

**The historical and pedagogical relevance of the *24 Grandes Études* op. 125 by
Johann Nepomuk Hummel (1778–1837)**

Elise Lemmer

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DMus (Musicology)

Department of Music
Faculty of Humanities
University of Pretoria

Supervisor: Prof. H.H. van der Mescht

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Elise Lemmer Curriculum Vitae

Elise Lemmer completed her BMus degree at the U. P. E. and obtained her BMus Hons and MMus at the U.O.F.S. She also studied with Arie Vardi at the Hochschule für Musik und Theater in Hanover, Germany.

She holds five licentiates in Teaching, Performing and Chamber Music from the Royal Schools of Music and Unisa, the latter two with distinction. Ms Lemmer has served twice on the selection panel for the Unisa International Piano Competition, examines for Unisa and is a part-time lecturer in piano at the University of Pretoria.

In her thesis, **The historical and pedagogical relevance of the 24 Grandes Études op. 125 by Johann Nepomuk Hummel**, the importance of Hummel as a transitional composer, pianist and pedagogue between the Classical and Romantic periods is investigated. The bases of this study are his treatise *A complete theoretical and practical course on the art of piano playing* and his *24 Grandes Études op. 125*. The aim of this study was to reveal the individual contributions he made to the changes taking place between the Classical and Romantic styles especially the influence he had on the emerging Romantic composers Chopin, Schumann and Liszt.

Summary

The historical and pedagogical relevance of the 24 *Grandes Études* op. 125 by Johann Nepomuk Hummel

This study investigates the importance of Hummel as transitional composer, pedagogue and pianist between the Classical and Romantic periods, his contribution to the development of piano technique, and his influence as a pedagogue on later generations. The basis of this study will be his treatise *A complete theoretical and practical course on the art of piano playing* of 1828, his *Préludes* op. 67 of 1814/1815 and his *24 Grandes Études* of 1833.

Although Hummel was deeply rooted in the Classical style, many innovative aspects in his compositions including new virtuoso demands would find fruition in the *études* of Chopin and Liszt. His influence on Chopin in particular is undeniable as one perceives the early distinguishing characteristics of Chopin's style in many of the compositions of Hummel. Schumann and Liszt were also familiar with the music of Hummel in their formative years and there is much evidence of Hummel's style in their compositions. In Chapter 4 on intertextuality, Hummel's influence on Chopin, Schumann and Liszt is examined.

According to Mitchell (1957: 75, 76) Hummel's art and ornamentation are related to the virtuoso technique expanded by the Viennese pianistic style of the early 19th century. Hummel developed the ornamental style further, culminating ultimately in the poetry of the tone-coloured *fioritura* of Chopin. The aim of the study was to reveal the individual contributions he made to the changes taking place between the Classical and Romantic styles.

Hummel's treatise is an important musicological document detailing keyboard performance practices of the 18th and early 19th century. In Chapter 5 his pedagogical principles as set out in his treatise are appraised and in Chapter 6 investigates the technical principles embodied in Hummel's *24 Grandes Études* op. 125 and their influence on the development of 19th century piano technique and the *Concert Étude*.

Abstract

Title: The historical and pedagogical relevance of the *24 Grandes Études* op. 125 by Johann Nepomuk Hummel (1778–1837)

Student: Elise Lemmer

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This study investigates the importance of Hummel as a transitional composer, pedagogue and pianist between the Classical and Romantic periods, his contribution to the development of piano technique, and his influence as a pedagogue on later generations. The bases of this study were his treatise *A complete theoretical and practical course on the art of piano playing (Ausführliche theoretisch-practische Anweisung zum Pianofortenspiele)* of 1828, his *Préludes* op. 67 of 1814/1815 and his *24 Grandes Études* op. 125 of 1833.

Hummel's treatise is an important musicological document detailing keyboard performance practices of the 18th and early 19th century. He lived at a time when the present day piano was still evolving. The new instruments with their resulting new possibilities found expression in his *24 Grandes Études* op. 125.

Important sources consulted were the following:

- *The piano concertos of Johann Nepomuk Hummel* by F.H. Mitchell (1957)
- *The music of J.N. Hummel: its derivations and development* by R. Davis (1965)
- *Romantic Music: A history of musical style in the 19th century* by L. Plantinga (1984)

- *The Kristeva Reader* edited by Toril Moi (1986)
- *How did they play? How did they teach?* by S. Soderlund (2006); and
- *Johann Nepomuk Hummel: a musician's life and world* by Mark Kroll (2007).

Although Hummel was deeply rooted in the Classical style, his compositions displaying the hallmarks of the *style galant*, can be divided into two style periods. The first style period ending about 1811 shows harmonic simplicity, regularity of phrasing and elegant *cantabile* melody. His second period post-1811 saw the composition of works with bolder, more dissonant harmony resulting in greater chromaticism. After 1814 his piano compositions demand greater variety of tone colour, more expressive use of dynamics, *rubato*, and advanced technical facility of the performer.

According to Mitchell (1957: 75, 76) Hummel's art and ornamentation are related to the virtuoso technique expanded by the Viennese pianistic style of the early 19th century. Hummel developed the ornamental style further, culminating ultimately in the poetry of the tone-coloured *fioritura* of Chopin. One aim of the study was to reveal the individual contributions Hummel made to the changes taking place between the Classical and Romantic styles.

Innovative aspects include new virtuoso technical demands that would find fruition in the *études* of Chopin and Liszt. His influence on Chopin was undeniable as one perceives the early distinguishing characteristics of Chopin's style in many of the compositions of Hummel. Schumann and Liszt were familiar with the music of Hummel in their formative years and there is much evidence of Hummel's style in their compositions.

In Chapter 4 on intertextuality, Hummel's influence on Chopin, Schumann and Liszt is examined, and in Chapter 5 his pedagogical principles as set out in his treatise are appraised. Chapter 6 is an investigation into the technical principles embodied in Hummel's *24 Grandes Études* op. 125 and their influence on the development of the *Concert Étude*.

Keywords

- Johann Nepomuk Hummel
- transitional composer/pianist/pedagogue
- piano pedagogy
- *A complete theoretical and practical course on the art of piano playing* by Hummel
- *Étude*
- Moscheles
- *24 Grandes Études* op. 125 by Hummel
- 24 major and minor keys
- intertextuality
- Chopin
- Schumann
- Liszt

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My family and friends who believed in me. My love for you all is boundless.

In memory of Leonard

Pretoria, July 2013

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Chapter 1

Introduction

1.1 Background to the study

This study was inspired by Prof. Arie Vardi, my piano lecturer during my studies at the *Hochschule für Musik und Theater* in Hanover, Germany. It was he who drew my attention to the multi-faceted pedagogue, pianist and composer Johann Nepomuk Hummel (1778–1837), who composed *24 Préludes* op. 67 in 1814/1815. This was the first set of *préludes* to be composed in all 24 major and minor keys since those of J.S Bach, contained in *Das Wohltemperierte Clavier* of 1744. Hummel's *Préludes* served as a model in particular for Chopin's set of *24 Préludes* op. 28 published in 1839, and reflect in miniature the new harmonic, pianistic and technical devices which would come to full fruition in the 19th century. They represent the lost art of *preluding*, where the performer improvised before the featured works on a recital programme. Ranging in length from only four to thirteen bars, the *24 Préludes* are too short for a thesis of this depth and breadth.

On further investigation into the compositional output of Hummel, I discovered his *24 Grandes Études* op. 125, also composed in all 24 major and minor keys, and published in 1833. Of great importance is the fact that these *Études* were one of the first sets of this genre meant for public performance, leading later in the 19th century to the fully fledged *Concert Étude*. According to Soderlund (2006: 3) in her chronology of important treatises and collections of exercises and studies for keyboard dating from 1360 to 1924, Moscheles was the first to compose a set of 24 *études* in all major and minor keys. They were composed in 1827 and were entitled *Studies for the pianoforte as finishing lessons for advanced performers: 24 characteristic compositions in the different major and minor keys*, op. 70. The fact that Hummel entitled his op. 125 as *Grandes Études*, shows

his desire to make more of this collection than mere finger exercises. They exhibit musical content and provide a showcase of the pedagogical principles that govern and facilitate good piano technique. That they were composed in all major and minor keys, points to Hummel's thoroughness as a musician and pedagogue, as each key poses its particular problems and characteristics to the pianist. Also to be observed is his growth and development as a composer from the *Préludes* op. 67 of 1814/15 to the *Grandes Études* of 1833. The *Études* are longer, technically more advanced and harmonically more complex, showing more musical and emotional content, marking Hummel as a transitional composer of importance between the Classical and Romantic periods.

In 1971, the eminent musicologist and pianist Charles Rosen (1971: 22) wrote:

The work of Haydn and Mozart cannot be understood against the background of their contemporaries. It is rather the lesser man who must be seen in the framework of the principles inherent in Haydn's and Mozart's music.

Rosen (1971: 384) clearly regards Hummel as one of these "lesser men", comparing Hummel's style of composition in some instances to that of the early concertos of Beethoven and believes that the great harmonic innovations of the Romantics do not come from Beethoven, but arise from Hummel, Field (1782–1837), Weber (1786–1826) and Schubert (1797–1828). Rosen is of the opinion that Hummel belongs in his musical outlook to the age of Rossini (1792–1868), and not to the age of Haydn and Mozart.

According to Noël Lee in his preface to Hummel's op. 125 contained in the Heugel edition (1977: vi), it was from Rossini that Hummel developed a "talkative side", a need to busy himself, to show off, which may explain why his transitional passages are so successful and why these *Études* exhibit immediate appeal and demand great technical dexterity. Many years later Rosen (1995: 703, 707), in his book *The Romantic Generation*, stated that it is for this reason composers like Hummel, Schubert and Mendelssohn not only learned from their forerunners, but displayed that learning with pride. In Rosen's opinion, both Schumann and Chopin mastered the late Classical style of Hummel which was characterised by Italianate melodies and virtuoso passage work often

supported by Alberti accompaniments. Later Schumann and Chopin transformed the Classical sonata, giving it greater length, emotional power and structural freedom.

During his life Hummel enjoyed the respect of his contemporaries, being hailed as one of the most technically and musically proficient pianists in Europe, receiving much admiration for his skills as a composer. His reputation as a teacher attracted some of the foremost talent of the time, including Carl Czerny (1791–1857), Ferdinand Hiller (1811–1885), Sigismund Thalberg (1812–1871) and Adolf Henselt (1814–1889) as his most famous protégés. He was closely connected to the greatest musicians of the day, having studied and lived with Mozart, taken organ lessons from Haydn and having been a close friend of Beethoven and of Chopin (Sachs 2001: 828, 829, Kroll 2007a: xiii.)

As a pedagogue, his influence was widespread due to his publication *A complete theoretical and practical course on the art of piano playing*. Published in 1828, it appeared simultaneously in English, German and French. It was undoubtedly one of the most influential publications concerning piano methodology at the time, and promulgated Hummel's approach to technical dexterity and artistic finesse. This enormous treatise contains more than 2200 technical exercises and musical examples as well as good advice for teachers much of which is still applicable today. Part 1 deals largely with basics, containing short pieces graded according to levels of difficulty. Recommended study material includes pieces by various composers, amongst others Clementi (1752–1832), Mozart (1756–1791), Pleyel (1757–1831), Dussek (1760–1812) and Cramer (1771–1858). Part 2 includes hundreds of exercises with fingering patterns pointing the way to our modern system of fingering. Part 3 concerns interpretation, pedalling, ornamentation and Hummel's own aesthetic principles, which, to him constituted beauty and good taste in performance.

Hummel achieved distinct success wherever he appeared and was known as a pianist of the highest rank. The English critic and organist Edward Holmes (1799–1859), praised Hummel as an excellent pianist, and also paid tribute to him as 'a man of honest sentiments and delicacy of mind' (Mitchell 1957: 58). The importance of Hummel as a

touring virtuoso pianist can be seen from the following list of countries where he performed, confirming his standing as one of the most respected pianists of his era. Tours undertaken by Hummel included the following countries (Sachs 2001: 828, 830): Germany (1788, 1792, 1814, 1816), Denmark (1788), England (1790, 1829, 1830, 1831, 1833), Holland (1792), Austria (1814, 1834), Russia (1822) where he met John Field, France (1825, 1829, 1830) and Poland (1828, 1829).

Hummel was a prolific composer, his piano compositions including seven piano concertos, *24 Préludes op. 67*, *24 Grandes Études op. 125*, nine piano sonatas, and other piano pieces in various genres. He was one of the earliest composers to publish his compositions internationally and was one of the pioneers leading the struggle for uniform copyright laws in Germany and Austria, ensuring better income and protection for composers (Sachs 1977: 10).

1.2 Aim of the study

This study aims to highlight the importance of Hummel as a transitional composer, pedagogue and pianist, and the influential role he played in creating a link between the Classical and Romantic periods. His contribution to the development of piano technique and his influence as a pedagogue on later generations (especially Chopin, Schuman and Liszt) will be discussed in detail. The basis of this study will be his *Grandes Études op. 125*.

Innovative technical and interpretative aspects contained in the *Études* include progressive new virtuoso technical demands, later crystallized in the *études* of Chopin and Liszt. Stylistically the *Études* display facets of the Baroque, Classical and Romantic styles, marking Hummel as a true transitional composer. The Baroque style is evidenced by *Études* displaying a high degree of ornamentation, counterpoint and the slow dotted rhythms of the French overture. These include nos. 4, 6, 16, 21 and 24. *Études* representative of the Classical style display simple harmony and transparency of texture shown in nos. 1, 2, 7, 9 and 13, while those reflecting the Romantic style show greater

length, more complex chromaticism and thicker chordal textures. These include nos. 3, 5, 8, 10, 11, 12, 14, 15, 17, 18, 19, 20, 22 and 23. Hummel's influence on Schumann was undeniable, illustrated by the fact that Schumann composed his *Études Symphoniques* op. 13 in 1834, the same year in which he wrote a long and detailed criticism of Hummel's op. 125 of 1833 for the *Neue Zeitschrift für Musik* (Schumann 1834: 73–75).

Hummel was deeply rooted in the Classical style, having studied with some of the best musical practitioners of the period: Haydn (1732–1809), Albrechtsberger (1736–1809), Salieri (1750–1825), Clementi (1752–1832) and Mozart (1756–1791). His creative output can be divided into two periods, his early style embracing the hallmarks of the *stil galant* displaying harmonic simplicity, regularity of phrasing and elegant *cantabile* melody. His second period which began in about 1811 saw the composition of works with greater chromaticism resulting in bolder more dissonant harmony. (Sachs 2001: 831).

According to Mitchell (1957: 75, 76), Hummel's art and ornamentation is related to the virtuoso technique expanded by the Viennese pianistic style of the early 19th century. Hummel developed the ornamental style further, culminating ultimately in the poetry of the tone coloured *fioritura* of Chopin. The piano compositions of Hummel's second period demand greater variety of tone colour, more expressive dynamics and *rubato*. As the very last work that Hummel composed for piano solo, his *Grandes Études* op. 125 (1833) represent a showcase of the individual contribution he made to the changes that took place between the Classical and Romantic periods.

1.3 Literature review

The primary source of this study is Hummel's 24 *Grandes Études* op. 25, first published on 23 November 1833. According to Kroll (2007a: 335), there is evidence that they may have been composed as early as 1831. Initially Hummel composed a set of 17 *Études*, omitting the keys of B major, E flat major, G minor, A minor, C sharp minor and F minor. Shortly after, he added an 18th *Étude* and then extended the set to include all 24

major and minor keys (Hinson 1973: 329). The Universal Edition of 1900, edited by Hans Trneček, comprises only 17 *Études*. Two editions which include all 24 major and minor keys were published by Schlesinger (Berlin, 1833) and Heugel (Paris, 1982), the latter edited by Françoise Lesure.

Other editions include:

- Hummel, J.N. 1833. *Twenty-four studies for the pianoforte in the various major and minor keys, opus 125*. London: Cramer, Addison and Beale.
- Hummel, J.N. 1833 and 1890. *Études pour le pianoforte: oeuvre 125*. Vienna: Toby Haslinger. (24 *études*.)
- Hummel, J.N. 1833. *Études pour le piano-forte, oeuvre 125*. Paris: Farrenc. “Ed exacte le doigté ajouté” (with fingering added).
- Hummel, J.N. 1800-1899. *Vingt-quatre grandes études pour piano, opus 125*. Paris: Leduc.
- Hummel, J.N. 1926. *Dix-huit grand études: pour l’enseignement supérieur du piano: opus 125*. Paris: Leduc. (18 *études*.)
- Hummel, J.N. 1977. *Oeuvres choisies pour piano*. Paris: Heugel. (24 *études*.)
- Hummel, J.N. 1990. *Twenty-four études for piano*. New York: Garland Publishers. Edited by Joel Sachs.

Another point of departure is the detailed review by Robert Schumann of Hummel’s 24 *Grandes Études*, which appeared in the *Neue Zeitschrift für Musik* in Leipzig in 1834. His opinion was varied, dividing his critique into three parts, each stating a slightly different point of view, each one signed by one of Schumann’s imaginary Jean-Paulian characters Florestan, Eusebius and Meister Raro. Although Schumann did not regard Hummel in latter years as one of the foremost composers of his time, he described him as a ‘clear-headed, deliberate craftsman’ (Plantinga 1976: 13).

Charles Rosen, in his book *The Classical Style* published in 1971, refers to Hummel in many instances as an exponent of the proto-Romantic style of composition. Rosen,

therefore marks Hummel as a transitional composer of importance between the Classical and Romantic periods. According to Rosen, Hummel's influence on Chopin is undeniable if one studies Hummel's *24 Préludes op. 67* composed in the years 1814/1815, and his *24 Grandes Études op. 125* published in 1833. Four of Chopin's *études* from his op. 25 published in 1837 exhibit links to Hummel's *Études op. 125*. They are nos. 5 in E minor, 6 in G sharp minor, 7 in C sharp minor and 10 in B minor. Chopin's *Préludes op. 28* published in 1839, were also composed in all 24 major and minor keys and can be seen as a logical extension of the daring harmonic use, passage work and varied tonal textures present in the *Préludes* and *Études* of Hummel. Of importance to understanding the significance of Hummel's pedagogical and stylistic principles, is the thesis by J.Y. Jung, entitled *Preludes in all twenty-four major and minor keys, opus 67, by Johann Nepomuk Hummel: An investigation and analysis* (2002).

Rosen (1971: 454) describes the Romantic Style as a culmination of the contributions made by a host of greater and lesser composers beginning with J.S Bach, moving through Cherubini, Weber, Paganini and others. Rosen also believes that Beethoven at the beginning of his career was closer to Hummel, Weber and Clementi than to Haydn and Mozart. This statement by Rosen is supported by Marshall (1994: 41) who also believes that the stylistic road from Mozart to Mendelssohn intersects the path from Haydn and Beethoven to Schumann.

Sachs (2001: 832) asserts that Hummel as one of the most renowned representatives of late Classicism clearly linked the styles of Clementi and Mozart with those of Schubert, Mendelssohn, Chopin, Schumann and early Liszt. Arnold Whittall (1987: 74) echoes this, saying that Hummel was the inspiration behind the elegance that Chopin was to crystallise in *études* of genuine musical substance, and Hinson (1987: 385) regards Hummel's *Études* as a summation of the late Classical Style, exhibiting compatibility of melody and counterpoint with progressive harmonic innovation.

Hummel's expertise and brilliant reputation as a pedagogue and teacher is highlighted by his treatise, *A complete theoretical and practical course of instruction on the art of*

playing the pianoforte, published in 1828. Much of its usefulness has undoubtedly been superseded as it promulgates the high finger school of performance of the Classical era. It did not include arm movement and arm weight needed to play the piano repertoire of the Romantic style. However, in the light of present-day musicological research, it deserves consideration because of what it tells us of the study practices of the period. Gerig (1974: 70) who summarised Hummel's treatise in his book *Famous Pianists and their Technique*, was of the opinion the treatise was still valid at the time of writing his book, even if in an abridged version. In fact, the acclaimed Baroque researcher and performer Ralph Kirkpatrick (1984: 112), credits his own keyboard technique very largely to Hummel's piano method of 1828, which as Kirkpatrick said, takes care of everything that the ten fingers are expected to negotiate. He reiterates that the more finger independence there is, the more control one has over polyphony, precision, finesse and nuance at the keyboard.

This is a detailed manual of instruction which discusses the art of playing the piano from the earliest lessons to the advanced stages of artistic expression. This treatise is also a document of historical importance as it details performance practice of the 18th and early 19th century in a thorough manner.

Hummel lived at a time when the present-day piano was still evolving. When he was born in 1778 the harpsichord had receded as the keyboard instrument of choice, since the new pianofortes of Cristofori and Silbermann, developed after the 1720s, offered greater diversity of tone colour and gradation of tone. The instruments were therefore perfectly suited to the *stil galant* of the time. During Hummel's lifetime, the main manufacturers of pianos were the English and the Viennese. The English instruments had a heavier action and produced greater volume and thicker sounding textures. These pianos were capable of much more by way of volume, sonority of sound, and variety of texture and tone colour, broadening the scope of composers and performers of the time. Hummel nevertheless preferred the Viennese pianos above the English pianos for their lighter action and sound. It is ironic that in spite of Hummel's preference for the Viennese piano, his *Études* are ideally suited to the English piano. This instrument was capable of

providing the brilliance of tone needed for the faster *Études* and the rich, warm tone colours needed by the slower *Études* to demonstrate the musicianship of the interpreter.

In order to understand the impact of Hummel on piano playing on the 19th century, and to place his contribution to the Romantic style of performance in context, I have consulted *The Piano Concertos of Johann Nepomuk Hummel* by Francis H. Mitchell (1957), *Beethoven: Letters, Journals and Conversations* by Michael Hamburger (1966), *Schumann as Critic* by Leon B. Plantinga (1976), *Music analysis as human science?* by Arnold Whittall (1987), *How did they Play? How did they Teach?* by Sandra Soderlund (2006) and *Johann Nepomuk Hummel: a Musician's Life and World* by Mark Kroll (2007).

Although very little has been written about Hummel, Joel Sachs's many detailed articles on various aspects of Hummel's life and compositions have been extremely informative. These include the following:

- 1970 Hummel and George Edison of Edinburgh. *The Musical Quarterly*, 56(2): 270–287.
- 1972 Authentic English and French Editions of Hummel. *The Journal of the American Musicological Society*, 25(2): 203–209.
- 1973 Hummel and the Pirates: The Struggle for Musical Copyright. *The Musical Quarterly*, 59(1): 31–60.

1.4 Research Questions

The main question of this research is the following:

- How relevant was Hummel as a transitional composer, pianist and pedagogue between the Classical and Romantic periods as evidenced in his *24 Grandes Études* op. 125?

Sub-questions arising from this study are:

- What were the main stages in the development of the *Concert Étude* with reference to Moscheles, Hummel, Chopin, Schumann and Liszt? (Chapter 3)
- What was the influence of the *24 Grandes Études* op. 125 on the emerging new Romantic style of piano composition? (Chapter 4)
- In what way were the *24 Grandes Études* op. 125 a pedagogical tool for building piano technique and artistry? (Chapter 5)
- What is the significance behind the 24 keys being represented in this set of *Études*? (Chapter 6)
- What are the technical innovations to be seen in these *Études*? (Chapter 6)

1.5 Methodology

Mouton, in his book *How to succeed in your Master's and Doctoral studies* (2001), divides possible methods of research into 22 categories. The present study is an empirical investigation based on technical, analytical and historical principles. It pertains to three of Mouton's research categories (2001: 165–171):

- Number 13, “content analysis” (2001: 165–167);
- Number 14, “textual analysis, hermeneutics, textual criticism” (2001: 167, 168); and
- Number 16, “historical studies, narrative and analysis” (2001: 170–171).

The following are some applicable principles and methods suggested by Mouton (2001: 165–171):

- Description/definition: a study that analyses the content of texts or documents in order to reconstruct the past and chronology of events.
- Design classification: empirical, textual data.
- Key research questions: qualitative content analysis, historical-descriptive.

- Typical applications: analysis and interpretation of art subjects (paintings, sculptures, music compositions).
- Selections of cases/sampling - texts are selected on theoretical grounds (research question; objectives of the study).
- Conceptualisation/mode of reasoning: textual analyses are usually deductive in nature.
- Selection of cases/sampling: in traditional historical scholarship, the selection of cases is usually determined by theoretical constraints. Mode of observation/sources of data: use of variety of documentary (official, archival and unofficial) sources including personal documents (letters, diaries, autobiographies), registries, public records (birth, marriage, death certificates), and so on.
- Analysis: both quantitative and qualitative techniques are used.
- Strengths: the analysis of texts and documents to construct the past, the emphasis on process and change.
- Limitations: authenticity of the data sources, the understanding of the historian and differences in the theoretical perspectives which are contradictory.
- Main sources of error: authenticity of documents; principles that underlie the selection of documents, representativeness of documentary sources; accuracy of interpretations, subjective bias.

I aim to place Hummel in historical context between his predecessors and those who followed him. The socio-political influences of his time will briefly be alluded to. Pre-existent pedagogical piano repertoire is also relevant, as well as the development of keyboard instruments from the Baroque to the 19th century.

To conclude the thesis, I will present a pedagogical and technical analysis of Hummel's *24 Grandes Études* op. 125 in order to substantiate his position as a transitional composer, pianist and pedagogue, emerging from Classical traditions and becoming a driving force behind the evolution of the so-called Romantic school of composers, pianists and pedagogues.

A pedagogical study of the *Études* will reveal the changes in keyboard performance practice from the Classical to the Romantic style, resulting in new technical demands which included the following: expanded scales, varieties of touch, prevalence of double thirds, light fast octave technique, quick leaps, crossing of hands, and melody with semiquaver accompaniment in one hand. A technical analysis of Hummel's *Études* will emphasise their importance as a prototype of the new *genre*, the *Concert Étude*, in transition to its full flowering in the new Romantic style. Preceding styles will be referred to as well as new harmonic devices which led to the more chromatic and expressive style of the Romantics.

1.6 Delimitations of the study

During the course of my research into the historical and pedagogical relevance of Hummel's *Grandes Études* op. 125 (1833), it became increasingly evident to me how great his contribution was to the music world in which he lived and his influence on later generations. It became very difficult to limit my studies to the *Grandes Études* op. 125 as there was so much of interest to be seen in so many of Hummel's compositions for piano. I did, however, digress slightly by discussing his *Préludes* op. 67 (1814/1815) as they were the first set of *préludes* to be composed in all 24 major and minor keys since those of J.S. Bach published in 1744. They are very short ranging from four to thirteen bars in length, but encapsulate in miniature much of Hummel's compositional style as a transitional composer between the Classical and Romantic periods.

1.7 Notes to the reader

Hummel's set of *Grandes Études* op. 125 is the focal point of this study and is discussed in detail in Chapter 6. In this chapter their pedagogical and technical attributes are examined as a culmination of his lifelong interest in piano pedagogy and performance. The preceding chapters give the necessary background and historical perspective. Chapter 2 offers an overview of Hummel's life and work, Chapter 3 traces the origins and history of the *Concert Étude*, Chapter 4 explores intertextuality in Hummel's piano

compositions, alluding to his historical relevance mentioned in the title of this thesis, and Chapter 5 comprises a study of Hummel's treatise of 1828, also central to the title of this study. In order to link the various components of this study to Chapter 6 and its detailed study of Hummel's *Grandes Études* op. 125 I have concluded Chapters 2, 3, 4 and 5 with summaries which are indicative of their relevance to the study as a whole.

Chapter 2

Johann Nepomuk Hummel (1778–1837): An overview of his life and work

2.1 A brief biography

Johann Nepomuk Hummel was born on 14 November 1778 in Pressburg, now Bratislava, Slovakia. He was a true child prodigy who could read music at the age of four, play the violin at the age of five and play the piano at the age of six. His father, Johannes, was a string player and conductor who during his career was the Director of the Imperial School for Military Music in Pressburg, and later the director of the *Theater auf der Wieden* in Vienna (Sachs 2001: 828).

When the young Hummel was just eight years old he became a pupil of Mozart in Vienna, living with the family for two years. He was to be Mozart's most famous student, absorbing and later giving expression to the Classical style of composition and piano performance. As a mature musician he was to become a significant link between the Classical and Romantic styles in spite of being a child of the Classical era. Other teachers included Franz Joseph Haydn (1732–1809) for organ, Johann Georg Albrechtsberger (1736–1809, teacher of Beethoven) for counterpoint, Antonio Salieri (1750–1825, who taught Beethoven, Schubert and Liszt), for vocal composition, aesthetics and the philosophy of music and Muzio Clementi (1752–1832) for piano. These teachers represented a stellar group of mentors for the impressionable young Hummel fostering in him the interdisciplinary skills of teaching, composition, performing and conducting which would enable him later to be an asset to the international communities in which he moved, and to following generations (Sachs 2001: 828, 829).

Hummel's performing and teaching careers began at an extremely young age, an excerpt from his father's diary of 1791 describing him giving master-classes while on tour in

Edinburgh when he was just twelve years old. He had started touring extensively from the age of ten in 1788, beginning with Denmark and Germany. This tour was to last for four years including England and Holland. His concerts were greeted with great warmth and critical acclaim, as befitted a musician possessed of such technical virtuosity and musical conviction who was still just a boy. According to Meyerstein (1952: 225), during this English tour when Hummel was just twelve years of age, Haydn heard him play and dedicated a sonata in A flat major to him. (I have not been able to trace this.) The virtuoso of the late 18th and early 19th centuries ‘anchored a broad range of paradoxical, often contradictory meanings: artist and businessman, inspired superhuman genius and sonority-producing machine utterly sincere in character and calculatingly manipulative’ (Leppert 2007: 25–28). Hummel tapped into this ethos and paved the way for later pianistic luminaries like Liszt.

At the age of fifteen, in 1793, he established a teaching studio at his home in Vienna which was well supported due in part to his growing reputation as a virtuoso pianist and as a result of his connections to his own influential teachers. It is clear that he had a gift for teaching which manifested itself very early in his life (Kroll 2007a: 242). Leppert (2007: 143) admits that the representation, including the self-representation of the musician and/or composer during the emergence and development of modernity in the 18th and principally the 19th centuries is an aspect that interests him greatly. At this time professional musicians and composers confronted for the first time the realities of market economies transforming or supplanting patronage systems, which musicians both recognised and learned how to exploit as necessary corollaries to their livelihoods.

Hummel was one of the first to operate as an opportunist under market conditions and it is obvious that his appeal to the market was founded on his ability to produce musical sonorities in an aesthetically pleasing fashion.

Hummel’s first professional appointment was to Prince Nicholas Esterházy at Eisenstadt, succeeding Haydn as *Konzertmeister* in 1804. (This post was in fact that of *Kapellmeister*, but Haydn continued to hold the title after his retirement.) This association

was to end unhappily in 1811 due to a conflict of interests: Hummel felt too constrained artistically by his situation and the Prince felt that Hummel's attention to the music at the palace was not exclusive enough (Sachs 2001: 829).

In 1814 Hummel was appointed as *Hofkapellmeister* at Stuttgart, a period which he later came to regard as the unhappiest time in his life. He was not congenial to the Theatre administration and he resigned after three years. Factors which caused him great stress included not enough leave in order to tour and compose, and the fact that his wife Elisabeth Röckel, a professional singer in her own right, was not allowed to take part in the productions at court. It was with relief that Hummel put his experience at Stuttgart behind him.

In 1819 Hummel assumed the position as *Kapellmeister* to the court of the Grand Duke of Saxe-Weimar, a position he held until his death. This was an extremely happy period in his life, his contract guaranteeing him three months leave every year in order to tour. He therefore had a stable base to operate from and could consolidate his international reputation. Weimar was also the home of Johann Wolfgang von Goethe (1749–1832), the great German poet, dramatist and novelist. Through this association Hummel met the young Mendelssohn and his teacher, Carl Friedrich Zelter (1758–1832), who was well known in Berlin as a notable champion of Bach and founder of the *Liedertafel*. As *Kapellmeister*, Hummel instituted changes that improved standards of performance in his orchestra and working conditions of the musicians, leave and pension in particular being addressed. He was even the driving force behind an outreach programme involving his musicians in the upliftment and musical education of disadvantaged children in the poorer areas of Weimar, a modern concept. He also instituted the *Witwen-Konzerte* in 1830, the proceeds of which went to the widows and children of the orchestra personnel. These concerts became famous and were continued by others after Hummel's death (Mitchell 1957: 70, 71).

When assessing the contribution Hummel made to music, especially in forming part of the link between the Classical and Romantic styles, one must take into account the socio-

political world into which he was born, and in which he played such a vital role. There was great political upheaval in Bratislava, now the capital of Slovakia, which formed part of the Austro-Hungarian Empire, with the Hapsburgs as the reigning family. By the end of his life in 1837, the French Revolution had occurred in 1789 and the Industrial Revolution had begun. The Napoleonic Wars (1803–1815) as well as the Congress of Vienna (September 1814 – June 1815), had changed the face of Europe and contributed to the rise of a new middle class, with economic power that rivalled that of the aristocracy. Music in the 18th century, along with the other arts, ceased to be a purely representational tool used by the aristocracy and church to display its power and status. William Weber in his pioneering study of music and the middle class in London, Paris and Vienna in the first half of the 19th century, revealed that by 1848 a commercial world had emerged in each city, over which the middle class exerted powerful, if not dominant control (Scott 2002: 205). He continues by saying that composers were beginning to depend on the wealthy *bourgeoisie* for their livelihood as well as diversifying as teachers, writers on music and publishing, as well as composing and performing. Pianos (Scott 2002: 60–73) ‘for the millions’ were being advertised at ten guineas by 1884 and hire purchase was introduced in London and New York to help people buy pianos. British piano-making was concentrated in London from where instruments were transported to other parts of the country by rail. Art became the property of the middle class, who often viewed it in purely commercial terms. The ancient feudal system had disappeared and literacy became more widespread. Another feature of the commercialisation of music was evident in the sheet music trade (Scott 2002: 60–73). The role of the artist had also changed and Hummel was of the new generation: self-employed at times and possessed of good business skills.

Nationalism became one of the driving forces of artistic expression and found its voice in the works of many musicians including Hummel, Chopin and Liszt. The growing peace in Europe during the early 19th century gave Hummel the freedom to expand as a touring artist, firmly establishing himself as one of the most respected musicians of his time (Kroll 2007a: 1, 2).

Hummel was instrumental in the systemization of multi-national publishing, and led the composers' struggle for uniform copyright legislation in Germany and Austria, showing composers that they were not to be exploited by the prevailing chaos of the music publishing industry. According to Mitchell (1957: 61), he was so well known that between 1798 and 1849 he appeared several hundred times in the influential music periodical *Allgemeine musikalische Zeitung*, published in Berlin by Breitkopf and Härtel, the contributions ranging from very short notices to articles of great length.

In addition to his considerable achievements, Hummel was remembered as a man possessed of purity of mind and the skills needed to transfer the principles of aesthetic awareness. He was one of the first true entrepreneurs in music with a modern global outlook who managed his income so astutely as to leave a considerable estate. This included 100,000 thalers (about 20,000 pounds), and hundreds of rings, snuff boxes and other valuable items of jewellery (Sachs 2001: 830).

He was honoured in his lifetime and was a member of the following institutions (Sachs 2001: 830):

- *Institut de France*
- *Société des enfants d'Apollon*
- *Légion d'Honneur*
- *Société de Musique* of Geneva
- Netherlands Society for the Advancement of Music
- *Gesellschaft der Musikfreunde* in Vienna
- Philharmonic Society of London (as one of its earliest members), and the
- Weimar Order of the White Falcon.

He died in Weimar on 17 October 1837, a month short of his sixtieth birthday. During his productive life he had pursued a career of remarkable diversity, characterized by unremitting industry and excellence.

2.2 Hummel as teacher and pedagogue

According to Kroll (2007a: 241, 242) the 19th century was not only the era of the virtuoso pianist but also the era of the virtuoso piano teacher. After 1800 the number of people studying musical instruments increased dramatically due to the emphasis on individual achievement that was a product of Enlightenment thinking, and the growing middle class that placed great value on the ability to play an instrument well. According to Flanders (2006: 42), the invention of the upright piano as opposed to the grand prototype was also responsible for the growing popularity of piano playing among the middle classes. In 1795 William Stodart had taken a grand piano, set it upright on a stand and put it inside a sort of a cupboard. This instrument took up far less space than the traditional concert grand and was therefore better suited to the middle class home. Perhaps the greatest influence of all was the number of professional virtuosos appearing in public during the 19th century, serving as highly attractive role models. For the first time in history, piano teaching became a full time profession.

Hummel was a remarkably gifted and passionate piano teacher who made an indelible impression on his students. His reputation as a teacher was undoubtedly supported by his pianistic achievements, but it would be unwise to imagine that he taught by musical instinct alone. His approach to teaching was carefully considered and according to his student Ferdinand Hiller he coped with technical and musical problems in the most systematic fashion. It was of the utmost importance to Hummel that his students play in a singing style (Kroll 2007a: 249). Piano sonority, ornamentation, fingering and rhythm all received the most detailed attention. As mentioned in section 2.1, he started his teaching career at the age of twelve, never ceasing to teach throughout his life.

It is of interest that in their article '*Vroeg begin is goed gewin*' (An early beginning pays dividends), Theresa van Niekerk and Caroline van Niekerk (2009: 63) stress:

- the importance of early music tuition;
- the development of optimal technique as a result of early music tuition;

- the importance of sufficient repetition for technical skill and fixing information in long-term memory;
- discipline; and
- the relationship between the teacher and the pupil.

All of these points had already been discussed by Hummel in 1828, showing him to be a visionary among piano teachers of his time, formulating pedagogical principles still relevant in the 21st century.

In 1828 Hummel published his three part treatise on piano pedagogy entitled *A complete theoretical and practical course on the art of piano playing*. It was released simultaneously in Germany, France and England, exciting enormous interest and selling in great numbers and so becoming widely influential. It was written with the greatest attention to detail and is regarded by many as a reliable source of information about the Viennese style of performance and ornamentation (Sachs 2001: 831). According to Leppert (2007: 25–58) many teachers published tutor books for particular instruments the title pages of which almost always make the same claims evident in advertising, that is to say that his particular book was the best in its field. Hummel's *Clavierschule* belongs to a genre that goes back to 1360 with the publication of the *Robertsbridge Codex* (Soderlund 2006: 1) and the 16th century with the publication of Juan Bermudo's *Declaración de instrumentos musicales* in 1550 and Tomás de Santa Maria's *Arte de tañer fantasia* in 1565. In my opinion, Hummel's treatise is thorough in the extreme, leaving nothing to chance. All aspects of piano pedagogy are considered, including theoretical, technical, aesthetic, emotional and practical demands which teacher and pupil have to surmount. Kroll is in agreement with this and views Hummel's treatise as one of the most comprehensive (2007a: 255).

This treatise was written in three parts and includes more than 2200 technical exercises and musical examples, most of them just a few bars in length. In the preface Hummel advocates an hour of daily practice for beginners, and shows himself to be a keen

observer of human psychology, advising that girls begin lessons at age seven but boys at the age of eight. In his opinion a good teacher should:

- be zealously interested in his students and their progress;
- never let his pupils develop bad pianistic habits;
- insist on the eyes of the pupil being on the music at all times;
- provide pieces that are pleasing to the child to be alternated with the learning material;
- keep strict rhythm;
- teach slowly, as progress made too fast leads to unintelligible and incorrect performance; and
- be an example of warm intent, patience and skill.

Part 1 of Hummel's treatise begins with the fundamentals of piano playing which include the position at the piano; finger, hand and arm position; finger action; note values and names; and musical symbols, clefs, and terms in Italian and German concerning tempo and character (Hummel 1828: 1–5, 56, 57, 58). It includes 617 one measure five finger patterns covering the range of a fifth up to and including the octave. To end Part 1 Hummel presents 60 pieces graded from easy to difficult. Selections for the beginner include the following (Hummel 1828: 101):

- Clementi, M. *Sonatines doigtées*, opp. 36, 37 and 38
- Czerny, C. *100 Übungsstücke mit Bezeichnung des Fingersatze*
op. 139
- Diabelli, A. *Sonatinen aus allen Dur und Moll-Tonarten* op. 50
- Dussek, L. *6 Sonatines progressives*, op. 20
- Hummel, J.N. *6 Pièces faciles*
- Kuhlau, F. *Kleine Rondos*
- Pleyel, Ig. *28 Pièces faciles*
- Wannhal, J. *Werke für Anfänger.*

At the end of this first part he also recommends the easier works of Kozeluch, Haydn, Mozart, Cramer, J.S. Bach and Händel.

The second part of Hummel's treatise focuses on fingering and its importance in determining correct technical expertise and musical expression. Scales (with fingering) in thirds, sixths, tenths, double thirds, chromatic thirds and sixths, in contrary motion and in double thirds abound. Also to be found in this section, are many pages of broken chords and arpeggios (Hummel 1828: 170–188, 291–307, 372). The system of fingering promulgated in this section is still relevant today, as it established and laid down the foundations of modern fingering. Hummel avoided the use of the thumb on the black keys, except for fingering patterns found in progressions involving sequential and similar groups of notes. Part 2 shows a development in the method from the simple finger exercises in Part 1 to full-fledged but simple studies. Included at the end of this section is J.S. Bach's *Fugue in C sharp minor* from Book 1 of *Das wohltemperierte Clavier*, Händel's lengthy and complex *Fugue* which opens his *Fourth Suite* in E minor (HG11/ii/5), and a four page fugue in F sharp minor by Hummel. It is here that one is made aware of the importance Hummel attached to complete independence of the fingers in order to achieve clear part playing. Clarity and transparency of texture were not negotiable in contrapuntal performance.

In Part 3 Hummel discusses interpretation, style, and in particular ornamentation, which is presented with great precision and depth. He was one of the first pianist/composers to suggest that one begin a trill on its principle note, not the upper note, a practice which became normal and natural in the interpretation and performance of Romantic piano music. This section includes several extended compositions, including excerpts from his *Piano Concerto in A minor* op. 85 (c1816), and the *Adagio* from his *Sonata for Piano in D major* op. 106 of 1824. These compositions (Hummel 1828: 429–440) require great personal input, finesse and artistry from the performer, as well as the ability to execute irregular rhythmic groupings in the right hand over left hand arpeggiated accompaniments. It is here that we see the seeds of Chopin's style crystallised in the intricate *fioritura* of his *Préludes* op. 67 and *Piano Concertos*. These excerpts from

Hummel's works dating from 1816 and 1824 respectively (taking into account that Chopin was only born in 1810), indicate the beginnings of the chromatic abandon within a diatonic framework so characteristic of the compositions of Chopin.

