wenn man das Pedal gebraucht, welches die Dämpfer aufhebt, und die Accorde gebrochen spielt, so kann man die Wirkung der Decimen sehr leicht hervorbringen. Dieses Mittels muss man sich überhaupt bei allen Intervallen oder Accorden von zu grosser usdehnung bedienen ber nie vergessen, das Pedal zu verlassen, so oft die Harmonie sich ändert.

⁴⁴ Ignaz Moschelestudien für das Pianoforte, zur höhern Vollendung bereits ausgebildeter Clavierspieler, bestehend aus 24 charakteristischen Tonstücken, Op.70, H.A. Probst: Leipzig,1827, p.9.



Fig14 Moscheles, arpeggio

It is not clear why he suggested such a use of arpeggiation, which other composers didn't mention. Neal Peres da Costa suggests that maybe this use of arpeggiation has a certain connection with *portato* playing on the clavichord.

Peres da Costa also mentions that there are various editions of this etude, and a later edition by Frankoin Taylor in 1915 does not include this preface and comments by Moscheles. The Etude by Moscheles was with preface and indication, and was very worldwide in his period. But as Peres da Costa mentions, for the pianist in the present time, a slur with staccato doesn't mean arpeggio any more. We can see here, in ca. 100 years, the relationship between this kind of sign and arpeggiation disappeared⁴⁵.

One of his students, Sigismond Thalberg, has also left a kind of educational material with which we can think about arpeggiation. His "L'art de Chant" is a collection of piano transcriptions of famous vocal pieces, maybe for educating pianists on how they should accompany singers. It was published in 1853.

He explains in the preface that "the chord which have melody tone in soprano should be arpeggiated, but quite fast and almost together, and melody tone should be more marked than tone of chord⁴⁶.

What we notice first when we look at this collection is that he uses arpeggio marking everywhere. For example He transcribed "Adelaide" of Beethoven, which is also transcribed by Czerny. If we compare these two transcriptions, we can see Tahlberg uses much more arpeggiation than Czerny. One of the reasons is that Thalberg widened the compass of the piece itself, and therefore there are many tenths in the left hand which should be arpeggiated in most cases.

It is difficult just to simply compare these two transcriptions, because Czerny's is for four hands. But if we compare the transcription by Tahlberg and the original by Beethoven, we can see that Thalberg intentionally widens the interval and makes the harmony richer. We can see here again the aesthetic of the Romantic large interval, what we found in Kalkbrenner's treatise.

⁴⁵ Peres da Costa. Off the Record, p.112

⁴⁶ p.3 L Art de Chant,

Die Akkorde, die in der oberen Note die melodie-führende Stimme haben, sind stets zu brechen (zu arpeggieren), aber sehr gedrängt, fast übereinandergelegt, und die Gesagnote mehr betont wie die übrigen Noten des Akkodes.



Fig 15 Thalberg “Adelaide” (Beethoven) from L’Art du Chant op.70

Another transcription, “Mozart Requiem”, is also full of arpeggio markings. If we remember the remarks of Kalkbrenner, that it is not ideal to use arpeggiation for orchestral transcriptions, we see here that the idea of Thalberg is completely different than Kalkbrenner’s. What we notice first is that Thalberg uses lots of arpeggios to show the melody line, if the famous theme of Lacrimosa appears with piano (it is also different from Czerny that Thalberg uses arpeggiation also at the end of the phrase).



Fig 16 Thalberg “Lacrimosa” (Mozart) from L’Art de Chant op.70



Fig 17 Thalberg “Lacrimosa” (Mozart) from L’Art de Chant op.70

On the contrary, he doesn't use this kind of arpeggiation if the melody appears with forte, but he uses arpeggio of the left hand instead. If we look at measures between mm.5-8, where he starts to use this marking \lrcorner which forbids the arpeggio, we should be a little bit surprised, for the way he mixes arpeggio and secco playing of the chord is very similar to the way of continuo playing on the fortepiano. Perhaps here he basically wanted to express a secco atmosphere through playing the chord together, and as exception for making crescendo he used arpeggio of left hand.



Fig 18 Thalberg “Lacrimosa” (Mozart) from L’Art de Chant op.70

Unfortunately Thalberg doesn't explain with words where it is appropriate for arpeggiation, therefore we cannot know with which kind of idea motivated his decision making in where he used arpeggiation. But since these are transcriptions of pieces by another composer (which originally had almost no arpeggio marking), we can at least imagine that Thalberg used a lot of arpeggiation when he interpreted and performed pieces by other composers, even there was no arpeggio indication.

