THE SEARCH FOR PASSION

Arpeggione sonata analysis through vocal, modern cello and arpeggione influence

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ARPEGGIONE SONATA, THE SEARCH FOR PASSION

Music is a way of expression and it had different meanings through the history. Schubert compositions are astonishing and that's why I strive to do my best. I love to share my feelings with everyone who is willing to listen. Welcome to the story of passion. If you want to understand why I called my thesis "The search for passion", please, enjoy until the last word; you will find a great final!

THE STORY OF MY RESEARCH

PREFACE OF THE STORY

For two years, my life has evolved around Schubert and his work. It was because two years ago, I spent the whole year to research about my performing. I had already finished my bachelor degree and I tried to develop my music working on my own. In fact, that year was my most fruitful year.

During that period, I aimed for an honorary award in my old Conservatory and I played the first movement of the Arpeggione Sonata. I was working very hard and afterwards, I took lessons with many teachers around Spain. I read about many topics connected with music and Schubert, and I went to as many performances and master classes as I could to learn about Schubert's performances and his unique language.

One of those teachers, Xavier Gagnepain, who teaches in Paris, was the most impressive teacher I´ve ever had and he inspired me to imagine new ideas that I had never considered before, especially with this piece; i.e. timing, tuning, harmonic "gifts" (when you expect one chord, and suddenly Schubert creates such a magical resolution). I learnt with Xavier that sometimes, what you don´t say is even more important than what you do.

I feel I´ve grown up as a musician after this personal research, but I still had a lot to learn. Schubert's works are complex and require significant maturity to interpret them. A couple of months after this I met Jeroen, my new teacher, and we started to work very hard on my interpretation of this piece. It was a new beginning with an exciting development and, for sure, a great final.

Research Question

Jeroen talked to me about the Arpeggione, an instrument from the 19th century made in Vienna. Before this I did not know how it sounded, how many strings it had or why Schubert wrote this

sonata and called it Arpeggione. The story behind the sonata is very interesting and I learned a lot through my research about this fantastic piece.

Schubert was also a master in Lied and all his work was influenced by the vocal songs. In that moment, I knew I wanted to know much more about his work, the influence of his vocal and the Viennese style and the instrument's influence in the composing process, in order to create my personal interpretation of the Arpeggione sonata by Franz Schubert.

Therefore, I formulated the following research question:

How can I develop a personal interpretation of the Arpeggione Sonata for cello and piano by F. Schubert, making a performer's analysis in the first and second movement?

The performer's analysis will include the following factors: a historical approach to the Sonata, Schubert's compositional style, a form analysis of the final version, a study of the original notes written by the composer on the manuscript, the influence of the arpeggione (instrument) has on Arpeggione's composing and the influence of vocal technique.

Results

I made my baseline-recording on the 28th of October 2015. I recorded Movement II of the *Arpeggione* sonata for cello and piano by F. Schubert and then, I started my first intervention cycle. I sent this recording to the members of my network: David Eggert, Marius Díaz, Xavier Gagnepain, Raúl Mirás, Jeroen den Herder, Aldo Mata, Juancho Almarza, and curiously enough all of them told me (with different expressions) the same:

"It should be more cantabile, which means a long phrasing and a much more intense expressivity in general" (Juancho Almarza).

I started to read all about Schubert's vocal songs, and I found an excellent article about Schubert's style and his vocal work. Today we consider Schubert's contribution to the history of song to be traditional, he has become our tradition. He was a master because he was "*favoured by nature and grace*" (Richard Capell, 1928, "Schubert's Style", The musical times, page 305). Music was his mother tongue. Vienna was the centre of the musical world. It was home to Mozart, Haydn, and Beethoven during the same period.

He also was a master because he tried to make his music and lyrics with equal levels of importance, rather than allowing the music to be a mere accompaniment to the lyrics. The development of instrumental music began to gain significance, especially vocal music accompanied by instruments.

The power to express the meaning of a single line within a song that could expose the meaning

of a whole poem was peculiarly Schubert's own; it was the power not of an intellectual analyst or stylist, but of an impressionistic mind with great organizing capacity in musical sounds. His works had an innate sense of movement, feeling of speed and variation of rhythm.

One of my goals in this Intervention Cycle was to use my cello to imitate Shubert's vocal technique as closely as possible, that way I could understand the significance that lyrics had in Schubert's works. I found in the library the book "Auf den Spüren der Schubert-Lieder", by Fischer-Dieskau, about all his songs. I made many questionnaires about style, vocal approach, harmony, colours, vibrato; I made an experiment with a successful output. When I was researching deeper, I had more questions about this sonata. That's why the second Intervention Cycle is about the *Arpeggione* sonata on the cello.

It is about interpretations of this sonata influenced by the modern cello. Afterwards I also analysed different editions and the manuscript, where I found many inconsistent handwriting marks and remarkable differences between the manuscript and the Barenrëiter edition. Taking a closer look at the manuscript, I found the method as well as a thorough analysis of the sonata and those inconsistent marks that Schubert wrote.

I performed extensive research about the arpeggione, I found (few) articles about it and I learnt a lot about it, why it was made, who made it, when and why this sonata exists. Schubert composed the Arpeggione sonata for Schuster. He was a Viennese cellist and he made a method to explain how to play the arpeggione[5]. This instrument was made by Johann G. Staufer in 1824. (see appendix 14).

I made my baseline recording for this intervention cycle in September of 2016. I recorded Movement I of Arpeggione Sonata for cello and piano by F. Schubert. I didn't record the same movement (second) because I thought there was a lot of content in the first movement. Nevertheless, we can also find a few interesting things in the second movement, that is why I also added to this Intervention Cycle. Here I increased my networking by asking experts in Viennese style for input. These included Nicolas Deletaille, Gerard Darmstadt, and Davit Melkonyan.

I realized that I (and most modern players) played this work without previous knowledge. I didn't question fingerings or expression lines written in the edition that I used to use, I only played it "beautifully." But what is beautiful? Now I know that the best way to achieve beauty in my interpretation is through understanding the history of the piece.

When I reviewed the manuscript again I realized that Schubert wrote many things that Barenrëiter didn´t write in the particella, nevertheless, they did write them in the piano score. There are many chords which had to be changed because we cannot play it with a modern cello. This is the main theme of Intervention Cycle III.

During this last year, I made my own instrument. It was my most beautiful voyage. I thought it would be a fascinating idea, and indeed, it was. Now I have my arpeggione and I can continue researching with this instrument, and answer many questions that I could not have before. This third intervention cycle is about the influence that the instrument itself had on composing.

Of course, I had to include Jose Catoira to my network. He is my violin maker teacher, a great luthier who helped me during all this journey and I couldn't have done it without his help (Att. 14).

Meanwhile, to speed up the work, I asked a musician, Enrique Pastor, who plays the viola da gamba and the guitar to finger the music. These instruments are similar to the arpeggione; the viola da gamba in regard to the bow, and the guitar in regard to frets and fingerings, tuning and box.

The only experiment that I did on my own was with my arpeggione. Understanding the arpeggione, I wanted to evoke the sensation of playing the arpeggione using the modern cello. When we play an instrument without knowing how it would have sounded if played on the original instrument (arpeggione) we don't ask ourselves why it was written like this. Now, we can find the easiest fingerings to imitate the motion and the phrasing. Many times, it is obvious, but in this research, anything can be obvious without an explanation.

PRESENTATION AND DESCRIPTION OF MY ARTISTIC RESULT

Because of my research, I did a video recording of my personal interpretation of the first two movements of Arpeggione Sonata for cello and piano by Schubert, with my cello and arpeggione. It is very hard but I tried to embody all that knowledge in my I and II movement, trying to encompass articulation, harmony, style, technique… summarizing, all the knowledge that I have acquired during the entire process of my research,

I didn't include the III movement of this sonata because of time limitations, but, keeping in mind all what I researched, it follows a similar stylistic process and it would be the same work than II and III intervention cycle.

To summarize, you can also discover this fascinating world through my artistic research. Some highlighted elements include; the vocal influence in Schubert's work, and approach of its influence in the second movement, significance of the harmony with the phrasing and coherence to perform; influence of the modern cello in the interpretation, technical bases that we must know to play the piece, interpretation of Schubert language, the arpeggione, a fascinating instrument, the sound we can reach, among others.

MY REFLECTION ON THE PROCESS AND MY ARTISTIC RESULT

I started this research without knowledge about this sonata and I finished it with all the themes that concern to this sonata. When I recorded the second movement of this sonata I didn't imagine how much I could learn from working hard on my research of this section. I started to approach the vocal technique and its influence. I made my own lyrics and I found out a good way to look for the expression of the piece: Harmony, keywords and lyrics. I also achieve the vocal breathing.

In addition, I also tried to approach vocal influence into the first movement. I difference two sort of characters during this movement: the cantabile sections and the virtuoso sections.

I continue working on the vocal approach and I saw that it fit in the cantabile sections. But I needed something else to work on the virtuoso sections because the vocal approach emphasises the lyrical parts. I worked on vibrato, glissandos and portamentos, ornaments… and the virtuoso parts needed accuracy.

I called this second intervention cycle: *modern cello influence*. After the vocal influence, I worked on all those features related to the modern instrument and modern playing, including the arrangement for cello and piano that we current use.

I found many inconsistent marks through the sonata and I see a relation between many marks and the cantabile parts. We only found the "ambiguous" marks or diminuendo in the cantabile parts. This made me think about what it could mean. And, as I explain in the following interventions, this relates to timing and the necessity to develop the sound.

On the other hand, the virtuoso parts need accuracy and I understood that it is very difficult on a cello because this sonata was composed for arpeggione instead of cello. That means that the fingerings are away from the arpeggione fingerings because of the tuning and amount of strings that the arpeggione has. That is why I called the third intervention cycle: *Arpeggione influence.* I figured out a new fingering closely related to arpeggione fingerings. If you wonder how I did it, I answer I could do it because, during the research process, I made my own arpeggione, and then, I could research and figure out many features about this instrument, as sonority, tuning, fingerings, music intention that I couldn't have done only with literature and documentaries.

I learnt a lot about Lieder by Schubert, who he composed, significance of the lyric and the disadvantage (or not) of the instrumental music. I learnt a lot about the instrument, and of course about its making process. I learnt also about the handwriting Schubert marks and I could achieve every step in my performance.

Before the research, I only play this sonata "beautifully", but, then, I realized it was a fake beauty, where I didn't pay attention to the marks, or even the notes. I didn't look for the feeling of every phrase, to can understand its spirit. To sum up, I didn't do anything. I only moved the bow and my left hand and I tried to make my best sound, with an indiscriminate vibrato or random articulations. Now, I can do my best version because I had all the knowledge that I could get through this research.

THE INTERVENTION CYCLES

FIRST INTERVENTION CYCLE – THE VOCAL SONG INFLUENCE

Reference recording

My <u>first recording</u> was completed on the 28ᵗʰ of October 2015. I recorded the second movement of the *Arpeggione* sonata for cello and piano (originally for arpeggione and pianoforte) by F. Schubert. I recorded the whole movement without the connection with the last movement and I also played it without piano.

Reflect and assess

After the recording, I sent the video to some experts and I asked them what I could do to improve. I sent it to Jeroen den Herder, David Eggert, Xavier Gagnepain, Juancho Almarza, Marius Díaz and Raúl Mirás (see <u>Attachment 5</u>). To sum up, the feedback was the following (the complete feedback is in the appendix).

- **Marius Díaz:** "[…] *I feel you could vibrate creating intensity and decreasing it with the phrasing, […] other ways too many notes seem to be standing on their own and not belonging to a long phrase. In the dramatic moments in the central part of the mov. you have a thicker sound, if you start the mov. quieter and intimate the forte passages will then have a much bigger contrast.*
  I would also think carefully of the fingerings you use in order to avoid sudden changes of colour […] Remember that It is a very beautiful melody that must sound heavenly, like if it was sang, exactly like a lied by Schubert.
- *Juancho Almarza: "This music is related with the LIED, so you should play more CANTABILE, which means: you have to play with long phrases and more intense expressivity […]. You should distinguish between ornamental and melodic part (written or not as ornament) […] About Bärenreiter edition: You are breaking a lot of slurs. In my opinion, your articulations doesn´t help to this "cantabile" facet. […]"*
- *Jeroen den Herder: Lesson, Zutphen, 2015. "Your vibrato should react depending on you are playing […]. You could make your performance as personal as is possible as per sound, colours, dynamics…"*

Taking this feedback into consideration, I made a diagnosis of my current performance, and I tried to focus the most important points for the next step.

- Lied. Vocal influence: Vibrato, change of position, ornaments, colours according to the harmony, (omitted) lyrics and breathing. Fingering, to choose the best and natural journey between different notes. These aspects I have to improve according to a vocal technique influence.

Very important question**: why do I want to approach the vocal technique?**

I started to read about vocal technique and many articles about Schubert and his language. Schubert was a renowned composer. Besides, he was a master in vocal songs. Most of his work was for singers, and as Walter Gray says in his article "*Schubert, the instrumental composer," "he is rightly known as the greatest master of the art song […]. He was regarded throughout the remainder of the nineteenth century primarily as song composer*" but he was not "*merely"* a song composer," he also was a great instrumental composer.

As Richard Capell said ("Schubert's Style". Musical Times, Vol 69, No 1022 (April 1, 1928) pp, 305), during Schubert's Vienna, the most representative music were symphonies, sonata and string quartets. During the composing of Arpeggione, Schubert also composed his most famous string quartet: "The death and the maiden". At the same time, he also had a big admiration for Goethe´s poetry. He tried to achieve the balance between lyrics and music. He thought he was not a literary man. He was, indeed, a musician in every part of him, he was in fact, one of the most poetic composers, and he transformed poetry into music.

Schubert composed more than hundred lied for singers and piano and he used the most laureate poet's works to complete his music. In the past, many composers thought that music was only an emotional complement to help the lyric's meaning (Source: E. Fubini "La estética musical desde la antigüedad hasta el siglo XX, Ed. Alianza Música - Madrid 2010). Schubert opposed this idea and he always thought lyric and music should be together, it should be one.

I don't underestimate his instrumental work, but I am sure he had an innate talent to blend lyrics and music, that´s why his most renowned work is his vocal work.

On the other hand, many musicians from my network, as Marius Díaz of Jeroen den Herder or Nancy Brathwhite, think that singing the melody which we play with our instrument, is a very good skill to find a natural line. People who agree say that we have to imitate the human voice, or as Hans Eijsackers (De Doelen ensemble pianist) says, "we have play the human voice".

I want to achieve the vocal technique in my second movement in order to find the most natural and organic melodic phrases, colours and meaning of my music.

Data collection

When I started to research, I listened to many songs for voice and piano from the time period of *Arpeggione*. Then, I chose few songs which I considered close to this second movement:
- *Der muller und der Bach (Schöne mullerin book – 1823-)*
- *Danksagun an den Bach (Schöne mullerin book – 1823-)*
- *Du bist die ruh (1823)*
- *Litanei auf das Fest Aller Seelen (1816)*

- *Schwanengesang (later, 1828)*
- *An die Musik (1817)*
- *Die Götter Griechenlands (1819)*

When I looked over the Schubert´s work, I realized he didn't compose any vocal piece that year. But he composed his "Schöne mullerin" collection the year before.

Through this selection, I realized the importance of breathing. It is very important to understand the phrase and the meaning of the music. I chose one of these lieders and I did a small analysis about the breathing (see <u>attachment 2</u>): **Du bist die Ruh**.

The breathing should coincide with the final or pause of the lyric's phrase and Schubert always concludes at the same time with the harmony. I did **a harmonic analysis** to be sure. Effectively, every text punctuation coincides with some cadenza (most of them perfect cadenza V-I) or with some important change of colour or harmony. For example:

There is a punctuation sign "*die Sehnsucht du, und was sie stillt.*" And harmonically, that phase ends with V - V7 - I. That verse ends with dot (.) and a Perfect cadence.

In contrast, in bar 22-23 the punctuation sign is a coma (,) and harmonically it does not resolve, would be IV and V64, but its function is the resolution of the dominant from bar21:

18/23

I prepared a **questionnaire** and sent it out to *Stefanie True, Francine van den Heijden, Nicole Jordan* and *Borja Quiza*. I asked them about the following topics; vibrato, breathing, lyrics, harmony (**see** <u>attachment 6</u>).

The breathing, according to the state of the feelings, undergoes many different changes — being at one time steady and long— at another, short and agitated, noisy, «panting, sometimes it bursts into laughter, sobs, sighs. We shall only consider those modes of employment most difficult of execution, namely, sighs, sobs, and laughter. Sighs, in all their variety, are produced by the friction—more or less strong, more or less prolonged—of the air against the walls of the throat, whether during inspiration or expiration of the breath. In pursuing this first method, the friction may be changed into sobs, or even into a rattle in the throat, if the vocal ligaments be brought into action.

After these questionnaires (attachment 6), I decided to mark the breathing and expressive rests in the music, look for keywords to define the meaning (a meaning which can help me in order to understand the intention of the phrase), translate the lyrics, and then get my own reflection of this experiment and do it also in the II movement of the Arpeggione Sonata.

- I made a recording **exaggerating the breathing** and rests in my music playing this Lied. (Track 1)**.** Breathing is not obvious in the recording, but the rests on my music are emphasized.
- I marked in red the breathing that I consider is compulsory (because everybody does that pause). It is very **important**, because text punctuation and harmony coincide with each other. Later, I marked in blue where somebody does an alternative pause. This is also always according with the punctuation. (**see** attachment 1)
- Next step was analysing the **meaning of the lyric**. I wanted to corroborate that every harmony is closely related with the music. But, before this, I prefer to select many "***keywords***" to define (in my taste) the meaning of the music; it means, different words to define the meaning of that phrase, which feeling these words recall into me, (exercise with Jeroen den Herder, to make more human the musical language, October 2016, we also looked for pictures and densities, images or physical feelings). For instance: first phrase:

This music transmitted to me Peace, therefore, I wrote down *PEACEFUL*. This Lied is in E flat Major. Other synonyms: *charm*, *divine*. Desire or *enthusiasm* afterwards....

Schubert was very instinctive to approach an emotional colour of individual keys in his music. In the book "Auf den Spuren der Schubert-Lieder" by Fischer-Dieskau, Ed, Bärenreiter. (Werden) page 489" I found a chapter about tonalities in Schubert. The author wrote: "*E flat is indicative of awe and devotion. It may be awe on the presence of the sea [...], or the stars, or the grave, or the night. It may also express pure devotion, as in Du bist die Ruh [...]. E flat also has epic connotations, especially in a mythical or historical context"*

- **Translation of lyrics** (<u>attachment 2</u>) Curiously the feelings that this music recalled to me seemed like the meaning of the lyric of this Lied. First phrase:

● Du bist die Ruh, der Friede mild, → peaceful → You are peace, the mild peace.

● Ich weihe dir voll Lust und Schmerz zur Wohnung hier mein Aug' und Herz, → hesitating/calm → I consecrate to you full of pleasure and pain as a dwelling here my eyes and heart,

When I understood the meaning of its lyric I recorded the Lied (<u>Track 1</u>). I was aware of the lyric and its harmony relation. So, my next step was **creating a lyric for the second movement of *Arpeggione* sonata by Schubert**.

- **Harmonic Analysis of II movement of *Arpeggione* sonata** (<u>attachment 3</u>)

A	8bars (4+4) – we can breathe after 4 bars or after 8 bars	cc. 4-11
B	8bars (4+4)	cc. 12-19
C	(4 From Theme A) + 6 (3+3) + 4	cc. 20-33
D	(theme B) 8(4+4)	cc. 34-41
D1	8(+1) – (4+4)	cc. 42-50
Cd	8 (with elements from A) + 5 that connect with the 3rd movement	

- I have chosen different **Keywords** to define the intention of those phrases, as I did with the Lied "Du bist die Ruh". This took is very effective to find a musical reaction. I think it is very effective because it is intuitive. Music is related to different fields of our life, as sort of crossover, as the ability to express what our human language cannot express.

