

AN EXPLORATION OF THE INFLUENCES OF RÉPÉTITEUR WORK ON SOLO  
PIANISM: A PRACTICE-LED STUDY

Misha Melck

A dissertation submitted in partial fulfilment of the requirements for the degree

MMus (Performing Art)

Department of Music

Faculty of Humanities

University of Pretoria

Supervisor: Dr. H. S. Rhodie

Co-supervisor: Dr. H. Stapela

July 2019

## ABSTRACT

The purpose of this dissertation is to explore the ways in which solo pianism could be influenced by répétiteur work. In my experience as a solo and collaborative pianist, I have benefited musically from engaging in répétiteur work. It has become evident to me that a reciprocal relationship between répétiteur work and solo piano performance exists. This is a practice-led study based on a qualitative approach with a performative paradigm. The literature studied includes the available sources by experts in the following fields: opera coaching, vocal accompaniment, collaborative pianism, the work of a répétiteur and various aspects of solo pianism. I also draw on my own experience as répétiteur and solo pianist. The following aspects were explored: breathing, phrasing and *cantabile* playing; imitating orchestral timbre on the piano; as well as facets of interpretation and expression. An interpretative analysis of numerous excerpts from the vocal and solo repertoire was conducted in order to elucidate the aspects explored.

## KEYWORDS

Répétiteur work

Solo pianism

Singer-pianist collaboration

Vocal repertoire

Solo piano repertoire

## CONTENTS

ABSTRACT	ii
KEYWORDS	ii
LIST OF MUSIC EXAMPLES	v
<b>CHAPTER 1: INTRODUCTION</b>	<b>1</b>
1.1. Background to the study	1
1.2. Aim of the study	2
1.3. Research questions	2
1.4. Literature overview	3
1.5. Ethical considerations	4
1.6. Scope of the study	4
<b>CHAPTER 2: RESEARCH METHODOLOGY</b>	<b>6</b>
2.1. Research approach	6
2.2. Research design	6
2.3. Data sources	7
2.4. Interpretative content analysis	7
<b>CHAPTER 3: LITERATURE REVIEW</b>	<b>9</b>
3.1. Introduction	9
3.2. The role of the répétiteur	9
3.3. Breathing, phrasing and <i>cantabile</i> playing	11
3.4. Imitating orchestral timbre	13
3.5. Interpretation and expression	15
<b>CHAPTER 4: ASPECTS OF RÉPÉTITEUR WORK EXPLORED IN PRACTICE</b>	<b>19</b>
4.1. The role of the répétiteur	19
4.2. Breathing, phrasing and <i>cantabile</i> playing	20
4.3. Imitating orchestral timbre	33

4.3.1. Imitating stringed instruments	34
4.3.1.1. <i>Portato</i>	34
4.3.1.2. <i>Pizzicato</i>	40
4.3.1.3. Bowing, phrasing and <i>legato</i> playing	42
4.3.1.4. <i>Tremolo</i>	45
4.3.1.5. Imitating the harp	47
4.3.2. Imitating woodwind and brass instruments	49
4.3.2.1. Woodwind instruments	49
4.3.2.2. Brass instruments	51
4.3.3. Imitating other orchestral instruments	55
4.4. Interpretation and expression	58
4.4.1. Mood and atmosphere	59
4.4.2. Nuance	65
4.4.3. Creating a change in tone colour	69
<b>CHAPTER 5: DISCUSSION AND CONCLUSION</b>	<b>77</b>
5.1. Discussion	77
5.1.1. Breathing, phrasing and <i>cantabile</i> playing	77
5.1.2. Imitating orchestral timbre	78
5.1.3. Interpretation and expression	79
5.2. Conclusion	80
5.2.1. Addressing the research questions	80
5.3. Suggestions for further research	86
LIST OF REFERENCES	88
LIST OF MUSIC SCORES	94
APPENDIX	98

## LIST OF MUSIC EXAMPLES

Example 1:	G. F. Handel, <i>As with rosy steps the morn</i> from <i>Theodora</i> , HWV 68, bars 1–12.....	22
Example 2:	W. A. Mozart, Sonata in A minor, K. 310, second movement, Andante cantabile con espressione, bars 15–20.....	23
Example 3:	H. Wolf, <i>Mignon 1</i> from <i>Goethe-Lieder</i> , bars 4–9.....	23
Example 4:	F. Schubert, Sonata in G major, D. 894, first movement, Molto moderato e cantabile, bars 1–3.....	24
Example 5:	F. Chopin, Nocturne in C minor, Op. 48 no. 1, bars 24–32.....	25
Example 6:	W. A. Mozart, <i>Ruhe sanft, mein holdes Leben</i> from <i>Zaide</i> , bars 1–12.....	25
Example 7:	L. van Beethoven, Sonata in E flat major, Op. 31 no. 3, third movement, Menuetto, bars 1–9.....	26
Example 8:	W. A. Mozart, Sonata in A minor, K. 310, second movement, Andante cantabile con espressione, bars 1–11.....	27
Example 9:	G. Verdi, <i>L'esule</i> , bars 46–60.....	28
Example 10:	V. Bellini, <i>Ma rendi pur contento</i> , bars 5–12.....	29
Example 11:	S. Rachmaninoff, <i>Variations on a theme of Corelli</i> , Op. 42, Var. XV, bars 1–8.....	29
Example 12:	F. Chopin, Nocturne in A flat major, Op. 32 no. 2, bars 1–12.....	30
Example 13:	A. Scriabin, Fantasy in B minor, Op. 28, bars 30–38.....	31
Example 14:	D. Scarlatti, Sonata in A major, K. 208, bars 1–9.....	32
Example 15:	F. Chopin, Nocturne in C minor, Op. 48 no. 1, bars 8–17.....	32
Example 16:	A. Caldara, <i>Come raggio di sol</i> , bars 1–4.....	35
Example 17:	G. F. Handel, <i>Comfort ye My people</i> from <i>Messiah</i> , bars 1–7.....	35
Example 18:	L. van Beethoven, Sonata in E flat major, Op. 27 no. 1, first movement, Andante, bars 1–17.....	36
Example 19:	F. Schubert, Sonata in B flat major, D. 980, first movement, Molto moderato, bars 148–164.....	37
Example 20:	G. F. Handel, <i>Ah mio cor, schernito sei</i> from <i>Alcina</i> bars 1–9.....	39
Example 21:	D. Scarlatti, Sonata in F minor, K. 481, bars 9–12.....	39
Example 22:	D. Scarlatti, Sonata in C major, K. 132, bars 9–16.....	40
Example 23:	W. A. Mozart, <i>Voi, che sapete</i> from <i>Le nozze di Figaro</i> , K. 492,	

	bars 1–20.....	40
Example 24:	L. van Beethoven, Sonata in E flat major, Op. 7 no. 4, second movement, Largo con gran espressione, bars 22–28.....	41
Example 25:	L. van Beethoven, Sonata in E flat major, Op. 31 no. 3, second movement, Scherzo, bars 1–11.....	41
Example 26:	J.S. Bach, <i>Es ist vollbracht</i> from <i>Johannes-passion</i> , BWV 245, bars 1–4.....	42
Example 27:	H. Purcell, <i>When I am laid in earth</i> from <i>Dido and Aeneas</i> , Z. 626, bars 1–6.....	43
Example 28:	L. van Beethoven, Sonata in E flat major, Op. 27 no. 1, third movement, Adagio con espressione, bars 5–18.....	44
Example 29:	L. van Beethoven, Sonata in E flat major, Op. 7 no. 4, second movement, Largo con gran espressione, bars 1–12.....	44
Example 30:	C. Gounod, <i>Salut! demeure chaste et pure</i> from <i>Faust</i> , bars 1–5.....	45
Example 31:	F. Liszt, <i>La chapelle de Guillaume Tell</i> from <i>Années de pèlerinage</i> , first year: Switzerland, S. 160 no. 1, bars 21–24.....	46
Example 32:	J. Massenet, <i>Pourquoi me réveiller</i> from <i>Werther</i> , bars 516–520.....	46
Example 33:	F. Liszt, <i>Vallée d’Obermann</i> from <i>Années de pèlerinage</i> , first year: Switzerland, S. 160 no. 6, bars 119–122.....	47
Example 34:	M. Ravel, <i>Jeux d’eau</i> , bars 68–69.....	48
Example 35:	C. Debussy, <i>Reflets dans l’eau</i> from <i>Images</i> , L. 110, bars 22–26.....	48
Example 36:	C. Debussy, <i>Pagodes</i> from <i>Estampes</i> , L. 100, bars 84–86.....	49
Example 37:	G. Bizet, <i>Je dis, que rien ne m’épouvante</i> from <i>Carmen</i> , bars 20–25.....	49
Example 38:	G. Donizetti, <i>Una furtiva lagrima</i> from <i>L’elisir d’amore</i> , bars 1–9.....	50
Example 39:	S. Rachmaninoff, Prelude in E flat major, Op. 23 no. 6, bars 27–32.....	50
Example 40:	R. Leoncavallo, Prologue from <i>Pagliacci</i> , bars 73–79.....	51
Example 41:	F. Liszt, <i>La chapelle de Guillaume Tell</i> from <i>Années de pèlerinage</i> , first year: Switzerland, S. 160 no. 1, bars 1–5.....	51
Example 42:	G. Verdi, <i>Credo in un Dio</i> from <i>Otello</i> , bars 72–73.....	52
Example 43:	G. Bizet, <i>Le chœur des gamins</i> from <i>Carmen</i> , Act 1, Scene 2, bars 1–10.....	52
Example 44:	S. Prokofiev, Sonata in D minor, Op. 14 no. 2, first movement, Allegro marcato, bars 7–15.....	53
Example 45:	F. Martin, <i>Prélude</i> no. 5, Vivace from <i>8 Préludes</i> , bars 8–15.....	53

Example 46:	G. Verdi, <i>Il lacerato spirito</i> from <i>Simon Boccanegra</i> , Prologue, bars 1–5.....	54
Example 47:	S. Rachmaninoff, <i>Études-tableaux</i> , Op. 33 no. 3, bars 1–2.....	55
Example 48:	W.A. Mozart, <i>Ein Mädchen oder Weibchen</i> from <i>Die Zauberflöte</i> , bars 1–6.....	55
Example 49:	L. Delibes, <i>Air des clochettes</i> from <i>Lakmé</i> , bars 85–90.....	56
Example 50:	G. Bizet, <i>Le chœur des gamins</i> from <i>Carmen</i> , bars 17–26.....	56
Example 51:	C. Debussy, <i>La cathédrale engloutie</i> from <i>Préludes</i> , Book 1, no. 10, L. 117, bars 4–12.....	57
Example 52:	M. Ravel, <i>Jeux d'eau</i> , bars 19–20.....	57
Example 53:	F. Schubert, <i>Der Wanderer</i> , D. 489, bars 1–4.....	59
Example 54:	C. Debussy, <i>Mandoline</i> , L. 43, bars 1–3.....	59
Example 55:	F. Liszt, <i>Jugendglück</i> , S. 323, bars 1–11.....	60
Example 56:	R. Strauss, <i>Morgen!</i> , Op. 27 no. 4, bars 1–16.....	61
Example 57:	R. Schumann, <i>Die alten, bösen Lieder</i> from <i>Dichterliebe</i> , Op. 48 no. 16, bars 41–52.....	62
Example 58:	R. Schumann, <i>Nun hast du mir den ersten Schmerz getan</i> from <i>Frauenliebe und Leben</i> , Op. 42 no. 8, bars 23–43.....	63
Example 59:	R. Schumann, <i>Die alten, bösen Lieder</i> from <i>Dichterliebe</i> , Op. 48 no. 16, bars 53–67.....	64
Example 60:	H. Wolf, <i>Mignon 1</i> from <i>Goethe-Lieder</i> , bars 1–7.....	65
Example 61:	F. Liszt, <i>Wo weilt er?</i> , S. 295, bars 1–3.....	66
Example 62:	C. Debussy, <i>Apparition</i> , L. 57, bars 45–53.....	66
Example 63:	J. Brahms, <i>Die Mainacht</i> , Op. 43 no. 2, bars 28–33.....	67
Example 64:	R. Strauss, <i>Ich wollt ein Sträusslein binden</i> , Op. 68 no. 2, bars 16–28.....	68
Example 65:	F. Schubert, <i>Nacht und Träume</i> , D. 827, bars 13–15.....	69
Example 66:	C. Debussy, <i>Apparition</i> , L. 57, bars 6–11.....	70
Example 67:	J. Brahms, <i>Die Mainacht</i> , Op. 43 no. 2, bars 21–27.....	71
Example 68:	R. Schumann, <i>Am leuchtenden Sommermorgen</i> , no. 12 from <i>Dichterliebe</i> , Op. 48, bars 15–22.....	71
Example 69:	F. Liszt, <i>Au bord d'une source</i> from <i>Années de pèlerinage</i> , first year: Switzerland, S. 160 no. 4, bars 15–18.....	72
Example 70:	F. Liszt, <i>Au bord d'une source</i> from <i>Années de pèlerinage</i> , first year: Switzerland, S. 160 no. 4, bars 17–20.....	73

Example 71:	C. Debussy, <i>Étude IV - pour le Sixtes</i> , L. 136, bars 32–33.....	73
Example 72:	F. Schubert, Sonata in B flat major, D. 960, first movement, Molto moderato, bars 1–11.....	75
Example 73:	F. Schubert, Sonata in B flat major, D. 960, first movement, Molto moderato, bars 17–23.....	75
Example 74:	F. Schubert, Sonata in B flat major, D. 960, first movement, Molto moderato, bars 117(2)–122.....	76
Example 75:	F. Schubert, Sonata in B flat major, D. 960, second movement, Andante sostenuto, bars 90–93.....	76



## CHAPTER 1: INTRODUCTION

### 1.1. Background to the study

I have been a solo pianist since the age of seven. As far as I can remember, I never intended to become a collaborative pianist, as the term ‘accompanist’ did not have the most attractive connotation. During the first year of my BMus studies I collaborated with many instrumentalists and singers. This led to opportunities to form chamber music groups and engage in a variety of musical partnerships, in which my interest in collaborating specifically with classical singers grew. Eventually I was appointed as répétiteur, and it became clear to me that it entails much more than mere ‘accompanying’.

Répétiteur work, or opera coaching, often refers to operatic repertoire only. However, during the years of being employed as répétiteur, my work involved operatic and art song repertoire. As this practice-led study draws on my own experience as répétiteur and solo pianist, the term répétiteur was selected as the most appropriate term for the title of this study. Throughout this study, répétiteur work refers to operatic repertoire, and pianist or ‘collaborative pianist’ to art song repertoire. Garrett (2007) states that:

The term collaborative pianist has become used commonly in recent years, in an attempt to change the perception of accompanists as secondary performers to that of equal partners with co-performers and to reflect the musical, emotional, and psychological partnership involved in collaborative performance (cited in Geringer & Sasanfar, 2013:162).

Throughout the years of doing répétiteur work, I continued to dedicate time for solo practice. Certain aspects of répétiteur work were gradually influencing my approach to solo piano practice, interpretation and performance. On numerous occasions during my solo practice sessions, I noticed that I was thinking differently about a melody, a phrase, or creating a specific atmosphere. As I became attuned to the singers’ breathing, I became aware of my own breathing habits as a solo pianist. Through learning to imitate orchestral instruments or recreate orchestral sound effects, I began to approach the solo piano compositions I was studying from an ‘orchestral perspective’. This created a desire to improve my touch, tone and

technique to achieve layers of musical colour and nuance. Daily I worked with many different singers within various genres of vocal repertoire, which meant I was required to learn large amounts of music in short periods of time. This improved my sight-reading and quickened the pace at which I was learning my solo piano pieces. My piano technique was being challenged to serve specific expressive purposes in support of the poetic text of the art song repertoire, which inspired more expressive interpretations of the solo piano repertoire I was studying. It became evident to me that a reciprocal relationship between répétiteur work and solo piano performance exists. In my experience as a solo and collaborative pianist, I have benefited musically from engaging in répétiteur work. In this study, I aim to delve into the influences of répétiteur work on solo pianism, which is a field that has not yet been studied and is therefore the void in the literature that I aim to address.

## 1.2. Aim of the study

The aim of this study is to explore how solo pianism can be influenced through working as a répétiteur for classical singers. In order to delve into various aspects of répétiteur work and solo pianism, the literature was studied, which includes available sources by experts in the following fields: opera coaching, vocal accompaniment, collaborative pianism, the work of a répétiteur, and solo pianism. As this is a practice-led study, my experience as répétiteur and solo pianist was incorporated as an essential component of the research. Specific aspects explored through interpretative analysis include breathing, phrasing and *cantabile* playing; imitating orchestral timbre; as well as facets of interpretation and expression. Excerpts from the vocal and solo piano repertoire are included for the purpose of elucidating the aspects of répétiteur work that influenced my solo pianism.

## 1.3. Research questions

The main research question of this dissertation is:

- How can solo pianism be influenced by répétiteur work?

Sub-questions:

- What is the role of the répétiteur?
- What are the primary aspects of répétiteur work that can influence solo pianism?

#### 1.4. Literature overview

The main sources consulted for this study include books, interviews, dissertations and articles on the work of a répétiteur, opera coaching, the singer-pianist collaboration, piano pedagogy, methodology and interpretation. The literature review addresses the following aspects:

- The role of a répétiteur
- Breathing, phrasing and *cantabile* playing
- Imitating orchestral timbre
- Interpretation and expression

The literature found to be most useful on the topic of répétiteur work includes:

- *Opera coaching: professional techniques and considerations* by Alan Montgomery (2006), as the writer focuses on the practicalities of répétiteur work and the specific skills and abilities required of the pianist. Montgomery's book also provides useful information on vocal scores, as it covers topics such as transcriptions, reductions, language and phrasing.
- *The complete collaborator: the pianist as partner* by Martin Katz (2009), as this is the most recent source on the work of a répétiteur and one of the only sources that deals with breathing for the pianist. Katz also discusses technical details of répétiteur work and orchestral playing.
- *Singer and accompanist - the performance of fifty songs* (1953), *The unashamed accompanist* (1943), *Am I too loud?* (1962) and *Poet's love: the songs and cycles of Schumann* (1981) by Gerald Moore. Moore is one of the most renowned collaborative pianists of his generation and has written extensively about the singer-pianist partnership. His books are valuable to this study because of the chapters on nuance, musical colour and atmosphere, as well as the poetic text of *Lieder*.

Through collaborating with singers I developed a better understanding of breathing, phrasing and *cantabile* playing. Literature that is relevant to this study therefore also explores breathing in relation to phrasing, the 'musical breath', forward motion in music and *cantabile* playing. Researchers agree that the topic of pianists' breathing has not yet been sufficiently explored (Sakaguchi & Aiba, 2016; King, 2006; Nassrallah, 2010). Regarding breathing and phrasing in the singer-pianist collaboration, valuable sources include Katz (2009) and Seymour Bernstein (1981); and on the topic of *cantabile* playing: Leon Fleischer (in Noyle, 1987),

Josef Lhévinne (1924), Paul and Eva Badura-Skoda (1962), Joan Last (1960) and Ossip Gabrilowitsch (in Cooke, 1917).

When playing orchestral reductions of operatic repertoire, the répétiteur aims to mimic the timbre and texture of orchestral instruments on the piano. Moore (1953) and Katz (2009) offer important insights on this topic and write specifically about the technical facets related to imitating orchestral sounds. Other useful resources on this topic include the literature of Charles Rosen (2002), Ferruccio Busoni (in Cooke, 1917) and Last (1960).

Regarding interpretation and expression, the writings of Gerald Moore were again of considerable value, in particular *Poet's love: the songs and cycles of Schumann* (1981) and *Singer and accompanist - the performance of fifty songs* (1953), as Moore delves into the interpretative and expressive aspects of each song, according to the poetic text. Other literature pertaining to the musical partnership between the singer and pianist was also studied, including selected interviews with concert pianists Harold Bauer and Ernest Hutcheson (cited in Cooke, 1917), as well as writings of Kendall J. Walton (1994), William S. Newman (1984), Adolph F. Christiani (1885), Lhévinne (1924), Lillie Philipp (1969), Last (1960) and Tobias Matthay (1932, 1924).

A review of the available literature revealed a limited number of sources on répétiteur work, vocal accompaniment and opera coaching. There is still a considerable dearth of detailed academic research on the singer-pianist collaboration. Even though performers and pedagogues acknowledge the value of collaborating with singers, I have not found any studies specifically investigating the influences répétiteur work could have on solo pianism.

### 1.5. Ethical considerations

For this study, there are no ethical issues to address as I only draw on my own experience. There are no other research participants involved.

### 1.6. Scope of the study

This study explores the influences of répétiteur work on solo pianism and not vice versa. Vocal technique is not discussed. I refer to répétiteur work for the classical voice, not for

ballet or choir. The répétiteur work I discuss is focused on classical singers at tertiary level. The music examples incorporated in this study are in the Western art music tradition, with repertoire composed between 1750 and 1950. As this is a practice-led study, I have studied all of the repertoire included in the interpretative analysis, and the study does not include compositions (solo piano or vocal) that I have not yet learnt. Reference is made to harmonic progressions on occasion, but no specific harmonic or structural analysis of the vocal and solo piano scores is conducted. In the context of pianistic technique and touch, I do not discuss piano technique as a whole, but only the specific technical aspects required to create a particular nuance, musical colour or atmosphere.

## CHAPTER 2: RESEARCH METHODOLOGY

### 2.1. Research approach

According to Borgdorff, artistic research “embodies the promise of a distinctive path in a methodological sense that differentiates artistic research from the more mainstream academic research” (2012:39). This study is based on a qualitative approach with a performative paradigm. Haseman (2006:105) states that “performative research... is the most appropriate research paradigm for all forms of artistic practice.” As répétiteur and solo pianist, my artistic practices have been an essential component of my research process.

