【論文】

Opera on 82 Keys: Re-evaluating the contribution of Sigismond Thalberg to pianism

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Introduction

As distinct genres of music, opera and the piano lead generally separate lives, but in the first half of the nineteenth century—particularly in the 1830s and 1840s—they enjoyed a remarkable convergence, with a great upsurge of public interest in operatic music used as a basis for creative "arrangements" on the piano. This was possible because the piano had reached a state of development that allowed it to take on more than the largely accompanying role it had played until then. By the nineteenth century, the instrument had developed a full, rich sound and a broad keyboard range, both at a time when opera was flourishing, when music (especially on the piano) was becoming an integral part of the well-to-do household, and when virtuoso composer-pianists from around Europe were flocking to Paris—the cultural capital of the continent at that time, a hub of both operatic activity and piano production.

In this paper, after noting how both opera and the piano arose separately in Italy, we will consider how their convergence, particularly in Paris in the second quarter of the nineteenth century, provided a showcase for the greatest pianists of the day to exhibit their compositional and keyboard skills. In focusing on a major figure of those times, Sigismond Thalberg (whose name, little known today, is sometimes rendered as "Sigismund" Thalberg), we will consider for purposes of comparison another figure, Franz Liszt, who continued to find favor among pianists and the music-loving public in the decades following his death and throughout the subsequent century. Thalberg, on the other hand, suffered the ignominy of becoming little more than a footnote in musical history, and that, this paper will suggest, was an injustice.

We will see how both figures made their way to Paris, neither being native to the city, and how opera came to be represented in their compositions. We will examine some characteristics of their compositional style and their two very different performance styles, and we will see how one came to be compared directly with the other in a famous "musical duel" arranged when both were at the peak of their prowess.

That Thalberg should have suffered the fate that he did is surprising in view of his significant contribution to pianism and of the impact he had not only on his audiences but also on his fellow composers. As will become clear, he was an innovator who made a positive and important contribution to pianistic

technique and had an effect on his listeners that was comparable to Liszt's own. Both points will indicate that his rehabilitation as a musical figure and his return to the regular pianistic repertoire are fully justified.

Italy: The birthplace of opera and the piano

The words "opera" and "piano" both come to English from Italian (where they mean "work" and "soft," respectively—we will see the relevance of the latter term shortly), indicating their common origin in Italy. Western opera as we think of it today is fundamentally "a drama in which sung music takes the leading role" (Holden, 1993, p. xxi). As such, we find the Italian composer Jacopo Peri collaborating with the poet Ottavio Rinuccini in the creation of a work (an "opera"), called *Dafne,* with music by the former and a libretto by the latter, performed as early as 1598 in Florence (Grout, 1988, p. 43).

The same city—Florence, cradle of the Renaissance—was also the setting, almost a century later, for the development of the piano. That was the invention of Bartolomeo Cristofori (1655-1731), who addressed the limitations of the harpsichord (known in Italy as the *cembalo*) and the clavichord by producing an instrument with both dynamic variation—loud and soft—and greater volume. The instrument was described as a *gravicembalo col piano e forte*—"harpsichord with soft and loud"—thus giving rise to the term *pianoforte*, now usually shortened to just "piano." (The term "fortepiano" is encountered in discussions of the instrument in the seventeenth and eighteenth centuries, but the differences need not detain us here, where we treat both manifestations of the instrument as essentially the same.)

Cristofori's own pianos (of which three still exist [Belt, 1980, p. 7]) had a four-octave span. This had increased by Haydn's and Mozart's time to about five octaves (Loesser, 1954, p. 138), and the Pleyel piano known to have been used by Chopin in his first London concert had 82 keys, that is to say, almost seven full octaves. It was the kind of piano typical of the 1830s and 1840s—hence the appearance of that number in the title of this paper.

The piano in the nineteenth century

For our purposes, then, we can note that by the early nineteenth century, the piano had reached a stage where it was ready to take on the concert platform alone. Right up until Liszt's and Thalberg's time, it was the general practice to have not one performer but several together give a concert. The general feeling was that a single pianist performing alone could not produce a satisfactory concert. Even Liszt and Thalberg in their early days appeared in concert with other musicians. Ellsworth and Wollenberg (2007) give an example of a concert by Thalberg in London in 1836 in which Thalberg plays three pieces, his performances interspersed with singers performing arias from popular operas and a violinist playing a cadenza to Tartini's famous sonata (p. 173). This type of collaborative concert was the normal practice.

But by the end of the first quarter of the nineteenth century, the piano had become a much more substantial instrument than it had been when Mozart or even Beethoven had been active, and this development of range and sonority went hand in hand with it becoming what Schonberg (1987) describes as a "social instrument" (p. 127). Every family of substance had to possess a piano, and young ladies of good standing were expected to be able to play as part of their general upbringing. This led to an increasing desire among the general public to hear those who were most accomplished, and virtuoso pianists flocked to musical centers—Paris, above all—to satisfy this demand.

The history of the keyboard is, of course, replete with virtuoso performers: Bach, Scarlatti, Handel, Clementi, Mozart, and Beethoven were not only major composers but also all famously skilled on the keyboard. However, the early years of the nineteenth century witnessed the birth of an unprecedented number of people who would go on to earn international renown for their virtuosity: Henri Herz (1803-1888), Frédéric Chopin (1810-1849), Franz Liszt (1811-1886), Ferdinand Hiller (1811-1885), Sigismond Thalberg (1812-1871), Stephen Heller (1813-1888), Charles-Valentin Alkan (1813-1888), Theodore Döhler (1814-1856), Adolf von Henselt (1814-1889), and Alexander Dreyschock (1818-1869), to name just some of the most prominent. All left their mark on the history of keyboard performance, and all were active in Paris in the 1830s and 1840s. Of this distinguished list, it is Thalberg and Liszt in whom we are interested here, so let us now consider the paths that led them to Paris.

Franz Liszt and Sigismond Thalberg: Separate paths to Paris

Of the two men, Liszt was slightly the senior, so we will deal with him first. Franz Liszt was born on October 22, 1811, in Doborján, today a small market town in eastern Austria (known by its German name, Raiding) but at that time a village in the Kingdom of Hungary. He showed early promise in music, something that was quickly recognized by his father, who was himself a pianist. As Walker (1983) puts it, "It was evident that the boy was uniquely endowed" (p. 59). Prince Esterházy heard him play and decided to help financially with the child's further musical education in Vienna. There, the famed Carl Czerny (recorded as having described the child Liszt as one whom "Nature herself had formed a pianist" [ibid., p. 67]) became his teacher. By October 1820, he was judged ready to appear in public. The concert (which actually took place back in Hungary, in Ödenburg, now known as Sopron) was a resounding success, and wealthy noblemen offered to finance his further education. Subsequent concerts and private performances were so successful that, as Walker goes on to describe, "Liszt's success in Vienna was now assured" (ibid., p. 78). Liszt's father, determined to spread the fame of his son's prodigious talents on the keyboard to the rest of Europe, decided to take the then-twelve-year-old Franz to Paris, where the family arrived in December 1823. There, through concerts that were received with rapturous applause and reported in the

press in the most glowing terms, Liszt consolidated his reputation and was soon recognized as one of the greatest virtuoso pianists.