Of interest is the attention that Hummel gives in his treatise to *tempo rubato*, evidence of the forward nature of his thinking, and his ability to give credence to the new styles and innovations in piano performance generated by the composers of the new Romantic style. According to Rowland (1994: 203, 204), Hummel observed that each hand must act independently and the left hand should keep strict time. Not all pianists of his day were as rigid in their approach to *rubato* and performed with more rhythmic flexibility than Hummel's school. Where Hummel advocated a steady left hand rhythm, other pianists allowed rhythmic flexibility in the left hand. Hummel's concept of *rubato*, often described as an extremely difficult technique, was practiced by a select group of pianists including Czerny and persisted through the 19th century into the 20th century in the playing of pianists including Vladimir de Pachmann (1848–1933), Ignacy Paderewski (1860–1941) and Moriz Rosenthal (1862–1946). Only recently has this practice fallen into disfavour (Rowland 1994: 204).

Hummel placed great stress on the player knowing the character of a composition, and the significance of tempo indications. To him an *allegro* movement demanded brilliancy, power, precision, in delivery and sparkling elasticity in the fingers. From an *adagio* Hummel required a singing style, tenderness and repose (Mitchell 1957: 66, 67). Also important to Hummel was the ability to discriminate between a correct performance and a beautiful performance. The latter, according to him, was frequently termed *expressive*, but not possessed of enough accuracy. He expected a combination of the two aspects to produce a successful interpretation of a work (Gerig 1974: 75, 76).

Kroll (2007a: 254) states that Hummel had reason to be proud of his treatise. He had been playing the piano for forty years and had taught for almost as long. His piano method was a way of documenting his style of playing, ensuring a lasting legacy which would transmit his accumulated knowledge to future generations. Hummel took five years to

write his treatise, approaching the project with painstaking care. Early reviews of the *Clavierschule* were promising, with the *Allgemeine Zeitung für Musik* writing (Schumann 1834: 73–75),

One views this work as truly important, respected everywhere, thought provoking and not to be overlooked for its influence and effect [...] and offers learning, facility and general advancement to those who wish to follow [Hummel's] honourable path.

Carl Montag was of the opinion that this *Clavierschule* was an excellent introduction to Hummel's *Grandes Études* op. 125, and indeed a summation of his technical, pedagogical and musical thought (Kroll 2007a: 254).

Many gifted and later to be influential pianists passed through Hummel's hands, ensuring that he would exert a dramatic influence on the music world of his time which would resonate on to later generations. Amongst his piano pupils were the following:

- Carl Czerny (1791–1857), who received lessons from Hummel between 1800 and 1805. He was a celebrated pianist, teacher and composer of thousands of technical studies from beginners' level to advanced (Mitchell 1957: 46). Since Czerny taught Liszt, his early training was significant for the development of piano performance later in the 19th century. One can correctly assert that Hummel forms one of the links through Liszt who taught Theodore Leschetizsky (1830–1915), who taught many of the pianistic giants of the early 20th century including Ignacy Paderewski (1860–1941), Artur Schnabel (1882–1951) and Benno Moiseiwitsch (1890–1963). According to Schonberg (1978: 91) it was in this way that the pianistic blood-lines of the 19th century were drawn up.
- Felix Mendelssohn (1809–1847), remarkable child prodigy and composer, whose compositions are still part of the greater repertory today. He founded the Leipzig Conservatory and was principle conductor of the *Gewandhaus* Orchestra at the age of thirty-six (Scholes 1960: 633). As a child he was friendly with the great German writer and philosopher Johann Wolfgang von Goethe who lived in

Weimar. It was on a visit to Weimar in 1820, when he was just eleven, that he met Hummel and received a few lessons from him (Meyerstein 1952: 228).

- Ferdinand Hiller (1811–1885), virtuoso pianist, composer and conductor, who founded the Cologne Conservatory (Collins 1988: 222).
- Sigismund Thalberg (1812–1871), internationally acclaimed virtuoso pianist, who rivalled Liszt in Paris. He toured Europe, the United States of America and Brazil (Scholes 1960: 1024). He also composed, and wrote a treatise on piano playing entitled *The Art of Singing applied to the Piano* (Soderlund 2006: 3).
- Adolf Henselt (1814–1889), great pianist, teacher and composer of a piano concerto. He came to St Petersburg, Russia, in 1838, beginning a forty year career there. Here he was the official imperial court pianist and musical inspector of the imperially endowed girls' boarding schools, supervised in the training of music teachers, and administered music examinations. He had much to do with laying the foundation of a significant school of Russian pianists. The pianist, teacher, lecturer and writer Edward George Dannreuter (1844–1905) called Henselt the link between the styles of Hummel and Liszt (Gerig 1974: 288, 289).

Hummel's influence as a pedagogue was therefore far reaching geographically and historically. His ideas no doubt were reflected in his own piano performance and must have had an effect on his composition and especially his *Études*. It can be said that the *Grandes Études* op. 125 were a logical development from his treatise of 1828, being a technical and musical summation of his pedagogical and pianistic principles. As a gifted piano teacher and teacher of composition Hummel helped sow the seeds for the new Romantic School by providing a strong link originating from the Classicists of the 18th century.

2.3 Hummel, one of the first international virtuoso pianists

The Irish born dramatist and music critic George Bernard Shaw (1856–1950) declared: 'the piano is the most important of all musical instruments; its invention was to music, what the invention of the printing press was to poetry' (Dubal 1987: 17, 19).

According to Dubal, the perfection and dissemination of the piano also coincided with the rise of the middle class and the era of Romanticism, when great pianists were heroes. The piano became the quintessential Romantic instrument and the public demanded gods who could tame it and sing on it.

Hummel, born in the Classical era, was one of the first virtuoso pianists who helped pave the way for the future Romantics. He was a child prodigy who toured internationally from about the age of ten, performing virtually throughout his life, achieving distinct success wherever he appeared and garnering a reputation as an interpreter who displayed insight and depth. His partiality for the Viennese piano reveals that his touch must have been light, with great variety of tonal colour. During the transitional period from Classicism to Romanticism, he brought virtuosity coupled with simplicity and elegance to the highest degree of perfection.

According to Sachs (1977: 32, 33), a visit by Hummel to perform elicited great interest and excitement long before the actual event, therefore his performances were characterized by full concert halls earning him a substantial fortune. *La Revue Musicale*, for example, announced on 13 March 1830 that

M. Hummel arrived in Paris on March 6th. He is staying at the *Hôtel des Princes, rue de Richelieu*. This great artist, before betaking himself to London shortly, will only make a brief sojourn among us. We learn nevertheless that on the 22nd of March he will give a concert in the auditorium in the *rue Chantereine*. There he will improvise and perform some unpublished works, among others a new concerto, which is said to be really remarkable.

The success of Hummel's tour to Paris in 1825 was marked by the following article in London's *Quarterly Musical Magazine and Review* (vol 11: 33). It was translated from an article in an unidentified German periodical entitled *Assemblage of piano-forte players in Paris* in the spring of 1825 (Sachs 1977: 26). The following is an extract from the article:

By speaking of the celebrated Hummel last, we wish to reserve a place for treating of one who justifiably stands in the first rank of his profession. It was expected that there would be found in his execution [...]. Brilliancy and the very excess of those difficulties [...]. Chasteness, moderation and gracefulness are his distinguishing characteristics, and instead of charlatanism were found science and power. His extemporaneous playing, which is of the very highest order of excellence, produced the greatest enthusiasm in the hearers [...]. This was also the case in the concert which he afterwards gave in the *Salle des Menus Plaisirs*, and the Music Saloon of the Royal Conservatory. To prove how highly they esteemed his extraordinary talents, the artists and amateurs had a medal struck by subscription. On one side is a bust of the artist, and on the other the following inscription, '*Les artistes et Amateurs Françoise à Hummel, 1825.*

Hummel was not only known as an interpreter of his own and other composers' works but also as a brilliant improviser. According to Sachs (2001: 831) he was almost more at ease improvising than interpreting formal compositions. He particularly excelled at creating four and five part fugal variations. Sachs is supported by Mitchell (1957: 59, 60), who also comments on Hummel's remarkable power as an extempore player. He asserts that critical reports at the time reveal that during the first decades of the 19th century all the critics without exception were unanimous in saying that Hummel was a unique pianist who in performance, particularly with reference to his improvisations, was not even equalled by Beethoven. Hummel's programmes show that he consistently concluded his concerts with a free fantasy based on some well chosen theme. Even in an obituary that appeared in the *Allgemeine Zeitung für Musik* on 23 October 1837, it was said that as an extempore player 'his ideas flowed in a copious and unremitting stream'. The German violinist, composer, teacher and conductor Ludwig Spohr (1784–1859) regarded Hummel as the greatest improviser of them all (Schonberg 1978: 106).

Hummel and Chopin were both of the opinion that only by following the principles of fine singing and rhetorical discourse, could the highest level of artistry be achieved. The vocal model was to be the pianists' guide. In fact, Hummel's pupil Sigismund Thalberg (1812–1871) entitled his treatise on piano playing written in 1835, *L'art du chant appliqué au piano (The Art of Singing applied to the Piano)* (Soderlund 2006: 3). Both Hummel and Chopin were renowned for the poetry of their playing and their ability to create a true *cantabile* and a vocal style of pianism (Kroll 2007a: 313). It was inevitable

that when Beethoven arrived in Vienna in 1792, there would be comparisons made between him and Hummel. Czerny wrote that while Beethoven's playing was remarkable for its enormous power, characteristic expression and his unheard of virtuosity and passagework, Hummel's performance was a model of cleanness, clarity and the most graceful elegance and tenderness; all difficulties being calculated to create the greatest and most stunning effect (Soderlund 2006: 267).

In a letter dated 1854, during the time he was confined in an asylum for the mentally disturbed at Endenich near Bonn, Robert Schumann reflected on whom he considered the best performer-composers (Kroll 2007a: 275):

The older I become, the more I see how the piano expresses itself mainly and uniquely, in the three following styles: through a rich sonority and a variety of harmonic progressions (as with Beethoven and Schubert); through the use of the pedal (as with Field); or by the ability to play many notes fluently (as with Czerny and Hertz). In the first category we find in sum, the players; in the second category we find the fanciful ones and in the third category those with a pearly technique. Multifaceted, refined composer-virtuosos like Hummel, Moscheles and finally Chopin combine all three methods and therefore become the most beloved players.

Hummel's tours began in 1788 when Mozart could no longer teach him and recommended that the boy make himself known to the musical world. He toured more extensively than any of his contemporaries, essentially creating the model for today's touring artist, and was an innovator in the commercial aspects of the music business such as advertising, promotion and copyright protection. This is not to say that Hummel's contemporaries did not travel. Mozart, for example spent ten of his thirty-five years travelling on tour. Hummel however quickly grasped the vast potential of concert tours in developing and establishing his career, understanding how they would provide numerous opportunities to enhance his reputation as a soloist, play his new compositions before a wide audience thus creating an even larger market for his music. By touring he could maintain the professional contacts that he forged over the years, as well as establish new ones and earn money to supplement his *Kapellmeister* salary. Hummel therefore decided to make touring a regular part of his life (Kroll 2007a: xi, 96).

To accomplish this, Hummel insisted that his contracts as *Kapellmeister* in Stuttgart and Weimar included a provision for annual leave of three months to engage in touring, making him a modern negotiator of note. He used these sabbaticals to great advantage, performing almost yearly throughout continental Europe, and included Russia, Poland and France on occasion. There were periods when he did not travel, one of these being between 1793 and 1804 after his first tour as a child prodigy and during his tenure as *Konzertmeister* at the Esterházy palace from 1804 to 1811. In 1814, the year of the commencement of the Congress of Vienna, Hummel resumed his tours. The policies established by Metternich and his colleagues were about to set Europe on the path to economic and political stability following the upheaval caused by the French Revolution and the Napoleonic Wars. Other factors also contributed to Hummel's increasing concert schedule. Continued advances in technology improved transportation and communication during the early years of the 18th century. Travel became faster, safer and more comfortable and improvements in mail delivery made communication with distant cities easier and more reliable. These were important developments for the musician trying to arrange long distance tours. These factors created an ideal environment in which Hummel could become, in a very modern sense, the first touring artist. While Haydn, Mozart and Beethoven certainly travelled, and such artists as Telemann, Händel, Clementi and Moscheles made significant extensive trips, no other performer of the early 19th century so fully realised the potential or took greater advantage of the burgeoning opportunities for touring than did Hummel (Kroll 2007a: 97, 98).

Tours undertaken by Hummel during his career as a concert pianist included the following countries and cities (Sachs 2001: 828, 830):

- 1788: Berlin, Magdeburg, Göttingen, Brunswick, Kassel, Weissenstein, Hanover, Celle, Hamburg, Kiel, Rensburg, Flensburg, Lübeck, Schleswig, Copenhagen and on an island at Odense
- 1790: Edinburgh, Durham, Cambridge, London (two years)
- 1792: Netherlands (Amsterdam, The Hague), Cologne, Bonn, Mainz, Frankfurt and Linz (returning to Vienna in early 1793)

- 1814 and 1816: Vienna and Germany
- 1822: Russia
- 1825: Paris
- 1828/1829: Poland
- 1829: Paris, London
- 1830: Paris, London
- 1831 and 1833: London.

According to the composer, writer and teacher Carl Friedrich Zelter (1758–1832), Hummel was in many ways the first Liszt. He was of course referring to Hummel's reputation as one of the first virtuoso pianist-composers, the foremost representative of the *style brilliant* of the early 19th century (Kroll 2007a: 336). Schonberg (1977: 109) asserts that Hummel was the climax of the Viennese school, trained in the Mozart style of piano playing, but later developing a much more brilliant and powerful technique than Mozart.

Hummel had started a trend that moved with inexorable progress to the great Romantic pianists of the middle and late 19th century, and through the pedagogical lines of his students, even to the early 20th century. The geographical scope of his tours and regularity with which he performed ensured that his pianistic innovation was promulgated to the widest possible public. He was admired and respected as a performer and interpreter by the most famous musicians of his time, most notably by Chopin, Schumann and Liszt. It is therefore of little surprise that those great musicians built and expanded on the groundwork laid by Hummel.

2.4 Hummel, the composer

2.4.1 Background to Hummel's development as a transitional composer between the Classical and Romantic periods

Hummel was one of the late Classical composers who made a major impact on the new emergent Romantic style. He was an extremely prolific composer whose compositions reflect practically every genre of creative composition except the symphony. This regrettable omission has been attributed to Hummel's deep respect for and admiration for Beethoven whose nine monumental symphonies changed symphonic composition forever. Ferdinand Hiller, student and friend of Hummel, wrote in his memoirs that Hummel said the following of Beethoven (Soderlund 2006: 267):

it was a serious moment for me when Beethoven appeared. Should I have tried to walk in the footsteps of such genius? For a while I really did not know who I was, and finally I decided to remain true to myself and my nature.

According to Sachs (1973b: 735) Hummel's compositional career began at a very young age, as had his performing and teaching careers. His op. 1 was published in 1791 when he was only thirteen years old. This composition consists of three sets of variations, *The Ploughboy* in C major, *A German Air* in G major and *La Belle Catherine* in C major. This was the beginning of an illustrious career as a composer which during his lifetime made him one of the most popular composers in Europe. According to Harmon (1962: 806, 807) it is easy to understand why Hummel was one of the most fashionable composers of the salon. His music does not call for the radical reorientation demanded by Beethoven but offers the delights of intimate feeling in the sonorous spacing of his keyboard texture and his occasional chromatics and enharmonics. Slow melodies show Bellini-like contours and improvisatory brilliance, and his treatment of harmony is more important than the intrinsic value of his compositions.

In keeping with the delimitations of this study, that is, the historical and pedagogical relevance of Hummel's *Grandes Études* op. 125, I will be restricting this discussion to his music for piano. Music for other instruments includes ballets, operas, sacred music, incidental music, pantomimes, cantatas, solo vocal music, choral music with orchestra, concertos for various instruments, and chamber music (Sachs 2001: 832, 833, 834, 835). Most of this music was composed during his tenure at the Esterházy palace.

2.4.2 Early Romantic traits present in Hummel's compositions for piano

Hummel's style of composition for piano from 1791 to approximately 1815 reflects the elegance, refinement and temperament of his own playing and especially the influence of Haydn and Mozart. Stylistically Hummel's music is amongst the finest of the last years of Classicism, with basically homophonic textures.

There were, however, already signs of the emerging Romantic style in his creative output at that time. His *Fantasie* in E flat major for piano op. 18, composed in 1805, was to be a catalyst for Schumann's *Fantasie* for piano op. 17 in C major of 1836. Schumann had as a young man been a great admirer of Hummel as evidenced in a letter to his teacher Friedrich Wieck, written in 1829 when he was just nineteen years old (Plantinga 1976: 138):

I am busy studying the last movement of Hummel's *F sharp minor sonata*. It is truly a great, epic, titanic work; it is a portrait of a heroic spirit, struggling but resigned.

In his second style period post 1811, Hummel's own style started to emerge as he freed himself from the influence of the Classicists and began to strive for a definitive goal of his own. He was unique in his manner of treating ornamentation pianistically and melodically, adding interest to melodic ideas by the use of grace notes uniting a Classical style with virtuoso elements of the Romantic style. In this second period, harmony became bolder with freer use of dissonances and tonal variety, often resulting in chromatic harmony. Also present is a new rhythmic language requiring *rubato*

interpretation. Mitchell (1957: 76) is of the opinion that as early as op. 34 of 1810, *Three Variations for Piano*, the borderline between the Classic and Romantic styles is crossed. Later compositions showed an expanded expressive range, with more melodic and harmonic variety and increased technical brilliance.

In 1814/1815 Hummel published his *Twenty-Four Préludes in all major and minor keys* op. 67. As mentioned in Chapter 1.1, they were the first such set of *préludes* since those of J.S. Bach published in 1744, and set a trend emulated by Chopin, Skryabin (1872–1915), Kabalevsky (1904–1987), Shostakovitch (1906–1975) and more recently Shchedrin (1932–). Their impact and influence was to be far reaching in many ways. They show highly ornamented melodies combined with a virtuoso-type passage work later to be seen in the compositions of Chopin. These include broken octaves, broken thirds with broken chords between the hands and in one hand. Sequential descending triplets, irregular rhythmic groupings, runs in sixths, arpeggios over two or more octaves, alternating thirds and sixths, rolled chords, harp-like passage work requiring the use of the right pedal, brilliant scale passages, chromatic passage work over three octaves, triplets in contrary motion between the hands, and leaps in fast tempo are all present in the *Préludes*. This collection represents a prototype of the highly developed techniques Romantic pianists would later be creating and needing.

The *Préludes* are very short, ranging in length from four to thirteen bars, yet they embody the spirit of Chopin's style yet to be created. (Chopin would only have been five years old at this time.) Although Hummel composed this set of *Préludes* in the Baroque and Classical tradition of *preluding* before commencing a programmed work, it was but a small adjustment of mindset that enabled later composers like Debussy (1862–1918) and Rachmaninoff (1873–1943) to allow the *prélude* to stand independently on its own. They composed *préludes* in expressively contrasting sets demanding glittering technical effects and sonorities. In this and many other ways Hummel proved that his genius lay not always in his compositions but in his ideas.

Mitchell (1957: 234, 235) states that one of the outstanding innovations in Hummel's pianistic writing is found in the new style figuration for the left hand to be seen in his *Piano Concerto* op. 85 in A minor of 1816 and in the nocturne-like passages of his *Piano Concerto* in B minor op. 89 of 1819. Mitchell is supported by Matthews (1972: 212) who says that Hummel's main quality lies in the extraordinary ethos of his music, the world of the arabesque it inhabits. Studded with *melismata* and *fioritura*, his music contains an astonishing range and variety of ornamentation. This use of filigree was later to influence Chopin in his early works, a good example being Chopin's *First Piano Sonata* in C minor of 1828.

Of particular interest is the ornamented Italianate *Larghetto*, a type of piano writing one would hardly find with any other important composer of the time. According to Hamilton (1996: 8, 11) Hummel's *Fantasia* op. 18 and his *Sonata in F sharp minor* op. 81 (1819) were seminal influences on some of the major compositions for piano in the 19th century, especially Chopin's *Third Piano Sonata in B Minor* (1844) and Liszt's *Piano Sonata in B Minor* (1854).

According to Sachs (2001: 831) Hummel's music is stylistically among the finest of the last years of Classicism, with basically homophonic textures, well-spun ornate Italianate melodies, and virtuoso embroidery supported by modernised Alberti accompaniments. His innovative approach to composition, which is most forward thinking in his works for piano, followed a straight path of development throughout his lifetime, although after his return to the concert stage in 1834 his compositions expanded considerably in expressive range, harmonic and melodic variety, and brilliance. This is reflected only too well in Hummel's *Grandes Études* op. 125 where proto-Romantic elements are clearly visible in many of these *Études*.

Sachs maintains that in spite of these proto-Romantic elements Hummel's manner of composition is still clearly Classical in essence and the consistency of mood is with large sections quite the opposite of the emotional contrasts exploited by the younger generation, Chopin, Schumann and Liszt. I would like to add that in my opinion Hummel

had already put this trend in place by 1805 with his *Fantasie* op. 18 and in other works composed at this time. In Hummel's op. 18 we already see the melismatic *fioritura* later perfected by Chopin, structural freedom of the later Romantics, for example Liszt (*B Minor Sonata for Piano*), and advanced technical demands later to be encountered in the piano compositions of Chopin, Schumann and Liszt.

2.4.3 Harmony and counterpoint

Sachs (2001: 831) mentions the presence of figured bass indications in some of Hummel's manuscripts which suggests that Hummel conceived his music as the decoration of harmonic progressions. This seemingly archaic procedure did not, however, preclude a modern and imaginative harmonic vocabulary. Particularly after 1814 he was fond of third relationships, secondary and tertiary dominants as well as passing chromatic notes. In spite of Hummel's orientation towards harmonically conceived structures he excelled in melodic writing with the accompaniment placed below the melody; a pianist would describe his composition as right handed. One sees extensive counterpoint in virtuoso sections.

Mitchell (1957: 76, 78, 231, 237) agrees with Sachs. He points to the fact that during Hummel's first creative period (pre-1814), his treatment of harmony remained rather simple, but in his second period (post-1814), Hummel's harmonic language became bolder with freer use of dissonance and tonal variety often resulting in chromatic harmony.

Truscott (1974: i) maintains that Hummel was accused of virtuoso, empty composition with weakness of themes. It must be remembered, however, that he had a thorough knowledge of Mozart's ways, having lived with him and studied with him as a child. Hummel also published arrangements of eight of Mozart's greatest piano concertos with cadenzas of his own composition. He was therefore thoroughly educated and grounded in the best of what Classicism had to offer and Mozart's music had a profound effect on him. The English musical historian, pianist, composer and conductor Donald Francis

Tovey (1875–1940) was a great admirer of Hummel’s style and was of the opinion that Hummel was possessed of knowledge which we do not have anymore. He asserted that this is most evident in Hummel’s *Fantasie* op. 18 (1805) which exhibits rhapsodic treatment of themes, and at the opposite pole of the spectrum, Hummel’s *Sonata in D major* op. 106 (1825) with its contrapuntal elements, especially the *fugato* in the coda of the final movement. Noël Lee (1977: vii) also expounds on this sonata saying that it exhibits mastery of Classical form and of complex, extremely contrapuntal writing.

Roeder (1994: 205) writes that Hummel’s music demonstrates his keen awareness of the value of counterpoint, which he must have gained in composition and counterpoint studies with Albrechtsberger and Salieri. In addition Hummel could not have failed to absorb some of the pianistic traits of his great contemporary in Vienna, Beethoven. Hummel, however, was essentially a Classicist who employed a more Romantic, highly decorative compositional idiom. This, in my opinion, makes him historically valuable as a conduit between the two styles, linking the past with the new era.

2.4.4 Formal structure in Hummel’s piano compositions

In my opinion Schumann was partly correct in his viewpoint that, although Hummel’s *Études* lack originality and genius, they fulfil the basic requirements of an *étude*, namely that each one explores a basic technical problem (Schumann 1834: 73–75). I use the words ‘partly correct’ as many of the *Études* are technically and artistically successful. A structural analysis of Hummel’s *Études* shows them to be simply and elegantly crafted. Most of them are in ternary form with but a few exceptions.

Noël Lee regards Hummel’s *Fantasie* op. 18 (1805) as of immense importance as its structure foreshadows Schumann’s *Fantasie in C major* op. 17 (Hummel 1977: vii).

It is interesting to note that even though Chopin was regarded as a talented improviser (Zamoyski 2010: 41) ‘in whose eyes few improvisers with the exception of Beethoven and Hummel, have as yet found favour’, points once again to Hummel’s influence on

Chopin in a structural and improvisational way. According to August Franchomme (1808–1884), the French cellist and composer, Chopin had serious reservations about Beethoven, saying that ‘passion too often approaches cataclysm’ and for this reason he preferred Hummel. Chopin realised that Hummel was not as great a composer as Beethoven, but valued Hummel’s restraint, which always prevented him from falling prey to vulgarity. In fact, Chopin taught his pupils to analyse a composition for its inner structure, and to understand its logic and meaning before attempting to play it (Zamoyski 2010: 93, 114).

Roeder (1994: 206) comments on how well Hummel understood the Classical concerto form of Mozart and Beethoven. In his own concertos Hummel basically stayed within the traditional form as did many early 19th-century composers, but focused on new concerns, thematic content and virtuosic passage work between the themes or even decorating the themes of concertos. This once again emphasises the importance of Hummel’s *Études* as an encapsulation in miniature of the new trends emerging at the time.

An analytical appraisal of the structural properties of Hummel’s *Grandes Études* op. 125 shows them, as mentioned before, to be mostly composed in ternary form, some of them exhibiting short bridge passages between sections and many of them concluding with a *coda*.

An examination of *études* by Romantic composers reveals that ternary form was favoured for the most part. This is especially evident in Chopin’s *Études* op. 10 and op. 25 and in Liszt’s *Transcendental Études* although Liszt shows more structural freedom, and the technical difficulties embodied in these *Études* are less clearly defined. Many of these *Études* include introductions and show musical content of depth, demanding technical as well as artistic depth from the interpreter. The *Études Tableau* op. 33 and op. 39 by Rachmaninoff are extremely expressive in character, the technical demands being completely sublimated to the musical content of the *Études*. Ternary form is still used for many of these *Études* but is used with freedom.

2.4.3 Summary of Hummel as composer

Hummel was born late enough to be influenced by and even become a part of the early Romantic style, although it cannot be denied that his creative efforts were somewhat limited. He was in the enviable position of being one of the most popular composers in Europe during his lifetime, his compositions being immediately emotionally accessible to the mass market. Later, his works were eclipsed by those of truly great composers like Chopin, Schumann and Liszt who were able to borrow from composers like Hummel and develop the Romantic ideals and style to perfection. In a style similar to that of Weber, Hummel became connected to the sentiment and glittering technique of the group comprising Ludwig Spohr (1784–1859), the German pianist and composer Friedrich Kalkbrenner (1785–1849) and the Bohemian born teacher and composer Ignaz Moscheles (1794–1870).

Out of this ethos came the fulfilment and crystallisation of the new style in the genius of Chopin, Schumann and Liszt. Meyerstein (1952: 224) is of the opinion that Hummel has a place as a creator too, a true Romantic behind a conventional façade. He is supported by Mitchell (1957: 75) and Whittall (1987: 74), who both assert that while Mozart's style was a last flowering of the Rococo, Hummel's art of ornamentation is related to virtuoso technique expanded by the Viennese pianistic style of the early 19th century. He developed the Mozartian ornamental style further, providing the link to the poetry of the tone-coloured *fioritura* of Chopin. Furthermore, Whittall (1987: 74) is of the opinion that the first fullest musical embodiment of that natural *elegance* that Chopin was himself to establish as a serious feature in music of genuine substance, was Hummel. He visited Warsaw in 1828, when Chopin was eighteen years old and made an indelible impression on the younger man who set out to emulate him.

Hummel possessed a wide knowledge of musical styles and of the musical developments of his own age. Though strongly influenced by the Classical composers of his time, Hummel sought to break away from the restraints of the Classical style, though some Classical elements are retained in even his most Romantically inspired compositions.

As a composer Hummel stands on the borderline between two epochs. According to Sachs (2001: 831, 832), his music represents the finest of the last years of Classicism and after 1814 showed considerable expansion in emotional range, harmonic and melodic variety and brilliance. Even with his shortcomings, Hummel's generally superb craftsmanship made him one of the most important composers of the European mainstream reaching the highest level accessible to one who lacks ultimate genius. As one of the finest and most renowned representatives of late Classicism, he clearly linked the styles of the late Classicists with those of the early Romantics.

2.5 Contacts, colleagues and associates

Hummel was blessed with superior intelligence, a superlative neurological system that allowed him to express himself with total control at the keyboard, and an outstanding talent in people skills. These gifts ensured that he would make his mark as human being and performer, forging lifelong friendships with colleagues of the highest ilk and mentoring many brilliant talents. From a young age he formed relationships with some of the most significant intellectuals and musicians of his time, who all held him in high esteem.

2.5.1 Early contacts

Hummel's first contact with true genius came when he was just eight years old and was accepted by Mozart as a pupil. This was an auspicious beginning to the musical development of a remarkable musician. According to Meyerstein (1952: 224), in return for free lodging and tuition, Hummel was to play all the contemporary music that came into the house. He often played duets with Mozart and many years later taught Mozart's younger son Franz Xaver Wolfgang. His first concerto appearance in 1787 at age nine, was under Mozart as conductor. Mozart apparently cherished his child prodigy who became his most famous pupil.

As mentioned before, Hummel's teachers were significant, including Albrechtsberger, Salieri and Clementi, from whom Hummel took piano lessons while on tour in London when he was thirteen (Plantinga 1977: 117). Schonberg (1978: 109) is of the opinion that it was from Clementi that Hummel adopted double octaves and double notes. This was of great importance as Clementi taught him to exploit the capabilities of the new piano, forsaking the heritage of the harpsichord. In 1795 Hummel took organ lessons from Haydn, an important contact as the mutual admiration and esteem in which the two men held one another eventually led to Hummel's appointment at Eisenstadt when Haydn retired.

2.5.2 Beethoven

According to Kroll (2007a: 55) there is evidence that Hummel and Beethoven began their personal and professional relationship in 1787 when Hummel was about nine years old. Their friendship was destined to be life-long, although sometimes strained and turbulent. Michael Hamburger (1966: 31, 32) quotes two letters written by Beethoven to Hummel where in the first he refers to him as a treacherous dog and in the second he apologises, addressing Hummel as 'Nazerl', a pet name, and signs himself off as 'your Mehlschöberl' (a Viennese soufflé)!

That Hummel was a loyal friend to the end is evidenced by Anton Schindler, the Austrian violinist and conductor (1794–1864), who wrote an account of Hummel's visits to Beethoven on his deathbed during the early months of 1827. He remarked on Hummel's tears at seeing Beethoven in pain while he slipped away and how he was one of the pallbearers at Beethoven's funeral, a final duty that he felt privileged to discharge (Hamburger 1966: 262, 263).

During this visit to Vienna (his first since 1820), Hummel took the opportunity to enlist additional support for his copyright crusade. He knew that Beethoven's signature was indispensable if the diet was to take the composers' plea seriously. Beethoven responded with more than just a signature, writing a letter expressing his sincere wish that the diet

would act in the composers' interests. Possibly alluding to Goethe's exhaustive attempts to secure protection, Beethoven added the hope that the diet would soon make possible the planned, collected edition of his compositions. Beethoven's letter gave so much prestige to the project, that a contemporary writer on copyright gave him, rather than Hummel, the leading role in the composers' struggle (Sachs 1973a: 48, 49).

2.5.3 Schubert

Hummel's visit to Vienna in 1827 was momentous for another reason, as he met Schubert for the first and only time. According to Hummel's pupil Ferdinand Hiller, who accompanied him on this trip, they met at the home of a mutual friend where Hummel heard some of Schubert's *Lieder* for the first time. This meeting was so successful that it strengthened Schubert's resolve to succeed as a composer in Classical instrumental genres, and it may well be that the great chamber works of his last year began to take shape in his mind at that time. As a mark of his respect for Hummel, Schubert dedicated his last three piano sonatas to him. Unfortunately they were published only after the deaths of both men, whereupon the publisher, Peters, changed the dedication to Schumann (Einstein 1951: 170).

2.5.4 Chopin

Hummel also enjoyed a long friendship with Chopin which was to have lasting importance as it is now generally accepted that Hummel was instrumental in the development of Chopin's unique style, both composers taking the art of piano performance towards the new directions of the 19th century. Rosen (1995: 285) is of the opinion that as a student Chopin must have known the works of Mozart, but none of his concertos. His ideas of concerto form came from Hummel, Kalkbrenner and Field (1782–1837), the Irish pianist and composer of the first piano *Nocturnes*). Although the influence of Hummel on Chopin eventually waned, Chopin never ceased to admire him. Hummel's *Sonata for Piano in F sharp minor* of 1840 is clearly the model for Chopin's

Third Piano Sonata in B minor. Huneker (1966: 24) and Melville (1977: 16) concur with this.

Many of Chopin's letters refer to Hummel and there is even mention of Hummel's son Karl (aged nine) painting a portrait of Chopin in December 1830 (Sydow 1962: 70). According to Sydow in his book *Selected correspondence of Fryderyk Chopin* (1962), Hummel is mentioned in nine letters to his family and friends in the period September 1828 to December 1831. From this one can deduce that the two composers shared a friendship based on mutual respect, Chopin using Hummel's music as a basis for his own elaborate style (Kroll 2007a: xiii).

2.5.5 Schumann

Schumann came into contact with the music of Hummel at a very early age and was a great admirer of his. In a letter written in the spring of 1830 when he was twenty he wrote to his teacher Friedrich Wieck there can only be four goals for me: 'conductor, music teacher, virtuoso and composer, Hummel for one combines all of these' (Walker 1972: 165, 166). In August of 1831 Schumann applied to Hummel in Weimar for piano instruction but nothing ever came of this plan.

In 1834 Schumann wrote a review of Hummel's *Grandes Études* op. 125 which appeared in the *Neue Zeitschrift für Musik* under the title '*Hummel's Pianofortestudien*' (Schumann 1834: 73–75). According to Plantinga (1976: 66) Schumann when appraising Hummel's *Grandes Études* op. 125 commented, 'Who could deny that most of these *Études* show an exemplary plan and execution, that each has a distinctive, pure character, and that they were produced with that masterly ease which results from years of application?'

It is significant that just a year after Hummel's *Études* appeared in 1833, Schumann wrote the *Études Symphoniques* op. 13, another mark of the older composer's strong influence on the younger generation. Kroll (2007a:290) says that Hummel played an

important if not decisive role in Schumann's ideas about piano playing, and he served as both a positive and negative model throughout Schumann's career as a critic and a composer.

2.5.6 Liszt

Hummel's influence on Liszt, especially on his playing, was undeniable even though they approached the piano in vastly different ways. Liszt's father, Adam, had applied to Hummel to teach his son but had found Hummel's tariff too high. In this way the young Liszt became a pupil of Czerny. The Liszt family had been resident in Eisenstadt (Kismarten) since 1805 and according to Liszt Hummel had been a frequent visitor to their home during Hummel's tenure there from 1804 to 1811 (the year of Liszt's birth). At his first public concert in Vienna in 1822 Liszt played Hummel's *Piano Concerto in A minor*. Liszt was to perform this piano concerto and Hummel's *Piano Concerto in B minor* numerous times during his career (Williams 1990: 2–11).

It is evident that the music of Hummel was very present in the early years of Liszt's musical development. In 1832, when he was twenty-one years of age, he wrote to friend (Schonberg 1978: 154):

For this fortnight my mind and my fingers have worked like two damned ones. Homer, the Bible, Plato, Locke, Byron, Lamartine, Chateaubriand, Beethoven, Bach, Hummel, Mozart and Weber, are all around me.

Liszt and Hummel were frequently in the same company on Hummel's visits to Paris. London's *Quarterly Musical Magazine and Review* (vol. 27, London, 1825) had this to say (Williams 1990: 23):

Whatever vanity the French may betray by styling Paris the Capital of the World and of the Fine Arts, it was at least on the present occasion the Capital of Musicians. Scarcely any distinguished German pianist was at this same salon as Hummel, Moscheles, Kalkbrenner, Pixis, Schunke, Mendelssohn and little Liszt.

Liszt never lost his fine regard for Hummel, and eventually also became *Kapellmeister* at Weimar from 1848 to 1861. (That is, after Hummel's death in 1837.) In the summer of 1883, at the age of 72, Liszt visited Hummel's granddaughters at the family home in Weimar. According to Bettina Walker, an Irish piano student visiting Weimar for master-classes with Liszt, he sat down at Hummel's piano and played Hummel's *Fantasie* op. 18 from beginning to end after which he said (Williams 1990: 625–626):

This is one of those pieces that will never die, and I am going to have Hummel's *Piano Concerto in A minor*, also a favourite of mine, played at one of my *réunions des jeunes pianistes*.

2.5.7 Goethe

When Hummel was appointed to the court in Weimar in 1819, one of the benefits to working there was living in the same city as the great German poet, dramatist and novelist Johann Wolfgang von Goethe (1749–1832). He was one of the great influences and inspirations of the musical Romantic period, as composers like Beethoven, Hummel, Schubert, Schumann, and later Busoni (1866–1924) and Schoeck (1886–1957) drew musical expression from his writings. Several of these compositions testify to the great importance for musicians of Goethe's literary works: Berlioz's *The Damnation of Faust*, Mendelssohn's *Die erste Walpurgisnacht*, Liszt's *Faust Symphonie*, Schumann's *Scenen aus Goethes Faust*, Brahms's *Alto Rhapsody*, and the *Gesang der Parzen* from Mahler's *Symphony no. 8*. Goethe saw lyric poetry as in some sense incomplete without music, just as written text found its fulfilment in sound. Goethe said in 1794 (Matthews 2001: 82):

certainly black and white (that is, written or printed words) should really be banned, epic verse should be disclaimed, lyric verse sung and danced, and dramatic verse delivered by actors speaking in characters.

As a serious music lover and intellectual, Goethe was active in the music life of Weimar, and amongst others attended concerts given or produced by Hummel. They were also on visiting terms and it was at Goethe's home that Hummel, in 1821, met the young Mendelssohn, who was only twelve years old at that time (Mathews 2001: 81).

2.6 Summary

Although Hummel's *Grandes Études* op. 125 have not been specifically discussed in this chapter, it should be stated at this point that they are representative of a composer belonging to an important transitional period in music history. In Hummel's set of *Études* we see elements of the Baroque, Classical and early Romantic styles.

As mentioned in Chapter 2.4.1 Hummel began to compose at an early age and for this reason his early compositions reflect the influence of his predecessors. Of interest is the fact that this is to be seen in some of the *Grandes Études* op. 125, Hummel's last work for solo piano published in his lifetime. These and other incidences of intertextuality are discussed in Chapter 4.

In Chapter 2.4.2 Hummel's *Fantasie* op. 18 (1805) is highlighted as a composition illustrating the hallmarks of the early Romantic style. It features harmonic devices prevalent in the 19th century, which include third relationships, secondary and tertiary dominants as well as chromatic passing notes. All of the aforementioned harmonic devices are present in Hummel's *Grandes Études* op. 125.

Hummel lived in a culturally rich world and left an indelible mark. He enjoyed critical acclaim during his life and was intellectually gifted enough to hold his own in a society that is regarded historically remarkable for the depth of its intellectual, musical and cultural stature.

Chapter 3

The origins and history of the Concert Étude as background to Hummel's *24 Grandes Études op. 125*

3.1 Introduction

The word *étude*, meaning *study* in English, was conceived as an instrumental composition to provide practice material for perfecting a particular technical skill. Studies or *études* range in difficulty from those meant for beginners to those demanding extremely proficient technical prowess combined with refinement and depth of expression. The respected English pedagogue Tobias Matthay (1858–1945) defined technique as follows (Gerig 1974: 1):

the means to express one's self musically [...] technique is rather a matter of the mind than of the fingers [...] to acquire technique therefore implies that you must induce and enforce a particular mental-muscular association and co-operation for every possible musical effect.

The same sentiment was elucidated slightly differently by the French pianist-composer Nadia Boulanger (1887–1979) who said (Gerig 1974: 1),

Music is technique. It is the only aspect of music that we can control, meaning that we can only be musically free if the essential technique of one's art has been completely mastered.

3.2 Historical background to the *Étude*

Studies, 'lessons' and other didactical instrumental pieces composed before the 19th century are very varied, without any established genres. Although the title *study* or *étude* rarely occurs in early keyboard music, many of the pieces in instruction manuals in

instrumental treatises were didactic in aim. Thus, variously named pieces may be regarded as studies. Included in this group are also Italian toccatas of the 17th century, owing to the extended use of stereotyped passages and the deterioration of musical quality (Apel 1976: 300).

Early collections of pieces written to promote mastery of various instruments before 1800 chart an interesting course, showing simultaneously the different compositional styles, the development and evolution of early keyboard instruments to the modern piano, and how these trends affected keyboard technique from about the 15th century. According to Soderlund (2006: 1, 2), early collections of pieces written to promote mastery of various instruments include:

- 1360 *The Robertsbridge Codex*
- 1430 *Faenza Codex*
- 1452 Conrad Paumann: *Fundamentum organisandi*
- 1555 Juan Bermudo: *Declaración de instrumentos musicales*
- 1565 Tomás de Sancta Maria: *Libro llamado Arte de tañer Fantasia*
- 1593 Girolamo Diruta: *Il Transilvano*
- 1624 Samuel Scheidt: *Tabulatura nova*
- 1656 Lorenzo Penna: *Li Primi Albori Musicali*
- 1696 Henry Purcell: *A Choice Collection of Lessons for the Harpsichord*
- 1716 François Couperin: *L'Art de Toucher le Clavecin*
- 1753 Carl Phillip Emanuel Bach: *Versuch über die wahre Art das Clavier zu Spielen*
- 1779 Franz Paul Rigler: *Anleitung zum Klavier für Lehrstunden* (one of the first to refer to the *klavier* or piano)
- 1796 Jan Ladislav Dussek: *Instructions on the Art of Playing the Piano Forte or the Harpsichord*. This was one of the last treatises for piano playing of the 1700s, Dussek being credited with being the first performer to sit sideways to the audience.