3-5 And Attack to the arpeggio – Ernst Pauer

In 1877 Ernst Pauer (1826- 1905) published his treatise “The Art of Pianoforte Playing”. Ernst Pauer is almost in the same generation as Clara Schuman or Johannes Brahms, and he got his education in Vienna from the son of Mozart, F.X.W. Mozart.

In this treatise we see a strong refusal of the use of arpeggiation which is not written by composer. He attacks the arpeggio as “Modern tendency,” as Czerny also did, but as we know, it was not modern tendency at all.

It is but rarely that teachers are gratified by bearing their pupils play good, firm, and distinct chords. The modern tendency to play in the broken or arpeggio manner has become so generally diffused, that some performers seem to consider firm chord altogether obsolete⁴⁷.

He also mentions in the Chapter of “Ordinaly Faults in a Performance” that “playing chords in the arpeggiando manner where firm chords are indicated” is “fault worthy of serious censure”. He criticizes the arpeggio in this chapter in parallel with “exaggeration of feeling and expression too strong”, “continual change of time”, “lack of accuracy and faithfulness in interpreting the original text”, “interpolation of strange passages”, “playing in octaves the notes with the little finger indistinctly” and so on. We can already see here a kind of “modern” idea of perfectionism, an obedience to the score.

But on the other hand, the fact that he should have criticized the use of un-notated arpeggio itself indicate how often people in the end of 19th century still used arpeggiation. Pauer himself seems to show us strong refusal to the un-written arpeggiaion, but at the same time he admits that the use of arpeggiation in fortepiano playing is useful.

The arpeggio or arpeggiando, particularly when applied to accompaniments, and executed in a soft, delicate, and graceful manner, forms one of the greatest beauties of pianoforte playing. Bach, Haydn, Mozart, Beethoven, Mendelsohn, and Schumann – understood thoroughly how to avail themselves of the really indescribable charm which the arpeggio possesses; but they used this effect with moderation and discretion, not indiscriminately and extravagantly, as it is too frequently used at the present time. ⁴⁸

Here we can see his consciousness about the relationship between character and arpeggiation, as composers of former generations also were. Also in the chapter of “Firm Chors” he mentions that,

The chord, when firmly played, is the expression of determination, strength, and earnestness; the broken chord, or the arpeggiando, on the other hand, is the expression of softness, languor, despondency, and irresolution. The one may be likened to the man, the other to the woman, in Milton’s great epic;-- ”⁴⁹

The strong dislike that he shows to the “playing chords in the arpeggiando manner where firm chords are indicated” can so easily lead us to the idea that Pauer was against all kinds of arpeggiation, but in fact he admits the worth of arpeggiation as an expressive tool.

Furthermore, he states that it is crucial to arpeggiate chords where firm chords are indicated, but we

⁴⁷ Pauer, Ernst. *The Art of Pianoforte Playing*. London: Novello, Ewar and Co., 1877, p.46

⁴⁸ Pauer study, p.47

⁴⁹ Pauer study, p.46

don't know whether he (and other composers) indicates all of them with the arpeggio marking. As Kalkbrenner suggested to use arpeggiation for the large interval, or as for Moscheles staccato with slur meant arpeggio, we can't be sure how they indicated arpeggio and non- arpeggio.

3-6 Conclusion of third chapter

Although each treatise provides information about arpeggio, there is still not so exact information, where and when we can do it, and when not to use it.

It is perhaps also because suitability of arpeggiation strongly depends on the actual occasion, such as the instrument or the location of performance.

But there is also common opinions that are shared by many composers, that is, the relationship between the suitability of arpeggiation and character (and affect) of the piece.

Many of the treatise authors tended to use more arpeggiation for the slow and expressive pieces or for calm and tender ones, and at the same time, firmly played chords are often combined with the powerful male character like fortissimo, resolute.

According to the change or progress of the instrument, this rule also has sometimes changed a little bit, but the connection between character and arpeggiation is still a strong tradition which succeeded from the early Classical period, or even from the Baroque period.

An interesting point is that they apply this traditional way of expression also to the new Romantic essence - the big interval "tenth," which was itself used as a tool for expression. If we consider the tenth as the sign of expression which accompany inevitably, then the Romantic repertory will show us a completely different face.