As for Thalberg, he was born on January 8, 1812, in Pâquis, near Geneva, Switzerland. There has been much controversy concerning his true parental lineage. Some sources (Dubal, 1990; Loesser, 1954) declare him the illegitimate child of two members of the aristocracy, Prince Moritz Dietrichstein and Baroness von Wetzler; others (Schonberg, 1987; Walker, 1983) state this to be a romantic fiction and that, as his birth certificate indicates, his true parents were Joseph Thalberg and Fortunée Stein, both originally from Frankfurt am Main. Whatever the case, in his later life as a pianist, it did Thalberg no harm to let others think he had aristocratic forebears—he lived, after all, in a world where a noble pedigree counted for a great deal. The details of his upbringing are sparse, but at the age of ten he was taken to Vienna (Walker, 1983, p. 232). He is said to have received instruction from the illustrious figures Hummel and Moscheles—an early indication that he had exceptional talent—and, still in his teenage years, he established himself as a pianist of the first rank. He undertook highly successful concerts in England, Holland, Belgium, and Germany, and in 1834, at the age of only twenty-two, he was invited to become the *Kammervirtuos* (literally, "chamber virtuoso") of the Emperor of Austria himself. The following year, in the fall of 1835, Thalberg moved to Paris.

The piano music and performance style of Liszt and Thalberg

The output of these two pianist-composers can be starkly contrasted in purely numerical terms. Liszt became a prodigious composer whose total output was dizzying in terms of names alone. As Lockwood puts it, "…it is something of a task to master even the titles of the Liszt repertory" (p. 121). The English composer and writer Humphrey Searle (1915-1982), an authority on Liszt's music, took on the mammoth task of producing a catalogue of his published works. Searle's own name is the origin of the "S" numbers usually used to refer to a piece by Liszt (as opposed to the traditional opus number, which typically reflects order of publication). In a recent reprint of Searle's work of the 1950s, Buechner (2012) estimates that Liszt's oeuvre in fact amounts to in excess of one thousand published works. Numbers vary according to the method of counting—whether, for instance, works published together by Liszt in sets, such as the *Études d'exécution transcendantes* and the various pieces of *Album d'un voyageur* or *Années de pèlerinage*, should be counted as separate works or not. For performance purposes, they clearly are; but in terms of the composer's intentions, they are not. Rather, they are akin to the movements of a sonata—separated in space but linked by conception. It is interesting to note that the pianist Leslie Howard, at the invitation of the British recording company Hyperion, undertook the mammoth task of recording every known piece of Liszt's piano music—including all known versions of the same piece (Distler (n.d.) describes Liszt as "an

inveterate reviser")—and ended up recording 1,464 separate tracks (Hyperion, n.d.) occupying around 120 hours of playing time.

We find among Liszt's works (mostly for piano, though he also produced sacred and secular choral works, as well as some orchestral works and chamber music) a huge variety of genres: ballades, etudes, impromptus, mazurkas, nocturnes, polonaises, preludes, rondos, scherzos, variations, and waltzes (note the similarity to Chopin's body of works), as well as anthems, consolations, dances, elegies, marches, rhapsodies, and many evocatively titled individual works, such as *Wiegenlied*, *Galop*, and the above-mentioned *Album* and *Années.*

As part of this vast body of works for the piano—and this is our focus here—are many "divertissements," "fantasies," "illustrations," "paraphrases," "reminiscences," and "transcriptions" based on opera. It is a tricky matter to try and divine the reasons for one piece being called, say, a "divertissement" and another a "fantasy." All the terms just listed were used to indicate "arrangements" of works by another composer—generally creative pieces "arranged" for the medium of the piano based on the overall character of the original or a number of an opera's principal melodies. But the title did not say much about *how* the original would be treated. Examples include a *Divertissement sur la cavatine I tuoi frequenti palpiti* (S.419, from Pacini's *Niobe*), a *Fantaisie sur des motifs favoris de l'opéra La sonnambula* (S.393, from Bellini's *La sonnambula*), some *Illustrations du prophète* (S.414, from Meyerbeer's *Le prophète*), an *Ernani: Paraphrase de concert* (S.432, from Verdi's *Ernani*), and some *Reminiscences de Lucrezia Borgia* (S.400, from Donizetti's *Lucrezia Borgia*), but the words meaning "arrangement" could easily have been switched around.

It is important, by the way, to distinguish the works we are considering here from the vocal scores with piano accompaniment that were (and still are) used to help to prepare for performances of opera. That type of score was a simple reduction of the orchestral score to the piano keyboard that aided performers in the absence of an orchestra. The arrangements we are considering by composers like Liszt and Thalberg, on the other hand, were specifically *creative* endeavors and had an entirely different purpose: to show off the creator's compositional talents in capturing the highlights of an opera in a single composition of 15 minutes or less and—no less importantly—to give pianists (in the first instance, the composers themselves) a vehicle to exhibit their virtuosity in performance. We should add, in passing, that such keyboard compositions were a new genre of music, often similar to variations, but different in the way they were elaborated; they brought to the public's attention the works of less-well-known composers (as we shall see in a moment); and, of course, they burnished the credentials and added to the income of those composers whom the big publishing houses were willing to publish.