Artistic research is characterised by researchers employing their artistic practice and creative processes as research tools, and through their practice and investigations, broadening the understanding of the field of study (Crispin, 2015:60; Borgdorff, 2012). This study explores the way in which specific aspects of répétiteur work could influence solo pianism. These aspects are defined and discussed in the context of an interpretative analysis of selected excerpts from the vocal and solo piano repertoire. I have studied all excerpts included in this study.

Solo pianists may not necessarily be aware of the value of gaining répétiteur experience. Through assimilating the literature and interpretative analysis of the music excerpts, a reciprocal relationship between répétiteur work and solo pianism could be affirmed. As Borgdorff (2012:52) explains, “...research in the arts is performed by artists as a rule, but their research envisages a broader-ranging impact than the development of their own artistry”. The available research on this topic is mostly empirical, therefore the validity of a qualitative study is evident.

### 2.2. Research design

Practice-led research is the most appropriate design for this study as the research question originates from my artistic practice itself. The study (learning, practising, performing) of the vocal and solo piano repertoire included in this study forms a vital part of my research process. Crispin (2015:60) states that “artistic research is distinguished by the fact that the researchers are not only themselves artists, but also use artistic practice as an integral part of

the research that they conduct.” Researchers agree that practice-led research serves to increase knowledge about or within artistic practice (Crispin, 2006; Candy, 2006; Gritten, 2015). Borgdorff (2012:52) adds that “...the research design incorporates both experimentation and participation in practice and interpretation of that practice”.

Apart from studying the available literature on the various aspects of this study, practice remained an integral part of my research process, as each aspect had to be demonstrated, illustrated or elucidated through practical examples from the repertoire. On this basis, an interpretative analysis of selected excerpts from the vocal and solo piano repertoire was required. The process of the interpretative analysis is described in the section below, titled ‘Interpretative content analysis’ (7.4).

### 2.3. Data sources

The main sources for this study include books, articles, journals and selected excerpts of vocal and solo piano repertoire. The literature on the various aspects of répétiteur work, vocal accompaniment, opera coaching, collaborative and solo pianism was reviewed, as well as selected piano pedagogy and methodology sources. The role of the répétiteur is discussed, as well as specific aspects thereof that could benefit solo pianism. Excerpts from the vocal and solo piano repertoire are incorporated into each discussion (refer to Appendix).

### 2.4. Interpretative content analysis

According to Borgdorff (2012:38), “the artistic practice itself is an essential component of both the research process and the research results”. An interpretative analysis of the selected score excerpts was conducted in order to generate knowledge and a broadened perspective of the relationship between répétiteur work and solo pianism. The excerpts were selected according to the aspects listed below.

- Breathing, phrasing and *cantabile* playing
- Imitating orchestral timbre
- Interpretation and expression

These aspects were analysed in the following manner:

Excerpts from the vocal and solo piano repertoire were selected according to the main aspects I had set out to explore. The particulars of each aspect were described and where necessary, markings were made on the score, in order to further clarify the topic under discussion. Each excerpt was practised, and observations were noted. Where applicable, comparisons between excerpts from the vocal and solo piano repertoire were drawn, and similarities were pointed out.

Haseman (2006:100) writes that “research outputs and claims to knowing must be made through the symbolic language and forms of their practice”. My artistic practice as a research tool was applied to each excerpt by means of practising, experimentation, problem identification and problem-solving. It was a process of evaluation and discovery. Redhead (2012:1) states that “all of the knowledge and understanding generated by the project arises from the practice itself”.



## CHAPTER 3: LITERATURE REVIEW

### 3.1. Introduction

The discussion of the literature is centered on the aspects of répétiteur work and the singer-pianist collaboration that could be of benefit to the solo pianist. This review explores the following main areas of research: collaborative pianism, opera coaching and vocal accompaniment. Other research fields include sight-reading, breathing in relation to phrasing, *cantabile* playing, imitating orchestral timbre on the piano, as well as facets of interpretation and expression. Selected piano pedagogy and methodology sources were also consulted.

The literature review is comprised of a discussion of the following aspects:

- 3.1. The role of a répétiteur
- 3.2. Breathing, phrasing and *cantabile* playing
- 3.3. Imitating orchestral timbre
- 3.4. Interpretation and expression

### 3.2. The role of a répétiteur

The most valuable sources on répétiteur work include *The Complete Collaborator* (2009) by Martin Katz, *Opera coaching: professional techniques and considerations* (2006) by Alan Montgomery, and the following two books by Gerald Moore: *Singer and accompanist - the performance of fifty songs* (1953) and *Poet's love - the songs and cycles of Schumann* (1981). Katz (2009) delves into various aspects of collaborating with singers, including breathing and phrasing, the vocal text, the role of the pianist as 'designer' and 'director', balance, technical issues, and imitating orchestral sounds on the piano. He also discusses orchestral scores, reductions and transcriptions. On occasion, the répétiteur might have to reduce orchestral scores, in which the aim would be to provide a sense of the 'bigger picture' of the work, or the 'orchestral essence', emphasising the melodies, rhythmic patterns and harmonies heard in the orchestral version (Katz, 2009; Montgomery, 2006; Moore, 1981). The répétiteur therefore faces a creative challenge in finding ways to minimise pianistic difficulties or impossibilities of an orchestral score reduction, while preserving the musical material, style and character of the work as much as possible. (Katz, 2009; Moore, 1981).

The répétiteur and singer work together to find common ground when dealing with dynamics, tempo, and numerous interpretative elements. Katz aptly describes the pianist's interpretive and expressive role in this music partnership: "We guard and maintain the composer's wishes, the poet's requirements as the composer saw them, our partners' emotional and physical needs, and finally, of course, our own needs as well" Katz (2009:3). The répétiteur should also have an adequate knowledge of mainly German, Italian, French and Latin. Vocal repertoire in Russian, Czech, and Finnish will also be encountered, albeit less frequently (Katz, 2009). The language should be studied in such a way that will assist the singer, which is according to the IPA (International Phonetic Alphabet), as the way one sings in a language differs substantially from how one speaks it. Knowledge of IPA will enable the pianist to address pronunciation, diction and articulation issues, which forms part of a répétiteur's work (Katz, 2009; Montgomery, 2006; Moore, 1953).

According to Montgomery (2006), the répétiteur "leads the musician being coached to consider such things as articulation, phrasing, tempo, intonation, stylistic concerns, dynamics, and even the overall shape of a piece". He added that the répétiteur must often be able to identify and sight-read the 'melos' of the piece, which is the vocal line supported by the essential harmonies in the piano part, focusing on what the singer needs to hear (2006:10). Montgomery (2006:viii) states that knowledge of the languages "must go beyond the simple word-for-word translating. It must include understanding the implications of certain texts...". The répétiteur's role also includes pointing out intonation issues, therefore a good ear is needed (Montgomery, 2006).

Another element of répétiteur work is sight-reading, a skill that pianists are always trying to improve. The répétiteur often needs to do a very quick reading of a piece, learn large amounts of repertoire in short periods of time, and sight-read three staves simultaneously (incorporating the singer's line). According to Harold Taylor (1979), pianists who wish to improve their sight-reading should gain experience through as many types of ensemble collaborations as possible. Last (1960:135) agrees that sight-reading is improved by ensemble playing, especially the ability to maintain continuity, as the "solo sight-reader often ambles along in his own time, pausing to puzzle out a note here and there...". Good sight-reading is dependent on consistently reading a few notes or even bars ahead (Frank Merrick, 1958; Moore, 1981). In order to gain a perception of a work as a whole, i.e. the main design, pianists should train their eyes and ears. Last (1960:63) states that quickness of eye is of vital

importance, and a fine sight-reader should be able to recognise - see and hear - a phrase “at a glance”. For improved sight-reading, Merrick (1958) suggests keeping one’s eyes on the page - and not the fingers - while playing. Referring to the importance of regular sight-reading practice, Newman notes:

Finally, extensive sight-reading is sure to introduce a wealth of new technical, stylistic, and interpretative experiences that will contribute directly to the artistic and physical grasp of the pieces selected for more formal study. These wider experiences add perspective to whatever the student undertakes” (Newman, 1984:19).

Through a review of the literature, the role of the répétiteur is made clear. Katz (2009), Montgomery (2006) and Moore (1953) address the most important aspects: the text, adapting to the singer’s breathing, orchestral scores and the expressive duties of both pianist and singer.

### 3.3. Breathing, phrasing and *cantabile* playing

For this section I reviewed the literature on breathing in relation to phrasing, especially with regards to pianists. The focus here is not solely on physical breathing but also concerns the so-called ‘musical breath’ or *luftpause*. Very few studies have been done on this topic. For the collaborative pianist, awareness of the singer’s breathing is vital. The singer and pianist work together to identify the best places to breathe in order to shape the musical phrase. The pianist has to make musical sense of the time it takes for the singer to breathe, without disrupting the flow of the music. An intimate awareness of every word and note sung is what leads to phrasing together, so that when the singer breathes there is no obvious disconnect with the pianist (Moore, 1981). The pianist therefore makes the slightest rhythmical adjustments to accommodate the singer’s breathing, without disturbing the shape of the phrase and continuous flow of the music. Katz (2009:7,8) states that collaborative pianists should be able to sing the vocal line, in order to feel for themselves when a breath is needed and how to shape the phrase. This results in a better understanding of the shaping of melodic lines, which inevitably affects the way in which the pianist plays and adapts to the singer. He proposes that the pianist should “consider the right hand as the breathing soloist” (Katz, 2009:16).

Studies have been done on breathing and performance aspects, such as pianists' breathing in relation to rhythm (Ebert, Hefter, Binkofski, Freund, 2002); breathing as associated with musical gestures and physical movements of pianists (King, 2006); and pianists' breathing in relation to finger movements (Nassrallah, Comeau, Russell, Cossette, 2013). Bauer (cited in Cooke, 1917:77) points out that since our breathing and emotions are so intertwined, it is only natural that we use breathing as an expressive tool in playing. Bernstein (1981:65) writes that pianists restrict their emotional engagement with the music by not allowing breathing to form part of their natural musical expression. He suggests that pianists should experiment by adding breath marks to their scores, as singers would, to encourage "inhaling as you play one phrase and exhaling on the next" (Bernstein, 1981:73). Bernstein concludes that breathing in piano playing is as vital as breathing in singing. Last (1960:114) agrees that this type of 'musical breathing' must not upset the continuous forward motion of the music but should be similar to a singer's breath before a new phrase. Roger Sessions (1950:13) writes: "What, for instance, is a so-called 'musical phrase' if not the portion of music that must be performed, so to speak, without letting go, or, figuratively, in a single breath?". These 'musical breaths' should certainly not be consciously controlled - they become second nature as they form part of one's experience of phrasing and expression. Misha Dichter (cited in Noyle, 1987:52) concurs: "there's nothing more unnatural than a piano that doesn't have to breathe to finish a phrase and to begin another one."

According to Howard Ferguson (1975:53), phrasing is "the breath and life of music, and a performance that lacks it is as meaningless as unpunctuated speech". Breathing can enhance phrasing and is necessary in effective phrase execution, as "music must have air and must breathe" (Taylor, 1981:157). Philip Cranmer (1970:95) agrees that "good phrasing depends upon good breathing". Last (1960:104) explains that by not giving the music 'room to breathe', the listening experience of one's audience could become tiring, because of the lack of contrast between sound and silence. Lhévinne (1924:3) agrees on the importance of rests, and states that "music is painted upon a canvas of silence".

With regards to *cantabile* playing, this study approaches solo piano repertoire from a vocal perspective and does not refer to *cantabile* as associated with tone production. Mine Doğantan-Dack (2011:256) writes that "the singing voice has been regarded as the ideal model for expressive performance" and that pianists can benefit greatly by listening to world-class singers. Last (1960:3) suggests that pianists sing their phrases in order to understand the

shaping thereof better, “for instinct in such matters is often more readily conveyed by the voice than the fingers...”. Merrick (1958:8) and Last (1960:74) agree that singing the melody instructs the pianist when uncertain about tone gradation and note lengths within a phrase. Lhévinne (1924), Bauer (in Cooke, 1917), and Last (1960) advise pianists to rely on singing as a tool that provides insight and inspiration in the pursuit of expressive phrasing. Theodor Leschetizky (in Merrick, 1958) suggests always singing in one’s head while playing, and notes that it contributes to an expressive performance. By listening to professional singers, instrumentalists can learn about breathing and phrasing, and develop a deeper understanding of melody (Reid, in King, 2002). According to Fleischer (cited in Noyle, 1987:93), “singing can be one of the greatest teachers that we can have”.

The literature confirms a notable correlation between breathing and phrasing. It also illustrates that breathing plays an expressive role in piano performance and is an important part of the interpretative process in solo and collaborative pianism. *Cantabile* as an approach to phrasing and breathing in solo piano repertoire playing is also a topic that requires exploration.

### 3.4. Imitating orchestral timbre on the piano

Hector Berlioz states that the piano must be considered “either as an orchestral instrument or as itself a complete little orchestra” (cited in Chang, 2014:20). As a répétiteur, the pianist must often attempt to imitate the orchestra, especially when studying operatic repertoire. It is a daunting challenge for the pianist to think in terms of orchestral sounds and to find ways to adapt one’s technique and touch to enter the sound world of orchestral instruments. In his *Musikalische Haus- und Lebensregeln für junge Musiker* (1849), Schumann writes to “reflect early on the tone and character of different instruments; try to impress the peculiar coloring of each upon your ear”. Cranmer (1970:45) explains that “piano reductions of orchestral scores seek to place the orchestral sounds under the span of the pianist’s hands”.

Katz wrote extensively about thinking orchestrally at the piano in his book, *The complete collaborator* (2009). One of his former students, Russell Miller, coined the term ‘The Steinway Philharmonic’, a most suitable description of what is sometimes expected of the piano. Creating colour, nuance and atmosphere is an essential part of expressive pianism. Thinking orchestrally increases awareness of musical texture and timbre and heightens the

imagination to such an extent that mentally orchestrating solo piano works becomes second nature. Katz devised abbreviations for each orchestral instrument group and selected solo instruments, which he marks in his score. He also describes technical approaches to imitate the orchestral essence of different instruments, which will be referred to in the practice-led section of this study (Katz, 2009:171-178).

The répétiteur often deals with music written for the orchestra, whether it be orchestral reductions, concerti, whole operas or oratorio. According to Moore (1981:91), knowledge of the orchestral version of the piece being worked on creates in the pianist an ability to “hear the orchestral tone in his imagination”, which leads to discovering the appropriate touch or tone production to achieve the orchestral effect. Katz explains why playing orchestral music is to the advantage of the pianist:

First, since we cannot duplicate *exactly* what the orchestra plays, we are compelled to be inventive and highly creative in selecting what and how to play. [...]. Second, nothing can plunge a pianist into the world of colors faster than imitating an orchestra (Katz, 2009:154).

According to Percy Grainger (in Cooke, 1917:369), the pianist can achieve sounds that resemble the orchestra by employing different tone production techniques. These sounds can also be mimicked by using pedal, articulation and dynamics (Last, 1960; Katz, 2009). The creative process of the répétiteur in striving to imitate orchestral sounds is led by the ear and inspired by the imagination. “After all, music is the art of the ear” (Hutcheson, cited in Cooke, 1917:324). Last (1960:68) explains that she often encouraged her students to imagine orchestral instruments when two equally important voices are to be played with one hand, but each possess their own distinct character. Bauer remarks that the “principle charm of the piano lies in the command which the player has over many voices singing together” (cited in Cooke, 1917:72).

According to Cuthbert Whitmore (1926), listening to orchestral music is a valuable tool in inspiring one’s imagination. He also states that, since so many compositions for piano by Bach, Mozart, Liszt, Debussy and others were often inspired by orchestral sounds, familiarity with orchestral texture, colour and timbre can only be to the pianist’s advantage (Whitmore, 1926:38). Referring to Liszt’s orchestral transcriptions for piano, David Wilde (cited in

Chang, 2014:13) writes that the composer was “aware that the true sound was to be discovered not in the exact notes as written in the [original] score, but in the complex of instrumental timbres”. On 26 September 1781, in a letter to his father, Mozart describes Belmonte’s aria from *Die Entführung aus dem Serail*, K. 384:

‘*O wie ängstlich, o wie feurig!*’ Do you know how I expressed it? - even expressing the loving, throbbing heart? - with two violins playing in octaves. [...] One can see the trembling - faltering - one can see his heaving breast - which is expressed by a *crescendo* - one can hear the whispering and the sighing - which is expressed by the first violins with mutes and one flute playing *unisono*. (cited in Spaethling, 2000:286).

### 3.5. Interpretation and expression

In this section of the literature review, the writings of Moore (1981) and Katz (2009) have been most valuable. Other valuable resources include Rosen (2002), Matthay (1924, 1932), Last (1960), Deborah Stein & Robert Spillman (1996) and Michel Bernays & Caroline Traube (2014). Reference will also be made to insights offered by concert pianists Leopold Godowsky, Ferruccio Busoni, Ernest Hutcheson, Harold Bauer and Ossip Gabrilowitsch, as cited in Cooke (1917).

The singer and pianist play equally important roles in the interpretation and expression of the music. The pianist’s role in this partnership is first of all to study the text and make the music his / her own. This cannot be a superficial process, but an in-depth, careful exploration of the text, in order to grasp the poem and the musical expression thereof fully (Katz, 2009; Moore, 1981). Moore explains that the pianist should ‘paint pictures’ and evoke moods according to the singer’s text (1984:32). Katz provides an apt description of this partnership:

“Together, the collaborators are the joint custodian of the music and the text; the pianist’s role, however, extends to the implications of the text, the subtext, if you will. The voice describes something; the pianist amplifies and expands that information and experience” (Katz, 2009:39).

Mood, atmosphere and nuance are created by adapting pianistic technique, touch and tone to the meaning of the song (Moore, 1981:32, 37, 40). At times the piano accompaniment presents a type of musical ‘persona’, which could be supportive of or in contrast to the singer’s persona or made up of a combination of different personas (Stein & Spillmann, 1996). This topic is explained in further detail in their book *Poetry into song - performance and analysis of Lieder* (1996). According to Matthay (1924, 1932), it is imagination and purposed musical intention that guide the pianist in achieving the desired tone colour, nuance, or atmosphere that communicate the ‘inner picture’ perceived. He also states that the definition of technique is the ability to “express oneself musically”. The viewpoint of Leopold Godowsky (cited in Cooke, 1917:139) is that it is only through fostering the touch and technique necessary to convey one’s interpretation without hindrance that the “highest in the art” can be reached.

Making use of dynamic contrasts and effects is another essential device in conveying expressive qualities. Hutcheson states that, for the pianist, captivating musical expression is mainly attainable through tonal effects and diversity of touch (cited in Cooke, 1917:327). The pianist should have a specific dynamic intention for each and every note they play (Christiani, 1885:218). Bauer (cited in Cooke, 1917:71) considers “the relation of one note to the other in a series or in a chord” as the pianist’s primary vehicle of musical expression.

The ability to listen to oneself is of great importance in expressive playing. Piano pedagogues, researchers and performers agree that students are often not aware of the value of this skill (Rosen, 2002; Busoni, in Cooke, 1917). Busoni notes that “one is tempted to say that the main part of successful musical progress depends upon it” (cited in Cooke, 1917:98). Philipp (1969:49) states that practising is most meaningful when the mind and ear are focused on each note, and “the fingers will execute what the brain orders, but the brain must know what to order”. Rosen (2002) agrees that expressive performance is achieved through listening to one’s own sound and having clear intentions as to the desired tone colour and tone production. It has been established that timbre (tone quality) is a vitally important component of expressive playing (Holmes, 2012; Bernays, 2012). According to Bernays & Traube (2014:6), “timbre is considered by pianists as the subtle quality of sound that they can control through the expressive nuances of their performances”. Researchers agree that through applying a specific touch, the timbral quality of a tone can be affected (Goebel et al., 2014, Goebel et al., 2005).



The process of discovering the correct technique and touch to create different tones and colour is guided solely by the imagination and the ear (Janina Fialkowska, in Noyle 1987). It is the imagination that leads the pianist to achieve the desired tone - the fingers will follow once the intention of the mind (and ear) is clear, as Hutcheson explains, “the analyses of tone must be an ear analysis (in Cooke 1917:324). Imagination plays an essential role in the translation of your musical expression (Moore, 1981). It is the musical context, intention and desire behind every note that steer the pianist’s process of producing specific tone colours or qualities (Rosen, 2002; Last, 1960; Gabrilowitsch, in Cooke, 1917). According to Philipp (1969:43), “the fingers are under the command of the brain and the sensitive ear”.

Another invaluable means of expression is the use of silence and rests. To capture the attention of one’s listeners, Lhévinne (1924:3) states that the pianist must fully appreciate the significance of a rest: “Very often the effect of the rest is even greater than that of the notes. It serves to attract and to prepare the mind. Rests have powerful dramatic effect.” Through rests and silence the pianist is able to grab the attention of the listener in a moment of weighted anticipation. Last (1960:123) describes this moment as one in which the pianist “carries his audience across the void [...], each silence becoming a living and vital part of the whole”.

Even though the topic of pedalling in itself is too broad to discuss in this study, it cannot be overlooked when addressing the creation of nuance, atmosphere and musical colour. Newman (1984:122) notes that pianists are often not aware of their pedalling simply because of not listening to themselves, and that pedalling can only be determined by the ear. The employment of the pedals - whether it be full-, half-, quarter-, flutter-pedalling, damping - can create an almost infinite variety of sound, colour and tonal effects. According to Last (1960:107), “...the art of pedalling includes a knowledge of knowing when *not* to pedal, and that the moment and manner of lifting the pedal is as significant as that of depressing it.”