In the book: Auf den Spuren der Schubert-Lieder" by Fischer-Dieskau, page 492, we can erad: *"[...]B major stand at the ambivalent centre of Schubert's emotional world. Together (*with E minor) *they represent what may be called the passion (in every sense of that word) inherent in the human condition: physical and mental, loneliness, alienation and derangement. [...]*

Some of the Keywords that I chose to define this movement were:
- Peace (first phrase),
- Worries (second phrase),
- Hopeness (bar 21),
- Fear (bar 33-36) and solution bar 37.

- I have created my **own lyric** according to the feeling that I want to express. I was careful with the rhythm, accents, breathings, and phrasings. (Attachment 3). I tried to put the main words of my lyric with the most important notes in this music, according to harmony (tension of the phrase), breathing (punctuation signs), develop of the story, according to the develop of the music (different syntactic phrases). The piano accompaniment helps to find the proper mood: tonality, harmonic function, rhythm, dynamic…

The prosody is very important to create a lyric. I tried to choose different words according to the accent of the music and the accent into the word. The intonation is also very important, and the meaning and main-words of the phrase should coincide with the main-notes on the music. Schubert wrote in German, and I agree its prosody was very important to create the music, but I don't talk German, otherwise I would do the lyrics in German. On the other hand, I also could write it in English but I thought that Spanish had more character and sounds which can blend with the music. (Attachment 4).

These keywords inspired to me a charm **story** about a mom taking care of her little son. She is lulling to sleep, and she is talking to him: everything will be ok, I will take care of you because you are the most valued. I know in a future, you will detach from me.

All her words have an inner struggle and a current fear, because she is afraid though she wants to care him and she loves him.

Track 2 **and** Track 3**.** Track 4 to see the workout.

Intervention

Taking into consideration my literature searches, the questionnaires completed with singers, my own experiment and the music analysis, I created my own version according to harmonic analysis, meaning of lyric, meaning of tonalities, expressivity of the breathing.

I also did a vibrato exercise (Track 5) to try to imitate the human voice, to get a natural vibrato which doesn´t interfere with its music. I made my own annotated score where I tried to embody my principal ideas. Doing this study, I discovered some new questions that I would take forward

into the next intervention cycle. I could use this information in the first movement as well. It is not a lied but there are many cantabile places where I can embody all this new knowledge.

My reflection: I can play this second movement being aware about harmony, emotional intention with a fluent and proper vibrato which doesn´t distort the musical line. It is a good beginning to work this second movement. I tried to work every *cantabile* question, through the vocal influence.

Finally, I had all these aspects that I wanted to focus or change, and now I want to research about the inconsistent marks, stylistic features and why we play like this. Therefore, I called this following intervention cycle: The modern cello influence, because I worked on all those aspects that were influence by the modern instrument and our epoch, as editions, fingerings, stylistic features… I will focus on the first movement because there is more information on the manuscript, and Schubert combines the cantabile parts with the virtuoso parts. How can I difference it?

SECOND INTERVENTION CYCLE – MODERN CELLO AND EDITIONS INFLUENCE

Reference recording

Baseline-recording: I made my first recording on the 14th of March 2015. I recorded the first movement of the *Arpeggione* sonata for cello and piano by F. Schubert with pianist María Sobrino.

Reflect and assess

Despite some mistakes, the intonation sounded quite good and I was able to carry out many of these new musical ideas. Then, I asked them about the articulation and ALL of them told me that I made random choices without source. According with the score (Bärenreiter edition) I was doing what I wanted to do in order to create my own transgressing the music sheet's marks and Schubert's notes.

Aldo Mata: "*If you can transmit what you want through the real articulation it would be purer. It depends which is your goal but in a competition, you should respect the articulations. On the other hand, the question is not about technique, because I realize that you change the articulation to variate the phrase and not because you have a technical disadvantage*".

Marius Díaz: "*I always consider If the articulation helps the phrase. Many times, editors change the articulations relying on the performer who is editing the sheet. In any case, you can compare the manuscript with the edition that you used and maybe with another edition. Maybe is a good beginning. In any case, your version is very personal. I think that you must play how you feel it and depending on what is the music telling. Go for it.*"

Xavier Gagnepain: Lesson November 2014. *"If you want a strict idea about how should be maybe you have to find the manuscript and analyse each articulation."*

Gavriel Lipkind: Lesson January 2017. "*Ornaments should be as a vocal ornament, take time and pronounce every note. Then, many technical issues should be fixed, for example, when you play many voices at the same time. Be aware about. Trills, I don't think you should start the trial from the upper note. The accents are not accents many times, it is a way to emphasize the note in a phrase. There are many inconsistent marks in the Bärenreiter edition. Timing to make the journey between two notes. We need more time to reach different notes played by cello. Arpeggione should be easier, because it would be in the same position.*"

In my opinion, despite the mistakes and intonation, that, of course, could be much better, I should be aware of what I am doing with those articulations. Personally, I know I spent a long time thinking about style and what should I do, but in that moment, I didn't realize I was transgressing all the stylistic features and I interpreted different signs according to the music that

I wanted. It was a good moment to read about, analyse the manuscript and compare different versions.

First of all, I want to explain why I organized these next two intervention cycles as I did. I notice two very distinct styles during this first movement; one part *cantabile* and the other *virtuoso*. The cantabile part: those places where the piano accompaniment is more free, it doesn´t play a rhythmical structure, where arpeggione has a lot of rubatoes, ornaments, melodic lines. On the other hand, the *virtuoso* part will contain those very difficult and impressive parts, where the performer can show his or her ability and agility with the instrument. Imagine virtuosos from that Viennese epoch playing in a small hall to their friends, showing their abilities and having a good time, making informal music.

Therefore, the first intervention cycle is the first step in the process of understanding the vocal influence and the first opportunity to take a vocal approach in my playing. The second intervention cycle considers the connection between the vocal influence (first intervention) and a thorough analysis of Schubert's compositional style and the difference between the instrumental and vocal parts (you can find it in Appendix 9, Anne Gastinel analysed score). During the third intervention cycle, I worked on the instrumental parts, according to the arpeggione influence.

I am a defender of the Schubert's vocal influence in his work, that´s why I wanted to relate the cantabile part (as the second movement worked on my first intervention cycle) with the vocal technique influence, and those virtuoso parts related to the instrument and part of a show. Something informal and very surprising. These sudden changes through this first movement sounded unexpectedly.

Thus, I made my diagnosis of my current performance and I tried to focus the most important for the next step.

- Accuracy in articulations
- Study of accents or emphasizing notes, depending of the context
- Rhythm and time
- Level of difficulty on a modern cello

Data collection

I am hesitant about how to best play many articulations. For instance, must I play trills with or without resolution? How should I measure different ornaments? I didn't think about what Schubert wanted, or what would be consistent. When I played this sonata, I went with the flow, I didn't hesitate about all these questions.

Feedback from my network included the suggestion to approximate my version to the original

articulation, and it would depend on the "true style". Although the first movement is an instrumental movement (singers aren't able to sing most of this movement) we can join the intention to sing each note. And it will be my goal differencing between those instrumental and virtuoso parts and the singing parts.

In any case, I analysed few recordings with different styles (as Pau Casals, Jean Queiras or Anastasia Kobekina. Finally, I chose only three versions: Anne Gastinel because in her version predominates the cantabile style, Pieter Wispelwey, because of his stylistic approach and Nicolas Deletaille because it is played with arpeggione instead of cello. I also made a questionnaire to people who, I thought, could help me find a proper way to play. I wanted to avoid playing in an inconsistent way.

There are two vastly different styles in this first movement: The "instrumental" part and the "cantabile" part.

- Instrumental: the virtuoso part, where we have to demonstrate a solid technique (speed, shifts, big intervals, extreme control of our bow...).
- Cantabile: the lyrical part, where we have to "sing" the melody (vibrato, sound quality, phrasing, ornaments).

Marked score to see different parts → attachment 9.

❖ Comparative Analysis

I chose two icons of the modern cello, Anne Gastinel and Pieter Wispelwey. I analysed their interpretation of the first movement and the stylistic features they chose. I wrote my comments in the score (Attachment 9). Their recordings are from these two albums.

- Schubert: Anne Gastinel - Claire Desert 2005 - Arpeggione. Naïve
- Schubert: Pieter Wispelwey - Paolo Giacometti. 2009 Transcriptions, cello and Fortepiano. Onyx.

I chose these two versions because Anne Gastinel is one of my favourite cello icons. Besides she does a beautiful and interesting version of these sonata. On the other hand, Pieter Wispelwey always worked very good mainly in classic epoch repertoire, therefore, I thought it would be a good example to analyse.

➔ About tempo:

To be clear, I made a graphic to compare the tempo of each musician playing the piece. Then, I compared articulations, ornaments, accents, difference between diminuendo and decrescendo and other remarkable questions.
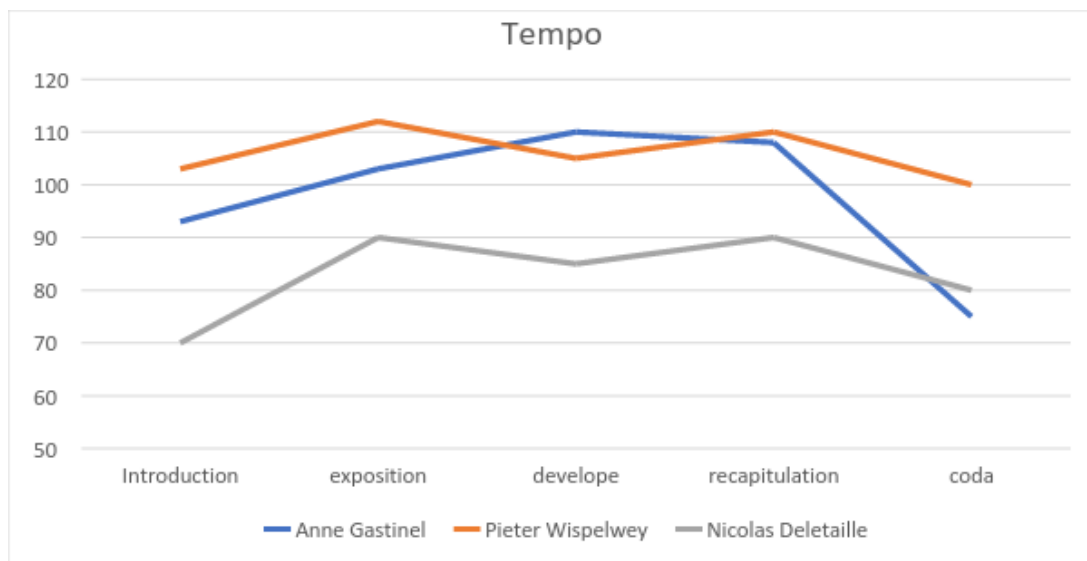
Anne Gastinel varies the tempo a lot between sections. Piano introduction and cello first phrase are quite free in tempo. They establish a tempo from bar 21. Here, the instrumental part starts, piano part becomes very rhythmical. I painted with green the virtuoso parts and in pink the lyrical parts. They are very easy to distinguish because of the piano rhythms, any instrumental part has its own timing mark (rall or ritt, accel…) and how the phrase was built. (attachment 9, page 9-).

It's curious that there aren't ornaments (∞) in the virtuoso parts. All of them are found in cantabile parts. There would be no point in using them as in the cantabile parts because it is an embellishing ornament; for instance, trills have different meanings depending on the character.

Anne changes the tempo and the inner tempo. For instance, in "lyrical" bars, she does a lot of rubatoes, speeding up and slowing down, trying not to change the main tempo too much. It is an expressive skill, where she emphasizes notes and gives them importance.

Anne's coda slows down suddenly, which is very sarcastic, because Schubert composes that last cantabile part with the first instrumental theme (which appears in bar 22).

Pieter Wispelwey, in contrast, plays faster than Anne Gastinel. Besides, Pieter Wispelwey maintains the tempo during the whole first movement. The range of tempo deviation is quite minor compared to Anne's.

Besides, in contrast to Anne's, Pieter maintains the tempo and the internal tempi, he only changes the tempo when Schubert writes it down on the music. He takes the liberty only in *fp* dynamic and where the piano doesn't have any rhythmical accompaniment, for example, bar 16 or 20.

Pieter is very rhythmical. He doesn't do any rubato nor modify the inner tempo. He has a stable idea.

To conclude, he almost doesn't slow down during the coda, it is imperceptible. Pianist plays slower and slower each four bars, adding time between the first and second note:

4 bars phrase (bb. ½ of 188 -192 ½) + add time + 4 bars phrase (bb. ½ of 192 - 196 ½)

→ About ornaments:

I wanted to analyse one sort of ornament that occurs throughout the whole movement: ∞

Schubert often uses the sign. This is the classic turn, but played with considerable rhythmic freedom (Philip Muller, presentation par Sonate pour arpeggione et pianoforte, page 31, Ed Collection Dominantes). we can understand different ways to play this turn: (these examples comes from the book "*Sonate pour arpeggione et pianoforte" Manuscrit autographe. Présentation par Philippe Muller.* Edition: Fac-simile Jean-Marc Fuzeau, Collection Dominantes, 1993).
Anne Gastinel articulates in a beautiful way. When the pianist plays this ornament, it sounds like the first example above (ex. b) and Anne plays it like the second example (ex. a) but with a trivial difference:

Example a   Example b

- She plays the first ornament (bar 21 - first time) just dividing the note in two same length:
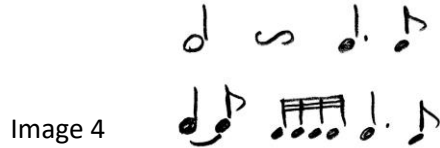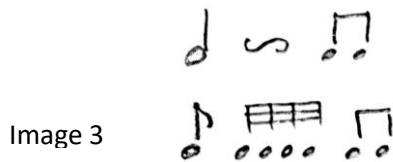
Image 1   *Image 2*

- Nevertheless, the second time, she plays in a different way:

Every other time, she plays with demisemiquavers regardless of the length of the rest of group. She only will play again semiquavers in the recapitulation's theme's ornament:

Image 3

Image 4

The first example (image 3 and 4) is just half the length of the preceding note, and in the second example, the turn is the quarter part of the length.

Pieter Wispelwey plays the other version (example a). Nevertheless, he plays the ornament in the main-theme of the exposition and recapitulation (bar 21 and 82) like Gastinel's ornament (image 5):

Image 5

On the other hand, the rest of ornaments will sound rhythmically free, something like the following measure (image 6 and 7).

Image 6

Image 7

➔ About accents:

There are many ways to play an accent and these depend on the length of the note, what you want to express, if it is a repeated note, etc. As we will see later, there is extensive literature about accents and their meaning. First of all, we will analyse these two versions:

Anne Gastinel: If we analyse her vibrato execution, she increases the weight and slows down at the beginning of the note with her right hand, while she creates the vibrato with her left. She also plays *fp* in this way. However, she plays sf by increasing the speed with her right hand and she emphasizes the note attack.

She only plays those accents and sf which are written on the score. but she doesn´t play those stylistic features (for instance, figure 1), as I mention later.

Figure 1

Besides, she plays many accents and we don't know yet whether the accents we hear are written there because of Schubert's inconsistent marks. For example, it is curious that in bar 17, there is a mark. Here, she plays it the same way that Bärenreiter does.

Pieter Wispelwey, on the other hand, executes the accents with bow speed*. He doesn't use vibrato, just weight in right hand. Furthermore, he plays *fp* with more weight, keeping the bow speed.

*Execution: you put the bow on the string with such a weight that you cannot move to the side, then, you reduce the weight and you let it go, with more speed because you concentrate, it takes lots of energy to do that movement.

Besides, he plays all those accents which are omitted on the score, but we understand as stylistic feature, as I said just in the Anne's analysis. What he plays is a clear attack with each written accent; however, he plays the omitted accent with speed instead of weight.

Odd info:

Pieter's phrasings are quite long but there is a very interesting feature: the micro-connection between small parts of the phrase are connected by intention, but they are not connected technically. I wrote in his analysed score small *comas* where he tries to separate different notes and I connect the whole phrase by a slur (figure 2):

Figure 2

Starting at bar 10 there is phrase that spans twelve bars (bb10-21). He differentiates it by dividing the phrase into three little sections. The differences are between those three structures in the first little section (bar 1-3 of the picture). What I see there is that he separates the lines which change the directions (first 5 notes go down; two following notes go up and the rest of notes of that section goes down again).

I did this little analysis in every "cantabile" part (what I chose in Anne's score) and certainly he follows this rule.

⟶   About glissando:

Glissando is a "resounding" shift between two notes. Baillot called Ports de voix and Domenico Corri called this Portamento di voce as perfection of vocal music. As Clive Brown said (Classical and Romantic performing practice 1750-1900, page 559), "*during the 19th century, it* [portamento] *became increasingly common to associate the term "portamento" with a conspicuous slide, probably reflecting a growing tendency during the first to decades of the century for singers and string players to intensify the use of this technique as an expressive feature of their performance*"

Certainly, this intervention cycle is about the influence of modern cello in this sonata, so we can say that there are many passages that we cannot play exactly as they were written. Modern cello has 4 strings tuned by fifths (C-G-d-a) and arpeggione has 6 strings tuned by fourths and third. (E-A-D-G-b-e). Therefore, we will have to play more shifts than normal for the arpeggione because of this technical difference (III intervention cycle).

Although we find a good fingering, many times we will have to make this shift, and we have three possibilities:

- Soften the shift
- Embellish the shift
- Both before

Anne Gastinel: Uses glissando to embellish the phrase, she doesn't soften them. She constantly uses glissandos during the "cantabile" parts.

Pieter Wispelwey, whereas, tries to soften and he found many fingerings to avoid those shifts. When, inevitably, he has to make a big shift, he tries to soften it. How does he do it? It is apparently by bow speed (While Pieter does the journey between two notes, his bow speed slows down and he uses less pressure, and then, you can hardly hear the shift. When he gets to the new note he resumes the old bow-speed and pressure). If we slow down the bow speed, we can blend the shift and it could be almost imperceptible. *(Recording* Track 6 *-* 7 *glissando in slow motion*)

Many times, he can skip that glissando because of the meaning and the stylistic feature. When there is a big shift, he doesn´t connect it by sound (he connects it by intention). Example: bar 84, There is two bars with the same harmony, IV degree which precedes V degree to resolve in a temporary I degree:

He stops the sound by having the left hand complete the journey and he re-establishes the sound with the new note, but harmonically there is no reason to do it.

➔ About vibrato
Both use the vibrato as expression tool, in a different manner, but they used it:

Anne Gastinel tends to connect every note. I call it: "left hand legato" She develops the vibrato according to the meaning and direction of the phrase (ex, Track 8). Besides, she uses it to emphasise exceptional notes, as accents, sf, or fp notes.

Whereas, **Pieter Wispelwey** uses a small and almost imperceptible vibrato which helps improve the quality of the notes (Jeroen den Herder and Gordan Nikolic explain this as a tool to strengthen the natural vibration of the string, lesson Feb.2016). When a he plays a long note, he develops the sound by vibrato, but he doesn´t start the note with it, he builds it from no vibrato to some vibrato, in the "cantabile" parts, and he combines it with change of bow speed:

- no vibrato - dense and slow bow speed
- vibrato - fast bow speed

(*example: recording* Track 9**)**

Conclusion of this case study of Anne Gastinel (AG) and Pieter Wispelwey (PW):

I chose two very different players. I analysed a French (and my favourite version) and a Dutch cellist (and also a very good version). AG plays this sonata making a very developed phrasings, vibrato and glissandos as expressive tools, rubatoes into the bit and ornaments (∞) quite fast.

She differentiates a lot between sections that are "cantabile" and "virtuoso" and she (and her pianist) organize the tempo of the movement:

- introduction quite free
- exposition, development and recapitulation
- coda with sudden change of tempo

On the other hand, PW is more constant in tempo than AG. His tempo introduction is similar to the exposition, develop and recapitulation, so we see that his range of tempo deviation is quite small. I think, we shouldn't change too much the inner tempo as she does. However, I agree with the AG tempo during her introduction and difference between this intro and the exposition, develop and recapitulation.

To end the movement, I must agree with PW version, slowing down bit by bit instead of that sudden change of tempo that AG chose.

Therefore, I would love to play a movement with a more stable time but I would difference between the cantabile parts and virtuoso parts, starting the movement a little bit slow than the body of this movement and playing the coda slower than the recapitulation, even we slow down as PW does.