Apel (1976: 300) includes a few other examples, beginning with:

- 1515 Oswald Holzbach: *Lauffwerck, mit beiden Händen zu bruchen*
(running passages to be used with both hands)
- Francesco Durante (1684–1755): *6 Sonate per cembalo divisi in studii e divertimenti* (1747–1749) containing six ‘sonatas’, each consisting of a *studio* and *divertimento*, the former being somewhat serious and difficult to play, and the latter in the lighter vein of the *gallant style*
- Muzio Clementi (1752–1832): *Préludes et Exercices* (1817–1826) and *Gradus ad Parnassum* (1817–1827) mark the beginning of the enormous literature of the 19th century *étude*.

Ferguson and Hamilton (2001: 622) mention other early methods which include:

- 1738 Domenico Scarlatti: *30 Essercizi per gravicembalo*
- 1731–1741 J.S. Bach: *Clavier-Übung* which contains the *Italian Concerto* and the *Goldberg Variations*.

3.3 Studies and *études* in the 19th century

It is of importance at this point that one remembers that the modern piano as we know it today was at the beginning of the 19th century still in its developmental stage. The *fortepiano* was a superb musical instrument in its own right, ideally suited for the kind of music Mozart, Beethoven and their contemporaries performed on it. With its narrower keys and much shallower touch than those of the late 19th century it was possible for the performer to delicately decorate and embellish the music literally with the ‘flick’ of the fingers. The instrument possessed a huge range of tonal expression, among its many virtues being the ability to play a true *forte* without sounding vulgar (King 2006: 51).

King (2006: 52) elaborates that the renowned fortepianist Malcolm Bilson (b1935) is of the opinion that the music of Mozart and his contemporaries is better served by the

fortepiano because the long singing lines made capable by the modern piano and the longer rate of tonal decay were not part of Mozart's sound world. Bilson (Winter 2001: 574) has made a special study of performance practice on the instruments of the late 18th and 19th centuries and has recorded the piano sonatas of Haydn, Mozart, Beethoven and Schubert on the *fortepiano*, the instrument of that time. More recently, Bilson has ventured further into the 19th century, playing works by Schumann, Chopin and other composers on an 1825 Alios Graf piano. This, in my opinion is reason to regard Hummel's *Études* as unique and of importance for their era as so much of his music, educational principles and style was rooted in the late 18th century. Yet many of them demand the sonority, singing tone and wide dynamic range of the piano, which was to be developed and refined only later in the 19th century. Hummel's *Études*, like the *études* of Chopin, and later Liszt, Rachmaninoff and Debussy, are suffused with almost every human emotion. They express jubilation, tenderness, intimacy, brilliance, pathos, drama, subtlety, and sheer fun at times. Howat (2011: 23) is of the opinion that distinct echoes can be heard in Debussy's *Études* of those of Chopin, to whose memory he dedicated his *Études*. The influence of Hummel on Chopin, by way of their friendship and contact at various points in their lives, is in this instance reaffirmed, establishing Hummel as an artist of influence on later generations of composers.

Later treatises conceived purely for the piano include:

- 1797 Ignaz Pleyel: *Méthode pour le pianoforte*
- 1801 Muzio Clementi: *Introduction to the Art of Playing on the Pianoforte*
- 1812 Johann Baptist Cramer: *Instructions for the Pianoforte*;
- 1820 Hélène de Mongeroult: *Cours complet pour l'enseignement du forte-piano*
- 1837 Ignaz Moscheles and François Joseph Fétis: *Méthode des méthodes de piano*
- 1853 Sigismund Thalberg: *L'Art du Chant appliqué au piano (The art of Singing applied to the Piano)*.

3.4 The contribution of Moscheles and Hummel to the development of the *Concert Étude*

Beethoven was the first major pianist-composer to oppose the finger school of his predecessors and their harpsichord ancestry. Later the new music of Chopin and Liszt required a completely new technical approach not easily assimilated by the pianists of the day. Moscheles wrote in 1833 of Chopin's *Études* op. 10 (Gerig 1974: 138):

I am charmed with their originality, and the national colouring of his subjects. My thoughts, however, and through then my fingers, stumble at certain hard, inartistic, and to me inconceivable modulations.

By 1838 Moscheles had accepted the new style of playing and composition saying (Soderlund 2006: 297):

I play all the new works of the four modern heroes, Thalberg, Chopin, Henselt and Liszt, and find their chief effects lie in passages requiring a large grasp and stretch of finger [...] with all my admiration for Beethoven, I cannot forget Mozart, Cramer and Hummel.

In order to better understand and appreciate Hummel's contribution to the *Concert Étude* of the 19th century, it is important to be aware of Moscheles's contribution to the genre, his *24 Studies* op. 70. They were composed in all 24 major and minor keys and printed in no particular order. Composed in 1827, the Classical style of musical expression is reflected but there are instances of forward thinking harmony and technical demands that lean towards the new Romantic style. They appeared six years before the publication of Hummel's *Grandes Études* op. 125 of 1833 and are important because they represent the first such set of *études* ever composed. They are of musical merit and can be performed singly or as a set.

Moscheles, born in Prague in 1794, moved to Vienna in 1808 where just like Hummel and many other musical luminaries took instruction in counterpoint and composition from Albrechtsberger and Salieri. By 1814 he was recognized as one of Vienna's foremost pianists and teachers (J. Rosche & H. Rosche 2001: 163). He was a very important

musician (Schonberg 1976: 117), both as a pianist and a teacher. He was the first touring virtuoso to make a consistent effort to bring the best music to his audiences. Moscheles was also one of the first to introduce Beethoven's opp. 109 and 111 to the public, eliciting mixed reactions. According to Plantinga (1984: 100) Moscheles like many of his generation seemed to vacillate between the attractions of superficial salon music and the hard work of serious artistic production. Moscheles's efforts reflect a continuing adherence to the manner of the middle period of Beethoven, plus some modern ornamentation.

He admired the pianistic innovations of Chopin after initially responding negatively to Chopin's *Études* op. 10, but was not wholly convinced of their aesthetic validity. He did however commission Chopin's *Trois Nouvelles Études* for his piano method of 1837–40, written in collaboration with François Joseph Fétis (1784–1871) the Belgian teacher, musicologist and composer. It was entitled *Méthode des méthodes de piano*.

Hummel, by contrast, showed a better grasp of the new Romantic style and so was able to make a definitive and influential contribution to the new school. He was also very thorough in the organization of his *Études* op. 125, beginning with C major and minor following the cycle of fifths until F sharp major and minor. At this point he deviated using D flat major, the enharmonic equivalent of C sharp major, pairing it with C sharp minor, the enharmonic equivalent of D flat minor. This is followed by A flat major and G sharp minor, E flat major and minor, B flat major and minor and finally F major and minor. Of importance is the fact that the difficult to read keys and the uncomfortable to play keys are not avoided. Hummel's *Études* display a greater degree of the *bravura* style that would become synonymous with Romantic piano performance. Also present in these *Études* is a marked use of complex chromaticism not present in the *Studies* op. 70 of Moscheles.

The new Romantic style of composition and performance and the growing popularity of the piano as a domestic instrument, brought about a plethora of didactic material in the form of studies, written with the express intent of solving all technical difficulties, but not

intended for public performance. These studies tended to be simplistic in musical content, written in the less complex keys of C major, A minor, G major, E minor, F major and D minor. Beethoven's most famous pupil, Carl Czerny, who was also taught by Hummel, is probably one of the most famous composers of studies, covering a multitude of technical problems. Among his many volumes of studies and exercises are *The School of Velocity* op. 299, *Forty Daily Exercises* op. 337, *The School of the Virtuoso* op. 365 and *The Art of Finger Dexterity* op. 740. Czerny's treatise on piano playing, entitled *A Complete Theoretical and Practical Piano Forte School* op. 500, is of interest because in that period of revolution he regarded the Italian pre-Classical composer Domenico Scarlatti (1685–1757) as the founder of the new *brilliant style* (Gerig 1974: 116).

In 1833 Hummel published his *Grandes Études* op. 125 and Chopin his *Grandes Études* op. 10, which enhanced the stature of the *étude*, making it for the first time part of the concert repertory, now often referred to as a *Concert Study* or *Concert Étude*. In 1835 Moscheles published his *Charakterische Studien* op. 95 in response to this changing situation. Composers now made great efforts to ensure that music created for pedagogical purposes would also possess intrinsic musical value and serve the emotional needs of the audience.

3.5 Summary

There can be no doubt that Hummel's *Études* of 1833 were a logical extension of his treatise on piano instruction of 1828. In Part 2 of his treatise there are pieces designed to enhance expressive and musical ability rather than just finger velocity and dexterity. It was therefore a logical progression in his compositional development to combine technical virtuosity with musical content in his *Grandes Études* op. 125. This set of *Études* was intended not only to develop technique but was also one of the first composed for the concert stage. They are by turns dramatic and lyrical, brief and economical, exhibiting diverse technical demands and characters. Six of the *Études* are reminiscent of Bach's style, especially number 21 in B flat major, which is technically similar to the

Gigue of Bach's *First Partita*. A third of the *Études* demand great virtuosity, almost Lisztian in concept with an extended range of technical demands.

In Schumann's review of the *Études* in the *Neue Zeitschrift für Musik* (1834: 73–75), he describes Hummel as a clearheaded deliberate craftsman, a true heir to Mozart (Plantinga 1976: 139), while on the other hand accusing him of being devoid of imagination and originality. However, the *Études* did satisfy Schumann's basic requirements for *études*, namely that they have a clear form and a single technical aim.

What one sees in Hummel's *Grandes Études* is the final flowering of the Mozartian culture as well as a bridge to the new style expressed in the compositions of the Romantic composers Chopin, Schumann and Liszt. Hummel emerges as a transitional musician of genuine stature, and as Schumann placed him, one of the most important multi-faceted, cultured composer-performers of his day. Hummel's compositional style, albeit lacking in the genius of Chopin, Schumann and Liszt, influenced the Romantic movement and made a notable contribution to the study literature of the piano, unique and original.

Later outstanding collections of *études* for piano were composed by the following composers:

- Schumann *Études Symphoniques* op. 13 (1834)
- Chopin *Études* op. 25 (1838)
- Liszt *Études d'exécution transcendante* (1839, revised in 1852)
- Alkan *Douze études dans les tons majeurs* op. 35 (1848), and
Douze études dans les tons mineurs op. 39 (1857)
- Brahms *Variations on a theme of Paganini* op. 35 (1862–63)
- Skryabin *Douze Études* op. 8 (1894), *Huit Études* op. 42 (1903) and
Trois Études op. 65 (1911–12)
- Rachmaninoff *Études Tableaux* opp. 33 (1911) and 39 (1916–17)
- Debussy *Douze Études pour piano* (1915)
- Bartók *Études* op. 18 (1918)

- Messiaen *Quatre Études de Rythme* (1949–1950)
- Cage *Twenty-Four Études Australes* (1974–1975)
- Ligeti *Études pour piano: premier livre* (1985), *Études pour Piano: deuxième livre* (1988) and *Études pour piano: troisième livre* (1994)

The *Grandes Études* op. 125 represent the fusion of Hummel's pedagogical skills with his compositional process. He was one of the first to raise the position of the genre, elevating its status to one of the most expressive and thrilling of the pianistic repertory. In the estimation of Dubal (1989:149), Hummel's *Études* are a superb summation of his pianistic technique placing brilliancy and pianistic prowess in the service of poetic content and tonal sonority. He was one of the leaders of this new genre who set new trends and broke new boundaries, expecting far more technically and emotionally from the interpreter than those composers before him. Hummel's *Grandes Études* op.125 show tremendous variety of mood, tempo and emotional content creating for the performer a musical outlet as well as a vehicle by which he can demonstrate his technical prowess. These aspects are discussed in detail in Chapter 6. As a pianist and composer he led from the front, accepting and adapting to the changes wrought by the new Romantic movement, making an important and lasting contribution to the new style. The *Concert Étude* that he was so instrumental in establishing as a genre blossomed and offers an emotional outlet as well as being a showcase for technical wizardry that continues to inspire composers and pianists to the present.

Chapter 4

Intertextuality and influence in the piano compositions of Hummel, his contemporaries, and the Early Romantics

4.1 Introduction

Intertextuality is a term coined by Julia Kristeva, the French psychoanalyst and literary critic (Worton & Still 1990: 1), who insists that a text cannot exist as a hermetic or self-sufficient whole, and so does not function as a closed system. The writer is a reader of texts before he/she is a creator of texts, and therefore the work of art is inevitably shot through with references, quotations and influences of many kinds. The term *intertextuality* encompasses the entire range of relationships between texts, from direct borrowing, reworking or quotation to shared styles, conventions or language. According to Derek Scott (2010: 131) musicology can no longer be viewed as an autonomous field of inquiry but, in Kristeva's terms, a field of transpositions of various signifying systems. Critical musicology has revealed what it means to regard musicology as an intertextual field, and why this, rather than the notion of a discipline, offers a more productive framework for research.

Applied to music since the 1980s, intertextuality embraces the use of the general style or language of another composer as well as the borrowed melody (Burkholder 2001: 499). In this context it is therefore no surprise that the compositions of Hummel owe so much to the perfection of the Classical style, Mozart in particular. What is remarkable is the debt owed by Schubert, Chopin and Schumann to Hummel. Universally regarded as Romantic icons, especially concerning piano composition, these three composers were admirers of Hummel, now regarded by many as a minor composer between the Classical and Romantic periods.

According to Worton and Still (1990: 6, 7), the concept of intertextuality is an ancient one; Aristotle held that we learn through imitating others and that every imitation is a supplement which seeks to complete and supplant the original, and which functions at times for later readers as the pre-text of the original. In modern times Scott (2010: 123) comments that the ‘crossover’ between ‘serious’ and ‘popular’ culture has been increasing since the late 1950s. This differs from the co-opting of jazz by the French avant-garde in the 1920s and 1930s. In that case, the jazz elements were used to shock a bourgeois concert audience. Scott (2010: 124, 125) goes on to say that while Beethoven and Wagner appear to follow an evolutionary progress in their own music, many other otherwise impeccable modernists like Debussy and Schoenberg, do not. What is more, modernist composers are not even reliable in their tastes: Debussy admired Gounod and Richard Strauss but not Schoenberg; Stravinsky admired Weber and Tchaikovsky but loathed Wagner. It is a worthwhile exercise to compare these examples to the output of Hummel who so freely used the resources of the Classical era while simultaneously being a pioneer of the early Romantic style.

This theory of ‘crossover’ between different styles validates the worth of the compositional output of Hummel, who exerted such a positive and enduring influence on composers who rose to the status of ‘great’ and ‘genius’. These are composers whose compositions still resonate today as part of the most important repertoire for piano, indispensable to pianists of the 20th and 21st centuries. Of importance when assessing Hummel’s position in the annals of music history is the date of his birth. Born in 1778, he was historically critically placed to be a transitional composer. He was 22 years younger than his teacher Mozart, who according to current opinion represented Classicism at its purest. Yet, being only eight years younger than Beethoven, who also developed and transformed the Classical style, Hummel was uniquely positioned to be one of the pioneers of the new Romantic style. Hummel was a witness to the development of the piano in more or less its modern form, and was able to exploit its new possibilities concerning tone and dynamic range in his compositions and piano performance.

Kristeva suggests (Worton & Still 1990: 17, 45, 46) that meaning is not given nor produced by a transcendental ego. Indeed, the transcendental ego is itself an effect produced in a social context. She suggests that texts are not structures but traces of otherness. They are shaped by the repetition and the transformation of other textual structures, these absent textual structures being represented by and within it. The compositional output of Hummel is indicative of this supposition as traces of those before him are absolutely clear in his music, and Hummel's musical fingerprints appear in compositions of the early and late Romantic piano literature.

Rosen (1971: 23) is in complete agreement with the aforementioned suppositions stating that what unites Haydn, Mozart and Beethoven is not personal contact or even mutual influence and interaction, but their common understanding of the musical language which they did so much to formulate and to change. These three composers of completely different character and often directly opposed ideals of expression arrived at analogous solutions in most of their work. He states further (1971: 260) that both the loose melodic structure and the reliance on figuration for tension are characteristics of the early Romantic style, as in the concertos of Hummel and Chopin. According to Rosen it was not Beethoven, but Mozart who showed how the Classical style might be destroyed. Rosen's book *The Classical Style* (1971) makes much of Hummel's contribution to the early Romantic style, mentioning him on pages 22, 101, 103, 258, 260, 380, 381, 384, 390, 392, 394, 437, 454 and 455. If one considers that this book was written forty years ago, Rosen is to be admired for his insight and wide musical knowledge, as at that time Hummel was largely ignored and forgotten as a minor composer of little importance. Davis, in his article 'The Music of Hummel: its Derivations and Development' (1965), states that Hummel was in many instances reliant on the composers of his day, but Davis gives him much credit as a contributor to the new Romantic style. Rosen's and Davis's stance was all the more remarkable as only in recent times has the music of Hummel enjoyed a revival due to the internationally acclaimed pianists John Khouri, Stephen Hough and Leslie Howard who are recording Hummel's compositions and making his music fashionable again.

Roeder (1994: 205) also places Hummel as a major figure of the transitional period between the Classical and Romantic styles. He elaborates further by saying that Hummel's compositions demonstrate his keen awareness of counterpoint and Classical simplicity, being essentially a Classicist who employed a more Romantic, elegant, highly decorative style. In fact, the English journal *Harmonium* dubbed him the 'Modern Mozart of Germany' in 1825 (Kroll 2007b: 20). Kroll qualifies this supposition by saying that Hummel, as well as being best known as the last representative of the Classical style, was also an important player in the lives and development of those artists who symbolise what we now call the Romantic style. Schubert, Schumann, Chopin and Liszt were unabashed admirers of Hummel and freely acknowledged their debt to him.

Hummel was a pivotal component of the bridge between the old and the new styles. His inventive passage work, later to become an intrinsic part of Chopin's style, was already evidenced in his *Préludes* op. 67 (1814/15), written in all the major and minor keys. Their organisation was different to that of Bach. Where Bach had ordered his *Preludes and Fugues* chromatically, Hummel organised his *Préludes* around the circle of fifths beginning with C major/A minor, G major/E minor, etc. Although Hummel's *Préludes* were sketchy, improvisatory, and in many senses undeveloped (the longest one is but thirteen bars long), they were the catalysts for many sets of similar pieces, predominantly *préludes* and *études* organized around the 24 major and minor keys of our tonal system. Gordon (1996: 486) asserts that the practice of writing keyboard music conceived within the framework of the 24 major and minor keys was clearly established by the early 18th century, an important example being Bach's *48 Preludes and Fugues* of 1722 and 1744.

In 1780 the Italian composer Tommaso Giordani (c1733–1806) composed *Fourteen Preludes in all the Different Keys* as a way of demonstrating the increased capabilities of the new equal temperament (Cholij 2001: 887). Although Giordani did not cover all 24 major and minor keys, his *Preludes* represent one of the first groups of *préludes* conceived as a set, totally independent in character. Musical activity revolves around a tonal centre in such a way that it becomes a psychological focal point, imparting a feeling of stability, initially establishing a home base at the onset of the music and acting as a

final resting point at its conclusion. This concept, however, was articulated historically most often in a narrower context, frequently referring to music that is built on the system of 24 major and minor keys, a system that was made possible by the result of equal-tempering of instruments.

Hummel's widespread influence as one of the most popular composers of his time is amply demonstrated by his problems concerning copyright piracy. According to Sachs (1973a: 31) Hummel's activities in this sphere of the law illustrate an important chapter in the sociology of 19th century music. As the quality of legal protection had a direct effect on his earning powers it was in his best interest to secure fullest protection for his compositions. The point being made here is that the widespread promulgation of his new works made him an international trendsetter who contributed by using the old compositional techniques in innovative new ways. One way of protecting himself was to release newly published compositions on the same day in England, Germany and France (Sachs 1973a: 44).

In his article 'The Music of Hummel: its Derivations and Development' (1965: 169), Richard Davis investigated Hummel's contribution as a link between the Classicists of the 18th century and the Romantics of the 19th century. He maintained that at that time (1965) no systematic appraisal of Hummel's large and uneven output had been made in order to substantiate this supposition. Davis (1965: 190) points to the dualism of style by which Hummel's music was characterised. By example the first movement of Hummel's *Piano Concerto* in A flat major op. 113 (1827) is Mozartian, while some of his *Études* of 1833 are as far removed from this as Beethoven's last sonatas from his early sonatas. Arising out of this dualism it is possible to brand him as an epigone, but this is only half the truth, for the forces released by the effect of Beethoven produced music which often looks forward rather than back. Davis is in accordance with many reputable musicologists including Charles Rosen (b1927), Leon Plantinga (b1935), Mark Kroll (b1946) and Michael Thomas Roeder (b1950, who holds a Ph.D. in historical musicology from the University of California at Santa Barbara and in 1994 was a professor at the University of Alberta) all agree that it is Hummel's effect on the music of

Chopin that we notice first, incalculable in the sense that we cannot quite determine what Chopin's music would have been like without the immense influence of Hummel.

I have restricted my research to Hummel's *Grandes Études* op. 125, but there is ample evidence in many of his other works to prove his influence and contribution to the compositional output of Romantic composers. Because Davis in his article (1965: 187–189) mentions the fact that Chopin's *Études* op. 25 (printed in 1837) had already been composed and performed by Chopin between 1832 and 1834 and might have been used as a model by Hummel in some of his *Études* of 1833, I feel that it is a worthwhile exercise to include and explore other instances of mutual intertextuality and influence between Hummel and composers before and after him. Davis (1965: 169) agrees with many musicologists that Hummel had a special position in the development of keyboard music as a link between the Classicists and the Romantics of the 19th century, in particular Chopin.

4.2 Hummel's links to Clementi, Mozart, Dussek and Beethoven

Hummel spent many of his formative years in Vienna, living with Mozart and his family between the ages of eight and ten years, and then again in his teenage years when he had completed his first *grand tour* of Europe (1788–1792). The Hummel family returned to Vienna early in 1793 after this extended tour, and the young Hummel opened his first teaching studio at the age of 15. Life in Vienna offered him many opportunities, it being a cultural melting pot at the time.

In Vienna and throughout the Hapsburg Empire the court was constantly the brilliant focal point of nearly all artistic activity, which reached its height, especially in the visual arts and music, in the later years of the reign of the last Hapsburg emperor Charles VI (1711–1740). Antonicek (1993: 146–153) elaborates further by mentioning the contribution of the representatives of the Netherlands school of composition, in its prime in the late 16th century, who held the office of *Hofkapellmeister* at various times. Italian musicians also entered the imperial service, two of whom, Camillo Zanotti (c1545–1591)

and Alessandro Orologio (c1550–1633), even rose to the post of *Vice-Kapellmeister*. The status of instrumental musician was rising all the time. After the accession of Ferdinand II to the imperial throne in 1611, Vienna suddenly became a major European musical centre as he moved the court from Graz, the old capital of Austria, to Vienna, the new capital. He, Ferdinand II, enjoyed the reputation of being a well-informed patron of music. This fostered in the Viennese population a high regard for the arts which continued until the end of the Baroque period. From the time of Ferdinand II onwards, the Baroque style gained the upper hand but not at the expense of the old style, the *prima prattica*. The new style reigned supreme in instrumental music and chamber music.

According to Wollenberg (1993: 337, 338, 345) instrumental writing was designed to display the skills of particular performers. Its brilliance suggests both the high standard expected by the *Kapellmeister* and the levels of expertise available to him, indicating that this was an orchestra with highly skilled musicians. The general impression is of a desire for orchestral discipline founded on a uniform style of performance. The 18th century was characterised by international movements of musicians, so that for example a German-born composer trained in Italy might subsequently make his career in London.

Harman and Mellers in their book *Man and his Music* (1962: 402) stress the importance of the Italian opera tradition so decisive to the formulation of the Viennese Classical style. This was begun by Antonio Bertoli (1605–1669), who lived in Vienna from c1623 until his death. He was appointed court conductor in 1649 and it was he who introduced regular performances of Italian opera to the Austrian capital. (The first opera performance on record had taken place in 1626.) Vienna soon became the main centre for Italian opera outside of Italy and this tradition eventually spread to other cities in Germany.

Alessandro Scarlatti (1660–1725) is considered by Harman and Mellers (1962: 454, 536) to have been instrumental in the foundation of the Viennese Classical style, especially in his operas composed after 1702. In them are displayed the polish, sensuousness, expressive range, rhythmic precision, impeccable phrasing of melodies, colourful

chromatic harmony and variety of texture, all characteristic of the *First Viennese School* from which Hummel learnt so much. Part of the Viennese tradition was Johann Jacob Froberger (1616–1667) who had been a pupil of Frescobaldi and later became court organist in Vienna. He managed to combine both Italian and French elements in his compositions for keyboard.

Because of the revolutionary spirit of Haydn, Vienna also witnessed the growth of *sonata form*, the standardisation and formalisation of the symphony orchestra, as well as the establishment of the string quartet as a highly emotive means of expression. Beethoven, also resident in Vienna from 1792 until his death in 1827, in his turn took the piano sonata and symphony to new dimensions of emotional expression with expanded formal, tonal and technical demands. Hummel studied with Albrechtsberger and Salieri (who had both taught Beethoven), and was able to absorb new trends and be influenced by the many great artists living in and visiting Vienna. The music of the Viennese Classicists depended on a balance between tradition and revolution which was a fertile culture in which Hummel could develop and flourish (Harman & Mellers 1962: 586, 612, 662, 683).

The first decade of the 19th century saw musicians from all over Europe making Vienna their home, whether temporarily or permanently. The culture of the city depended primarily on two classes: the old aristocracy and the new officialdom that had arisen from the urban bourgeoisie and petty nobility (Wiesmann 1990: 84, 86). By and large, the city's taste remained centred on the works of Haydn, and to a lesser degree Mozart, until Vienna too was seized by Rossini fever that swept through Europe after 1813, when his operas *Tancredi* and *L'italiana in Algeri* caused a sensation. It was during this time that Hummel represented Viennese taste far better than Beethoven. Firstly, he was closely connected with Haydn, whose position as *Kapellmeister* at Eszterháza he assumed in 1804, and secondly he had also studied with Albrechtsberger and Salieri and could thus rely on his knowledge of the whole Viennese tradition. While Beethoven, who had studied with the same teachers, prided himself as early as 1802 on his 'new manner', Hummel made a career of opera, church and chamber music, and above all brilliant piano

concertos which he performed with glittering displays of dexterity, elegance and *cantabile* touch that fascinated large audiences everywhere.

Hummel began to compose at a very early age and one sees his formative influences displayed in his early compositions for piano. His *Piano Sonata no.1 in C major* op. 2 no. 3 was published in April 1792 when he was barely thirteen years old. According to Truscott in his forward to the Musica Rara edition of Hummel's Piano sonatas (1974: ii), this circumstance gives this piano sonata, especially its first movement, a particular interest and significance. Hummel had just enjoyed a period of instruction with Clementi while in London during his youthful tour of England, and had last had contact with Mozart four years before. The first movement of this sonata displays the freedom of keyboard composition and virtuoso approach reflecting the influence of Clementi and not Mozart, but the composer who most comes to mind is the Bohemian composer and pianist Jan Ladislav Dussek (1760–1812) as the first movement of Hummel's op. 2 no. 3 is a clever and beautifully executed paraphrase of the first movement of Dussek's *Sonata in C major* op. 9 no. 2 (1782). This was also the movement that strongly influenced Beethoven when he wrote the first movement of his *Sonata in C major* op. 2 no. 3 of 1795 (Truscott 1974: iii).

Truscott (1974: iii) states that it is unlikely (but not impossible) that Hummel had met Dussek by 1792 or earlier, and could well have played this sonata. Many technical devices in the Dussek movement appear in the Hummel, including the following figure: a descending pattern of slurred two-note sequences using suspensions to create harmonic interest.

Example 4-1a: Hummel: *Piano Sonata in C major* op. 2 no. 3, first movement, bar 44 (Truscott 1974: 3)



which also appears in:

Example 4-1b: Dussek: *Piano Sonata in C major* op. 9 no. 2, first movement (Truscott 1974: iii)

Hummel also used the device of broken chord right hand passage work against left hand octave leaps which can be seen in Dussek's op. 9 no 2. In fact, Dussek's excerpt is the more difficult of the two, the leaps in his left hand being larger than an octave (Truscott 1974: iii).


Example 4-2a: Hummel: *Piano Sonata in C major* op. 2 no. 3, first movement, bars 78–80 (Truscott 1974: 4)

Example 4-2b: Dussek: *Piano Sonata in C major* op. 9 no. 2, first movement (Truscott 1974: iii)

An important point is that nowhere does any of what is to be seen in Example 4-2a reflect the style of Mozart; it is a style not yet Hummel's but on the way to it, derived from a composer (Dussek) whose own personal style was not only different from Mozart's but almost completely opposed to it. Hummel must have used the Viennese piano at this time, but the style he is imitating is one founded on the English-type instrument which Dussek used. The same can be said of Beethoven who also, in spite of his use of the Viennese instrument, was profoundly influenced by Clementi's and Dussek's piano styles, founded on the English piano.

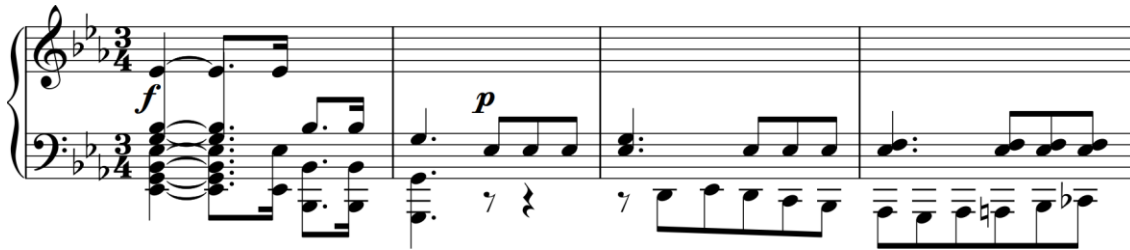
Despite its close derivation from a model (Truscott 1974: iii) the slow movement (*Adagio*) of Hummel's *Piano Sonata* op. 2 no. 3 reveals much more of an authentic voice (Example 4-3a). The influence of Clementi is still there in that Hummel's opening theme echoes the opening of the *Lento* first movement of Clementi's *E flat major Sonata* op. 6 of 1780/81 shown in Example 4-3b. This was originally composed for violin with piano or harpsichord accompaniment (Plantinga & Tyson 2001: 46). The ornamentation in Hummel's movement is also derived from Clementi but fits into the general style of the music without difficulty, and does not appear out of place. The opening bars of Hummel's movement have much in common with Clementi's first and second bars; for example, both movements have three crotchet beats in the bar, both display a marked dotted rhythm, and the extreme lower register of the new pianoforte is explored. Where Clementi began the first bar with a descending arpeggio, Hummel inverted this figure and began with an ascending arpeggio.

Example 4-3a: Hummel: *Piano Sonata in C major* op. 2 no. 3, second movement, bars 1–6 (Truscott 1974: 9)



The musical score for Example 4-3a shows the first six bars of the second movement of Hummel's Piano Sonata in C major, op. 2 no. 3. The tempo is marked *Adagio*. The key signature has one flat (B-flat). The time signature is 3/4. The score is written for piano, with an 8va extension indicated in the bass clef. The first bar begins with a forte (*f*) ascending arpeggio. The second bar features a piano (*p*) descending arpeggio. The third bar has a piano (*p*) chord with a crescendo (*cresc.*) marking. The fourth bar starts with a piano (*p*) chord and a forte (*f*) dynamic. The fifth bar has a piano (*p*) chord with an accent (*ˆ*). The sixth bar ends with a piano (*p*) chord and an accent (*ˆ*).

Example 4-3b: Clementi: *Piano Sonata in E flat major* op. 6, second movement, bars 1–4 (Truscott 1974: iii)



The *Finale* of Hummel's *Piano Sonata* op. 2 no. 3 is a *Rondo*, which also owes much to Dussek, but not as strongly as the first movement. Nevertheless, an appraisal of Dussek's *Sonata in B flat major* op. 9 no. 1 will reveal a movement which uses *rondo* form in exactly the same way, with similar figuration. In other words, Hummel's keyboard devices in both the first and last movements of his first *Sonata in C major* come directly from Dussek, who also influenced Beethoven with the same devices. It is not surprising at all to discover a composition composed by the time the composer was fourteen showing strong influence. What is unusual at that age is to find influence being so thoroughly internalised and successfully absorbed. Surprisingly, the primary influence is not Mozart and only to a lesser extent, Clementi (Truscott 1974: iii).

Hummel's *Second Piano Sonata in E flat major* op. 13, published in 1805, shows in the first movement a masterly use of counterpoint to further music that is basically homophonic. The entire development of the *Finale* displays increasing contrapuntal complexity, moving and developing with ease and inevitability which could well be a legacy from Hummel's association with Mozart. On investigation I found that Hummel had been profoundly affected and moved by the opening *Grave* of Beethoven's *Pathétique Sonata* op. 13. This is evident in the slow movement of Hummel's op. 13 as Hummel uses the same rhythmic patterns as the opening of the *Pathétique Sonata* op. 13 (1798), demanding greater rhythmic control and depth of sound than found in the style of Mozart (Example 4-4a). Also to be seen are ascending melodic lines used sequentially to build tension (Example 4-4b). Both composers use *piano-crescendo*, and *crescendo* to

(*subito*) *piano* to great effect, employing a dotted rhythm which simultaneously creates forward movement with a slightly *tenuto* feel about it. The left hand's chordal accompaniment is dense and thickly textured, demanding a performer possessed of large hands and superb tonal control.

Example 4-4a: Hummel: *Sonata in E flat major* op. 13, second movement (*Adagio con gran espressione*), bars 56–62 (Universal)



The image displays a musical score for three systems, each consisting of a piano part (left hand) and a violin part (right hand). The key signature is E-flat major (three flats). The first system (bars 56-58) features a piano part with a dense, thickly textured chordal accompaniment and a violin part with a dotted rhythm. Dynamic markings include *cresc.* and *p*. The second system (bars 59-61) continues the piano part's dense texture and the violin part's dotted rhythm. The third system (bars 62-64) includes dynamic markings *cresc.*, *ral.*, and *f*. The score is presented in a standard musical notation format with treble and bass clefs, a key signature of three flats, and various dynamic and articulation markings.

Example 4-4b: Beethoven: *Piano Sonata in C minor* op. 13, first movement (*Grave*), bars 5–8 (Henle)

It is interesting to note that these sonatas were coincidentally composed in the related keys of E flat major and C minor and were both categorised as opus 13. Hummel also uses an extended dynamic range in the above mentioned movement, covering almost all dynamic levels from *fortissimo* (bar 53) to *pianississimo* in the penultimate bar (96). Hummel also used Beethoven as his role model when he indicated *crescendo* ending in *piano* in bars 57–58. (See Example 4-4a.)

Conversely, Beethoven might have been influenced by Hummel, as the ending of the third and final movement of his *Fourth Piano Concerto in G major* (1807) bears a striking resemblance to the end of Hummel's *Fantasie* (1805), which begins in E flat major and ends in G major. In the last eleven bars of Hummel's *Fantasie* he only uses I and V7th harmonies whereas Beethoven uses only I and V harmonies in the solo piano part. Both composers make use of broken chord figures in the right hand and each composition includes a mostly ascending *arpeggio* in G major near the end. In the case of Hummel this occurs in the third and fourth last bars and in Beethoven's composition in the fourth and fifth bars from the end.

Example 4-5a: Hummel: *Fantasie* op. 18 (1805), last 11 bars (Universal)

The image displays the musical score for the final 11 bars of Hummel's *Fantasie* op. 18. The score is presented in three systems, each with a right-hand (RH) and left-hand (LH) part. The key signature is one flat (B-flat major/D minor), and the time signature is 3/8. The RH part features intricate sixteenth-note patterns with various fingering instructions (e.g., 3 2, 4 2, 3 2, 1 4 2, 4 2) and slurs. The LH part provides harmonic support with chords and single notes, often marked with '21' and '1' to indicate specific fingerings. The final bar includes a dynamic marking of *ff* (fortissimo) and a fermata over the final chord.

Example 4-5b: Beethoven: *Fourth Piano Concerto in G major* (1807), third movement, last 22 bars (Schirmer)

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The first three systems show the right hand playing a triplet eighth-note pattern and the left hand playing a simple bass line. The fourth system features a forte (*ff*) dynamic, with the right hand playing a triplet eighth-note pattern and the left hand playing a sixteenth-note accompaniment. The piece concludes with a double bar line and a final chord.

Hummel's *Third Piano Sonata in F minor* op. 20 (1807) owes much to Clementi and Beethoven, the *Finale* being the key movement of this composition. There are two important F minor sonatas preceding this composition: Clementi's op. 14 no. 3 (1784) and Beethoven's op. 2 no. 1 (1795). According to Truscott (1974: iv), Hummel's *F minor Sonata* is free from the influence of either of these two earlier sonatas, until we come to the *Finale*. This movement apparently has its roots in both the earlier compositions. Of interest is the fact that the key of F minor is used by all three composers.

Hummel's *Finale* to his *Piano Sonata in F minor* begins by moving triplet arpeggios bringing to mind the last movement of Clementi's op. 14 no. 3 and Beethoven's op. 2 no. 1.

Example 4-6a: Hummel: *Third Piano Sonata in F minor* op. 20, third movement, bars 1–2 (Universal)

FINALE
Presto

In Example 4-6b Clementi also uses F minor for his *Sonata in F minor* op. 14 no. 3 and includes running triplet rhythms.

Example 4-6b: Clementi op. 14 no. 3, first movement, bars 43–54 (Kistner & Siegel)

The musical score for Example 4-6b consists of three systems of piano music. The first system (bars 43-46) shows a right-hand part with sixteenth-note triplets and a left-hand part with a steady eighth-note accompaniment. Dynamics include *pp*, *f*, and *ff*. The second system (bars 47-50) features a right-hand part with eighth-note patterns and a left-hand part with quarter-note accompaniment. Dynamics include *dim.*, *p*, and *p*. The third system (bars 51-54) shows a right-hand part with sixteenth-note triplets and a left-hand part with quarter-note accompaniment. Dynamics include *cresc.* and *f*.

Example 4-6c: Beethoven: *Piano Sonata in F minor* op. 2 no. 1, third movement, bars 1–3 (Henle)

The musical score for Example 4-6c shows the first three bars of the third movement of Beethoven's *Piano Sonata in F minor*, op. 2 no. 1. The tempo is marked *Prestissimo*. The right-hand part consists of chords, and the left-hand part features a triplet of eighth notes in the first bar, followed by a steady eighth-note accompaniment. Dynamics include *p*, *f*, and *p*.

There is also a similarity between the second subject of Beethoven's *Sonata in F minor*, (first movement) and Hummel's *Sonata in F minor* op. 20 (third movement), both being

comprised of 10 bars, making the phrasing irregular. This can be seen in Examples 4-7a and 4-7b.

Example 4-7a: Hummel: *Piano Sonata in F minor* op. 20, third movement, bars 17–26
(Musica Rara)

This phrase is subdivided, the first four bars using long note values ascending in the top voice of the right hand. Both composers used cut time, two minims to the bar, to create a sense of urgency and speed. Beethoven was more conservative than Hummel in his choice of key for the second subject: he moves from F minor to its relative major, A flat major, a minor third above. On the other hand, Hummel was far more adventurous, moving from F minor to D flat major, the submediant major, a major third below, but ending on the dominant of the tonic key.

Example 4-7b: Beethoven: *Piano Sonata in F minor* op. 2 no. 1, fourth movement, bars 59–68 (Henle)



The musical score for Example 4-7b consists of two systems of music. The first system shows the beginning of the excerpt with the instruction *sempre piano e dolce*. The piano part features a syncopated rhythmic figure in the bass line, while the treble part has a melodic line with a syncopated rhythm. The second system continues the piece, showing the melodic line in the treble and the rhythmic figure in the bass line.

Hummel's *Fifth Piano Sonata in F sharp minor* op. 81, composed and published in 1819 (Sachs 1973b: 737), also displays the effect of Beethoven in that it shows the driving intensity of figuration and insistent terse motives to be found in Beethoven's *Appassionata Sonata in F minor* op. 57, composed in 1803/1804 (Davis 1965: 170). However, other characteristics of Hummel's *Sonata in F sharp minor* point to Hummel's central position among the *au courant* denizens of the concert stage and salon (Plantinga 1984: 101). It is interesting to note that Beethoven uses the indication *dolente* in the third movement of his *Sonata in A flat major* op. 110 (1821) which had already been used by Hummel in the second movement, third bar, of his *Sonata in F sharp minor* (1819).

I found interesting similarities pointing to the mutual esteem in which the two composers held one another, of which the following occur in the slow movements of both sonatas. Both composers use arpeggiated figures to give an improvisatory quality to their slow movements with a syncopated rhythmic figure at the apex of the arpeggio. Both excerpts end in a definite perfect cadence (Examples 4-8a and 4-8b).

Example 4-8a: Hummel: *Piano Sonata in F sharp minor*, op. 81, second movement, bars 66–69 (Musica Rara)

Largo con molt' espressione



Example 4-8b: Beethoven: *Piano Sonata in A flat major* op. 110, third movement (*Adagio ma non troppo, Recitativo*), bar 4 (Henle)



According to Davis (1965: 172), the style of Hummel's piano compositions, at least in his long works, is from 1810 onwards noticeably determined by the large scale compositions of Beethoven's so-called Middle Period. The spirit of Clementi and Mozart never left Hummel, but the fusion of the two musical personalities resulted in a host of compositions needing a Beethovenian technique to express essentially Mozartian ideas.

Mitchell (1957: 99) asserts that the first concertos of both Hummel and Beethoven proceed from Mozart, but in different directions. Beethoven appropriates the internal part, the blending of the piano with the orchestra, the reconciliation of tutti and solo, and the

fine combination of timbres. Hummel, on the other hand, uses the external part, the method of playing. He concentrates on the exploitation of the solo piano, which subordinates the orchestra to the role of accompanist, except in special *tutti* sections, later to be emulated by Chopin. Both Hummel and Chopin composed long, imposing orchestral introductions to their piano concertos, subsequently relegating the orchestra to the background.