4 Arpeggio in the score and in the recordings

As we have seen in the treatises, the performance practice to play chord as arpeggiation existed through the Romantic period. But the treatises cannot tell us exactly when and where, which kind of arpeggiation they used.

If we would have recordings of such composers, it could be possible to understand how they used arpeggios, but unfortunately there is no good recording of Romantic composers from which we can recognize what they did.

However, there are a few recordings of a little bit later generation. Such collections of early recordings include also some by important students of composers. In this chapter I would like to try observing how the next generation of Romantic composers used arpeggiation and dislocation, so that we can have a more clear vision when and how they arpeggiated.

In this chapter I chose recordings which are played by at least two people, so that it becomes more clear what they are doing on purpose, and what was the common rule for arpeggiation in that

period. I have also added recordings of composers in later generation Debussy, because in his own recording we can see much more easily what composers normally wrote and didn't write.

4-1 Pupils of Clara Schumann

As I have already mentioned in the first chapter, students of Clara like Fanny Davies recollected that Clara was so precise about Schumann's music and she was kind of "chosen Priestess" who "faithfully guarded his soul of music". She told her students often "play what is written; play it as it is written...it all stands there".

If we consider such a remark, we cannot imagine that Clara was not precise about the use of un-notated arpeggio in her lesson. From the sentence "play what is written", we can even imagine that she should have forbidden any kind of arpeggiation which is not on the score, at least for Schumann's pieces. But if we listen recordings of her pupils, there are full of arpeggiation which is not in the score.

Of course we cannot say that all interpretation in recordings is what they learned from her, because each student studied with her in a different period, and different length of time. Maybe some students were obedient and some were not. But if we observe their recordings, there are certainly some common tendencies.

Fanny Davies (1861~1934), Carl Friedberg (1872 ~1955), and Adelina de Lara (1872~ 1961) were all important students of Clara, and they all recorded "Kinderszene" of R. Schumann. Davies recorded in 1929, de Lara in 1951, and Friedberg in 1953, so it means they recorded after they got very old⁵⁰.

If we compare their Kinderszene, we notice that there is a certain relationship between the character of piece and their use of arpeggiation, even if they takes another tempo for each piece. They often use arpeggiation and dislocation for the expressive pieces like "Von fremden Ländern und Menschen", "Träumerei", and „Kind im Einschlummern“, but they don't use it for the energetic fast pieces like "Hasche-Mann" or "Wichtige Begebenheit".

In the expressive pieces, their use of arpeggiation also differs a little bit. Friedberg obviously has a tendency that he use less arpeggiation and dislocation, and the way Davies uses arpeggiation gives us the impression that she controls when she arpeggiates.

In "Von fremden Ländern und Menschen" we can clearly see how they use arpeggiation and dislocation differently. Davies often uses arpeggiation of the left hand, and she play bass notes before the beat so that the last note of the arpeggio comes at the same time as the melody tone. She uses arpeggiation more obviously and with greater strength in places like the second beat of the first and third bar, and the second beat of fifth bar, places which need expressivity (The second beat of the first bar is a diminished seven, and very poignant harmony, and it has the highest note of this

⁵⁰ Davies: <https://www.youtube.com/watch?v=4ETFnpof3Xc>, <https://www.youtube.com/watch?v=JSWpBtNnynY>
De Lara: <https://www.youtube.com/watch?v=eWutTfXvuW8>
Friedberg: <https://www.youtube.com/watch?v=r6mWDbui258>, <https://www.youtube.com/watch?v=CNCSaFyIwWU>

phrase, therefore it should be expressed. On the other hand, the second beat of fifth bar is a I6 chord which has a simple and beautiful open sound, and it is very expressive because it comes where we expect diminish seven to come again).

On the other hand Davies maybe intentionally reduces the degree of arpeggiation in the end of phrase. On the the second beats of the second and fourth bar she uses weaker arpeggio and between bars 6-8 she almost doesn't use any arpeggio, perhaps not to give too much expressivity for the end of a section. She sounds like she knows exactly what she wants with arpeggiation, and for the second beat of bar 19 she uses the most expressive slow arpeggio.