Regarding ornaments, I don't agree with them. After my exercises with Sara Moreira (Track 21), I understand these turns as declamation. Therefore, PW tries to emphasize each note of those turns more than AG, but he is delaying the first note and he is playing it a little bit later than

the first supposed note of the group (image 7).

In my opinion, we should mix both versions: start the turn on the bit as AG, but with freedom as PW. What means, we shouldn't distort the inner bit, but we can do a big rubato inside (Track 10, last seconds)

About accents, I couldn't see any video of PG playing the bow speed accent nor talk with him, but I tried to get the same result playing it by myself. In my opinion, each version is good, but in a different stylistic way. About the stylistic accents, I agree with PW, when reduced the length of the previous note before those accents. I also agree with AG when she uses the vibrato to develop those notes with sf or accents. Those notes start with more weight and without vibrato and it develops to les weight, more bow-speed and more vibrato.

PW connects every phrase with intention but the connection between notes discern his way to play, emphasizing the direction of the lines. He uses vibrato and glissandos but he doesn't use as expressive tool, vibrato as quality of the sound and glissando when it is inevitable. However, AG uses glissando as expressive tool. Here, we have to possibilities: to be faithful with arpeggione fingerings and play it on the cello or make our own fingerings without arpeggione influence and:
1. Make all the glissandos that we want to embellish the shift, as AG

2. Make glissandos, because we need it to do the journey, but we can hide it using the bow techniques to soft the shift.

Finally, regarding vibrato, both use this tool, PW uses a natural vibrato (which is there but it doesn't disturb the music and it doesn't attract attention) and he develops in a very different way. In contrast, AG. Again, I must agree with both; we can mix the natural and constant slow vibrato as PG does, without attracting attention, and we also can use more vibrato during those notes which we want to emphasize.

In any case, they have their own and consistent version. I found many differences and I continued reading about these themes. Besides I made some questionnaires to experts, as Davit Melkonyan, Gerhard Darmstadt or Nicolas Deletaille. They suggested to me many literature about these themes and I also read Clive Brown's book called *Classical and Romantic Performance Practice 1750-1900. (See part "*Questionnaires and Literature*")*

I liked a lot the AG idea of tempo, what I think, it is so reasonable and I also like her difference between timing in cantabile parts and virtuoso parts. In the other hand, I like also her idea of turns and ornaments but is more convincing PW's ornaments. I tried to imitate the intention of phrasing made by PW but in this step, I was not able to do it yet. Nevertheless, I could understand it when I did my experiment with the arpeggione (III IC Track 19). There, I develop this idea of phrasing.

➔ What about the accents?

When I analysed that inconsistent marks, I also found many accents in the Bärenreiter edition that don't exist in the manuscript (ex. figure 1) (attachment 8). And this made me think about what it could mean. So, I started to read about and I understood that its marks are advices to interpret properly according with a specific style.

I asked to **Aldo Mata (**attachment 10**)** about the inconsistent marks of Schubert's manuscript. He agrees that every mark should be independently analysed (As I already did before, before section). Or as Gerhart Darmstadt (attachment 7.2) tells: "*this tone needs a very special feeling and understanding".* He suggested to me to play both possibilities and then I will find the proper way related to a musical common sense. (**Tracks** 8 **-** 11 **–** 12 **–** 13 **-** 14 and 15 **–** 16 **–** 17**)**

Clive Brown writes on his book "*Classical and Romantic Performance Practice 1750-1900":* a *long note that follows several shorter ones 'acquires great force -Czerny '.* Beside of this, he also explains that early 19th Century composers uses the accent mark to emphasise the first note of one group that are beamed as expressive propose (as bar 37, figure 2).

Manuel García recommended that the first note of every repetition of a similar figure should be distinguished by greater weight (fig 8).

Figure 8

Bärenreiter edition add an accent every repetition of a similar figure (fig 8). Originally Schubert doesn't write anything, but it is a stylistic fact. There is no accent but we emphasise that second repeated note. (Recording track 15)

How to play one accent? It depends of the character of the music. As well as Clive Brown wrote in his book "classical and romantic performing 1750-1900":

"[…] The quality of the attack is substantially conditioned by the nature of the medium; a vocal accent, depending to a considerable extent on the pronunciation of consonants, is quite different from the accent of a pianist on the one hand or a violinist on the other. Nevertheless, the intensity of the attack will be principally related to the character of the music". […] Like many musicians of his and earlier generations he believed that instrumentalists should seek to emulate the human

voice as closely as their instrument permitted.

Charles de Bériot wrote on this in the mid-nineteenth century. "*We cannot repeat too often that the performer will not be perfect until he can reproduce the accents of song in their most delicate forms. By the song, we mean not only the music, but also the poem of which it is the brilliant ornamentation – without which the melody would be nothing more than a vocal exercise*".

➔ About decrescendo and diminuendo:
(see answer about this question in expert's questionnaire, Attachment 7)

It is true that there are many different marks written throughout the manuscript. Many people agree that decrescendo is going softer and softer (just dynamic) and diminuendo is going softer and softer and slowing down as well (dynamic and tempo). I made a deep analysis about dim and dec, throughout the develop of this I movement and what I cleared up was we cannot apply the same meaning indiscriminately.
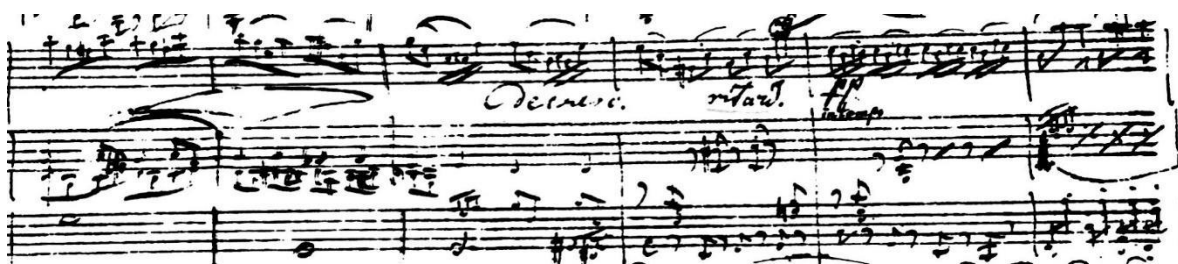

Figure 10

For example, in bar 37 (fig, 10) Schubert marked down a "decrescendo" sign after a crescendo sign. Afterwards, he writes *Decrescendo*, and then ritardando, finishing with a new dynamic and "in tempo" sign. I think, in this case, that decrescendo sign is only a mark to emphasise the note, resolution or that beautiful harmonic change (as I explained in the before section about inconsistent marks) and then, we should play softer and softer. *Ritardando* one bar later, what this means is only that these two marks overlap with each other (as stratums) to finish all together in PP and *in tempo* in bar40.

Figure 11

In bar 49 (fig 11), we can see how music goes to *f* to *p* through that "decrescendo" mark. I understand that mark as diminuendo. But then, next bar Schubert writes "< >". In my opinion, according to the music, it is not a decrescendo. It is a mark to emphasize that melodic line. I called mezza di voce. (see analysed score in <u>Attachment 11</u>).

see section "about inconsistent marks, page 25).

Two bars after. he writes pp which has not been preceded by a "decrescendo" mark. I think it is not necessary because Schubert changes radically the piano rhythm (from "cantabile" to "virtuoso") and definitively he changes the music theme.

To clear up: I defend that Schubert distinguish between "decrescendo" marks (in different sizes) and the words "*decesc*" and "*dimin*". First group is explained in the previous section (page 25- inconsistent marks analysis) and as I said, if we understand the "decrescendo" marks as "ambiguous" marks, there are not those signs that we know as "decrescendo" (figure 7):

Figure 7

There are only: *decresc.* written in a word.

Maybe, the relationship between the size of the > and the intensity of the accent, perhaps resulting from the subconscious reflection of his feelings in his handwriting, often appears plausible, though it would be injudicious to press that hypothesis too far.

If we look for **diminuendo** marks in this first movement: we found it four times: bar 28, 117,146 and 198. The relation that I find between all of them is that the music is declining in force (the phrase dies or the movement ends). Nevertheless, all of them are too different condition. In bar

28, *Diminuendo* should appear in the piano part, which doesn't have anything. Even so, according to the musical meaning I think it is a "morendo" mark, it will be disappearing.

If we write "*morendo*" instead of "*diminuendo*" could work, and not in the rest of "*decrescendo*" mark.

To sum up, I add to more possibilities to the before list (*see end of inconsistent marks section*).

- **Decrescendo mark ">"**, what I called "ambiguous" mark, could fit as *sf* and decrescendo.
- **"Decrescendo" mark ">"**, which means accent (smaller than before).
- **Decrescendo** (written by letters) **"*decres", what means it is going softer and softer*
- **Diminuendo** (written by letters) **"*dimin"* what means it´s going softer and slower: decline in force [morendo].
- **<>**, called **Mezza di voce**, to emphasize the melodic line.
 (See <u>attachment 11</u>).

About "**mezza di voce**": in the book "Classical and romantic performing practice 1750-1900" by Clive Brown, page 126, I found information about what Mezza di voce means. Clives Brown talks about a short mezza di voce which appears only over a single note. It was common in some 19th century composer's music. Besides, during the 18th century, this sign was used as a sort of accent. *It is especially characteristic of the so-called Classical-Romantic German composers (*Clive Brown*, Classical and romantic performig,* page 127*).

García in his Method says that this sign is used to go from the pp to the ff increasing by degrees until we get the utmost volume and then it gradually diminishes in power (García's method, page 33).

→ **About Vibrato**

Baillot also talked about the bow vibrato to make those dots with slur, which should be less detached than a portato, and there is no pitch modulation.

Is very interesting read about different and existent sort of vibrato, and not often we study this at the school or at home. Many times, I listened to musicians talking about the bow vibrato, but I thought it was a modern tool. No one before told me about this tool.

It is very interesting how Dotzauer, Baillot and García talk about bow vibrato to execute the following mark (fig 12):

Figure 12

I practiced this new wisdom and I recorded how I was executing it in the past and how I understand it now (**recording** Track 18).

Davit Melkonyan (Attachment 7.1) tells "*Sometimes it is affirmed that they did not do Vibrato with the Arpeggione because of the frets. Nevertheless, Vibrato was and is done with the instruments with frets (like the gambas, lutes, guitars etc.)*" Therefore, not doing it because of the frets is not a good argument.

I have my own arpeggione and I tried to do vibrato. Effectively we can do it. (track 19**).**

I read about this topic and portamento as Melkonyan suggested to me: *Clive Brown's Book: Classical Romantic Performance Practice.*

Eberhardt commented: "*Beauty of tone has always been considered a special gift: and to acquire it we have contented ourselves with experiments upon the right arm, and have sought for secrets where no secrets exist. In regard to the vibrato, I can claim that: - Artistic finish in playing is impossible without a correctly made vibrato. The bow occupies a dependent relationship – is dependent on the left hand. The left hand is entirely dependent on the oscillation*".

➜ **Vibrato in long notes:**

Dotzauer (Clive brown, "Classical and *Romantic performing", page 552)* called it *Pochen* and referred to it as a technique for embellishing those long notes on which it was possible to produce it. García also talk about this sort of vibrato in singer's technique (García's Method). You use the third part of the breath at the beginning of the note saving as much air as que quality allows, and then, you expel rest of breath in a shorter period of time, making a natural oscillation of the voice (vibrato). We could also imitate this natural reaction helping with our left hand

Nicholson's description in his 1836 school (with its clear representation of the manner in which the vibration should become increasingly fast) suggests something rather closer to the singer's vibrato than to the tremolo.

Paraphrasing García: (García's method). "*It seems probable that in the 18th century most performers employed a slow vibrato as a rule and that in the 19th century a faster one was generally preferred. There were, of course, always faster and slower vibrato effects, depending on the context, but a fair amount of evidence points towards a faster norm in the period after 1800.*"

Nicholson defends that the width of each oscillation in the vibrato is related with the dynamic. As much piano, smaller is the oscillation, as more forte is, it should be bigger. (see Track 8 **and** 20**).**

(See documentary with Sara Moreira → Track 21)

➜ **About Ornamentation**

To be clear about ornaments: I think It is an expressive tool to make a resolution of the phrase. We should play every note with our best quality. On the other hand, I defend Schubert´s vocal influence defender, and its ornaments should be more "cantabile" as I said in the first intervention cycle. Schubert uses ornaments in the most melodic lines, and this first movement should differentiate the instrumental part from the cantabile part, a movement of contrasts.

I asked one questionnaire to Davit Melkonyan (Attachment 7) and he told me a good tip: I have to imitate the human voice, or to be precise: "*Much more important is, however, the movements of the voice, viz. the Portamenti, the respiration, the modulations of the voice, the coloratura. The Portamenti were in the 20th century progressively removed from the classical music. An excessive use of the Portamenti is, for sure, unbearable, but its complete absence is still more unbearable*".

TURN: (pictures from "Sonate pour Arpeggione et Pianoforte, presentation Par Philippe Muller").

We see the turn (fig 13). Schubert uses this mark during the sonata many times. The classical turn should be with a tone in the upper interval and a semitone in the below interval. Regarding to the rhythm this turn should be played like the following examples:

Figure 13

The figure 14 means it plays with considerable rhythmic freedom. If we try to sing it faster (as Anne Gastinel plays it) we could not pronounce every note, and the turn would be distorted. I make this experiment with Sara Moreira (see below).

Figure 14

Figure 15

TRILLS:We cannot know if Schubert was very meticulous to write this sonata. People says the composed it very fast. As Karl Geiringer says in "*Schubert's Arpeggione Sonata and the "Super Arpeggio", The musical Quartetly, Vol 65 No 4 page 513, "The autograph of the work is rather hastily written, makes frequent use of abbreviations, and contains a number of subsequent corrections as well as a characteristic erasure [...].* In any case, he wrote many marks through the first movement. He also writes the resolution of a trial except following this theme (fig 16):
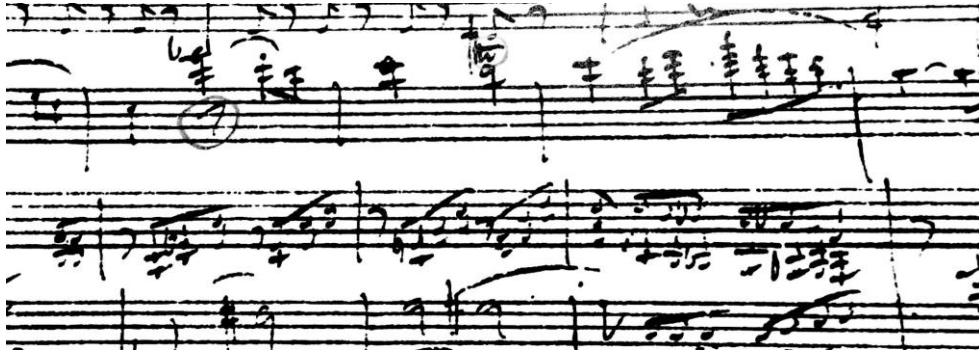
Figure 16

Rest of times, he writes a resolution (fig 17):

Figure 17

What I tried is playing changing the intention of the phrase. Here the slur goes from the first note of the bar 65 to the last note of that bar. Nevertheless, when this theme appears before (bar 49), cello melody goes with piano part. Therefore, we can interpret that second phrase in a different way in order to pay the first note of the bar as the resolution of the bar before.

(recording Track 22) He can hear to examples. First example: first note goes with the following phrase, therefore, it doesn't need resolution (V-- I). Second example: first note of the bar is the last note of that phrase (V-I -- I).

I also want to difference between trials in cantabile part and trills in virtuoso part. The most important in virtuoso's trills is the attack of the note and its resolution (written as real measure on the score) (track 23), and the rest of the trill would be as an effect.

On the other hand, the body of the cantabile trills gain importance, it would be more lyrical and pronounced (track 24).

➔ **About Glissando**

First, I did a questionnaire to Davit Melkonian, Gerhard Darmstadt and Nicolas Deletaille. Davit wrote about the significance of the portamenti in this music. I also found many sentences from different musicians who talk about this feature. Lasser calls it Portamento di vocce. Domenico Corri thought that the portamento was "Perfection of a vocal music" (Clive Brown, Classical Performance, page 559) and he defined it as: "*The sliding and blending one note into another with delicacy and expression*"

During the 19th century musicians associated the term portamento with an evident slide, with a growing tendency during the first twenty years for string players or singers and they used it to intensify the use of this technique as an expressive feature.

After I read all this literature, and made those questionnaires, I develop my own discoveries and analysis from this new knowledge. I research about the inconsistent marks through the first movement and a 2-part experiment. Both parts regard to vocal influence.

❖ *Inconsistent marks Analysis*

When I started to play this sonata, I used the Bärenreiter edition to practice (I supposed it was the most reliable), that's why I wanted to compare this edition with the manuscript (attachment 8). After I made this analysis, I understood why the Schubert's marks could be interpreted as inconsistent marks.

Schubert's sonata differenciate many inconsistent marks, and every edition interprets different things. I was shocked when I compared Bärenreiter edition with the manuscript. They applied accents indiscriminately because of the Schubert's graphical symbols.

We can find three different marks: $>$ $\diagup$ and $\diagup\diagdown$.

The first mark is supposing to be an accent, the third one is a decrescendo and the second one has controversy. After playing several times and analysing the piece I found something out very interesting. Perhaps Schubert wanted to use another sort of graphic symbol to express something different. I analysed those marks through the first movement and we can say that most of accents which appear in the manuscript (small marks) are without doubt accents, and not decrescendo or that inconsistent and leaning mark.

guaranteed mark
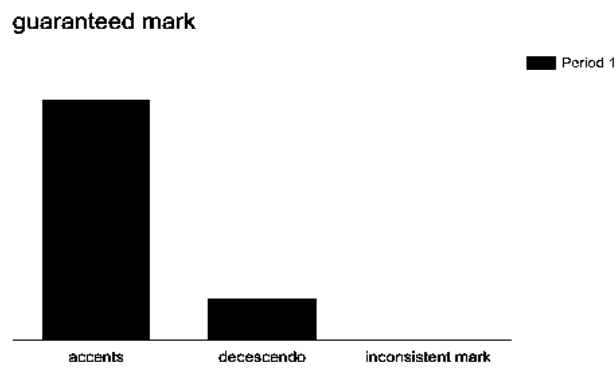
I did an analysed score where I clear up what means each mark (Attachment 11). For example, bar 16-17.

In the manuscript, we can see the following image:

What I understand is an additional weight in the upper note and then, diminish the intensity of the phrase. On the other hand, the piano accompaniment stops, and the arpeggione would have time enough to finish the music line.

What this marks means is: **additional weight in the upper note, diminish the intensity and change the timing of the line, because there is an appropriate accompaniment which helps to modify all of these facets.** Therefore, this was what the "ambiguous" mark means.

(Recording: Track 10)

I realized that this mark is always in the "cantabile" part of the sonata (as I differentiated before) and the piano accompaniment slow down, stops or the cello part has a long note to develop.

Ex 1 - Bar 19 - 20

In Example 1, we can understand it as decrescendo. But I don't agree. It would be a crescendo which ends in fp. Then, music goes down until a perfect cadence V-I, not extremely important. and the piano part is an impulse from the cello part. Therefore, I think this is also the "ambiguous" mark: crescendo, forte piano, with an additional weight and the musical tension calm down.

Ex 2 -Bar 48 -49

In Example 2, Bärenreiter interprets it as an accent. It is quite far away from an accent. That f, is an arrival, where Schubert changes the mood of the music, it comes from the "virtuoso" part to the "cantabile" part. That higher note needs time to resolve and develop its sound. Piano will react depending on the intensity which cello comes.

So, I understand this mark as the "ambiguous" mark also where, from the higher note, music calm down to the cantabile part, where music takes time.

Ex 3 - Bar 62 -63

In Ex 3, It could be an accent, because of the same reason. We are coming from the "virtuoso" part to the cantabile, it is a very lyrical shift. Here also change the timing of that phrase, we should feel the impulse and the (huge) interval. The second mark is on the leading note which resolves afterwards. Therefore, I understand twice as the "ambiguous" mark.

It would be the same in bar 67.