Hummel's evident knowledge of concerto form (implied by the cadenzas he composed to some of Mozart's piano concertos, as well as by the effect of Beethoven's concertos on his style), suggests that he should have been well conversant with the peculiarities involved and it is well known that Beethoven's *Piano Concerto in C minor* (1800) was his model in composing the vast *ritornelli* that open the first movements of his *Concerto in A minor* (1816) and his *Concerto in B minor* (1819) (Davis 1965: 180, 181). Roeder (1994: 206) is of the same opinion, and also sees references in Hummel's *B minor Piano Concerto* to Beethoven's *G major Piano Concerto* of 1805. According to Roeder, Hummel's *B minor Piano Concerto* demonstrates his thorough understanding of the new instrument and its marvellous capabilities. Plantinga (1984: 100) describes Hummel as cosmopolitan and multi-faceted, and regards his piano concertos as having a high specific gravity, particularly the *Fourth Piano Concerto in B minor* op. 89 and the *Sixth Piano Concerto in A flat major* op. 113 (1827). Mitchell (1957: 161) regards the harmonic treatment in Hummel's *B minor Concerto* as bolder, more chromatic than Hummel's previous compositions, and revealing pianistic ornamentation. The piano part of the *Larghetto* is nocturne-like and is a definite step towards Chopin's fully Romantic style.

Indeed, Hummel was influenced by all the musical genres of his time, even incorporating melodies from the operas of the day. *Les Deux Journées*, composed by Luigi Cherubini (1760–1842) and first performed in Paris on 16 January 1800, was one of the operas imported from Paris. It represented some of the most innovative and exciting music heard in Vienna during the first decade of the 19th century. This music stimulated not only Hummel, but to a much greater effect, Beethoven. By introducing Cherubini's *March* from *Les Deux Journées* in the finale of his 'New Year' *Concerto for Trumpet in E major*

s49/wool (1805) Hummel made sure that a work largely concerned with the glories of Vienna's musical past ended with a celebration of its musical present (Sachs 1996: 424). According to Davis (1965:190), while the foundations of Hummel's music are to be found in the compositions of Mozart and Clementi, it is above all to Beethoven that he owed the expansion of his piano technique and means of expression.

4.3 Hummel's links to Schubert

In view of Hummel's popularity and the respect in which he was held by the most esteemed composers of his time, it is no surprise that as well as borrowing from other composers, they used many of Hummel's ideas and formal devices in their own works. Kroll (2007a: 83, 84) mentions Schubert's debt to Hummel, maintaining that the melodic gifts of Hummel and Schubert invite comparison. McKay (1999: 30) writes that Schubert would have been familiar with the music of Hummel, as Hummel's compositions were often performed in the concerts of the Vienna *Gesellschaft der Musikfreunde*. His *Septet* op. 74 and his *Piano Concertos in A minor* and *B minor* opp. 85 and 89 were popular. Many other works of his were also played, including the *Piano Trio in E Major* op. 83. Schubert was a master of composing for the voice, but Hummel was hardly a stranger to the idiom having worked closely with singers and being married to one. It is therefore not surprising that the melodic writing in Hummel's *Septet in D minor* op. 74 of 1816 (three years before that of Schubert) is highly vocal, the melody of the second subject in the first movement being haunting and cantabile in character as are all of the themes in Schubert's *Trout Quintet* (composed in 1819 and published in 1829). Hummel's *Septet* was scored for piano, flute, oboe, horn, viola, cello and double bass (*or* as a quintet for piano, violin, viola, cello and double bass). Both versions were published in 1816. Sylvester Paumgarten, a gifted amateur cellist, commissioned the *Trout Quintet* insisting that the *Lied Die Forelle* be used in the composition. According to Kroll it was he who drew Schubert's attention to Hummel's *Septet* and its unusual scoring of the quintet version (which included double bass).

The meeting of Hummel and Schubert in 1827 seems to have made a lasting impression on Schubert, which becomes particularly clear when we turn to his last three sonatas (D 958, 959 and 960). These last three sonatas differ markedly from his other piano compositions, displaying florid passage work, demanding technical challenges and idiomatic keyboard figurations that characterise the compositions of the great piano virtuosos of the early 19th century such as Moscheles and Hummel. Einstein (1951: 170) wrote that Schubert's meeting with Hummel seems to have strengthened Schubert's resolve to succeed as a composer, instrumental forms included, and it may be that the great chamber works of his last year began to take shape in his mind from that time. The esteem in which Hummel was held by Schubert is demonstrated in a letter that Schubert wrote to his publisher Heinrich Albert Probst (2 October 1828) stating that he had composed among other things three sonatas for piano solo. He voiced his desire that they be dedicated to Hummel. Unfortunately both composers had died by the time they were published in 1838, the publisher Diabelli taking the liberty of dedicating them to Schumann. In the following extracts one sees the crossing of hands and the extremes of pitch and dynamic range used by both composers. In the following extracts (Examples 4-9a and 4-9b), Kroll (2007a: 85) has isolated an example from each composer to illustrate this point.

Example 4-9a: Hummel: *Piano Sonata in F sharp minor* op. 81, first movement, bars 116–120 (Musica Rara)

The image displays three systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The first system begins with a *cresc.* marking in the treble and a *ff* marking in the bass. A bracket under the first two measures of the bass staff is labeled "Left hand over". The second system features a *p* marking in the treble. Brackets under the bass staff are labeled "LH over" for the first two measures, "LH over" for the third measure, and "LH leaps" for the fourth measure. The third system includes a *cresc.* marking in the treble. Brackets under the bass staff are labeled "LH over" for the first measure, "LH leaps" for the second measure, "LH over" for the third measure, and "LH over" for the fourth measure. The notation includes various rhythmic values, accidentals, and dynamic markings.

Example 4-9b: Schubert: *Piano Sonata in A major* D 959, first movement, bars 184–191
(Peters)

Schubert's *Wanderer Fantasie* in C major op. 15 of 1822, published in 1823 was dedicated to Karl Liebenberg, a pupil of Hummel. It stands out among Schubert's music for its powerful character, virtuosic demands and for its remarkably forward-looking structure, being cyclical in concept. According to McKay (1999: 31), the music of the *Fantasie* never sounds like that of Hummel, but it does include features of the older composer's music. Thus here, and apparently for the first time, Schubert indicated *ppp* at the end of the first movement (bars 179–188). He also called for *fff* at the end of the final movement (bars 114–123). As early as 1805 Hummel had indicated *ppp* thrice in his *Fantasie* op. 18, and later did so in two brief passages in his *Sonata in F sharp Minor* op. 81 of 1819 (bar 10 in the slow second movement and in bar 114 of the third movement, *Vivace*). A further feature that is replicated, though in a different manner in Schubert's *Wanderer Fantasie*, is florid ornamentation and the filling in and decoration of some

intervallic and melodic patterns. Such passages are most conspicuous in the final variations of the slow movement. Although the style of ornamentation is very different from that of Hummel, the mere fact that Schubert ornamented so lavishly and uncharacteristically in this work seems to point to an awareness of Hummel's compositional style. Kroll (2007a: 87) is of the opinion that there is no other music by Schubert for solo piano comparable in content, and so atypical of Schubert in its pianistic demands.

There are remarkable similarities between Hummel's *Sonata for Piano in A flat major* for piano duet op. 92 (1820) and Schubert's *Fantasie in F minor*, D940 (1828) also for piano duet (Kroll 2007a: 87, 88). These are shown in Examples 4-10a and 4-10b. In the *Largo* section of this *Duet Fantasie* there are close links to the slow movement, *Andantino Sostenuto*, of Hummel's *Grand Sonata in A flat major*. Common to both are very similar double-dotted rhythms and associated melodic patterns, with similar trills and overlapping patterns. According to McKay (1999: 35), it is no surprise to find a great composer absorbing the music of a forebear or admired colleague and then formulating an idea or creation of his own from seeds sown in his mind by the music of the other. The *Largo* section of Schubert's *Fantasie in F minor* is redolent of the music of Hummel and of his undoubted influence on Schubert. This view adds a new significant understanding of Schubert's music. Schubert completed the duet *Fantasie* in April 1828 and only a few weeks later began sketches for his last three piano sonatas. Surely it was no coincidence that within a few months he was proposing to dedicate these works to Hummel? In the following two excerpts the same rhythmic and melodic figure appears in both compositions.

Example 4-10a: Hummel: *Grand Sonata in A flat major* op. 92 (1820) for piano duet, second movement, bars 42–45 (McKay 1999: 33)

Musical score for Example 4-10a, showing two systems of staves. The first system consists of a treble staff and a bass staff. The second system consists of two bass staves. The music features trills (tr) and a grace note (8va) in the treble staff. Dynamics include forte (f) and piano (p).

Example 4-10b: Schubert: *Fantasie in F minor* (1828) for piano duet, second movement, bars 149–153 (McKay 1999: 33)

Musical score for Example 4-10b, showing two systems of staves. The first system consists of a treble staff and a bass staff. The second system consists of two treble staves and two bass staves. The music features trills (tr) and a grace note (8va) in the treble staff. Dynamics include pianissimo (pp).

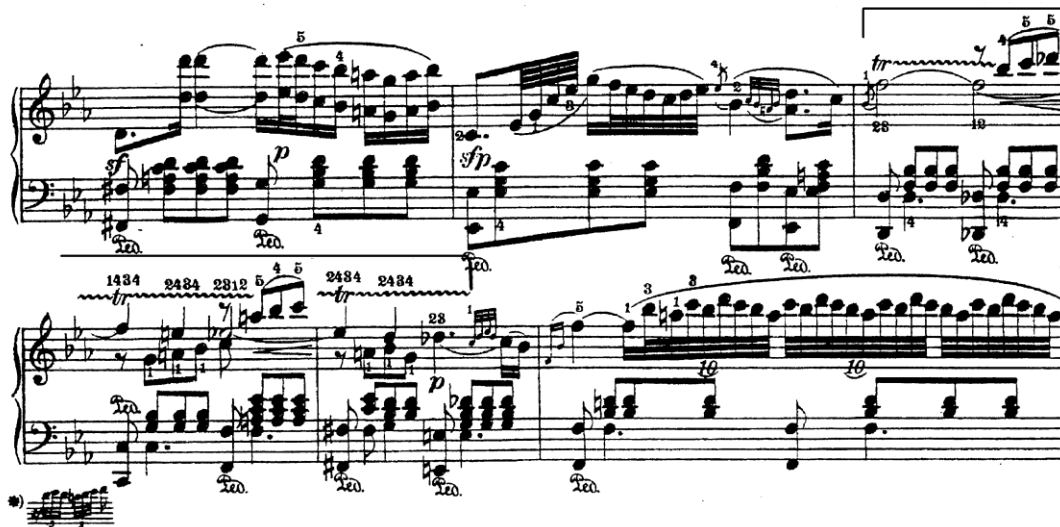
As a postscript to this section on the compositional relationship between Hummel and Schubert, McKay (1999: 35) alludes to the influence of Schubert on Brahms (1833–1897). Thirty years after Schubert’s death, in 1858, Brahms found inspiration, whether consciously or unconsciously, for the opening theme of his *First Piano Concerto in D minor* (bars 3–6) in the rhythmic/trill figuration pervading the *largo* section of Schubert’s duet *Fantasia in F minor*. After the solo pianist’s first statement of this theme (a resolute echo of Schubert’s motif emulating Hummel), Brahms followed Schubert with similar imitative overlapping of the figuration. Thus the process of absorption and reworking of ideas is perpetuated from generation to generation of composers. This is in direct agreement with Kristeva’s concept of *intertextual relationships* (Kristeva 1986:40).

4.4 Hummel’s links to Schumann

As has been shown, Hummel’s *Fantasia* op. 18 of 1805 was to have far-reaching influence and effect indicated in Examples 4-11a and 4-11b, not only providing inspiration for Schubert, but also for Schumann. It was the catalyst for much that was revolutionary in the piano music of the early 19th century. Hummel’s vision can even be seen in Schumann’s *Fantasia* in C major op. 17 of 1836. In the opinion of Davis (1965: 170), in terms of actual keyboard effects, much is made in the *Allegro con fuoco* of Schumann’s *Fantasia* of rapid passages composed of double notes, and one sees great originality in this regard, owing to Clementi. The passage work between melodies tends to be broken between the hands into looser patterns. Free rein is given to arpeggios and broken chord playing over a sustained bass. The high octaves of the keyboard are exploited for their glitter and exquisite decorations, at the devising of which Hummel was the inspiration.

By 1830, Schumann’s *Abegg Variations* op. 1 also showed similar characteristics in places to Hummel’s *Fantasia* of 1805. In this instance a trill and melody must be maintained in one hand. This occurs in bars 4–8 of the *Cantabile* section before the *Finale*.

Example 4-11a: Hummel: *Fantasie* op. 18 (*Larghetto e cantabile*), bars 33–38 (Musica Rara)



Example 4-11b: Schumann: *Abegg Variations* op. 1 (*Cantabile*), bars 5–11 (Dover)



During his life Schumann displayed ambivalence in his attitude towards Hummel's artistic merits. As mentioned earlier in this thesis, Schumann was as a young man an ardent admirer of Hummel, praising Hummel's *F sharp minor Sonata* op. 81 as an epic, titanic work in a letter to his teacher Friedrich Wieck, dated November 1829 (Kroll 2007a: 280). In his mature years as a man and musician, Schumann ceased to admire

Hummel without reservation but never lost his love of Hummel's *Piano Concertos in A minor* and *B minor*, the *Septet in D minor* op. 74 and Hummel's *Piano Sonata in F sharp minor* op. 81 (Kroll 2007b: 21). Kroll continues by saying that Hummel's *Sonata in F sharp minor* op. 81 had a particularly significant impact on Schumann's early compositions for piano as can be seen in the similarities in his *Toccata* op. 7 (1830). In Examples 4-12a and 4-12b it is evident in the ascending double thirds in both hands, and the alternating double grips in the right hand, that Hummel's technical complexities could have stimulated Schumann's creative spirit and served as a dynamic model on which to base his early compositions.

Example 4-12a: Hummel: *Piano Sonata in F sharp minor* op. 81 (1819), third movement, bars 77–78 (Musica Rara)

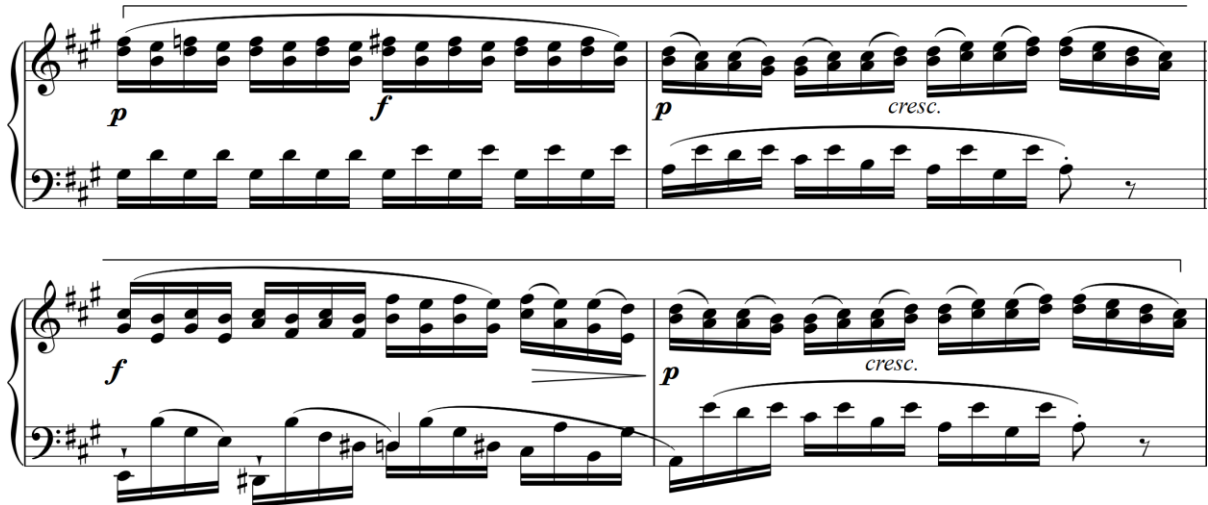


Example 4-12b: Schumann: *Toccata* op 7 (1830), bars 33–35¹ (Dover)

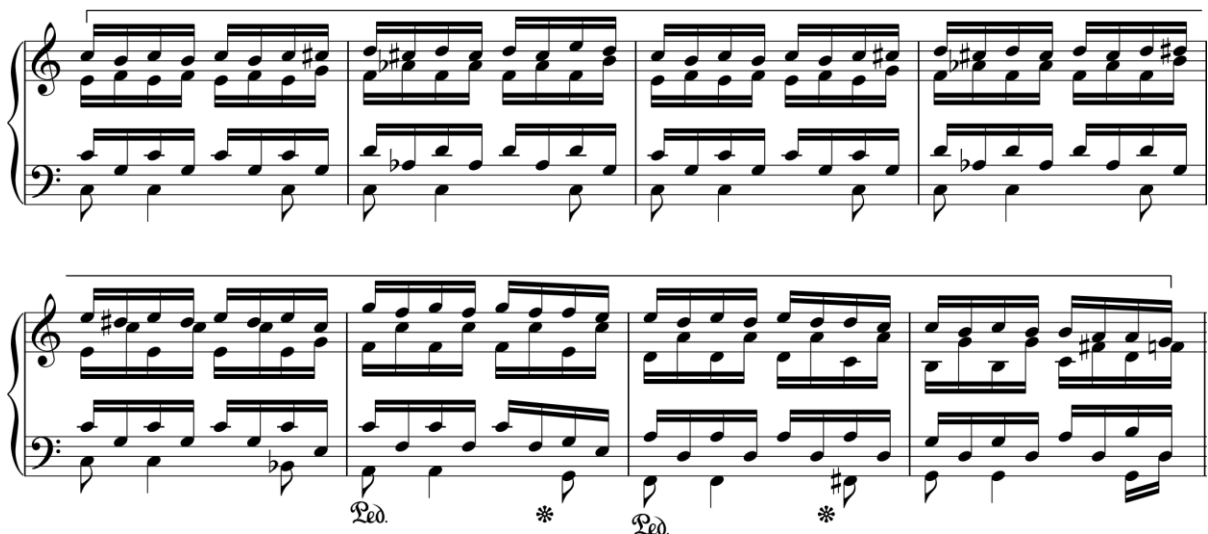


In Examples 4-13a and 4-13b another similarity between Hummel's *Sonata in F sharp minor* op. 81 and Schumann's *Toccata* op. 7 is evident. In Hummel's sonata one sees alternating intervals of the third and fourth with passages of double thirds in the right hand. There are also alternating intervals of the fourth and fifth (Example 4-13a). In Schumann's *Toccata*, rapidly alternating intervals of the sixth and fourth, the octave and second, and the ninth and fourth occur in the right hand at a fast tempo (Example 4-13b).

Example 4-13a: Hummel: *Piano Sonata in F sharp minor* op. 81, first movement, bars 63–66 (Universal)



Example 4-13b: Schumann: *Toccata* op 7, bars 3–10 (Dover)



In Schumann's critique of Hummel's *Études* op. 125 of 1833, he described Hummel as a clearheaded craftsman, the *Études* fulfilling the basic requirements of the genre but not displaying much artistic merit. He wrote, 'Only take a look at the *Études* and you will not see the hand of the master anywhere' (Jansen 1904: 52). In spite of Schumann's misgivings as to the artistic merit of Hummel's *Études*, he must have been inspired at

some level, his *Études Symphoniques* op. 13 appearing in 1834, making a significant addition to the genre.

Hummel's *Sixth Sonata in D major* op. 106 (1824) is his only sonata composed in four movements, all the others comprising three movements. The second movement is unique in that after beginning with *Un Scherzo all'antico*, Hummel calls the contrasting section *Alternativ*. This would normally have been called *Trio*. This term became one of Schumann's favourite names for a contrasting section which meant that Hummel's term foreshadowed one of Schumann's most characteristic types of piano writing. Examples of this usage are the first *Intermezzo* from Schumann's op. 4 and the *Scherzo* from his *Sonata in F sharp minor* op. 11 (Truscott 1974: viii).

4.5 Hummel's links to Chopin

In the early 1800s, Warsaw in Poland was considered a cultural and musical backwater which made the visit of Hummel, an internationally acclaimed artist, a significant event. It was on this tour of 1828/29 that he met and befriended the young Chopin, a friendship that was to endure to the end of Hummel's life. The older, more experienced Hummel became a mentor and influence on the younger man, giving guidance and making efforts on behalf of Chopin that were not misplaced. According to Kroll (2007a: 324) contemporary accounts, historical documents, Chopin's teaching repertoire and his own words provide compelling evidence of the importance of Hummel in Chopin's life and the excellent relationship the two men enjoyed. The similarities between their *préludes* confirm this. The organisation of keys is the same, and in common is the florid use of melodic gestures in the right hand, written in irregular groups of eighth, sixteenth and thirty-second notes (in groups of nine, eleven, fifteen, etc). This is played over a steady bass line, all of which invokes the *bel canto* style of singing.

Karl Mikuli (Kroll 2007a: 312), perhaps Chopin's most famous student and a valuable source of information, told the German born violinist and author Frederick Niecks (1845–1924), that Chopin used many works by Bach, Handel, Scarlatti, Mozart, Dussek and

Hummel in his lessons. According to Mikuli, Chopin was particularly fond of Hummel's *Septet* op. 74, his *Fantasie* op. 18 and his piano concertos.

Kroll (2007a: 320, 323, 325) elaborates further by pointing out that an appraisal of Chopin's piano concertos adds some important insights about his debt to Hummel. As is well known, Chopin was never comfortable with the concerto genre and only wrote two fully-fledged concertos. It is hardly a coincidence that both were composed shortly after Hummel's visit to Warsaw in 1828/1829. Chopin was familiar with Hummel's piano concertos through his teachers Adelbert Zywny (1756–1842) and Josef Elsner (1769–1854), conservative musicians who valued the music of Hummel. Siepman (1955: 23) writes that from Zywny Chopin acquired a lifelong passion for Bach and Mozart (whose music played a seminal role in the development of his own style) and a thorough knowledge of works by Haydn, Hummel and Ferdinand Ries (1784–1838).

Haydn, being a musical revolutionary, was a path-finder, Hummel was a pioneer of the proto-Romantic style and Ries was a composer-pianist, popular in his day. Zywny disapproved of Beethoven with the result that the young Chopin had little contact with the compositions of Beethoven. It was therefore natural and logical that Chopin would follow the lead of Hummel when he took his first steps into the concerto genre since Hummel had taken the basic elements of the Mozart piano concertos. Kroll (2007a: 323) comments on this by saying that Chopin gave importance to:

the relationship between the orchestra and the soloist, the balance between melody and ornamental figuration, the contrast between the lyrical and figurative elements, further emphasising virtuosic display and contrast between the piano and orchestra.

In common with Hummel, Chopin favoured long orchestral introductions to his concertos, leaving the most difficult technical displays for the codas of his first and third movements. According to Mitchell (1957: 119), Chopin's concertos were both modelled on Hummel's *Piano Concerto in A minor* op. 85 (1816). Chopin's music shares almost all characteristics of Hummel's compositional style, including the brilliance and bravura,

hallmarks of the virtuoso pianists Field, Kalkbrenner (1785–1849), Moscheles and Thalberg. Examples 4-14a and 4-14b show the first six bars of the orchestral introduction to the first movement of Hummel’s *A minor Piano Concerto*, and the first eleven bars of the orchestral introduction to the first movement of Chopin’s *E minor Piano Concerto* respectively.

Example 4-14a: Hummel: *Piano Concerto in A minor* op. 85, first movement, bars 1–6 (Steingrüber)

Allegro moderato. ♩ = 132.

a

a

a

b

I b I

Example 4-14b: Chopin: *Piano Concerto in E minor* op. 11, first movement, bars 0–11
(Dover)

The image displays two systems of musical notation for the first movement of Chopin's Piano Concerto in E minor, Op. 11. The first system (bars 0-11) shows the piano introduction. The upper staff is marked 'Tutti cantabile a' and 'f', with a 'cresc.' marking. The lower staff is marked 'b' and 'I I6 I'. The second system (bars 12-18) shows the continuation of the piano introduction, featuring a trill and a 'p' marking, followed by a 'f' marking and another 'cresc.' marking.

These concertos are both composed in the minor mode and possess a similar dotted rhythm with simple chordal accompaniment. The harmonic structure is simple with a similar rise and fall of the melody. Chopin goes so far as to use a modified version of Hummel's theme in A minor for the first entry of the solo piano of his first movement (bars 155–162, indicated as *a* in Example 4-15b). The harmonic structure in the first bar of both concertos is identical (I–I6–I) as well as the use of dotted rhythms which lend a sense of forward movement to the musical flow. The extracts displayed in Examples 4-14a, 4-14b, 4-15a and 4-15b are representative of my own observations in this regard.

Example 4-15a: Hummel: *Piano Concerto in A minor* op. 85, first movement, bars 151–158 (Steingraber)

The image displays a musical score for the first movement of Hummel's Piano Concerto in A minor, op. 85, specifically bars 151 through 158. The score is arranged in two systems, each with three staves: a grand piano (piano and bass clef) and a violin (treble clef).
 The first system (bars 151-154) begins with a *ff* dynamic in the piano part. The violin part features a melodic line with a slur and a fermata over the first measure. The piano part includes a *p cantabile* section with a slur and a fermata. The second system (bars 155-158) starts with a *sf* dynamic in the piano part. The violin part continues with a melodic line, marked with a *cresc.* (crescendo) and a slur. The piano part includes a *pp* (pianissimo) section with a slur and a fermata. The score includes various musical notations such as slurs, fermatas, and dynamic markings.

Example 4-15b: Chopin: *Piano Concerto in E minor* op. 11 first movement, bars 155–162 (Kobayashi)

The image displays a musical score for Chopin's *Piano Concerto in E minor*, op. 11, first movement, bars 155–162. The score is arranged in two systems, each with a piano part (I) and an orchestra part (II). The piano part is written in E minor and 3/4 time. The first system (bars 155–160) features a melodic line in the right hand, marked with a handwritten 'a' and 'p espressivo'. The left hand plays a bass line with chordal repetition. The second system (bars 160–162) features a melodic line in the right hand, marked with a handwritten 'c' and 'sf'. The left hand continues with chordal repetition. The orchestra part (II) provides harmonic support with a bass line. The score includes various musical notations such as slurs, fingering numbers, and dynamic markings.

Examples 4-15a and 4-15b display the similarities between the second themes of Hummel's *Piano Concerto in A minor* op. 85 (1816) and Chopin's *Piano Concerto in E minor* op. 11 (1830). Hummel's initial motive *a*, is inverted and slightly modified by Chopin, the left hand part being similar in both concertos: a single bass note per bar with chordal repetition two octaves above to provide harmonic stability and rhythmic progression. An ordinary scale passage is transformed into a shimmering melismatic cadenza basically ascending in Hummel but descending in Chopin (shown as *c* in Examples 4-15a and 4-15b).

Rosen (1995: 285) comments that although the influence of Hummel waned rather early in Chopin's music, Chopin never ceased to admire him. As late as the 1840s, Hummel's *Sonata for Piano in F sharp minor* op. 81 (1819) is still easily recognizable as the model for Chopin's *Third Piano Sonata in B minor* op. 58. Rosen (1995: 706) also maintains that Chopin accommodated himself to a loose version of the sonata principle largely derived from Hummel, creating something original and deeply satisfying but more diffuse than Schubert's work in the Classical style. Rosen (1995: 394) defends Chopin against those who label his music as being in a *salon style*, saying that this label clouds Chopin's originality and the complexity of tone colour infrequently realised by his predecessors or contemporaries with the exceptions of Berlioz (1803–1869), who created new concepts in symphonic tonal colouration (in his *Symphonie fantastique*, for example) and Liszt, who presaged the Impressionist movement with compositions which emphasised tonal colour rather than melody, accompaniment and rhythm. This can be seen in *Les jeux d'eaux à la Villa d'Este* (*The Fountains at the Villa D'Este*), composed in 1877 and published in 1883. It is a rare combination of tone colour and polyphonic structure that raises Chopin's virtuoso figuration above the level of similar passages by other composers.

Two examples of similarity in the piano compositions of Hummel and Chopin are to be seen in Examples 4-16 and 4-17. In Examples 4-16a and 4-16b one perceives the similarity in the accompaniment: left hand arpeggiated triplets (although presented in a different manner) with a highly decorated *cantabile* melody in the right hand indicated by *b*.

Example 4-16a: Hummel: *Piano Sonata in D major* op. 106 (1824), third movement, bars 25–30 (Universal)

Example 4-16b: Chopin: *Nocturne in A flat major* op. 32 no. 2 (1837), bars 5–7 (Augener)

Examples 4-17a and 4-17b demonstrate the use of the same rhythm in the right hand by Hummel and Chopin with similar left hand accompaniment. Kroll (2007a: 315) uses the following two extracts (Examples 4-17a and 4-17b) to illustrate this observation.

In addition to these unambiguous examples we discover that Chopin's music shares almost all the characteristics of Hummel's compositional style, including the brilliance

and bravura of the early Romantic era. Examples to emphasise this point occur in Examples 4-17a and 4-17b (Kroll 2007a: 319).

Example 4-17a: Hummel: *Variations in F major on a theme by Gluck* op. 57 (c1811/1815), Variation 4, *Scherzando*, bars 0–8 (Universal)

Scherzando

The musical score is presented in two systems. The first system covers bars 0-4, and the second system covers bars 5-8. The right-hand part (treble clef) features a rapid, sixteenth-note melody with slurs and accents. The left-hand part (bass clef) provides a rhythmic accompaniment with chords and single notes, marked with 'Ped.' and asterisks. The key signature has one flat (Bb) and the time signature is 2/4.

Example 4-17b: Chopin: *Three Ecossaises* op. 72 no. 3 (1826), bars 0–9 (Dover)

Davis (1965: 191) expresses no doubts concerning Hummel as one of the chief links between Mozart and Chopin, stating that ‘however dead Hummel’s art may be today, it will always remain one of the most interesting focal points in the vast upheaval that piano music was undergoing in the first forty years of the 19th century’. In my opinion Chopin, like Hummel, drew on links to the past, where he uses contrapuntal techniques present in his compositions as well as the vocal clarity and simplicity of Mozart.

4.6 Hummel’s links to Liszt

Hummel’s influence also affected the career of Franz Liszt (1811–1886), who was an admirer of Hummel’s *Septet* op. 74, which became a staple of his repertoire. Liszt even made a piano solo arrangement of the composition and wrote (Kroll 2007b: 21),

the logical progression of the work, the majesty of its style, the clarity and flexibility of Hummel's ideas make the composition easy to understand. Moreover, each passage has so many individual details that they never fail to have an excellent effect.

One of the earliest *Lisztian* examples in the late Classical period occurs in Hummel's *Fantasie* op. 18 of 1805. In the *Larghetto cantabile* section (Example 4-18a) one encounters extremely rapid cadenza-like figurations of a highly chromatic nature, later to be seen for example in Liszt's *La Campanella* of 1830 shown in Example 4-18b.

Example 4-18a: Hummel: *Fantasie* (*Larghetto cantabile*) (1805), bars 399-400 (Musica Rara)

The image displays two systems of musical notation for piano. The first system, labeled 'veloce', consists of a treble clef staff with a highly chromatic, rapid sixteenth-note passage, including fingerings (e.g., 3 4 3, 2 1, 3 1, 2 1, 4) and a bass clef staff with chords and dynamics such as 'p' and 'f'. The second system, labeled 'cresc.', features a treble clef staff with a similar chromatic passage and a bass clef staff with chords and dynamics like 'p'. Both systems include bar numbers 49 and 44.

The influence of Hummel on Schumann, Chopin and Liszt paved the way for the composition of Liszt's *Piano Sonata in B minor*, one of the central and most definitive compositions of the 19th century. For Liszt (Hamilton 1996: 8, 11, 12, 13, 15, 31, 40), the future of sonata form after the death of Beethoven in 1827 was problematic. The idea of encapsulating elements of several movements in one had already been achieved by Hummel in his *Fantasia* op. 18 (1805) and more successfully by Schubert in his *Wanderer Fantasia* (1822). This concept of an important composition consisting of one movement alone held a particular appeal for Liszt, and although there were precedents for concerti and fantasies in one continuous movement, there was none for the piano sonata. Liszt's approach to the *B Minor Sonata* could be broadly described as a marriage of the *Fantasia* which was normally in one movement, with the traditional sonata.

Hummel's influence on Liszt's *B Minor Sonata* comes by way of Chopin's *Third Piano Sonata* also in B minor (1844). For this sonata Chopin adopted a scheme used by Hummel in his *Piano Sonata in F sharp minor* op. 81 (1819), namely a highly chromatic transition before a long period on the dominant of the relative major establishes it as the true second key. Liszt, who admired and performed both Hummel's and Chopin's sonatas, uses a similar procedure in his *Sonata in B minor*. Hamilton (1996: 31) points to the opening of Hummel's *Piano Sonata in F sharp minor* (Example 4-19a) as the inspiration to one of Liszt's favourite melodic and rhythmic shapes (double octaves for right hand and left hand together using dotted rhythm in a basically descending melodic pattern) modified and used in his *B Minor Sonata* (Example 4-19b). Liszt employs octaves in a similar manner in bar 8 of his *B minor Sonata*.

Example 4-19a: Hummel: *Piano Sonata in F sharp major* op. 81, first movement, bars 1–4 (Musica Rara)

Example 4-19b: Liszt: *Sonata in B minor*, bars 8–10 (Peters)

In Example 4-19c one can see the way in which Liszt has adapted Hummel's octaves in dotted rhythm in the right hand of Example 4-19a by harmonic reinforcement. The left hand (Example 4-19c) shows the dotted rhythm of Hummel (Example 4-19a, left hand, bars 2–3) changed by Liszt to triplets (Example 4-19b, both hands, bars 9–10), the shape of the melody remaining very similar to that of Hummel. This is shown by the letter *c* in both Examples 4-19a and 4-19c.

Example 4-19c: Liszt: *Sonata in B minor*, bars 524–527 (Peters)

Liszt's high opinion of Hummel as an artist and as a man never diminished. It is evident in a letter he wrote to Weimar's Grand Duke Carl Alexander in 1860, reminding his employer that 'he should be proud to create works that resemble Hummel's' (Kroll 2007b: 22). Hinson (1987: 384) is of the opinion that Hummel's piano sonatas represent important documents in the history of this form and in the evolution of Romantic music. The influence of Hummel is astounding when one considers the importance and stature of Liszt's *B Minor Sonata*.

4.7 Intertextuality in Hummel's 24 Préludes op. 67 (1814/15)

It is against the background of Hummel's *Préludes* that his *Études* can be better understood as a summation of his style and compositional process which was to have such a profound effect on the burgeoning Romantic style of composition and virtuoso performance. In many respects Hummel's *Préludes* can be regarded as a precursor of his 24 *Études*.

Hummel's 24 *Préludes* op. 67 of 1814/15 represent a milestone in musical thought. For the first time the *prelude* stood alone, without preceding a following composition, although part of Hummel's intention was that they be used on occasion by pianists to precede works of their own choice. This was a reference to the almost defunct practice of improvisatory *preluding* which had almost gone out of fashion by the early 19th century. Composed in all 24 major and minor keys they present fragments of musical ideas, tonal colourations, technical devices and compositional techniques later to develop further and in turn inspire other composers of the 19th and 20th century, in particular Chopin, Debussy, Skryabin, Shostakovitch, Kabalevsky and Shchedrin, to elaborate on this genre. Of importance is their position in Hummel's compositional career. In 1814/15 he was about 36 years old, a mature musician, whereas the *Grandes Études* op. 125 of 1833 on which this thesis is based, was his last work for solo piano. Hummel's *Grandes Études* were also composed in all 24 major and minor keys and were also used as a model by later composers like Liszt, who took the genre to unprecedented heights.

From the outset the *Préludes* are individual, indicative of a strong musical personality. When evaluating the historical importance and influence of Hummel's *Préludes* op. 67, it is imperative that one remember that Chopin would only have been about five years old in 1814/1815 when they were composed. Certain musicologists have placed Hummel's originality in doubt inferring that Hummel might have benefited from other composers, including Chopin. Of this there is no question, but this should by no means detract from the recognition he is entitled to for the overall contribution that he made as a transitional composer, and especially his mentorship of Chopin.

It is for these reasons that I have isolated a few of the *Préludes* displaying particularly relevant characteristics supporting my study.

4.7.1 Prélude no. 1 in C major

This *Prélude* is improvisatory in character, including detailed performance indications, most unlike the Classicists who had not yet formalised this aspect of textual style, for

example staccato, phrasing and dynamic contrasts. Hummel gives great attention to rhythmic relationships, already alluding to the future emergence of *rubato* in the compositions of Chopin. This kind of compositional style presages the improvisatory mood created by the long, melismatic passagework to be found especially in the *Nocturnes* and slow compositions of Chopin, for example his *Barcarolle* op. 60 and his *Berceuse* op. 57. Hummel's tempo indication *Quasi improvisazione* is also part of the new style, later to be perfected by Chopin, where the written composition, by means of *rubato* and florid right hand figuration, manages to sound improvisatory. This can be seen, for example, in Examples 4-20a and 4-20b at *b*. This *prélude* also displays cadenza-like figuration shown in Examples 4-20a and 4-20b at *a*, with tonal colours needing sensitive but generous pedalling to be fully realised. Also significant are the improvisational techniques used, like scales and arpeggios as demonstrated in Examples 4-20a and 4-20b at *c*. *Fioritura* to create brilliance, and the legato, singing melodic lines and improvisatory qualities later so familiar in the piano compositions of Chopin. Examples 4-20a and 4-20b are also indicative of the improvisatory style often present in the compositions of both composers. To illustrate my observation I have used the following examples:

Example 4-20a: Hummel: *Prélude no. 1 in C major*, 1814/1815, (Universal)

1. *Quasi improvisazione.*
a capriccio sostenuto
sf
accelerando poco a poco
f
sf
leggiero
p
presto
p
andante
ped. *


Example 4-20b: Chopin: *Nocturne in F sharp major* op. 15 no. 2 (1832), bars 51–57
(Paderewski)

4.7.2 Prélude no. 7 in A major

This is a significant composition as for the first time one sees an inkling of the figuration and *fioritura* later to be such an eloquent component of Chopin's piano concertos, making them distinctly unique and expressive. Also of importance are the indications *moderato*, *f*, *decrescendo*, *p*, *sostenuto*, *cresc*, *allegro vivace* and *ff* all in the space of six bars. This was a kind of written-out *rubato* granting the performer greater freedom to express himself than was allowed by the Classicists, and so was a hint of the Romantic emotionality to come. There is also pedalling indicated in bars 4 and 6. This is significant

as Hummel obviously wanted greater resonance on the chords and clarity of texture in the running passagework.

Example 4-21: Hummel: *Prélude no. 7 in A major* (Universal)



The image displays three systems of musical notation for Hummel's *Prélude no. 7 in A major*. The first system is marked *Moderato.* and begins with a treble clef, a key signature of two sharps (A major), and a common time signature. It features a forte (*f*) dynamic and a series of chords and eighth notes. The second system is marked *sostenuto* and *allegro vivace*, with a *cresc.* (crescendo) marking and a forte (*f*) dynamic. It includes a complex passage with many notes and a fermata. The third system continues the piece with a fortissimo (*ff*) dynamic and includes a triplet of eighth notes. The score is annotated with various musical symbols such as slurs, accents, and dynamic markings.

4.7.3 Prélude no. 9 in E major

Redolent of some of the *Songs without Words* by Mendelssohn (1809–1847) this *Prélude* begins with an ascending bass line accompanied by gently running triplets in the right hand. As mentioned in Chapter 2, Mendelssohn took lessons from Hummel as a boy aged eleven in 1820, and would have been familiar with Hummel's compositions from childhood.

Example 4-22: Hummel: *Prélude no. 9 in E major* (Universal)

The musical score for Hummel's *Prélude no. 9 in E major* is presented in two systems. The first system begins with a piano (*p*) dynamic in the bass staff, followed by a melodic line in the treble staff that crescendos (*cresc.*) to a forte (*f*) dynamic. The second system features a piano (*p*) accompaniment with a *ritard. poco a poco* marking, followed by a melodic line with triplets and a *slarg.* marking.

4.7.4 Prélude no. 10 in C sharp minor

This *Prélude* is imitative in character, and is an interesting throwback to the Baroque.

This use of the *learned style* of the Classicists is indicative of Hummel's thorough training in counterpoint and his skill at incorporating all aspects of musical expression in his *Préludes*. Fugues were still composed during the Classical era, a significant example being Beethoven, who included fugues in his later piano sonatas, for example *Sonata in A major* op. 101 (third movement, 1816), *Sonata in B flat major (Hammer-Klavier)* op. 106 (fourth movement, 1817/18) and *Sonata in A flat major*, op. 110 (third movement, 1821).

Example 4-23: Hummel: *Prélude no. 10 in C sharp minor* (Universal)

The musical score for Hummel's *Prélude no. 10 in C sharp minor* is presented in two systems. The first system begins with the tempo marking "Energico." and dynamic markings *sf p*, *cresc.*, and *f*. The second system includes the markings *dim. e rall.* and *p andante*. The piece ends with a *Ped.* marking and an asterisk.

4.7.5 Prélude no. 13 in B major

Composed in the *brilliant style*, this *prélude* is virtuosic in character. The tempo indication is *Allegro con fuoco*, an emotive description, the right hand characterised by fast scales with broken chords and an arpeggio at the end. The left hand accompanies with *cantabile* lines and chords, foreshadowing the piano compositions of Mendelssohn (Example 4-24b) and Schumann (Example 4-24c).

Example 4-24a: Hummel: *Prélude no. 13 in B major* (Universal)

Allegro con fuoco.

p *cresc.* *f*

Andante
f *risoluto* *decres.* *p*

Example 4-24b: Mendelssohn: *Capriccio in F sharp minor* op. 5 (1825), bars 177–184 (Dover)

(Dover)

f marcato

Example 4-24c: Schumann: *Carnaval* op. 9 (1835), *Marche des ‘Davidsbündler’ contre les Philistines*, bars 113–125 (Peters)



4.7.6 Prélude no. 14 in E flat minor

Composed in four part harmony, this *Prélude* is headed by the words *Alla cappella* suggesting a choral approach to the music. On first playing this *Prélude* I was immediately reminded by its left hand intervallic similarity and harmony, to the first theme in the first movement of the Belgian composer César Franck's (1822–1890) *Symphony in D minor* (1886–1888). According to Kroll (2007b: 23), Franck graduated as a prize-winning pianist from the Paris Conservatoire including the music of Hummel on his programme. It is from instances such as this that the influence of Hummel is seen to have pervaded not only the early Romantics, but also those who lived almost to the end of the 19th century.