Ultimately the pianist seeks to move past technical aims to expressive ones. Bernstein (1981:63) states that the chief focus of pianists should be to discover the aspects of pianism that allow their deepest emotions to be expressed. Christiani (1885:17) explains that “technique without expression has no charms...”. According to Last (1960:xii), the musical intention behind every note must always remain at the core of the pianist’s process in

conquering technical challenges. Max Pauer (cited in Cooke, 1917:203) agrees that pianists should focus more on the defined musical purpose in mind, not solely on mechanical aspects. The literature indicates the importance of being able to create nuance, atmosphere and musical colour. The vocal repertoire undoubtedly inspires the musical imagination, which could lead to an accelerated development of pianists' abilities to find the technical means to achieve their expressive intentions. Katz suggests that by gaining experience in both the solo piano and vocal repertoire, a mutual 'exchange of assets' occurs, in which the one nourishes the other and vice versa (2009:275). Stephen Everson (2004) states that "what makes the *Lieder* playing of Schiff and Brendel and Cooper so satisfying is what makes their solo playing satisfying: a distinctive musical imagination and the pianistic technique to be able to express it."

Alfred Brendel (2013) writes: "In his solo playing, the pianist is independent of other players. But he bears sole responsibility as his own conductor and singer." He suggests that pianists become familiar with the master composers' orchestral, vocal and chamber compositions, instead of focusing solely on learning as much of the solo piano repertoire as possible. He explains:

Such an extension of one's horizon might enable the player to differentiate the first movement of Bach's Italian Concerto as an orchestral piece that alternates *tutti* with solos, the second as an aria for oboe and continuo, and the third, for once, as a harpsichord piece (Brendel, 2013).

A review of the literature revealed that studies on répétiteur work, opera coaching, vocal accompaniment and the singer-pianist collaboration are scarce. Dimitra Kokotsaki (2007:63) suggests that musicians should be motivated to engage regularly in ensemble playing because of its benefits for their musical development and that it will be valuable to conduct more research in this field. There is a void in the literature on more specific influences of collaboration on the interpretation of solo piano compositions. Concert pianists and pedagogues clearly state the importance of pianists studying the operatic and art song repertoire, but I did not find any recent studies specifically on this topic. The three main components of répétiteur work that this study is centered on (as sectioned in this literature review) have not yet been studied in relation to solo pianism.

## CHAPTER 4: ASPECTS OF RÉPÉTITEUR WORK EXPLORED IN PRACTICE

### 4.1. The role of the répétiteur

In the literature review the main aspects of répétiteur work were highlighted. This section expands on the role of the répétiteur specifically related to the aspects that have been beneficial to my solo piano practice. I therefore draw upon my experience as répétiteur and solo pianist. Apart from the three distinct areas on which this study is centered (breathing, phrasing and *cantabile* playing; imitating orchestral timbre on the piano; interpretation and expression), two other facets of my musicianship have been influenced through répétiteur work: the pace at which I learn new repertoire has increased, and my sight-reading skills have improved. Good sight-reading significantly accelerates the learning process, and any musician would benefit from being able to learn larger amounts of repertoire at a quicker rate. These abilities are improved because of the sheer volume of repertoire learnt through working as répétiteur - each composition with its own stylistic, technical and interpretative elements - and the many occasions on which one has limited time to get to know the score and have it ready for rehearsal. It is common knowledge that any skill is improved by repetition. Aristotle states that “it is frequent repetition that produces a natural tendency” (Ross & Aristotle, 1906:113).

Sight-reading in particular is improved because of reading three staves simultaneously - the vocal line in combination with the piano accompaniment. One learns to identify the essential harmonic and rhythmic material quickly. As the répétiteur assists in the singer’s learning process, it is important to know the vocal line as well as, or even better than the accompaniment. The pianist therefore learns to understand the vocal line in context, which creates an awareness of the phrasing and shaping of the melody, as well as aids the pianist in adapting to where the singer breathes. One also learns to prioritise the rhythmic characteristics of the composition - especially on sight-reading occasions - in order to provide a consistent pulse throughout. This process teaches the eyes constantly to look a few notes or bars ahead, as well as to keep them on the score, and not the hands. Practising these skills on a regular basis has taught me to grasp the structural overview of a composition (vocal and solo piano) much more quickly, and to recognise patterns, harmonic progressions and stylistic elements.

Through delving into the poetic text of each song, the imagination is ignited, and the pianist’s interpretative process is enriched. The varieties of colour, touch and tone qualities are

expanded and developed. Imogen Cooper, the pianist who collaborates with the Austrian baritone Wolfgang Holzmair, states that performing both vocal and solo piano repertoire results in their complementing and serving each other. She adds that pianists learn about nuance through the songs of Schubert and Schumann, as these songs often have the “capacity to go from darkness to light in the space of a bar” (Everson, 2004). Roger Vignoles notes that he sees the piano “as a reservoir of colour that needs to create the infinite emotional variety required in everything from Schubert to Debussy, Dvořák to Copland.” He adds that a different musical background needs to be created for every voice you collaborate with (Tom Service, 2012). In another interview with Service (2012), Iain Burnside addresses the misconceptions of what it means to be an accompanist and the role of the pianist in collaborating with classical singers: "I always think of what my mentor, Eric Sams, said – that the whole song repertoire is a *piano art form* rather than a singer's. After all, the great *Lieder* and song composers were pianists." He also refers to the many art song composers who were pianists - Schubert, Schumann, Brahms, Wolf, Fauré and Debussy - and suggests that when it comes to performing *Lieder*, “it is the pianist who leads”.

The work of the répétiteur ventures far beyond playing the notes of the score. A large amount of work goes into creating a unity between the pianist and singer. This concerns musical, stylistic, expressive, and performance aspects. It is a time-consuming process, in which the pianist becomes in tune with the singer’s breathing and learns to phrase together, to imitate orchestral sounds and to employ touch and technique to serve expressive purposes.

#### 4.2. Breathing, phrasing and *cantabile* playing

This chapter is comprised of an interpretative analysis of selected examples from the vocal and solo piano repertoire. Breathing marks (in the form of commas), and phrase marks have been added to the scores. I have also used arrows as the symbol of ‘horizontal playing’ or forward-thinking’, which will be explained in the sections below. To indicate a particular aspect referred to in the music clearly, I have circled or ‘boxed’ fragments and figures on the score. Interpretative tools / devices discussed include dynamics, tempo, rhythmic variation and inflection. Aspects related to *cantabile* playing - inner singing, breathing with the phrase, and the shaping of a melody - are explored. With regards to *cantabile* playing, I refer to approaching a phrase from a vocal perspective, and not to tone production techniques that create a ‘singing’ tone on the piano.

Through working as répétiteur I became aware of my breathing as I play, and as I learnt to breathe with the singer before the beginning of a phrase, my focus shifted from my own accompaniment to the vocal line and the phrasing thereof. It influenced my own phrasing and led to subtle adjustments according to the way the vocal line was shaped by the singer. My understanding of *cantabile* playing developed significantly. The interpretative work I was doing in my solo repertoire started to change as I began to approach phrasing from a vocal perspective. I imagined the melodic line being sung - I would even try to sing it myself - as Fleischer (cited in Noyle, 1987:93) proposes: “sing the line melodically as best you can, so as to get a real sense of the intervals, the space between the notes”. This type of ‘inner singing’ has become an integral part of my learning processes and performing experiences.

Ultimately one aims for an expressive performance, conveying meaning through each musical ‘sentence’ or phrase. As Busoni (cited in Cooke, 1917:103) explains, “the very musical meaning of any composition depends upon the correct understanding and delivery of the phrases which make that composition”. I learnt that breathing is a natural and essential element of making music.

As I worked with singers and gained a better understanding of breathing, I started to learn more about what could be called ‘horizontal playing’. In other words, playing with a sense of constant forward motion. This is a challenging process. Last (1960:48) explains that “intently listening to the sound of each note while thinking ahead is not an easy balance to find”. Breathing and forward thinking in music make continuity more attainable and more natural. I realised that I must not rush ahead but allow each rest or pause to have its own ‘life’, and that there is energy in each breath. Last (1960:120) refers to this as being “able to ‘think through’ silences”. The approach of ‘horizontal playing’ or forward-thinking does not only apply to rests, pauses and silences, but to the moments before, during and after every single note.

Example 1: G. F. Handel, *As with rosy steps the morn* from *Theodora*, HWV 68, Larghetto, bars 1–12

The image displays a musical score for the introduction of 'As with rosy steps the morn' from Handel's *Theodora*. It consists of four systems of music. The first system is the piano introduction, marked 'Larghetto (♩=60)' and 'PIANO' with a dynamic marking of *mp*. It features a treble and bass clef with a 3/4 time signature. The second system continues the piano accompaniment, marked with a dynamic of *mf*. The third system introduces the vocal line for a 'CONTRALTO' voice, with the lyrics 'As with ro - sy steps the' and a dynamic of *p*. The fourth system continues the vocal line with the lyrics 'morn Ad - van - cing drives the shades of night, So from vir - tuous toils well' and a dynamic of *p*. The piano accompaniment continues throughout, with dynamic markings of *p* and *mp*.

In learning this introduction of Handel's *As with rosy steps the morn*, I found that without forward motion from one chord to the next, a sense of harmonic direction in the music was lost. As the melody consists mostly of repeated notes, energy is required in the space between the notes. It proved helpful to sing the melodic line myself and notice how my breath runs out towards the end of the long phrases. Without forward motion (indicated on the score with arrows), it is easy to lose the shape of the phrase according to the harmonic progression. Furthermore, I needed to allow time for a 'breath' after each phrase (indicated on the score with commas) without compromising the flow of the music. This was achieved by a very slight broadening of the notes before each breathing mark, as in bars 3 and 5, followed by an immediate return to the same driving energy and forward motion as before.

Example 2: W. A. Mozart, Sonata in A minor, K. 310, second movement, Andante cantabile con espressione, bars 15–20

The image shows a musical score for Example 2, consisting of two systems of piano and treble clef staves. The first system (bars 15-18) features a piano (p) dynamic and includes trills (tr) and fingerings (1, 2, 3, 4, 5). The second system (bars 19-20) features a fortissimo piano (fp) dynamic and includes trills (tr) and fingerings (1, 2, 3, 4, 5). The score is in A minor and 3/4 time.

This excerpt from the second movement of Mozart’s Sonata in A minor, K. 310, requires a similar approach to *As with rosy steps the morn*. One should hear a gentle driving force behind the repeated note figure in this excerpt. In practising this excerpt, I found that this forward motion is communicated through a slight and gradual increase in dynamic level towards the focus points of each phrase. As indicated in the score, the ‘horizontal playing’ or sense of constant forward motion is especially important towards the first beat of bars 16 and 18 - according to the harmonic progression - and then again towards the third beat of bars 16 and 18, to emphasise the dominant seventh chord before its resolution. Imagining a slow and steady release of breath through the phrase aided me in communicating the direction of the phrase.

Example 3: H. Wolf, *Mignon 1* from *Goethe-Lieder*, Sehr getragen, bars 4–9

The image shows a musical score for Example 3, consisting of two systems of vocal line and piano accompaniment. The first system (bars 4-6) includes the lyrics: "denn mein Ge-heim-nis ist mir Pflicht; ich möch-te dir mein". The second system (bars 7-9) includes the lyrics: "gan-zes Inn-re zei-gen, al-lein das Schick-sal will-es nicht." The piano accompaniment features dynamics such as mezzo-forte (mf), piano (p), crescendo (cresc.), forte (f), and pianissimo (pp). The score is in A minor and 3/4 time.

This excerpt from *Mignon I* is another example of a melodic line consisting of many repeated notes, in which horizontal playing is required, and an awareness of the singer’s breath. The phrase, “*Ich möchte dir mein ganzes Innre zeigen*”, in bars 6–7 is long and difficult to execute, for which the singer needs good breath control and forward motion. During rehearsals I found this *Lied* to be quite complex with regards to interpretation, phrasing and the use of *rubato*. Without inner singing I could not make musical sense of the direction and shape of each phrase. What solved the problem in bars 6–7 was to imagine a constant release of breath through the chord progression. This helped to create a sense of ‘reaching’ - to get to the end of the phrase - which added to the expressivity of the performance. To play this *Lied* requires restraint, especially in controlling the dynamic level of each chord in relation to the singer’s volume, as well as ‘giving back the stolen time’ after one has moved through the phrase. Studying these two examples (Examples 1 and 3) from the vocal repertoire made me think differently about the solo repertoire I was studying: Schubert’s Sonata in G major, D. 894 and Nocturne op. 48 no.1 by Chopin.

Example 4: F. Schubert, Sonata in G major, D. 894, first movement, *Molto moderato e cantabile*, bars 1–3

In my practice sessions, the sustained chords in bars 1 and 3 (Example 8) lost energy immediately after they were played, and my playing was ‘vertical’. It was necessary to create a sense of ‘life’ between the notes so that, even though the sound of the piano dies away, there is still an awareness of forward motion. I could only achieve this through slowly releasing breath for the duration of each chord and thinking of where I am heading, as if being led forward. This type of release of breath is not audible and would therefore not disturb the listener. These phrases must be played *molto moderato e cantabile*, and the pianist can benefit by using inner singing to understand the shaping of the phrases better. For the moments between these sustained chords, as well as for the rests in bar 2, I found what Last (1960:42)



mentions to be suitable: “...the pause becomes a ‘taking-off place’. [...]. There is a forward impulse...”.

Example 5: F. Chopin, Nocturne in F minor, Op. 48 no. 1, Lento, bars 24–32

In this excerpt from Chopin’s Nocturne Op. 48, no.1 (Example 5), my aim was to phrase the melody in the way a singer would. In search of expressive phrasing according to the melodic and harmonic contour, I sang the melody line myself and asked a singer to do the same. By adding breathing marks to the score, it became clear to me where I had to move forward and accelerate slightly, and where I needed to take time and allow a moment to breathe. It was vital to listen to the ‘space between the notes’, to think through the moments between one chord and the next, in order to preserve the flow of the line. As Schnabel (1958) asserts: “the notes I handle no better than many pianists. But the pauses between the notes—ah, that is where the art resides!”

Example 6: W. A. Mozart, *Ruhe sanft, mein holdes Leben* from *Zaide*, Tempo di Menuetto grazioso, bars 1–12

The image shows a musical score for an aria. The top system is a piano accompaniment with two staves (treble and bass clef) in G major, starting at measure 5. The bottom system is the vocal line for 'Zaide' in G major, starting at measure 9. The lyrics are: 'Ru - - he — sanft, — mein hol - - des — Le - ben, —'. The score includes various musical notations such as slurs, ties, and dynamic markings.

Prior to learning how to use inner singing, I often chose a tempo for this aria that was not suitable to the singer. It was either too fast, resulting in the vocal line feeling rushed, or too slow, which makes it nearly impossible to sing through these long phrases in one breath. The octave leap on *Leben* (bar 12) adds to the difficulty of the phrase and requires a lot of energy, especially as it occurs towards the end of the phrase. As indicated on the score, the singer usually takes a quick breath after *Leben* (bar 12), with the last quaver of the bar being slightly anticipated. The répétiteur should phrase the line in the same way by moving forward through *Ruhe sanft, mein holdes Le-* and somewhat broadening the last two quavers of *-ben* in bar 12. This accommodates the breath and provides the forward impulse into the bars that follow.

Example 7: L. van Beethoven, Sonata in E flat major, Op. 31 no. 3, Menuetto, bars 1–9

The image shows the musical score for the Menuetto from L. van Beethoven's Sonata in E flat major, Op. 31 no. 3. The score is in E-flat major, 3/4 time, and is marked 'Moderato e grazioso'. It consists of two systems of piano accompaniment. The first system covers measures 1-4, and the second system covers measures 5-9. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' and 'cresc.'.

A similar example in the solo piano repertoire is the Menuetto from Beethoven's Sonata in E flat major, Op. 31, no. 3 (Example 7). As I was learning to approach melodic lines from a vocal perspective, the shaping of the long melodic lines in this movement became an easier process. Phrasing and breathing marks are added to the score to clarify the way in which I interpret this excerpt. I applied the same principle of forward thinking or horizontal playing (bars 1–6) and allow the music to 'breathe' by making very slight rhythmical adjustments before and after the inserted breaths (bars 4 and 8a).

Example 8: W. A. Mozart, Sonata in A minor, K. 310, second movement, *Andante cantabile con espressione*, bars 1–11

110

*Andante cantabile con espressione.*

The image shows a page of a musical score for Mozart's Sonata in A minor, K. 310, second movement, bars 1-11. The page number 110 is at the top left. The tempo and mood are indicated as "Andante cantabile con espressione." The score is in 3/4 time and A minor. It consists of four systems of music. The first system shows bars 1-4, with a piano (p) dynamic marking. The second system shows bars 5-8, with a piano (p) dynamic marking. The third system shows bars 9-11, with a piano (p) dynamic marking. The score includes various musical notations such as slurs, phrasing marks, and fingering numbers. A box highlights the first four bars of the melodic line, and another box highlights a trill in bar 7.

The opening arpeggio figure of the slow movement of Mozart's Sonata in A minor, K. 310, can easily be imagined as being sung, but to translate that *cantabile* into the fingers is a difficult task. As one sings this opening figure, the volume of one's voice naturally increases towards the 'A' on the first beat of bar 1. For the pianist it is therefore necessary to adjust the dynamic gradation in a similar way from one note to the next, moving towards the 'A'.

Breathing marks were added (bars 2 and 6) as the phrasing seemed unnatural without allowing a moment for breath between the musical sentences. According to Eva & Paul Badura-Skoda (1962:41), “such hesitation, ‘pausing for breath’, is very important throughout Mozart’s music, which is so strongly influenced by vocal writing”.

To shape the ascending *portato* figure in bars 4 and the *staccato* figure in bar 10, it was helpful to consider the amount of breath energy needed to sing these lines, and to determine where a singer would take more time. This led me to play it in such a way that I ‘create space’ between the notes leading up to the ‘A’ (bars 4–5) and by not rushing the triplet figure that follows (bar 5). This approach imitates the ‘opening up’ of the voice as the line moves into the high register. The same process was applied to the figure in bars 8–9. More time was taken to place each note of the ascending scale figure in bar 10 and an almost imperceptible broadening was combined with a *mezzo-staccato* touch on the last two semiquavers of bar 10.

Example 9: G. Verdi, *L’esule*, Andante cantabile, bars 46–60

The image displays a musical score for Example 9, G. Verdi's *L'esule*, Andante cantabile, bars 46–60. The score is presented in a standard format with vocal lines and piano accompaniment. The tempo is marked "Andante cantabile" and "con espress.". The lyrics are: "to. Ed io pu - re frat'au - re na. ti - ve Pal - pi - ta - va d'igno - to pia - cer. Oh, del tem - po fe - li - ce ancor vi - ve La me - mo - ria nel cal - do pen - sier; Oh, del tem - po, del tempo fe - li - ce vi - ve La me." The piano part includes markings like "p", "ten.", "delicato", and "P col canto".

In this excerpt from Verdi’s *L’esule*, the pianist provides a steady rhythmic support in the accompaniment, while the singer freely uses *rubato*, inflection and various other expressive devices. Badura-Skoda, E. & P. (1961:45) write that “one essential feature of *rubato* is that very often the notes on the unaccented parts of the bar are prolonged”. In studying this aria, I learnt that through breathing with the singer, listening intently and becoming intimately aware of how *rubato* and inflection are used, a musical union is achievable.

Example 10: V. Bellini, *Ma rendi pur contento*, Andantino, bars 5–12

The image shows a musical score for Example 10, consisting of two systems of music. The top system is labeled 'CANTO' and 'S' (Soprano). It features a vocal line with lyrics: "Ma ren - di pur con - ten - to Del - la mia bel - la il co - re". The piano accompaniment is in the lower register. Three rectangular boxes are drawn around specific measures in both the vocal and piano parts: one around bars 5-6, another around bars 8-9, and a third around bars 10-11. The bottom system continues the vocal line with lyrics: "E ti per - do - no, a - mo - re, Se lie - to il mi - o il - mi - o non è. Gliaf". It also includes piano accompaniment with similar boxed areas around bars 9-10 and 11-12.

A similar example is Bellini’s *Ma rendi pur contento* (Example 10). At times, the pianist adapts the second and third quaver of the accompaniment figure to the phrasing of the singer, but it never affects the constant pulse throughout the song. Three examples are indicated on the score (bars 5, 8 and 9).

Example 11: S. Rachmaninoff, Variations on a theme of Corelli, Op.42, variation 15, bars 1–8

The image shows a musical score for Example 11, labeled 'Var. XV'. It is titled 'L'istesso tempo (♩ : ♩) dolcissimo'. The score is for piano and consists of two systems. The first system shows the right and left hand parts with dynamic markings 'p' and 'poco'. The second system starts at bar 5 and includes dynamic markings 'cresc.', 'p', and 'cresc.'. Three rectangular boxes are drawn around specific measures in both the right and left hand parts: one around bars 1-2, another around bars 3-4, and a third around bars 5-6.

A fitting example from the solo piano repertoire is this excerpt from Rachmaninoff's Variations on a theme of Corelli. Here the right hand - as the 'singing soloist' - is free to shape the phrase expressively with the left hand providing harmonic support, as well as a countermelody. In my opinion, the main melodic line has an improvisatory quality, in which *rubato* is essential. Breathing marks and arrows (horizontal playing) are added according to the way in which I interpret this excerpt, from a vocal perspective. The left hand accommodates the sense of breathing by very slightly broadening the 'boxed' quavers (bars 2, 4-6). Again, imagining the melodic line as being sung inspires the shaping of the phrase, as in bars 5-6, where taking a touch more time around the higher curves of the line (A flats) adds to the expressivity of the phrase.

Example 12: F. Chopin, Nocturne in A flat major, Op. 32 no. 2, bars 1-12

The image displays a musical score for the first 12 bars of Chopin's Nocturne in A-flat major, Op. 32, No. 2. The score is presented in two systems. The first system covers bars 1 through 6, starting with a tempo marking of 'Lento.' and a dynamic of 'mf'. A 'Poco più mosso.' marking appears at the beginning of bar 5. The instruction 'sempre piano e legato' is written above the right-hand staff. The second system covers bars 7 through 12, featuring the marking 'con grazia' above the right-hand staff and 'espressivo' above the left-hand staff. The score includes various musical notations such as notes, rests, and ornaments, along with performance instructions and annotations. The left hand provides harmonic support and a countermelody, with specific annotations indicating where it should adapt to the phrasing of the melody in the right hand.