Fig 19 R. Schumann *Von fremden Ländern und Menschen* from *Kinderszene* Op.15 no.1 bar 1-11

Adelina de Lara takes a little bit faster tempo on the other hand, and she uses more arpeggio of the left hand and more dislocations. In her case it is even difficult to find the place where she didn't use arpeggio or dislocation, but as Davies did, she also emphasizes poignant chords by arpeggiating more clearly.

Carl Friedberg has clearly another tendency than the former two pupils, and he doesn't often use arpeggiation of left hand. We cannot originate it to the size of his hand, because the left hand part does not have too big of intervals. But although he plays almost all chords together, he still uses arpeggio for the poignant chords which Davies and de Lara emphasized (ex. second beat of first, third). He also shows another tactic of using arpeggio that is different than Davies: he doesn't arpeggiate the I6 chord of the 5th bar, but he does it on the 11th bar, in which the biggest expressivity occurs.

If we compare these three players, it becomes obvious that where they arpeggiate has a certain relationship with the harmony, and expression (it originates also to harmony, and texture, or melody). It is a very clever way to express and emphasize a beautiful place, because if we try to express such places only by making beautiful note, or emphasizing it by tension of hand, the beat easily becomes too heavy and hard, especially on historical instruments. They are using arpeggio here for making beat lighter and making certain places expressive.

We can also see the emphasis of important poignant chords in other pieces. For example, in “Der Dichter spricht” Davies and de Lara also arpeggiate the first chord of bar 6 and 18.



Fig 20 R. Schumann *Der Dichter spricht* from *Kinderszene* Op.15 no.13 bar 1-8

We can also see the use of arpeggiation for left hand chords in “Kind im Einschlummern”. De Lara arpeggiates almost all chords of the left hand very quickly here, and Davies uses arpeggiation only for selected places where the harmony changes contrary to our expectation (ex. Second beat of fourth bar). Friedberg likes more dislocation than arpeggiation, but there is one place where all three pianists use arpeggio — that is the second beat of bar 9 and 10 (also similar place to bars 13,14). Here is a big interval ninth in the right hand, but the performers arpeggiate from the left hand as one chord. I cannot imagine that Friedberg couldn’t play the interval of a ninth because he was able to play the bigger interval tenth in “Träumerei“ without arpeggio. It is obvious that they read this interval as the marking of extra expressivity.



Fig 21 R. Schumann *Kind im Einschlummern* from *Kinderszene* Op.15 no.12 bar 1-18

This arpeggio and also the left hand arpeggio makes a gesture which goes to the second beat (picture), and makes the lullaby atmosphere that would encourage a child to doze off. They also use arpeggio for the left hand octave in 16th bar, so that they don't break this atmosphere with a vertical gesture.

In "Träumerei" we have a good example of the expressivity of big intervals. This piece often has large intervals in the expressive moments as seen in the second beats of bar two, six, eighteen and twenty-two. Schumann indicates the arpeggio with "Vorschlag" there (apart from 22nd bar), but they three read it as arpeggio marking for all chords (not only for first three) and play expressive arpeggio there. (There is also difference between players: de Lara uses dislocation instead of arpeggiation sometimes, and Davies arpeggiates both hands at the same time. On the other hand other players arpeggiate it as one chord from left hand to right hand).



Fig 22 R. Schumann *Träumerei* from *Kinderszene* Op.15 no.7 bar 1-12

It is interesting that de Lara and Davies read the largest interval in the 22nd bar as the moment of expression and use arpeggiation, but on the other hand Friedberg tried to play as a firm chord. Perhaps Friedberg thought he should play it differently from chords which has "Vorschlag" by Schumann.

From the way they play such a large interval, we can see that people who were educated in the late 19th century thought that the expressivity of large intervals can be helped by arpeggio, as Kalkbrenner thought.

On the other hand, In "Fast zu Ernst" we can see a very surprising use of dislocation for modern ear.



Fig 23 R. Schumann *Träumerei* from *Kinderszene* Op.15 no.7 bar 1-12

They often dislocate the second beat of each bar, although it looks very clear rhythmically with sixteenth notes. It is very different where they break the second beat (and de Lara uses it much less than other two); Davies for example often uses it reacting to a ritardando marking, and for making phrase endings beautiful. But the purpose of all three pianists is clear and same, that is, to make depressive “zu Ernst” character.

From these recordings, we cannot feel that Clara forbids any kind of arpeggiation which is not in the score. Rather it appears that she taught her students to use it for expressing “significance of the harmonics therein contained,⁵¹” and for making the character of the piece more clear.