After these examples, I will mention the rest of the "ambiguous" marks through this movement:

- Bar 79. Long note. It is a clear example where it would need an additional weight at the beginning of the note and then it will lose intensity walking to the "real ornament" to go into the virtuoso part again.
- Bar 84 and 85: I also think is the "ambiguous" mark because of the piano accompaniment and because is a two-bars-connection to go into the virtuoso part again. We can change the timing and introduce a new impulse of the music.
- Bar 91 and 92: We could interpret it as an accent because is in the virtuoso part, but according to my point of view, that note should lead to somewhere, and there are three different rhythmical steps, each one has less intensity than before. That´s why I consider it is the same mark.
- Bar 95: There is a *Fz* followed by this inconsistent mark, to ends in p. Piano accompaniment stops and changes the rhythm. We find three times the rhythmical pattern, each one related to that cello mark. What I understand is an extra impulse with an additional weight and little by little music is going down.
- Bar 110: Concerning melody, this part is not interesting. It is repeating time and time again, as same as the piano. According to my version I would play this part in two impulses, so I would understand those marks as starting impulse.
- Bar 115: We will talk afterwards about this bar because there is another following sign that we have to clear up. But before, we have *fz* and this mark, so I understand it as losing intensity.
- Bar 121: as well as before to restart the main theme in the recapitulation.
- Bar 149: namesake of 31. The only difference: an extra sign but I think to understand the

impulse of the ensemble, because cello plays and then piano continues with the cello impulse, like a spring.

- Bar 152: namesake of 34. The same reason that bar 149 and 31.

- Bar 166 → 49

- Bar 200: calming down after the forte. After this mark, Schubert writes a decrescendo.

There are other few marks that I want to mention. This couple of marks appear through the movement very often and I will call them: **Mezza di voce.** I found a huge information about it in García's method and in Clive Brown´s book. He called it as sign to emphasize the melody. What Clive tried to explain is that it is not necessary to be pp, but is to emphasise, in vocal songs, the lyrics and the character of the line. I liked the idea of emphasis, so I wanted to approach this new term to define the following mark:
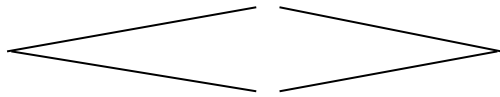
It could seem a mere crescendo. In the middle of both signs, there is a harmonic change. There is no doubt of the significance of that change; nevertheless, the harmony cannot stop there, it is keeping the intensity. That's why I understand it as emphasis of a shape or a specific line.

I think they could emphasise this line with vibrato, an expressive tool. *(recording* Track 11*)*

- In bar 51, this sign appears again. It is in the cantabile part and piano accompaniment is playing also the same line. I think also this is a mezza di voce mark, to emphasise that line.

- Bar 65: Here I think it is mezza di voce. Otherwise, that line has a huge interval to interpret. It means that it is not a mere shift. This movement should be emphasised.

Finally, there are many accents through the movement. They are the easiest marks to recognize. Schubert many times uses it only in the recapitulation, and it doesn´t appear in the namesake part of the exposition. Nevertheless, I think it is not necessary. From a long time before, there are little changes between exposition and recapitulation. it is not necessary to be a mistake of the composer.

In any case, if it would be his mistake, it would be his version, even we think it is questionable. (You can find all that marks in Attachment 11)

To end this part, I will explain a new sign that I create (not necessary) and I wrote down in the analysed score.

Figure 6

This sign will mark (figure 6) the diminuendo. It means decrescendo, and ritardando. In other words: less and less and slower and slower. I will appear in bar 28. Music stops, phrase is ended, the main theme is gone and the piano accompaniment rhythm is slowing down (the figures are more and more long). it is musical common sense. Many people believe the difference between decrescendo and diminuendo. I don´t reject that statement at all but I think is easier than this. This also appears in bar 115. (explanation in next section: Questionnaires and literature → about diminuendo and decrescendo).

If we observe this distinction between different marks, we realize that there are not decrescendo marks; there are, always, this word: *"decresc".* (recording 12) (see section → about decrescendo and diminuendo, page 27)

My conclusion is: Schubert wanted to write three different marks, **very similar sign, but very different meaning**. The "ambiguous" mark would be, therefore, sort of sforzando, or adding weight and calming down the intensity of the impulse. We can understand it as a mix between accent and decrescendo. **Nevertheless, through the piece, I distinguished accents on the virtuoso parts, where I understand the attack and its character very far from the intention of this new mark, lyrical, more drama, cantabile; and curiously, all of them appears in cantabile parts**, when rhythm goes down, piano accompaniment changes and add some rests which helps the freedom of the intention of the phrase, relating with timing.

- Decrescendo mark **">"**, what I called "ambiguous" mark, could fit as *sf* and decrescendo.
- "Decrescendo" mark **">"**, (smaller than before) which means accent.
- **<>**, called **mezza di voce**, to emphasize the melodic line.

Analysis of II movement:

Curiously, we find many mezza di voce signs through the second movement (as a Lied). It is a great example to interpret that mark as a sign to emphasize the melody line. This cantabile feature is the most used.

We can find also few "ambiguous" marks, for instance, bar 27, 35 or 36. All of them are long

notes with enough time to develop and change the sound (tension- distension) If we understand that signs as accents, it cannot have the same meaning than the accents in virtuoso part,

Finally, we don't find any "dimin" sign nor "decresc".

❖ *Experiment*

In January, I played as member of de Doelen ensemble. By surprise, I had to play a lied by Schubert called Litanei. Besides, I played it with pianoforte. I couldn't believe such a coincidence. I practiced with the pianoforte player. I realised how it works. First of all, we had to find a good group balance. And then I had to play my own version. When I finished to play, I didn't know that a singer was going to continue singing the same lied. Last time, singer, pianoforte player and I (cello) should play all together, what it means that I had to imitate the singer version.

When I practiced this lied at home I was aware of the lyrics and its breathings and the harmony. Even so, my version was far from the singer's version.

I found the following differences:

- meaning of lyrics: it is very important. I translated it and I saw where we should emphasize the music through the breathing.
- Turns: I made my turns more free than him. He did it imitating the piano rhythm (semiquavers) → doing demisemiquavers.
- Shifts: string players use two sort of shifts: advanced and delayed: If you do the journey with the new finger (the finger which will play the following note) is an advanced shift. If you do the journey with the old finger (finger which plays the departure note) is a delayed shift.

I realized that he didn't travel with the departure note, because is anatomically impossible. He also blends the shift reducing for a while the amount of air.

Feedback: All of them told me that we became in only one player, we could blend our sound perfectly.

→ **About glissandos - portamento**

Davit Melkonyan says: […] "*An excessive use of the Portamenti is, for sure, unbearable, but its complete absence is still more unbearable*" *Attachment 7.1.* I agree. Like the vibrato, playing with frets doesn't mean you shouldn't play without vibrato. This skill distinguishes the bow-string and plucked-string instruments (playing throughout a fingerboard) and all other instruments, for example the piano. I don't think that we have to avoid it. But, indeed, we should not overflow this technique.

What does it mean not to overflow? Where is the limit? Well, I think that if we are imitating the resources of the human voice, we should analyse one shift in a slow motion to see what's happening.

Our vocal cords are like the strings of a cello. We stretch them to go lower, and compress them to play higher. Anatomically, the journey from very low to very high notes should include no stops. If we connect two notes with a slur, or legato, we can make the shift in many different ways, but you will always hear it, just like you would with vocal chords.

So, why don't we play with our strings in that way? where our bow seems their air, our fingers seem like their mouths and our strings would be as their vocal cords.

Track 25: *two different options to play a change of position*

- *Advanced:* If you do the journey with the new finger (the finger which will play the following note).
- *Delayed:* If you do the journey with the old finger (finger which plays the departure note).

I rejected the Delayed shift, because it is away from the vocal approach. (**see** Track 25, to listen the difference between advanced and delayed shift). I tried to work it with Sara Moreira (see next part). and the advanced shift simulates better the vocal shift. (see Track 21 minute 13:11 -13:30).

Besides, I can distinguish two different advanced shifts:(track 6 in slow motion)

- Changing bow after the shift (shift and departure note in the same bow)
- Changing bow before the shift (shift and arrival note in the same bow).

What I realized when I tried to sing it before is that we pronounce before the shift, then, the shift will be played on the same bow that the arrival note. It is, indeed, more expressive. (Track ops!).

In contrast, when the shift is descending, the most expressive shift will be with the departure note (the upper note) (Track 26 slow motion- Track 7 real speed).

❖ **Experiment, Part 2**

I work with *Sara Moreira,* a professional singer from Rotterdam. We did the following exercises:

She sang different parts of the movement to work on:

- Shifts (as I've named just in this before part). I tried to approach the "vocal journey" to the instrumental way to play a shift.
- Vibrato (vocal cords are shaking when it come into contact with air. as much air, bigger

is the wave of the human vibrato). García also wrote about this in his method (see "about vibrato" page 30).

- Amount of breathing (therefore, speed and pressure of the bow).
- Speed of ornaments as trills and turns. I tried to imitate through the cello and the result was very good. (recordings → Track 21)

As we can see in that exercise, I tried to embody this vocal expression in those cantabile parts. (recording → try out Sara Moreira's exercises).

Intervention

To sum up, in this intervention cycle, I was collecting info from questionnaires to 19th century experts, as Davit Melkonian, or Gerhart Darmstadt, Aldo Mata and I read the Clive Brown´s book about performing of this epoch. Beside of this, I did my own study case about the Anne Gastinel and Pieter Wispelwey performances to clear up some topics as: tempo, vibrato, accent signs, diminuendo and decrescendo marks, ornaments and influence of the arpeggione instrument (related to shifts, and fingerings→ III intervention cycle).

I also made an experimental exercise with Sara Moreira, a Portuguese singer. She sang many parts of this sonata and I tried to imitate it through my cello (develop of the experiment attached). We also were working on the vibrato.

Therefore, I worked on the stylistic features, and meaning of the marks of the manuscript. To do these two things I had to work very hard on it. Besides, I wanted to connect it also with my first intervention cycle about the vocal approach. This report is a diary of my discoveries. The more profound my research became, the more information I needed to complete it. I differenced between cantabile and virtuoso part every time, and in my taste, there are two different ways to research about. The meaning of the cantabile part mainly is because of the lyrical approach and very expressive music. We also have to know the time when this sonata was composed. The society and atmosphere of that time, who it was composed to. We have to know this instrument was composed to the famous musician of Vienna in that moment, the virtuoso cellist of that period. Juancho Almarza says: "According to the circus music that they composed to perform in their private houses, conceived to spectacular performances played by the most famous and virtuoso musicians from that epoch, we can think that they play those virtuoso parts as a show, attacks, glissandi, rubatoes [...]"

Taking into consideration the literature research and those analysis and questionnaire that I made I cleared up many questions which accomplished according to the Clive Brown´s book, Davit

Melkonian´s assistance and my own desk work and analysis of these topics. What I could embody were:

- **Tempo**. I found out that as a contrast piece I wonder If we can play the virtuoso part more brilliant and maybe faster that cantabile parts, where we can extend the tempo and change the timing of those phrases. I decided and I will play it making an enormous difference between virtuoso parts, and the cantabile part, where I will do many timing liberties as rubato and proper timing to develop a note of a phrase according to the harmony, intention (recording example Track 27).

- **Ornament´s meaning and interpretation** (how to execute the turns it and why). Turns appears only in cantabile parts. Therefore, I decided to play it as an embellish ornament (Track 28). I tried to imitate the vocal ornaments. In contrast, trills in virtuoso parts should be fast, concrete and only as part of the show. I think in virtuoso part we don't have to start the trill from the upper note, and, however, in cantabile parts could be sort of appoggiatura to embellish the music. (see **tracks** 23 -24)

- **Trills** and their resolutions. There are two possibilities: Or Schubert forgot to write it in specific places or he want to make that difference. It is not important. Though, we have to hesitate about everything. (see Track 22)

- **Accents:** what means an accent in 19th century's music and what means in Schubert language. (As I explained in "Questionnaire and literature → about accents"). Recording → Tracks 15 16 17.

- **Inconsistent marks** in the manuscript: that all those signs mean, difference between decrescendo sign and accent in Schubert's handwriting. (Recording → **Tracks** 11 12 13 14).

- Difference between **decrescendo and diminuendo** according to the Schubert's handwriting. I figure out that diminuendo goes always in endings of phrases or sections. If Schubert wouldn't write any marks, we probably also made a natural ritardando, because the music, rhythm, and intention need that slowing down.

- How to perform a *portato* **and bow vibrato**. (recording → difference between *portato* and bow vibrato - Track 18)

- Proper **shifts and glissandos** (Reco I decided to try to imitate the vocal portamentos in a vocal way, therefore it will be very lyrical (example: lyrical portamento. Recording → **Tracks** 6 7 25 26).

- intention of **stylistic features according to the trajectory of the line** (Pieter Wispelwey case study) (Track 19).

What I had to add in my new recording was:

- Be aware of turns and trills.
- Be aware what is an accent, what is its expressive propose or what is a decrescendo sign.
- Use the vibrato to embellish the music instead of being a mere ornament.
- Bow vibrato to execute dots with slurs (instead of portamento)
- Be aware of the form (regarding tempo), how I want to structure this movement, and its tempo.
- Be careful with glissandos, I can do it but it should be subtle and elegant, as a good vocal shift.
- To be aware of diminuendo signs throughout the movement and try to be coherent with the musical discourse. In addition, to be clear what means each mark.
- Intention of stylistic features according to the trajectory of the line (Pieter Wispelwey case study) which I tried to accomplish making an analysis on the Pieter Wispelwey's analysed score.

I also can use all this information to the second movement. I did also the recording of that second movement regarding every useful new information that I found out and figured out.

THIRD INTERVENTION CYCLE - ARPEGGIONE INFLUENCE AND ITS EPOCH

Reference recording

Second recording: I made this second recording of I movement of the *Arpeggione* sonata for cello and piano by F. Schubert on the 1st of March 2017. I only recorded the exposition.

● Video attached: Track second recording

Reflect and assess

During this year, I was making my own arpeggione. It was already a beautiful experience and I could figure out many things with it. (attachment 14, story about the making of the instrument). I started to play and I already found many things to work on it. Also, Davit Melkonyan during my second intervention cycle explained many things that I had to try in the arpeggione.

Then I receive the Marius Díaz Leal feedback. I didn't think that feedback could fit in this research, but it fits perfectly:

Vienna, coffee, decline… Everything sounds as a cello, "I play good the cello". NOOO, No one pays a ticket to hear only that. Let your hair down. But good, you are doing it very good. Now forget the cello and make us feel. Look for character, emotions, exaggerate everything [...]

This feedback made me think about that virtuoso mood that we have to embody when we play this sonata. It is not a serious composition. It was to be played in a small group of friends, to have an enjoyable time playing a caricature-like movement and show their abilities playing this instrument.

Juancho Almarza: *We could think everything was very "dirty" music, according to the circus music that they composed for themselves. It was to demonstrate such a virtuoso the musician was. Remember, Schubert composed that sonata for the   musician who was in fashion, glissandi, attacks, rubatos. Vibrato as ornament. [...] I don't know the instrument but I know these kind of instruments; so, I think, the instrumental part is easier with arpeggione: open strings, almost no change of positions, and the sonority very ethereal. [...] If you want to research about the "absolute music" you should research about the Schubertian Lied, where you should look for a clear and fluent performance of the melodic lines. According to this, your tempo is too slow. In your cantabile parts, more poetic. On the other hand, on the arpeggione, everything would be in the same position, so you have to eliminate many shifts. I think it would be a modern version.*

Fernando Arias (lesson, Zaragoza, 2015) *You should know which strings the arpeggione has. The lowest string is an E, Therefore, you won't vibrate that note. Besides, if you analyse the manuscript, you will find many notes in a chord that we are not able to play in our instrument. [...]*

Data collection

I wanted to aware where I was, what I got and what I still could improve or what I missed. I indeed research about the Schubertian Lied influence, the stylistic features from the manuscript and now, the most important, where it comes from. Vienna 19th century, arpeggione, instead of cello. Six gut strings and a piano forte. Virtuosos start to show up.

This intervention cycle is composed mainly of my own experiment with the instrument. It was the last intervention cycle because I had to research and know deeply the instrument, because I didn't have too much time. Not everyone has her own instrument to can research and figure out many compositional styles. I finished to make this instrument in January 2017, in Spain, A Coruña (more information and pictures: Attachment 14)

Therefore, I structured this third intervention cycle in the following parts:

-        Case study of Nicolas Deletaille, a cellist who researches about this instrument.
-        Compositional style according to the arpeggione (instrument): sonority, colour, fingerings.
-        Visual and aural differences from the arpeggione to the modern Arpeggione sonata: different notes, pizz or not. shifts or not and where. I tried to consider how to get close to the original intention.
-        Last step: To choose my own version and understand why.

Case Study: Nicolas Deletaille

I analysed his recording (this recording is online on youtube, played by him with arpeggione and Alain Roudier playing the pianoforte, link in bibliography).

First step: I compared my last analysis about inconsistent marks, dynamics or articulation with Nicolas recording. I expected something else. When I analysed his music, I didn't find anything, no colours, no dynamics, no difference between different marks, diminuendo, "ambiguous" mark or accents. Nothing. Furthermore, Nicolas played notes with dots as spiccato, and the rest notes he played legato. He plays the repeated notes without an accent in the second repeated note (example: bar 43), There is no timing, there is no intention. He doesn't differentiate between diminuendo and decrescendo (example minute 1.45 = bars 27-30). He also plays the dots with slur (bow vibrato - second intervention cycle) as legato. Could we make that feature on the arpeggione or it is not possible?

He does vibrato in the cantabile parts, which actually is, most of times, inaudible.

I thought in two ways to explain the reason: or he doesn't play or he cannot play:

- If he doesn´t play: It should be noted that maybe, this is his version and he wants to play it in that way.
- If he cannot play: Perhaps, the instrument is a limited instrument, and we cannot do anything else.

This step is connected to my next section: "*Experiment 1 with arpeggione".* I think it could be both. Arpeggione is only a modern viola da gamba, with a different shape and only one string (the second string) has different tuning. It Is exactly the guitar tuning. This instrument only lived for 10 years. Viola da gamba had already a strong rivalry when cello appeared. Arpeggione would suffer the same situation. That instrument (technically limited) could not compete with the modern cello and its repertoire. See Experiment 1 with arpeggione for more information. As Karl Geiringer says in his article "*Arpeggione Sonata and the "Super arpeggio", Staufer wanted to provide new opportunities for guitar players and at the same time to furnish to devotees of the old viola da gamba a more efficient replacement for that obsolete instrument".*

Second step:

First, I wrote down his fingerings in the analysed score (analysed score in attachment 13, Nicolas Deletaille analysis). Many times, I couldn't understand which fingerings he used, but afterwards, I played also with my own arpeggione, and I found out the possibilities to play it. I don't know yet the instrument how I know my cello and its technique, but I already can say that he uses few times not the most proper fingerings. (experiment next section)

I was aware about: there are many group of notes that according to the position of the instrument intonation, we could play in the same position without shifts nor big change of positions. I noted it on the score with a lengthy line under the notes which means "same position" (figure 18):

Figure 18

I wrote down the fingerings in the first and second movement (see Attachment 13).

This sonata is very difficult to play on the cello. One of the reasons is because it was not for a four strings instrument tuned by 5th. Therefore, if we have to play it on the cello, we will have

difficulties to find a good fingering according to the sonority, shifts and tuning on the arpeggione.

What I realized: the virtuoso parts are quite more comfortable in the arpeggione than on the cello. Even not being in a same level playing cello and arpeggione, arpeggione is much easier to play the virtuoso parts (don't misunderstand; it is not easy, but it is more comfortable and I could learn faster the fingerings in virtuoso parts).

Example: recording Track 29 playing bars 44-49 with cello and arpeggione Track 30

Experiment: my arpeggione

I found "Arpeggione Method" written by Vincent Schuster, edition Diabelli and Company. I was a method for studying the arpeggione (also called guitar-violoncell), invented by Georg Staufer". I was self-taught and I learn how to play this instrument following this method. (track Ops!)