In this excerpt from Chopin's Nocturne in A flat major, Op. 32 no. 2 (Example 12), I have indicated where the left hand should adapt to the phrasing of the melody in the right hand. It is a subtle adaptation and should not disturb the forward motion and pulse of the music. At the

same time the right hand should be free to incorporate *rubato* to shape the melody expressively. This adaptation involves ‘stretching’ or lengthening the space between the notes on the rhythmically weaker beats of the bar, according to where the ‘breath’ takes place in the right hand, or where an embellishment needs more time. I have indicated such instances on the score. A type of independence of the hands should be cultivated. It isn’t an easy balance to find, but ultimately adds to an expressive performance. Badura-Skoda, E. & P. (1962:41) write: “Where is the pianist who is capable of playing strictly in time with his left hand, while allowing his right hand rhythmic freedom?”

Example 13: A. Scriabin, Fantasy in B minor, Op. 28, bars 30–38

Katz (2009) proposes to “think of the right hand as the singing, breathing soloist”. This melody in Scriabin’s Fantasy, Op. 28, is another example of where the pianist could make use of inner singing, create space for the music ‘to breathe’, and shape the phrase as a singer would. As one sings this line, one naturally moves through the phrase in bars 30–31 and allows time for the leap to the C# on the first beat of bar 32. As with the other examples, I found that by singing the melody, paying attention to how the voice naturally shapes the line, and taking time to breathe, I was learning more about *cantabile* practice. Through a combination of forward motion, ‘musical breaths’, and an awareness of each interval in relation to the other (the energy and sound between one note and the next), this melody was phrased in a more expressive, *cantabile* way.

Example 14: D. Scarlatti, Sonata in A major, K. 208, Adagio e cantabile, bars 1–9

10

K. 208

Adagio e cantabile

This excerpt from Scarlatti’s Sonata in A major is another example of where I found it useful to consider the phrases from a vocal perspective, especially regarding dynamic inflection and the ‘space between the notes’. According to the natural dynamic instinct of the voice, more breath energy is required as a melodic line moves into the high register. For the pianist, this breath energy translates into taking time between the notes as one moves between the registers, especially when encountering leaps in the melodic line (as in bars 4–5). It also affects the dynamic gradation and tone quality from one note to the next.

Example 15: F. Chopin, Nocturne in C minor, Op. 48 no. 1, Lento, bars 8–17

U. E. 344. 1881.



For the singer, very effective breath management is required to create a *diminuendo*, which influences the way in which the line is approached and phrased. An awareness of the time and energy between each note as the vocal mechanism adapts has been valuable in gaining a better perspective of expressive phrasing. As an example, I approached bars 9–10 (in Example 15) from a ‘vocal perspective’ in the following way: more time is taken between the D flat—F—B flat in bar 9 (imitating the voice ‘opening up’); the breath energy between these notes is conveyed through the dynamic increase and tone control towards the A flat on the first beat of bar 10, followed by forward motion (as one imagines the continuing release of breath) for the remainder of the line. Throughout this melody, controlling one’s tone is challenging, especially in shaping the *diminuendo* towards the end of the phrase. Even though the focus remains on the main melodic material in bar 10, the pianist should not glide over the embellishments, but ‘sing’ through them.

#### 4.3. Imitating orchestral timbre

Charles Rosen (2002:52) writes that “one of the great glories of the piano has been its ability to imitate other instruments”. Imitating orchestral sounds on the piano is a highly creative, imaginative and challenging process. It develops one’s imagination and listening skills, as well as an increasing awareness of one’s own sound production, timbre and texture. The work of a répétiteur includes learning numerous orchestral reductions. First of all, one needs to become familiar with the original orchestral version in order to start the process of imitating orchestral sounds, aiming to preserve the orchestral essence of the work. Secondly, a fair amount of experimentation within the realms of touch and tone production is required to discover orchestral texture or tone-colour in one’s sound. It is essential to internalise the orchestral version before attempting this experimentation, as one’s ability to listen determines the outcome of the sound explorations.

Orchestral reductions are often quite technically challenging, as their purpose is to condense the original score into a version in which specific instrumental entries are clear, the harmonies are conveyed, the main thematic material is presented and the orchestral essence of the work is captured. Typical technical features include tremolos, fast octave passages, large chords, quick jumps between registers, fast repeated-note figures and trills. The répétiteur also faces the challenge of recreating orchestral sonorities and resembling different instrument groups, as well as effectively executing contrasting articulations. As Stein & Spillmann (1996:84)

explain, “the pianist might try to develop what is sometimes called an orchestral palette, imagining the sounds of various instruments and trying to imitate these timbres on the keyboard”.

Through the use of different touch and tone-production techniques, articulation, dynamics and pedaling, it is possible to resemble orchestral sounds on the piano. Thinking in terms of the sound world of orchestral instruments can be of significant value to the solo pianist, as it encourages pianists to listen to their own sound, to develop their abilities to create different tone-colours and textures, and ultimately increases the expressivity of everything they play. The study of orchestral reductions taught me to develop my ear and ability to create a larger variety of tone colours on the piano. Since one has a clear musical intention behind the different passages of the score - knowing which instrument one is seeking to imitate - it becomes possible to ‘think beyond the notes’. With practice, certain articulations associated with a particular instrument become instinctive. The process is guided by the ear, and the répétiteur learns not just to see notes on a page, but ‘to hear’ orchestral sounds. The purpose of the following excerpts is to provide examples per instrument group. The articulation described to achieve a particular tone colour is related to the specific examples included.

This chapter is comprised of selected excerpts from orchestral reductions for piano, chosen from the vocal repertoire, as well as excerpts from the solo piano repertoire. I have studied all of the excerpts included. My observations while practising and studying these excerpts are discussed, as well as the way in which I approached each example to find solutions to the technical challenges I faced. These solutions are based on my technique and physique. As technique and physical characteristics differ from one individual to the next, my suggestions serve only as guidelines and will not necessarily be suitable for other pianists.

#### 4.3.1. Imitating stringed instruments

##### 4.3.1.1. *Portato*

Example 16: A. Caldara, *Come raggio di sol*, Sostenuto, bars 1–4

The image shows a musical score for Example 16, consisting of a vocal line and a piano accompaniment. The vocal line is in treble clef, 3/4 time, and is marked 'SOSTENUTO' with a tempo of quarter note = 46. The lyrics are 'Co-me raggio di'. The piano accompaniment is in 3/4 time, marked 'SOSTENUTO' with a tempo of quarter note = 46. It features a series of chords in the right hand and a bass line in the left hand. The piano part is marked with 'cres. molto' and 'dim.' dynamics, and includes the instruction 'simili' (similar) for the final chord. The overall mood is 'SOSTENUTO' (sustained).

This excerpt from Caldara’s *Come raggio di sol* provides an example of an accompanying figure that is often encountered in the vocal repertoire, especially in compositions from the Baroque era. The répétiteur aims to resemble the timbre of a string section playing *portato* chords. I found that the challenge lies in applying varying degrees of weight to each chord whilst taking heed of the articulation marks and dynamic indications in the score. For voicing purposes, I also had to experiment with the weight distribution within each chord, according to the harmonic progression of the phrase.

In the text of *Come raggio di sol*, the author speaks *placidi flutti* (placid waves) and *il cor piagato* (a wounded heart). It is as if the repeated chords signify the gentle undulation of the ocean or the beating of the suffering heart. One needs a carefully controlled *mezzo-staccato* touch, or *portato* - the bowing technique for stringed instruments - to imitate the pulsing effect so easily created by strings. Quarter- or half pedaling could be added to each note, whilst retaining a slight separation between each note.

Example 17: G. F. Handel, *Comfort ye My people*, from *Messiah*, Larghetto e piano, bars 1–7

The image shows a musical score for Example 17, consisting of a piano accompaniment and a tenor vocal line. The piano part is in treble and bass clefs, 4/4 time, marked 'Larghetto e piano' with a tempo of quarter note = 72. It features a series of chords in the right hand and a bass line in the left hand. The piano part is marked with 'p' (piano) and 'fp' (fortissimo piano) dynamics. The tenor vocal line is in treble clef, 4/4 time, and is marked 'TENOR.'. The lyrics are 'Comfort ye, com - - - fort ye . . My people,'. The overall mood is 'Larghetto e piano' (slowly and softly).

Another example of a *portato* accompanimental figure is found in *Comfort ye My people* from Handel’s *Messiah*. The character of this aria is very different from *Come raggio di sol*, but the répétiteur employs the same *mezzo-staccato* touch on each chord. In this introduction one should be able to allude to the gentle pulsing of the repeated chords played by a string section.

Example 18: L. van Beethoven, Sonata in E flat major, Op. 27 no. 1, first movement, Andante, bars 1–17

The image shows a musical score for the first movement of Beethoven's Sonata in E-flat major, Op. 27 No. 1, first movement, Andante, bars 1-17. The score is in E-flat major and 3/4 time. It features a piano accompaniment with a repeating chordal pattern in the left hand and a melodic line in the right hand. The score includes dynamic markings such as *pp*, *cresc.*, *sf*, *decresc.*, and *p*, and articulation markings like *tr.* The tempo is marked *Andante*. The score is divided into four systems, with bar numbers 13, 6, 9, and 13 indicated at the beginning of each system. The first system shows the initial chords and the start of the melodic line. The second system shows the continuation of the melodic line with dynamic markings. The third system shows the continuation of the melodic line with dynamic markings. The fourth system shows the continuation of the melodic line with dynamic markings and a trill.

A similar example in the solo piano repertoire is the first movement of Beethoven’s piano Sonata, Op. 27 no.1 (Example 18), which allows the pianist ample opportunity to practice the *portato* touch. This excerpt presented me with the following challenges: achieving a perceptible *portato* articulation while the damper pedal is being used; retaining a sense of forward motion in the repeated *portato* chords; voicing the chords appropriately at the low dynamic level; and employing more than one articulation simultaneously within one hand (i.e. bars 9–12).

The benefit of having practised the *portato* articulation so often in the vocal repertoire was that, when I saw the score of this Sonata, I immediately knew what kind of sound I wanted to

achieve in the *portato* chords. It therefore simplified the process of translating that sound into my fingers. The preferred sound was achieved through a weighted touch with firm rounded fingers - voicing the top notes of each chord - in combination with a supple wrist, and controlled arm weight. As *portato* means ‘to carry’, one needs to achieve the effect of the chords being ‘lifted’ or ‘carried’ along, and therefore a sense of forward motion is important. As the damper pedal is usually employed while the *portato* chords are being played, one does not hear a gap in sound between each chord. However, since the finger articulation affects the quality of sound captured by the pedal, the *portato* touch is still audible.

Example 19: F. Schubert, Sonata in B flat major, D. 960, first movement, Molto moderato, bars 148–164

The image displays a musical score for Example 19, consisting of four systems of piano and bass staves. The score is in B-flat major and 3/4 time. The first system (bars 148-152) features a piano part with a *cresc.* marking and a bass part with a *ff* marking. The second system (bars 153-156) shows the piano part with a *p* marking and the bass part with a *ppp* marking. The third system (bars 157-160) continues the piano part with a *p* marking and the bass part with a *p* marking. The fourth system (bars 161-164) shows the piano part with a *cresc.* marking and the bass part with a *p* marking. The score includes various fingerings, such as 4 2 5 2 8 2 1 4, 3 1 3 2, 8 8 8, 4 1 4 4 4, 5 3 4 5 3, 8 4 4 4, 2 2 3 2, 1 2 1 2, 1 2 3 4 5, and 2 2. The score is published by U. E. 257.

Another example from the solo piano repertoire is found in Schubert’s Sonata in B flat major, D. 960 (Example 19). It proved helpful to imagine this excerpt being played by a string section. I wanted to resemble its tone-colour and textural qualities. Studying orchestral reductions has made me realise the importance of being able to separate the various ‘voices’ in the score - each representing a different instrument group or instrumental combination. It

increased my ability to assign each of these voices their own distinctive character and colour. In the same way this is applied to my solo piano practice.

As the *portato* figure starting in bar 150 is written in a low register and therefore has more natural resonance and volume, a different type of articulation is required. In order to stay in the indicated dynamic range (*piano*), it was necessary to keep my third finger close to the key and to minimise movement. Additionally, the desired sound was achieved by straightening the finger slightly using the ‘double escape’ mechanism of the hammer. This figure was approached rhythmically as well as melodically in support of the right hand, to create horizontal movement. The right hand enters in bars 151–152 with a sustained chord - which requires a warm and rich sound - followed by the two separated quavers. I imagined the bowing of a cellist / violinist: a down-stroke on the first beat followed by two upward strokes for the quavers. The chord placement requires a loose wrist, playing ‘into the notes’ with the support of the forearm weight, releasing the hand upwards on the quavers, as if they were two ‘breaths’.

The challenge lies in bars 153 and 157, in which the *portato* figure in the left hand is combined with a *legato* line and two different types of articulation in the right hand. The change of fingering makes it possible to achieve a *legato* line with the 4th, 2nd and 1st finger of the left hand. The timbre of the *legato* line should be different than that of the *portato* figure, which is easier to achieve if one mentally separates the two ‘voices’ and gives them each their own character. The same approach applies to the repeated crotchets and slurred quavers played by the right hand. One could ‘orchestrate’ bars 153 and 157 in the following way: double bass *pizzicato* for the *portato* figure, cello for the *legato* melody in the left hand, the repeated crotchets played by violas, and violins for the slurred melodic line. This allows each voice to have its own sound, and it clarifies one’s creative intention. Resembling the tone-quality of stringed instruments in *legato* lines will be discussed in the following sections.

Example 20: G. F. Handel, *Ah mio cor, schernito sei* from *Alcina*, Andante stretto, bars 1–9

The image displays two systems of musical notation for a piano accompaniment. The first system is marked 'ANDANTE STRETTO' and 'p' (piano). It features a tempo of quarter note = 104. The music is in 3/4 time and consists of repeated chords in the right hand, each followed by a rest, and a steady eighth-note accompaniment in the left hand. A 'cres:' (crescendo) marking is present at the end of the first system. The second system begins with a '5' above the first measure, indicating a fifth fingering. It continues the pattern of repeated chords and eighth-note accompaniment, with an 'assai' (very) marking and a 'f' (forte) dynamic marking appearing in the second system.

In this introduction of Handel's *Ah mio cor, schernito sei*, the répétiteur imitates a string section playing repeated quaver chords, each separated by a rest. One aims for an articulation that lies somewhere between a *staccato* and *tenuto* touch. It is similar to the example in Schubert's Sonata discussed above, in which I compared the two separated quavers to two upward bow-strokes (bars 151–152). The desired timbral effect is similar to the gradual but controlled release of breath. The touch requires a forward and upward movement from the wrist, as if the forearm weight gently pushes the wrist into action.

I have found that this approach is appropriate for the repeated accompanimental chords in the excerpts from Scarlatti piano Sonatas below:

Example 21: D. Scarlatti, Sonata in F minor, K. 481, Andante e cantabile, bars 9–12

The image shows a single system of musical notation for a piano accompaniment. It is in 3/4 time and features a melody in the right hand and repeated chords in the left hand. The right hand plays a sequence of notes: a quarter note, a half note, a quarter note, and a half note, with some notes beamed together. The left hand plays a steady accompaniment of repeated chords, each followed by a rest. The key signature has two flats (B-flat and E-flat).

Example 22: D. Scarlatti, Sonata in C major, K. 132, Cantabile, bars 9–16

#### 4.3.1.2. Pizzicato

Example 23: W. A. Mozart, *Voi, che sapete* from *Le nozze di Figaro*, K.492, Andante con moto, bars 1–20

**Nº 11. Canzone.**

Andante con moto.

Cherubin.

Ihr, die ihr Trie - - be des  
Voi, che sa - pe - - te,

The excerpt from *Voi, che sapete* (Example 23) was selected as it contains an example of a *staccato* figure in the accompaniment, imitating *pizzicato* by the string section. At the piano, I found it difficult to recreate a ‘plucked’ effect. Applying regular finger *staccato* articulation did not have the desired outcome, as the sound lacked the resonance of the vibration after a string had been plucked. The solution was to replace the finger *staccato* articulation with a more weighted touch on each note - feeling the weight of the whole arm - as well as keeping



the arm in line with the fingers as they moved from one note to the next. It was useful to keep in mind the energy between the notes and the inherent forward motion of the arpeggiated figures. The same approach was effective for the two following passages from Beethoven's Sonatas Op. 7 no. 4 and Op. 31 no. 3:

Example 24: L. van Beethoven, Sonata in E flat major, Op. 7 no. 4, second movement, Largo, con gran espressione, bars 22–28

The image shows a musical score for Example 24, consisting of two systems of piano and bass staves. The first system covers bars 22 to 28. The piano part (top staff) begins with a *pp* dynamic and features arpeggiated chords. The bass part (bottom staff) has a steady eighth-note accompaniment. Performance instructions include *sempre ten.* (sempre tenuto) and *sempre stacc.* (sempre staccato). The second system covers bars 26 to 28, with the piano part marked *sf* (sforzando) and the bass part continuing its accompaniment.

A clearer, crisper *staccato* touch is required for the Scherzo of Op. 31 no. 3 - achievable through the employment of a more focused finger *staccato* - but the general idea of the arm movement and weightedness remains the same, as well as the desired effect of orchestral resonance and energy.

Example 25: L. van Beethoven, Sonata in E flat major, Op. 31 no. 3, second movement, Scherzo, bars 1–11

The image shows a musical score for Example 25, consisting of two systems of piano and bass staves. The first system covers bars 1 to 11. The tempo is marked 'Scherzo Allegretto vivace'. The piano part (top staff) starts with a *p* dynamic and features arpeggiated chords. The bass part (bottom staff) has a steady eighth-note accompaniment. Performance instructions include *sf* (sforzando) and *sempre stacc.* (sempre staccato). The second system covers bars 6 to 11, with the piano part marked *pp* (pianissimo) and the bass part continuing its accompaniment. The score includes various fingering numbers and trills (*tr*).

#### 4.3.1.3. Bowing, phrasing and *legato* playing

Example 26: J. S. Bach, *Es ist vollbracht* from the *Johannes-passion*, BWV 245, Molto adagio, bars 1–4

102

**Nº 58. Aria.**  
**Molto Adagio.**  
Viola da Gamba.

The image shows a musical score for the first four bars of the Aria 'Es ist vollbracht' by J.S. Bach. The score is for Viola da Gamba and is in G major, 3/4 time. It features a melodic line in the right hand and a supporting bass line in the left hand. The tempo is Molto Adagio. The score is numbered 102 and includes the title 'Nº 58. Aria.' and 'Viola da Gamba.'

In this piano reduction of the aria, *Es ist vollbracht* (Example 26), the pianist attempts to resemble the sound of a viola da gamba, which is a daunting task. These opening bars provide the répétiteur with an opportunity to delve deeply, so to speak, with regards to imagination and tone production. The aim is to create a warm, rich timbre and tonal quality. This was the main difficulty I faced during my practice sessions. Other challenges included maintaining precise articulation without disturbing the continuous flow of the melodic line, dynamic gradation and direction within the phrase. Producing a full, warm and rich sound is usually a high priority to pianists. It continues to be a focus point in my practice sessions. In *Es ist vollbracht*, I worked on controlling the speed at which I pressed into each key, maintaining a relaxed hand position free from tension in my fingers and wrists. I found that a richer tone was produced by using a flatter finger and to allow the wrist to initiate horizontal movement whilst transferring the arm weight according to the varying amounts required for each note. Choosing fingering that best supports the melodic line, articulation and dynamic inflections is vitally important in this passage. It was challenging to control the amount of weight being transferred from one note to the next in order to serve melodic or phrasing purposes. In this regard it was helpful to get to know the orchestral version intimately, to be able to imitate the bowing and phrasing of the viola da gamba.

Example 27: H. Purcell, *When I am laid in earth* from *Dido and Aeneas*, Z. 626, *Larghetto*, bars 1–6

No. 37. *Larghetto.* SONG.—“WHEN I AM LAID IN EARTH.” Dido. *pp*  
 1 *Larghetto.* When I am laid, . . . am

This excerpt from Purcell’s *When I am laid in earth* (Example 27) has been selected to provide an example of a melodic line in *legato* octaves, in which the répétiteur seeks to imitate the sound of the cello section. In practising this excerpt, I found that it is challenging to play a consistent *legato* in descending octaves and to produce a warm tone on each octave, especially because of the slow tempo indication (*larghetto*). As the sound of the piano quickly dies away, it was difficult to apply the correct dynamics - as the indication is *pp* - while maintaining the sense of a long line without losing energy. In order to resemble the tonal quality of a cello, *legatissimo* is required, applying a clinging (or ‘sticky’) touch from one note to the next. Moore (1984:92) explains that, “to get the effect of a full string tone the pianist would use weight *without* punch”. It is important to choose fingering that preserve the *legato* as much as possible, alternating between the 4th and 5th fingers, or the 3rd if the hand allows. To add warmth to the texture of the octaves, I found it useful to practice producing a singing tone with my thumb through the support of arm weight as I pressed into each note, in combination with *legato* pedaling. I imagined the continuous energy within the cellists’ bowing, to retain a sense of forward motion - which is easier if one ‘sings’ through the line mentally as one plays.

Practising these *legato* excerpts from the vocal repertoire clarified the process of finding the appropriate articulation for the following excerpts from two Beethoven sonatas, Op. 27 no.1, and Op. 7 no. 4. As I practised, I approached these excerpts as if they were written for a string section. This perspective aided me in finding the warm, rich sound I wanted, and to assign different characters to each voice. I faced the same challenges as in the previous examples: maintaining direction and forward motion in the melodic line, controlling the dynamic gradation within the phrase, as well as adapting the continuous weight transfer from one note to the next according to the shape of each phrase.