4-2. Fantasie K 475 by Leschetizky and Reinecke

There are two famous old recording of Mozart’s Fantasie KV475 by T. Leschetizky and C. Reinecke. Leschetizky was pupil of Czerny and Reinecke was pupil of Mendelssohn and Schumann. Leschetizky recorded in 1906 and Reinecke did in 1905 for a piano roll⁵².

These recordings also show us how flexibly they used arpeggiation in their period. They have the tendency to use dislocation for the heavy, aggressive, forte section, and arpeggio for the delicateness. For example, they use only dislocation until bar fifteen, but from the sweet chord in bar 16 they suddenly start to use arpeggiation.

They also react to the calando marking from bar 24 and use arpeggiation for making calando and keeping pianissimo character.

⁵¹ Fanny Davies and Frederick Corder, “Robert Schumann: About Schumann’s Pianoforte Music,” *The Musical Times* 51, no. 810 (August 1, 1910): 493, accessed April 9, 2013, <http://www.jstor.org/stable/908084>

⁵² Reinecke; <https://www.youtube.com/watch?v=JsQwvZmU8Yw>
Leschetizky; <https://www.youtube.com/watch?v=yGTq6V5gI-A>

In the section from bar twenty-six, we can see the arpeggiation of the left hand chord which we saw also in the recordings by Clara's pupil (we can see it also in the section from bar 86, between bar 115-117). It seems like that they reacted to the *sf* marking and they interpreted *sf* as extra expressiveness. It seems that arpeggiation of left hand chord in the lyrical, expressive place or piece was quite normal during end of 19th century to the beginning of 20th century.

They also use arpeggiation often in the *Andantino* section from bar 86, reacting to the happy and light character. It is obvious here again that the character of the piece is the most important element to decide whether we arpeggiate or not. They use arpeggio also for expressing lightness as they do in bar 30, and 31. This kind of use of arpeggio is typical in this period, for example we can see also in the recording of Beethoven's *Waldstein-Sonata op.53* by E. d'Albert⁵³. He uses fast arpeggiation suddenly from the "*dolce e molto legato*" section between bar 35-41, perhaps reacting to the "*dolce*".

On the other hand there is an interesting usage of arpeggiation which only Reinecke does. In bar 152- 157, there is a chord which has both slur and dot at the same time, and Reinecke arpeggiates most of those chords (also in bar 103, 105). It is exactly what Moscheles wrote in his study — that we should arpeggiate chords which have slur and dot at the same time. It could be possible that Reinecke reacted to the *rallentando* marking, but if we think that the study of Moscheles was so famous in their period, perhaps Reinecke knew this tradition.

Even if there are differences where they use arpeggiation, the sections where they often use arpeggio are almost always the same, and it is always for making the character of the music clearer.

4-3 Own recording by composers

Some composers who lived in the end of the Romantic period (or near the beginning of next period) left recordings of their own pieces. From such recordings we can see that they sometimes used arpeggio which they didn't indicate.

For example, C. Debussy recorded his own *Arabesque no.2*, and he used arpeggio for tenth in left hand, although he didn't indicate to do so. It seems that he thought he didn't need to write arpeggio marking because people anyway use arpeggio there. He uses also extra arpeggio on the third beat of bar 16 where he wrote *>* marking.

He also recorded "*La Cathédrale engloutie*" from his prelude⁵⁴, and here we can also see that Debussy plays arpeggio which he didn't indicate on the score. From bar sixteen there is an indication "*peu a peu sortant de la brume*", which explains the character of the section, and from here he starts to use fast arpeggiation for the chord. He arpeggiates almost all chords slightly, but he doesn't use arpeggio on the chords which has "*marque*" indication, even if it has large interval.

⁵³ <https://www.youtube.com/watch?v=A0txWGcDSQQ>

⁵⁴ Piano Music - SAINT-SAENS, C. / FAURE, G. / DEBUSSY, C. / RAVEL, M. (Creators - Composers Playing Their Own Works at the Piano, Vol. 3)

Naxos Music library: <http://ml.naxos.jp/album/291393>

He uses this arpeggio for expressing picture that the temple comes out from the fog, and it is quite clear from his recording that he used arpeggiation only here intentionally for this atmosphere. From this recording we can see already very modern controlled playing, which is very conscious of recording, but on the other hand, un-written arpeggiation takes a still important role for expressing a character.