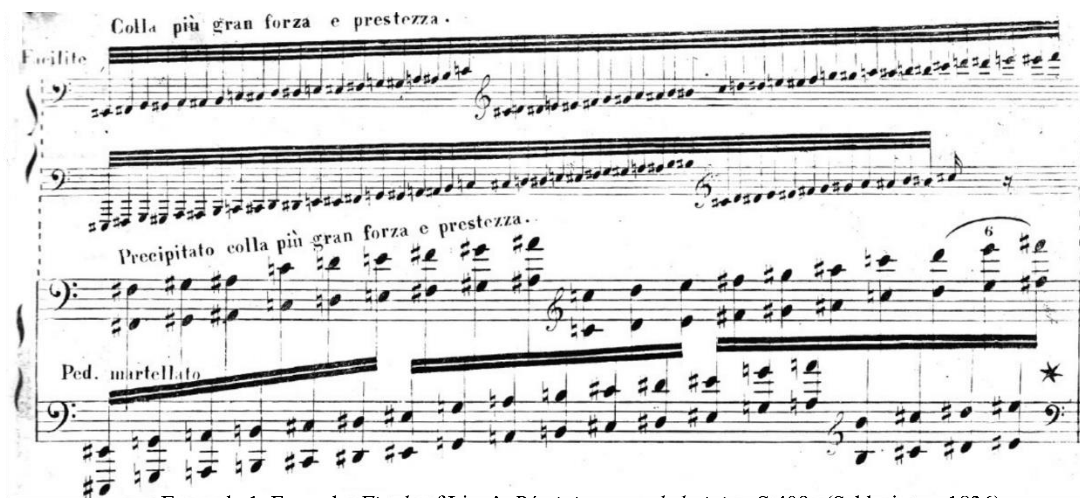
Which operas besides those already mentioned did Liszt use for inspiration? His total output—even only for works based on opera—is too sizable to describe in detail here, but it is clear that operas of the bel canto type were a favored source: from Rossini, *Ermione, La donna del lago,* and *Armida*; from Donizetti,

Lucia di Lammermoor, Lucrezia Borgia, Lucia et Parisina, and *Dom Sébastien*; from Bellini, *I puritani*, *La sonnambula*, and *Norma*. Verdi was later well represented—and Wagner, too, of course—but it is interesting to note Liszt's interest in less-well-known composers. These included Daniel Auber (*La muette de Portici*), Ferenc Erkel (*Hunyadi László*), Mihály Mosonyi (*Szép Ilonka*), Giovanni Pacini (*Niobe*, mentioned earlier), and Joachim Raff (*King Alfred*).

As for Liszt's compositional technique, much has been written on his skill at capturing orchestral sonorities (Friedheim, 1962; Hamilton, 2007; Parkinson, 2013, etc.), with the use of crossing hands and broken chords to produce what Friedheim (1962) describes as "a large block of sound filling an entire five-octave area" (p. 89). As for other aspects, it is difficult to isolate specific creative characteristics found only in his operatic arrangements—his techniques were applied across the board in his compositions—though some that he claimed to have invented were indeed introduced first into such pieces. We can point, for example, to a report in the memoirs of Amy Fay, an American pianist who traveled to Europe to study the piano with Franz Liszt. She tells of praising him for a "striking and beautiful" pedal effect with a long arpeggio, and he replies as follows:

> "'Oh, I've invented a great many things,' said he, indifferently—'this, for instance,'—and he began playing a double roll of octaves in chromatics in the bass of the piano. It was very grand, and made the room reverberate." (Fay, 1880, p. 161)

This is a description of blind octaves (octaves rapidly alternating between the two hands), which first appeared in the *Finale* of Liszt's *Réminiscences de la juive*, based on Halévy's opera of that name and composed in 1835 (see Example 1). It is interesting to note that within a few years, the technique was being widely adopted by others in their own music.



Example 1: From the *Finale* of Liszt's *Réminiscences de la juive*, S.409a (Schlesinger, 1836)

As for Liszt's style of playing the piano, it was decidedly flamboyant. He was inclined to exaggerated movements, leaning in and out, using his whole body to express the intensity of emotion he felt while performing. Loesser (1954) talks of the "rash vehemence of his impact upon the keys" and the "storm of his leaps and sweeps" across the keyboard (p. 367). Caricatures of his performances appeared in the press depicting him as a pianist with eight arms and the piano falling to pieces under his onslaught. Interestingly, Clara Schumann, herself one of the most prominent pianists of the day, later blamed Liszt for encouraging an approach that was more physical than musical: "Before Liszt, people used to play; after Liszt, they pounded or whispered. He has the decline of piano playing on his conscience" (quoted in Loesser, 1954, p. 413). Nevertheless, the piano world was set alight by Liszt's prodigious achievements on the piano keyboard.

Thalberg, on the contrary, was famed for his quiet demeanor. Loesser (1954) describes his "abstention from every superfluous movement" and "perfect poise" (p. 372), while Dubal (1990) points out that "It was a point of honor with him never to show the slightest exertion during a performance" (p. 256). Even so, the level of perfection to which he had brought his skill on the keyboard allowed him to produce the most spectacular technical effects, with "incredibly even scales, birdlike trills and precise chords" (Schonberg, 1987, p. 184).

We will look in a moment at a particular keyboard technique with which Thalberg's name became synonymous, but first, what of his output compared with Liszt's? In view of Liszt's astonishing productivity, it is hardly surprising that Thalberg fares poorly by comparison, if quantity alone is the criterion. Thalberg's published works number just over eighty (with a further couple of dozen remaining unpublished) and include waltzes, caprices, nocturnes, "morceaux," "romances," a scherzo, and many incidental pieces. He also wrote a piano concerto (f minor, Op. 5) and a sonata (c minor, Op. 46), and even produced two operas (*Florinda* [1851] and *Cristina di Svezia* [1855]), though neither was a success. The overwhelming impression from a perusal of his entire oeuvre, however, is one of compositions based on opera.

Indeed, Thalberg's very first published work was a "*Mélange sur différents motifs de l'opéra «Euryanthe»,*" (based on the opera of that name by Carl Maria von Weber). In the same year, 1828, he also published an "*Impromptu sur des motifs de l´opéra «Le siège de Corinthe»*" (Rossini). The pattern for the use of operas as a basis for his own compositions was thus set at the very beginning and continued for the rest of his life as a pianist-composer. He found the works of the bel canto composers particularly fruitful. Besides the Rossini work just mentioned, he made use of *Guglielmo Tell, Mosè in Egitto, La donna del lago, Semiramide,* and *Il barbiere di Siviglia*; from Donizetti, *Lucia di Lammermoor, Lucrezia Borgia, L'elisir d'amore, Don Pasquale,* and *La fille du régiment*; and from Bellini, *La straniera, I Capuleti e i Montecchi* (on Thalberg's own published work, without the second article), and *Norma*. His late works, published as he was coming to the end of his career as a composer, did catch some Verdi (*Il trovatore, La traviata, Un ballo in maschera, Rigoletto*), but nothing of Wagner. Interestingly, he (like Liszt) sometimes worked on operas by less-well-known figures: Julius Benedict's

The Gypsy's Warning, Fromental Halévy's *Charles VI*, Ferdinand Herold's *Zampa,* and Gaspare Spontini's *Fernand Cortez.* In these pieces, a favorite technique of his that was new to the piano was one deserving of its own section here.