Example 28: L. van Beethoven, Sonata in E flat major, Op. 27 no. 1, third movement, Adagio con espressione, bars 5–18

The image shows three systems of musical notation for Example 28. Each system consists of a piano accompaniment (left hand) and a right-hand melody. The first system (bars 5-8) starts with a piano (*fp*) dynamic and includes a trill (*tr*) in bar 7. The second system (bars 9-12) features a crescendo (*cresc.*) leading to a fortissimo (*rf*) dynamic, followed by a decrescendo (*decresc.*) and piano (*p*) dynamics. The third system (bars 13-18) continues with piano (*p*) and pianissimo (*pp*) dynamics, ending with a fortissimo (*fp*) dynamic in bar 18. Fingering numbers (1-5) and articulation marks are present throughout the score.

In this excerpt from Beethoven’s Sonata in E flat major, Op. 27 no. 1 (Example 28), the challenge was the octave passage played by the right hand (bars 5–17). Choosing the correct fingerings was essential to be able to achieve the type of *legato* this passage requires. I applied the same technique as with the previous examples: a *molto legato*, ‘clinging’ touch from one octave or chord to the next, without tension in the wrist; the arm in line with the top note of each octave (in order to distribute weight accordingly), and a clear intention as to the shape and horizontal movement within the phrase. Without this intention, one would not be able to control the dynamic gradation between the notes, which results in a phrase that lacks expressivity.

Example 29: L. van Beethoven, Sonata in E flat major, Op. 7 no. 4, second movement, Largo, con gran espressione, bars 1–12

The image shows two systems of musical notation for Example 29. The first system (bars 1-6) is marked *Largo, con gran espressione* and starts with a piano (*p*) dynamic. The second system (bars 7-12) includes a fortissimo (*sf*) dynamic, a *tenute* (sustained) marking, a *rinf.* (ritardando) marking, and ends with a fortissimo (*fp*) dynamic. The score includes various articulation marks and fingering numbers.

For the first three bars of Beethoven's sonata in E flat major, Op. 7 no. 4, I imagined that - as I press into the chord on the downbeat - my sound is sustained in the same way as it would be if played on a cello. Even though the piano's sound dies away, the energy in the bow stroke is somehow recreated. I then imagined the following chord being released as a breath, and that some resonance is still audible after I have lifted my hands off the keys, as it would be with a cello. Even though it is mere imagination, this approach does affect the forward motion and phrasing of the music. It gave me a better understanding of the harmonic progression, increased the sense that the music continues even though my fingers haven't moved, and helped me to 'think through' the rests and over the bar lines. It required relaxed wrists and the weight of the entire arm.

#### 4.3.1.4. Tremolo

Example 30: C. Gounod, *Salut! demeure chaste et pure* from *Faust*, Andante, bars 1–5

The image shows a musical score for Example 30, C. Gounod's *Salut! demeure chaste et pure* from *Faust*. The score is in E-flat major, 3/4 time, marked Andante (♩ = 54). It consists of two staves: the top staff for the voice (FAUST) and the bottom staff for the piano accompaniment (PIANO). The vocal line begins in bar 4 with the lyrics "Quel trouble inconnu me pé-". The piano accompaniment features a tremolo on strings starting in bar 5, marked *pp*. The score includes dynamic markings such as *pp*, *cresc.*, *p*, and *dim.*.

The *tremolo* is encountered in bar 5 of Gounod's *Salut! demeure chaste et pure*, and in listening to the orchestral version, the *tremolo* provides the singer with a rich textural support. To mimic the strings *tremolo* effect on the piano, a slightly accentuated and lengthened starting note or chord is required, as if it was marked *tenuto*, or even *sfz*. By increasing the dynamic level and extending the duration of the first chord of the *tremolo*, it resembles the orchestral sonority one hears. The *tremolo* continues with an immediate drop in dynamic level, a firm but lightly articulated touch, combined with flutter pedaling. A similar example in the solo piano repertoire is identified in the following excerpt from Liszt's *La chapelle de Guillaume Tell*. Even though the *tremolo* figure is marked pianissimo, I found that the trembling effect is enhanced by applying the same articulation as in *Salut! demeure chaste et pure*.

Example 31: F. Liszt, *La chapelle de Guillaume Tell* from *Années de pèlerinage*, first year, Switzerland, S. 160 no. 1, Lento, bars 21–24

The image shows a musical score for piano and bass. The piano part (top staff) features a melody with a fermata over the first measure, followed by a series of notes. The bass part (bottom staff) consists of a continuous tremolo of eighth notes. Performance markings include *f marcato* in the piano part and *pp tremolando sempre* in the bass part. The key signature has one sharp (F#) and the time signature is 3/4.

In contrast to the sound and colour effect of a string section *tremolo*, the touch to recreate a timpani *tremolo* effect on the piano must be altered to some extent. The effect is naturally more percussive and creates a darker, more mysterious sound. It is challenging to remain *pianississimo* for two reasons: the fast alternating notes, and the resonance of the piano's low register. Therefore, a slower *tremolo* with a very light touch is required, keeping the fingers in contact with the keys, controlling the key resistance by making use of the double escape mechanism of the action.

Example 32: J. Massenet, *Pourquoi me réveiller* from *Werther*, bars 516–520

The image shows a musical score for voice and piano. The vocal part (top staff) includes the lyrics "Tou-te mon" and "âme est là!...". The piano accompaniment (middle and bottom staves) features a complex texture with tremolos and arpeggios. Performance markings include *avec une tristesse inspirée.*, *pp*, *dim.*, and *Harpe.*. A tempo marking *(60 = ♩)* is also present. The key signature has two sharps (F# and C#) and the time signature is 3/4.

For the *tremolo* in Massenet's *Pourquoi me réveiller*, I applied a more defined touch and faster finger action and played a faster *tremolo*. I sought to create a dark colour effect in this *tremolo*, to 'set the stage' for the entrance of the dramatic *recitativo* line (bar 517). As I played *Pourquoi me réveiller*, I was reminded of the following excerpt from Liszt's *Vallée d'Obermann* (Example 33). Even though a different touch might be required, I consider this passage to have the same type of orchestral texture.

Example 33: F. Liszt, *Vallée d'Obermann* from *Années de pèlerinage*, first year, Switzerland, S. 160, no. 6, bars 119–122

The image shows a musical score for Example 33, consisting of two systems of piano music. The first system is labeled 'Recitativo.' and begins at measure 119. It features a bass clef and a key signature of one sharp (F#). The right hand has a melodic line with a fermata over the final note, while the left hand plays a rapid, continuous tremolo. The second system starts at measure 121 and continues the tremolo in the left hand while the right hand plays a more complex, arpeggiated figure. The score includes dynamic markings such as 'pp' and 'f'.

#### 4.3.1.5. Imitating the harp

In orchestral reductions the répétiteur often encounters accompanimental figures originally composed for the harp, for instance in *L'elisir d'amore* by Donizetti (*Una furtiva lagrima*), Massenet's *Pourquoi me réveiller* from *Werther*, and *O mio babbino caro* from *Gianni Schicchi* by Puccini. To create a harp-like texture on the piano, Katz' (2009:178) suggestion for these types of figures is useful: "... feel like you're playing Scarlatti on the keyboard and Debussy with your right foot". At times the harp is responsible for the main melodic and harmonic material, as in *Assisa a pie d'un salice* from *Otello* by Rossini. One also finds many harp-like passages in solo piano repertoire, including *Les jeux d'eaux à la Villa d'Este* and *Au bord d'une source*, Ravel's *Jeux d'eau* and Debussy's *Reflets dans l'eau* and *Pagodes*. Three of these harp-like passages are presented in the excerpts below, for which a very light and articulated touch is required.

Example 34: M. Ravel, *Jeux d'eau*, Très doux, bars 68–69

Two systems of musical notation for piano. The first system covers bars 68 and 69. The second system covers bars 70 and 71. The music is in G major, 3/4 time, and features a delicate, shimmering texture with arpeggiated figures and grace notes. The dynamics are marked 'Très doux'.

Example 35: C. Debussy, *Reflets dans l'eau* from *Images*, L. 110, Andantino molto, bars 22–26

Three systems of musical notation for piano. The first system covers bars 22 and 23. The second system covers bars 24 and 25. The third system covers bars 25 and 26. The music is in B-flat major, 3/4 time, and features a shimmering texture with arpeggiated figures and grace notes. The dynamics are marked 'ppp' and 'pp doux et expressif'. The tempo is 'Andantino molto'. The word 'Mesuré' is written above the first system.



Example 36: C. Debussy, *Pagodes* from *Estampes*, L. 100, Modérément animé, bars 84–86

The image displays three systems of musical notation for the piano accompaniment of 'Pagodes' by Debussy. Each system consists of a grand staff with a treble and bass clef. The first system begins at bar 84 and includes a *pp* dynamic marking. The second system starts at bar 85, and the third at bar 86. The right hand features a complex, flowing melodic line with frequent sixteenth-note patterns and grace notes, while the left hand provides a steady, rhythmic accompaniment with eighth-note figures. Fingerings (1, 5, 8) and slurs are clearly indicated throughout the piece.

#### 4.3.2. Imitating woodwind and brass instruments

##### 4.3.2.1. Woodwind instruments

Example 37: G. Bizet, *Je dis, que rien ne m'épouvante* from *Carmen*, Andantino molto, bars 20–25

The image shows a score for 'Je dis, que rien ne m'épouvante' from Bizet's *Carmen*. It includes a vocal line for MICAELA and piano accompaniment for PIANO. The vocal part is in a soprano range with a 3/4 time signature. The piano accompaniment is in a 3/4 time signature and includes parts for Violins, Oboe, Clarinets, Bassoon, and Strings. The tempo is marked 'Moderato' and the dynamics range from *p dolce* to *f*. The score is divided into three systems, with bar numbers 4 and 7 indicated. The instrumental parts feature various rhythmic patterns and melodic lines that imitate woodwind and brass instruments.

When imitating woodwind instruments, Katz (2009:171) suggests employing a focused and quick finger attack, which I've found to be effective. In this excerpt of *Je dis, que rien ne m'épouvante* (Example 37), I have indicated on the score which instruments the répétiteur aims to imitate. One needs to create a clear, defined tone and a focused sound for the clarinet melody, and a more rounded tone quality for the oboe entry.

Example 38: G. Donizetti, *Una furtiva lagrima* from *L'elisir D'amore*, Larghetto, bars 1–9

The image shows a musical score for Example 38. It consists of two systems of staves. The upper system is for the Bassoon, with a treble clef and a key signature of two flats. The lower system is for the Nemorino, with a bass clef and the same key signature. The tempo is marked 'LARGHETTO'. The score includes dynamic markings such as 'cres.' and 'calando'. The Bassoon part features a melodic line with slurs and staccato markings. The Nemorino part features a rhythmic accompaniment with slurs and dynamic markings.

A slightly darker tone quality is required for this bassoon melody in *Una furtiva lagrima* (Example 38). The phrasing and dynamics are affected by the articulation markings indicated in the score. For instance, when one listens to the bassoon melody in the orchestral version of this aria, the articulation markings in bar 8 play an expressive role in the shaping of the phrase. The placements of the two *staccato* notes are more like the release of breaths, and one can almost hear ‘sobbing’ in the slurred semitones that follow, which is the effect one aims to imitate on the piano. This is expressed through dynamic inflection and by exaggerating the slurs.

Example 39: S. Rachmaninoff, *Prelude in E flat major*, Op. 23 no. 6, *Andante*, bars 27–32

The image shows a musical score for Example 39. It consists of three systems of staves. The first system is for the Flute, with a treble clef and a key signature of two flats. The second system is for the Bassoon, with a bass clef and the same key signature. The third system is for the Oboe, with a treble clef and the same key signature. The tempo is marked 'Andante'. The score includes dynamic markings such as 'pp m.g. m.d.' and 'mf'. The Flute part features a melodic line with slurs and dynamic markings. The Bassoon and Oboe parts feature rhythmic accompaniment with slurs and dynamic markings.

A fitting example from the solo piano repertoire is the Prelude Op. 23, no. 6 by Rachmaninoff (Example 39), in which it is clear that there are four voices distributed between the hands. In practising this passage, I ‘assigned’ a woodwind instrument to each passage, as it suited the tonal qualities I wanted to produce. Mentally separating the different voices was a helpful exercise, since it is difficult to control tone gradation and dynamics in dense passages such as this one.

#### 4.3.2.2. Brass instruments

Example 40: R. Leoncavallo, Prologue from *Pagliacci*, Largo assai, bars 73–79



To imitate the horn, I had to become more aware of the space between the notes, and the release of breath on each note. In order to produce a sonorous and present sound, a weighted touch is required on each note. A slower transition from one note to the next helps to recreate the horn effect, especially for the semiquavers, as they should sound ‘placed’.

Example 41: F. Liszt, *La chapelle de Guillaume Tell* from *Années de pèlerinage*, first year, Switzerland, S. 160 no. 1, Lento, bars 1–5



It does not require much imagination to ‘hear’ these opening bars of *La chapelle de Guillaume Tell* played by a horn section. A full and rich sound is to be created, with a rounded tone quality. Key contact made with the thickest part of the fingertip, a firm first phalanx (especially for the top notes), and a *molto legato* touch was effective, supported by

the weight of the whole arm and torso. The *crescendo* markings in bars 1 and 3 also suggest a forward movement or the building up of energy towards the semibreve or minim chords. I took more time between the placement of each chord, especially for the semiquaver upbeats to bars 2, 4 and 6.

Example 42: G. Verdi, *Credo in un Dio* from *Otello*, Allegro sostenuto, bars 72-73

The image shows a musical score for Example 42, G. Verdi's *Credo in un Dio* from *Otello*. It features two staves: Violins (top) and Trombones, cornet (bottom). The key signature is E-flat major (three flats). The tempo is Allegro sostenuto. The score includes dynamic markings such as *f* (forte) and *dim.* (diminuendo). There are also articulation marks like accents and slurs. The bottom of the page has the number 'a 51023 a'.

This accompanying figure (Example 42), written for trombones and cornet, has a distinct character and sharp tonal quality. As the passage is fast, one needs to play these repeated chords from the wrist, with a firm hand position - in other words, a hand *staccato* action. It requires a percussive, clearly articulated attack. In order to capture the lively, energetic character, I found that a high velocity attack (the speed of the finger action towards the key) at the high dynamic level to produce the required effect.

Example 43: G. Bizet, *Le chœur des gamins*, from *Carmen*, Act 1, Scene 2, Allegro, bars 1–10

The image shows a musical score for Example 43, G. Bizet's *Le chœur des gamins* from *Carmen*. It features two staves: Soprano (top) and Piano (bottom). The tempo is Allegro. The key signature is E-flat major (three flats). The time signature is 2/4. The score includes dynamic markings such as *p* (piano) and *f* (forte). There are also articulation marks like accents and slurs. The bottom of the page has the text '(On entend au loin une marche militaire.)' and '(Appel de clairon en scène.— Les soldats se rau-'. The number '6' is written at the beginning of the piano staff.

Apart from the wrist movement, the articulation for imitating the trumpet is largely the same in this excerpt from *Chœur des gamins* (Example 43). In this passage, it is necessary to

employ supple wrist movements, adapting the hand position to the fingering used, as well as making contact with a firm fingertip and first phalanx to voice the percussive sound.

Example 44: S. Prokofiev, Sonata in D minor, Op. 14 no. 2, Allegro marcato, bars 7–15

A similar example in the solo piano repertoire is the second sonata by Prokofiev, Op. 14, no. 2 (Example 44). In my opinion, this section reminds one of woodwind and brass timbre. The pianist should produce a piercing sound quality, especially for the accentuated notes in this passage. As mentioned before, it is helpful to separate mentally the distinct ‘voices’ of this passage in order to attach to each its own distinct percussive character and dynamic range. The wrist should have freedom of movement, allowing for energised hand- and finger *staccato* movements.

Example 45: F. Martin, *Prélude* no. 5 from *8 Préludes*, Vivace, bars 8-15

The image shows three systems of musical notation for piano with orchestration markings. The first system (measures 10-11) features a Clarinet part with the marking *dimin.* and an Oboe part with *f molto marc.* and *mf*. The second system (measures 12-13) shows a Bassoon part with *sempre stacc.*. The third system (measures 14-15) includes parts for A Trumpets and Bassoon. The piano part is written in a grand staff with treble and bass clefs.

The ‘instrumentation’ I found to be appropriate for this excerpt from Martin’s 5th *Prélude* is indicated on the score. Inspired by the timbre of trumpets, clarinet, oboe and bassoon, the pianist can create more varied textural contrasts and employ the appropriate articulation according to the characteristics of each of these percussive passages.

The following two excerpts are included to provide examples of ‘orchestrating’ a passage from the solo piano repertoire (Example 47), according to inspiration drawn from a similar passage from the vocal repertoire (Example 46):

Example 46: G. Verdi, *Il lacerato spirito* from *Simon Boccanegra*, Prologue, Andante sostenuto, bars 1–5

The image shows a musical score for piano with orchestration markings. The title is *Prologo, Scena V.*. The score is in 4/4 time and features a piano part with *pp* and *f* markings, and a woodwind & brass part with *f* markings. The piano part is written in a grand staff with treble and bass clefs. The woodwind & brass part is written in a single staff with a bass clef. The strings part is written in a single staff with a bass clef. The score includes markings for *Ped.* and *(Basso)*.

Example 47: S. Rachmaninoff, *Études-tableaux*, Op. 33 no. 3, Grave, bars 1–2

III

Соп. 33, № 3  
(18/VIII 1911)

#### 4.3.3. Imitating other orchestral instruments

I have found it technically beneficial to have practised vocal repertoire in which the sound effects of more unusual instruments should be resembled, for instance the glockenspiel or celesta - as in *Ein Mädchen oder Weibchen* from Mozart's *Die Zauberflöte*, and in *Air des clochettes* from *Lakmé* by Delibes, or the piccolo - as in *Le chœur des gamins* from Bizet's *Carmen*. Even though it is naturally easier to recreate percussive effects on the piano, especially in the high register, a percussive touch involves an articulation that requires a strong and energetic finger action. It is also challenging when a percussive sound needs to be created in combination with other types of articulation or textures, or in the case of quick transitions from one type of articulation to the next. Thinking of the instrument one is trying to imitate strengthens the musical intention behind the articulation. Somehow it becomes easier to reproduce that quality of sound on the piano. For the bright sound of a glockenspiel, I exaggerated the finger *staccato* action but stayed close to the keys, as if I was 'grabbing' the notes (Examples 48 & 49); and to mimic the piercing sound of a piccolo, I increased the volume of the top notes for a crisper, sharper sound, accentuated the acciaccaturas and found a hand *staccato* action to be effective (Example 50).

Example 48: W. A. Mozart, *Ein Mädchen oder Weibchen* from *Die Zauberflöte*, Andante, bars 1–6

Andante.

Example 49: L. Delibes, *Air des clochettes* from *Lakmé*, bars 85–90

The image shows a musical score for Example 49, consisting of a vocal line and a piano accompaniment. The vocal line is in the upper staff, with lyrics "ah! ah! ah!... ah! ah! ah! ah! ah! ah! ah!... ah!... ah!... ah! ah! ah!". The piano accompaniment is in the lower two staves, featuring a rhythmic pattern of eighth notes. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score is marked with a repeat sign and a first ending bracket over the final two bars.

Example 50: G. Bizet, *Le chœur des gamins* from *Carmen*, bars 17–26

The image shows a musical score for Example 50, consisting of a piano accompaniment for two systems of staves. The first system covers bars 17-21, and the second system covers bars 22-26. The key signature is two sharps (F#, C#) and the time signature is 2/4. The score includes dynamic markings such as "ppp" and "un peu moins p", and articulation markings like "ten." and "tr.". The piano part features a rhythmic pattern of eighth notes, with some chords and melodic lines.

It is well known that Ravel and Debussy were inspired by the sounds of the gamelan and other Eastern instruments (Cooke, 1999; Revol, 2000). One can hear bell-like, gong-like and percussive effects in their piano compositions. According to Grainger, (cited in Cooke, 1999:376), “there can be no doubt that he (Debussy) sought to reproduce such an effect on that other instrument of percussion, the piano, when he wrote *Reflects dans l’eau* and *Pagodes*”. Other examples include Debussy’s *La cathédrale engloutie* (excerpt provided below: Example 51), *Les cloches de Genève* from *Années de pèlerinage* by Liszt, as well as Ravel’s *Jeux d’eau* (Example 52), *La vallée des cloches* from *Miroirs*, and *Ondine* from *Gaspard de la nuit*.



Example 51: C. Debussy, *La cathédrale engloutie* from *Préludes*, Book 1, L. 117, no. 10, *Profondément calme*, bars 4–12

The image shows two systems of musical notation for piano. The first system is marked "Doux et fluide". It consists of a right-hand staff with a melodic line and a left-hand staff with a bass line. The second system continues the piece with similar textures. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The marked notes on the score (bars 6–7) should create a bell-like effect, repeated throughout this passage on each of the *tenuto* octaves. These octaves should have a resonant and ringing sound, with a more intense tone quality, otherwise they ‘dissolve’ into or merge with the melodic line. I found that, in order to achieve a brighter tone quality, more weight should be applied on the top E of the octave and the wrist should initiate the movement.

Example 52: M. Ravel, *Jeux d’eau*, *Très doux*, bars 19–20

The image shows two systems of musical notation for piano. The first system is marked "pp". It consists of a right-hand staff with a melodic line and a left-hand staff with a bass line. The second system continues the piece with similar textures. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The left hand line in this excerpt from *Jeux d’eau* (Example 52) mimics a gamelan melody. A firm touch and hand position, in combination with brighter top notes create the desired sound colour for this passage. The effect also reminds of ‘floating raindrops’, and the *portato* articulation makes this achievable.

#### 4.4. Interpretation and expression

The pianist and singer have a shared responsibility to create expression and convey meaning according to the poetic text. Since the *répétiteur* must know the text and its translation as well as the singer does, the interpretative process is a collaborative one. Studying art song repertoire provides pianists with an opportunity to expand their set of expressive devices and increase their technical abilities in order to create nuance, atmosphere, mood and tone colour. The pianist should create a specific atmosphere, ‘set the scene’ or provide the singer with an appropriate musical ‘canvas’ according to the poetic text. Pianists are not often aware of the importance of their rendition of the song accompaniment. Last (1960:55) explains that “they do not seem to realize that the foundations of the music as a whole lie in their hands, and that the mood of a song is often conveyed by the harmonic structure and the movement of the piano part”.