Example 4-25a: Hummel: *Prélude no. 14 in E flat minor* (Universal)

Alla cappella.

The image shows a musical score for Hummel's Prélude no. 14 in E flat minor. It consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The tempo is marked 'Alla cappella.' The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score begins with a forte (*f*) dynamic. The right hand plays a descending arpeggio-like figure, while the left hand provides a harmonic accompaniment. A dynamic of piano (*p*) is indicated later in the piece. There are some markings like 'a' and 'p' under the notes.

Example 4-25b: Franck: *Symphony in D minor*, first theme from the first movement (Boosey & Hawkes)

The image shows a musical score for Franck's Symphony in D minor, first theme from the first movement. It is a single staff in bass clef. The key signature has two flats (B-flat, E-flat) and the time signature is common time (C). The tempo is marked 'a' (ad libitum). The score begins with a piano (*p*) dynamic. The melody is a descending line of eighth notes. Below the staff, it is labeled 'VI. Vc. Cb.'.

4.7.7 Prélude no. 21 in B flat major

Hummel begins this *Prélude* with a descending *arpeggio* figuration very obviously paying respect to Hummel's childhood teacher, Mozart. I find it very similar in character, melody and harmony to the third movement of Mozart's *Sonata in F major* for piano, KV 332 of 1778, the year in which Hummel was born.

Example 4-26a: Hummel: *Prélude no. 21 in B flat major*, bars 1–3 (Universal)

Allegro con brio.

The image shows a musical score for Hummel's Prélude no. 21 in B flat major, bars 1–3. It consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The tempo is marked 'Allegro con brio.' The key signature has two flats (B-flat, E-flat) and the time signature is common time (C). The score begins with a forte (*f*) dynamic. The right hand plays a descending arpeggio-like figure, while the left hand provides a harmonic accompaniment. A dynamic of forte (*f*) is indicated, and there is a marking 'Ped.' (pedal) under the left hand. There is also a '*' symbol under the right hand.

Example 4-26b: Mozart: *Sonata in F major* KV 332, third movement, bars 1–3 (Henle)

Allegro assai

4.7.8 Prélude no. 22 in G minor

This composition is of particular interest. In my opinion it reflects the triplet rhythm of the Baroque gigue, yet, looking forward it could have been the seed that led to the final movement of Chopin's *Second Piano Sonata in B flat minor* op. 35 published in 1840.

Example 4-27a: Hummel: *Prélude in G minor*, bars 1–6 (Universal)

Allegro con brio.

Example 4-27b: Chopin: *Second Sonata in B flat minor* op. 35, fourth movement, bars 1–6 (Schirmer)

Presto.
sotto voce e legato

The similarities between these two Examples are extraordinary, perhaps marking Hummel as *avant garde* in his time. Both composers demand a very fast tempo and *bravura* technique, in Hummel's case *Allegro vivace* and in the case of Chopin, *Presto*. Both compositions are characterised by tonal instability, lack of melody, and no harmonic accompaniment. The middle register of the piano is mostly used by both composers and the two compositions end with thickly textured chords in *forte* to re-establish a tonal centre and lend finality to the compositions.

4.8 Intertextuality in Hummel's *Grandes Études* op. 125 (1833)

The *Préludes* (1814/1815) of Hummel display surprising instances of intertextuality as do his *Études* which maintain this tendency.

As a pianist Hummel was undoubtedly outstanding. Apart from his piano lessons with Mozart he had also studied the piano with Clementi during his tour of England (1790). When conducting an appraisal of Hummel's *Études*, one sees that the pianistic influence of the Italian teacher is stronger than that of Mozart, evidenced by bravura passagework,

use of the extremes of the instrument and above all, the use of the deep and powerful sonority of the English piano, not possible on the softer, more delicate sounding Viennese instruments. This music proves that at the very least the mixture of the Italian and German styles seems to have had a greater effect on Hummel's playing and piano composition than either in separation, but with the greater accent on the Clementi influence. Tovey has described Hummel in middle life as being the most brilliant and authoritative pianist-composer in Europe (Truscott 1974: i). Truscott regards Hummel as a composer not given to being innovative, with which I strongly disagree, but does comment on the inconsistencies in the quality of his compositions. Hummel had the ability to express himself outstandingly and being a pianist-composer on the cusp of the Classical and Romantic periods he put into these styles the best and the worst of his art. At his best, the result was fine music of a high quality, his *Études* representing some of his most brilliant, musically demanding compositions. There is also the element of experimentation about them which mostly succeeds superbly. It is for this reason that intertextuality displayed in the *Études* (1833) is being investigated as they incorporate much from the musical past and show the way clearly to the new Romantics, in particular Chopin and Schumann.

Grande Étude no. 1 in C major pays homage to one of the most famous and prolific composers of *études*, Carl Czerny (1791–1857). It is harmonically uncomplicated and makes use of quick scale and arpeggio passagework. It is not emotionally complicated.

Grande Étude no. 2 in A minor is chromatically more advanced than the C major *Étude* but does not exhibit much by way of new development.

Grande Étude no. 3 in G major is the most interesting thus far as Chopin's *Étude* op. 25 no. 6 (published in 1837) reflects its influence. Examples 4-28a and 4-28b, which demonstrate the right hand double third figuration (under brackets) supported by the left hand harmonic basis, have been provided by Davis (1965: 188).

Example 4-28a: Hummel: *Étude no. 3 in G major*, bars 16–20 (Heugel)

Example 4-28b: Chopin: *Étude in G sharp minor op. 25 no. 6*, bars 3–4 (Universal)

Grande Étude no 4 in G minor is composed in the *learned style* of the Classicists, a throwback to the past, depicting the characteristic dotted rhythm of the French Overture. This also occurs in the *Préludes* at times where one finds a mixture of backward and forward-looking *préludes*.

Grande Étude no. 5 in D major is again a reference to Carl Czerny, comprising simple harmony, with passagework involving scale passages, arpeggios and leaps in one hand.

Grande Étude no. 6 in D minor is a *fughetta*, a Baroque form.

Grande Étude no. 7 in A major is redolent of the new Romantic style and displaying *cantabile* melody with a moving bass line which lends sonority to the accompaniment. It presages Schumann and especially Mendelssohn's *Songs without Words*. I have chosen this extract by Mendelssohn (Example 4-29b) as indicative of this premise. His bass line is reinforced by octaves and a slower harmonic rhythm.

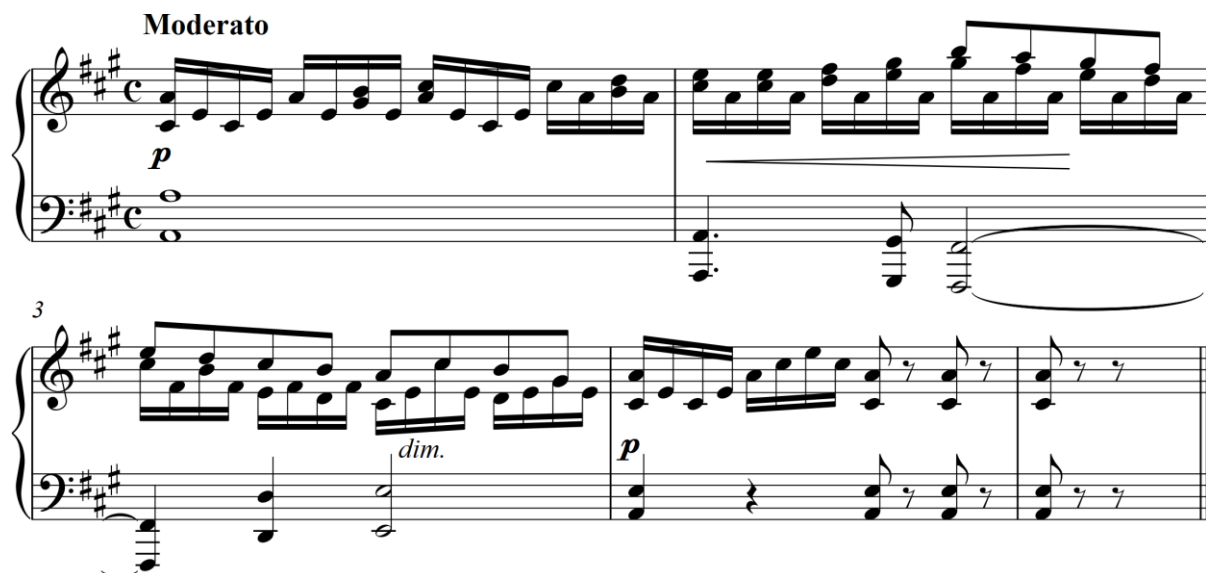
Example 4-29a: Hummel: *Étude no. 7 in A major*, bars 1–4 (Universal)

Andante cantabile



Example 4-29b: Mendelssohn: *Song without Words* in A major op. 19 no. 4, bars 1–5 (Dover)

Moderato



Grande Étude no. 8 in A minor is an octave study of particular interest as Chopin uses the same structural model (fast–slow–fast) for his own *Étude* in octaves op. 25 no. 10 in B minor (1837).

Grande Étude no. 9 in E major, according to Davis (1965: 174), bears more than a passing similarity to sections of the passagework in Chopin’s *Piano Concerto in E minor* (first performed by Chopin in 1830). The question that begs to be answered is: Did Chopin hear Hummel’s *Études* in performance before they were published or did Hummel take this innovative passagework from Chopin’s concerto? Another point of interest is the choice of key, both Hummel’s *Étude* and the passagework in question occur in E major.

Example 4-30a: Hummel: *Étude in E major*, bars 1–2 (Heugel)

The musical score for Hummel's *Étude in E major*, bars 1–2, is presented in a grand staff. The key signature is E major (three sharps) and the time signature is common time (C). The tempo is marked "Allegro spiritoso". The right hand part consists of a series of eighth and sixteenth notes, often beamed together, with slurs and accents. The left hand part consists of chords and single notes, providing a harmonic accompaniment. The first measure is marked with "a" and the second with "b".

Example 4-30b: Chopin: *Piano Concerto in E minor* op. 11, first movement, bars 282–287 (Dover-Paderewski)

The musical score consists of two systems of piano music. The top system covers bars 282 to 284. It begins with a *riten.* (ritardando) marking, followed by *a tempo risoluto*. Dynamics include *f* (forte) and *sf* (sforzando). The bottom system covers bars 285 to 287. It starts with *sempre cresc.* (sempre crescendo) and includes dynamics *sf*, *sf p*, and *delicatissimo*. Both systems feature several *Ped. ** (pedal) markings. The score is written in 3/4 time with a key signature of one sharp (F#) and one natural (C), indicating E minor.

Grande Étude no. 10 in E minor

This composition opens with a theme that Chopin seems to have used as a prototype for his own *Étude in E minor* op. 25 no. 5, published in 1837. The similarities are astonishing. Both *Études* were composed in E minor with time signatures which group the note values in multiples of threes. The opening melodic notes of each *Étude* are almost identical, and there are conspicuous harmonic correspondences (Davis 1965: 188).

Example 4-31a: Hummel: *Étude no. 10 in E minor*, bars 1–3 (Heugel)

Example 4-31b: Chopin *Étude in E minor op. 25 no. 5*, bars 0–3 (Universal)

In the following Example 4-32a, also taken from Hummel's *Étude in E minor*, it is my impression that Hummel had influence on Chopin's *Piano Concerto op. 11*, also composed in E minor. The double notes of a fourth in Hummel's *Étude* have been transformed by Chopin into intervals of a sixth and seventh ascending and descending, which creates greater harmonic tension. In the following examples *a* is indicative of a series of ascending intervals and *b* shows a series of descending intervals.

Example 4-32a: Hummel *Étude no. 10 in E minor*, bars 10–12 (Universal)

The image shows a musical score for three measures of a piano piece. The score is written for a grand piano, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), indicating E minor. The time signature is not explicitly shown but is 4/4. The first measure (bar 10) features a complex, rapid sixteenth-note pattern in the right hand, with a 'b' marking above it. The second measure (bar 11) continues this pattern, with an 'a' marking above it. The third measure (bar 12) concludes the pattern, with a 'b' marking above it. The left hand provides a steady accompaniment of quarter notes in the bass line.

Example 4-32b: Chopin: *Concerto in E minor* op, 11, first movement, bars 661–665
(Dover-Paderewski)

The image displays two systems of musical notation for Chopin's Concerto in E minor, first movement, bars 661-665. The first system covers bars 661 to 665. The right hand (I) part is highly technical, featuring a series of slurs and accents over a complex melodic line with many accidentals. Dynamics range from *sf* to *p*, with a *cresc.* marking. The left hand (II) part is simpler, with some chords and a *Archi (pizz.)* marking. The second system covers bars 664 and 665. The right hand (I) part continues the complex melodic line with detailed fingering (e.g., 2 1 4, 5 4 2, 3 5, 4 2, 5 4 2). The left hand (II) part is mostly silent, with some chords. The score includes various musical notations such as slurs, accents, and fingering numbers.

Examples 4-33a and 4-33b display the effect that Hummel's compositions had on the early compositions of Schumann. As a pianist and teacher with some knowledge of piano repertoire, the sequences and harmonies reflected in the following examples were immediately apparent to me. Present in this E minor *Étude* of Hummel is a harmonic

progression later used by Schumann in *Chiarina* from *Carnaval* op. 9 (1834/1835). The rhythm is slightly varied but the harmonic sequence is virtually unaltered.

Example 4-33a: Hummel: *Étude no. 10 in E minor*, bars 4–7 (Heugel)

The musical score for Hummel's *Étude no. 10 in E minor*, bars 4–7, is presented in two systems. The key signature is E minor (one sharp) and the time signature is 6/8. The first system (bars 4–5) shows a treble clef with a melodic line of eighth notes and a bass clef with a rhythmic accompaniment of eighth notes. The second system (bars 6–7) continues the melodic line in the treble and has a more complex bass line with some sixteenth notes. Dynamics include *fz* and *f*.

Example 4-33b: Schumann: *Chiarina* from *Carnaval* op. 9, bars 0–12 (Dover)



The musical score for Schumann's *Chiarina* from *Carnaval* op. 9, bars 0–12, is presented in three systems. The piece is in 3/4 time, B-flat major, and marked *Passionato*. The first system begins with a forte (*f*) dynamic. The second system shows a crescendo from *sf* to *ff*. The third system continues the melodic and harmonic development.

Grande Étude no. 11 in B major is reflective in spirit demanding *cantabile* playing and the ability to control melody and accompaniment with the right hand so reminiscent of the music of Schumann and to be found in the *Songs without Words* by Mendelssohn.

Grande Étude no. 12 in B minor is an exercise in fast and flowing arpeggiated accompaniment in the left hand with two part melody and accompaniment in the right hand. This arrangement of technical devices swops around later in the *Étude*.

Grande Étude no. 13 in F sharp major is interesting as it modulates to D flat major in the middle. This is the enharmonic equivalent of the dominant key of F sharp major, namely C sharp major. A similar technique was used by Chopin in his *Prelude in D flat*

major op. 28 no. 15 (the “*Raindrop Prelude*”) of 1838. He opens in D flat major and modulates to C sharp minor, the enharmonic equivalent of his tonic minor.

Grande Étude no. 14 in F sharp minor is Hummel’s most extended *Étude* thus far, being four pages in length, and is indicative of the virtuosic demands that would become the norm later in the 19th century.

Grande Étude no. 15 in D flat major is similar in character, rhythm and melody to Chopin’s *Étude* in G flat major op. 10 no. 5 (the *Black Key Étude*). Hummel’s use of double thirds in bars 48–51 became a trademark technical device of Chopin which he used for example in his concertos. There is also a link here to Chopin’s *Étude in D flat major* op. 25 no. 8, Chopin basing his entire *Étude* on a few bars from that of Hummel (Davis 1965: 189).

Example 4-34a: Hummel *Étude no. 15 in D flat major*, bars 32–37 (Heugel)

Example 4-34b: Chopin: *Étude in D flat major* op. 25 no. 8, bars 1–2 (Universal)

Vivace. (♩ = 69.)

molto legato
mezza voce

There is also great similarity between the endings of Hummel's *Étude in D flat major* and Chopin's *Étude in G flat major* op. 10 no. 5 as can be seen in Examples 4-35a and 4-35b. Both end with an ascending *arpeggio* in double thirds embellished by passing notes in between. Chopin adds a flourish of descending double octaves in the third last bar of his *Étude* which all occur on the black keys. This adds brilliance to his ending.

Example 4-35a: Hummel: *Étude no. 15 in D flat major*, bars 47–54 (Heugel)

legato

cresc.

b

Example 4-35b: Chopin: *Étude in G flat major* op. 10 no. 5, bars 77–85 (Universal)



Grande Étude no. 16 in C sharp minor shows the way to Schumann's *Études Symphoniques* op. 13 composed in 1834, the year after Schumann had published his review of Hummel's *Études*. The *Études Symphoniques* are also in C sharp minor, an unusual key for a major composition, although Beethoven's *Piano Sonata in C sharp minor* op. 27 no. 2 (the *Moonlight Sonata*) had been composed in 1801. Both compositions begin slowly, commensurate with the tempo indication of Hummel's *Étude* (*Adagio Sostenuto*) and in the case of Schumann's *Études Symphoniques*, *Andante*. In Examples 4-36a and 4-36b one sees both composers making use of similar rhythmic patterns involving very small subdivisions of the beat. The melody line in the case of Hummel is in the right hand whereas in the case of Schumann it is less obvious, being woven into the tapestry of running sixty-fourth notes.

Example 4-36a: Hummel: *Étude no. 16 in C sharp minor*, bars 1–4 (Heugel)

Adagio sostenuto

mf *legato*

Example 4-36b: Schumann: *Études Symphoniques* op. 13, variation no. 7, bars 1–2 (Dover)

$\text{♩} = 80$

sempre marcatissimo
Pedale

sf *sf* *sf*

Grande Étude no. 17 in A flat major requires brilliant leaps of the octave and the tenth at speed. It is thinly textured, composed in two voices and is *leggero* in character.

Grandes Études nos. 18, 19 and 20 in G sharp minor, E flat major and E flat minor are Classical in format, being shorter, rhythmically uncomplicated and thinly textured.

Grande Étude no 21 in B flat major is thinly based on the *Gigue* from J.S. Bach's *First Partita*, also in B flat major. Like the Bach *Gigue* it employs rapid crossing over of the hands with a quick triplet accompaniment (Young 2001: 52).

Example 4-37a: Hummel: *Étude no. 21 in B flat major*, bars 1–2 (Heugel)

Allegro moderato
m.g.

p *legato molto*

Example 4-37b: J.S. Bach: *Partita in B flat major (Gigue)*, bars 1–4 (Dover)

Grande Étude no. 22 in B flat minor is at once a reminder of the Baroque with its dotted rhythms in a slow tempo, and also characteristic of the *fioriture* of Chopin with its irregular groupings, chromaticism and lyrical *espressivo* found in the *Nocturnes* and slow movements of his *Piano Concertos*.

Example 4-38: Hummel: *Étude no. 22 in B flat minor*, bars 1–8 (Heugel)

Adagio

The musical score for Hummel's *Étude no. 22 in B flat minor*, bars 1–8, is presented in four systems. The tempo is marked **Adagio**. The key signature is B-flat minor (three flats) and the time signature is 2/4. The piece begins with a piano (*p*) dynamic. The first system shows the initial melodic line in the right hand and a supporting bass line in the left hand. A trill (*tr*) is indicated above the first measure of the second system. The second system features a dense sixteenth-note passage in the right hand, with a *12* marking below it, and a *cresc.* marking above the right hand. The third system continues the sixteenth-note passage, with a *p* dynamic and a *22* marking below the right hand. The fourth system concludes the piece with a trill (*tr*) and a *cresc.* marking above the right hand.

Grande Étude no. 23 in F major is marked *Vivace* and is light and fast in character, a hallmark of the style of Mendelssohn.

Grande Étude no. 24 in F minor is serious, a fitting *finale* to a groundbreaking contribution to this new genre. It is slightly fugal and is very chromatic with varying sonorities and registers.

4.9 Summary

To conclude this chapter I would like to quote the celebrated British pianist Stephen Hough, who has recorded much of Hummel's piano music. In assessing the compositional contribution of Hummel, Hough says (Christians 2008: 2):

The Charles Bridge in Prague is one of those structures which is as interesting and beautiful as the two points which it links. Johann Nepomuk Hummel (named after the saint who met his death by being thrown from that very bridge), is a key link between the Classical and Romantic style. As we listen to his music, beautiful in itself, our ears catch both sounds of Mozart and Chopin, of Beethoven and Liszt, of Haydn and Schumann, and yet all of it is Hummel. He reaches forwards into the 19th century yet is not afraid to draw on past resources, on the elegance and order of 18th century models. He built on the foundation of his teacher Mozart's discovery of the piano as a vocal instrument, and Hummel's singing lines, decorated exuberantly with coloratura figuration, paved the way for a whole generation or two of virtuosos down the line.

The piano compositions of Hummel represent the finest qualities of late Classicism and simultaneously show the path towards the early Romantics. His contribution is truly astonishing in light of the fact that so many of his ideas and concepts were used as inspiration by the great Romantic composers including Chopin, Schumann and Liszt.

A detailed historical, pedagogical and technical analysis of every *Étude* of op. 125 will be provided in Chapter 6.

Chapter 5

Hummel's pedagogical contribution to piano performance and teaching in the 19th century

5.1 Introduction

During Hummel's career he was the subject of intense musical discourse. Much was written about him in journals, newspapers, treatises on piano playing, and in diaries of individuals where personal opinions and events were recorded.

According to Carl Czerny, pupil of Beethoven and Hummel (Czerny & Sanders 1956: 309), Beethoven's playing was remarkable for its power, characteristic expression and unheard of virtuosity, while Hummel's performance, in contrast, was a model of clarity, cleanness, and of the most graceful elegance and tenderness. Hummel calculated all difficulties for the greatest and most stunning effect, which was achieved by combining Clementi's manner of playing, so wisely gauged for the instrument, with that of Mozart. Czerny continued by saying that he was so influenced by Hummel's playing that it kindled in him the desire to emulate these traits in his own piano playing. If one takes into consideration the fact that Czerny was the teacher of Liszt and composed a plethora of studies and exercises intended to build and strengthen piano technique, his words comprise a convincing testimony to the artistry and influence of Hummel. This opinion of Czerny is indicative of the timeless issue of virtuosity versus artistry, already the subject of lively discourse in the late 18th and early 19th centuries.

Schonberg (1978: 109) regards Hummel as the climax of the First Vienna School, carrying on and just about ending the Mozartian style of piano playing. In many an opinion of the time Hummel was a much more brilliant pianist than Mozart, and a more powerful technician. In Czerny's treatise on piano playing (1839), he refers to the *modern*

brilliant school founded by Hummel, Kalkbrenner and Moscheles. In Czerny's opinion this style of playing was characterised by mastery over all technical difficulties, the utmost possible rapidity of fingers, delicacy and grace in the various embellishments, the most perfect distinctness well suited to every nuance of performance, and correct declamation, intelligible to everyone, united with refined and elegant taste.

Hummel's pianistic style showed a steady development of ornamental, virtuoso writing, particularly evident in the slow movements of his piano sonatas and piano concertos (Mitchell 1957: 234). Also to be seen are passages reminiscent of *Études* and *Nocturnes*. On examination one perceives scales and elaborate figurations strongly Romantic in tendency. This is indicative of Hummel's efforts to combine and balance Classical and Romantic elements. He was a craftsman and dedicated teacher which was reflected in his numerous compositions for piano. Of interest is the detail devoted to expressive indication in his early compositions, this at a time when such indications were but sparsely shown in the compositions of his forerunners and contemporaries.

5.2 Expressive indications in the piano compositions of Hummel until 1815

Hummel was one of the earliest composers to include detailed performance indications in his piano compositions. In one sense this can be regarded as part of the many pedagogical threads which permeated much of his compositional processes. It is also indicative of his acceptance of the new Romantic style of composition and performance, which was overtly emotionally extrovert in contrast to the Classical style, which was mostly emotionally introvert.

Hummel's *First Piano Sonata in C major* op. 2 no. 3 (1792) is sparsely indicated according to the principles of the time, but in the first movement one sees the indications *calando* and *languido*, which would not normally have appeared in piano compositions then. Considering that Hummel was only about fourteen years old at the time of composition, one is already aware of his developing concern for precision in performance and his eye for detail.

In 1804 Hummel composed his *Rondo in E flat major* op. 11. In my opinion it is unusual in that its tempo indication is *Allegro scherzando*, contrary to the custom at that time to play a *rondo* mostly at tempo *allegretto*. The key of E flat major is also a deviation from the norm in that most *rondos* were composed in the ‘easier’ keys of C major, G major, D major and F major in order to facilitate modulation in the episodes, making performance more comfortable to the artist. In bar 10 (Example 5-1), we see pedalling indicated which also occurs later in the composition. Haydn had only indicated the use of the pedal for the first time in his *Sonata in C Major* (no. 60) Hob. XVI/50 of 1794/1795 (Vienna Urtext). This sonata carries the nickname, *English Sonata*.

Example 5-1: Haydn: *Piano Sonata in C major* Hob. XVI/50, first movement, bars 72–75 (Vienna Urtext)



Bar 22 of Hummel’s op. 11 is indicated *rallentando* and in bar 25, *a tempo*. Bars 51–52 are indicated *dolce e grazioso* and in bars 105–106 the words *legato assai* appear. In bar 108 *poco slargando* is present with *perendosi* in bar 182. It is evident at this stage that Hummel was becoming increasingly aware of the need to guide the interpreters of this new Romantic style.

1805 saw the completion of Hummel’s *Second Piano Sonata* op. 13, also in E flat major which displays a marked increase in performance advice. It was dedicated to Haydn and the piano is treated orchestrally, not vocally, as would have been the case with Mozart. Emotive words abound in all three movements. In the first movement the following words appear:

- Bars 3–4 *sostenuto quasi organo*
- Bars 12–13 *leggieramente*
- Bar 30 *energico*
- Bar 103 *tempo giusto*
- Bar 109 *ben misurato*
- Bar 130 *tranquillo ma senza ritenuto*
- Bar 205 *Alleluja.*

The second movement is indicated *Adagio ma con gran espressione* which calls for emotional playing, a very Romantic concept. The third movement is less well indicated but does include the indications *con bravura, risoluto, misterioso* and *poco rubato*. According to my research Hummel was one of the very first composers to use the word *rubato* in a piano composition.

Hummel's *Fantasie in E flat major* op. 18 was innovative and groundbreaking in concept. The composition is improvisatory in style and through-composed with interlinking sections. It is indicative of Hummel's love for and expertise in improvisation, perhaps demonstrating that the art of improvisation could be utilised in a different way. Technically it is a compendium of pianistic techniques needed for the new Romantic style of piano performance. It opens with a section indicated *Lento* (Example 5-2) which is composed in an improvisatory style without barlines.

Example 5-2: Hummel: *Fantasia in E flat major* op. 18 (*Lento*), bar 1 (Universal)

The musical score for Example 5-2 is presented in four systems. Each system consists of a piano (treble clef) and bass (bass clef) staff. The tempo is marked *Lento*. The first system is marked *a capriccio* and includes dynamics *sf*, *mp*, *p*, and *pp*. The second system includes *mf* and *p*. The third system includes *cresc.*, *sf*, *f*, and *pp*. The fourth system includes *ff* and *pp*. Pedalling and hairpin markings are present throughout.

This section, however, includes detailed performance instructions permeating just three lines. Included occur the indications *Lento*, *a capriccio*, *cresc.*, *sf*, *mp*, *p*, *pp*, *mf*, *f*, *ff*, with pedalling indications and hairpins denoting *crescendo* and *diminuendo*.

The second section is marked *Andante* and is now rhythmically stable with a time signature in common time. Highly descriptive Italian words appearing in this section (Example 5-3) include *sciolte* (free and easy), *sempre più affrettando il tempo e più cresc.*, *rallent. il tempo*, *dim.* and *una corda*.

Example 5-3: Hummel: *Fantasia in E flat major* op. 18, bars 23–41 (Universal)

The musical score consists of seven systems of piano and right-hand parts. The first system (bars 23-26) begins with a forte (*f*) dynamic and includes fingering numbers (e.g., 3, 4, 5, 1, 2, 3, 4, 5) and slurs. The second system (bars 27-30) features a crescendo (*cresc.*) and a piano (*p*) dynamic. The third system (bars 31-34) includes a piano-piano (*pp*) dynamic and the instruction *sciolte* (loose). The fourth system (bars 35-38) is marked *ppp* and includes the instruction *sempre più affrettando il tempo e più cresc.* The fifth system (bars 39-42) continues the *ppp* dynamic and includes *sempre cresc.* The sixth system (bars 43-46) features a fortissimo (*sfz*) dynamic and the instruction *rallent. il tempo*. The seventh system (bars 47-50) concludes with a mezzo-forte (*m. f.*) dynamic, a mezzo-piano (*m. p.*) dynamic, and the instruction *una corda*.

The third section (Example 5-4) is marked *Allegro con fuoco* and is also descriptively clear to the interpreter. We see the indications *tre corde*, *ben marcato*, *quasi organo*, *sforzando*, and later, not in this example, the indications *con ardore*, *dolce*, *brillante*, *a capriccio quasi improvisazione*, *diminuendosi* and *largamente*. Almost every bar has detailed and specified dynamic levels, and recommended pedalling is clearly marked. *Staccato* is indicated by means of wedges in bars 43–53.

Example 5-4: Hummel: *Fantasia in E flat major* op. 18, bars 42–56 (Universal)



In Hummel’s *Piano Sonata no. 3 in F minor* op. 20 (1807), quick tempo fluctuations within a short time span are evident. By way of example, bars 26–29 in the first movement contain the words *rallent. assai*, *adagio* and *allegro agitato*. One can deduce that this was a type of written-out *rubato*. In the *Finale*, bars 23–25 include the three indications *agitato*, *cresc.* and *rallent. assai e dim.* The *coda* of this *Finale* is of interest as the performer is told to increase in tempo to the end (*ancor più presto*). Beethoven had already used this device in the final movement of his *Piano Sonata* op. 57 (the “*Appassionata*”) also in F minor composed in 1804/1805. Both the first and third movements of Hummel’s *Sonata no. 3* contain codas calling for acceleration in tempo. This is a concept that Schumann used in his *Piano Sonata in F sharp minor* op. 11 (1834) and his *Piano Sonata in G minor* op. 22 (1835). Schumann also used rapid changes of

tempo within a movement in many of his piano compositions. Chopin used *accelerando* towards the end in all four of his *Ballades* and his four *Scherzos*.

Hummel's *Piano Sonata no. 4 in C major* op. 38 (1808) shows a departure from his norm. His *Piano Sonata no. 1 in C major* begins with the tempo indication *Allegro spiritoso*; *Piano Sonata no. 2 in E flat major* has the tempo indication *Allegro con brio* for the first movement and the *Piano Sonata no. 3 in F minor* is marked *Allegro moderato* in the beginning. Hummel begins this fourth sonata with an eleven bar introduction (*Adagio maestoso*) which transforms to *Allegro moderato*. This may have been new in Hummel's development as a composer of sonatas, but Beethoven had already done this successfully in his piano sonatas op. 13 (the *Pathétique*), of 1798/1799), op. 26 (*Andante con Variazione*, of 1800/1801), op. 27 no. 1 (*Sonata quasi una Fantasia*, 1800/1801) and op. 27 no. 2 (the *Moonlight Sonata*), 1801). Haydn started his last symphony (no. 104) in D major with a slow introduction as did Beethoven in his Symphonies nos. 1 and 4 in C major and B flat major respectively.

It is remarkable to note that throughout Beethoven's development as a composer of piano sonatas one sees an increase in emotional content and performance indications. In fact Beethoven's *Sonatas* beginning with op. 81a (1809/1810) give the interpreter increasingly clear and detailed performance indications. In my own research I observe heightened emotionalism on the part of Beethoven with an increasing use of German as opposed to the traditional Italian word usage. He was very obviously intent on bringing his mother tongue to his own music and providing German and Austrian musicians with music that they owned in a cultural sense. One is reminded here of Hummel's expressive demands so clearly formulated already in the early 1800s. Both composers were showing the way forward and so contributed pedagogically to the pianistic world of their era and of the future. When compared with the sparse performance indications present in the piano compositions of Haydn and Mozart, one is again made aware of the positive influence Hummel had on the musicians of his time. Examples of Beethoven's interpretative indications include:

- op. 81a (1809/1810),
second movement *In gehender Bewegung, doch mit viel Ausdruck*
- op. 90 (1814),
first movement *Mit Lebhaftigkeit und durchaus Empfindung und Ausdruck*
- op. 101 (1816),
third movement *Geschwinde, doch nicht zu sehr, und mit Entschlossenheit*
- op. 106 (1817/1818),
third movement *Appassionato e con molto sentimento*
- op. 109 (1820),
third movement *Gesangvoll, mit innigster Empfindung*
- op. 110 (1821),
third movement *Klagender Gesang Arioso dolente*
- op. 111 (1821/1822),
first movement *Allegro con brio ed appassionato*

In Beethoven's op. 111 he reverts to using Italian descriptive terms, there being no German terminology used in this sonata. Hummel, although highly descriptive and articulate in his performance indications, stays true to the traditional use of Italian in this regard.

5.3 Hummel's contribution to pedagogy in the early 19th century

5.3.1 The social and musical background to Hummel's treatise of 1828

During the early 19th century, teaching the piano became a lucrative way of earning a living. The art of piano performance was reaching a wider audience as modes of travel improved and concert pianists could now perform in many different countries establishing their reputations far and wide. This was one of the reasons why the broader public was inspired to play the piano, and by the middle of the 1800s nearly every middle class household possessed a piano. Young ladies considered themselves educated and

refined in spirit if they could play the piano well. At the same time many male pianists embarked on rigorous lives of daily practice and touring in order to keep the growing public satisfied by feats of technical expertise and with playing which displayed emotional depth. This middleclass preoccupation with the piano spawned many industries and business opportunities for those people prepared to nurture this growing means of artistic expression. According to Plantinga (1984: 10, 11) the invention by Breitkopf of a new method of typesetting in about 1765 made music publishing much easier and cheaper. By the end of the 18th century music publishing houses had begun to print periodicals devoted to music in order to keep their clientele informed and to foster interest. An example of this was the *Allgemeine musikalische Zeitung* (*General Musical Magazine*) founded in 1798 by Breitkopf und Härtel of Leipzig.

This changing pattern in musicians' lives was irreversible as patronage by the aristocracy was beginning to wane. Audiences too had changed as a result, with the middle classes now also beginning to influence the business of music. Music conservatories of different kinds were now being established all over Europe, for example in Paris (1795), Milan (1808), Naples (1808), Prague (1811), Vienna (1817), London (1822), Brussels (1832), Leipzig (1843) and Munich (1846). Private schools proliferated as well and, in tandem with the music conservatories, began to produce graduates who began to tour Europe creating a concert public who started paying to go to concerts (Schonberg 1978: 123). During the development of the piano it took pianists time to forsake and forget the harpsichord and the clavichord technique and concentrate on what the piano had to offer. This involved a complete reorientation of fingering, touch and basic philosophy of sound (Schonberg 1978: 20).

It should therefore be no surprise that the late 18th and early 19th centuries saw the publication of a great number of piano treatises dedicated to helping students of the piano improve their expertise at the instrument. Many of these manuals were written by established and well respected keyboard performers and pedagogues which included the following:

- 1789 Daniel Gottlieb Türk *Klavierschule*
- 1790 Johann Peter Milchmeyer *Die wahre Art das Pianoforte zu spielen*
- 1796 Jan Ladislav Dussek *Instruction on the Art of Playing the Piano Forte or Harpsichord*
- 1797 Ignace Pleyel *Méthode pour le pianoforte*
- 1801 Muzio Clementi *Introduction to the Art of Playing on the Piano Forte*
- 1812 Johann Baptiste Cramer *Instructions for the Pianoforte*
- 1831 Friedrich Kalkbrenner *Complete Course of Instruction for for the Piano Forte with the Assistance of Hand Guides*
- 1837 François Joseph Fétis & Moscheles *Méthode des méthodes de piano*

Hummel was profoundly affected by the changing course of music history, but was by virtue of his innate musicianship, industry and influence able to be an important part of its transformation.

5.3.2 *Ausführlich theoretisch-practische Anweisung zum Pianoforte-Spiele (1828)*

Hummel taught piano and composition throughout his life and published his piano treatise in 1828, at about the age of 50, by which time he had garnered a wealth of experience. The treatise took him about three years to complete and was published almost simultaneously in Germany, England and France. He titled it:

*Ausführlich theoretisch-practische Anweisung zum Pianoforte-Spiele
 Vom ersten Elementar-Unterricht an, bis zur vollkommesten Ausbildung*

*A Complete Theoretical and Practical Course on the Art of Piano Playing
 From the first elementary instruction to the most complete Training*

The book received mixed reviews with Robert Schumann writing (Soderlund 2006: 268):

I felt a faint suspicion that Hummel, having been an extraordinary virtuoso in his own day, might be a pedagogue to future times. I found so much in that work that was aimless, and even put there to fill up, beside so much that was useful, so much good advice that obstructed one's formation, that I positively recoiled from Haslinger's edition of the work.

Fétis, to the contrary, praised it as 'the best that exists' and even quoted from it in his and Moscheles's piano method (Soderlund 2006: 268). It is in many respects more than just a treatise. The very length of this work and the great detail of information encapsulated in its pages make it a historical document of importance. It creates valuable insights on performance practice in the 18th and 19th centuries, the way in which technique was developed, the aspects of keyboard performance important to audiences, how the pedagogues taught and what skills were most important. We also gain insight into the way in which the changing keyboard instruments of the time influenced the art of keyboard playing (Soderlund 2006: 1).

Almost all of the aspects of teaching deemed important by Hummel are still applicable today, giving credence and validity to his treatise to the present day. Walker (2011: 26) quotes Jeanine Jacobson (2006: 371) on assessing piano teaching, saying that imperative to effective teaching lie four aspects of self-examination:

- acknowledging the skills needed for effective teaching,
- being open to new information and influences,
- determining the steps needed to implement steady progress in one's pupils, and
- being secure in our own knowledge and abilities that can be drawn on readily for each circumstance.

This is in direct agreement with Hummel's list of qualities needed to teach effectively which were outlined in Chapter 2.2. In Hummel's opinion a good piano teacher should:

- be zealously interested in his students and their progress,
- never let his pupils develop bad pianistic habits,

- insist on the eyes of the pupil being on the music at all times,
- provide pieces that are pleasing to the child to be alternated with the learning material,
- keep strict rhythm,
- teach slowly, as progress made too fast leads to unintelligible and incorrect performance, and
- be an example of warm intent, patience and skill (Hummel 1828: xi).

Hummel began his treatise with a page of advice to parents and teachers recommending that young beginners have an hour lesson every day and not be allowed to practice in between lest they develop bad pianistic habits. He felt that girls should begin at age seven but boys at age eight and stresses the importance of students learning to read music from the beginning and not play just by ear. They should also learn to play with an even touch and in time. In my opinion this is all sound advice as a lesson every day would foster correct playing habits with no room for error. It is a generally accepted fact that boys on average mature slower than girls, hence a later starting age for piano lessons. The ability to read music well is an essential skill to the professional musician. Hummel's ideas on touch and fostering even tone in his students' playing resonates with the quest of the pianists of the present day for beautiful singing tone and quality of tonal projection.

He was very thorough, beginning his treatise with basic pianistic concepts in this order:

5.3.2.1 PART 1

In this first part of Hummel's treatise all aspects of the beginner pianist are investigated (Hummel 1828: 15–45):

- the basic position at the piano;
- the stave;
- ledger lines;
- note names with their position on the staff;

- note values;
- finger exercises provided on five pages with semitones used to demonstrate sharps and flats, the double sharp and the double flat. The natural is also attended to.

Irregular note groupings (later to be found in the *Grandes Études* op. 125) are seen in twenty short studies with 461 single bar exercises ranging from the five finger position to the octave. Double notes are also included.

Example 5-5: Hummel: Study in irregular note grouping (1828: 22)

Part 1 continues with detailed explanations of:

- the construction of scales: major, harmonic and melodic minor;
- intervals of the second, third, fourth, fifth, sixth, seventh and octave;
- key signatures of all the major keys;
- the chromatic scale; and
- enharmonic notes.

Time signatures and simple and compound time are also tabulated. Other essential concepts including phrasing, *staccato*, split chords, the *fermata* and *tremolo* are explained. At this juncture 60 studies ranging in length from four bars to four pages

appear and it is here that the seeds of Hummel's *Grandes Études* op. 125 become apparent (Hummel 1828: 59–100).

All sixty studies except for no. 1 have dynamic indications. As the studies progress in difficulty, dynamic indications become more detailed and articulation is also marked. There is no pedalling indicated in any of the studies even though a few of the more sustained, chordal studies would need it. The studies are arranged more or less in order from easy to most difficult, but this is not always consistent. All the different major and minor keys are used, with D flat major instead of C sharp major and B flat minor used instead of A sharp minor. There is no fixed order to the keys because the earlier studies tend to be composed in the simpler keys not exceeding three sharps and three flats. The keys most used in this series are D major (nine studies), F major (seven studies), E flat major (five studies), D minor (four studies) and A minor (three studies). All the other keys are present to a lesser extent. All the studies are thoroughly fingered, there even being sets of alternative fingering where possible. The studies are all fairly short but gradually increase in length from four bars to ninety-seven bars at no. 60. Nos. 54 and 60 are composed in variation form and can be used for concert purposes. One perceives in the longer studies a greater concept which would later come to full fruition as the *Grandes Études* op. 125. The short length of most of the studies makes them ideal for quick study reading exercises as well as their main aim of building technique.

Studies nos. 1–4 are composed in two voices and are polyphonic, using the technical devices of canon and imitation. They range in length from four bars to thirteen bars and rhythm is kept simple only using whole notes, half notes, quarter notes and eighth notes.

Study no. 5 is the first to be titled, intimating that this could be a composition worthy of performance. *Air Russe* is a study in legato and is more chromatic than the previous studies. The pianistic range is extended, the left hand having to play G two octaves and four notes below middle C. There are double thirds in the right hand for the first time. The study is twelve bars long.

Studies no. 6 and no. 7, in the related keys of G major and E minor, concentrate on scale passages in the right and left hand. Both are short, each being four bars in length, and the style is reminiscent of that of Czerny. This is also applicable to *Study no. 8 in B flat major* (eight bars in length).