Fig 24 Debussy "Arabesque no.2"



Fig 25 Debussy "La Cathédrale engloutie"

Mahler also left his own recording of the piano transcription of his Lied, “Ich ging mit Lust durch einen Grünen Wald“. Here he often uses arpeggiation of the left hand like the pupil of Clara did. The tenth is also for him the chord which could be played as arpeggio⁵⁵. From composers’ own recordings, we can see that they don’t always indicate arpeggio with an arpeggio marking. They often don’t indicate it for large interval, or they sometimes indicate with a word, from which we modern people cannot instinctively imagine arpeggiation.

4-4 Conclusion of fourth chapter

As we observed from old recordings, it is clear that there was still performance practice of arpeggiation in the second half of the 19th century. And at the same time we can see that perhaps composers didn’t write all arpeggio which they played by themselves. The good example is large interval such as the tenth, which we often force our hand to reach causing high tension.

They didn’t use arpeggio irresponsibly according to the mood, but they used it for certain purpose; for painting a clearer harmony, for making the end of the phrase natural, and for making a lyrical or sweet, light character clearer by avoiding vertical beat.

Of course it depends on each performer where exactly they take arpeggio, if we look closely at each beat. But if observe larger sections, we can see that they always decide according to the harmony what they want to show, and the character which they should express.

Conclusion

Arpeggiation has been a target of criticism for a long time as the symbol of over-Romanticism of the early twentieth century. In fact it has always been attacked since the Classical period and people always thought of it as “modern” bad taste. But observation of sources from the Baroque to the Romantic period makes it clear that arpeggiation of chords is not a symbol of irresponsibility or lack of technique to play a chord firmly, but a useful tool for expressing special meaning or character in the music. Especially for historical pianos, it was sometimes very necessary to use arpeggiation for expressing dynamics and musical gesture effectively.

Unfortunately, historical treaties doesn’t explain exactly where we should put such arpeggiation if we speak about beat and beat, bar and bar. And there is of course always difference of opinion between composers and theorists. But still one clear rule comes up, that is that the moment of arpeggiation should be decided according to the character of pieces and sections.

Most of the treaties relate arpeggiation to the “weak” and feminine character (as Pauer expressed “softness, languor, despondency, and irresolution”) and players tend to use more arpeggio in the

⁵⁵ Gustav Mahler, complete piano rolls recordings (1905) : <https://www.youtube.com/watch?v=PScJkkQPwwE>

slow or middle tempo piece, which has an expressive, lyrical, nocturne-like character. On the other hand, in passionate or even aggressive pieces which has vertical beat, they tend to use less arpeggiation, as Czerny and Pauer also very clearly advised. Of course there are always exceptions, that we can use arpeggio for such a male character, because arpeggio works well also for making the beat light.

The very detailed decision of how we use arpeggio in such sections is up to players in the end, and it could be changed also according to the instrument and place of performance, as C.P.E. Bach mentioned. But we can use information from treaties and historical recordings to inform how we decide these details. According to them, the moment we can consider the use of arpeggiation is in the following cases and purposes:

- Expressive moment with poignant harmony or unexpected harmony
- Expressive moment with high range
- To better show the melody
- To make phrase end softly (but there is also opposition by Czerny to use of this kind of arpeggio)
- Large intervals such as the tenth
- To the place where an indication like “*expressivo*” appears
- To express the character which is suited for arpeggiation
- To make forte or fortissimo sound more brilliant and rich instead of vertical and aggressive
- To make the beat lighter
- On the place which has a slur and staccato

Of course all of these should be decided in the context and gesture of the piece, and we should always be conscious about the instrument, because for example arpeggiation in the high range is sometimes not needed if the instrument has enough sound in this range. Perhaps because of this difficulty of deciding the proper use of it, arpeggiation has been always attacked and discussed.

But if we listen to the old recordings, we notice how useful it is for making expressivity. Such old recordings should be observed more from this point of view, and this will be a subject for me to continue pursuing, by using the technical help of sonic visualizer and so on, for more accurate study. And this kind of analysis should be combined to a greater extent with the analysis of texture and gesture of the piece.

I would like to end this research with this suggestion to all pianists --we don't have to feel the stress of not playing any arpeggiation, rather, the proper use of arpeggiation should be more encouraged in education.

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