The accompaniment sometimes echoes the singer’s phrases, represents sounds of nature or other instruments, introduces new characters, or conveys a specific emotion. For instance, the pianist mimics the sounds of a train in Glinka’s *Travelling Song*, babbling brooks in *Wohin?* by Schubert, a wild storm in Schumann’s *Lust der Sturmnacht*, and bird calls in *Horch, die Lerche singt im Hain!* by Nicolai. Moore (1981:223) describes Schumann’s *Herzeleid*: “one can picture, in the accompaniment, the branches hanging despondently”. The pianist must also be able to adapt his / her tone quality to create ‘colour’ changes in the music. These colour changes enhance the text declamation - whether it be a change of character, emotion, theme, or introduction of new musical material. One often encounters this in the vocal repertoire, especially in the songs of Schubert and Schumann, of which examples will be presented in this chapter. For expressive playing, one can make use of dynamic inflection, touch and tone gradation, rhythmic alterations and pedaling. Silence is also a powerful and effective expressive device. Stein & Spillmann (1996:81) state that interpretation must be determined by one’s “understanding of the poetic text and how the composer is conveying that text in musical sound”. In the following section excerpts are presented according to the following aspects: ‘Mood and atmosphere’, ‘Nuance’ and ‘Change of tone colour’.

#### 4.4.1. Mood and atmosphere

Example 53: F. Schubert, *Der Wanderer*, D. 489, Sehr langsam, bars 1–4

Sehr langsam. ♩ = 63.

Singstimme.

Pianoforte.

pp 3 3 3 3 cresc.

5 Ich komme vom Gebirge her, es dampft das

p pp

In the introduction of *Der Wanderer* the pianist should create a dark and introspective atmosphere. These bars must convey a sense of weariness, setting the tone for the opening phrase of the tired and searching wanderer, longing for home. The most important expressive device in this excerpt is dynamic gradation. A carefully controlled touch is required to produce a gradual dynamic expansion - according to the harmonic progression - towards the *sforzando* chord in bar 5, followed by a *diminuendo* throughout the remainder of the bar. The sense of struggle and fatigue is emphasised through the use of dissonance and the accentuated bass note on the first beat of each bar.

Example 54: C. Debussy, *Mandoline*, L. 43, Allegretto vivace, bars 1–3

CLAUDE DEBUSSY

Allegretto vivace (126 = ♩.)

CHANT

PIANO

1 Allegretto vivace (126 = ♩.)

dolce e legg

Les donneurs de

sf p pp

In the poem, *Mandoline*, Verlaine paints a picture of a mandolin serenade under the trees. The poet writes, *Et la mandoline jase*, translated as “The mandolines chatter”. The pianist should therefore imitate the plucking or strumming of a mandolin and give the arpeggiated chords a playful character. The movement is initiated by the wrist, with the hands kept close to the keys, and the fingers rounded but firm. A quick forward movement results in a feather-like *staccato* touch.

Example 55: F. Liszt, *Jugendglück*, S. 323, Sehr schnell und glühend, bars 1–11

**Sehr schnell und glühend**

1

O sü - ßer Zau - ber im Ju - gend - mut, du goldner

4

Be - cher voll Le - - bens - glut! Kein Schmuck so köst - lich, so

8

Red. \* f p cresc. ifz p

The text of the singer’s opening phrase, “*O süßer Zauber im Jugendmut, du goldner Becher voll Lebensglut*” is translated as “Oh sweet magic in the spirit of youth, you golden goblet full of the glow of life!”. The character of the pianist’s introduction must therefore be exuberant and joyful. The left hand figures should be energetic and provide a sense of forward motion, which is achieved by exaggerating the articulation and dynamic inflection. It is much easier to convey this character and to play in a glowing (*glühend*), jubilant manner, once the pianist has understood the text.

Example 56: R. Strauss, *Morgen!*, Op. 27 no. 4, Langsam, bars 1–16

The musical score for the piano introduction of "Morgen!" by Richard Strauss, Op. 27 no. 4, is presented in three systems. The first system (bars 1-5) is marked "Langsam sehr getragen" and "p". The piano part features a rhythmic pattern in the left hand, indicated by asterisks. The second system (bars 6-11) continues the piano introduction. The third system (bars 12-16) shows the vocal line starting with the lyrics "Und morgen wird die Sonne wieder scheinen und auf dem" and a piano (p) dynamic. The piano accompaniment continues with rhythmic patterns marked with asterisks.

Strauss’ *Morgen!* is a fitting example of the shared expressive responsibility and musical partnership between the pianist and singer. The text of *Morgen!* is based on a love poem by John Henry Mackay. Being closely acquainted with this poem adds meaning and intent behind every note, chord and pause. In this introduction, the pianist has the daunting task of capturing the essence of the poem. An atmosphere of nostalgia and tranquility is to be created. The singer’s first phrase, “*Und morgen wird die Sonne wieder scheinen*” (And tomorrow the sun will shine again), is written in such a way that it seems to portray the singer in mid-

thought, as if absorbed in a dream-like state. One seeks to produce a singing tone and expressively shape the long phrases.

Example 57: R. Schumann *Die alten, bösen Lieder* from *Dichterliebe*, Op. 48, Ziemlich langsam, bars 41–52

The image shows a musical score for Example 57, consisting of three systems of music. The first system (bars 41-43) shows a vocal line and piano accompaniment. The vocal line has the lyrics: "cof - fin De - serves a might - y grave." and "Sar - ge ge - bührt ein gro - sses Grab." The piano accompaniment features a prominent bass line with repeated notes. A box highlights a specific piano part in bar 43, showing a change in texture and dynamics. The second system (bars 44-48) shows a vocal line and piano accompaniment. The vocal line has the lyrics: "Say, can you tell why the cof - fin Should be so deep and great? — Be -" and "Wisst ihr, wa - rum — der Sarg wohl so gross und schwer mag sein? — Ich". The piano accompaniment features a complex texture with many notes. The third system (bars 48-52) shows a vocal line and piano accompaniment. The vocal line has the lyrics: "cause with - in I'd bu - ry To - geth - er love and hate." and "senk' auch mei - ne Lie - be und mei - nen Schmerz hin - ein." The piano accompaniment features a complex texture with many notes. The tempo marking "Adagio" is present above the third system.

In this excerpt (Example 57) the pianist has one bar in which to change character and prepare a new tone colour. This is challenging, as one only has repeated C#'s. It is important to make the mental shift in bar 43 - as the singer does - in preparation for the following section. A sense of darkness and somberness must be conveyed, according to the text of bars 44–52, “*Wisst ihr, warum der Sarg wohl so gross und schwer mag sein? Ich senk’ auch meine Liebe und meinen Schmerz hinein*” (Do you know why the coffin must be so large and heavy? I sank with it my love and my pain, deep within).

In the vocal repertoire one often encounters dense, complex postludes, especially in Schumann’s song cycles. The postludes could be seen as commentaries on the text, confirming or reflecting on what has been voiced, or they could be of a different character and

mood altogether. The pianist’s epilogues often provide a sense of closure, but on occasion leave one unsettled, as if a question was posed, or an issue remains unresolved. As Moore (1981:12) so eloquently describes: “as if the singer’s feelings were too deep for words, it is left for the postlude to attempt to reflect them and it is here the pianoforte takes up the burden and sings”. Two examples follow.

Example 58: R. Schumann, *Nun hast du mir den ersten Schmerz getan*, Op. 42 no. 8 from *Frauenliebe und Leben*, Adagio, bars 23–43

The singer’s last words (from Chamisso’s poem) - *Ich zieh’ mich in mein Inn’res still zurück; der Schleier fällt. Da hab’ ich dich und mein verlor’nes Glück, du meine Welt!* - translates to: “I quietly withdraw into my inner self; the veil falls. Only there do I have you and my lost happiness, you who were my world!”. The pianist continues in this state of mind, but for only

one bar, followed by a sudden return to the musical material of the first song of the cycle, *Seit ich ihn gesehen* (“Since I saw him”). The character, mood, key and time signature have changed, but the pianist is faced with a tremendous task: as the song cycle comes full circle with this postlude, one aims to convey an atmosphere of reminiscence (as the woman revisits the memory of having first met her love), but still capturing a mood that is tinged with longing and sadness (as he has now passed away).

Example 59: R, Schumann, *Die alten, bösen Lieder* from *Dichterliebe*, Op. 48 no. 16, Andante espressivo, bars 53–67

This postlude of Schumann’s *Die alten, bösen Lieder* is the response to the dramatic last two lines of the poem - ‘Do you know why the coffin must be so large and heavy? I sank with it my love and my pain, deep within’. The atmosphere of this postlude is in total contrast to the



rest of the *Lied*, in character and harmony. Here the pianist plays a slow-moving melodic line and dense harmonic progressions. The postlude has a sentimental and passionate character, with a sense of restlessness, until it is quietened down or ‘put to rest’ by the repeated figure in bars 65–66. Moore (1981:xi) writes that, “he (Schumann) preferred the pianoforte to continue when the singing was ended, as if to carry on the thoughts of the silent singer”.

#### 4.4.2. Nuance

Example 60: H. Wolf, *Mignon I* from *Goethe-Lieder*, *Sehr getragen*, bars 1–7

The image shows a musical score for the first seven bars of 'Sehr getragen' from Mignon I. The score is in 4/4 time and B-flat major. The vocal line is on a single staff, and the piano accompaniment is on two staves. The tempo is 'Sehr getragen' (Very slow). The lyrics are: 'Heiss mich nicht re - den, heiss mich schwei - gen, denn mein Ge - heim - nis ist mir Pflicht; ich möch - te dir mein'. The score includes dynamic markings such as *f*, *p*, *pp*, *mf*, and *cresc.*. There are annotations: a circled '1' in the piano part of bar 1, a circled '4' in the piano part of bar 4, and a circled 'F: I' in the piano part of bar 3. The piano part features a prominent left-hand figure in bar 3 that imitates the rhythm of a funeral march.

The first line of the poem “*Heiss mich nicht reden, heiss mich schweigen, denn mein Geheimnis ist mir Pflicht*” translates to “Don’t ask me to speak, ask me to be silent, for my secret is my solemn duty”. The silence on the first beat of bar 1 (Example 60), in combination with the placement of the chords on the weak beats of the bar, immediately create a sense of restlessness, signifying a sense of being ‘out of place’ or not belonging. The *forte* chord in bar 1 also serves as a shock, and the effect should be pulled back immediately, lowering the dynamic level to *piano* and diminishing until the tonic is finally reached in bar 3. The pianist should create an uncomfortable atmosphere, somber in tone, conveying something of Mignon’s inner struggle. Indicated in the score is also the left hand figure of bar 3, imitating the rhythm of a funeral march.

The F minor chord on the first beat of bar 4 must immediately be dark in tone colour, creating a sinister, secretive atmosphere before the singer's line, 'denn mein Geheimnis'. The effect could be created by taking a bit of time after 'schweigen' and adding fingertip weight on the top note of the F minor chord, perhaps with the use of the *una corda* pedal. The chord on 'Pflicht' (duty) is nuanced by the compassionate, harmonically complex chord, and the dissonance could also symbolise how she struggles to accept her fate.

Example 61: F. Liszt, *Wo weilt er?*, S. 295. bars 1–3

In this excerpt (Example 61), it is as if the pianist's accompaniment 'asks' the question *Wo weilt er?* (Where does he dwell?) three times before the singer does. By assigning these words (*Wo weilt er?*) to the pianist's notes, so to speak, the pianist phrases accordingly and mimics this questioning.

Example 62: C. Debussy, *Apparition*, L. 57, Andantino, bars 45–53

23

*p*

- mées Nei - ger de blancsbou-

50

*pp*

*sf*

*pp et en allant toujours se perdant*

-quets d'é - toi - les par - fu -

52

The ‘boxed’ text in this excerpt from Debussy’s *Apparition* (Example 62) translates to “dropping from her carelessly closed hand a snow of white bouquets of perfumed stars”. In my opinion, the descending *non-legato tenuto* chords played by the right hand, (bar 49), symbolise the ‘dropping of bouquets’. With imagination, the fast arpeggio figures in bars 50–52 could be seen as depicting a shooting star, for instance, or any image related to ‘dropping white bouquets of perfumed stars’. For the arpeggio figures, a light and superficial but articulated touch is required. By engaging one’s imagination inspired by the poetic text, the process of finding the most suitable articulation, touch and dynamic gradation is made easier.

Example 63: J. Brahms, *Die Mainacht*, Op. 43 no. 2, *Sehr langsam und ausdrucksvoll*, bars 28–33

9

ein - sa - me Trä - - - - - ne

28

rinnt. Wann, o lä - chelndes

31

*dimin. ritard.*

In this excerpt (Example 63) the piano sympathises with the singer, echoing each of the ‘falling tears’ (*Träne rinnt*) with the right hand in bar 30, and the left hand with the descending chromatic line in bars 31–32. The slightest accentuation of these ‘echoing’ notes achieves the effect. It is easy to miss the delicate nuance if one does not understand each and every word of the poem.

Example 64: R. Strauss, *Ich wollt ein Sträusslein binden*, Op. 68 no. 2, Andante con moto, bars 16–28

The image displays a musical score for Example 64, consisting of three systems of vocal and piano parts. The first system (bars 16-20) shows the vocal line starting with the word 'bracht.' and the piano accompaniment featuring triplets and a descending chromatic line. The second system (bars 21-24) continues the vocal line with 'flos - sen von den Wan - - - - gen mir' and the piano accompaniment with triplets and a descending chromatic line. The third system (bars 25-28) shows the vocal line with 'Trä - nen in den Klee. Ein' and the piano accompaniment with triplets and a descending chromatic line. The piano part includes dynamic markings such as *p*, *pp*, and *dim.*, and articulation marks like *acc.* and *\* acc.*.

A similar example appears in Strauss’ *Ich wollt ein Sträusslein binden*, in which the pianist’s slurred triplet figures in bars 27–28 mimic the ‘falling tears’ or ‘sobbing’ figures in the vocal line. (*Da flossen von den Wangen mir Tränen in den Klee* translated as “My tears flowed from my cheeks into the clover”). The pianist imitates, through articulation and inflection, the way in which the singer shapes these figures (bars 25–26) to communicate the continuation of the line.

#### 4.4.3. Creating a change in tone colour

In this section, examples are provided of excerpts in which the pianist could create a change in tone colour to enhance expression, nuance and atmosphere. These colour changes are inspired by the poetic text and a harmonic change. Examples 65–68 are excerpts selected from the vocal repertoire, and Examples 69–71 are excerpts from the solo piano repertoire.

Example 65: F. Schubert, *Nacht und Träume*, D. 827, Sehr langsam, bars 13–15

The image shows a musical score for Example 65, which is an excerpt from Schubert's 'Nacht und Träume' (D. 827). The score is in G major, 3/4 time, and is marked 'Sehr langsam'. It consists of three staves: a vocal line and two piano staves. The vocal line has the lyrics 'stil - le, stil - le Brust. Die be.'. The piano accompaniment features a circled section in bar 15, highlighting the G major chord. The score is numbered 13 at the beginning of the first piano staff.

The tone and placement of the circled notes in this excerpt (Example 65) should be controlled in such a way to convey a change of colour as the harmony changes on bar 15. The pianist creates a new atmosphere of anticipation or hopeful expectation before the singer's line: "*Die belauschen sie mit Lust; Rufen, wenn der Tag erwacht*" (They listen with delight; calling out when day awakens). A drop in dynamic level just before the placement of the G major chord of bar 15, combined with a singing tone on the top notes and added depth of tone on the bass G contributes to achieving this effect. I found that adding the slightest pause between the last note of bar 14 and the placement of the G major chord prepares the listener and allows for a change in colour and atmosphere.

Example 66: C. Debussy, *Apparition*, L. 57, Andantino, bars 6–11

The image shows a musical score for Example 66, C. Debussy's *Apparition*, L. 57, Andantino, bars 6–11. The score is in G major and 3/4 time. It features a vocal line and a piano accompaniment. The piano part has a complex texture with many chords and slurs. A circled area in bar 7 highlights a specific chord change in the left hand. The text is in French: "avant, l'archet aux doigts, dans le calme des fleurs vaporeuses, tiraient de mourantes violettes de blancs sanglots glissants sur l'azur des corolles". The score is marked with a piano dynamic (*pp*) and the instruction "un peu retenu".

Bar 7 of this excerpt from Debussy's *Apparition* (Example 66) provides another example of a necessary colour change. The text in bar 7–8, “*dans le calme des fleurs vaporeuses*” is translated as “in the calm of ‘vaporious’ flowers”. The pianist should anticipate this ‘calm’ in the last semi-quavers of bar 6, in order to produce a different colour on the first beat of bar 7. It requires a slight broadening into the new harmony and depth of tone in the placement of the left hand chord on the first beat of bar 7. One should experience a ‘release’, a ‘settling into’ or a sense of being transported into a new scene with this transition. The text declamation of the following passage is rich and dense: “...*tiraient de mourantes violettes de blancs sanglots glissant sur l'azur des corolles*” (...threw dying violas of white sobs sliding over the blue of corollas). These ‘sobs’ are hinted at with the slurred figures in bars 9–10, followed by both singer and pianist ‘sliding’ down the descending chromatic passage in bar 11.

Example 67: J. Brahms, *Die Mainacht*, Op. 43 no. 2, Sehr langsam und ausdrucksvoll, bars 21–27

21 a - - ber ich wen - - de mich, su - - che

24 dunk - le - re Schat - - - ten, und die

J. B. 144

In Brahms' *Die Mainacht* the pianist and singer together change the atmosphere and tone colour according to the text, "...suche dunklere Schatten (...seeking dark shadows). One emphasises the chromatic line in the left hand (bars 23–26) to add to this feeling of darkness and despair, paired with the gradual *diminuendo* and subdued tone.

Example 68: R. Schumann, *Am leuchtenden Sommermorgen*, no. 12 from *Dichterliebe*, op. 48, Ziemlich langsam, bars 15–22

15 *langsamer*  
*pp* schaun mit - lei - dig mich an: „Sei uns - rer Schwester nicht bü - - se, du

19 *ritard.*  
*ritard.* trau - ri - ger, blas - ser Mann!“

J. B. 144

In Schumann's *Am leuchtenden Sommermorgen*, (Example 68) the text leading into bar 15 is, "Es flüstern und sprechen die Blumen, und schau'n mitleidig mich an" (The flowers are whispering and speaking, and look at me sympathetically). It is as if the flowers have a message to deliver, and the pianist has a single bar to change the character and colour in preparation for this message and to create a completely new atmosphere in bar 17. The colour change accompanies the harmonic change and is emphasised through inflecting the dynamics and the time taken to place each note leading into bar 17.

Example 69: F. Liszt, *Au bord d'une source* from *Années de pèlerinage*, S. 160, no. 4, Allegretto grazioso, bars 15–18

The pianist should adapt touch and tone in order to convey a change in tone colour according to the harmonic change in the circled passage above (Example 69). I found it effective to add a small dynamic increase on the third beat of bar 16, in order to draw attention to the change of harmony before lightening my touch in conjunction with the *diminuendo*. The transition is more clearly communicated by taking time as one moves from the energetic character into a new mood, as indicated in the score - *tranquillo*. Depth of tone is required for the bottom E on the first beat of bar 17, followed by a smooth *legato* accompanying figure in the left hand.



Example 70: F. Liszt, *Au bord d'une source* from *Années de pèlerinage*, S. 160, no. 4, Allegretto grazioso, bars 17–20

The image shows a musical score for Example 70, consisting of two systems of staves. The first system covers bars 17 and 18, and the second system covers bars 19 and 20. The music is in E major and features a piano (*p*) dynamic and a *tranquillo* marking. The right hand plays chords with octaves, and the left hand plays a steady eighth-note accompaniment. A circled area in bar 18 highlights the transition to E-flat major, where the notes are slightly stretched and the touch is gentler.

In order to produce a change in tone colour in the transition from bar 18 and 19 (Example 70), forward thinking is important. The sound quality of bars 17–18 in E major is bright, achieved by more defined articulation in the right hand, especially for the accentuated chords in the upper register. One prepares the new sound colour in the circled passage in bar 18, anticipating the new key of E flat major, by slightly stretching the space between the notes and adapting one's touch. In my opinion a rounded tone is appropriate, which requires a gentler touch, softer dynamic level and less percussive articulation from the fingertips.

Example 71: C. Debussy, *Étude IV - pour le Sixtes*, L. 136, Lento, bars 32–33

The image shows a musical score for Example 71, consisting of two systems of staves. The first system covers bars 32 and 33, and the second system covers bars 34 and 35. The music is in E-flat major and features a *Molto rit.* marking followed by a *Mouv.* marking. The right hand plays chords with octaves, and the left hand plays a steady eighth-note accompaniment. The dynamic level is marked as *f* and *dim.* in bar 32, and *p* and *pp* in bar 33.

This excerpt from Debussy's *Étude IV - pour le Sixtes* is included to provide an example of a colour change that must be made mentally, or in silence, as in bars 32–33. The intention behind the desired sound must be established during the rest on the first count of bar 32. I found it is important first 'to hear' the new harmony and imagine the new tone colour, as the

ear leads this process. In my opinion, a darker sound quality is required that conveys a mysterious atmosphere, as if this echo is heard from far away.