Thalberg's "three-hand" music

The innovative technique most closely associated with Thalberg is usually referred to as "three-hand" music. This does not mean that three hands were required to play it (no solo performance can do that), but rather that two hands could be played together in such a way as to give the *impression* that three hands were playing the music. This was achieved through an inventive distribution of notes that allowed the right hand to play elaborate filigree work in the upper reaches of the keyboard and the left hand to play chords or runs in the lower reaches of the keyboard, but at the same time, remarkably, to use both hands *in alternating fashion* to sing out a clear melody in the middle register, making deft use of the sostenuto pedal to prolong the sound of each note. If the notes were distributed in such a way as to make sure that the right hand could be in the middle register while the left hand was busy in the bass and that, conversely, the left hand could be in the middle register while the right hand was busy in the treble, the innocent listener could be tricked into thinking there were actually three hands at work on the keyboard at the same time. As Schonberg (1987) points out, the technique often involved decorative accompaniment through the use of arpeggios—never hammered out, but kept soft to allow the melody to stand out in contrast—and it was this that earned Thalberg the nickname "Old Arpeggio" (p. 183). The spectacular effect of "three-hand" music was new to the piano in the 1830s, and it created a sensation. It is reported that people would stand on their chairs to see how it was being done.

We should point out that although this technique is, by tradition, most closely linked with Thalberg, there is some question as to whether he was its actual inventor. Berlioz, for example, suggested that Thalberg imitated the technique from the music of the celebrated harpist Eli Parish (sometimes referred to as Eli Parish Alvars or, in hyphenated form, Parish-Alvars) (Berlioz, 1843, pp. 1-2). Whatever the truth of the matter, it was Thalberg with whose name the technique became indelibly linked. Certainly, he made it his own in numerous compositions, and it was one that the audiences of his day never tired of hearing him play.

To see how the three-hand technique works in practice, we can turn to one of his most popular pieces, the *Fantaisie pour le piano sur des thèmes de l'opéra Moïse de G. Rossini* (Op. 33). Rossini's opera on the plight of the Israelites in Egypt was originally a three-act opera entitled *Mosè in Egitto* ("Moses in Egypt") that saw its premiere in Naples in March 1818. Although the opera was generally well received, the third act "elicited howls of derision" (Holden, 1993, p. 340) and had to be revised. This was, in a sense, fortunate, as it led to the rewriting of the final act and the inclusion of a new piece—the beautiful prayer *Dal tuo stellato soglio* ("From your starry throne"). This is used to great effect by Thalberg in his fantasy. (In fact,

Rossini revised the opera for staging in Paris, renaming this four-act work *Moïse et Pharaon ou le passage de le mer rouge* ("Moses and Pharaoh, or the crossing of the Red Sea"), but the prayer survived the revision.)

In Thalberg's fantasy, the second *Andante* quotes the melody of the prayer in the simplest terms, with single notes being played by the right hand, accompanied by gently rolling sextuplets in the left hand (Breitkopf & Härtel, n.d. [1875?], measures 230-238). The melody is then repeated with chords added, giving the impression that both hands are now fully occupied (measures 239-244). It then reverts to the single-note melody in the right hand, with the left hand as before—both hands occupied, it seems—but suddenly, from nowhere, a treble ornamentation of swift, soft demisemiquavers has been added, and it sounds as if a third hand has entered the piece (measures 245-252). As Example 2 shows, the right thumb starts the melody in the first measure, but in the second measure, the two notes in the upper stave that are linked to the lower stave indicate parts of the melody played by the *left* thumb.

Example 2: From the second *Andante* of Thalberg's *Fantaisie pour le piano sur des themes de l'opéra Moïse de G. Rossini* (Op. 33) (Breitkopf & Härtel, n.d. [1875?])

In this way, the melody is shared between the two hands, with the lower parts of the right-hand ornamentation occurring when the left hand is deep in the bass (allowing the right thumb and forefinger to play part of the melody in the middle register) and, when the right hand has returned to the upper reaches of the keyboard, the upper parts of the arching left-hand accompaniment enabling the left thumb to continue the melody that the right hand was just playing. *Ben marcato il canto* ("with the song well marked") is the instruction to the pianist, making sure that the outer accompaniments of the right and left hands remain quiet, while the melody in the central register sings out. It is an ingenious arrangement for the hands, and it astonished those who heard it for the first time.

The proper fireworks, however, are saved for the end of the piece. There, in the last few pages (measures 271-292, see Example 3), a sparkling array of arpeggios in the right hand and undulating chord sequences in the left hand form the backdrop to the prayer melody spelled out—using alternating hands in a very clear application of the three-hand effect—first as single notes and then as great crashing chords. The effect is spectacular.

Example 3: From the finale of Thalberg's *Fantaisie pour le piano sur des thèmes de l'opéra Moïse de G. Rossini* (Op. 33) (Breitkopf & Härtel, n.d. [1875?])

Excited reactions to this music were often to be found in the newspapers and journals that reported on the musical scene in Paris. One such journal was the *Revue et Gazette Musicale de Paris.* It was the principal French-language musical journal of the day, published (as the name implies) in Paris—at that time seen as "the musical and cultural capital of Europe" (Pyee-Cohen and Cloutier, 1999). On March 19, 1837, the *Revue* published a lengthy review by Joseph d'Ortigue, a noted French musicologist and critic, of a Thalberg concert. It extols in detail the superlative style of Thalberg's playing—the "majesty," the "complete expression," the "exaltation at once moderated and serene" that "gave us the idea of beauty itself"—but it also sings the praises of the way Thalberg handled his material compositionally:

> La Fantaisie sur les thèmes de Moïse a excité dans la salle un enthousiasme que nous renonçons à décrire. Rien de plus beau que la mélodie de la prière se déroulant majesteusement sous les doigts du pianiste, au milieu de l'ampleur des accompagnements et des harmonies flottantes qui imitent des harpes célestes. Il fallait voir le public, pendant la durée de ce morceau, prêt à céder sans cesse à son émotion, se domptant lui-même pour ne pas perdre une note, un accord de cette exécution sublime; il fallait entendre ces frissonnements courir et se prolonger dans toutes les parties de la salle, et s'éteindre aussitôt; l'auditoire était haletant, éperdu, et semblait attendre impatiemment le dernier accord, pour laisser éclater un enthousiasme qui l'oppressait.
>
> *(The "Fantasy on the* [sic] *themes of Moïse" aroused an enthusiasm in the hall that we cannot describe. Nothing could be more beautiful than the melody of the prayer unfolding majestically under the pianist's fingers, amidst the breadth of the accompaniments and the floating harmonies that imitate celestial harps. It was necessary to see the public, during the duration of this piece, ready to give in without cease to its emotion, taming itself in order not to lose one note, one chord of this sublime execution; one had to hear these shivers run and prolong themselves in all parts of the room, and extinguish themselves at once; the audience was panting, distraught, and seemed to wait impatiently for the last chord, to unleash an enthusiasm that was oppressing it.)*
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> (Author's translation)

The "breadth of the accompaniments" and the "floating harmonies" surrounding a melodic theme played by alternating hands in the middle register of the keyboard came to be typical of Thalberg's arrangements of operatic melody—the core of his music for the piano—and elicited endless praise for its startling effect.