When I already could "play this first movement" I didn't have enough accuracy but I already could feel how it works and, besides, I could understand many movements that I couldn't understand when I played it on my cello. For example: bar 14 -15. When I listened the Wispelwey's version I heard that different intention on the line, but I couldn't play it on my cello, even imitating it.

Then, when I tried to play it on my arpeggione, knowing that those fingerings were the most logical, and the line made it for itself.

Therefore, I played it again on my cello and I understood that maybe that fingerings were not the most proper fingerings to express the real line. So, I made another annotated score with new fingerings on the cello score.

Figure 19

Figure 20

Figure 19 comes from the arpeggione part, with my fingerings, and Figure 20 comes from my cello score. I indeed understand the inner impulse of the line. I see on the upper picture that the whole gruppetto is played in the same position. Therefore, I tried to find a close fingering on my cello, skipping all those shifts that I made before and which impeded me to draw the line.

(Recording → Track 31 -Vocal influence fingerings played on my cello- Track 19 - played on arpeggione- and Track 32 - arpeggione influence fingerings played on my cello again Track 40).

I think this accuracy fits better in the virtuoso parts. In any case I did an annotated score of the whole movement and second movement. (attachment 13)

If we summarize the music, we can see big inner **arpeggios**, this is one of the wanderings why Schubert called as Arpeggione.

- Bar 60, 61, is, in essence, an arpeggio (G-C-E-g-c-e)
- Bar 117-121, we can see an arpeggio from the highest (e' -b- g# - E)
- or bar 335: pizzicato section. Each bar has a different arpeggio played each note in different string.

Thus, the cello arrangement from the arpeggione part must be adapted to the requirements of the cello, with only four strings and tuned in fifths. And we should preserve some of the arpeggio effects to the extent possible.

I found a good fingering close to the arpeggione's fingering. There are less shifts, because I found a thumb position. The thumb is very helpful to play this sonata, because of the technical difficulty on cello and because of the tuning on the arpeggione. For instance, violins can use 4 different

A Figure 21   B Figure 22   C Figure 23
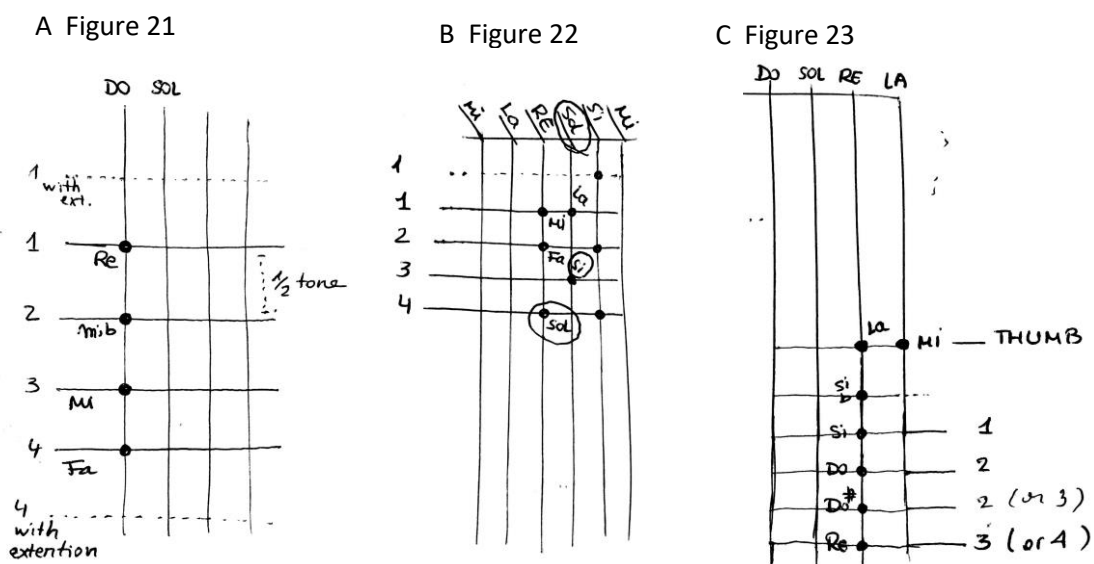
tone-notes in the same string in one position (cello has a huge dimension, so the distance between each finger will be only half a tone). Arpeggione has the same dimensions as cello, but there is a tone less between strings, or two tones (between second and third string si-sol).

First picture (A): first position on the cello. Second image (B) first position on the arpeggione. Third image (C), fourth position with thumb on the cello.

We can see in A the distance from the last finger to the following string is one whole tone (fa-Sol). In Contrast in B, the last note in the 4th string is the same pitch than the third string. (sol-Sol).

If we want to imitate this structure on the cello, we have to use thumb **and** the fourth finger (something unusual because it is uncomfortable) making a tone distance between each note. (Boccherini used this technique very often -Aldo Mata lesson March 2013-).

Bar 35 -39: in these bars, we can difference two different voices, which is very obvious through the fingerings on the arpeggione. Besides, we can understand the line relying on the fingerings; when the position or the fingerings series change, the line makes a new impulse:

Figure 24
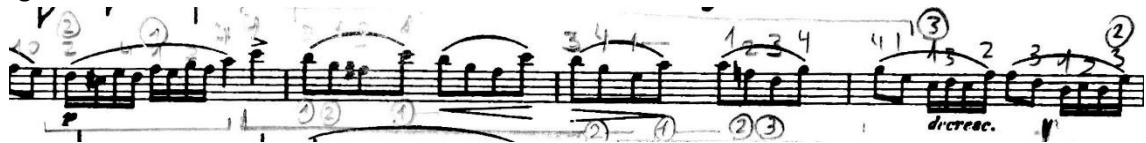
Figure 25
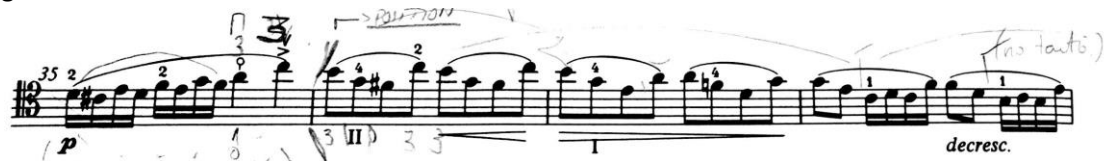
Figure 24 from arpeggione score, and *figure 25 f*rom the cello score. We see how the gruppetto on bar 35 is in the same position less the last note (which it will come from a shift through the e-string) and the following phrase is also in a same position until bar 38 second beat. I tried then to, first of all, find a close fingering to the arpeggione's fingerings and then, I re-mark the intention of the phrase making a deliberately fingering to emphasizes that change. (Recording → Tracks 33 and 34).

Another example of accuracy on fingerings: Bars 40-47:

Figure 26

Figure 27
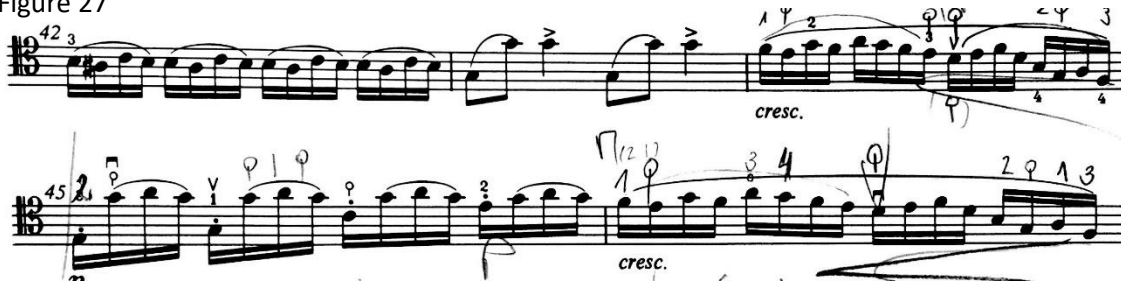
Arpeggione score (figure 26): only from bar 44 to 47, cello score (figure 27) from bar 42 to bar 46. (same motive repeated). On the arpeggione, bar 44 is in the same position, very difficult to play it on cello, but this new fingering is close to the arpeggione fingerings, and then, we can get speed and agility. (Recording → **Track** 30 and 29).

Last example (figures 28 and 29): Bars 57- 59. Cellists often play a huge shift between both notes, an octave. But on arpeggione is on the same position (skipping the string between e String and G String, it is not legato, it is not possible).

Figure 28

Figure 29

Figure 28: arpeggione part, bar 56-59. Figure 29 from cello score, bars 55- 60.

On the arpeggione, bar 57 is in only one position and the next bar, could be also in one position; nevertheless, Nicolas Deletaille plays that passage through the e-string, to play bar 59 in the same position than bar 60 to go up again.

After this analysis, I looked also a fingering on my cello close to the arpeggione fingering:

- <u>Track 35</u>: fingerings that I used before this analysis.
- <u>Track 36</u>**:** passage played on my arpeggione.
- <u>Track 37</u>: passage played on my cello with new fingerings according to the arpeggione's influence.

I make these new fingerings in the whole movement. I understand many musical intentions. Cello fingerings could be an obstacle to understand the phrase, as we saw in the main-theme. Therefore, arpeggione helps a lot to find it out and embody the "new" meaning.

Though I play with a vocal approach, I can combine both styles. There is no reason to not do it. Vocal approach about portamento, vibrato, develop of a note, tension and density of the bow, and, besides, a new point of view to find out this different style. The question is, could we play all these vocal features on the arpeggione? My answer is yes, it is possible.

Aural differences from arpeggione

After I listened the Deletaille's version on his arpeggione I wondered if we can or not play different dynamics on the arpeggione, different density and sort of bowings, vibrato, portamentos… I kept going with my experiment and I wanted to know about:

- *ff - pp:* we are able to play a big range of dynamics. Nevertheless, it depends on the string where we are playing. The curvature of the bridge is quite flat, what means, it is very difficult to play a middle string with pressure and not play the neighbour strings. (image bow !!!!). Therefore, the range of dynamics in the middle strings is limited. Most of times the line goes through the first string. So, the range of dynamics is significantly bigger than the rest of middle strings. (<u>Track 33</u>, for instance).
- We have less distance between strings, so we need more accuracy when we play this instrument. If we don´t play the string with precision, we will play many strings at the same time (at least 2).

This last paragraph is related to the sonority of chords. Schubert wrote even 6 notes in one chord to play with arpeggione.

This instrument has a significant resonance, and pizzicatos make the sound bigger that played with bow (Track 38) In this video we can listen the three first chord of the Figure 30. In the score, there are only 5 notes per chord, but I played as the G major and C major chord on a guitar. Maybe, Schubert skipped any note, because it was an open string with same pitch than the chord, which doesn't disturb its sonority.

Figure 30

On the other hand, there are other important place in this movement where it sounds chords. It is important because:

- manuscripts don't mark as pizz
- Violoncello version plays it with pizz
- we can imitate the sonority through the "experience" on my arpeggione.

Figure 31 comes from bar 144. Here we don't see any pizzicato remark, but, it is curious, most cello player plays pizzicato.

Figure 31

I did a Survey with only one question:

- "Do you play pizzicato or arco in the chords in bar 145-146 in Movement I of *Arpeggione* sonata by F. Schubert?"
- if is yes, "Do you play with Bärenreiter edition"?

I asked to 50 people. The average is: 90% play pizzicato instead of arco. From that 90%, 64,4% plays with Bärenreiter edition.
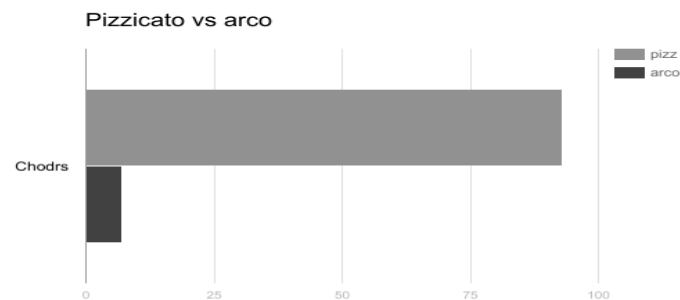
I ask myself why Bärenreiter edition remark pizzicato: or the musicologist/editor thought that Schubert forgot it or they did it because the pizzicato sound seems like the chord played on the arpeggione with bow.

I tried with arpeggione and then, I tried to imitate the sound on my cello: Track 39. What I learnt: It should be closer to the fingerboard than the bridge (less curve and less distance between strings, therefore, it is easier to play all the strings at the same time). We will get a softer sound and almost all the strings will sound at the same time.

Besides, the journey to change from pizzicato to arco will be easy. Is quite difficult to change in a eighth note length.

Nicolas Deletaille point out the idea of a 5-string instrument which inspired the Arpeggione sonata. (Attachment 7.3) How we can see, there is not 6 note chords.

Advantage or disadvantage?

Frets

→ advantage according to the intonation.
→ Disadvantage if a string is out of tune, because you cannot modulate the pitch.

Mi arpeggione doesn't have frets yet. I wonder if it is better gut or metal fret. In addition, these frets were eventually replaced by lines on the fingerboard ("Schubert's Arpeggione Sonata and the *Super Arpeggio" by Karl Geiringer, The musical Quarterly, vol. 65, No 4, page 516).*

Questionnaires.

Davit Melkonian talks (Attachment 7.1) about the sonority and balance between arpeggione and fortepiano. It is more important the balance of the ensemble than the amount of sound.

Intervention

It is really another sound, you cannot realise about it on a cello, and you will get another stylistic experience of Schubert's feelings and understanding. The most important about this intervention cycle: arpeggione influence, is the stylistic feature according to the arpeggione (instrument).

Therefore, what I must achieve is:
- Fingerings according to the arpeggione's fingerings. We should feel the *arpeggio* effect, and this tends to appear in the virtuoso parts. I found fingering keeping a fix position or changing as less as it could be possible. The result is: agility, different meaning of the phrase, different sonority (less sonority, more accuracy).
- These fingerings will change my perspective of phrase or line. As I wonder how to do it during the Pieter Wispelwey comparative analysis (II intervention cycle), now I felt it clearly. This, we must find a proper fingering or those fingerings that we already had but we have a new understanding about the line (page 20).
- Sound of the instrument. This instrument has a modest and smaller sound than the cello. We don't have to push to the limit the dynamics. The most important is the balance with the fortepiano. In addition, *Arpeggione* sonata has a significant difference in contrast to the rest of sonatas from that period: arpeggione line has more importance than the piano part.
- Arpeggione influence fingerings is compatible with vocal approach. As we said, the cantabile parts are mainly influenced by the vocal technique and the virtuoso parts, the instrumental parts have been influenced by the arpeggione. Therefore, the virtuoso parts, many times could be faster than I tend to play it and the cantabile parts could achieve more freedom through rubatoes, timing, diminuendos...
- Reaction of the string, its nature is away from the modern strings. But at the same time, it sound is deeper than the modern strings.

What I achieved in this report:
- approach of vocal technique.
- Difference between the cantabile and virtuoso parts.
- Cantabile parts related to the vocal technique, more free than the virtuoso parts, rubatoes, embellishments, vibrato, ornaments.
- Virtuoso parts related to accuracy, speed, being a virtuoso, joke, glissando, bowings. To achieve this, I understood the basement of Schubert's composition influence, the arpeggione.
- Arpeggione influence: sound and sonority, fingerings, reaction of the instrument, intention of the lines.
- Accuracy reading the music and don't take it for granted.

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APPENDICES

NETWORK

Jeroen den Herder: My cello teacher He has made me grow up as cellist, given me so many good advices to improve my expression and the technique on the cello. I have had many lessons with him. Amsterdam, The Netherlands.

Job ter Haar: My research coach he has been my artistic research supervisor during the two years. He helped me a lot focusing my ideas and suggesting many and exciting questions to be aware. Rotterdam, The Netherlands.

Marius Díaz Leal: My old cello teacher. I am what I am because he trusted me from the beginning. He advised to me several times. Salamanca, Spain.

Aldo Mata: My old cello teacher and an expert in music from 18th and 19th century. We share several ideas about Viennese Style during this two years. Salamanca, Spain.

Juancho Almarza: My first teacher . He tried to do his best and inform about the most interesting topics I can used in this work. Pleasant colleague and a great cellist. A Coruña, Spain.

Xavier Gagnepain: My passion, he was the cause of this work. Cello player and philosopher during his free time. Paris, France.

Raúl Mirás: cello teacher. He gave me many feedbacks. Berlín, Germany.

Nicolas Deletaille: Cellist and arpeggione player. He collaborates with an interesting questionnaire. Brussels, Belgium.

Gerard Darmstadt: Cellist and arpeggione player. He´s collaborated with a questionnaire. Bern, Switzerland.

Davit Melkonyan: Cellist specialist in 18th and 19th Century Music, Armenia.

Borja Quiza, Singer, Baritone. Opera singer and theatre specialist. Spain.

Nicole Jordan, Singer, soprano. She was my first research coach and suggested to me many point of views to work. Canada- The Netherlands

Stefanie True: Singer. She collaborated in a questionnaire.

Francine van den Heijden: Singer. She collaborated in a questionnaire.

Sarah Moreira: Singer. She worked with me to figure out many technical skills from the vocal technique to the cello technique. Portugal- The Netherlands.

Jose Catoira. Luthier. He was next to me during the whole making process. He helped me and leaded me step by step to make the arpeggione. Cambridge-Spain

Osamu Okumura: Arpeggione maker and amateur arpeggione player. He answered technical questions about the arpeggione. Japan.

Enrique Pastor: Viola da Gamba and guitar player: he advised me about fingerings. Spain.

Eloy Vázquez: Guitar player, He finger the arpeggione sonata Mov.I to speed the work up. Spain.

Maria López Belarte: Pianoforte expert. Amsterdam. She answered a questionnaire about style. Spain-The Netherlands.

Teresa O'Brien, my friend and the angel who came to check my English. Boston, USA.

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1. Du bist die ruh 1st IC

2. Du bist die ruh – lyrics 1st IC

Du bist die Ruh',
der Friede mild,
die Sehnsucht du,
und was sie stillt.

You are peace,
the mild peace,
you are longing,
and what stills it.

Ich weihe dir
voll Lust und Schmerz
zur Wohnung hier
mein Aug' und Herz.

I consecrate to you
full of pleasure and pain
as a dwelling here
my eyes and heart

Kehr' ein bei mir,
und schließe du
still hinter dir
die Pforten zu.

Come live with me,
and close
quietly behind you
the gates.

Treib' andern Schmerz
aus dieser Brust!
Voll sei dies Herz
von deiner Lust.

Drive other pain
out of this breast!
May my heart be full
with your pleasure.

Dies Augenzelt,
von deinem Glanz
allein erhellt,
O füll es ganz!

The tabernacle of my
eyes,
by your radiance
alone is illumined,
Oh fill it completely!

3. Arpeggione sonata II – score 1st IC

4. Experiment Arpeggione sonata II – lyric creation 1ST IC

<<A mum is rocking her baby.

-If I am with you, if I am beside you, you´ll be ok. -The mom said

It will come a time that you don't need me, so I'll rock you until that moment comes.

-Dear son, someday, you will feel this wonderful feeling. But it will mean you don't need me as currently, but I will be happy because I will think I did my best with you.

-Oh, dear son, I will be happy but, at the same time, sad because I will detach from you. The redemption is a part of the human life. All of us must live it, the stream of our life, dear son.>>

————lyric in spanish———————————————————

Si estoy aquí / No debe haber preocupación / Te cuidaré / Con todo mi amor

Pronto te desprenderás / La vida es así /Pronto te separarás / Pero aquí estás conmigo-

Mi corazón / Crece con todo mi amor / Aquí estaré / No pienses que te abandonaré / Más tu vida tendrás que hacer.