Example 5-6a: Hummel: *Study no. 6 in G major* (1828: 60)

Example 5-6b: Hummel: *Study no 7 in E minor* (1828: 60)

Studies no. 9 and no. 10 in D minor and F major respectively are both short (just one line), slightly chromatic and composed in two voices using canonic and imitative devices.

Example 5-7a: Hummel: *Study no. 9 in D minor* (1828: 60)

Studies nos. 12, 13 and 14 in the keys of B minor, A major and A minor are all between four and eight bars long and display simple two-part composition. Nos. 12 and 13 require the hands to move in opposite directions, which is challenging to the inexperienced beginner pianist.

Example 5-9a: Hummel: *Study no. 12 in D major* (1828: 61)

Allegretto

Example 5-9b: Hummel: *Study no. 13 in A major* (1828: 61)

Allegretto

No. 14 has the unusual time signature of nine over four and includes double sixths in the right hand.

Example 5-10: Hummel: *Study no. 14 in A minor* (1828: 62)

Andante molto.




The score consists of three systems of music. The first system (measures 1-4) is marked *p* and includes fingering numbers 1, 2, 3, 5, 1, 5, 5, 5, 4, 1, 2, 5, 4, 1, 2, 3, 4, 1. The second system (measures 5-8) is marked *f* and includes fingering numbers 1, 2, 3, 5, 1, 5, 1, 1, 5, 1, 5, 3, 1, 2, 1, 2. The third system (measures 9-12) is marked *p* and includes fingering numbers 1, 5, 4, 3, 2, 1, 2, 1, 2, 4, 5, 1, 5, 5, 5, 4, 1, 5, 2, 1, 1, 2, 1, 4.

Studies nos. 15, 16 and 17 in the keys of C major, A minor and C major all demand sparkling scales and fluent passage work in both hands. Number 16 is more interesting than most and suggestive of dialogue between the hands.

Example 5-11: Hummel: *Study no. 16 in A minor* (1828: 62)

Moderato



The score consists of two systems of music. The first system (measures 1-4) is marked *f* and includes fingering numbers 1, 2, 4, 1, 2, 5, 1, 3, 5, 2, 1, 2, 4, 1, 2, 3, 2, 3, 5, 2, 1, 2, 4, 1, 3, 5, 3, 2. The second system (measures 5-8) is marked *p* and includes fingering numbers 5, 5, 1, 5, 3, 2, 1, 4, 3, 2, 3, 5, 1, 4, 3, 2, 1, 3, 4, 3, 2, 1, 3, 5-1, 5.

Study no. 18 in A major includes syncopated rhythms (see bar 4) while **nos. 19 and 20** in E major and E minor are composed polyphonically in two parts with sequential movement and slight chromaticism.

Example 5-12: Hummel: *Study no. 18 in A major*, bars 1–4 (1828: 63)

The musical score for Hummel's Study no. 18 in A major, bars 1–4, is presented in a grand staff. The key signature is A major (two sharps) and the time signature is 2/4. The tempo is marked 'Allegretto' and the dynamics are 'p' (piano). The right hand (treble clef) plays a syncopated eighth-note pattern. The first three bars have a downbeat rest followed by eighth notes. The fourth bar has an eighth note on the downbeat followed by a quarter rest. Fingerings for the right hand are: Bar 1 (2, 5, 4, 2, 1), Bar 2 (2, 5, 3, 1, 2), Bar 3 (2, 5, 4, 2, 1), and Bar 4 (4). The left hand (bass clef) plays a simple bass line. Fingerings for the left hand are: Bar 1 (1), Bar 2 (1), and Bar 4 (1, 2, 3, 5).

Studies nos. 21, 22, 23 and 25 in the keys of B minor, E flat major, F sharp major and F sharp minor also show two-part polyphony.

Study no. 24 in D major is demanding in that the performer must be capable of playing fast, running scales and arpeggios with the two hands a tenth apart.

Study no. 26, also in D major, is indicated *Andante con affetto* and is, in my opinion, the most beautiful up to this point. It is flowingly serene, and being sixteen bars in length, is the longest study up to now. It is definitely a piece that a young performer could play in public as it contains musical content and finesse.

Example 5-13: Hummel: *Study no. 26 in D major* (1828: 66)

The musical score for Example 5-13 consists of four systems of piano and bass staves. The tempo is marked 'Andante con affetto'. The key signature is D major (two sharps) and the time signature is 9/8. The score includes various dynamic markings: *p* (piano) and *f* (forte). Fingering numbers (1-5) are placed above or below notes. There are also articulation marks like accents and slurs. The piece concludes with a double bar line.

Studies nos. 27 and 28 in B flat minor and F minor both contain the dotted rhythm of the Baroque French Overture. The pedagogical principle here is obviously strict rhythmic control of the metric beat and its subdivisions.

Example 5-14: Hummel: *Study no. 28 in F minor*, bars 1–2 (1828: 67)

The musical score for Example 5-14 shows the first two bars of Hummel's Study no. 28 in F minor. The time signature is 3/4. The dynamic marking is *ff* (fortissimo). The score includes fingering numbers (1-5) and articulation marks such as slurs and accents. The piece ends with a double bar line.

Studies nos. 29, 30 and 31 in D flat major, G sharp minor and F major all demand seamless connections between the hands in broken chords, scales and arpeggios.

Study no. 32 in A minor is composed in binary form, and is a whole page long. The right hand is called upon to play *cantabile* broken chords with a single line accompaniment in the left hand, which only plays broken chords in four bars in order to link different sections. This piece is worthy of performance by a young student.

Example 5-15: Hummel: *Study no. 32 in A minor*, bars 1–9 (1828: 69)

The image shows the musical score for Hummel's Study no. 32 in A minor, bars 1-9. The score is in 3/4 time and marked 'Allegro.' It features a right hand with broken chords and a left hand with a single line accompaniment. The piece starts with a forte (f) dynamic and includes fingerings and accents throughout.

Study no. 33 in D major is another of those studies demanding control of dotted rhythm.

Studies nos. 34, 35 and 36 in the keys of D minor, D major and D minor are all designed to promote running scales in both hands. They are between eight and sixteen bars long.

Study no. 37 in E flat major bears the indication *Adagio ma non troppo* and is slightly chordal, making use of sextuplets to link metric pulses at times.

Studies nos. 38 and 39 in C minor and C sharp minor are reminiscent of a few of J.S. Bach's *Little Preludes*, which were also composed with pedagogical principles in mind.

Example 5-16a: Hummel: *Study no. 38 in C minor*, bars 1–3 (1828: 73)

Moderato.
38. *p* *fz* *fz*

Example 5-16b: Hummel: *Study no. 39 in C sharp minor*, bars 1–2 (1828: 73)

Un poco Adagio
f *f*

Example 5-16c: J.S. Bach: *Little Prelude in C minor*, bars 1–3, from *18 Little Preludes* (Schirmer)

Con moto ($\text{♩} = 120$)
p

Example 5-16d: J.S. Bach: *Little Prelude in C major*, bars 1–4, from *18 Little Preludes* (Schirmer)

f *f*

The similarity exhibited between the aforementioned Hummel and Bach examples is of significance as we are well aware that Bach also composed pedagogical material for his children and students. The fact that the two Bach excerpts are taken from his *Eighteen Little Preludes* points to their pedagogical intent. In other words Bach, like Hummel, also started with little compositions for his pupils.

Study no. 40 in D major is entitled *Gigue* and is seventeen bars long. It is composed in running eighth notes with a time signature of twelve over eight. The style is Classical and it is composed in binary form. It is a good performance piece for a young musician.

Studies nos. 41 and 42 in D minor and B major are short and composed in the *learned style*. They are harmonically chromatic with running passage work in both hands in similar and contrary motion.

Example 5-17: Hummel: Study no. 42 in B major (1828: 75)

* Zwei gleiche Noten gegen eine Triole; § 9. Kap.2 Absch. 2.

Study no. 43 in D major is twenty-four bars in length, one of the longer studies up to this point. The style is similar to that of Czerny with scales divided between the hands, always accompanied by simple harmonies. It is composed in binary form and is suitable for the young performer.

Study no. 44 is an exercise in scale playing in F sharp major. This scale is played seven times in the study, each time beginning on a different scale degree.

Example 5-18: Hummel: *Study no. 44 in F sharp major* (1828: 77)

Allegro.

The image displays the musical score for Hummel's Study no. 44 in F sharp major, consisting of four systems of piano notation. The score is written in F sharp major (three sharps) and common time (C). The tempo is marked *Allegro*. The first system begins with a treble clef and a 4/4 time signature. The music features a series of ascending and descending scales in the right hand, with fingerings indicated by numbers 1 through 5. The left hand provides simple harmonic accompaniment. The second system continues the scale exercises, showing the scale starting on the second degree (G#). The third system shows the scale starting on the third degree (A), with a dynamic marking of *f* (forte) at the beginning of the final measure. The fourth system concludes the study with the scale starting on the fourth degree (B), marked *p* (piano), and ends with a double bar line.

Study no. 45 in A major is untitled but marked *Scherzo con brio*. It is seventy-four bars in length (two pages) and is witty and charming in character. There are many scale passages that need an even touch and the articulation is specified. This piece can only be played by a performer who has refinement and sensitivity and is a definite step towards the level demanded by Hummel's *Concert Études* of 1833.

Study no. 46 in F major is sixty-seven bars long and is the first of this series to be composed in ternary form. It is composed in the style of the *Da capo* aria with a *cantabile* melody in the right hand and finger pedalling in the left hand. The composition has a naïve quality and is emotionally accessible to the young pianist. The tempo indication is *Allegretto grazioso*. The B section is harmonically more chromatic than the A section and the melody at times moves to the left hand promoting sensitive accompaniment in the right hand.

Study no. 47 in D major is technically easier and shorter than the previous two studies, (twenty-eight bars in length), and is suitable for performance by a pianist who has been studying for about two years.

Study no. 48 in G major is longer (forty-nine bars) and is also suitable for performance by the young student. The indication is *Un poco Allegretto*.

Example 5-19: Hummel: *Study no. 48 in G major*, bars 0–30 (1828: 82)

Un poco Allegretto.

Study no. 49 in G minor is composed in the *learned style* and contains running scales between the hands. It is only twelve bars long.

Study no. 50 in C major is yet another extended piece fifty-seven bars long. It bears no title but is marked *Allegretto*. The style is that of Czerny and it is in ternary form.

Study no. 51 in F major is entitled *Rondo* and is definitely a possible piece for performance rather than a more technically oriented study.

Study no. 52 in D major is indicated *Marcia* with a tempo indication *Allegro maestoso*. This involves chord playing by both hands and is another good piece for the young pianist. It is forty-six bars in length.

Study no. 53 in B flat major only bears the indication *Alla Polacca*, is in ternary form and is the first of these studies to modulate in the B section. The modulation is to E flat major, the subdominant of B flat major, also showing a change in character to a more lyrical and sustained mood than in the A section.

Example 5-21: Hummel: *Study no. 53 in B flat major*, bars 1–29 (1828: 88)

Alla Polacca.

53.

p *sf* *cresc.* *p* *cresc.* *sf* *cresc.* *ff*

Synco-pen. Reg. § 5. Kap. 2. Absch. 2.

Study no. 54 in E flat major is entitled *Tyrolienne Variée* consisting of a theme and three variations. The length of the piece is substantial (sixty-four bars). This is attractive music for young pianists.

Example 5-22a: Hummel: *Study no. 54 in E flat major*, theme, bars 0–8 (1828: 90)

Grazioso.

54. *p*

Example 5-22b: Hummel: *Study no. 54 in E flat major*, variation 1, bars 16³–21 (1828: 90)

Var. I. *p*

Example 5-22c: Hummel: *Study no. 54 in E flat major*, variation 2, bars 32³–36 (1828: 90)

Var. II. *p*

Example 5-22d: Hummel: *Study no. 54 in E flat major*, variation 3, bars 48³–52 (1828: 91)

Var. III.

Study no. 55 in E flat minor is indicated *Lento un poco* with a middle section in G sharp minor. It is one of those reminiscent of J.S. Bach's *Little Preludes*.

Studies nos. 56, 57 and 58 are again shorter and more pedagogical in character and format. They are obviously meant just for the studio and practice room.

Example 5-23: Hummel: *Study no. 58 in E flat major* (1828: 95)

58. *Choral müssig.*

Study no. 59 in A flat major is entitled *Alexis* with the tempo indication *Andantino espressivo*. It is fifty-one bars in length.

The performer in this case is expected to handle an exposed melody in the right hand with left hand accompaniment which involves double grips. This is difficult to control as the double notes are not easy to play softly. The right hand involves a dotted rhythm in bars 1, 2, 4, 5, 6, 8, 9, 11–14, 16, 19 and 20 which is not easy for the inexperienced pianist to play rhythmically correctly.

The phrasing in the right hand is precisely indicated and needs to be executed with finesse and subtlety. The right hand double grips in bars 8–11 need good balance and control. From bar 21 rhythmic subdivisions require of the performer good theoretical understanding in order to play this rhythmically accurately. The thirty-second note passages should be performed smoothly with unobtrusive passing under and over the hand of the thumb. These runs need refinement and should be approached artistically. By this the inference being that they be shaped by subtle dynamic inflections which will lend them rhythmical and musical progression. In bars 22 and 23 we encounter syncopations marked by *sf*.

This study is typical of the variety of challenges which is presented in this set of studies. Other technical demands include slurring from strong pulse to weak pulse in bars 1¹, 2¹, 5¹, 6¹, etc. In order to make this obvious to the learner, Hummel has placed an accent sign under the first beat of the slur to indicate the extra weight needed for the first note of the slur.

The tempo indication is *Andantino espressivo*, meaning that Hummel expected a musically sensitive rendering of this composition. This would require of the performer singing melody lines for which Hummel was so renowned, sensitive balance between melody and accompaniment in the right and left hands, well graded dynamic control and fine rhythmic nuances to facilitate a natural sense of phrasing.

The gradual increase in length and complexity shown in these studies is indicative of Hummel's thorough approach to teaching. The studies begin as extremely short pieces at an easy level of difficulty and progress in small steps to mini-concert studies including two sets of variations. The variations are simple and clear in format which makes them easily accessible to the young learner, who can use them for first performances. The average student is after all the mainstay of many a piano teacher's practice. In my opinion one sees here the seeds of Hummel's *Grandes Études* op. 125.

Hummel concludes Part 1 of his treatise with recommended pieces for beginners by composers such as Clementi, Czerny, Diabelli, Dussek, Kuhlau and Pleyel.

5.3.2.2 PART 2

Chapter 1 (Hummel 1828: 107–166)

This section of Hummel's treatise is devoted exclusively to technical exercises (for separate hands) of just a few bars in length. There are 234 examples exploiting the entire range of the keyboard. The exercises utilise chromatic notes, with note and rhythmic patterns moving sequentially, ascending and descending. The technical proficiency required here is more advanced than in Part 1 as these exercises now involve small and wide leaps, broken chords, dotted rhythms, double thirds and double sixths (adjacent and with leaps between), double fourths, consecutive triads, repeated notes and melody and accompaniment in one hand. All the fingers receive equal attention in the various exercises.

Example 5-25: Hummel: *Exercise in extensions and contractions* (1828: 146)



Example 5-26: Hummel: *Exercise in rotary movement over the span of the octave* (1828: 146)



One sees in this section evidence of the advanced pianistic qualities that would be needed to execute Hummel's *Grandes Études* op. 125 with technical and musical authority.

Chapter 2 (Hummel 1828: 167–250)

- The passing under of the thumb and the passing of the hand over the thumb are extensively discussed with its relevance to scale and arpeggio playing.
- All the major and minor scales are fingered separately over the range of one octave.

In Example 5-27a the chromatic scale in double thirds in the right hand is annotated and fingered. Hummel does not use the fingering for double chromatic thirds generally accepted by present day pianists. By the fingering he provides, it seems as if the pianist is expected to slide from the black keys to the white keys on one finger in some instances.

Example 5-27a: Hummel: *The double chromatic scale for the right hand, descending* (1828: 179)



In the following example (Example 5-27b), Hummel provides fingering for the chromatic scale in single notes. Of interest is the fact that Hummel sometimes uses the second finger on the black notes in the right hand.

Example 5-27b: Hummel: *The chromatic scale* (1828: 179)



- Hummel includes scales with the hands the interval of a third and a tenth apart in similar motion and in contrary motion with the hands a third apart (tonic in the left hand), and with the hands a tenth apart (tonic in the left hand).
- There are also scales in contrary motion, turning on the ninth note (Example 5-27c).

Example 5-27c: Hummel: *Scales in contrary motion turning on the ninth note* (1828: 180)



- Double thirds, in all keys, are fingered over the range of two octaves, left hand and right hands.
- Extensions and contractions, are demonstrated in ascending and descending patterns consisting of three or four notes mostly in C major.
- Dotted rhythms are also given attention (Example 5-28).

Example 5-28: Hummel: *Exercise in dotted rhythms* (1828: 234)



There are 286 exercises in total in this section, creating a comprehensive document of pianistic techniques needed at the time.

Chapter 3 (Hummel 1828: 250–277)

This section concentrates on repeated notes, trills, turns and short exercises in chromatic passage work demonstrated in 162 exercises. The format is the same as that of the previous section with good rotary and circular motion a prerequisite for these exercises.

Chapters 4, 5, 6, 7, 8 and 9 consist of 103 exercises utilising repeated notes, trills, turns and chromatic passage work as well as 60 exercises of stretches and leaps. The use of the

thumb on the black keys is discussed and 71 exercises are provided to facilitate this function. Hummel was of the opinion that this was permissible in certain instances. There are 75 exercises for the passing of longer fingers over shorter fingers, and the passing of shorter fingers over longer fingers. Repeated notes, using the same finger and alternating fingers, are also taken into account.

Sliding the fifth finger from a black key to a white key, ascending and descending control of part playing in one hand, and suspensions in particular are handled. Sixteenth notes in groups of four, the left hand playing the first of the group, followed by the last three notes of the group played by the right hand are given so that clarity and a seamless connection between the hands, can be achieved. Double thirds and double sixths using the same two fingers (Example 5-29), and octaves, with the second finger on the third in between (Example 5-30), needing flexible wrist movement are given attention.

Example 5-29: Hummel: *Exercises in double thirds and double sixths* (1828: 338)



Example 5-30: Hummel: *Exercise in fast double octaves* (1828: 370)



There are 177 exercises in this section.

Example-5-31d: Hummel: *Exercise in hand crossing* (1828: 374)



There are 24 exercises in this section.

Chapter 10

In this chapter Hummel highlights the importance of polyphonic control, so important to the serious pianist. He stresses the importance of a singing legato and to this end includes:

- *Fugue in C sharp minor*, book 1, by Bach
- *Fugue in E minor* from the *Suite in E minor* by Händel
- *Fugue in F sharp minor* op. 7 (1799) by Hummel

(Hummel 1828: 379–389)

5.3.2.3 Part 3

In this final volume of Hummel's treatise the topics of interpretation, ornamentation, pedalling, beauty in performance and matters of good taste are discussed in depth.

Section 1

Chapter 1

Hummel, in this brief chapter informs the reader of what is to follow in the third and final part of his treatise. It was of the utmost importance to Hummel that the music be expressed in a manner which was textually true and stylistically honest. Technique was to be used in the service of artistic expression and accurate playing was to go hand in hand with beauty in performance. He states that beauty in performance cannot be taught, but can be learned by exposure to good players and especially to good singers.

To achieve a beautiful performance one must first have perfect command of the fingers so as to control every nuance and gradation of tone. One should study the character of each piece so that the sentiment of the composer can be communicated to the listener. (This involves careful study of the text, investigating the background to the composition and following tempo and mood indications in a musically informed way with sensitivity.) Hummel also describes how to accentuate a piece so as to bring out its rhetorical meaning, using different lengths of notes and subtle accents, and then discusses how to perform a typical *allegro* and *adagio*, with detailed instructions for his examples.

In Hummel's opinion *allegro* demands brilliance, power, precision in delivery and sparkling elasticity of the fingers. Singing passages which occur in *allegro* may be played with some relaxation in tempo, in order to give them the necessary effect, but one should not deviate in an obvious way from the predominant tempo, because the unity of the movement may suffer. The *adagio*, he wrote, requires expression, more closely connected, and rendered vocal by well directed articulation. The embellishments should

be played with more effusion and tenderness than in *allegro*. They should attract the listener, rather than hurry onwards, and awaken a feeling of pleasure rather than of surprise (Mitchell 1957: 65, 66). Hummel ends Chapter 2 with excerpts from his *Piano Concerto in A minor* op. 85 and his *Piano Sonata in D major* op. 106 (Hummel 1828: 429–440).

Chapter 2

This chapter investigates trills of all types. As far as on which note to begin, Hummel often advocated starting on the principle note, revolutionary for his time. (In this regard he is regarded by some as the first or at the least one of the first to recommend beginning on the principle note.) According to Rosenblum (1991: 252), the reasoning behind this is that if the principle note begins a trill it enhances the melodic clarity even when it simultaneously provides dissonance. Also of importance are the *vorschlag* and *nachschlag* and the manner in which they influence the trill. Consecutive notes moving in stepwise motion with trills are also explained, ascending and descending. Hummel provides several examples, including some showing how to learn to play a trill with other notes in the same hand, the so-called Beethoven trill (Soderlund 2006: 271). In the following Examples, 5-32a, 5-32b, 5-32c, and 5-32d, Hummel explains various ways of executing the trill depending on its notation or context within the composition. The trill itself is printed on the upper stave and its practical execution is printed below on the lower stave.

Example 5-32a: Hummel (1828; 394)

The image displays three musical examples, labeled 5-32a, 5-32b, and 5-32c, each consisting of two staves. The upper staff in each example shows a trill notation, represented by a note with a wavy line above it and the letter 'tr' to its left. The lower staff shows the practical execution of the trill, which is a series of rapid, stepwise notes. Example 5-32a is in C major, with the trill on a G note. Example 5-32b is in D major, with the trill on a D note. Example 5-32c is in D major, with the trill on a D note.

Example 5-32b: Hummel (1828: 394)

Example 5-32c: Hummel (1828: 395)

Example 5-32d: Hummel (1828: 395)

Hummel describes the inverted mordent, which he calls the *schneller*. He uses the sign for a *mordant*, which is confusing because most composers of his time were still using that sign to indicate a true *mordant* (alternation with the lower neighbour, not the upper note).

His examples of *appoggiaturas* show them beginning on the beat, whether long or short. He describes and illustrates several types of multiple-note ornaments, some to be played

on the beat, some before. Hummel also discusses the *turn* (*doppelschlag*), illustrating its use on a note or between two notes. This section ends with 61 pieces incorporating them.

(Hummel 1828: 393–425)

Section 2

Chapters 1 and 2

Hummel shifts his focus here to beauty of performance. It was of the utmost importance to him that the music be expressed in a manner which was textually true and which was stylistically authentic. Technique was to be used in the service of artistic expression and accurate playing was to go hand in hand with beauty in performance. He states that beauty in performance cannot be taught, but can be learned by exposure to good players and especially to good singers. To achieve a beautiful performance one must first have perfect command of the fingers so as to control every nuance and gradation of tone. One should study the character of each piece so that the sentiment of the composer can be communicated to the listener. Hummel describes how to accentuate a piece so as to bring out its rhetorical meaning, using different lengths of notes and subtle accents, and then discusses how to perform a typical *allegro* and *adagio*, with detailed instructions for his examples.

Chapter 3

In this chapter Hummel discusses the use of the pedals and shows himself to be conservative in this regard. He remarks that true artists do not have to use the pedals to move their listeners and gives as examples his teachers Mozart and Clementi. He says that using the pedal is a poor way of covering bad playing. He does concede that the damper and buff pedals are sometimes useful and gives short examples, both slow movements wherein he recommends their use. The examples show the typical *tremolandi* and *arpeggios* associated with the damper pedal from the time of Steibelt (1765–1823).

The reader should note that the pedal does not change with every new chord. Hummel considered the other pedals of the *fortepiano* useless and cautions the student to first learn to play a piece well without pedal before adding it (Soderlund 2006: 271). This brings an interesting comparison to mind in that the pedal (or dampers) operated differently on the piano or fortepiano of the mid-19th century, to the damper action of the grand piano of today. Many of the pianos of the early 1800s had two levers operated by the knees to lift the dampers of the high and low registers. There was no *una corda* pedal lever. In many respects the piano of Hummel's time would not have been able to achieve the sonorities and tonal colours of the present day piano which places the onus on the performer today to think carefully about historically informed piano practice when interpreting Hummel's *Études*. The great Russian pianist Vladimir Horowitz (1904–1987) when asked about interpreting Scarlatti on the modern piano said that one should follow a moderate course and not imitate the harpsichord too much, but not use all the resources of the modern piano which would destroy the style of the music (Kraemer n. d.).

Chapter 4

Hummel is one of the only writers to compare the action of the Viennese and English pianos. He praises the Viennese pianos for their clarity, light touch, quick response, and round, flute-like tone that contrasts well with an orchestra in a small room. The English pianos have heavier action and do not repeat as quickly, he wrote, but do have a rich, full sound, particularly in larger rooms. He cautions against using arm weight on either type of piano, even if one is tempted to do so on the English action, because of heaviness of tone in the bass register especially (Soderlund 2006: 272). This is an interesting comment as the use of the arm and its natural weight in freefall was to become an essential feature in the interpretation of Romantic music. Hummel, being a trained Classicist, who was taught to perform in the Classical way, with the fingers only and a still hand, was obviously not unaware of the new trends and emerging soundworld.

Chapter 5

Hummel's treatise closes with articles on the metronome and its use, giving recommended markings for the various tempo terms, a section on tuning the piano and a brief discussion on improvisation.

There can be no doubt that Hummel's treatise was of great influence at the time it was published. Truscott (1974: i) is of the opinion that Hummel in his middle years had become one of the most authoritative pianist/composer/teachers in Europe. According to Kroll (2007b: 21, 22) Schumann practiced from Hummel's *Clavierschule* and aimed in one day to play all the exercises in succession. Kroll also points to the roots of Liszt's style in the piano music of Hummel, already to be seen in a few of the exercises in Hummel's 1828 treatise. Hummel and Liszt's approach to the keyboard could have been more similar than we think. William Mason, one of Liszt's American pupils, tells us in his book *Touch and Technique* (1889) that Liszt considered a two finger exercise by Hummel to be the basis of his technique. The exercise consisted of playing a scale with two fingers, alternating accented and unaccented notes and using an elastic touch by pulling the fingers in towards the palm.

Chopin, who considered good fingering the basis of all pianistic technique, regarded Hummel as the most knowledgeable on this subject and emphasised that one should be able to produce as many sounds as there are fingers.

Clara Schumann (1819–1896) also developed as a young pianist by playing the compositions of Hummel (Schonberg 1978: 224, 264), as had Camille Saint-Saëns (1835–1921).

In his treatise Hummel systemised piano technique, introducing and discussing every known problem. One is bound to agree with Schonberg (1978: 109), when he says it is difficult to conceive of the importance those books carried in the 19th century. Hummel's contribution is inescapable when one considers the detail and care with which he imbued

every aspect of his dissertation. This opus is a valuable document for any researcher wishing to gain insight into the style and keyboard performance practices of this interesting, transitional period in music history.

5.4 Summary

Hummel's treatise, apart from being of pedagogical value to the piano student, shows the increasing length and musical content present in all the exercises which gradually elevated them from mere finger exercises, to studies and *mini-Études*. In my opinion we see the origins of Hummel's *Grandes Études* op.125 (1833) in his treatise of 1828.

Hummel's method (1828) is a summation of piano technique at the end of the 18th century and early 19th century and is therefore important historically. An in-depth appraisal of this detailed document shows Hummel's expertise in this area and is evidence of his life-long passion for teaching the piano to the highest possible standards. In this chapter I have discussed what, to me, are the most pertinent aspects of this marvellous tome, from the teaching of Hummel's day to the present.

Chapter 6

A pedagogical and technical study of Hummel's *24 Grandes Études* op. 125

6.1 Introduction

Hummel's *24 Grandes Études* op. 125 (1833) was his last work for solo piano published during his lifetime. According to Davis (1965: 187) they were meant to be played continuously as a set, as an early edition refers to the *Études* as *Les études seront continuées*. They exhibit a wide variety of moods and give the pianist the opportunity to move and enchant the audience with their virtuosity and tonally colouristic effects. Moscheles had already achieved this in his *24 Pianoforte Studies* composed in 1827 and Soderlund (2006: 3) cites him as the first composer to have done this.

The piano in the 18th and 19th centuries was an intensely public instrument (Todd 1990: 4) and its development in the 18th century coincided exactly with the growth of a bourgeois public from its first known appearance in a solo role at a public concert in mid-1768. It grew steadily in favour to become in a few decades the only musical instrument that was performed routinely alone before an audience. This burgeoning popularity of solo piano playing was a main ingredient in the rise of that new breed of musician, the international concert virtuoso. The first wave of virtuosos, from about 1780 to 1820, issued largely from London and Vienna. These pianists included Clementi (born in Rome but spent much of his life in London), Cramer (born in Mannheim but lived and died in London), Dussek (born in Bohemia but later settled in London), Field (born in Dublin but at the age of eleven his father took him to London to study with Clementi; he settled in Russia, working at first in St. Petersburg and later in Moscow), Beethoven (born in Bonn but made a career in Vienna) and Hummel who spent some of his formative years in Vienna.

The last decade of the 18th century being a transitional period musically, gave rise to a new style of keyboard music and keyboard performance. The once legendary performances of Mozart already seemed out of date, and ‘pearly’ playing developed into singing legato styles with the occasional use of the damper pedals. Textures became denser and technical ability more important. Of the younger generation Hummel was one of the first to begin incorporating this new *bravura* in pianism, which prepared the era of instrumental virtuosity of the 19th century (Komlós 2008: 35–48).

Hummel, who taught several major piano virtuosos of the 19th century, summarised his teachings in his *Ausführliche theoretisch-practische Anweisung zum Pianoforte-Spiele* (1828). He was influenced and inspired by the authors of previous treatises, which led ultimately to a school of piano playing whose influence extended to the time of Liszt, and according to some, through to the present day. Mentioned in Chapter Two is Hummel’s pupil Adolph Henselt who taught for most of his life in St. Petersburg, Russia, and was instrumental in founding the Russian school of pianism that gave rise to the late Russian Romantic style of performance embodied in the playing of Anton Rubenstein (1829–1894) and Sergei Rachmaninoff (1873–1943).

The origins of this pianistically idiomatic manner of performance and composition (Bukofzer 1947: 47) lay in the rhapsodic forms of instrumental music, namely the *prélude* and *toccata* which were essentially improvisatory solo music and represented the first really idiomatic forms of keyboard music. This ethos was the catalyst for the new Romantic form of piano performance with its own specialised technique. Einstein (1978: 5, 50, 51, 52) wrote that Romantic music contrasts theatricality and intimacy, saying that (50–52) ‘the distinction between the brilliant and the expressive became sharper, and that masters like Schumann, Chopin and Liszt, all antagonists of the merely virtuosic, struck at virtuosity with their own weapons, that is virtuosity in the service of poetical expression’. Hummel in his *24 Grandes Études* was a forerunner of this ethos and was a pivotal influence of this new Romantic *genre*, the *Concert Étude*. The Canadian pianist Marc Hamelin (who won the first Unisa International Piano Competition in Pretoria in

1982) points to the fact that the word *technique* comes from the Greek word ‘*techne*’ which means ‘art’ (Grobler 2007: 78).

According to Dubal (1989: 141) and Hinson (1987: 385) Hummel’s *Études* embody a superb summation of the late Classical style, while including elements of the new Romantic style. Although lacking the novelty and genius of Chopin, Schumann and Liszt, they compensate with variety and delicacy. They demonstrate that melody and counterpoint are compatible. The French pianist Noël Lee (Hummel 1977: vii) comments on how post-Classical composers used instrumental virtuosity to *intensify* the musical discourse, and not as the 19th century assumed for a long time, to weaken it.

When one conducts an appraisal of Hummel’s creative output it is evident that he possessed a wide knowledge of musical styles and of the musical developments of his own era, combining Classical and Romantic elements seamlessly. His *Grandes Études* op. 125 are a case in point including a great many characteristics of both styles.

Hummel was essentially a Classicist (Roeder 1994: 206) who employed a more Romantic, elegant, highly decorative style, thanks in part to the light action of the Viennese piano. His innovative passage work anticipates much of what would become common in Weber’s and Chopin’s piano compositions. This is very evident in Hummel’s *Grandes Études*, with other pianists of Chopin’s generation soon emulating Hummel in composing *études* with some claims to artistic importance (Nicholas 2006: 23).

This last opus for solo piano by Hummel (Hummel 1977: viii) could have been stimulated by the success Chopin enjoyed with his *Études* in the salons of Paris at the beginning of the 1830s. Hummel’s *Études* were published just a few months after Chopin’s *Études* op. 10 (1833), the French edition being dedicated ‘*Aux Artistes*’, the English edition dedicated to Alexander Robinson, and the Austrian edition showing no dedication at all.

An analysis of the *Études* shows that the technical problems addressed are the following:

- scales
- grace notes and varieties of touch
- double thirds
- slow, dotted rhythms
- arpeggios, one hand at a time, and passagework
- fughetta, separation of voices
- contrapuntal legato
- light and rapid octaves
- chords and figuration in alternation
- appoggiaturas and passing notes
- legato in the middle register
- melody with semiquaver accompaniment
- mordents (*pralltriller*)
- broken octaves and chords
- dialogue mixed with triplets and thirds
- variety of colours in *Adagio*
- small, quick leaps
- syncopations in a melodic line
- quick, dotted rhythms
- repeated notes with right hand thumb while left hand crosses
- both hands crossing against a background of passagework
- fioritura and trills in an *Adagio*
- notes and small chords in rapid repetition
- fughetta, contrasts of sonority and register.

6.2 Compositional style in Hummel's 24 Grandes Études op. 125

In my discussion of Hummel's *Études* I have made comments pertaining to the compositional style utilised, the reason being that they showcase in no particular order a compendium of stylistic progression from the Baroque through the Classical period to the early Romantic period. In this regard I have found L.G. Ratner's book *Classic Music, Expression, Form and Style* (1980) invaluable. Although published more than thirty years ago, it has been extremely valuable to me, offering insight into how music reflected life in the 18th century.

In this book Ratner attempts to define the principles according to which Classical music was composed. He offers a set of criteria, drawn from musical analysis and theoretical treatises of the late 18th century. The skilled composer, well-trained performer and perceptive listener had a command of musical rhetoric, as much as a literate person today deals with grammar of language (Ratner 1980: xiv, xv). According to him we can best savour the subtleties and the brilliance of this synthesis of Italian, German and French styles by seeing how it came about through the fusion of elements drawn from musical practice of the 17th and 18th century.

Ratner (1980: 9) continues by reflecting on the protocol and formality of 18th-century life which was shown in the dances of the era, for example:

- the *minuet*, *sarabande* and *gavotte* which were of the *higher* style, elegant and courtly,
- the *bourrée* and *gigue* representing the *middle style* (pleasant and lively), while
- *contradances* and *ländler*s were of the *low style*, rustic and buoyant.

Ratner (1980: 18–24) describes the topics used by Classical composers. These include:

- Military and hunt music and fanfares.

- The *Singing Style*, referring to music composed in a lyric vein, with moderate tempo and a melodic line featuring relatively slow note values and a rather narrow range.
- The *Brilliant Style* refers to the use of rapid passages for virtuoso display or intense feeling. Earlier Italian composers including Alessandro Scarlatti, Archangelo Corelli and Antonio Vivaldi codified the *Brilliant Style* by systematic repetitions and sequences.
- The French Overture which is ceremonial in character, with a slow, heavy march tempo with dotted rhythmic figures. This accompanied the entrance of the royal spectators and the performers.
- *Storm and Stress* takes its title from a drama, *Sturm und Drang* (1776), by Klinger, and has been adopted by music historians to refer to some early manifestations of Romanticism, the expression of subjective and intense personal feelings. Storm and Stress uses driving rhythms, full texture, minor mode harmonies, sharp dissonances, chromaticism and an impassioned style of declamation, which corresponds to the intensity in the writings of Goethe and Schiller.
- *Sensibility (Empfindsamkeit)* apply to an intimate, personal style often sentimental in quality. C.P.E. Bach was one of the principle representatives of the style. Rapid changes in mood, broken figures, interrupted continuity, elaborate ornamentation, pregnant pauses, shifting, and uncertain, often dissonant harmony are all qualities suggesting intense, personal involvement, forerunners of Romantic expression and directly opposed to the mostly statuesque unity of Baroque music. It is of importance that instances of a totally free style of composition are evident in the Baroque era, for example in J.S. Bach's *Chromatic*

Fantasy and Fugue, the *cadenza* for harpsichord in his *Fifth Brandenburg Concerto*, and his *Prelude no. 21 in B flat major* from *Das Wohltemperierte Clavier* Book 1.

- The *Strict Style* or *Learned Style* was associated with the church. Koch (1802) distinguishes the style, which was also called the *bound style* or *fugal style*, from the *free style* principally by the following characteristics:
 - serious conduct of the melody, using free elaborations,
 - the fact that the main subject is never lost sight of, as it is heard in one voice or another, and
 - the frequent use of dissonances (suspensions).
- The *Galant Style* or *Free Style* was characterised by
 - many elaborations of the melody and divisions of the principle melodic tones, through breaks and pauses in the melody, and through more changes in the rhythmic elements.
 - The harmony is less interwoven, being simpler and less chromatic.
 - The remaining voices accompany the main voice and do not take part in the expression or sentiment of the piece. Arias, choruses, ballet and dance music (as well as introductions, concertos and sonatas that are not in the style of the fugue) are included in the *free style*.
- The *Fantasia Style* involves elaborate figuration, changing harmonies, chromatic conjunct bass lines, sudden contrasts, full textures or disembodied melodic figures, in short a sense of improvisation and loose structural links between figures and phrases.

In my discussion of Hummel's *Grandes Études* op. 125 I have made use of the topics described by Ratner to clarify the different styles characterised in this opus.

6.3 The role of key choice in Hummel's *Grandes Études* op. 125

According to Young (1991: 235) as long ago as the 17th century the writers and poets John Milton (1608–1674) and John Dryden (1631–1700) accepted the ancient view that each musical mode has its own particular expressive powers. Medieval writers attributed characters to the various church modes and when the tonal system superseded the modal systems, a unique character was assigned to each key by musicologists and composers alike. Young (1991: 236, 237, 238) refers to the views of Plato, the Classical Greek philosopher, who held that the various modes, Phrygian, Lydian, Dorian, etc., embodied distinct characteristics. Music theorists of the late 17th century through to the early 19th century were virtually unanimous on this matter and the following is a list of the opinions of some of the foremost musicologists from as early as the 17th century:

- Roger North (1653–1734), an English lawyer and amateur musician, wrote on this aspect in his treatise *Memoirs of Musick* and *The Musical Grammarian*.
- Johann Mattheson (1681–1764), a German composer, theorist, organist and opera singer, wrote two treatises in which this subject is discussed, *Das neu-eröffnete Orchestre* (1713) and *Exemplarische Organisten-Probe* (1719).
- Johann Phillip Kirnberger (1721–1783), a pupil of J.S. Bach, also theorised on this subject in his treatise *Die Kunst des reinen Satzes in der Musik* (1791).
- Christian Friedrich Daniel Schubart (1739–1791) founded the *Deutsche Chronik* and published a book on musical aesthetics, *Ideen zu einer Ästhetik der Tonkunst* (c.1784).

Musicological evidence suggests that composers including Rameau, Handel, Mozart and Beethoven agreed with this and music critics still refer to ‘dark’ and ‘joyful’ keys.

Mattheson for example, regarded C major as suited to rejoicing, but found B major (only one semitone lower) to have an ‘offensive, hard, unpleasant and also somewhat desperate character’ (Steblin 2002: 293).

Cooke (1959: 175) alludes to the expressive uses of certain keys, by association of feelings, thereby forming the well-known connections in the minds of composers between certain keys and human emotions. He writes that owing to individual idiosyncrasies difficult to analyse, these associations tend to vary from composer to composer, but admits that there is a large measure of agreement (owing to the historical development of key signatures and instruments, etc). He mentions the ‘tragic’ C minor, the ‘common light of day’ C major, the ‘brilliant and luxurious’ D major. Handel’s oratorios show C minor to be used for lamenting, gloomy, sad, pathetic and tender expression and this is the key that Handel chose for his setting of Milton’s words,

*There held in holy passion still
 Forget thyself to marble till
 With a sad leaden downward cast
 Thou fix them on the earth as fast.*

Pertinent to this chapter are those compositions which appear to be in certain keys, and which are known by those keys but are not actually composed in the key concerned, or are mostly in a different key to the opening key. Bach’s *Mass in B Minor* has many movements in D major. The *Gloria in excelsis Deo* and *Sanctus* are all, for example, in D major and the Mass also ends in D major. Another relevant example is Chopin’s *Second Scherzo in B flat minor*, which opens with a short, mysterious, and explosive introduction in B flat minor and then proceeds to a great extent in D flat major. The last movement of Chopin’s *Second Piano Sonata in B flat minor* is almost atonal in concept with a fluctuating and unstable sense of tonality ending eventually on the full chord of B flat minor. In my opinion such compositions do not detract from the importance of the composers’ key choice in compositions, as the examples mentioned are more isolated and unusual in music repertoire.

It must also be stated that there are those musicians and theorists who are sceptical of the role of key in enhancing the particular mood or character of a composition. They are also doubtful of the different qualities ascribed to the various keys as concert pitch was lower in previous centuries. Of importance when discussing this topic is the fact that over the

last 400 years in Europe, the point that has been considered optimal has varied by about six semitones, depending on time and place (Haynes & Cooke 2001: 793). In Mozart's time concert A was about 435 vibrations per second and by 1900 had reached about 440 vibrations per second. In my opinion the contrasts between the keys are relative and so the various qualities would still stand under scrutiny. In the following paragraphs it will be seen that certain keys are used more often to project certain feelings and moods than others. This is not a new concept when one considers the writings of the ancient Greek philosophers Plato (b 427 BCE) and Pythagoras (who lived in the second half of the sixth century BCE). Both men ascribed certain moods to the various modes of their time, Plato giving particular importance to this aspect in his *Republic* where music in the scheme of education is discussed (Scholes 1956: 315).