The three-hand effect is sometimes misunderstood as being used whenever one hears decorative passages in the high treble and low bass at the same time as a melody makes itself heard in the middle register of the keyboard. However, that effect can be achieved by an agile left hand alone leaping to the middle register for the melody then returning to the bass, while the right hand is occupied exclusively in providing accompanying ornamentation. This is the case in Thalberg's *Trovatore* fantasy (Op. 77), where

an *andante mosso* from measures 76 to 92 takes on one of the opera's most dramatic scenes, the *Scena e Racconto* in Act II with Azucena (*Condotta ell'era in ceppi*). Thalberg's rendering is highly effective, with the famous short theme first introduced in the left hand together with answering accents in the middle register, both of which are soon accompanied in the right hand by dramatic, rapidly descending thirds. It is true that one can hear three distinctly separate parts of the keyboard being played, but at no time does the right hand contribute to the middle register—that and the bass are both handled exclusively by the left hand (see, for example, the comments by "Klavierkonzerte" (2006), which reveal this misunderstanding of true three-hand technique).

It is a condition of true three-hand music that the melody in the middle register *must* be played by alternating hands—often just the thumbs, but other fingers are put to use, too—while the left and right hands occupy themselves with decorative passagework in the upper and lower registers of the keyboard.

The Reception of Thalberg by Contemporaries

In our discussion so far of the two virtuosi we are most interested in—their separate paths to Paris, their piano music, their performance style—we have considered both composers in roughly equal measure. This is commensurate with the fact that both were innovators—albeit in different ways—in the world of the piano. In terms of subsequent reputation, though, the two of them met very different fates. Liszt's name in the decades that followed his death continued to be well known. Thalberg, on the other hand, to all intents and purposes disappeared from the annals of music. It is true that even in Liszt's case, twentieth-century musicologists were wont to dismiss certain Lisztian compositions as having "the taint of virtuosity," as seemingly "frivolous," or being something over which we should "draw a veil" (Lockwood, 1968, pp. 121, 133). Nevertheless, Liszt's overall reputation survived, and ever since his death he has been recognized as an important figure in the musical life of nineteenth-century Europe. Not so Thalberg.

He, by contrast, remains practically unknown today among pianists of all stripes and is largely ignored in the scholarly literature produced in the twentieth century on the piano and its history. By way of example, we see that in Friskin and Freundlich (1973), a detailed survey of music for the piano, Thalberg's name appears only once, with just his name and the years of his birth and death recorded—no other details (p. 418). He receives identical treatment by Kirby (1995) in his detailed history of music for the piano, appearing in a single mention in the middle of a list of nineteenth-century virtuoso pianists (p. 206). Lockwood (1968), which contains detailed notes and opus-number listings for over 60 important composers of piano music (plus opus-number listings for dozens of other composers collected together under such rubrics as "Miscellaneous German and Hungarian Composers"), does barely any better, giving Thalberg's name just twice, but on neither occasion with any detail: Thalberg's name is simply part of a list (on the first occasion, in a collection of volumes of music by German composers [p. 213]; on the second, in an item

on Program 5 of Anton Rubinstein's historical recitals in 1885-86 exhibiting the scope of the piano literature [p. 216]). Other books mention him in a line or two, but haughtily dismiss him as a manufacturer of "shallow display pieces" (Rimm, 2002, p. 234—Thalberg's only mention in that book) or of "pretentious hollowness" and "pianistic confetti" (both descriptions from Hinson, 1993, p. 289). In most books, he is ignored altogether: Magrath's thick-tomed guide to piano performance literature makes not a single mention of him anywhere in its 569 pages (Magrath, 1995). This is in astonishing contrast to the treatment he received (to both his performances and his compositions) in his own time.

It is therefore instructive to see how, in his own day, Thalberg was lionized by an adoring audience for his bravura and innovative pianism. This was clear from the excerpt given in the previous section from the *Revue et Gazette Musicale de Paris* describing the reaction of one audience to a rendition of his *Fantasy on some themes of Moïse*. We find many similarly effusive examples of contemporary concert reviews. One is found in the same journal published on March 15, 1840, where, once again, the focus is not just on his accomplishments as a performer but also on how original and striking was the effect of his compositions:

> Le souvenir de Don Juan est une belle composition. Plusieurs thèmes y sont traités avec un art remarquable. Dans ce morceau (inédit), Thalberg a réuni toutes les ressources qui lui appartiennent et dont il est le créateur. Les combinaisons les plus ingénieuses entourent le chant et le soutiennent; les traits eux-mêmes, quelque brillants qu'ils soient, laissent toujours entendre une mélodie qui se renouvelle et se reproduit sans cesse. Le célèbre menuet de Don Juan y est développé sous les formes les plus entrainantes et termine cette belle fantaisie dans une variation où tour-à-tour il est joué par les deux mains, pendant qu'une gamme brillante et rapide fait scintiller mille diamants sur les touches. Ce morceau a produit la plus grande sensation, et, comme à Bériot, une couronne est venue témoigner à Thalberg l'enthousiasme du public.
>
> *(The souvenir of Don Juan is a beautiful composition. Several themes are treated with a remarkable art. In this piece (unpublished), Thalberg has brought together all the resources that belong to him and of which he is the creator. The most ingenious combinations surround the song and support it; the lines themselves, however brilliant they may be, always allow one to hear a melody that renews and reproduces itself without cease. The famous minuet from Don Juan is developed in the most rousing forms and ends this beautiful fantasy in a variation where turn by turn it is played by the two hands, while a brilliant and rapid scale makes a thousand diamonds sparkle on the keys. This piece produced the greatest sensation, and, as with Bériot, a crown came to bear witness to Thalberg the enthusiasm of the public.)*
>
> (Author's translation)

The reference to Bériot is to the appearance, in the same concert, of the celebrated violinist Charles Auguste de Bériot, a friend of Thalberg's (and incidentally, the husband of the famous contralto/soprano Maria Malibran). The pair had gone to Rouen to give this concert—the first time for either to play there—and the

article in the *Revue* was actually quoting from a report that had appeared after the concert in the *Journal de Rouen*. At one point in the concert, Bériot had thrilled the audience so much that someone threw him a *couronne* ("crown") in the form of a floral wreath. Another was presented to Thalberg for his performance.