Si tienes miedo / Miedo / Solo piensa en mí y acabará

No sientes sórdida soledad / ya / Solo Piensa en mí y acabará

Me voy / ¡Ay! / Me voy de aquí

Me voy, / vive una vida feliz/

5. Feedbacks from Network list 1st IC

5.1 Marius Díaz Lleal

I have listened your interpretation of the second movement of the arpeggione sonata and my advice to you would be the following:
In the beginning of the mov. I didn't feel that the colour of sound and the way you use the vibrato helps to bring out the right character.
To me the character at the beginning should be tender, fragile almost, less pressure with the bow and a soft but more nervous left hand would help achieve that. I feel you could vibrate creating intensity and decreasing it with the phrasing, making sure it is a relaxed flowing seamless vibrato, other ways too many notes seem to be standing on their own and not belonging to a long phrase. Press less with the left hand and your vibrato will be more flexible and also, easier to get it to go faster if you want. You abuse starting notes with no vibrato and filling it later, to me it doesn't work in this piece.
In the dramatic moments in the central part of the mov. you have a thicker sound, if you start the mov. quieter and intimate, forte passages will then have a much bigger contrast. I would also think carefully of the fingerings you use in order to avoid sudden changes of colour when you go from the A to the D string, sometimes it doesn't make sense to me. Remember that It is a very beautiful melody that must sound heavenly, like if it was sang, exactly like a lieder by Schubert.

5.2 Xavier Gagnepain

You have improved about character and sound skills. One thing to improve: you have to be more self-confident you are playing and left hand technique. Finding a note is not the finger purpose. You should trust the arm movement. Be careful with the timing, you start faster than you finish (I like more your last tempo).

5.3 Juancho Almarza

You sound very good. I´m proud of your maturity and trajectory […] In my opinion, you have to emphasise two aspects to approach to a better style:

-This music is related with the LIED, so you should play more CANTABILE, which means: you have to play with long phrases and more intense expressivity, in general. You should distinguish between ornamental and melodic part (written or not as ornament) and you should speed the ornaments up and "sing" the melodic part.

-About Bärenreiter edition: You are breaking a lot of slurs. In my opinion, your articulations don't help to this "cantabile" facet. Valery Walden (100years of violoncello) talks about the

influence of Tourte (bow) from 1780 and it helps to make a longer slur according to new romantic skills. This spread out around Germany and surrounding areas.

-Vibrato: it supposes that during that epoch people used less vibrato to this kind of repertoire. Change of position would be also very difficult.

5.4 David Eggert

He helped me with more Network.

5.5 Raúl Mirás

The vibrato is an important technique. In some situations, it is the most important aspect of developing a note. This movement is called a Lied, and the musician should sing much more. The vibrato is an expressive resource and musicians should develop it so they can use it when they choose, and not avoid it because they cannot do it. Let's sing all that you play to improve this technique.

5.6 Jeroen den Herder

Your vibrato should react depending on you are playing. Your Intonation could be a little bit more selective (leading notes) and sometimes more in tune, for instance, that phrase which connects 2nd and 3rd mov. Nevertheless, the recording sounds good. You could make your performance as personal as is possible according to sound, colours, dynamics…

6 Questionnaire - vocal technique and Schubert Style 1st IC

6.1 Questionnaire to Stefanie True

- **Is the breathing also important to get an atmosphere when you are singing? For Ex, Du bist die Ruh D. 776**

It is important, although not in isolation - as with speech, the breathing is related to the text you are about to sing. If you are thinking about the text phrase that is coming, the breathing will be correct. I think this applies to the following question as well.

- **What happened if you don't have a good breathing before phrase according with the character?**

If you are not engaged with the coming text or phrase, and you take a breath without thinking about what will follow, you will find yourself with all kinds of problems, for example shortness of breath, a messy start to the phrase, lack of direction in the phrase, rhythmic problems, etc.

- **Which piece by Schubert do you suggest me to train this skill?**

You can literally use any piece by Schubert to train this skill. What is important is that you know what every word means, and you know how you would like to say each phrase. If you think of this before you take your breath, your breath will be correct.

- **How can I approach this technique in my cello technique?**

I would imagine this also applies to cello. If you have a clear idea of what is coming before you start (it can be different every time - but the impulse must be felt before the beginning of the line), you can use your breath to engage with the phrase. So: know what you want to express - breathe with that in mind - stay committed to what you are expressing until the end of the phrase. I think it works with all instruments!

- **How much is the harmony important to build your phrase when you are singing one lieder by Schubert?**

Of course, it is very important - it informs your choices about how you say each line, and the direction of the phrase.

- **How much importance has the lyric when you are singing? Is it only to complement the character of the piece or is also to make your idea about the phrase and how do you have to develop it?**

The lyric is the extremely important while singing - I would say it is the most important factor. You have to find the balance between saying the text in a natural way and using the melodic and harmonic shape of the phrase. You will most often find that any good composer is very sensitive to this balance, and has set the text to music in a naturally expressive way

already.

- **What do you think about the significance of the vibrato in the music in general, in lieders by Schubert in particular?**

Vibrato is a natural part of singing. I don't think Schubert himself would have been very concerned about the use of it, unless it was disturbing to the line or the harmony. Of course, most of these pieces were performed in an intimate setting, so the use of a heavy voice, or a pushed sound is not necessary or desirable, however a bit of vibrato from a freely produced sound is a natural part of the resonance of the human voice, and therefore not to be held back, in my opinion. This applies to the next question as well.

- **According with a historical approach, how should be the vibrato in Schubert style?**
The only point I would add here is that the use of straight tone can be applied as a kind of ornament, or example in the case of an extreme harmony or as an expressive device. Otherwise the voice should speak freely, which may or may not include vibrato, depending on the individual singer (we are all very different!).

- **According also with a historical approach, how do we must develop a long note in Schubert´s lieders? For example, in D. 774 or the first note of D. 827**
There is no one answer to this question. It will depend entirely on the context of each held note. What the text is, where the melodic line is going, where the harmony is leading, is it a repetition, etc. In D. 774, this held note appears three times, and on three different words, so I would change the approach every time. Of course, the important thing is that the held note develops and has life and shape. The one thing one should never do it leave it suspended without any direction or purpose.

- **How should be those notes that are in a same slur, with the same syllable, for example in D. 719 (resolutions) or D. 686? (Do you articulate between different notes or do you do a strict legato?)**
I would say it is an indication for legato, but you should probably double check that.

- **When you have to sing a big distance how do you prepare it and how is the trip from the first to the second note? For example, D. 767 Can you explain it with details and do a demonstration?**
When singing through a large interval the most important thing to remember is to give the lower note its full value and weight - in other words to really sing the first note, and then the

higher of the two notes will be easier to place. It is also important to imagine the two notes are part of the same legato line, and one might practice this by sliding between the two pitches with the voice, like a slide-whistle. This will train the muscles of the voice to learn the distance between the pitches, and make it easier to connect the two within the line in performance.

- **I send you also the II movement of Schubert Arpeggione sonata to answer the last question: Could I apply all of these questions that I did to improve my version and understand this instrumental lieder according with a vocal technique? Why?**

I imagine you could apply most of these ideas, especially if you're willing to try singing your line. I can imagine if you practice singing the line especially with some ideas about text, or at least emotion, it might become clearer to you what you would like to express in each phrase. Singing is a very direct way to communicate, so it can be helpful in that way. It's also important to commit to your ideas in the moment, and singing the line in your mind can help with this, if your ideas are clear. It might help you to stay present throughout the phrases, and also between the phrases (also very important)! You could perhaps try to imagine a story you are telling, which takes you through the piece, and is told through the lines you play, instead of text. We singers are lucky in that respect, we have the story already given to us, and we just have to tell it...

6.2 Questionnaire to Francine van den Heijden

- **Is the breathing also important to get an atmosphere when you are singing? For Ex, Du bist die Ruh D. 776**

It can be used as an expression according to the meaning of the phrase.

- **Related with the before one: How do you have to feel the breathing before each phrase?**

For a singer breathing, should always be technically correct, without too much noise and movement. This means that a noisy and/or busy breath should be the result of expression and this can be very effective.

- **What happened if you don't have a good breathing before phrase according with the character?**

Do you mean: what WOULD happen if the breathing would be shallow? Then you would start taking too many breaths or do you mean: what would happen if the breathing is not artistic? Then the performance is less effective.

In both of them above answers the public is not an easy, because the singer is not organised

and in accordance to the composition.

- **Which piece by Schubert do you suggest me to train this skill?**

Play the melody of the singer in Du bist die Ruh, or Ave Maria/Ellens dritter Gesang. Also, study those Lieder that Schubert used for instrumental pieces, for instance Der Tod und das Mädchen and Trockne Blumen. How are the melodies transposed to the instruments?

- **How can I approach this technique in my cello technique?**

Do not play longer lines than you can sing in one breath, in the second movement of the sonata for example, do not phrase over four bars would be my suggestion. It's too long.

- **How important is the harmony (important) to build your phrase when you are singing (one)Lieder by Schubert?**

The melody is important but related to the accompaniment.

- **How much importance has the lyric when you are singing? Is it only to complement the character of the piece or is also to make your Idea about the phrase and how do you have to develop it?**

In Lieder words and texts are the number one priority in phrasing and building the character. But studying the whole composition (key, modulation etc) completes the understanding of the piece as a whole and can even change the understanding of the poem.

- **What do you think about the significance of the vibrato in the music in general, in lieder(s) by Schubert, in particular?**

Vibrato is a natural swinging of the voice. However, in a work of art, every performance, also that of the use of the breath and the vibrato, is thought about and chosen. This leads to a sophisticated use of non-vibrato and vibrato. The German Lieder do not tolerate the use of portamenti, but glissandi are possible, mostly as a comical effect, mostly later in the romantic period.

- **According to an historical approach, how should be the vibrato in Schubert style?**

Quite free and playful, expressive and emotional, because this creates colours and lines which are subjective and can harmonise with the accompaniment and the poem.

- **According also to an historical approach, how do we must develop a long note in Schubert´s lieders? For example, in D. 774 or the first note of D. 827**

As you say: develop the note. Either in volume, but possibly in vibrato (non-vibrato to vibrato) The development can be large or very small.

- **Related to articulation, when Schubert separates a word in two or many notes (each one with different syllables) for instance in D. 719 (resolutions), Do you articulate between different notes or do you do a strict legato?)**

This is both possible.

- **When you have to sing a big interval how is the journey from the first to the second note? For example, D. 767 Can you explain it with details: which changes happens in**

the sound...?

Legato legato, but I might not fully understand your question.

- **I send you also the II movement of Schubert Arpeggione sonata to answer the last question: Could I apply all of these questions that I did to improve my version and understand this instrumental lieder according with a vocal technique? Why?**

Instrumentalists often play the vocal phrases one after another, the lines are too long. This is my most urgent message. Secondly the remarks about vibrato are important. Therefore, your study is very useful for yourself and others.

6.3 Questionnaire to Nicole Jordan

- **Is the breathing also important to get an atmosphere when you are singing? For Ex, Du bist die Ruh D. 776**

I have found that breathing when singing is both technical and expressive. In a piece like Du bist die Ruh is an extreme example of this. The piece has incredibly long phrases, so my preparatory breaths before singing are very low and long. I believe very strongly in rhythmic breathing – that is, breathing in time with the music. My breath is never random. In the case of Du Bist, first breath begins before the piano even plays. I make sure my lungs are empty and begin the first inhalation on the first beat with the piano entry. My inhalation is then two measures long – as long as the first phrase I will be singing. I try to time one inhalation lasting for m.1 & 2, exhalation m.3 & 4, inhalation m.5& 6, preparing me to sing (exhale) in m 7 & 8. This outlines the phrases and gives me a great deal of control over the very long lines. It also prepares me to sing with an almost meditative concentration on the breath which the audience can also see because often I wither close or "unfocus" my eyes while doing breathing in this way – I think this contributes to the "restful" expressive mood of the song.

- **Related with the before one: How do you have to feel the breathing before each phrase?**

Again, with this piece in particular, I definitely do. The breath – fast or slow - is part of the expression and I decide well in advance how I will breathe in order to accommodate the phrase, the tempo and the expressive intentions of the piece.

- **What happened if you don't have a good breathing before phrase according with the character?**

Then I will struggle to sing the piece technically. This is particularly noticeable with Schubert! He was a great song writer and took nothing for granted. Du bist die Ruh and Gretchen am

Spinnrade are excellent examples of songs that can go very wrong technically if the breath is not in line with the character of the piece.

- **Which piece by Schubert do you suggest me to train this skill?**

Gretchen is a good one. You should also try and sing. Perhaps try Ave Maria? It's a bit easier to sing than Gretchen or Du Bist but perhaps you can experience this feeling.

- **How can I approach this technique in my cello technique?**

Trying it away from your cello […] Listen to any song that you think is very expressive. Listen to the breath. Sing it yourself and pay attention! I often witness cellists who try to breathe in preparation for a phrase, thinking they are being expressive, but then are too late for the beginning of the phrase, or too quick and abrupt and miss the expressive intentions of the breath itself. It's not merely about taking in air. Just imagine how you breathe when you are surprised, or sad, or even sobbing. Your breath is different – it not only prepares you for the release of expression (e.g., a loud wail when crying), the breath and the timing of the breath is part of the expression itself.

- **Is the harmony important to build your phrase when you are singing one lied by Schubert? How do you approach the harmonical significance in your vocal technique?**

This is not something I tend to think about actively. I do it more implicitly – as with the rhythm, I "feel it" and use that feeling to help give the text and phrase direction/movement. Perhaps I should do more analyses.

- **How much importance has the lyric when you are singing? Is it only to complement the character of the piece or is also to make your Idea about the phrase and how do you have to develop it?**

Lyrics have a lot of importance. I can't say all, but certainly a great deal. Certainly, with Schubert, the lyrics – or in fact, poetry – often dictates the rhythm of the music and the length of the phrases. Schubert stuck quite closely to the rhythm of the text **and rarely used melisma**. Even grace notes and passing notes are rare and when they appear are expressively purposeful (e.g. Aug dem Wasser zu zingen).

- **What do you think about the significance of the vibrato in the music in general, in lieder(s) by Schubert, in particular?**

I try not to fixate too much about vibrato. This is because I generally find that vibrato has more to do with the acoustics of the venue and whether the text can be heard/understood, rather than the demands of the music itself: "What do I need to do in this acoustic/arrangement for each person to be able to hear and understand me?" Vibrato is only one possible variable. Schubert is of course sung from living room to concert hall so vibrato varies. I tend to find too

much vibrato at the "wrong time" gets in the way of understanding the text. There is a strong folk element in Schubert's songs and folk music tends not to have too much vibrato. But many of Schubert's phrases in his songs have a longer, expressive note somewhere in the phrase. I like to give those some vibrato because it feels so good and it's useful for moving the note or phrase forward! But generally, I keep it to a minimum because the poetry is so strong and try to balance the inherent expressivity in the music with my own expressive desires. The message is important, not the messenger.

- **According to an historical approach, how should be the vibrato in Schubert style?**

I've never studied this in depth, but tend to follow the personal rules from above. I do find once I consider the venue and the message, then the vibrato mostly takes care of itself. Once that's considered I actually I think rhythm is more of an issue than vibrato.

- **According also to an historical approach, how do we must develop a long note in Schubert´s lieders? For example, in D. 774 or the first note of D. 827**

Ah – here is Auf dem Wasser I mentioned above! Again, you're asking the wrong person if you want a strictly historical approach, but certainly for Nacht und Träume I think the vibrato is minimal because you don't want to disturb the very suspenseful line. However, I think a little is helpful to direct the ear over the long phrase. It should not start on the first beat of the note but a bit later and grow. A bit of vibrato gives the line direction to the next note(s) and leads the listener (and singer!) through the phrase

- **Related to articulation, when Schubert separates a word in two or many notes (each one with different syllables) for instance in D. 719 (resolutions), Do you articulate between different notes or do you do a strict legato?)**

Not sure exactly which parts you mean, but I would say it depends on the accent of the text. I don't think anything should be strict so articulate if you wish. I think quite a bit of freedom in the rhythm is possible to tell the story.

- **When you have to sing a big interval how is the journey from the first to the second note? For example, D. 767 Can you explain it with details: which changes happens in the sound...?**

Do you mean in the final cadence? It's a very fast and energetic piece and it's necessary to "prepare" to sing large intervals. It often depends on what consonant I'm also singing before and on the higher note. Perhaps we can discuss this in person and I can give you some examples?

- **I send you also the II movement of Schubert Arpeggione sonata to answer the last question: Could I apply all of these questions that I did to improve my version and understand this instrumental lieder according with a vocal technique? Why?**

This is a difficult thing to answer for you! I think the best way is to try and sing some of Schubert's pieces yourself to actually experience the feeling of breathing early before you start to play, breathing in time with the music, and understanding that the breath is in itself part of the expression. Also, to see what it feels like to sing a long note with no vibrato at all, or with vibrato, and to think about how vibrato helps to show the direction of a melodic line and/or phrase. Also try to sing in different rooms and hear what the room "does" with the sound. Does vibrato help or does it get in the way? Singing is a very *felt* art, but hearing the effects of what you can do with the sound is possible, so try it by singing and playing. See what you can then translate into your cello.

6.4 Questionnaire to Borja Quiza

- **Is the breathing also important to get an atmosphere when you are singing? For Ex, Du bist die Ruh D. 776**

Of course, it is. It's part of the theatrical expression and usually, if you think it in a theatrical way, it gives you the right intention for the next phrase.

- **Related with the before one: How do you have to feel the breathing before each phrase?**

If we are talking about singing we must think in the technique, which means breath enough air so you can finish the next phrase with flexibility and without problem. But you have also to think in the text you are singing and in the character of the role you are singing. That will give you also the theatrical point of view of the phrase you should sing so you can give some interpretation in the breathing.

- **What happened if you don't have a good breathing before phrase according with the character?**

Singing opera means to do theater and music at the same time. Everything counts in the construction of your character so, if you don´t use theatrically your breathing, you are not doing well your job. (Be careful not to exaggerate)

- **Which piece by Schubert do you suggest me to train this skill?**

Any Schubert Lied that you like would be perfect if you study it deeply. I particulary love the "Gesänge des Harfners". I also recommend you the book "Töne Sprechen, Worte Klingen" ("Hablan los sonidos, suenan las palabras", I Don't know the name in English) of Dietrich Fisher Dieskau, probably the best Lieder singer ever, that says a lot of interesting things about doing good music while singing songs.

- **How can I approach this technique in my cello technique?**

I really don't know much about cello but I know a lot about phrasing and interpretation. The most important thing that differentiates the singers from the other instruments its text. Maybe could be a good idea, while studying your cello pieces, to imagine some text for your phrases that you can use to motivate your interpretation of each phrase. You can also explore the limits. Go ahead with a very exaggerated interpretation so you can after find the right middle point. Sometimes we think that we are doing a lot and from the outside no one feels it.

- **Is the harmony important to build your phrase when you are singing one lied by Schubert? How do you approach the harmonical significance in your vocal technique?**

Schubert was a great composer so of course the harmony is important because he wrote it on purpose of the interpretation, but I would not say it's "the most" important, is just one more factor.

- **How much importance has the lyric when you are singing? Is it only to complement the character of the piece or is also to make your Idea about the phrase and how do you have to develop it?**

As I said before, the lyrics are the only thing that distinguish singers from other instruments so is very important. It gives you much more information than only the music. We can build up a deeper interpretation because we have more information.

- **What do you think about the significance of the vibrato in the music in general, in lieder(s) by Schubert, in particular?**

This should be a long answer because I don't think singers can control their vibrato if they are singing well. Vibrato in singing should be one natural thing that appears when the sound is free and well done. If you can control it, it's not vibrato, it's oscillation.

- **According to an historical approach, how should be the vibrato in Schubert style?**

According to the precedent answer, the vibrato should be there always. Sometimes bigger and sometimes smaller depending also on the dynamics. But you really don't control it. It should be a natural thing.

- **Related to articulation, when Schubert separates a word in two or many notes (each one with different syllables) for instance in D. 719 (resolutions), Do you articulate between different notes or do you do a strict legato?)**

One of the basics of the singing is the legato. You always must sing legato. You must articulate everything without disturbing the legato. If you interrupt the legato, you interrupt the air that is flowing through the vocal cords and this is a really bad thing while talking about singing technique.

- **When you have to sing a big interval how is the journey from the first to the second note? For example, D. 767 Can you explain it with details: which changes happens in the sound...?**

You should breathe enough air so you can finish de phrase without stress so the sound is free and gets a lot of harmonics. Then you must take care and don't interrupt your legato. The air should keep flowing all the phrase. It's a dynamical system, not a static one so be careful not to stop flowing.