Studying the vocal repertoire allows pianists to engage the imagination more easily and evoke imagery through their playing. It does not only apply to compositions with pictorial descriptions but influences one's approach to any musical material being studied. The pianist's expressive devices (touch, tone, dynamics, pedaling) are developed and accessed with less effort. As I was learning to create various moods and atmospheres and developing my 'colour palette' through studying the vocal repertoire, it became much easier to access the sound world associated with music of the impressionist era. For example, a new interpretative layer was added to the creative process of learning Debussy's *La cathédrale engloutie*, L. 117 (The sunken cathedral), *Des pas sur la neige*, L. 117 (Footprints in the snow) and *Brouillards*, L. 123 (Mists / Fog). It was easier to 'paint a picture' in *Reflets dans l'eau* (Reflections in the water) from *Images*, L. 110, or to evoke a thunderstorm, raindrops and blowing wind in *Jardins sous la pluie* (Gardens in the rain), L. 100. I knew what kind of tone and touch would be effective for *Cloches à travers les feuilles* (Bells through the leaves), L. 111. Other examples include Ravel's *Jeux d'eau* (Playing water / Water games), *La vallée des cloches* (The valley of bells), *Une barque sur l'océan* (A boat on the ocean) or *Oiseaux tristes* (Sad birds) which Ravel describes as evoking "birds lost in the oppressiveness of a very dark forest during the hottest hours of summer" (cited in Bruhn, 1997:xxvii). By delving into the literary sources that Liszt drew upon in *Années de pèlerinage*, S. 160, the interpretative process was richer in learning *Au bord d'une source* (Beside a spring), inspired by Friedrich Schiller's poem *Der Flüchtling* (The fugitive). Deeper affective engagement and expression was within reach in studying *Vallée d'Obermann* (Obermann's valley), inspired by Étienne Pivert de Senancour's novel of the same title and Byron's *Childe Harold's Pilgrimage*, Canto III. Through the vocal repertoire, I have learnt how to convey more effectively a particular disposition, a different character, or an emotional state. Regarding *Années de pèlerinage*, Liszt explained, "...I have tried to give musical utterance to some of my strongest sensations, some of my liveliest impressions" (cited in Bauer, 1936:307).

Through my commentary on the following excerpts from Schubert's Sonata in B flat major, D. 960, I will attempt to convey my point of view regarding a score without specific descriptive elements. To an extent, the groundwork for the D. 960 Sonata was laid by the hours spent on Schubert songs during my work as répétiteur. The themes of hope, love, loss,

despair, death, joy and bliss are familiar because of the songs. I have spent time delving into the various states of mind explored in his *Lieder* and learning how to associate a specific touch with a particular disposition, or a combination of tone colours with a landscape. The D. 960 Sonata, written during the final months of Schubert's life, is a dense and complex work with a variety of different themes, contrasting characters, moods and atmosphere.

Example 72: F. Schubert, Sonata in B flat major, D. 960, first movement, Molto moderato, bars 1–11

This gentle opening melody of the Sonata has a peaceful but nostalgic character to it and leads one into a sense of expectation on the dominant chord in bar 7, when the dark, haunting trill in the bass is encountered, as if being reminded of a dark memory. This strange moment is followed by a ‘weighted’ silence, in which the pianist holds the dark atmosphere created. One cannot continue into bar 10 before a mental shift has been made, transitioning back into the familiar, abiding calm of the opening melody. This is complex and difficult to convey and requires earnest concentration and control of tone.

Example 73: F. Schubert, Sonata in B flat major, D. 960, first movement, Molto moderato, bars 17–23

In this excerpt (Example 73), one might expect the same darkness of character heard in bar 8 with the trill in the low register. Instead, the *staccato* quaver, trill (bars 18–19) and descending chromatic line act as a vehicle that transports one from something ominous and mysterious to something entirely tranquil and hopeful. For an expressive performance, the pianist must embody these characters and different states of mind.

Example 74: F. Schubert, Sonata in B flat major, D. 960, first movement, Molto moderato, bars 117(2)–122

Here the same melodic material is encountered, but in a minor key, and a different emotional state is represented. The new character is doleful and longing.

Example 75: F. Schubert, Sonata in B flat major, D. 960, second movement, Andante sostenuto, bars 90–93

The second movement of this Sonata requires restraint and intense focus to control the varying degrees of touch and tone production necessary to adhere to the articulation, pedal, dynamic and phrase markings in the score. The nuance given to the repeated *staccato* figure played by the left hand (indicated in the score), could be that of a heartbeat or a reminder of looming death, hidden underneath the sentimental, nostalgic melody played by the right hand.

## CHAPTER 5: DISCUSSION AND CONCLUSION

### 5.1. Discussion

This discussion serves to summarise the knowledge generated through the interpretative analysis of the music excerpts, according to the main categories explored, and to highlight the main outcomes of the practice-led component of this study. Chapter 4 explored the role of the répétiteur with particular attention given to: breathing, phrasing and *cantabile* playing; imitating orchestral timbre; as well as interpretation and expression.

#### 5.1.1. Breathing, phrasing and *cantabile* playing

The role of the répétiteur in this regard is to become aware of the singer's breathing and to adapt accordingly: through a combination of slight rhythmic alterations - the broadening or 'stretching' of notes - according to where a breath is taken, and forward-motion. The répétiteur learns to adjust to these occasions in such a way that these small alterations are basically imperceptible to the listener. A better understanding of phrasing is also developed, in which each phrase is a sentence. Before the onset of a new phrase, time is taken to allow the music 'to breathe'. The répétiteur also learns about breath energy and how it relates to forward-motion in music - a type of forward-thinking or 'thinking through the phrase'. This includes thinking through rests and over bar lines with the understanding that music must always be heading somewhere. This approach becomes particularly useful in slow-moving passages or repetitive figures, in which it is easy to lose the sense of forward-motion and play 'vertically' instead of 'horizontally'. In the shaping of a melody, Moore (1981:48), Philipp (1969:43) and Last (1960:1) agree that good, controlled tone gradation lies in the relation of one note to the next, guided by an analytical, critical ear. This tone gradation encompasses the subtle integration of small *crescendi* and *diminuendi*, and requires significant technical control (Last, 1960:2). Intently listening to the sound of each note while thinking ahead is not an easy balance to find (Last, 1960:48).

With regard to *cantabile* playing, it was explained that the focus was to approach a melody or phrase from a vocal perspective, and to use 'inner singing' as an expressive tool. Through understanding a phrase from a vocal point of view, the répétiteur learns to consider the natural

dynamic instinct of the voice and apply its principles to the shaping of a melody, especially one that moves into higher registers. Knowledge regarding breath energy as translated to dynamic energy, tone gradation and time inflection is increased. An awareness of the ‘space between the notes’ leads to more expressive phrasing and *cantabile* (song-like) melodies. For the pianist, this relates to dynamic inflection and tone gradation. Leschetizky (cited in Merrick, 1958:8) writes, “whenever you are puzzled about melodic tone gradation, let singing be your final court of appeal”.

Another aspect that répétiteur work develops is the independence of the hands in the context of *rubato*, in which a steady rhythmic consistency is maintained whilst allowing rhythmic freedom for the melodic line to be expressed. Appropriate here is a description of Chopin’s playing by his student and assistant, Karol Mikuli:

[...] the hand responsible for the accompaniment would keep strict time, while the other hand, singing the melody, would free the essence of the musical thought from all rhythmic fetters, either by lingering hesitantly or by eagerly anticipating the movement with a certain impatient vehemence akin to passionate speech (Mikuli, 1880, cited in Eigeldinger, 1986:49).

In the interpretative analysis of the selected music excerpts from the vocal repertoire, examples were provided of breathing marks, the rhythmic alterations required in the piano accompaniment, and forward-motion. Examples from the solo piano repertoire were also included, in which I illustrated the ways in which I could apply principles of singing and breathing to phrasing, the shaping of a melodic line from a vocal perspective (*cantabile*), and forward-motion.

### 5.1.2. Imitating orchestral timbre

In this section, orchestral reductions and the imitation of orchestral sounds were discussed. As the répétiteur frequently plays orchestral reductions, his / her role is to imitate orchestral sounds on the piano, in order to capture the orchestral essence of the composition and provide clear entries and cues similar to what the singer would hear in the orchestral version. The répétiteur therefore learns to use an orchestral sound perspective to guide the process of discovering different tone colours and textures on the piano. Through clear musical intention

behind the desired sound, the répétiteur also develops the technical abilities to recreate orchestral sound effects on the piano.

The interpretative analysis explored various types of touch, tone and articulation required for imitating the sounds of selected orchestral instruments or instrument groups. This included stringed, woodwind, brass and percussive instruments, as well as some more unusual orchestral instruments. Touch and tone production techniques used to achieve orchestral sound effects were discussed. Possible technical solutions were provided, where applicable, according to the technical challenges I faced. Examples from the solo piano repertoire were also presented to illustrate the ways in which a solo composition can be ‘orchestrated’ with the aim of producing a larger variety of timbres and textures on the piano.

### 5.1.3. Interpretation and expression

With regard to interpretation and expression in the context of art song repertoire, the role of the pianist involves creating nuance, mood and atmosphere according to the text declamation and poetic context of a song. Through the employment of numerous expressive devices - dynamic inflection, touch, tone gradation, rhythmic inflection and pedaling - the pianist mimics the sounds of nature and of other instruments. The piano accompaniment also serves to ‘paint a picture’, set a mood or evoke imagery. Inspired by the poetic text, the accompaniment portrays a certain character, emotion, state of mind, persona or disposition. Through this process I was challenged to expand my expressive devices, develop a richer range of tone colour and touch variety, and employ my technique to serve expressive purposes. The art song repertoire explores subject matter that encompasses such varied stories, topics, themes, characters, moods, atmospheres, ideas, emotions - at times so subtle or suggestive - that the imagination of the pianist is sorely challenged. Together the singer and pianist set out to portray fear, sentimentality, love, danger, intrigue, delight, seduction, mystery, passion, reluctance, despair, humor, and much more.

In the interpretative analysis, touch, tone, articulation, dynamics, pedaling and rhythmic inflection required to achieve a particular atmosphere or nuance were discussed. Excerpts from the vocal repertoire were included according to the following three themes: mood and atmosphere, nuance, and creating a change in tone colour. Furthermore, examples from the

solo piano repertoire were presented in order to draw comparisons and identify similarities in the vocal repertoire.

## 5.2. Conclusion

The main objective of this study was to explore the ways in which répétiteur work could influence solo pianism. In this section, the main findings are described in relation to the primary and secondary research questions. Suggestions for further research are also made.

### 5.2.1. Addressing the research questions

Secondary questions:

#### 1. What is the role of the répétiteur?

Through studying the literature of experts in the field - Martin Katz, Alan Montgomery and Gerald Moore - the role of the répétiteur has been defined as comprising various components within the following spheres: the text, the score, and the musical partnership. The répétiteur's role with regard to the poetic text involves acquiring knowledge of especially German, Italian and French; the ability to assist with diction, inflection and pronunciation issues; understanding the text and context thereof, as well as conveying meaning through the accompaniment according to the text. With reference to the score, the role of the répétiteur is to reduce orchestral scores, and less frequently, transcribe and transpose. Good sight-reading is also a valuable skill in this regard. Regarding the musical partnership, the role of the répétiteur entails: achieving balance in the sound (matching the singer's tone and volume), assisting with intonation issues, adapting to the singer's breathing, contributing to stylistic and expressive factors in the interpretation process, imitating orchestral sounds and creating nuance and atmosphere.

#### 2. What are the primary aspects of répétiteur work that can influence solo pianism?

- The awareness of the singer's and one's own breathing. This teaches the pianist about phrasing, the 'musical breath' / *Luftpause*, forward-motion and shaping a line from a vocal perspective, in a *cantabile* manner.



- The imitation of orchestral timbre. The pianist learns about timbre, texture, an orchestral sound world, evaluating his / her own sound, touch and tone production, and the piano's capacity to imitate orchestral sounds.
- The development of interpretative and expressive devices employed to create atmosphere, nuance and tone colour change, as well as to convey various emotional states and dispositions. This process challenges the pianist's imagination, touch and tone production techniques (as well as all other expressive devices), and ability to communicate his / her thoughts and feelings through music.

Main research question:

How can solo pianism be influenced by répétiteur work?

1. The awareness of the singer's and one's own breathing:

“It can hardly be questioned that the genesis of all musical art is to be found in song, the most natural, the most fluent and the most beautiful form of musical expression. How much every instrumentalist can learn from the art of singing!” (Bauer, cited in Cooke, 1917:74). Solo pianism can be benefited through the awareness of breathing as it plays an important role in expressive interpretation and performance. This could be to incorporate physical breathing in relation to the onset and conclusion of phrases. In my experience, the specific benefit of the awareness of breathing through collaborating with singers, was the expressive implications of the musical breath or *luftpause*, which came to life through répétiteur work. This *luftpause* is incorporated to allow the music to ‘breathe’, which the literature confirmed to be of utmost importance in expressive performance.

Furthermore, the awareness of breath also relates to forward-motion or ‘horizontal’ playing, which has been established to be an important factor in preserving flow in music. Through imagining a constant release of breath throughout a phrase, one achieves a sense of forward-motion. Valuable lessons can also be learned regarding *rubato*, through approaching the melodic line from a vocal perspective. Morski (2004, cited in Ting, 2013:23) writes that “Chopin’s music is dominated by the element of *respiro*, or vocalists’ breathing, which naturally arose out of the composer’s love of opera”. Badura-Skoda, E. & P. (1962:41) note that *rubato* undeniably finds its origins in vocal music and is used as a means of expression.

By slightly accelerating or stretching specific notes, the performer is able to create the inflections the composer might have intended. Through the use of inner singing - and the release of breath along with it - as an interpretative tool, pianists could shape phrases in a more expressive way, as well as adjust tone- and dynamic gradation as one moves from one note to the next, in such a way that each phrase mimics the natural dynamic instinct of the voice. Finally, a *cantabile* approach to the shaping of a phrase encompasses these components related to breathing. It includes the awareness of breath, the sense of forward-motion, the *luftpause*, and the shaping of a melodic line.

## 2. The imitation of orchestral timbre:

As a result of studying and practising a large amount of orchestral reductions, certain technical and interpretative aspects of my solo playing have improved. These include the ability to separate different ‘voices’ within a composition, tone control that produces a specific voicing within a chord, and the balancing of various dynamic layers. Through learning to mimic the sound quality and texture of other instruments, the skill of executing multiple articulations simultaneously is also developed, which results in increased independence of the fingers.

Another valuable lesson learnt was listening constructively to my own sound. To elaborate, I have learnt to use an orchestral sound perspective to guide the process of discovering different tone colours and textures on the piano. Once an imagined concept of the desired sound is clear, the pianist more easily accesses the appropriate combination of touch and tone, articulation, dynamics and pedaling in order to achieve that sound. With practice, the association of these combinations with a particular instrument become instinctive. Since one has a clear musical intention behind the different passages of the score, and knows which instrument one is seeking to imitate, it becomes possible to ‘think beyond the notes’.

Alfred Brendel’s perspective provides an example of how a solo piano composition can be approached:

For example, the first movement of Mozart’s Sonata in A minor, K. 310 is to me a piece for symphony orchestra; the second movement resembles a vocal scene with a

dramatic middle section, and the finale could be transcribed into a wind *divertimento* with no trouble at all. (Brendel, 1985).

‘Orchestrating’ solo piano compositions allows pianists the opportunity to stretch the imagination and delve into a sound world of rich orchestral tone colour and texture. The process develops the ear and the technical abilities to create a larger variety of tone colours on the piano. It also shifts the focus from the fingers to musical intention and sound quality, which allows access to a richer sound world, in which one’s ‘colour palette’ is enhanced, ultimately leading to more imaginative and colourful playing. Learning to create orchestral effects on the piano is a rewarding process of experimentation and discovery.

3. The development of interpretative and expressive devices employed to create atmosphere, nuance and tone colour change, as well as to convey various emotional states and dispositions:

Stojowski (cited in Cooke, 1917:280) states that “since all things of permanent value in music have proceeded from a fervid artistic imagination, they should be interpreted with the continual employment of the performer’s imagination.” The skills acquired to create nuance, mood and atmosphere, and to communicate a particular state of mind or feeling, are of particular significance to all musicians. These technical skills can be directly applied to solo piano compositions, in which one aims to portray a certain character or emotion, or with regard to passages that require a change of tone colour or timbre, or various types of atmospheres. An inevitable result is an increased awareness of the extent to which a piano can be expressive. It could also lead to stronger affective associations to music, poetic imagery evoked through the music, whether it be inspired by literature, experience or imaginings.

Walton (1994:50) writes that, “expressive music, some say, is music that suggests or portrays or somehow recalls expressive human behavior, behavior by means of which human beings express exuberance or anguish or agitation or serenity...”. One’s aim in the performance of the vocal repertoire is to convey emotion, evoke imagery, and to create nuance, mood and atmosphere according to the poetic text. The imagination therefore plays a vital role in the interpretative process. Through studying vocal repertoire, I now experience much stronger impressions, associations and imaginings evoked by the solo repertoire. Engaging in *répétiteur* work and general collaborative pianism has resulted in a more imaginative and

much richer interpretative process when learning solo piano compositions. This is to be expected with compositions that include descriptive elements. However, in my experience, I have found it also to be relevant to compositions without descriptive elements. Even without narrative or descriptive elements, we relate our emotions, imaginations and life experiences to the music that we hear. As Walton states:

Music also induces imaginings. If we look carefully, especially if we are willing to look under the surface, we stand to find more than a little imagining in our experience of music, even of fugues and sonatas, and many of our imaginings would seem to be called for by the music. Why doesn't the content of these imaginings constitute fictional worlds, the worlds of the music? And doesn't this make the music representational, as literature and painting are? (Walton, 1994:48).

The vocal repertoire has sparked my imagination and increased my affective response to music to the extent that another interpretative dimension has been introduced to my solo practice, and it has taught me how to translate more of what I think and feel into my fingers. This inspires the exploratory process of finding the best suited touch, articulation and pedaling to serve the specific expressive purpose. As a result I have acquired improved control over my tone production. Matthay (1914:10) states that technique implies “knowledge, judgment and imagination; as well as the physical habits that will enable us to obtain from the instrument the tones required to build up the imagined musical edifice.”

In his description of Schumann's *Provenzalisches Lied* from *Des Sängers Fluch*, Op. 139, no. 4, Moore (1981:236) offers an intriguing perspective: “This is sung in one's imagination to the accompaniment of the harp, sung with freedom and abandon, as if the singer accompanied himself.” On another occasion, he explains that “each chord or octave in the accompaniment is a separate world in itself...” (Moore, 1981:124). This draws our attention to the role of the imagination in expressive playing. Lhévinne (1924:26) states that “[...] it might be well to note that the player can actually think moods and conditions into his arm and fingers.” He explains that once pianists have moved past their technical restrictions, they are able to represent specific emotions in their playing. Matthay (1932:3) notes that “technique is rather a matter of the mind than of the ‘fingers’”. I have found that through the study of vocal repertoire a new perspective has been formed on the importance of the imagination in my interpretative processes, especially in the solo piano repertoire.

According to Liszt:

It is precisely the unlimited alterations which a motive may undergo - in rhythm, key (modulation), tempo, accompaniment, instrumentation, transformation, and so forth - that make up the language by means of which one can express thoughts (*Ideen*) and, as it were, dramatic action (*dramatische Handlung*)” - (quoted in Dahlhaus, 1991:242).

Piano pedagogues often ask their students, “what does this passage remind you of?”, “what do you hear / what do you feel?”, or they would say, “imagine this”, and “one can almost hear...”. They suggest an imagined experience, narrative, or imagery to convey a specific aspect of the music, with the intention of inspiring personal involvement in the music. Teachers make use of this approach when describing a particular tone colour, articulation, atmosphere, nuance, the character of a piece or even the shape of a phrase. They encourage intentional engaging of the imagination and emotions in the creative process. I do not suggest forcing a narrative onto the music one learns, but simply embracing the impressions evoked by the music and allowing them to inspire one’s interpretation. It might contribute to an enriched performance experience for oneself and for one’s audience. It is natural that we would relate to music in our own personal ways, and the specific connotations we make are biased and subjective, but these associations could add value and depth to our expression of musical ideas. In some way we have the ability to relate to experiences we’ve never had, and music provides us with such rich and varied subject matters. It is important not to undermine the interpretative value of our affective associations to music. Here I am reminded of what Tchaikovsky said about his fourth symphony: “Ought it not to express all of those things for which words cannot be found, which nevertheless arise in the heart and clamour for expression?” (cited in Newmarch, 1973:276).

The goal of pianists is command over their means of expression - the ability to produce a certain sound, evoke an image, or express a particular emotion. Pedagogues agree that a crucial aspect of expression in music is tonal control (Last, 1960:2; Matthay 1924:30). Gát (1956:76) notes that a meaningful performance requires the ‘emotional content’ of music to be conveyed. According to Christiani (1885:12), “it is evident that the art object of music is to appeal to the heart as well as to the mind, to portray emotions clothed in musical thought, and to express musical thoughts conceived by the emotions.” Therefore, authenticity in performance is reliant on clear intent regarding what it is one wants to express, as well as the

ability to communicate that effectively to one's audience (Bernstein, 1981). Referring to our ability to engage emotionally with music, Douek (2013:11-12) explains that when we listen to music, our brains are "...brimming with sympathetic and covert responses, digging into its own understandings and memories and experiences". In my experience, the vocal repertoire has significantly increased the way in which I engage with music and has provided me with the opportunity to develop the tone production and various other techniques required to convey my ideas, thoughts and emotions. Gabrilowitsch (cited in Cooke, 1917:123-124) states that it is touch and tone quality that sets a pianist apart.

I am of the opinion that expression is the ultimate purpose of technique, and that through igniting the imagination and affective associations with music, one can deliver more expressive performances. As the main components of expressive playing are touch, tone, rhythmic and dynamic inflection, it is crucial to find as many opportunities to engage with music that specifically challenge and improve these skills. On this basis, studying the vocal repertoire has been the ideal avenue to develop as a solo pianist. For this reason I propose a perspective of répétiteur work being directly beneficial to solo pianism, specifically with regards to more imaginative, colourful and expressive playing.