We should also note that the reference to "the souvenir of Don Juan" is to Thalberg's Op. 14, which first appeared in 1835. The full title of this piece was *Grande fantaisie et variations sur deux motifs de l'opéra Don Juan de Mozart.* Mozart's *Don Giovanni* was an opera to which Thalberg returned for source material on several subsequent occasions. In the year after Thalberg's Rouen 1840 concert, for example, he published another "grand fantasy" based on the famous serenade and minuet of Mozart's opera: *Grande fantaisie sur la sérénade et le menuet de Don Juan*, published as Op. 42 (1841). This latter piece is the one referred to in a report that appeared in one of the most prestigious German-language journals of the day, the *Neue Zeitschrift für Musik*, edited by Robert Schumann. A leading composer, Schumann was also one of the most influential music critics in Europe. In the edition published on February 15, 1841, we find the following description (excerpted from a longer piece) of a concert given a week earlier (February 8) by Thalberg in aid of a pensions fund for retired musicians:

> Das Publicum schien gar nicht da zu sein, um zu urtheilen, nur um zu genießen; man war seiner Sache so sicher, wie der Meister seiner Kunst. Die Compositionen waren sämmtlich neue, eine Serenade und Menuet aus Don Juan, eine Phantasie über Thema's aus Lucia die [*sic*] Lammermoor, eine große Etude, und ein Capriccio über Thema's aus der Somnambula [*sic*]: sämmtlich höchst wirkungsvolle und kunstreiche Umschreibungen der Originalmelodieen, die, wie sie auch von Tonleitern und Harpeggien umsponnen waren, überall freundlich hervorsahen. Höchst künstlich war namentlich die Bearbeitung der Don Juan-Themen und ihr Vortrag überraschend schön.
>
> *(The public seemed not at all to be there to judge, only to enjoy; they were as sure of their cause as the master was of his art. The compositions were completely new, a serenade and minuet from Don Juan, a fantasy on themes from Lucia di Lammermoor, a great etude, and a capriccio on themes from La sonnambula: all most highly effective and artistic transcriptions of the original melodies, which, as they were also surrounded by scales and arpeggios, shone out favorably all around. The arrangement of the Don Juan themes was highly artistic and their performance astonishingly beautiful.)*
>
> (Author's translation)

Here we find another encomium to Thalberg in terms of both his playing ("astonishingly beautiful") and his handling of thematic material ("highly artistic"), and again we are struck by the remarkable contrast to the treatment Thalberg received at the hands of twentieth-century commentators, who, of course, never had the chance to hear him play in person and have examined his compositions solely through the prism of a musical period with tastes that are different from those of Thalberg's own time.

In concluding this section, we can consider one final description of Thalberg, this time concerning his influence on a fellow composer: Mendelssohn. The source is the American publication *Dwight's Journal of Music*, a music journal that was published in Boston and enjoyed great respect and influence in mid-nineteenth-century America. Twenty-five years after Mendelssohn's death, the editors of *Dwight's Journal* wished to celebrate the composer with a series of articles and commentaries on his life. One was contributed by a British composer called Charles Edward Horsley. He had been a pupil of Moscheles and a close family friend of Mendelssohn, and he wrote a series of "reminiscences" on Mendelssohn that appeared over the course of three editions of the journal (XXXII, No. 18 [December 14, 1872], XXXII, No. 19 [December 28, 1872], and XXXII, No. 20 [January 11, 1873]). The section published on December 28 included Horsley's reminiscences of an encounter he had had with Mendelssohn in Leipzig on an occasion when Thalberg was visiting the city. The year was 1842.

> One day I received a note from him [Mendelssohn] asking me to come to dinner, as Thalberg had arrived the previous evening, and would be his guest. We were a trio, and after dinner Mendelssohn asked Thalberg if he had written anything new, whereupon Thalberg sat down to the piano and played his Fantasia from the "Sonnambula," then very recently composed, and in MS. This composition is one of the most individual and effective of all Thalberg's works. At the close there are several runs of Chromatic Octaves, which at that time had not previously been heard, and of which peculiar passages Thalberg was undoubtedly the inventor. Mendelssohn was much struck with the novel effect produced, and greatly admired its ingenuity. When we separated for the evening he told me to be with him the next afternoon at 2 o'clock. When I arrived at his study door I heard him playing to himself, and practising continually this passage which had so struck him the previous day. I waited for at least half an hour listening in wonderment to the facility with which he applied his own thoughts to the cleverness of Thalberg's mechanism, and then went into the room. He laughed and said: "Listen to this, is it not almost like Thalberg?"—and he proceeded to play all sorts of passages founded on these double scales.

It is clear from this description that Horsley was deeply impressed by the inventiveness of Thalberg's piano writing—and so was Mendelssohn, who was "much struck with the novel effect produced" and, like Horsley, full of admiration at Thalberg's "ingenuity." Mendelssohn, we should remember, is widely regarded today as having had one of the most perceptive musical minds of the nineteenth century.

Before leaving the matter of Thalberg as he was received in his own day, we should take a brief look at a particular event that caused a storm of interest at the time. The event was one of what Hildebrandt (1988) describes as a "rich tradition of duels at the piano" (p. 16). These are occasions when two well-known keyboard virtuosi appear in consecutive performances, each performer given the opportunity to outshine the other (often in extemporizing on a given theme in addition to exhibiting keyboard prowess).

Such keyboard duels actually began in the *pre-piano* era—an early example is the arranging in 1717 by the court in Dresden of an encounter between Bach and the French virtuoso organist/harpsichordist Louis Marchand. Other well-known instances of keyboard duels are the 1781 encounter commanded by Emperor Joseph II of Austria between Mozart and Clementi, and the amusingly uneven contest between Beethoven and Steibelt, in which, as one commentator describes the scene, "Before Beethoven had finished, Steibelt stole from the room" (Schonberg, 1987, p. 82).