7 Questionnaire arpeggione players and 19th Century experts 2nd IC

7.1 Davit Melkonian

Schubert's influence is the vocal song (German song), traditional music from that Vienna and Do you think something else?

Ich denke, dass Beethovens Einfluss auf Schubert und seine Auseinandersetzung mit Beethoven genauso wichtig ist, als das Lied und das Volkstümliche. Es wird in der Musikwissenschaft oft und zu recht das Liedhafte und an das Lied orientierte bei Schubert betont. Ich finde aber, dass es eine zu einfache Erklärung für seine Kunst ist. Schliesslich dient das Lied – oder allgemein der Gesang - den allermeisten Komponisten als Richtschnur vor allem bei langsamen Sätzen.

I think that Beethoven's influence on Schubert and his examination of Beethoven is as important as the Lied and the popular. The Lied-like elements in Schubert are often rightly stressed in the musicology. This is, in my opinion, a simplistic explanation of his art. The Lied – or the song in general- is a guideline for most compositors, above all in slow phrases.

Do you think the no-knowledge about the arpeggione (instrument) could affect in a cello performance?

Es ist sicherlich vom großen Vorteil, das Originalinstrument zu kennen oder es gespielt zu haben. Aber auf die Interpretation sollte es keinen entscheidenden Einfluss haben. Die Unterschiede zwischen dem Violoncello des frühen 19. Jahrhunderts und dem heutigen Cello sind genauso bedeutend, wie die Unterschiede zwischen einem Arpeggione und einem Violoncello. Die Bünde, flachere Stegrundung, geringere Klangvolumen, mehr Saiten etc. sind äusserliche technische Merkmale, die auf die Interpretation selbst keine große Rolle spielen sollten. Die Duo-Sonate in dieser Zeit war explizit nicht für den öffentlichen Vortrag bestimmt. Also, nur für die Spieler selbst, oder höchstens für den intimen Freundeskreis. Da hat natürlich die Lautstärke weniger Priorität. Viel wichtiger ist die Balance, was wiederum mit einem Hammerklavier aus der Zeit leichter zu finden ist, als mit einem modernen Flügel.

It is for sure of great utility to know the original instrument or to have played it. But on the performance, it should have not a decisive influence. The differences between the violoncello of the early 19th century and the actual cello are as important as the differences between an arpeggione and a violoncello. The frets, the flatter curvature of the bridge, less sound volume, more strings, etc. are just external technical features that should have not a decisive

importance on the performance. The Duo-Sonata was at that time conceived explicitly not for its public performance. Rather only for the players or at the most for the circle of close friends. Thus, is the sound volume not a priority. Much more important is the balance, and this is easier to reach with a piano forte than with a modern piano.

Do we have to imitate the human voice, for example in the second movement, as a Lied?

Yes, yes, yes. Seit es Aufzeichnungen über Instrumentalspiel oder Instrumentalschulen gibt, ist das höchste Gebot, der menschlichen Stimme und dem Gesang möglichst nahe zu kommen. Das aktuelle Problem ist, dass man heute darunter hauptsächlich den Klang der menschlichen Stimme versteht. Von Bedeutung ist aber vielmehr die Bewegung der Stimme, also die Portamenti, das Atmen, die Modulationen der Stimme, die Färbung der Vokale. Die Portamenti wurden im 20. Jahrhundert nach und nach aus der klassischen Musik verbannt. Ein zu häufiger Gebrauch der Portamenti ist gewiss unerträglich, aber ein Fehlen der Portamenti ist noch unerträglicher. Zu den Portamenti, ebenso zum Vibrato, würde ich die Schulen von Dotzauer, Spohr und Baillot empfehlen (alle Schuberts Zeitgenossen).

Yes, yes, yes. Since we have records of instrumental play or instrumentals schools is the commitment to come as close to the human voice and singing as possible. The actual problem is that this is usually understood today as the tone of the humane voice. Much more important is, however, the movements of the voice, viz. the Portamenti, the respiration, the modulations of the voice, the coloratura. The Portamenti were in the 20th century progressively removed from the classical music. An excessive use of the Portamenti is, for sure, unbearable, but its complete absence is still more unbearable. For the Portamenti as well as for the vibrato I would recommend the schools of Dotzauer, Spohr and **Baillot** (all of them contemporaries of Schubert).

How do you do the vibrato in pieces from this period?

So viel, als man braucht. Ähnlich wie bei den Portamenti. Zu viel ist schrecklich, ohne ist noch schrecklicher. Manchmal wird behauptet, wegen den Bünden würde man bei dem Arpeggione kein Vibrato machen. Doch wurde und wird Vibrato bei Instrumenten mit Bünden (Gamben, Lauten, Gitarren etc.) immer verwendet. Zu diesen sehr wichtigen Themen (Vibrato, Portamento) würde ich neben den obengenannten Schulen auch Clive Browns Buch Classical Romantic Performance Practice empfehlen.

As much as needed. Similarly, as with the Portamenti. Too much is terrible, without is still more terrible. Sometimes it is affirmed that they did not do Vibrato with the Arpeggione because of the frets. Nevertheless, Vibrato was and is done with the instruments with frets (like the gambas, lutes, guitars etc.). On this very important subject (Vibrato, Portamento) I would recommend next to the above-mentioned schools as well *Clive Browns Buch Classical Romantic Performance Practice.*

Do you think Schubert keeps a "classic" musical line tradition or he (as Beethoven) uses already long and very expresive lines (romantic lines)?

Von Werk zu Werk ganz unterschiedlich. Aber selbst die längsten Sätzen von Thomas Mann bestehen aus unzähligen Unterteilungen. Umgekehrt auch, die Folge von kürzesten Sätzen ergibt eine lange Linie, wenn sie consequent aufgebaut ist. Für mich bestehen da weniger epochale Unterschiede, als die Musikwissenschaft es gerne behauptet. Bei Händel und Mozart ist die lange und ausdrucksvolle Linie ebenso stark geprägt, als bei Beethoven und Brahms. Bach ist darin ein unerreichtes Meister. Das Äußerliche der Bausteine ist unterschiedlich - die Merkmale der Stilistik.

It is totally different from work to work. But even the longest sentences of Thomas Mann consist of uncountable subdivisions. Conversely, the succession of the shortest sentences results in a long line, if it is built coherently. For me there are less epoch-making differences than the musicology is willing to propose. In Händel and Mozart is he long and expressive line so stark featured as in Beethoven and Brahms. In this field is Bach an unrivalled master. The external of the elements is different- the features of the stylistic.

Do you think Schubert wanted to difference between decrescendo and diminuendo?

Kann dazu leider Nichts sagen. Von Vielen wird behauptet, dass bei ihm ein dim. gefolgt von einer Gabel eine Verlangsamung (rallentando) bedeutet.

Unfortunately, I can say nothing about. Many affirm that in Schubert a dim.followed by a bracket means a deceleration (rallentando).

What do you think about the accents which are written in the manuscript. How do you interpret those accents?

Manchmal sind sie größer, manchmal kleiner - ich sehe da keine konsequente Logik. Daher entscheide ich mich für jeden einzelnen Fall zwischen Akzent und Dim. Jedenfalls bin ich fest davon überzeugt, dass mit diesen Akzenten (in meisten Fällen) vielmehr ein kurzes Verweilen auf der jeweiligen Note (also agogische Akzente) gemeint ist, als eine Betonung durch Lautstärke.

Sometimes they are bigger, sometimes smaller. I don't recognize there any consequent logic. Therefore, I decide in each single fall between accent and dim. I am convinced that with these accents he means rather a short stay on the correspondent note (viz. agogic accents) than a stress of the volume.

7.2 Gerhart Darmstadt

You played this sonata with arpeggione and also several pieces commisioned for this instrument. In your opinion: Is there a big difference between playing this sonata with arpeggione and cello?

Yes, it is a big difference on arpeggione. You have a fingerboard with 26 frets and 6 strings tuned like a guitar.

Which kind of bow do you use to perform? I made mine and I have several problems to choose a bow.
I am taking a violin-bow from the early 19th century.

Regarding interpretation: Do you think the no-knowledge about the arpeggione (instrument) could affect in a cello performance?

Yes, then you have heard an arpeggione, you will play on cello in a different way.

Is the musical line more difficult to get with arpeggione than a cello? then, is the Viennese style feasible, possible to get through this instrument?

It is really another sound, you cannot realise on a cello, and you will get another stylistic experience of Schubert's feelings and understanding. But what is the Viennese style?

Do we have to imitate the human voice, for example in the second movement, as a Lied, Schubert was a Master in vocal songs, and I think, there is a big influence in al his work.

You are right! We have to imitate the best manner of human singing.

How do you do the vibrato in pieces from this period? It is interesting and I wonder know your opinion.

In this period, Vibrato is not often used and not normal, on arpeggione with frets it makes not much sense.

Regarding manuscript: I saw many inconsistency lenguage in the manuscript. Many people thought it was because he composed it very fast and he didn´t take care about it. In any case: Do you think Schubert wanted to difference between decrescendo and diminuendo?

Decres. means to get softer and softer, dimin. means the same and to get a bit slower.

What do you think about the accents which are written in the manuscript. How do you interpret those accents? Bärenreiter interprets all of them as accent. In my opinion not every time they are accents. I think there are a lot of decrescendo signs.

Often the accents are not necessary, but Schubert wrote them to tell „*this tone needs a very special feeling and understanding*", it is not a real accent. Sometimes we are not sure, of Schuberts wants this feeling of a special note or a decres. Compare both possibilities and you will find better ideas of it.

7.3 Nicolas Deletaille

Did you play the arpeggione sonata with cello and arpeggione as well? if it is, do you think there is a big influence from the arpeggione instrument to the Schubert's composing?

The score clearly shows that cello instrument was in no way inspiring this sonata but arpeggione or guitar was. There are probably 20-30 clues that shows that. There are also mysteries: why no 6-notes chords at all? Why some chords difficult to play why other could have been easier? Etc. The instrument inspiring Schubert may have been a 5 strings instrument. Other tuning has been suggested as well.

Is there a big difference between cello performing and arpeggione's one? (I couldn't play yet because it is varnishing).

(some answers in the article sent in attach; other in my dissertation to come)

Your arpeggione has metal or gut frets? and why did you chose it?

Metal frets. First instrument I used had movable frets. Second instrument I use (built in the 80s; I acquired it 2-3 years ago) has fixed metal frets. It looks like metal frets is part of the definition of arpeggione, as a guitar feature.

And one important question... because I didn´t find info about: which sort of bow do you use? a modern cello bow? viola da gamba? bow from the classical period (classical cello)? it is with german of french technique?

I have experimented with different bows (violin bow, cello bow, light cello bow). There is to my knowledge no information available about the kind of bow but I think the grip is French not German (according to Schuster's method if I remember well; you can double check).

what is your phD about? it is about the instrument?

It is also an artistic research PhD, thus cantered on the performer's view and expertise. My expertise is of course the Schubert sonata played with fortepiano but also the new repertoire for arpeggione.

I have a friend who plays guitar and viola da gamba. He is helping me about fingerings and coherence.

You asked a question about tempo after having watched my video. I f you compare the tempo in this video with fortepianist Alain Roudier, and the tempo in my recording with Paul Badura-Skoda, and perhaps the tempo on other recording available (small excerpt with Boyan Vodenitcharov available on youtube), etc. you will find a huge difference in tempo in all of them. The answer is that there is a difference between research and the real life of performing, were one has to deal with aspects of psychology, stress, different point of view, etc. Alain Roudier is playing everything much slower than average tempo and it is his signature. It does in no way reflect my personal definitive view on the Schubert sonata tempo. By the way, I recorded this video with the idea that it would be useful for people like you to "see" the arpeggione sonata played, 155 the fingering used, bowing, fortepiano, etc. I suppose you can find good insight if you watch it carefully. I would be happy to have your feedback about it.

8 Analysis Barenrëiter edition (first movement) 2nd IC

Compilation between Manuscript and Barenreiter Edition

I movement

In general, reading a manuscript is not an easy job. We can misunderstand a dot with a blot, a slur with a simple line or a sharp with a natural.

In any case, new editions have many details what aren't in the manuscript. Maybe they understood a mark. That´s why I want to note it and present my own perspective. It is understandable when for example we compare the sign which Schubert wrote in the piano part on the second bar and the ornament in the cello part in bar 21

Articulation analysis from manuscript to Barenreiter edition:

Bar 11: There are only two dots instead of three, one in each note. In any case, we supose we have to render it as three dots.

Bar 17: Tere is a decrecendo (fig 1). Barenreiter understood that sign as an accent (fig 2). But evidently, when Schubert wanted to write an accent is over the stave (ex: bar 67) (fig 3). Besides of this, the piano part has an accent.

Fig 1

Fig 2

Fig 3
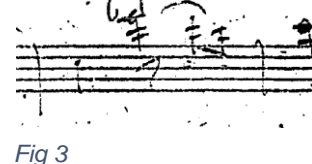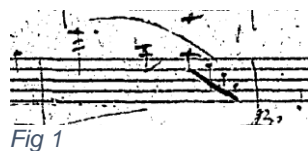
Bar 20: It happens the same: decrecendo after a FP versus a fp with accent in Barenreiter.

Bar 22: nothing (fig 4) versus accent after the repeated note (fig 5)

Fig 4

Figure 5
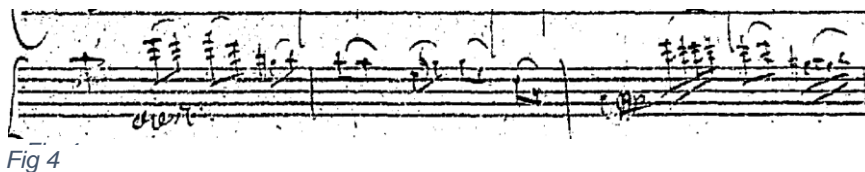
Bar 28: last two notes don´t have any sign, and Barenreiter use two dots.

Bar 34: There aren´t signs – an accent over the first note.

Bar 36: There isn´t slur, it is different from after the crescendo, where the bar has already a slur per four notes (fig 6) - same articulation before and after the crescendo (fig 7)

IFig 6

Fig 7

Bar 69: same problem with accent where there is anything in the manuscript.

Bar 85: decrescendo instead of an accent

There are a lot of misunderstandings because Schubert wrote the accents quite big but in a very inconsistent manner, and often so long that they can hardly be distinguished from a decrescendo sign. (fig 8)

In the Neue Schubert-Ausgabe, the accents have been generally standardized and apply to a single note.
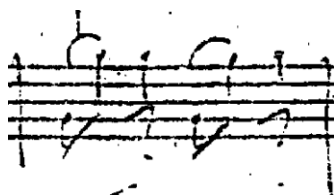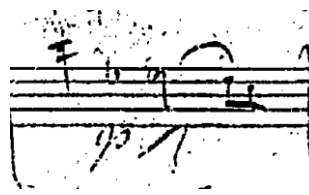

Fig 9

Fig 8

Recapitulation: Bar 126 (fig 9): There are accents as opposed to the exposition (fig.10)
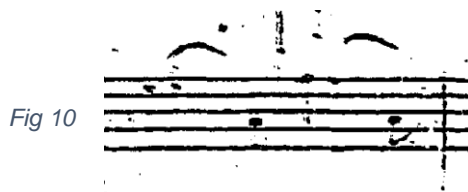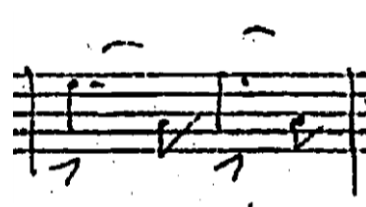

Fig 10

Figure 11

Bar 131: decrescendo instead of an accent

Bar 134: Here is evident. In the manuscript, Schubert writes a decrescendo and an accent in the piano part, and a decrescendo in the cello part (fig 11). Nevertheless, Barenreiter write only an accent (fig 12).
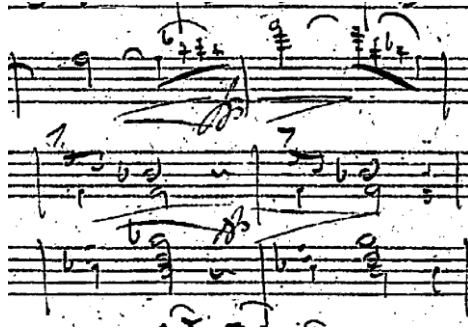

Fig 11

Fig 12

Bar 135: Barenreiter writes an ornament which isn´t in the manuscript.

Bar 145: Cello part: chords. We usually play it with pizz, but Schubert didn´t write about pizz there. Here the most interesting is who thought we should play with pizz instead of arco.

Barenreiter wrote also different notes in the particella (fig 13) and the general score. (fig 14). There are two possibilities: If we play the real notes we cannot play with arco because there would be a string that we wouldn´t use and we couldn´t do arpeggio. Somehow pizz technique would be a good alternative to play. It was composed for Arpeggione, and it is one of the examples about why I think the instrument influenced the composing.

Fig 13

Fig 14

Bar 149: In my opinion is a decrescendo because Schubert also writes decrescendo in the piano part. Therefore, I understand that this decrescendo applies to the first half of the measure.

Bar 167: We find here the first resolution of the *Tr* written by Schubert in the Manuscript. Rest of them are Barenreiter edition´s suggestion. It also happens in bar 181.

Bar 176: Barenreiter edition suggests play the four last eight notes with dots but there are dots in the manuscript.

Bar 177: (fig 15) I think Barenreiter suggests accent each two notes to imitate the same passage from the exposition (fig 16), but Schubert writes both in a different way.

Bar 180: decrescendo instead of an accent

Bar 200: decrescendo instead of an accent

Bar 205. The edition changes again the notes of the last chord because the modern cello isn´t able to play it, because is for a 6string instrument.
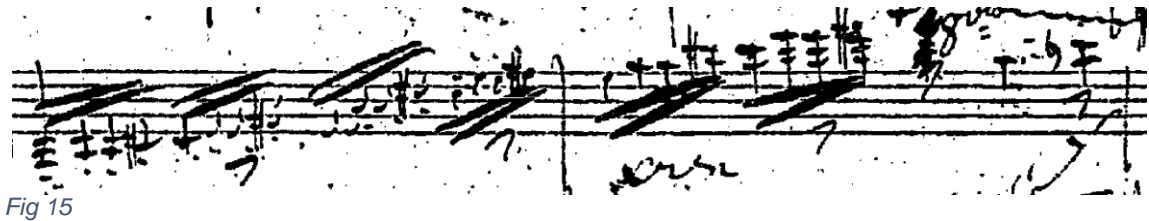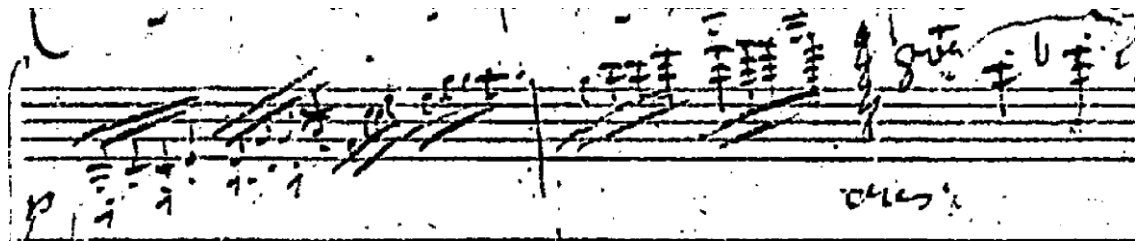

Fig 15

Fig 16

9. Analysis Anne Gastinel and Pieter Wispelwey recordings 2nd IC

Pieter wispelwey
and Anne Gastinel A

10. Questionnaire Aldo Mata, inconsistent marks in Schubert work (ES) 2nd IC

- I don't know if Schubert was very strict writing his compositions, but I consider that he was aware of the difference between "decrescendo" and "diminuendo".
Do you think it is posible?

- No se cuán estricto sería Schubert con sus manuscritos, pero hay una cosa que considero él lo hizo con conocimiento y es la diferencia entre "decrecendo" y "diminuendo". Una vez escuché oír que decrescendo es solo referente a dinámica y diminuendo a dinámica y a tempo.

¿Consideras que pueda existir esa diferencia y que justamente sea como te he explicado anteriormente?