This concept, now called *synaesthesia*, pertains to the sensation aroused by the stimulation of another sense. Some people perceive the different keys and harmonies as colours, rather than moods. The ancient Greeks were the first to construct a scale of seven colours divided into seven parts, an analogy of the seven musical tones and the seven known planets. Aristotle's theory of colour was considered valid into the 17th century and in the 16th and 17th centuries different colours were associated with various tonal intervals (Jewnanski 2001: 156).

In the 20th century the French composer Olivier Messiaen employed his subjective association of colours with chords, forms and themes in *Sept Haiku* (1962), and the Hungarian composer György Ligeti described the process of harmonic transformations in his orchestral work *Lontano* (1967) as a kind of polyphony of light (Jewnanski 2001: 157).

It is with reference to the aforementioned introduction that I have placed a character and key relationship to many of Hummel's *Grandes Études*. Fourteen of the *Études* conform to the traditional stereotypes of key characteristics and ten do not. Those *Études* which conform include nos. 2, 3, 4, 5, 6, 7, 9, 12, 16, 18, 20, 21, 22 and 24. Those *Études* which

do not conform to traditional stereotyping of key characteristics include nos. 1, 8, 10, 11, 13, 14, 15, 17, 19 and 23.

Grande Étude no. 1 in C major (*Allegro*) is brilliant and bold in character, including elements of the baroque *toccata* which substantiates the comments of Mattheson. I must at this juncture give credit to Professor Eric Rycroft, conductor of the University of Pretoria Symphony Orchestra, who brought my attention to the denotation of ‘endless, heavenly peace’, reflected in the C major compositions of many great composers. Although much of the compositions mentioned include modulations to other keys during the course of each movement, in my opinion it is of importance that the composer chose a particular key as the ‘home base’ of the composition. These include Mozart’s last symphony, Schubert’s last symphony, Bruckner’s 8th Symphony, the last movement of Saint-Saëns’s 3rd Symphony and Sibelius’s last symphony.

Grande Étude no. 2 in C minor (*Allegro non troppo*) is reflective and simple giving credence to Handel’s use of this key in his oratorios as mentioned earlier. This key has a reputation for being the key of destiny and pathos as so boldly used by Beethoven in his 5th Symphony. Scott (2010: 26) speaks of the ‘grim darkness’ of the C minor inverted statement of the main theme in the first movement of Beethoven’s 7th Symphony which he says is in marked contrast to the close of this movement, when ‘E major shines forth’. Rachmaninoff also uses C minor in his *Étude Tableau* op. 39 no. 5 which is indicated *Lento Lugubre*. Leppert (2007: 6) mentions the ‘sad honesty of C minor’s pensive melancholy, acoustically utopian so well described in the *Andante* from Schubert’s Piano Trio in E flat major op. 100, D 929’. Hummel’s C minor *Étude* ends quietly and pensively.

Cooke (1959: 31) wrote of Beethoven’s *Third Symphony*, known as the *Eroica*:

we have seen how the C minor tonality and the slow march must have crystallised unconsciously in Beethoven as the main theme. Equally unconsciously, the tender feelings for the dead hero would give rise to a complex of notes in E flat major (the natural key for the end of a first strain beginning in C minor) and the feeling of joy would naturally give rise in the complexes of notes in C major (the natural

key for the *Trio* section). The feelings of triumph, in the G major and C major climaxes of the *Trio*, the central point, farthest away from the mournful opening and ending. The unconscious craftsman in Beethoven would see to it that these unconscious compulsions were released to the full.

Beethoven's *Third Symphony in E flat major* (the "*Eroica*"), first performed in 1804, reflects the respect in which Beethoven held Napoleon Bonaparte, the French Emperor at the time. Cooke is referring to the second movement of this symphony which is a set of variations based on a *Funeral March* theme. This brings to mind the third movement of Beethoven's *Piano Sonata in A flat major* op. 26 which is indicated *Marcia Funebre sulla morte d'un Eroe* in A flat minor which has seven flats which creates the impression of darkness and sadness. It is no co-incidence that Beethoven's *Fifth Piano Concerto* was called the "*Emperor Concerto*" and also composed in E flat major.

Grande Étude no. 3 in G major (*Tempo di Polacca*) is characteristic of the bright and happy mood of G major. The tempo indication signifies a dance-like character and a brilliant technique is needed to express this *Étude* with artistic conviction. A good example of a great composer using this key in a light-hearted and joyful manner is Beethoven's final movement of his *Fourth Piano Concerto in G major*.

Grande Étude no. 4 in G minor (*Grave non troppo*) is regarded as the key of sorrow as reflected in Bach's *Prelude in G minor*, Book 2 (which is serious in character) and in the first movement of Mozart's *Symphony no. 40 in G minor*. This *Étude* by Hummel is indicative of this mood. Rousseau in his *Méthode Claire* (1691) agrees with this as well as Berlioz in his *Grand traité d'instrumentation* (1843) (Steblin 2002: 273, 274). Cooke (1959: 233) points out that in this instance Robert Schumann seems not to have felt this at all. He was critical of the poet, Schubart, who was of the opinion that the different keys are connected with particular emotions, equating G minor with 'displeasure, discomfort, worrying anxiety and discontented gnawing at the bit'. Cooke comments that all true Mozartians know that the key of G minor was nearly always used by him for the emotions listed by Schubart, and not least in Mozart's *Symphony no. 40 in G minor*. According to Zaslav (1991: 436) this symphony (dated 25 July 1788) is occasionally

called ‘the Great’ possibly to distinguish it from the ‘Little G minor symphony K. 183. He also states that at the time there were musicologists who found it ‘filled with the agitation of passion, and with the desires and regrets of an unhappy love’.

Grande Étude no. 5 in D major (*Allegro con brio*) is a characterisation of this key as one of joy. The ‘Hallelujah Chorus’ and ‘The Trumpet Shall Sound’ from Handel’s *Messiah* are both composed in D major as well as Beethoven’s the fourth and final movement of his Ninth and last symphony ‘Ode to Joy’, *Hummel’s Étude* in D major is brilliant and extrovert in character.

Grande Étude no. 6 in D minor (*Allegro moderato*), being a *fughetta*, ties in with the serious nature of D minor. One only has to listen to the second movement of Beethoven’s *Piano Sonata in D major* op. 10 no. 3 (*Largo e mesto*) composed in D minor, to appreciate this. It was described as ‘*agony*’ by the American pianist Lamar Crowson who lived in Cape Town and lectured piano at the University of Cape Town for many years.

Grande Étude no. 7 in A major (*Andante cantabile*) is reflective of Schubart’s feeling that this key is indicative of ‘declarations of innocent love and trust in God’ (Steblin 2002: 282).

Grande Étude no. 8 in A minor (*Vivace*) is not at all related to most musicians’ opinion as regards this key (lugubrious, gloomy, plaintive, feeble and tender). This *Étude* is fuelled by technical wizardry and intense temperament. The middle section is indicated *cantabile ed espressivo* and is a peaceful and tender *nocturne* in F major, this key, according to Mattheson (1713), ‘capable of expressing the most beautiful sentiments in the world’ (Steblin 2002: 258).

Grande Étude no. 9 in E major (*Allegro spiritoso*) is bright and flamboyant with virtuoso passagework and quick leaps. This key is associated with all that is positive and happy: *Spring* from Vivaldi’s *Four Seasons* is composed in E major as well as the

exuberant final movement of Mendelssohn's Violin Concerto which is always described as being in E minor. In fact, only the first movement is composed in E minor.

Grande Étude no. 10 in E minor (*Allegro comodo*) is indicative of many theorists' view of E minor as a key of lament, tender, persuasive and naïve (Steblyn 2002: 256, 257). Hummel does, however, include a virtuoso element to this *Étude*.

Grande Étude no. 11 in B major (*Allegro ma cantabile*) is plaintive and expressive, not in agreement with Schubart's description of the key as 'strongly coloured, announcing wild passions, composed from the most glaring colours' (Steblyn 2002: 293). It is interesting to note that J.S. Bach's *Preludes* and *Fugues* in B major in both Books 1 and 2 are simple and elegant in concept, perhaps an example Hummel decided to follow.

Grande Étude no. 12 in B minor (*Allegro moderato assai*) is quiet, serious and lyrical in character. It is of importance that Liszt chose this key for his *Sonata* which is regarded as one of the central works for piano of the 19th century. This key was also used by Tchaikovsky for his Sixth and final symphony, in which one can clearly perceive the turmoil and agony of his emotional life at that juncture. Hepokoski (2009: 54) speaks of the first movement of this symphony in B minor (*Allegro non troppo*) where the first theme sets out in B minor as a tenderly sad and quasi-balletic transformation of the desolate introduction. Gräffer wrote in 1830 (*Ueber Tonkunst, Sprache, Schrift und Bild*) that the key of B minor represents 'submission to one's fate' (Steblyn 2002: 297).

Grande Étude no. 13 in F sharp major (*Allegro moderato*) is difficult to read at sight due to six sharps in the key signature and the grace notes to be included without breaking the rhythmic flow of the *Étude*. Liszt regarded this key as one in which he expressed emotion of a spiritual nature. The renowned English pianist Leslie Howard spoke at length on this subject at masterclasses in Oxford, England (2011) while discussing Liszt's *Fountains at the Villa d'Este*. He maintains that Liszt's allusion to water in this instance is a reference to the spiritual water of life. Steblyn (2002: 266–267) cites the following:

- Grétry in his *Mémoires, ou Essais sur la musique* (1797), saying that this key is hard because it is overloaded with accidentals.
- Weikert, in his *Künstewörterbuch* (1827), describes F sharp major as ‘triumph over victory’.
- Müller (*Versuch einer Ästhetik der Tonkunst* (1830) regards F sharp major as ‘vacillation between heaven and earth’.

Grande Étude no. 14 in F sharp minor (*Allegro con fuoco*) is fast and virtuosic in character. This is contradictory to all of the theorists cited by Steblin (2002: 268–269) who regarded this key as ‘gloomy, melancholy, mournful, painful, serious and tragic’. *The Spectator* (1838) in an article written by an anonymous author (‘That Keys Influence Musical Thinking’) writes that ‘We cannot well accompany the Devil in any key but F sharp minor’. Gathy was the only theorist who described F sharp minor in his *Musikalisches Conversations-Lexicon* (1835) as a key that represents rage, fury and passion, perhaps more in keeping with the spirit of this *Étude* by Hummel.

Grande Étude no. 15 in D flat major (*Allegro moderato*) is soft and light in character. Most of Steblin’s sources (2002: 234–236) describe this key as one of grief, noble, dark and majestic. Beethoven regarded it as ‘soft’ in comparison to C sharp major which he considered ‘hard’ (Schindler’s *Biographie*). However Schilling in his *Universal-Lexicon der Tonkunst* (1835–1836) described D flat major as a sometimes playful key which is reflected so clearly in this *Étude*.

Grande Étude no. 16 in C sharp minor (*Adagio sostenuto*) is grand and imposing in design. Hummel’s characterisation of this key is fully in keeping with the theorists of the 18th century who regarded this key as one reflecting despair, lamentation and tragedy. According to Glöggel in his treatise entitled *Kirchenmusik-Ordnung* (1828) C sharp minor is penitential and suitable in character for ‘intimate conversation with the Almighty’ (Steblin 2002: 237).

Grande Étude no. 17 in A flat major (*Allegro brillante*) is a true test of technical virtuosity requiring quick leaps over intervals larger than an octave. This key has often been used in a more serious context, for example the opening of Beethoven's *Piano Sonata in A flat major* op. 26 (*Andante con Variazioni*). Beethoven also uses this key in a deeply expressive context in his *Piano Sonata in A flat major* op. 110. The opening movement is indicated *Moderato cantabile molto espressivo*. Schubart, in 1784 described this key as 'the key of the grave' (Steblyn 2002: 276). Hummel, in this *Étude* defies convention by using A flat major with energy and panache.

Grande Étude no. 18 in G sharp minor (*Allegretto*) is tenderly expressive in emotional quality, which is in agreement with the sentiment of the time which regarded G sharp minor as depressed, miserable and complaining in character (Steblyn 2002: 280, 281). This *Étude* by Hummel is *piano* for the most part and moves in relaxed triplets with a gentle accompaniment which transfers from hand to hand.

Grande Étude no. 19 in E flat major (*Allegro*) does not conform to the ethos of Hummel's day. During the late 18th and early 19th centuries this key was used for its inherent heroic and majestic qualities evidenced by Beethoven's *Fifth Piano Concerto* (the "Emperor Concerto") and his Third Symphony (the "Eroica"). Hummel's *Étude in E flat major* is light and playful with a *staccato* dotted rhythm which gives it wit and humour.

Grande Étude no. 20 in E flat minor (*Allegro moderato*) is sombre and dark in mood. This key has been used in many instances by other composers to express sad intensity, for example by Chopin in his *Étude in E flat minor* op. 10 no. 6 and Rachmaninoff in his *Étude Tableau (Appassionata)* op. 39 no. 5. Bach's *Prelude no. 8 in E flat minor*, Book 1, is composed with three minims to the bar which is suggestive of a broader tempo choice and more serious interpretation. Orlando Morgan, editor of the Edwin Ashdown edition (1926) advocates the tempo indication *Lento* with the chords mostly rolled. His dynamic indications fall mostly into the *piano* range. Of interest is the following fugue which is composed in the enharmonic equivalent of D sharp minor. In *Das Wohltemperierte*

Clavier Book 2 Bach composed both the *Prelude* and *Fugue no. 8* in D sharp minor as the counterpart to the *Prelude and Fugue in E flat major* (no. 7).

Grande Étude no. 21 in B flat major (*Allegro moderato*) is bright and composed in the spirit of a *toccata*. It is very reminiscent of J.S. Bach's *Gigue* from his *Partita in B flat major*. Another example of J.S. Bach using this key to express energy and vitality is his *Prelude no. 21* in B flat major from Book 1 of *Das Wohltemperierte Clavier*. It is remarkable that in 1722, the year of Book 1 of *Das Wohltemperierte Clavier*, Rameau described this key as one of 'tempests and furies' in his treatise *Traité de l'harmonie* (Steblin: 2002: 287). In my opinion this shows a convergence of thought concerning the characters of the different keys between theoreticians in Germany and France.

Grande Étude no. 22 in B flat minor (*Adagio*) is in keeping with the general opinion of composers and musicologists that this key contains some of the darkest and most agonising elements of musical expression. J.S. Bach used this key for his *Prelude* in B flat minor Book 1 from *Das Wohltemperierte Clavier* which articulates inexpressible sadness and pathos. Chopin also used this key in his *Piano Sonata in B flat minor* op. 35 (published in May 1840) where the slow movement entitled *Marche funèbre*, according to Lawrence Kramer (2006: 97), has had a career virtually independent of the sonata from which it originated. In Kramer's essay entitled 'Chopin at the Funeral: Episodes in the History of Modern Death', he comments on the fact that it was used at Chopin's own funeral, orchestrated by Henri Reber and was also used at the funeral of J.F. Kennedy, orchestrated for military band. Hummel's *Étude in B flat minor* is reflective and serious in character with sweeping passages of *fioritura* supported by chords moving in the stately dotted rhythms of the French Overture.

Grande Étude no. 23 in F major (*Vivace*) is not in keeping with the pastoral qualities thought to be inherent to this key at the time. Hummel's *Étude* sparkles with wit, playfulness and vitality. Examples of composers using this key for its pastoral characteristics include Vivaldi (*Autumn* from *The Four Seasons*), Beethoven (*Symphony*

no. 6, the “Pastoral” Symphony) and Berlioz (“In the Country” from *Symphonie fantastique*).

Grande Étude no. 24 in F minor (*Larghetto*) creates a dignified conclusion to Hummel’s set of *Études*. It is restrained in spirit in accordance with the general consensus that F minor suggests elements of sadness, sorrow and spiritual content (Steblin 2002: 262, 263).

6.4 A technical appraisal of Hummel’s *Grandes Études* op. 125 with reference to the new technical demands of the Romantic style

Hummel’s 24 *Grandes Études* op. 125 (1833) was his last published work for solo piano during his lifetime. This is appropriate as they comprise a compendium of pianistic techniques which originated in his treatise *Ausführliche theoretisch-practische Anweisung zum Pianoforte-Spielen* published in 1828. He was recognised as one of the finest teachers of his time and many of the finest pianists of the 19th century were moulded by him technically and artistically. They are listed and discussed in Chapter 2.2.

Hummel’s *Études* are compositions containing emotional content which was indicative of his desire to grow and develop as a composer and musician. As a result the *Études* require the player to be extremely technically proficient as well as artistically creative and mature. Hummel was known to be perfectionistic when it concerned piano performance and this opus clearly reflects his need to express this interest and promote it, in the most positive way possible.

Hummel’s 24 *Grandes Études* op. 125 are in my opinion as important today in building and maintaining technical prowess as they were at the time they were composed.

6.4.1 Grande Étude no. 1 in C major

Example: 6-1: Hummel: Grande Étude in C major (Heugel)

Allegro
a
f. legato

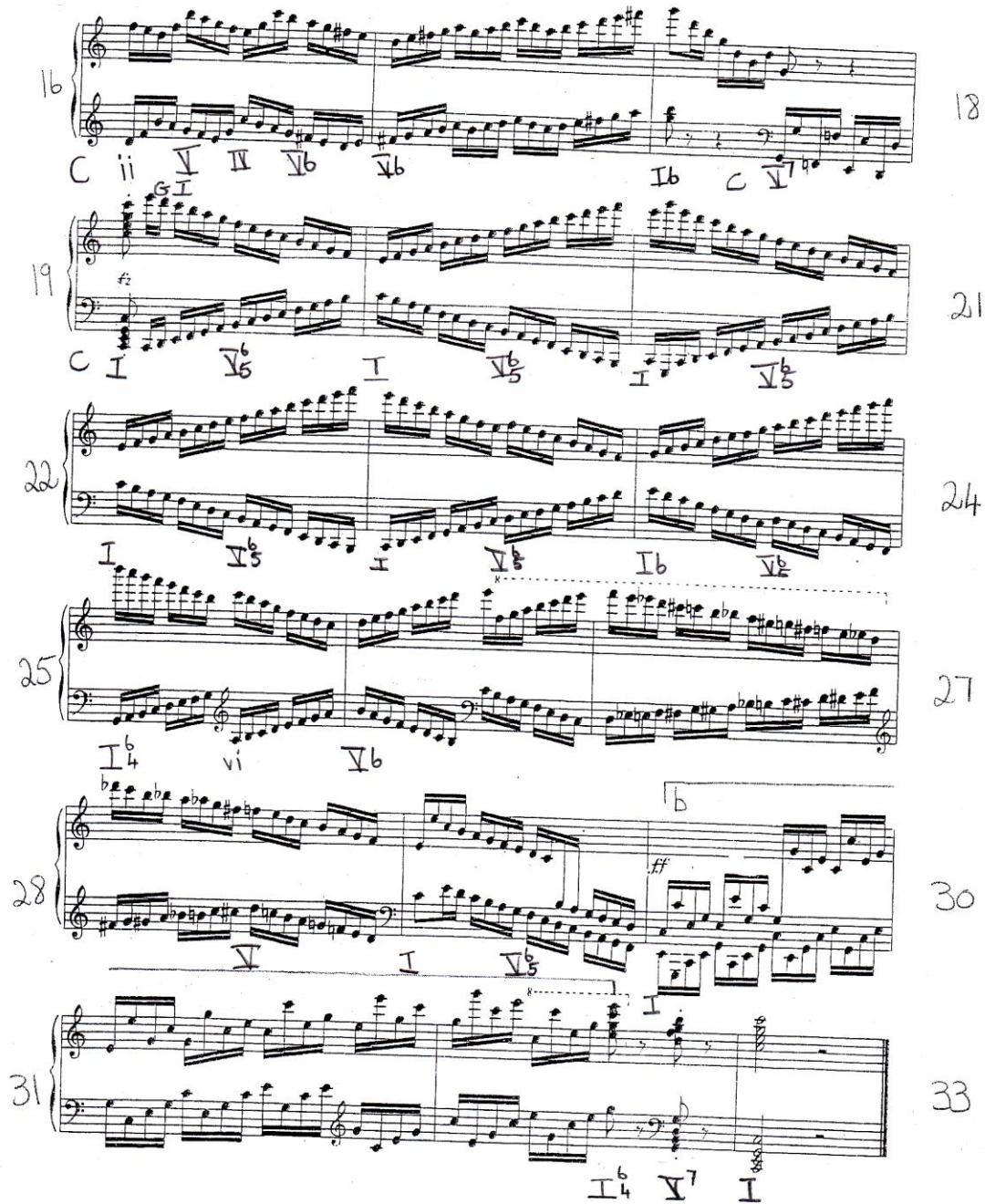
1 3
C I V⁷ I V^{b7} I V^{b7}

4 6
I^b V^{b7} I V⁷ V⁷ ii V⁷ vi-vi

7 9
E I V⁷ V⁷ I d^a vii⁰⁷ i V⁷

10 12
i vii⁰⁶ a V⁷ i vii⁰⁶

13 15
a i iv V⁷ V⁷ I IV IV V I^b vi
C ii



Handwritten musical score for Hummel's *Grande Étude* no. 1 in C major, measures 16-33. The score is written in treble and bass clefs with various chords and dynamics marked.

Measures 16-18: Treble clef, C major, chords: C ii, V, II, V₆, V₆, I_b, C, V₇⁴. Bass clef, chords: C, I, V₆, I, V₆, I, V₆. Dynamics: *fz*.

Measures 19-21: Treble clef, C major, chords: C, I, V₆, I, V₆, I, V₆. Bass clef, chords: C, I, V₆, I, V₆, I, V₆.

Measures 22-24: Treble clef, C major, chords: C, I, V₆, I, V₆, I, V₆. Bass clef, chords: C, I, V₆, I, V₆, I, V₆.

Measures 25-27: Treble clef, C major, chords: C, I, V₆, I, V₆, I, V₆. Bass clef, chords: C, I, V₆, I, V₆, I, V₆.

Measures 28-30: Treble clef, C major, chords: C, I, V₆, I, V₆, I, V₆. Bass clef, chords: C, I, V₆, I, V₆, I, V₆.

Measures 31-33: Treble clef, C major, chords: C, I, V₆, I, V₆, I, V₆. Bass clef, chords: C, I, V₆, I, V₆, I, V₆.

Hummel's *Grande Étude* no. 1 in C major provides a brilliant and dynamic opening to his set of 24 *Grandes Études* op. 125. It begins with a chord on the tonic marked *fz* (*forzando*) with the tempo indication *allegro*. There is no change of mood or tempo throughout the piece with scales, arpeggios and broken chords played at high velocity providing a dazzling array of the basic techniques needed to interpret the Classical canon.

In my opinion this *Étude* is Classical in style, reminiscent of the studies of Czerny as there is no deep emotional content to this work. A great many of Czerny's studies are in C major. Where Czerny generally concentrates on just one technical aspect per study, Hummel combines different technical demands in this *Étude* for example scales, broken chords, arpeggios and chromatic passagework. A similarity to Czerny's approach is the use of simple but forward-looking harmony and a regular phrase structure. In order to substantiate this early Romantic use of harmony which includes secondary and tertiary dominants I have included a harmonic analysis of this *Étude*.

This *Étude* can be regarded as a prototype of the Romantic *Concert Étude* by way of its length (two pages), and because of its dramatic musical content. It is also in ternary form which was favoured by Romantic composers when composing *Concert Études*. This is an exercise in the finger dexterity at high velocity composed in the *brilliant style* of the Classicists. Clean independent finger action is a prerequisite with seamless passing under of the thumb so that no unnecessary accents interrupt the flow of the rhythmic and musical direction. Scale passages need clear finger work using economical hand and finger movements as quick contractions and extensions in the intervallic structure of the composition can cause technical difficulty.

Forzando chords also provide technical difficulty as in many cases they are approached or quit rapidly by leap (see indication *a* in bars 1, 9 and 11). To facilitate accuracy in the placement of these chords one should endeavour to form the chord shape with the fingers and hand *before* striking the keys. Balance within the chord is also important, requiring careful voicing: in this case the lowest note in the left hand and the top note in the right hand need good definition to keep the texture from becoming too thick for this style of composition. A light, focussed attack will help in this regard, and in order to achieve this, one needs to angle the hand towards the fifth fingers to give them extra grip and volume.

In order to execute this *Étude* successfully I recommend beginning at a slow metronomic tempo of approximately 60 crotchet beats per minute and slowly increasing the tempo incrementally. The performer must at all times be aware of evenness in execution and

clarity. The technical approach here is mostly fingers alone, but one should keep the hand behind the fingers, using the wrist in a circular movement, especially in broken chord passages, for example in bars 7–8³ and 30–32³ (see bracket *b*). Running passages can also be practiced in different rhythms with different placing of the rhythmic accent. *Staccato* and *non-legato* practice will also improve the scale passagework in this *Étude*.

This *Étude* requires a dramatic interpretation within a Classical framework to realise its full potential. The tempo indication is *Allegro* with each bar subdivided into four groups of semiquavers. Much of this *Étude* requires scales to be played in contrary motion (for example in bars 2–4 and 9) as well as, in places, in similar motion. At times broken chords in contrary and similar motion are used (shown at *b*) requiring a rotary action of the arm for brilliance, as well as sequential passages requiring quick contractions and extensions in both hands (for example in bar 10). The style is reminiscent of Czerny in that musical content is subjugated to the technical problems being addressed. Pedalling should be discreet and is to be avoided in scale passages but can be applied in broken chord passages to provide tonal contrast. Dynamics should follow the melodic lines and direction of the melody, but the performer should at all times be aware of the exceeding the stylistic limitations of the Classical style. The technical demands are Classical with no Romantic elements which would have indicated the changes of performance practice to come later in the 19th century.

The new extremes of range offered by the new, improved instruments of the early 19th century are exploited. On the modern piano of the 20th century this aspect needs careful technical control as the upper registers can sound shrill, and the lower registers can sound texturally thick and unclear. The interpreter of this composition should aspire to obtain the *pearling legato* effect that Hummel so loved and for which he was so admired.

This *Étude* represents the basis of a sound piano technique; any piano student would benefit from daily repetition of this composition at various tempi and by using varying articulation. It is also clearly a continuation of the process Hummel began in his treatise of 1828.

6.4.2 Grande Étude no. 2 in C minor

Example 6-2: Hummel: Grande Étude no. 2 in C minor (Heugel)

Allegro non troppo

The image displays a musical score for the first 23 measures of Hummel's Grande Étude no. 2 in C minor. The score is written for piano and is in 3/4 time. It begins with a tempo marking of 'Allegro non troppo'. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into five systems, each with a measure number on the left and a measure number on the right. The first system (measures 1-4) starts with a forte (f) dynamic in the right hand and piano (p) in the left. The second system (measures 5-8) features a fortissimo (ff) dynamic in the right hand and piano (p) in the left, with first and second endings marked. The third system (measures 9-13) includes piano (p) and crescendo (cresc.) markings. The fourth system (measures 14-18) starts with piano (p) dynamics. The fifth system (measures 19-23) includes crescendo (cresc.), fortissimo (ff), and piano (p) markings.

1 4

5 8

9 13

14 18

19 23

24 *f* *p* *f* 28

29 *f* *p* 33

34 *p* *sf sempre f* 38

39 *p* 43

44 *pp* *ff* *pp* 49

Una Corda

This *Étude*, more artistic and Romantically expressive in musical content than its predecessor, is an exercise in the execution of grace notes and touch. It is representative of the *Empfindsamkeit* (*Sensibility*) of the early Classical style (Ratner 1980: 22). I would advocate that it be performed at a slightly slower tempo than indicated in order to enhance the *cantabile* of the melody. It requires a variety of tonal colours and touch from *legato*, *cantabile* and *non legato* which can be better defined within the framework of a slower tempo.

Technical demands require the execution of grace notes with delicacy and refinement as well as being able to control a varied tonal palette. Balance within each hand and between the hands needs careful control in order to voice this *Étude* correctly to maximum effect. Pedalling needs a sensitive ear so that the various inner melodies and chromatic harmonies can be highlighted with clarity. I have inserted suggested pedalling which I think will enable clarity of texture while providing resonance and good legato lateral lines. However personal preference on the part of the performer could result in a different, but equally successful interpretation. Of interest are bars 3 and 26. They contain the same thematic material but bar 3 is marked by wedges and bar 26 is marked by dots. This could be a publishing error or Hummel could have intended the articulation to vary. Vertical harmonic progressions should also be reinforced by careful use of the pedal. Left hand grace notes present their own difficulty as this register of the piano is of a thicker tonal colour and texture than the upper register, making delicate execution of the grace notes here harder to achieve.

Articulation is also of importance as the various melodic lines are at times *legato* and at other times *non legato*. This *Étude* is slightly polyphonic and needs a performer who possesses great independence of the fingers to promote tonal voicing. This occurs, for example, in bars 11–13, 19–21 and 33–44.

New technical demands, not usually encountered in the Classical repertoire, include grace notes in sequence in the left hand as well as consecutive thirds and sixths in the left hand containing a hint of what is to come in the following *Étude*.

Dynamically, subtle shading and phrasing are required. *Forte* indications should not be taken too seriously so as not to disturb the tonal lines of the composition. Balance within the hands and between the hands is of utmost importance and a great deal of attention should be paid to the fourth and fifth fingers of both hands to ensure good sonority in the bass and singing melodic lines in the right hand. In bars 22 and 23 the pianist can use both hands for this passage in the interests of achieving perfect *legato* without the aid of the pedal, facilitating perfect technical control in order to phrase the passage artistically.

Arm weight, which became so characteristic of the late Romantics is needed here for *cantabile*, lyrical sections, perhaps using slightly flattened fingers (on the pads) to facilitate tonal depth. The left hand needs delicacy of touch, and wedges in the score must not be too short which would disturb the character of the composition. Pedal use is essential for harmonic colouration and melodic continuity, but must be discreet. I recommend that it be used after careful consideration of the harmonic movement in the composition.

Grace notes need delicacy and refinement in execution and left hand chords in bar 13 should be softly and sensitively judged to give prominence to the right hand melody.

Staccato indicated under the bass octaves in bars 24 and 28 should not be taken too seriously, as it is more an indication to move the hand while catching and preserving the bass note with the pedal. *Staccato* in bars 15–18, 26–27, 32–33 and 45–46 should be approached with elegance so as not to break the mood of the *Étude*. The chords in bars 47–49 need good voicing to avoid a thick, ungainly texture.

6.4.3 Grande Étude no. 3 in G major

Example 6-3: Hummel: Grande Étude no. 3 in G major (Heugel)

Tempo di Polacca

The score consists of five systems of two staves each (treble and bass clef). Measure numbers 1, 2, 3, 5, 6, 7, 8, 10, and 11 are indicated on the right side of the staves. The piece is in G major (one sharp) and 4/4 time. The tempo is marked 'Tempo di Polacca'. The first system starts with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* and *cresc.*. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a fortissimo (*f*) dynamic and a crescendo (*cresc.*) marking.

14 *f* 15

16 *p dolce* 18

19 20

21 *a* *p* *cresc.* *a* *a* *cresc.* 23

24 *p* *c* 26

27 *p* 29

30 *sf* *f* 32

33 *decresc.* *p* 35

36 *p* 38

39 42

Romantic in spirit, the wording of the tempo indication gives a dance-like mood to this study. It has elements of the Classical *Higher style*, representing an elegant nationalistic dance (Ratner 1980: 9). The use of the term *Polacca* is suggestive of the *Polonaise* denoting stateliness and a nationalistic character to the composition. There is however no use of the typical dotted *Polonaise* rhythm in the *Étude* at all. I would suggest playing

this *Étude* at a moderate tempo to highlight the nationalistic dance character and to facilitate the technical difficulty here which is double note playing, especially double thirds. One should practice this slowly for quite a while in order to build stamina, as this technical problem can hurt the unfit hand. Of interest is the fact that Hummel insists that both the right hand and the left hand execute the double thirds in order that each hand receives the full benefit of the *Étude*.

The accompanying figures, whether in the right or left hands, should be carefully controlled, and the top note of each double grip should show a little more tone to provide clarity of melody and melodic direction. The fourth and fifth fingers need to work extra hard, but beware of over straining them. The octaves in bar 26, the only place where they occur, should be controlled from the wrist.

Pedalling should be determined by the harmonic movement of this *Étude*, but descending chromatic passages in thirds will need an extra vigilant ear to preserve clarity and avoid smudging. Flutter pedalling is an option. I have included pedalling of my own from bars 1–13 which can also be applied to the rest of the composition.

Practice can involve the use of dotted rhythms which will enhance clarity and articulation as well as contributing towards a fast performance tempo. The right hand thumb must be carefully controlled to prevent thickness of texture and ‘muddiness’ of harmonic structure. Dynamics and phrasing should work as a unit following the melodic and rhythmic direction of the music. The different sections of this *Étude* must be clearly demarcated musically to let the music breathe and relax in places. Bars 11 and 29 need clear slurring (strong–weak) shown by *b*.

The double note thirds are used in scale passages of both a diatonic and chromatic nature, appearing in both the right and the left hands. In bar 14 the descending scale in G major is executed by both hands together and in bar 15 the right hand plays chromatic double thirds. They also appear under slurs. The left hand requirements definitely show the way forward to Romanticism in piano playing as this type of pianistic demand was unusual in

Hummel's time. I have added my own fingering to bars 1–13 as an aid but I am aware that fingering is very personal and might not meet the needs of all pianists. Fingering is ultimately dependent on the size and shape of the performer's hands. Bar 12 and bars 20²–24², shown by *a*, can be played by the right hand and left hand together. I do not think this was intended by Hummel (because of the first leap required), but it is my opinion that this will help break fatigue and facilitate better technical control.

There is almost a foretaste of Leopold Godowsky's (1870–1938) transcriptions of Chopin's *Études* op. 10 and op. 25 as Godowsky used double thirds in both the right and left hands (Hopkins 2001: 73, 74) as did Hummel. The original version of Chopin's *Étude* op. 25 no. 6 in G sharp minor, calls for double thirds in the right hand only. During the 1890s Godowsky formulated his theories regarding the application of relaxed weight and economy of motion in piano playing and also started to make concert arrangements of other composer's works, including the first of his transcriptions of the *Études* by Chopin. In all he composed 53 studies on the Chopin *Études* (1894–1914), augmenting their already considerable technical demands. According to the Canadian pianist Marc Hamelin (who was first prize winner at the first Unisa International Piano Competition 1982), Godowsky did not want his transcriptions of the Chopin *Études* to be regarded as 'mountainous and terrifying' technical exercises. Hamelin has no doubt that Godowsky wanted principally to compose beautiful music and had tremendous respect for Chopin's originals (Grobler 2007:79). It is significant that the technical demands imposed by Hummel (double thirds for both hands, as well as alternating double sixths and fifths in bars 1 and 9) should have preceded the Godowsky's transcriptions of the Chopin *Études* (1894–1914) by more than 60 years.

In bar 14 of Hummel's *Étude* in G major both hands play double thirds simultaneously and in bar 15 the left hand extends and contracts as an accompaniment to the right hand's ascending double thirds. In bars 24²–26¹ (shown by *c*) we see right hand single note extension and contraction at speed, something Chopin would use as part of his pianistic style.

Dynamics are sparsely indicated in this composition and in my opinion bars 9, 10, 11 and 12 where double notes appear in the left hand, should be played *piano* so as to avoid a thick and indistinct texture in the low register of the piano. (There is no dynamic indication for these bars.)

6.4.4 Grande Étude no. 4 in G minor

Example 6-4: Hummel: Grande Étude no. 4 in G minor (Heugel)

Grave non troppo

The image displays a musical score for Hummel's Grande Étude no. 4 in G minor, measures 1 through 22. The score is written for piano and is in 2/4 time. The tempo is marked 'Grave non troppo'. The key signature has two flats (B-flat and E-flat). The score is divided into six systems, each with a measure number on the left and a system number on the right. The first system (measures 1-3) features a forte (f) dynamic and includes a trill (tr) and an accent (>) in the right hand. The second system (measures 4-7) is marked fortissimo (ff). The third system (measures 8-11) is marked piano (p). The fourth system (measures 12-15) continues with piano dynamics. The fifth system (measures 16-18) is marked fortissimo (ff) and includes accents (>) and a 'ca' (crescendo) marking. The sixth system (measures 19-22) is marked piano (p) and concludes with a fermata over the final measure.

In this *Étude* Hummel creates a rhythmic exercise which highlights the dotted rhythms of the French Overture of the Baroque. It is pompous and grand in character and is aptly indicated *non troppo*, as too slow a rendering would impede rhythmic, melodic and harmonic flow. Another difficulty encountered in this composition is ornamentation which includes trills, mordents and triplets, often on the last subdivision of the beat. Of interest is the fact that J.S. Bach's *Prelude in G minor* Book 2 also uses the rhythms of the French Overture and like Hummel's *G minor Étude*, is of a sombre and serious mood.

In this *Étude* the performer is required to display a solid sense of metrum and an inner sense of the precise subdivision of each beat. In this respect, the performer might consider subdividing in four or even in eight to achieve rhythmic precision. It is also thickly textured, making voicing of the different tonal levels another technical problem to be confronted. The fifth finger of each hand can work harder in this regard. The composition is very thickly textured creating warm sonorities which can be exploited to the full. In this regard the performer needs good tonal balance within each hand and between the hands.

The triplets in bars 17 and 18 (shown by *a*) need to be played with finesse and rhythmic security. They will benefit from a rolled action of the hand making sure that both hands are perfectly co-ordinated.

Trills must be approached from the upper note because of the Baroque style of the composition. Hummel was one of the first composers to advocate beginning a trill on the principle note in order to strengthen the melodic line. Pedalling is determined by the harmonic rhythm. Terrace dynamics will aid in highlighting the different entries of the principle theme in each section of this *Étude*. The *fortissimo* in bar 4 is not to be taken seriously when played on a modern instrument as the volume and quality of sound would not be in keeping with the tonal possibilities of the instruments available in Hummel's time. This is a point of performance practice that should be exercised throughout the *Études*. In spirit, this is a retrospective composition but its technical demands are nevertheless valid for the new Romantic style of piano performance.

6.4.5 Grande Étude no. 5 in D major

Example 6-5: Hummel: Grande Étude no. 5 in D major (Heugel)

Allegro con brio

1 3 4 6 7 9 10 12 13 15

Handwritten musical score for piano, measures 16-33. The score is written in treble and bass clefs with a key signature of two sharps (F# and C#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *sf*, *f*, *decresc.*, and *p*. Measure numbers 16, 18, 19, 21, 22, 24, 25, 27, 28, 30, 31, and 33 are indicated on the right side of the page. The score is divided into systems of two staves each. The first system (measures 16-18) shows a strong rhythmic drive. The second system (measures 19-21) includes a fermata over measure 20. The third system (measures 22-24) continues the rhythmic intensity. The fourth system (measures 25-27) features a change in dynamics to *sf*. The fifth system (measures 28-30) shows a transition to a more melodic line with a *decresc.* marking. The sixth system (measures 31-33) concludes with a *p* dynamic and a final melodic flourish.

34 *a* *sf sf sf sf* 36

37 *cresc.* *f p* 39

40 42

43 *p sf f p* 45

46 *sf sf sf* 48

49 *cre scen do* *sf sf sf* 51

52 54

55 57

58 60
cre - scen - do

61 63

64 66

67 70

This is an extremely technically difficult *Étude*, and in fact, one of the most difficult of the whole set. It is composed in the *brilliant style* and involves arpeggiated passagework in both the right and left hands, using both the lower and upper extremes of the keyboard. The arpeggios demanded by the left hand of Hummel's *Étude* (bars 17–29¹) constitute a pathway to the type of left hand accompaniment which would later be prevalent in the

compositions of Liszt and Rachmaninoff (1873–1943). Smooth passing under of the thumb is crucial here. This is shown in Example 6-6 by *d*.

Example 6-6: Rachmaninoff: *Prelude in G minor* op. 23 no. 5 (1901), bars 42–43
(Dover)

In bars 13 and 14 of Hummel's *Étude* one sees right hand figuration also to be found later in the compositions of Chopin, Liszt and Rachmaninoff. This is shown in Example 6-7 by *e*.

Example 6-7: Chopin: *Étude in A minor* op. 25 no. 11 (1835/1837), bars 23–24
(Universal)

Also present as accompaniment in the left and right hands are rapid octave leaps as a counterpoint to the arpeggiated figuration of this *Étude*. Bars 29²–36 require sequential

extensions and contractions at great speed (shown by *a*), also forward looking to the large Romantic compositions of the future. Here one needs to use a circular motion of the wrist and hand to bring the fingers to the relevant keys.

In bar 60 this *Étude* calls for rapid leaps of a 10th, in the right hand. Although there is the possibility of dividing these leaps between the hands, it is my opinion that this was not Hummel's intention as virtuosic display was very much a part of his compositional intention. This is shown by *b*.

Also required in this *Étude* is brilliant fingerwork and the smooth and rapid passing under of the thumb and of the hand over the thumb to facilitate big leaps at a quick tempo. Very often the second finger is expected to extend over the thumb over four notes, for example in bar 21, and in many other instances. This occurs in both the left hand and the right hand. I have suggested fingering in bar 1, indicated by *b*.

Good fingering is essential throughout the piece and, ideally, the *Étude* should be memorised which will aid with accuracy in its execution. In this way the eyes can look at the keyboard for enhanced technical security. In certain instances it is possible to finger passages in such a way that some notes are taken over by the other less occupied hand to make technical problems easier, for example in bars 46–48 and in bars 54–57 (indicated by *c* in Example 6-5). It goes without saying that such takeovers need pedalling to be successful in sonority and to create the desired technical effect of sounding seamless as if played by one hand.

The octave leaps in the left hand should be handled by playing the *acciaccaturas* before the beat and in many instances the actual leap without *acciaccaturas* can also be prepared and executed in advance of the beat in the interest of rhythmic stability and drive. It could also be argued that the written out octave leap in the left hand of bar 1 is an indication of Hummel's intention for that motive whenever it occurs throughout the rest of this composition.

Practice of this *Étude* should involve slow practice with the metronome gradually increasing in tempo as the range of the arpeggios is wide, with irregular spacing between the notes. Bar 45 can be approached as a *glissando* type scale in order to provide a different colouration for the moment. In bars 54–57, the left hand chords can be used to begin a really intense *crescendo*, marked in bars 58–60, climaxing in the final bar of this *Étude*.

This composition is harmonically simple, but is a real showpiece representative of the burgeoning Romantic *Concert Étude*. Dynamics and phrasing are important as they impart melodic and rhythmic direction as well as structure to the piece, which being so quick in tempo could sound rushed and musically senseless. Good pedalling is vital as this creates sonority, colour and harmonic definition. (I have recommended pedalling in bars 1–7.)