### 5.3. Suggestions for further research:

Pianists often favour solo practice above collaborating with other musicians, but crucial skills can be gained primarily through collaborative experience (Taylor, 1979). Lhévinne (1924:45) adds that through collaborating with singers, pianists "find themselves being dragged along into new thought channels of which they have known but little". In the documentary by Bruno Monsaingeon titled, *Richter: the enigma* (1998), Richter explains that, between the ages of thirteen and seventeen, he was the accompanist at a local 'Sailor's Club', where opera scenes were presented by amateur singers. He also mentions that, on numerous occasions, he had to sight-read on stage. In this documentary, Richter states that "opera saw to the essentials of my education". It would be worthwhile to investigate the benefits of répétiteur work / singer-pianist collaboration as a compulsory subject during the study years of solo pianists.

Geringer & Sasanfar (2013:163) state that it is 'critical for music educators to continue to investigate how expressive performances can be achieved by performers, communicated to listeners, and taught to students'. In the context of breathing, phrasing and *cantabile* playing,

it would be worthwhile investigating the following aspects: the awareness of breathing for solo pianists, especially in relation to phrasing and expressive performance; exploring the ‘musical breath’ in greater detail and its effect on expressive phrasing; the incorporation of inner singing as an expressive tool in solo piano performance; the influence of collaborating with singers in the context of solo piano repertoire composed by the great *Lied* and opera composers; and case studies on the influences of répétiteur work on solo pianism.

Regarding the imitation of orchestral instruments, studies exploring the ways in which tone colour is produced through various types of touch, articulation and dynamics, as well as the role of the imagination in this process, would be of interest. On the topic of nuance, atmosphere and expression, it would be valuable to study the role of poetic text as inspiration in vocal and solo piano repertoire, as well as incorporating poetic imagery or expressive descriptors as tools that enhance expressive performance. Another topic worth delving into is the way in which the pianist’s control over touch and tone is developed specifically through the creation of nuance and atmosphere in the vocal repertoire.

## LIST OF REFERENCES

- Badura-Skoda, E. & P. 1962. *Interpreting Mozart on the keyboard*. New York: St. Martin's Press.
- Bauer, M. 1936. The literary Liszt. *The Musical Quarterly*, 22(3), 295–313. doi: 10.1093/mq/XXII.3.295
- Bernays, M., Traube, C. 2014. Investigating pianists' individuality in the performance of five timbral nuances through patterns of articulation, touch, dynamics, and pedaling. *Frontiers in Psychology*, 157(5), 1-67. doi: 10.3389/fpsyg.2014.00157
- Bernstein, S. 1981. *With your own two hands*. New York: Schirmer.
- Borgdorff, H. 2012. *The conflict of the faculties: perspectives in artistic research and academia*. Netherlands: Leiden University Press.
- Brendel, A. 1985, June. A Mozart player gives himself advice, *The New York Review of Books*. Retrieved from <https://www.nybooks.com/articles/1985/06/27/a-mozart-player-gives-himself-advice/>
- Brendel, A. 2013, August. An A-Z of the piano: Alfred Brendel's notes from the concert hall, *The Guardian*. Retrieved from <https://www.theguardian.com/books/2013/aug/31/alfred-brendel-pianists-a-z>
- Bruhn, S. 1997. Images and ideas in modern French piano music: The extra-musical subtext in piano works by Ravel, Debussy and Messiaen. New York: Pendragon Press
- Candy, L. 2006. Practice based research: a guide. *Creativity and Cognition Studios*, 1(0), 1-19. Retrieved from <https://www.creativityandcognition.com>
- Chang, M. Y-W. 2014. *Interpreting Liszt's piano compositions through orchestral colours* (Doctoral thesis). University of Toronto. Retrieved from



[https://tspace.library.utoronto.ca/bitstream/1807/68437/1/Chang\\_Megan\\_Y\\_201411\\_DMA\\_t\\_hesis.pdf](https://tspace.library.utoronto.ca/bitstream/1807/68437/1/Chang_Megan_Y_201411_DMA_t_hesis.pdf)

Cooke, J. F. 1917. *Great pianists on piano playing*. New York: Dover Publications.

Cranmer, P. 1970. *The technique of accompaniment*. London: Dobson Books.

Crispin, D. 2015. Artistic research and music scholarship: musings and models from a continental European perspective. In: Doğantan-Dack, M. (Ed.). *Artistic practice as research in music: theory, criticism, practice*. England: Ashgate Publishing Limited, 53-72.

Christiani, A. F. 1885. *The principles of expression in pianoforte playing*. Philadelphia: Theodore Presser Company.

Dahlhaus, C. 1999. *Nineteenth-century music*. Berkeley: University of California Press.

Doğantan-Dack, M. 2011. In the beginning was gesture: piano touch and the phenomenology of the performing body. In: Gritten, A., King, E. (Eds.). *New perspectives on music and gesture*. England: Ashgate Publishing, 256-265.

Douek, J. 2013. Music and emotion - A composer's perspective. *Frontiers in Systems Neuroscience*, 82(7), 1-16. doi: 10.3389/fnsys.2013.00082

Ebert, D., Hefter, H., Binkofski, F., and Freund, H.J. 2002. Coordination between breathing and mental grouping of pianistic finger movements. *Perceptual and Motor Skills*, 95(2), 339-353. doi: 10.2466/PMS.95.5.339-353

Eigeldinger, J. 1986. *Chopin: pianist and teacher*. (3rd ed.). New York: Cambridge University Press.

Everson, S. 2004. The dynamic duo. *The Guardian*. Retrieved from <https://www.theguardian.com/music/2004/may/08/classicalmusicandopera>

Ferguson, H. 1975. *Keyboard interpretation*. London: Oxford University Press.

- Gát, J. 1956. *The technique of piano playing*. London: Collet's Publishers Ltd.
- Geringer, J. M., & Sasanfar, J. K. 2013. Listener perception of expressivity in collaborative performances containing expressive and unexpressive playing by the pianist. *Journal of Research in Music Education*, 61(2), 160-174. doi: 10.1177/0022429413485246
- Goebel, W., Bresin, R., Fujinaga, I. 2014. Perception of touch quality in piano tones. *Journal of the Acoustical Society of America*, 136(5), 2839-2850. doi: 10.1121/1.4896461
- Goebel, W., Bresin, R., Galembo, A. 2005. Touch and temporal behavior of grand piano actions. *Journal of the Acoustical Society of America*, 118(2), 1154–1165. doi: 10.1121/1.1944648
- Gritten, A. 2015. Determination and negotiation in artistic practice as research in music. In: Doğantan-Dack, M. *Artistic practice as research in music: theory, criticism, practice*. England: Ashgate Publishing, 73-90.
- Haseman, B. 2006. A manifesto for performative research. *Media International Australia Incorporating Culture and Policy*, 118(1), 98-106. doi: 10.1177/1329878X0611800113
- Holmes P. A. 2012. An exploration of musical communication through expressive use of timbre: The performer's perspective. *Psychology of Music*, 40(3), 301–323. doi: 10.1177/0305735610388898
- Katz, M. 2009. *The complete collaborator: The pianist as partner*. New York: Oxford University Press.
- King, E. 2006. Supporting gestures: breathing in piano performance. In: Gritten, A., King, E. (Eds.). *Music and gesture*. England: Ashgate Publishing.
- Kokotsaki, D. 2007. Understanding the ensemble pianist: a theoretical framework. *Psychology of Music*, 35(4), 641-668. doi: 10.1177/0305735607077835

- Lambert, S. 1991. *A new treatise on accompaniment*. Bloomington: Indiana University Press.
- Last, J. 1960. *Interpretation in piano study*. London: Oxford University Press.
- Lhévinne, J. 1924. *Basic principles in pianoforte playing*. New York: Dover Publications.
- Matthay, T. 1914. *The act of touch in all its diversity*. London: Longmans, Green and Co.
- Matthay, T. 1924. *First principles of pianoforte playing*. London: Longmans, Green and Co.
- Matthay, T. 1932. *The visible and invisible in pianoforte technique*. London: Oxford University Press.
- Merrick, F. 1958. *Practising the piano*. London: Barrie & Jenkins.
- Miller, R. 1996. *On the art of singing*. New York: Oxford University Press.
- Montgomery, A. 2006. *Opera coaching: professional techniques and considerations*. New York: Routledge.
- Moore, G. 1962. *Am I too loud? - Memoirs of an accompanist*. London: Macmillan.
- Moore, G. 1953. *Singer and accompanist - The performance of fifty songs*. London: Hamish Hamilton.
- Moore, G. 1943. *The unashamed accompanist*. Great Britain: Butler & Tanner.
- Moore, G. 1981. *“Poet’s love” and other Schumann songs*. London: Hamish Hamilton.
- Monsaingeon, B. 1998. *Richter, the enigma*, [online video], <https://www.youtube.com/watch?v=yfJVpjI3wJM> (accessed on 15 October 2018).

Nassrallah, F. G. 2010. *Breathing patterns of advanced pianists while executing four performing tasks*. (Masters dissertation). Retrieved from ProQuest Dissertations & Theses database.

Nassrallah, F., Comeau, G., Russell, D., Cossette, I. 2013. Coordination of breathing and various movement markers during pianists' performance tasks. *Perceptual and Motor Skills*, 116(1), 1-20. doi: [10.2466/22.25.26.PMS.116.1.1-20](https://doi.org/10.2466/22.25.26.PMS.116.1.1-20)

Newman, W. S. 1984. *The pianist's problems: a modern approach to efficient practice and musicianly performance*. New York: Da Capo Press.

Noyle, L. J. (Ed.). 1987. *Pianists on playing: interviews with twelve concert pianists*. New Jersey: The Scarecrow Press.

Philipp, L. H. 1969. *Piano technique: tone, touch, phrasing and dynamics*. New York: Dover Publications.

Redhead, L. 2012. An exploration of the idea and importance of practice-led research in the current climate. *The Arts Pages*. Retrieved from <https://artspages.wordpress.com/tag/practice-ledresearch>

Rosen, C. 2002. *Piano notes: the hidden world of the pianist*. London: Penguin Books.

Ross, G. R., Aristotle, 1906. *Aristotle De sensu and De memoria; text and translation, with introduction and commentary*. Cambridge: University Press.

Sakaguchi, Y., Aiba, E. 2016. Relationship between musical characteristics and temporal breathing pattern in piano performance. *Frontiers in Human Neuroscience*, 10(381), 1-18. doi: 10.3389/fnhum.2016.00381

Service, T. 2012. Accompanists: the unsung heroes of music. *The Guardian*. Retrieved from <https://www.theguardian.com/music/tomserviceblog/2012/mar/04/accompanists-unsung-heroes-music>

Sessions, R. 1950. *Musical experience of composer, performer, listener*. New Jersey: Princeton University Press.

Spaethling, R. (Ed.). 2000. *Mozart's letters: Mozart's life*. UK: Faber and Faber.

Stein, D., Spillman, R. 1996. *Poetry into song - performance and analysis of Lieder*. England: Oxford University Press.

Taylor, H. 1979. *The pianist's talent*. London: Kahn & Averill.

Walton, K. 1994. Listening with imagination: is music representational? *The journal of aesthetics and art criticism*, 52(1). 47-61. doi: 10.2307/431584

Whitemore, C. 1926. *Common sense in pianoforte playing*. London: Augener Ltd.

## LIST OF MUSIC SCORES

Bach, J. S. 1882. *Johannes-passion, BWV 245*. Leipzig: Breitkopf und Härtel.

Beethoven, L. van. 1975. *Klaviersonaten. Band I*. Ed. Bertha Antonia Wallner. München: G. Henle Verlag.

Beethoven, L. van. 1975. *Klaviersonaten. Band II*. Ed. Bertha Antonia Wallner. München: G. Henle Verlag.

Beethoven, L. van. 1999. *Piano Sonatas, Volume 2*. Vienna: Urtext Edition.

Bellini, V. *Composizioni da camera per canto e pianoforte*. Milan: Ricordi.

Bizet, G. 1900. *Carmen*. Arr. G. F. Kogel. Leipzig: Edition Peters.

Brahms, J. 1926. *Sämtliche Werke, Band 24*. Ed. Eusebius Mandyczewski. Leipzig: Breitkopf & Härtel.

Caldara, A. 1885. *Come raggio di sol*. Ed. Alessandro Parisotti. Milan: Ricordi.

Chopin, F. 1905. *Nocturnes*. Ed. Raoul Pugno. Vienna: Universal Edition.

Debussy, C. 1981. *Claude Debussy Songs 1880-1904*. New York: Dover Publications.

Debussy, C. 1905. *Images, L. 110*. Paris: Durand & Fills.

Debussy, C. 1903. *Estampes, L. 100*. Paris: Durand & Fills.

Debussy, C. 1910. *Préludes, L. 117*. Paris: Durand & Cie.

Debussy, C. 1916. *Douze Études pour le Piano. Livre I*. Paris: Durand & Cie.

Debussy, C. 1926. *Apparition, L. 57*. Paris: La Revue musicale.

Delibes, L. 1883. *Lakmé*. Boston: Oliver Ditson Co.

Donizetti, G. 1833. *L'elisir d'amore*. Arr. Luigi Truzzi. Milan: Ricordi.

Gounod, C. 1859. *Faust*. Arr. Léo Delibes. Paris: Choudens.

Handel, G. F. 1902. *The Messiah, HW 56*. Ed. Ebenezer Prout. New York: Novello, Ewer & Co.

Handel, G. F. 1877. *Semele, HWV 58*. Ed. & Arr. Ebenezer Prout. London: Novello, Ewer & Co.

Handel, G. F. 1905. *Songs and arias of G.F. Handel, Vol. II: for low voice*. Ed. Ebenezer Prout.  
Boston: Oliver Ditson Co.

Leoncavallo, R. 1906. *Pagliacci*. New York: Schirmer.

Liszt, F. 1916. *Musikalische Werke Serie II, Band 6*. Ed. José Vianna da Motta. Leipzig: Breitkopf & Härtel.

Liszt, F. 1921. *Musikalische Werke Serie VII, Band 2*. Peter Raabe. Leipzig: Breitkopf & Härtel.

Liszt, F. 1922. *Musikalische Werke Serie VII, Band 3*. Ed. Peter Raabe. Leipzig: Breitkopf & Härtel.

Massenet, J. 1892. *Werther*. Paris: Heugel.

Martin, F. 1949. *8 Préludes pour le Piano*. Vienna: Universal Edition.

Mozart, W. A. 1960. *Zaide, KV344 (336b)*. Basel: Bärenreiter Kassel.

Mozart, W. A. 1973. *Piano Sonatas Volume I*. Vienna: Urtext Edition.

- Mozart, W. A. 1950. *Piano Sonatas Volume 2*. Vienna: Bärenreiter Kassel.
- Mozart, W. A. *Le nozze di Figaro, K. 492*. Leipzig: C. F. Peters.
- Mozart, W. A. *Die Zauberflöte, K. 620*. Arr. Gustav F. Kogel. Leipzig: C. F. Peters
- Prokofiev, S. 1955. *Collected works, Vol. 2*. Ed. Levon Atovmyan. Moscow: Muzgi
- Purcell, H. 1892. *Dido and Aeneas, Z. 262*. Arr. William H. Cummings. London: Ewer & Co.
- Rachmaninoff, S. 1904. *Preludes, Op. 23*. Moscow: A. Gutheil.
- Rachmaninoff, S. 1947. *Polnoe Sobrannie Sochinenni dila Fortepiano*. Eds. Pavel Lamm & Konstantin Igumnov. Moscow: Muzgiz.
- Rachmaninoff, S. 1948. *Polnoe Sobrannie Sochinenni dila Fortepiano: Etyudy-kartiny*. Eds. Pavel Lamm & Konstantin Igumnov. Moscow: Muzgiz.
- Ravel, M. 1986. *Piano masterpieces of Maurice Ravel*. Mineola: Dover Publications
- Scarlatti, D. 1978. *Sonatas, Vol. 3*. Ed. Kenneth Gilbert, Paris: Heugel.
- Scarlatti, D. 1972. *Sonatas, Vol 10*. Ed. Kenneth Gilbert. Paris: Heugel.
- Schubert, F. 1895. *Schubert's Werke, Serie XX: Sämtliche Lieder und Gesänge, Band 8*. Ed. Eusebius Mandyczewski. Leipzig: Breitkopf und Härtel.
- Schubert, F. 1895. *Schubert's Werke, Serie XX: Sämtliche Lieder und Gesänge, Band 9*. Ed. Eusebius Mandyczewski. Leipzig: Breitkopf und Härtel.
- Schubert, F. 1978. *Klaviersonaten. Band II*. München: G. Henle Verlag
- Schumann, R. *Dichterliebe, Op. 48*. Leipzig: Breitkopf & Härtel.



Schumann, R. 1903. *Frauenliebe und -leben, Op. 42*. Boston: Oliver Ditson Co.

Scriabin, A. 1901. *Fantaisie pour piano, Op. 28*. Leipzig: M.P. Belaïeff.

Strauss, R. 1894. *4 Lieder, Op. 27*. Munich: Joseph Aibl.

Strauss, R. 1964. *6 Lieder, Op. 68*. London: Boosey & Hawkes.

Verdi, G. 1886. *Otello*. Arr. Michele Saladino. Milan: Ricordi.

Verdi, G. 1857. *Simon Boccanegra*. Milan: Ricordi.

Verdi, G. 1969. *Composizioni da Camera per canto e pianoforte*. Milan: Ricordi.

Wolf, H. 1900. *Goethe Lieder*. Leipzig: C.F. Peters

## APPENDIX

List of compositions from which excerpts are included in this study

Bach, J.S. *Es ist vollbracht* from *Johannes-passion*, BWV 245

Bellini, V. *Ma rendi pur contento*

Beethoven, L. van. Sonata in E flat major, Op. 7 no. 4, second movement, Largo con gran espressione

Beethoven, L. van. Sonata in E flat major, Op. 27 no. 1, first movement, Andante

Beethoven, L. van. Sonata in E flat major, Op. 27 no. 1, third movement, Adagio con espressione

Beethoven, L. van. Sonata in E flat major, Op. 31 no. 3, second movement, Scherzo

Beethoven, L. van. Sonata in E flat major, Op. 31 no. 3, third movement, Menuetto

Bizet, G. *Je dis, que rien ne m'épouvante* from *Carmen*

Bizet, G. *Le chœur des gamins* from *Carmen*

Brahms, J. *Die Mainacht*, Op. 43 no. 2

Caldara, A. *Come raggio di sol*

Chopin, F. Nocturne in A flat major, Op. 32 no. 2

Chopin, F. Nocturne in C minor, Op.48 no. 1

Debussy, C. *Mandoline*, L. 43

Debussy, C. *Apparition*, L. 57

Debussy, C. *Pagodes* from *Estampes*, L. 100

Debussy, C. *Reflets dans l'eau* from *Images*, L. 110

Debussy, C. *La cathédrale engloutie* from *Préludes*, Book 1, no. 10, L. 117

Debussy, C. *Étude IV - pour le Sixtes*, L. 136

Delibes, L. *Air des clochettes* from *Lakmé*

Donizetti, G. *Una furtiva lagrima* from *L'elisir D'amore*

Gounod, C. *Salut! demeure chaste et pure* from *Faust*

Handel, G. F. *Ah mio cor, schernito sei* from *Alcina*

Handel, G. F. *As with rosy steps the morn* from *Theodora*, HWV 68

Handel, G. F. *Comfort ye My people* from *The Messiah*

Leoncavallo, R. Prologue from *Pagliacci*

Liszt, F. *La chapelle de Guillaume Tell* from *Années de pèlerinage*, first year: Switzerland, S. 160 no. 1

Liszt, F. *Au bord d'une source* from *Années de pèlerinage*, first year: Switzerland, S. 160 no. 4

Liszt, F. *Vallée d'Obermann* from *Années de pèlerinage*, first year: Switzerland, S. 160 no. 6

Liszt, F. *Jugendglück*, S. 323

Liszt, F. *Wo weilt er?*, S. 295

Martin, F. *Prélude* no. 5, Vivace from *8 Préludes*

Massenet, J. *Pourquoi me réveiller* from *Werther*

Mozart, W. A. Sonata in A minor, K. 310, second movement, Andante cantabile con espressione

Mozart, W. A. *Ein Mädchen oder Weibchen* from *Die Zauberflöte*

Mozart, W. A. *Voi, che sapete* from *Le nozze di Figaro*

Mozart, W. A. *Ruhe sanft, mein holdes Leben* from *Zaide*

Prokofiev, S. Sonata in D minor, Op. 14 no. 2, first movement, Allegro marcato

Purcell, H. *When I am laid in earth* from *Dido and Aeneas*, Z. 626

Rachmaninoff, S. Prelude in E flat major, Op. 23 no. 6

Rachmaninoff, S. *Études-tableaux*, Op. 33 no. 3

Rachmaninoff, S. *Variations on a theme of Corelli*, Op. 42, Var. XV

Ravel, M. *Jeux d'eau*

Scarlatti, D. Sonata in C major, K. 132

Scarlatti, D. Sonata in A major, K. 208

Scarlatti, D. Sonata in F minor, K. 481

Schubert, F. *Der Wanderer*, D. 489

Schubert, F. *Nacht und Träume*, D. 827

Schubert, F. Sonata in G major, D. 894, first movement, Molto moderato e cantabile

Schubert, F. Sonata in B flat major, D. 980, first movement, Molto moderato

Schubert, F. Sonata in B flat major, D. 960, second movement, Andante sostenuto

Schumann, R. *Nun hast du mir den ersten Schmerz getan*, from *Frauenliebe und Leben*, Op. 42 no. 8

Schumann, R. *Am leuchtenden Sommermorgen* from *Dichterliebe*, Op. 48, no. 12

Schumann, R. *Die alten, bösen Lieder* from *Dichterliebe*, Op. 48 no. 16

Scriabin, A. Fantasy in B minor, Op. 28

Strauss, R. *Morgen!* from *Vier Lieder*, Op. 27 no. 4

Strauss, R. *Ich wollt ein Sträusslein binden*, Op. 68 no. 2

Verdi, G. *Credo in un Dio* from *Otello*

Verdi, G. *Il lacerato spirito* from *Simon Boccanegra*

Verdi, G. *L'esule*

Wolf, H. *Mignon I* from *Goethe-Lieder*