About decrescendo and diminuendo, first related to Dynamic and second one with Dynamic and tempo, at least Schubert, I don't agree…. I keep on mind that decresc. During the third song of Winterreise and doe to articulation, it means a semi-ritardando. If what you say is true, Schubert should write Dimin...!

I think, we have to consider each case as a single case, don't apply it indiscriminately, especially in Schubert, phrasing, structure, harmony give us more clues than "traffic signs".

About accents and dim (sign), there is a big controversy, because in many case these signs are undistinguished. If you check the piano sonatas, many times he writes those supposed accents through the exposition and the Diminuendo signs during the recapitulation. One more time, we should use our common (musical) sense.

About articulation; it is what I am working on, Schubert doesn't write the Trills resolution. When he wants that resolution, he writes it as a real rhythmical value on the bar.

Sobre las indicaciones decresc. y dimin. haciendo referencia la primera a dinámica y la segunda a dinámica y tempo, al menos en Schubert, me parece dudoso……me viene a la memoria el decresc que hay en la tercera canción del Winterreise y que debido a la articulación implica un indudable semi-ritardando……si lo que dices fuera cierto Schubert habría escrito dimin.!!

creo que habría que ver cada caso en particular y no tratar de sistematizar, especialmente en Schubert. datos de fraseo, estructura y armonía nos dan muchas más pistas que las "señales de tráfico".

Sobre los acentos y diminuendos (escritos en filados) hay una gran controversia, pues en muchos casos son indistinguibles. Si miras las sonatas para piano, en muchas ocasiones escribe supuestos acentos en la exposición y después filados decrecientes en la reexposición (o viceversa). Una vez más hay que apelar al sentido común (musical).

- En cuanto a articulación, que es en lo que me estoy centrando estos días: Schubert no escribe la resolución de los Tr. y cuando quiere una resolución lo escribe expresamente dentro del valor rítmico del compás. Esta es una pregunta de estilo y articulación al mismo tiempo.

Do you think we have to execute the trill resolution in Schubert's language if he didn't write it on the music?

¿Crees que hay que ejecutar una resolución en el lenguaje de Schubert si él no lo ha escrito expresamente?

It happens also in Beethoven's music (for instance, op. 69). He only writes the resolution when it is necessary as accidental one. If you pay attention on it, in movement I of Arpeggione sonata, Schubert writes resolutions in the recapitulation, what means, many times, we can add a resolution when it is not written, mostly if it means that we have to add an accidental resolution.

Of course, I think that we cannot apply the same meaning indiscriminately in Schubert's compositions. He was not aware about the marks through his work, and he changed along his career.

Sobre la resolución de los trinos: Ocurre lo mismo en Beethoven (por ejemplo, la op. 69) Sólo escribe la resolución cuando hacen falta ACCIDENTALES en ésta. Si te fijas, en el 1er movimiento de la Sonata Arpeggione escribe resoluciones en la reexposición; es decir, que en varias ocasiones podemos añadir resolución cuando no está escrita, sobre todo si no implica añadir accidentales.

Por supuesto opino que tratar de sistematizar la notación en Schubert es un gran error. Mo trató nunca de ser súper consecuente (con las indicaciones notacionales) y cambió a lo largo de su carrera.

11. Analysed score: inconsistent marks

Inconsistent marks
analysed score.xps

12. Technical Questionaire about Arpeggione instrument 3rd IC

Questionnaire to Osamu Okumura

- **Did you Play arpeggione sonata with cello and arpeggione as well? If it is, do you think the arpeggione instrument influenced in Schubert´s composing?**

    Yes both. I played cello and arpeggione. In the arpeggione's case, I think probably Schubert imagine that is easier to play chords and arpeggios with the arpeggione.

- **How many frets the arpeggione has and which material did you use?**

    It's 24 frets and the material is metal (niquel).

- **Which sort of bow do you use to play the arpeggione? The mocern cello's bow? It is French or German technique? Did you inform about?**

    First i used the modern cello bow and secondly the baroque cello and he never used the gamba bow. He uses the German way. Schuster method is written with the German style.

13. Study Case Nicolas Deletaille IC III

Nicolas Deletaille
analysed score.xps

14. ARPEGGIONE MAKING STEP BY STEP, STORY OF THE MAKING PROCESS

In July of 2016, I started making my own arpeggione. Jose Catoira, my current luthier, was willing to help me during the whole journey.

First, I bought the plan from the museum of instruments, in Berlin. This plan was the drawing of a model from 1824 of the arpeggione created by Staufer, but the Antonio Matteis model. Scale 1:1. The arpeggione has 6 strings tuned as a guitar (E-A-d-g-b-e) and it is played with bow. After documents and literature, I discovered that this instrument was played with a classical violin bow. It does make sense because, maybe, the cello bow is too heavy to play these gut strings placed very close to each other and with an almost flat bridge.

The first few days I made templates with a plastic sheet to trace it afterwards on the wood of the front, back and neck (image 2 and 3).
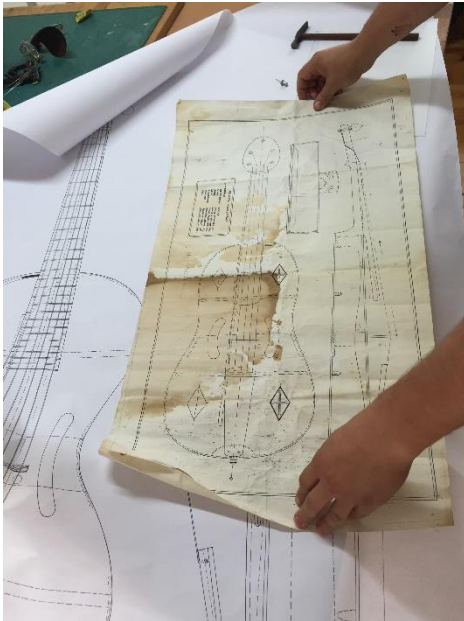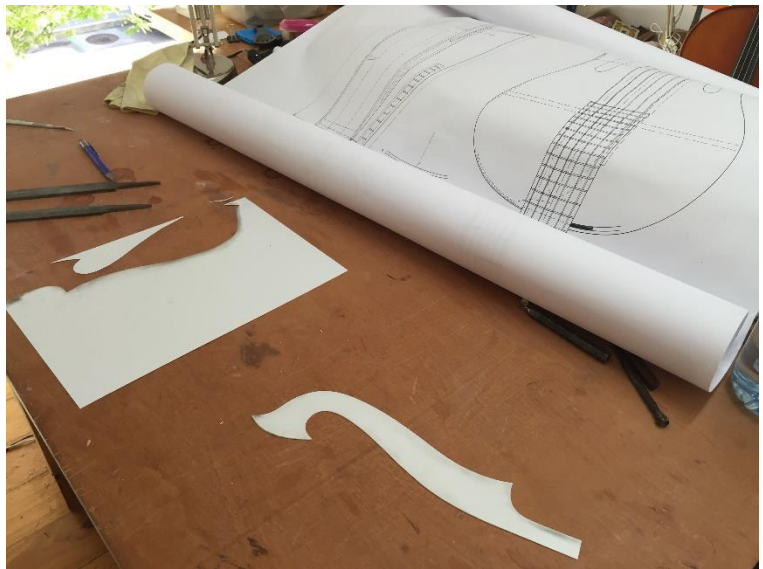
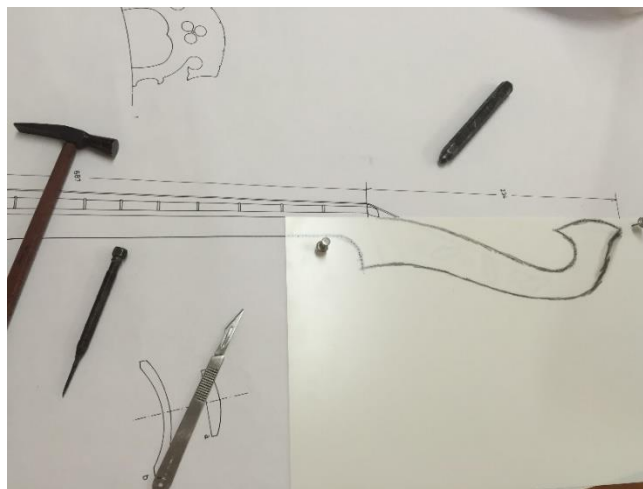

Image 1

Image 2

Image 3

I travelled to Cambridge, where I started the violin making course. This course is an amateur course to learn to make your own instrument. There, I made the neck and the volute. I also jointed the two pieces of wood that I used for the front. I did a gasket gluing both pieces.

The wood for my neck and volute was maple. It was very hard and it was very difficult to work. I had to make the drawing of the volute, open the peg box (as viola da gamba) and smooth the neck to the top nut. (images 4-7).

To hollow out the volute I used a gauge and the knife. (yes, that red stain is blood).
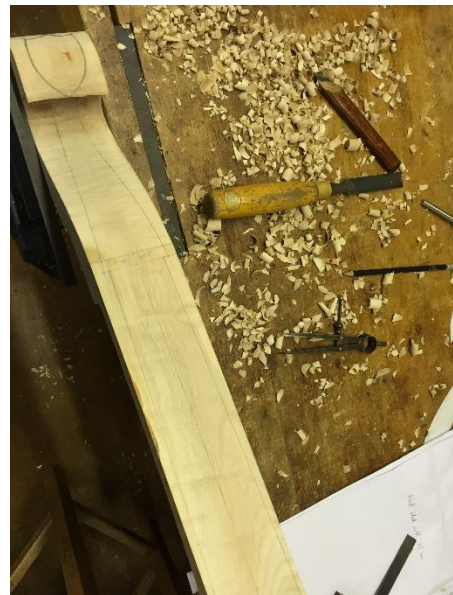

Image 4

Image 5

Image 6 and 7

Image 8

I did all the glue ups with animal protein and warm water to glue this two tables (image 8). After this, I flattened one side with a big plane. Thickness: 6mm in the middle and 4mm on the end of the wood. After the whole morning drying the glue, I drew the shape of the template of the front.

Then, I started to use a gauge to take shavings away from that wood (the back of this table is plane) I had to get a concave form, and at the same time, on the edge I had to get a subtle convexe form. The wood of this part: spruce (Picea Abies).

Image 9

Result of the week one

Image 10

Week two:

I cut the ribs, I smoothed them with a plane and I started bending them (image 11 and 12). It was a fun process, but very tiring. I needed a machine to warm the wood while I was blending the ribs and the linings. I needed 8 of each. To protect the wood, I watered with a little brush. This sort of wood was poplar wood, as the back of the arpeggione.

Image 11 and 12

I made the same step with 8 linings (image 13).

Image 13

To continue, I had to make the mould to bend properly and glue the ribs and linings all together (image 14).

Image 14

I made the wood-blocks to the top and the bottom of the instrument and then, I could bend and glue the ribs and linings (image 15):

Image 15

When I glued the ribs with the upper and bottom blocks, I started bending the linings and glue it on the edge of the ribs, in both slides:

Image 16

Meanwhile, I started to hollow the front out, to get a convex form inside (image 17). It is very delicate, because you must measure and calculate the thickness every time everywhere. In the middle of the front, the wood should have 2mm more than in the edge.

Image 17

Result of the week two

Image 18

Week three:

   I had already opened the C holes with a chisel and a knife, and I continued taking wood out from the front. Jose and I did an experiment to know which frequency has the arpeggione's front and which frequency has to get. It was 183hz. <u>Track</u>, less than the cello's frequency.

   On the other hand, I made the back. I used again the mould to draw the line on the wood and I cut it with a mechanical saw. The back is flat. I didn't hollow it out, however, I had to bend it, otherwise this wood has no tension to press against the sound post. I used three poplar planks to make the back.

When I glued them, smoothed it with a plane and worked on the edge, I glue to the ribs. But previously, I had to smooth the ribs and linings and get the same level around the whole outline.

Image 19

   I strengthened the back with an extra wood, where the sound post will be placed and I glued parchment over the joints. After this I also made the bassbar for the front and I glued the front to the rest of the box.

   This week I did a very little and detailed work also, because I tried to do the finishing touches to the front. I did it with sandpaper, as well as the rest of the box.

Result of the week three

Image 20

Week four:

I started the neck joint process. Before doing it, I had to work on the neck, finish the volute, and perfect every single detail of the whole neck.

The neck joint is the most arduous process, because I (and Jose also, he helped me a lot during this process) had to place the box of the arpeggione between my legs and start to make the hole in the upper part of the box with accuracy and precision.

I had to use chalk to fit the neck and, when it contacts with the upper part of the box. Because of its colour, we can see where does the wood touch the other block of wood, and then, I had to take it away with a knife. Little by little, the chalk colour on the box take up the hole base where we are working on.

Then, when the neck fits perfectly, it can be glued in.

After this process, I had to work on the fingerboard. Its wood was very beautiful, and it was the same as the tail piece wood. It is black acacia wood. I had to use the same curve than the top nut, on the top and bottom of the fingerboard. When I finished it, I glued it to the neck, being aware of the angle, it couldn´t be twisted.

Result of the week four

Image 21 and 22

Week five:

We had to let the arpeggione rest. We got the arpeggione into the UV light closet for a couple of weeks to tan the wood (image 23). After this, I did:

- Holes to place the pegs. I bought the pegs (ebony) and I had to sharpen them (image 24 and 27).

- Tail piece with acacia. I did the same procces than the fingerboard, I had to smooth it with sandpaper, make 8 little holes, 6 of them to put the strings and to more holes to hook by a keplar wire around the endpin.

- Top and low nuts with ebony, and make the 6-fissure with a thin file, the same tool that I used to to the same fisures on the bridge (image 25 and 27).

- Bridge. I did 2. I failed the first one, and I had to make it again from the beginning. I had to make an unperceptible courve on the upper side by plane. And then, with a knife, I had to do every single shape of that brigde (image 26). As the neck joint, I had to use chalk to place properly the bridge on the box. (it was the same process).
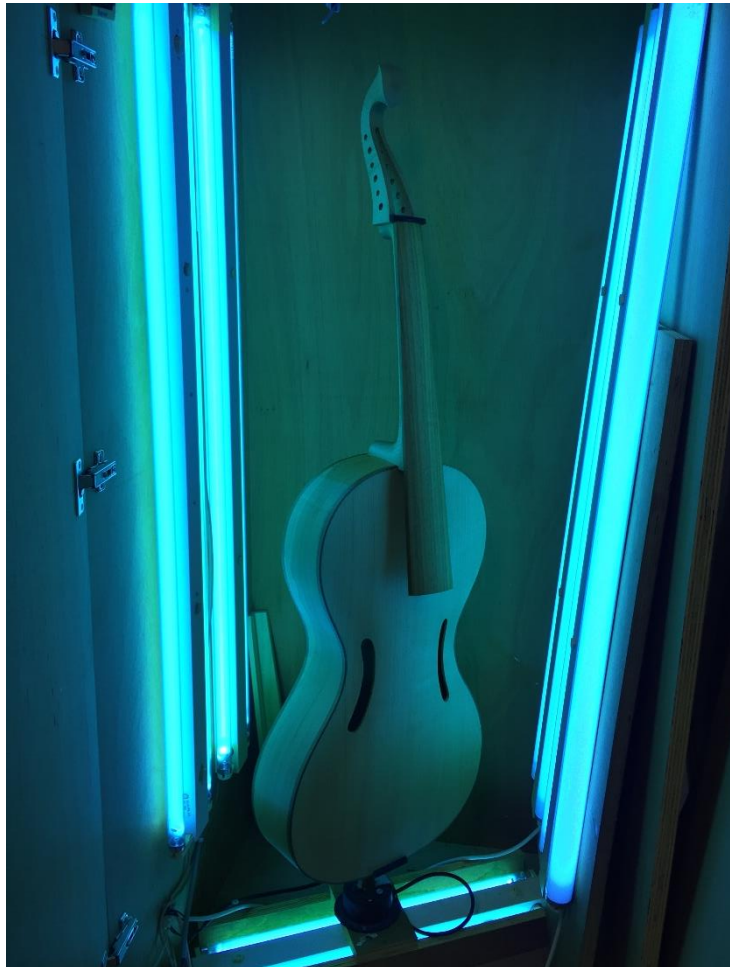
Image 23

Image 24

Image 25

Image 26

Image 27

Finally, Jose put the sound post into the box, I didn't dare. To calculate the length, he had to cut with a knife little by little until the sound post fix into the box. Afterwards, I varnished the whole arpeggione with a medium brush, but the tailpiece and fingerboard, because they only need oil to protect it. I took 6 layers of varnish. It is a no-colour varnish.

And voilà, we have an arpeggione. In five weeks, we could do this gorgeous instrument. Thanks to the Master's budget and to Jose's help, this world has another arpeggione.

My intention was to contact contemporary composers to create new repertoire to this instrument, which has only arpeggione sonata by Schubert, a concerto and the method that Staufer wrote to learn to play it.

Its sound is sweet but, at the same time quite brilliant; it is also clean and big. When I started to make this instrument, I didn't think it could sound like this. But Jose encouraged me from the first minute, otherwise, I couldn't do it!

That's why I called my thesis "the search for passion". I couldn't have done it without passion, and this sonata guided me during a long time. Thank of this sonata, I knew those people who helped me to build my path. I started to change my way of thinking in music, therefore, my way of life. This sonata, encouraged me to know more and more, to look for that quintessence that music can give us. This sonata encouraged to be leaded by passion.

TRACK LIST

BASELINE RECORDINGS

Baseline recording: https://youtu.be/aEOC8wSuOOk

Baseline recording II IC: https://youtu.be/0vUJgrFIea0

Second recording: III IC: https://youtu.be/M71DitNB3KU

EXPERIMENT RECORDINGS

Track 1: https://youtu.be/cqGzo3x9UmE

Track 2: https://youtu.be/scgvdQWCrcI

Track 3: https://youtu.be/ZZoLzHCqEMg

Track 4: https://youtu.be/tsf60MtlV_8

Track 5: https://youtu.be/gGeI_5mpl1s

Track 6: https://youtu.be/deTz3YVg6f8

Track 7: https://youtu.be/ifp5Fr0GdXQ

Track 8: https://youtu.be/dswOXHzpXYs

Track 9: https://youtu.be/t2O_Z_JB23Q

Track 10: https://youtu.be/JExLreN0xqE

Track 11: https://youtu.be/sZ-6lMBxlvU

Track 12: https://youtu.be/XPGFNApdLxM

Track 13: https://youtu.be/l_FaJDMiJsY

Track 14: https://youtu.be/KGYf6fdDloI

Track 15: https://youtu.be/CRZFO0qHht0

Track 16: https://youtu.be/5IzQe-2jrBo

Track 17: https://youtu.be/CTOMAsZrzFA

Track 18: https://youtu.be/hZ86WZxw_5A

Track 19: https://youtu.be/OhTwgkWMA_Y

Track 20: https://youtu.be/SCO649ekRZc

Track 21: https://youtu.be/g5bRN2zDP6c

Track 22: https://youtu.be/2U-LXT_kJ10

Track 23: https://youtu.be/72XIdpecFPA

Track 24: https://youtu.be/pLpjUf7RYaU

Track 25: https://youtu.be/2_0Vd7s3GAg

Track 26: https://youtu.be/0zfNXTA5-zg

Track 27: https://youtu.be/y-hXHs0ArdA

Track 28: https://youtu.be/THrbz59fbFY

Track 29: https://youtu.be/rguHCAkicWQ

Track 30: https://youtu.be/YVSXElhgTTA

Track 31: https://youtu.be/SyKAng_1zV0

Track 32: https://youtu.be/y6Ka20ugEck

Track 33: https://youtu.be/1GFCCjPhWEM

Track 34: https://youtu.be/XKT3nMkCD6o

Track 35: https://youtu.be/quxy0zhlbqI

Track 36: https://youtu.be/4FBlklKjDc0

Track 37: https://youtu.be/J3qAvCD-Ufw

Track 38: https://youtu.be/3k3aHLhSl3A

Track 39: https://youtu.be/0deb0rCz5iw

Track 40: https://youtu.be/rkCW9bUT7YA

Track arpeggione step by step:

https://youtu.be/BQtQ2hvPpxU

FINAL RECORDINGS

All the videos are in the following link:

https://youtu.be/M71DitNB3KU