The "Great Duel"

This duel was arranged in 1837 between Liszt and Thalberg. It was first announced in the *Revue et Gazette Musicale de Paris*, in its edition of 26 March, 1837. On page six, the following appeared:

> On annonce une œuvre de charité qui aura lieu à la fois au profit des riches dilettanti et des Italiens indigents. C'est un concert qui sera donné le vendredi 31 mars dans les salons de la princesse de Belgiojoso. On y entendra les artistes les plus distingués que nous possédions et quelques amateurs digne du nom glorieux d'artistes. Mais le plus puissant intérêt de cette réunion, la plus attractive de toutes les influences, sera sans contredit le concert simultané de deux talents dont la rivalité agite en ce moment le monde musical, et tient la balance indécise entre Rome et Carthage: MM. Listz [*sic*] et Thalberg occuperont tour à tour le piano.
>
> *(A charity event is announced that will take place to the benefit of both rich dilettanti and needy Italians. It is a concert that will be given on Friday March 31 in the salons of the Princess of Belgiojoso. One will hear there the most distinguished artists that we possess and some amateurs worthy of the glorious name of artists. But the most compelling interest of this meeting, the most attractive of all the influences, will be without doubt the simultaneous concert of two talents whose rivalry stirs at this moment the musical world and holds the undecided balance between Rome and Carthage: Messrs. Liszt and Thalberg will occupy in turn the piano.)*
>
> (Author's translation)

The reference to "needy Italians" merits explanation. As the announcement declares, the concert (it could not, of course, be officially labeled a duel, though everyone who saw the announcement knew full well the intention) was scheduled to be held in the salons of the Princess of Belgiojoso. Cristina Trivulzio di Belgiojoso was an Italian noblewoman from the illustrious Gherardini family, one of the most prominent in Tuscany, Italy. Despite her aristocratic background, she had grown up to become involved in the activities of Italian revolutionaries supporting the radical republican Giuseppe Mazzini and eventually had to flee Italy, seeking refuge in Paris. There, she went on to set up a salon that became a renowned meeting place not only for revolutionaries like Camillo Cavour but also for some of Europe's leading thinkers, writers, and musicians—de Tocqueville, Hugo, Balzac, Dumas, Bellini, Meyerbeer, and many others, including

Franz Liszt. From this vantage point, the princess was able to support further Italian revolutionary activities, as well as to organize charity events in aid of those fleeing from persecution in Italy, and these refugees are the ones referred to as "needy Italians." Incidentally, it is interesting to note in the announcement the mistaken spelling "Listz." This error was not uncommon in the Parisian press, which over the years printed Liszt's name (without any intentional malice) in a variety of different ways.

Following the announcement, the whole of Paris came to be preoccupied with the upcoming event. As Walker (1983) puts it, "So fierce was the demand to see Liszt and Thalberg 'take turns' that the princess was able to charge 40 francs a ticket" (p. 239)—a huge sum to pay for a single concert in those days. Of the two titans, Thalberg was the first to play, choosing his ever-popular *Moses* fantasy for his initial broadside. Liszt responded with his *Grande fantaisie sur La Niobe de Pacini (Divertimento sur une cavatine)*, a fantasy based on the cavatina *I tuoi frequenti palpiti* from Pacini's 1826 "dramma eroico-mitologico," as he himself termed his opera. Thalberg returned with his grand fantasy on the British national anthem, *God Save the Queen* (Op. 27), and then Liszt played his transcription for piano of Weber's *Konzertstück* (S.576a).

What was the outcome of this epic battle? The French writer Jules Janin, then dramatic critic of the *Journal des Débats*, an influential journal covering major aspects of French culture, wrote as follows about a week later (in the edition of April 3):

> A l'heure dite, la lutte a commencé entre les deux nobles champions, et chacun d'eux, qui avait mesuré son antagoniste, se tenait sur ses gardes. Jamais Litsz [*sic*] n'a été plus retenu, plus sage, plus énergique, plus passionné; jamais Thalberg n'avait chanté avec plus d'entraînement et de tendresse: chacun d'eux s'est tenu prudemment dans son domaine harmonique, main aussi chacun d'eux a usé de toutes ses ressources. C'était une joûte admirable. Le silence le plus profond entourait cette noble arène. Et enfin Liszt et Thalberg ont été proclamés tous les deux, deux vainqueurs par cette brillante et intelligente assemblée. Il est de fait qu'une pareille lutte ne pouvait avoir lieu qu'en présence d'un pareil aréopage. Ainsi donc deux vainqueurs et pas un vaincu c'est bien le cas de dire avec le poète: *Et adhuc sub judice LIS est.*
>
> *(At the appointed hour, the struggle began between the two noble champions, and each of them, who had measured his antagonist, stood on guard. Never was Liszt more restrained, wiser, more energetic, more passionate; never had Thalberg sung with more flow and tenderness: each of them kept carefully to his harmonic domain, but also each of them used all his resources. It was an admirable joust. The deepest silence surrounded this noble arena. And finally Liszt and Thalberg were both proclaimed winners by this brilliant and intelligent assembly. It is a fact that a struggle such as this could only take place in the presence of such an audience. Thus, two winners and not one loser; it is well the case that we can say, with the poet:* And still the case is under judgment.)
>
> (Author's translation)

It is interesting to see, as we observed before, that the spelling of Liszt's name continued to be a challenge to the Parisians of the time, and yet one of the two instances in which the name appears here (the second instance) is given correctly. As to the comments, what exactly to make of a Liszt performance that is both "restrained" and "passionate" remains something of a puzzle, but it is characteristic of Thalberg to be described in terms of "singing" on the keyboard. His whole career, as we saw earlier, was devoted to obtaining a sustained melodic continuity from the essentially percussive instrument under his fingers. The concluding quote in the passage above is taken from Horace (*Ars Poetica*, 78) and suggests that both performances were so good that no final judgment could be reached. We should observe, however, that the princess herself gave a less ambiguous—though not entirely clear—judgment. She is recorded as having declared, diplomatically, that "Thalberg is the first pianist of the world…but Liszt…he is the only." Everyone could draw their own conclusion.

Shortly after this encounter, Liszt and Thalberg went their separate ways, both going on to concertize around Europe, and, in Thalberg's case, in the Americas, too. However, before that happened, in another coup for the Princess of Belgiojoso, she persuaded six of the leading composer-pianists in Paris—Frédéric Chopin, Carl Czerny, Henri Herz, and Johann Peter Pixis, besides Liszt and Thalberg—to collaborate on a single composition for the piano. She invited each of them to contribute a variation based on a theme from Bellini's *I puritani* ("The Puritans").

This opera, Bellini's last, was written in 1835, with music set to a libretto by Carlo Pepoli, an Italian who, like the princess, had fallen in with revolutionaries opposing Austrian rule in Italy and been forced to flee. Pepoli was a frequent visitor to the princess's salons in Paris. At the end of Act II of *I puritani*, there is a duet by two of the principal characters, Giorgio and Riccardo: *Suoni la tromba* ("Let the trumpet sound"), sometimes referred to as the "March of the Puritans," after an inscription that appeared in French—*Marche des Puritains*—on the title page of the first edition of the score (Haslinger, 1839).

This aria was particularly well suited to the princess's aims for two reasons. First of all, it had caused something of a frenzy when premiered in Paris, turning out to be one of the most popular arias Bellini ever wrote. It thus enjoyed enduring popularity. Secondly, its martial setting (the context was the English Civil War of the 1640s) and the lyrics Pepoli devised (*Suoni la tromba…è giunta l'ora di pugnar!*—"Let the trumpet sound…the hour to fight has arrived!") echoed exactly the sort of revolutionary sentiment favored by the princess's own political inclinations. Coincidentally, the rousing melody lent itself to the type of variation treatment that all the pianists of the time were well versed in handling.

The princess's plea for the collaborative composition was accepted by all six of her invitees, and the work that resulted from their collaboration was eventually published under the name *Hexaméron* (a reference to the six days of creation mentioned in the Bible). Liszt took overall charge, coordinating with the other composers (including Thalberg), determining the order in which the variations should appear, and composing linking passages to integrate the set into an artistic whole. The result was a composition,

catalogued later as Liszt S.392, that was divided into nine parts: (1) Introduction, by Liszt (*Extrêmement lent*), (2) Theme, transcribed by Liszt (*Allegro marziale*), (3) Variation I, by Thalberg (*Ben marcato*), (4) Variation II, by Liszt (*Moderato*), (5) Variation III, by Pixis (*Di bravura*), followed by a brief *Ritornello* by Liszt, (6) Variation IV, by Herz (*Legato e grazioso*), (7) Variation V, by Czerny (*Vivo e brillante*), followed by two transition passages, *Fuocoso molto energico* and *Lento, quasi recitativo*, by Liszt, (8) Variation VI, by Chopin (*Largo*), followed by another transition passage by Liszt, and finally (9) Finale, by Liszt (*Molto vivace quasi prestissimo*). Such a collaborative venture by six of the prominent musical figures of the day made this piece a highly unusual addition to the piano literature.

Despite reports in many sources (e.g., Loesser, 1954, p. 373) that an actual concert took place in which all six contributors appeared, each playing his own variation on Bellini's theme, no such concert ever took place. Some have even claimed that it took place on the evening of the Great Duel itself. But such claims are mistaken, as is clear from a letter written by the princess to Liszt and dated June 4, 1837 (that is to say, more than two months after the Liszt-Thalberg event had taken place), in which the princess complains that Chopin has still not sent her his variation and asks Liszt to "find out what is happening" (Walker, 1983, p. 242). Liszt seems to have indeed followed up on the piece, for in December 1837, he gave the premiere of the work, though not in a collaborative performance—he played the whole work by himself in a concert held in Italy. He himself called it a "monster work," but the fact that it allowed him to exhibit his phenomenal keyboard talents to great advantage encouraged him to incorporate it into many of the concerts he subsequently gave all over Europe.

It is worth noting that this piece was an example of musical cooperation far removed from the antagonism that characterizes so many descriptions of the relationship between Liszt and Thalberg. We can also note that when Liszt heard of Thalberg's death in Posillipo, near Naples, in 1871, he sent a warm letter of condolence to Thalberg's widow.

A final word

How do we explain the very different fates of Franz Liszt and Sigismond Thalberg? For one thing, Liszt went on to become an innovator not only of keyboard technique but also of composition. His sonata in b minor (S.194), for example, is one of the few landmark compositions of that genre that appeared once Beethoven had laid down his pen. Liszt was also one of the most influential teachers in the history of the piano. He preferred to give not private lessons but "masterclasses" to groups, where he would impart his wisdom—all, one should add, free of charge, as part of his obligation to his genius. His influence was thus carried on with pride by the many who could claim to have learned under his guidance.

Thalberg, on the other hand, did not have such an impact. He was an innovator in terms of the technicalities of the keyboard, but he never developed compositionally in the way that Liszt did. We have

seen that the audiences of his own day raved about his skill on the keyboard, but once his days as a performer were over, his style of music began to fall out of fashion. Unfortunately, as Dubal (1990) points out, "Thalberg's harmonic imagination was far weaker than his purely pianistic invention…his harmonic simplicity wedded to a complex pianistic fabric began to sound pale" (p. 257). The fact remains, though, that his music is replete with ingenuity and originality of technique, whatever one may think of the relatively straightforward harmonic designs. It thrilled the audiences of his own day, and, though tastes have changed over time, it is still capable of producing excitement and delight when delivered by a skilled performer. It is time for Thalberg to be given the recognition he truly deserves.

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Oper auf 82 Tasten: Eine Neubewertung des Beitrags von Sigismond Thalberg zum Pianismus

Anthony P. NEWELL

Die Oper und das Klavier führen im Allgemeinen ein getrenntes musikalisches Leben, aber in der ersten Hälfte des 19. Jahrhunderts, insbesondere in den 1830er und 1840er Jahren, kam es jedoch zu einer Annäherung der beiden. Dies führte zu der Vorstellung, dass das Klavier - im Grunde ein Schlaginstrument - zum „Singen" genutzt werden könnte. Es entstand eine neue Generation von Klaviervirtuosen, die nicht nur durch ihr Spiel, sondern auch durch kreative Kompositionen auf der Grundlage von Opernmelodien großes Aufsehen erregten.

Die beiden bekanntesten Klaviervirtuosen jener Zeit waren Franz Liszt (1811-1886) und Sigismond Thalberg (1812-1871), zwischen denen sich eine berühmte Rivalität entwickelte, von der damals viel geschrieben wurde. Der eine erfreute sich anhaltender Beliebtheit, während der andere von Musikern, Musikwissenschaftlern und dem Konzertpublikum im Grunde vergessen wurde.

In diesem Aufsatz werden die unterschiedlichen Ursprünge der Oper und des Klaviers in Italien erwähnt, um dann ihre Konvergenz - vor allem in Paris - als Ergebnis der Entwicklung des Klaviers zu einem Instrument zu betrachten, das sich in einem Konzertsaal behaupten konnte. Die unterschiedlichen Wege, die Liszt und Thalberg nach Paris führten, werden beschrieben, gefolgt von einer Behandlung ihrer Klaviermusik und ihres Aufführungsstils, mit besonderem Augenmerk auf die „dreihändige" Musik, deren Begriff man damals eng mit dem Namen Thalberg verbunden hat. Anschließend wird untersucht, wie die Zeitgenossen Thalberg rezipiert haben, und argumentativ begründet, dass heute sein historischer Beitrag zum Pianismus eine größere Anerkennung verdienen würde.