6.4.6 *Grande Étude no. 6 in D minor*

Example 6-8: Hummel: *Grande Étude no. 6 in D minor* (Heugel)

Allegro moderato

FUGHETTA

1 4

5 8

9 11

12 14

15 17

p

mp

mf

f

a

Handwritten musical score for a piano piece, showing measures 18 to 37. The score is in 3/4 time and features complex counterpoint. Handwritten annotations include 'f' (forte) in circles, 'ritard.' (ritardando), and 'morendo' (morendo). The tempo is marked 'Adagio' at measure 34.

Hummel subtitled this *Étude* as a *Fughetta* in bar 1, and this composition is representative of the *learned style*. Although the tempo indication is *Allegro moderato*, I feel that it can be interpreted more at an *andante* tempo in order to highlight the counterpoint in the piece with clear part playing. I regard it as important that when learning a composition of this nature, a structural analysis should be done in order that

sections, themes and motives can be musically demarcated. Memorisation and practice of the different voices separately is also essential to the learning process of this *Étude*. This is a contrapuntal composition requiring careful and clear separation of its four voices, and independence of the fingers and contrapuntal control within each hand.

Terrace dynamics are an integral part of this Baroque style and should be fully incorporated to highlight the character and era from which this kind of composition originates. Hummel has included very little by way of dynamic and performance indications in this piece. I would suggest simple dynamic contrasts and articulation in order that the contrapuntal nature of this composition remains unclouded. (I have circled the printed dynamic indications and included my own suggestions in bars 7 and 10.) These devices can also be used in addition with agogic accents to delineate the entries of the main subject in the different voices and sections of this *fughetta*. At the end in the *coda* (bars 34–37) the performer should strive for an organ-like tonal sonority.

The harmonic structure is mostly uncomplicated although the subject entry in bar 12 is in E minor. (Shown in bars 12–13 by *a.*) If pedal is used it should be discreet. Although the technical requirements belong to a bygone age, the techniques needed here are still necessary for the performance of Baroque music. Furthermore this *Étude* still has relevance when one takes into consideration the last sonatas of Beethoven which include fugal movements, Chopin's later works which became more contrapuntal and Liszt's B minor Sonata which also includes a fugue. Part playing and linear thought is of paramount importance in these instances.

6.4.7 Grande Étude no. 7 in A major

Example 6-9: Grande Étude no. 7 in A major (Heugel)

Andante cantabile

sempre legato

2 3 4 5 4 3 2 5 4 3 4 5 4 5 5 4 3

4

5

simile

2 5 4 3 2 3 4 2 3 4 5 4 3 5 4 3 2 1 3 4 5 3 4 5 5 4 3

8

9

12

13

16

17

20

con sva

21

25

The indication *sempre legato* in bar 1 creates a vocal expectation of the performer for this *Étude*, which is representative of the *Singing Style* (Ratner 1980: 19) of the Classical period. This is one of the easier *Études* and is the shortest *Étude* in the set of 24, being only 25 bars in total. The tonal colouration of this *Étude* is Romantic in character, requiring warm sonorities and clear voicing within a thickly textured harmonic style. A singing tone in the top voice needs good control of the fourth and fifth fingers of the right hand.

The use of the pedal is absolutely necessary here but good, *legato* fingering consistent with that of an organist will enhance melodic and harmonic lines, especially in the chordal passages in bars 19 and 20. This involves rapid changing finger shifts on the key to facilitate absolutely *legato* playing.

Pedalling should be controlled by the harmonic rhythm. This can require sophisticated pedalling technique as the harmony tends to shift at the least on every beat and often on the half beat. I have indicated pedalling in bars 1–2 which can be used in a similar way throughout the *Étude*. Control of the melodic lines must be impeccable with subtle dynamic shading used to enhance the tonal palette and musical direction. This *Étude* must be phrased carefully so that it can ‘breathe’, as it embodies in many respects the character of many of the Romantic *Préludes*, being short and not very virtuosic in character. This is not a typical Romantic *Étude*; it is brief and simple. Chopin, who was so influenced by Hummel, tended to mix virtuosic and tranquil musical elements in his *Études* and *Préludes*.

In bar 19 the extreme bass register of the piano is utilised, which calls for very good balance between the hands and sensitive voicing within each hand for melodic and harmonic clarity. The mood of this composition is one of vocal lyricism and I would tell a student to play this composition with ‘*sticky fingers*’, in other words, not to quit a key before strictly necessary. One could even recommend a silent change of finger over the barline from bars 2–3 and bar 19³. (This is shown by *a.*) I have included my own

fingering in bars 2–8 and in bars 19–20 as a guide to facilitating good *legato* playing in this composition.

This *super-legato* used for strong melodic lines in the left hand and the right hand would subsequently become a trend of the later Romantics, especially in concertos post 1850 where the overtones created by the powerful bass register facilitated the brilliance of sound needed to interpret these compositions with conviction and emotional strength against a formidable orchestra. There is also a deeply felt tonal palette foreshadowing Mendelssohn's *Songs without Words* and the interpreter also needs absolute control over the contrapuntal *legato* present in this composition.

6.4.8 Grande Étude no. 8 in A minor

Example 6-10: Hummel: Grande Étude no. 8 in A minor (Heugel)

The musical score is for Hummel's Grande Étude no. 8 in A minor, measures 1 through 28. The piece is in 6/8 time and A minor. The tempo is marked 'Vivace'. The score is written for piano and includes various dynamics and articulations. Handwritten numbers are present on the right margin of the score.

Measure Range	Dynamic / Articulation	Handwritten Number
1 - 4	<i>p</i> , <i>cresc.</i>	4
5 - 9	<i>f</i> , <i>p</i>	9
10 - 14	<i>cresc.</i> , <i>f</i> , <i>sf</i>	14
15 - 19	<i>sf</i>	19
20 - 24	<i>p sempre staccato</i> , <i>cresc.</i> , <i>p</i> , <i>cresc.</i>	24
25 - 28	<i>ff</i> , <i>fz</i>	28

Cantabile ed espressivo

29 33

34 38

39 44

45 50

51 56

57 62

63 *simile* *cresc.* *f* 68

69 *sempre staccato* *p* 74

75 *p* *fp* 80

81 *f* *f* 86

87 *sf* 92

This is an *Étude* for light octave execution at high speed. It is extremely difficult, composed in the *brilliant style*, even by the almost inhumanly high technical standards of the late 19th century.

Presenting unexplored pianistic territory for pianists of Hummel's era, this *Étude* opens with octaves which need to be played from the wrist, but later in bars 21–24 includes the third finger in the middle of the octave for harmonic enrichment. (This is indicated by *a*.) This adds to the technical difficulty as a more extended position of the hand is needed, making physical stamina an essential component of playing this *Étude*.

The octaves move by step as well as by leap. Finger pedalling in the left hand in the opening bars 1–3 should be used as indicated to preclude the use of the right pedal. (Indicated by *b*.) The left wrist should therefore be used in a slightly circular motion for accuracy and tonal depth. The pedal can however be used in bars 14 and 16 to intensify the right hand chords and to facilitate the slurs in bars 14, 16, 82, 84 and 86, shown by *c*. Pedalling in bars 17–19 will give the the chordal left hand accompaniment resonance and highlight the changing harmonic shifts in these bars. Discreet pedalling of short duration will not disturb the *staccato* in the right hand.

In this way the right hand octaves can be performed and perceived aurally as crisply *staccato* and show energy and clarity. Dynamics need to be used effectively in order to highlight musical direction, create contrast and impart a sense of phrase structure as the fast tempo of this *Étude* is liable to cloud these issues.

The middle section, by complete contrast, is indicated *Cantabile ed espressivo* and is in F major which is a major third lower than the A minor of the opening section. This section extending from bars 29–58¹, is *Nocturne*-like in character requiring sensitive balance between right hand melody and left hand accompaniment, with a truly *cantabile* vocal approach in phrasing to the right hand melody. This section is completely different in colour and mood to the previous section and must be interpreted with finesse and elegance. Pedalling is absolutely necessary but should be discreet. Finger pedalling is indicated throughout and should be utilised without pedal where the intervallic range between the notes will allow. The size of the player's hand will determine how much pedal is needed.

In bar 40 of this section (shown by *d*), crossing over of the hands occurs, creating a different sonority as well as a visual effect for the audience to focus on. The grace notes in bar 45 need to be approached melodically so that they can sing in the lyrical style of this section. In bars 52–55 the wedges in the right hand must not be executed too abruptly as this would disturb the character of this peaceful and contrasting ‘*Nocturne*’. The slurs in the right hand of bars 56 and 57 must show sensitivity moving from strong to weak in each case.

I would advise a very gradual *accelerando* from bar 58 onwards in order to facilitate a smooth transition from the slower middle section to the recapitulation of the A section in bar 63. I advise *senza pedale* in bars 87–90, followed by rhythmic pedalling on the closing chords. An added dramatic effect is the *fp* near the end of the *Étude* in bar 78. This *Étude* is uncomplicated harmonically and ends in the coda (bars 86–92) with leaps in octaves for both hands, with ascending chromatic movement, somehow reminiscent of the end of Chopin’s ‘*Winter Wind Étude*’ op. 25 no. 11 where descending chromatic movement in octaves between the hands occurs in bar 92. This is indicated by *f* in Hummel’s score with circled chromatic notes and appears in Example 6-3 also with chromatic notes circled.

Example 6-11: Chopin: *Étude in A minor* op. 25 no. 11 (1835/1837), bars 91–92
(Universal)

6.4.9 Grande Étude no. 9 in E major

Example 6-12: Grande Étude no. 9 in E major (Heugel)

Allegro spiritoso

The image shows a musical score for the first 12 measures of 'Grande Étude no. 9 in E major' by Heugel. The score is written for piano in E major (one sharp) and 3/4 time. It consists of five systems of two staves each (treble and bass clef). Measure numbers 1, 3, 6, 8, and 10 are indicated on the left. Measure numbers 2, 5, 7, 9, and 12 are indicated on the right. The score includes dynamic markings such as *fz* (forzando), *b* (breve), *cresc.* (crescendo), and *p* (piano). Handwritten annotations 'RH' and 'LH' are present above the first system. The piece is marked 'Allegro spiritoso'.

13

15

16

18

19

20

21

23

24

27

This *Étude* is very difficult to play at a fast tempo and reflects the *brilliant style* of the late Classicists. It involves chords and figuration in alternation calling for quick leaps to and from full chords in both hands (shown by *a*) with rapid extensions and contractions for both hands (shown by *b*). The left hand in particular has leaps over a wide range from the lower extremes to the middle register of the piano. One way of ensuring accuracy is

to keep the eyes ahead of the hands, as it is not easier to strike a key that you have already looked at. One can also practice the leaps in rhythms, making the leaps faster than necessary, firstly from the extremes inwards, and then from the middle outwards.

Clear fingerwork and pedalling of the chords will create the desired effect of virtuosity and brilliance of sound. Only the chords should be pedalled, keeping the movement clear and distinct, especially in bars 10–12 and in bar 21. In bar 12 the first beat can be pedalled and thereafter finger pedalling should be used to preserve clarity in melody and harmony. I have indicated my recommended pedalling from bars 14–27. The choice of E major for this *Étude* is of significance as this key is regarded as tonally bright and full of sparkle. (This was discussed in Chapter 6.3.)

Finger pedalling is essential and effective in bars 12 and 13 to show contrast of tonal colour as this *Étude* does not possess a more lyrical second theme to offset the brilliance of the work as a whole.

The chords in general need to sound brilliant and powerful, but must be carefully voiced with the middle register patterns softer to provide contrast and relief from the full tone of the chords. Scales in contrary motion need careful dynamic grading, fluency and should be shaped with musical direction. *Staccato* practice will be an aid to clarity of figuration and scale passages. Leaps in the left hand for example in bars 1–3 are wide, but are fortunately musically well-paced so as not to be very problematic. The last note before the leap in the left hand should be executed *staccatissimo* in order to facilitate neatness and accuracy.

6.4.10 Grande Étude no. 10 in E minor

Example 6-13: Hummel: Grande Étude no. 10 in E minor (Heugel)

Allegro comodo

p

f *f* *f* *f*

f

p

pedal simile.

senza pedale

ff

3

6

9

12

15

b

16 *p* *cresc.* *f* 18

19 *senza pedale* 21

22 *p* *cresc.* *f* RH 25

26 *fz* RH *fz* *p* 28

29 *fz* RH *fz* RH *fz* RH 31

32 *p* *cresc.* *f* 34

35 *p* *f* *p* *cresc.* 37
senza pedale b

38 *ff* *p* 40
b *pedalling as on previous page*

41 43

44 *p* 46

Handwritten musical score for piano, measures 47-64. The score is in G major and 3/4 time. It features complex right-hand passages with slurs and dynamic markings like *p*, *ff*, and *cresc.* The left hand provides accompaniment with chords and moving lines. Measure numbers 47, 50, 53, 57, and 61 are written in the left margin, and 49, 52, 56, 60, and 64 are written in the right margin.

This *Étude* is composed in the *fantasia* style which is characterised by elaborate figuration, shifting harmonies and sudden contrasts (Ratner 1980: 24). It exploits *appoggiaturas* and passing notes, accented and unaccented.

The *Étude* opens with two-note ascending slurs in the right hand with left hand accompaniment involving leaps from octaves to single notes, intervals and chords, also

slurred within the beat which is a dotted crotchet. The slurs should be articulated from strong to weak with perfectly synchronised hands.

The time signature of six quavers to the bar is of significance as Hummel groups the notes differently between the hands. In bar 1 the right hand plays semiquavers grouped by two, while the left hand accompanies with quavers grouped in three with stress placed on the second and fourth quavers in the bar. This creates rhythmic ambiguity.

Bar 5 offers a new theme of complete contrast of character and mood which only appears once in this composition, but is of such beauty and quality that Schumann used it in only a slightly varied way in *Chiarina* in his *Carnaval* op. 9 (1834/1835). This was discussed in Chapter 4.4. The left hand plays in extension in bars 5–7 and the lower register of the piano is explored in bars 9 and 10. The performer is expected to execute double note slurs ascending and descending in bars 9–14 (indicated by *a*) for example, and at other places throughout the *Étude*. This is best performed with a drop-up motion of the wrist in order to create the strong-weak impulse of the Classical slur. The two-note slurs in the right hand as opposed to left hand *staccato* followed by two-note slurs (bars 1–4) create rhythmic complexity and pedalling problems which need careful consideration. This occurs almost throughout this *Étude*. Bars 15–17, 20–22, 37–38 and 62 (shown by *b*) demand refinement of slurs in the left hand to avoid a heavy bass: the slurs must be executed lightly and evenly with rhythmic precision.

In bars 15–16 and 20–21 chordal leaps in the right hand with two-note ascending slurs in the left hand occur. In bar 22 one sees double note two-note slurs in the right hand, and in bars 33–36 octave and chordal leaps appear in the left hand as well as earlier in bars 25–26, 29–31 and 48–50. A flexible wrist is essential throughout to prevent tension and fatigue in the hands.

This composition involves three levels of voicing almost throughout which requires careful balance between the hands, and within each hand. This occurs as melody in the upper level, harmonic reinforcement in the middle and a bass note usually on the beat,

which underpins the two voices above. (This is very clear in bar 1.) In order to create transparency the right pedal must be used with skill and a listening ear. I have recommended pedalling from bars 1–10. The hands need to be exactly synchronised to achieve clarity and virtuosic effect. The harmonic structure is very chromatic involving ascending appoggiaturas which create dischords that resolve immediately. The right hand must be able to extend and contract very fast and accurately and the left hand must be able to leap at speed with precision. The flourish at the end has an improvisatory feel about it, as if it was thought of spontaneously without premeditation. This *Étude* is of historical significance and was discussed at length in Chapter 4.8, ‘Intertextuality and influence in the piano compositions of Hummel, his contemporaries, and the early Romantics’.

6.4.11 Grande Étude no. 11 in B major

Example 6-14: Hummel: Grande Étude no. 11 in B major (Heugel)

The image displays a musical score for Hummel's Grande Étude no. 11 in B major, covering measures 1 through 17. The score is written for piano and features a variety of musical notations and dynamics. The tempo is marked "Allegro ma cantabile". The key signature is B major (two sharps). The score is divided into five systems, with measure numbers 1, 4, 7, 10, and 14 indicated on the left. Handwritten numbers 3, 6, 9, 13, and 17 are written on the right side of the page, corresponding to the systems. The score includes dynamics such as *p* (piano), *cresc.* (crescendo), *fz* (forzando), and *pp* (pianissimo). It also features performance markings like *allegro* (*a*), *andante* (*and c*), and *dolce* (sweet). The piece concludes with a *fz* marking in the final measure.

18 *fz* *p* *cresc.* 21

22 *p* 24

25 *dolce* *p* *tr* 27

28 *pp* 31

32 *ten.* *fz* *tr* *d* 35

This is an exercise in controlled *legato* in the middle register of the piano. In my opinion the interpretation could be of a more *Andante* character in order to enhance the melodic lines and slow harmonic rhythm of this *Étude*. The character of this composition is more reminiscent of that of a *prélude* being calm and not virtuosic in style. It conforms to Ratner's description of the Classical *Singing style* (1980: 19), lyrical, in moderate tempo

and featuring relatively slow note values over a narrow range. Sustained notes can obviously sing better at a slower tempo.

There is an abundance of double note slurs (shown as *a*) which must *sing* as a strong-weak motive. This *Étude* requires a singing, intimate style later to be encountered in Mendelssohn's *Songs without Words*. In bars 10–11¹ one encounters hand crossing (indicated by *b*) which is also able to be better controlled at a slower tempo, especially due to the fact that trills are involved. The *forzando* in bar 13 must be handled in context, that is, not too strongly. I think Hummel was just telling the performer to make something special of that moment.

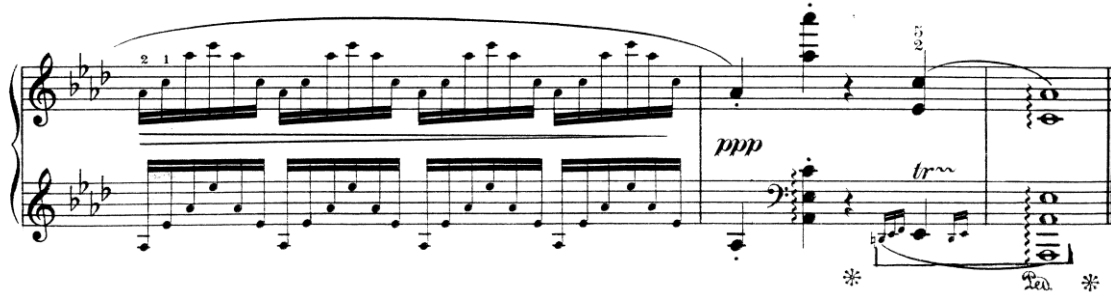
Bar 17 calls for a change in articulation, that is *staccato*, which I feel would benefit from the slower tempo with a slightly *non legato* effect (rather than *staccato*) in order to sustain the calm mood of the piece. *Acciacaturas* must be executed with elegance so as not to disturb musical flow.

Pedalling should be assessed according to harmonic shifts and dynamic shading, which should be subtle. Another feature to take into consideration is Hummel's use of chromatic passing notes (indicated by *c*) in the top voice in bars 7³–9¹, which if not pedalled discreetly will cause overlapping semitones. This would mar harmonic clarity. These also occur in bars 5 and 6 in the soprano. The wrist must show flexibility (down/up) throughout in order to create the two-note slurs moving from strong to weak. Sustained minims need armweight to give them tone, resonance and singing power. I would advise the pianist to pedal them. The double trill in bar 34 (*d* in the penultimate bar) must be perfectly synchronised and not sound too thick texturally.

The right hand must be slightly higher dynamically than the left hand and the split chord at the end is to be handled slowly and softly for maximum effect. This goes against Hummel's indication of *fz*. It is my feeling that this split chord needs loving attention at the end of such a beautiful composition and Hummel's indication was his way of telling

the interpreter to make the chord special. The conclusion is reminiscent of the final bars of Chopin's *Étude in A flat major*, op. 25 no. 1. This is shown in Example 6-15.

Example 6-15: Chopin: *Étude in A flat major* op. 25 no. 1 (1835/1837), bars 47–49 (Universal)



6.4.12 Grande Étude no. 12 in B minor

Example 6-16: Grande Étude no. 12 in B minor (Heugel)

Allegro moderato assai

The image shows the first 14 measures of the Grande Étude no. 12 in B minor by Frédéric Chopin. The score is written for piano in B minor, 3/4 time, with a tempo marking of *Allegro moderato assai*. The notation includes treble and bass staves with various musical notations such as slurs, accents, and dynamic markings. Handwritten numbers 1, 2, 3, 5, 6, 8, 9, 11, 12, and 14 are placed to the right of the staves, indicating measure numbers. The score includes dynamic markings such as *f*, *cresc.*, *p*, and *tr*. There are also handwritten annotations 'a', 'b', 'c', and 'y' above the notes. The piece is in B minor, indicated by the key signature of two sharps (F# and C#).

Handwritten musical score for piano, measures 15-30. The score is in G major and 3/4 time. It features a continuous semiquaver accompaniment in the left hand and a melodic line in the right hand. Handwritten annotations include 'b' for breath marks, 'cres.' for crescendo, and 'f' for fortissimo. The lyrics 'cen - - do' are written under the first vocal line. Measure numbers 15, 17, 18, 20, 21, 23, 24, 26, 27, and 30 are written on the right side of the page.

This composition consists of pure melody with running semiquaver accompaniment. It has the feel of *moto perpetuo* about it, the left hand being very active throughout in an even, rhythmical and sensitive way. (This is demonstrated by *a.*)

One needs a good left hand with stamina to keep the pace. The left hand is not easy to execute as the intervallic structure in the broken chords is constantly changing. One way of perfecting this is to practice in rhythms displacing the natural accentuation to promote even execution and good *legato*. The left hand can also be ‘ghost played’ that is, simulated on the surface of the keys while the right hand plays the melody at a slightly louder dynamic level than normal.

The right hand has a *cantabile* melody very often in a middle voice under a sustained top note. (This is indicated by *b*.) In contrast to the left hand, the right hand must sing while managing two voices within the hand, and must be phrased in a vocal manner giving this *Étude* a dual purpose. This can be seen in bars 5–9, indicated by *c*. Phrasing should sound natural, moving dynamically towards and away from the high notes. Semibreves need arm weight to sing with sustained resonance, with pedalling based on the harmonic shifts that occur. I have suggested pedalling in bars 9–14 which can be used as a guide for the rest of the *Étude*.

My perception of this *Étude* is that of a piano *lied* even though the right hand has two voices with melody and accompaniment. Bars 7–10 show two imitating voices in the right hand. In bars 10–13 one needs delicacy of touch in the left hand to maintain a sensitive accompaniment to the figuration in the right hand. In bar 10 the onus is now placed on the right hand to maintain a running accompaniment to the left hand syncopations (shown as *e*) with subtlety, without impeding musical flow.

Bars 22–24¹ (shown as *f*) display the melody in the left hand with a filigree right hand accompanying part, while bars 24 and 25 require two-part playing in the left hand (indicated by *g*).

The ending needs emotional restraint in order to sound natural and unforced. This piece should be played simply with the minimum of artifice.

This *Étude* is fairly thickly textured, a little like the tonal colours to be found in Rachmaninoff's *Études-Tableaux* (op. 33 and op. 39) and *Préludes* op. 23 and op. 32. This can be seen in Example 6-17, the opening bars of Rachmaninoff's *Prélude in E flat major* op. 23 no. 6 which has running semiquavers in the left hand as accompaniment to the melody in the right hand.

Example 6-17: Rachmaninoff: *Prélude in E flat major* op. 23 no. 6, bars 1–2 (Dover)

One needs an interpreter with a sense of artistry to shape the musical lines with direction. Pedalling should be considered according to the harmonic shifts and harmonic rhythm of the piece. Hummel's *Étude in B minor* is musically concise: much is expressed in the space of 30 bars.

6.4.13 Grande Étude no. 13 in F sharp major

Example 6-18: Hummel: Grande Étude no. 13 in F sharp major (Heugel)

The image displays a musical score for Hummel's Grande Étude no. 13 in F sharp major, measures 1 through 25. The score is written for piano and is in 4/4 time. The tempo is marked "Allegro moderato". The key signature is F sharp major (three sharps). The score is divided into five systems, each with a handwritten measure number on the right: 5, 10, 15, 20, and 25. The first system (measures 1-5) begins with the instruction "p sempre legato" and features a treble clef with a series of eighth-note chords and a bass clef with a simple accompaniment. The second system (measures 6-10) continues the treble clef's melodic line and the bass clef's accompaniment. The third system (measures 11-15) includes a dynamic marking of "f" (forte) and a fermata over the final measure. The fourth system (measures 16-20) features a dynamic marking of "p" (piano) and a key signature change to D minor (two flats) in the final measure. The fifth system (measures 21-25) continues in D minor, with a dynamic marking of "f" and a key signature change back to F sharp major in the final measure. The score includes various musical notations such as slurs, accents, and dynamic markings.

Handwritten musical score for piano, consisting of five systems of staves. Each system is labeled with a measure number on the left and a measure number on the right. The score includes various musical notations such as notes, rests, dynamics (p, f, cresc., pp), and articulation marks (accents, slurs).

- System 1: Measures 26-30. Dynamics: p, cresc.
- System 2: Measures 31-35. Dynamics: f, p.
- System 3: Measures 36-40. Dynamics: p, cresc., p.
- System 4: Measures 41-45. Dynamics: p, d.
- System 5: Measures 46-51. Dynamics: p, e, f, pp.

Hummel composed this *Étude* in the *Empfindsamer Stil* (Ratner 1980: 22) which is highly personal and sensitive. It includes mordents (*pralltriller*) which are written out in full in bars 1–3 (indicated by *a*). From bar 4 they are indicated in the traditional manner (shown as *b*), a pedagogical tactic of Hummel to make sure that they are executed correctly. They are difficult to execute as they occur on the lower note of a double grip

and need to be performed with refinement and grace. This tempo indication might be too quick for some performers and I am of the opinion that a slower, more lyrical approach might facilitate a more musical, and better technically controlled interpretation. Also problematic is the fact that the right hand handles two parts almost all the way from the beginning of the *Étude* to its end. Quick fingerwork is needed to handle grace notes and mordents without disturbing the rhythm and musical flow and one might wonder if the grace notes are to be played *on* the beat or *before* the beat. Hummel was one of the first composers to advocate playing the grace notes *before* the beat. This can also depend on the ability of the student or performer to execute the grace notes with finesse. C.P.E. Bach (1974: 79) wrote the following in 1753:

In view of their many commendable services, it is unfortunate that there are also poor embellishments and that good ones are sometimes used too frequently or ineptly. Because of this it has always been better for composers to specify the proper embellishments unmistakably, instead of leaving their selection to the whims of tasteless performers. In summary: Good embellishments must be distinguished from bad, the good must be correctly performed, and introduced moderately and fittingly.

Hummel shared this view which he discussed in the third part of his treatise of 1828. In this *Étude* the grace notes are written out or indicated with precision in order to ensure a performance of good taste and refinement. If one examines bars 3 and 4 it seems as if Hummel shows the performer in bar 3 how to execute the grace note, and then in bar 4 uses the sign of the mordent as shorthand once he is sure that the concept has been clearly explained. The mordents in bars 13–15 definitely need to be played *on* the beat as this will reinforce the melody line (indicated by *c*). Timing is important here and so must be well planned, especially concerning left hand leaps in which the performer must not create accents as the thumb lands on the keys. This is usually on the second half of the first beat of each bar.

This *Étude* includes suspensions as well as two-part playing in the right hand alone, which makes it polyphonic in character. The double thirds at the end in the left hand in bars 44 and 45 (shown as *d*) need a light touch and clear articulation. Hummel's

articulation makes the double thirds easier to execute as the staccato on the first note of the four semiquaver group followed by an accent on the second note of the group creates an impulse which propels the action of the fingers. The mordents on the lower notes in bars 46, 47 and 48 can be technically problematic and so need careful preparation (indicated by *e*). The conclusion to this *Étude* is sequential, a descending *arpeggio* on the tonic of F sharp major decorated with mordents and upper auxiliary notes.

The use of D flat major in the middle section is interesting as this key is the enharmonic equivalent of C sharp major, the dominant key of F sharp major which is the main key of the *Étude*. It could be argued that D flat major is suggestive of a darker mood than C sharp major. This harmonic device was later used by Chopin in his *Raindrop Prelude* in D flat major op. 28 no. 15 (1839). In the middle section of this *prélude* Chopin modulates to C sharp minor, the enharmonic equivalent of D flat minor which would pose problems too difficult to write down. It is of interest that the C sharp/D flat enharmonic relation can be seen in many of Chopin's compositions. To name but a few, this occurs in the *Fantaisie Impromptu* op. 66, the *Polonaise* op. 26 no. 1 and the *Waltz* in C sharp minor op. 64 no. 2. In fact, an external examiner of this thesis deems this aspect worthy of a doctoral study, as this specific Romantic demand intimates the creation of alternative tonal colouring depending on the key concerned.

Hummel's *Étude in F sharp major* is constructed in three levels with differing rhythmic relationships and articulation. The beginning is marked *sempre legato* and shows the use of the *staccato* dot on the first octave in the left hand, which is not to be taken literally. Hummel was advising the performer to move the hand to the next position, a textual technique that Chopin often employed in his *Nocturnes*. As with many of Chopin's *Nocturnes*, Hummel has but one bass note or octave per bar, which can only be performed successfully with discreet use of the pedal. This can be seen in bars 1–5 and further in this composition.

In Example 6-19, an excerpt from Chopin's *Nocturne in E flat major* op. 9 no. 2, one sees the bass notes marked with *staccato* dots indicating that the performer move his hand but sustain the notes with the right pedal.

Example 6-19: Chopin: *Nocturne in E flat major* op. 9 no. 2 (1830/1832), bars 0–2 (Paderewski)

Hummel's *Étude* is quiet in character: *forte* is only marked in bars 15 and 23 and in my opinion should not be taken too seriously as the tone quality could be compromised adversely. Musical *hairpins* create directional flow as well as dynamic variance.

6.4.14 *Grande Étude no. 14 in F sharp minor*

Example 6-20: Hummel: *Grande Étude no. 14 in F sharp minor* (Heugel)

Allegro con fuoco

The musical score consists of five systems of two staves each (treble and bass clef). The tempo is marked 'Allegro con fuoco'. The key signature is F# minor. The score includes various dynamic markings such as *f* (forte), *sf* (sforzando), *p* (piano), and *mf* (mezzo-forte). There are also articulation marks like accents and slurs. Handwritten numbers 1, 2, 3, 5, 6, 7, 8, 10, 11, and 13 are placed to the left and right of the systems, likely indicating measure numbers. The notation includes sixteenth and thirty-second notes, as well as complex rhythmic patterns and slurs.

14

16

This system contains measures 14, 15, and 16. The music is in a key with two sharps (D major) and a common time signature. Measures 14 and 15 feature a complex, fast-moving melodic line in the right hand with many slurs and ties, and a rhythmic accompaniment in the left hand. Measure 16 begins with a dynamic marking of *f* and the instruction *simile*, continuing the melodic and rhythmic patterns.

17

19

This system contains measures 17, 18, and 19. Measures 17 and 18 continue the intricate melodic and rhythmic textures. Measure 19 features a dynamic marking of *sf* and includes a fermata over a chord in the right hand.

20

21

This system contains measures 20 and 21. Measure 20 shows a continuation of the melodic lines. Measure 21 features a dynamic marking of *ff* in the right hand and a dynamic marking of *p* in the left hand, indicating a change in volume.

22

23

This system contains measures 22 and 23. Measure 22 continues the melodic development. Measure 23 features a dynamic marking of *f* and includes a fermata over a chord in the right hand.

24

25

This system contains measures 24 and 25. Measure 24 continues the melodic and rhythmic patterns. Measure 25 features a dynamic marking of *f* in the right hand and *mf* in the left hand, with a fermata over a chord in the right hand.

26 *f* *mf* *p* 27

28 *pp* *cresc.* *fz* 30

31 *ff* *simile* 32

33 *f* *f* 35

36 *p* *fz* *p* 38

Handwritten musical score for a piano étude, consisting of five systems of two staves each. The score is marked with measure numbers 39, 41, 42, 44, 45, 46, 47, 48, 49, and 51. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various dynamics such as *f*, *ff*, *cresc.*, and *sf*, as well as articulation marks like accents and slurs. The piece features complex rhythmic patterns and broken chords/octaves.

This is the most extended *Étude* in the set thus far and is a study in broken chords on the first page and broken octaves which appear in bars 5–7 hands separately and for the first time in bar 15 in both hands, together. This type of figuration appears in Liszt's *La Campanella*.

Example 6-21: Liszt: *La Campanella* (1838, revised in 1851), bars 1–7 (Augener)

Allegretto. (♩ = 176)

PIANO.

p

p ma sempre

ben marcato il tema

The character of Hummel's *Étude in F sharp minor* and its technical requirements is not at all Classical in concept, being a *bravura* display of the new Romantic idiom of pianistic technique. It is composed in the *brilliant style* and although Hummel usually advocated sparing use of the right pedal, it is essential to the successful performance of this piece, needed to sustain the harmonic rhythm and shifts. (This entails playing four-note groups in one hand position with an exaggerated shift of the thumb to the next four-note group.) It is advisable to keep the hand behind the fingers in the broken chords (indicated by *a* in bar 1) by using a fast rotary movement, and practice in groups with shifts is essential. Answering phrases can be dynamically softer to create contrast and interest. The left hand often has two voices to control with the right hand broken chord patterns occurring above, needing careful and sensitive balance between the hands. (This is indicated by *b* in bars 1–7, 23³–24² and 35³–36².)

Synchronisation between the hands in bars 17 and 18 (*c*) can be problematic, so slow controlled practice is necessary here. The metronome can be invaluable in such a

situation as well as practicing in different rhythms which displace the natural beat. Careful fingering is needed for unpredictable arpeggios and broken chords.

The broken chords in the right hand are counter balanced by articulated slurs in the left hand in bars 2 and 4 which later appear in the right hand in bars 9 and 11. The left hand must embrace the broken chord patterns with flexibility, agility and ease. Hummel usually uses the same technical material in both hands which is the case in this instance. This is not the case in *Études* no. 13 in F sharp major, no. 16 in C sharp major and no. 22 in B flat minor which concentrate on the development of one hand only.

A light touch is needed here for the left hand so that the overall texture does not become too thick and lacking in transparency. Octave leaps in both hands, combined with intricate figuration call for a high level of synchronisation between the hands. In bars 46–47 (*d*) one finds two-part writing for the right hand alone, the alto line being chromatic. The performer needs to exercise a light, resilient touch to avoid stress and tension on the playing mechanism which could lead to fatigue and injury.

The tempo indication *Allegro con fuoco* demands fast, spontaneous and brilliant playing which will engage and excite an audience. The beginning bar shows only one bass note which serves the whole bar, as in many of Chopin's *Nocturnes*. As previously mentioned, the *staccato* dot which Hummel placed on the first left hand octave and the next note, instructs the player to move the hand to the new position, not to play those notes *staccato* as Chopin indicates for the same reason in his *Nocturnes*.

The accompaniment which alternates between the left hand and the right hand is fairly simple but clearly articulated visually. Also Romantic are the extremes of register utilised in this *Étude* from very high to extremely low (bars 39–41). Also present are thickly textured chords at times, indicative of the move away from Classical transparency of texture. This *Étude* is more extended in length than the previous *Études* in the set, a Romantic tendency to be seen later in the breadth and length of the *études* of Chopin,

Liszt and later Romantic composers. The use of the minor mode adds drama to the piece, instead of the Classical notion of using the minor mode for more lyrical moods.

6.4.15 Grande Étude no. 15 in D flat major

Example 6-22: Hummel: Grande Étude no. 15 in D flat major (Heugel)

The image shows a musical score for Hummel's Grande Étude no. 15 in D flat major, measures 3 through 18. The score is written for piano and consists of six systems of two staves each (treble and bass clef). The tempo is marked 'Allegro moderato'. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score includes various musical markings such as dynamics (p, p, f, pp), articulation (legato), and phrasing (accents, slurs). Handwritten numbers 3, 4, 7, 10, 13, and 16 are written on the left side of the page, and 3, 6, 9, 12, 15, and 18 are written on the right side, corresponding to the measure numbers. The score shows a complex texture with rapid sixteenth-note passages and sustained chords.

Handwritten musical score for piano, measures 19-36. The score is written in G-flat major (two flats) and 3/4 time. It consists of six systems of two staves each (treble and bass clef). The music features complex textures with many chords and arpeggiated figures. Measure numbers 19, 21, 24, 27, 30, 33, and 36 are written in the right margin. Performance markings include *p* (piano), *f* (forte), *pp* (pianissimo), *cres.* (crescendo), *cen.* (crescendo), *do* (diminuendo), *tr.* (trill), *g* (grace notes), and *e* (accents). A tempo marking *C* (Crescendo) is placed above the first system. The score ends with a double bar line and repeat dots in measure 36.

Handwritten musical score for a piano Étude, measures 37-54. The score is in G-flat major (two flats) and 3/4 time. It features intricate triplet and double-third patterns in both hands. Performance markings include 'legato', 'cresc.', 'f', 'p', and 'tr'. Measure numbers 37, 40, 43, 46, 49, and 54 are handwritten on the right side of the page.

This *Étude* is composed in the *brilliant style* and is a dialogue between the hands, utilising triplet rhythms and double thirds in both hands. It is of extended length and needs the type of technique to play, for example, Chopin's *Black Key Étude* op. 10 no. 5 and certain passages in Chopin's piano concertos. The light and rapid touch needed here is also redolent of Mendelssohn in his fast character pieces and last movements of his piano concertos. It is my opinion that this *Étude* might be played faster than the indicated *Allegro moderato* as the brilliance of the composition would be enhanced.

This *Étude* needs an interpreter with profound artistry who can realise pianistically the fluency, neat fingerwork and refinement of character demanded by this composition. Bars 0–2 and 3–6¹ show two-part playing for the right hand (*a*), while bars 3 and 7 answer with two-part playing in the left hand (indicated by *b*). Double thirds abound for the right hand in bars 19²–22¹ (shown by *c*) and for the left hand in bars 23²–26¹ (indicated by *d*). These patterns and sequences can be practiced in rhythms and should be approached lightly, almost *staccato* in character with carefully considered fingering. The repetitive nature of the thirds makes this a tiring *Étude* for the performer who must possess technical stamina to fully realise the musical and technical potential of this composition.

Quick leaps in the left hand from bar 19 (*e*) onward require the utmost precision and must be well balanced with regard to the right hand playing slurred double thirds in triplets. In bars 44²–46 an added difficulty is moving inner fingers of the right hand and left hand while the outer fingers have longer note values. (This is demonstrated by *f*.)

Enharmonic change occurs in bar 44 where D flat becomes C sharp to facilitate a modulation to A major, again creating a third relationship so favoured by Romantic composers. This is pedagogically clever as it facilitates reading. One could argue that Hummel was forced to use A major at this juncture as theoretically B double flat major does not exist. Alternating double thirds, fourths, fifths and sixths in the right hand in bars 27²–36¹ are technically difficult to execute, needing light, but resilient control. (This is shown at *g*.) In bar 39 the trill in the right hand with the left hand moving at speed is also technically problematic. (This is shown at *h*.) The problem might be solved by playing the trill as a three-note triplet with a *nachschlag*.

Bars 44² and 45 include octaves for both hands simultaneously with moving inner voices which can only be played successfully by performers with good extension and independence of the fingers. In bar 47 good rhythmic control between the hands is essential as the triplet rhythm is divided between the hand at a fairly quick tempo. (This is shown at *j*.)

As far as the pedal is concerned, this, in my opinion, is a case where less is definitely more. The playing needs to be witty and highly articulated and should sound light, clear and effervescent. This is one of the more difficult *Études* in the set.

Musical direction in running passages needs good control, although the basic dynamic throughout is mostly *piano*. *Forte* is indicated only in bars 8, 22, 26, 40, 44 and 51 and should not be taken too seriously so as not to break the mood of the piece.

It is an excellent *Concert Étude*.

6.4.16 Grande Étude no. 16 in C sharp minor

Example 6-23: Hummel: Grande Étude no. 16 in C sharp minor (Heugel)

Adagio sostenuto

The image shows a musical score for Hummel's Grande Étude no. 16 in C sharp minor, measures 1 through 30. The score is written for piano and consists of seven systems of two staves each. The tempo is marked 'Adagio sostenuto'. The key signature is C sharp minor (three sharps). The time signature is 4/4. The score includes various musical notations such as dynamics (mf, simile, f, p), articulation (legato), and phrasing slurs (a, b, c). Handwritten numbers 4, 9, 13, 15, 20, 25, and 30 are written on the right side of the page, corresponding to the measure numbers. The score begins with a first-measure rest in both staves, followed by a series of chords and melodic lines. The bass line features a prominent eighth-note accompaniment pattern. The piece concludes with a final chord in the right hand and a sustained bass line.

4

9

13

15

20

25

30

The character of this *Étude* is that of sustained grandeur. It is composed in the *learned style* and contains the dotted rhythms of the Baroque French Overture. It requires a variety of tonal colours played with a strong right hand melody, good melodic line and quick arpeggios. Good technical control of the *arpeggios* involves rolling the hand at speed in the necessary direction. The performer needs a strong sense of the subdivision of the pulse, and the phrasing of the melody must be handled intelligently in order that it does not sound musically disjointed.

A strong melodic line is essential as a counterpoint to the hemidemisemi-quaver accompaniment which moves from the left hand to the right hand at times with melodic material in between. Rhythmically this is difficult as a wide variety of note values and rests is used. The left hand execution makes quick, clear articulation essential and the right hand needs careful handling at times because of the polyphony in one hand, for example in bar 7. This is demonstrated by *a*.

At *b* in bars 11, 13 and 14 the right hand takes over the hemidemisemi-quaver motive as the hands swop melody and accompaniment, and the *cadenza* in bars 15–16 must be timed and phrased carefully to enhance a sense of musical and rhythmic direction. This is shown by *c*.

The initial tempo indication *Adagio sostenuto* should not be interpreted too slowly as this will break the sense of musical line. The time signature is two crotchets to the bar and not four quavers to the bar, which implies a moving sense of rhythmic flow. The *tierce de Picardie* at the end is effective and very typical of the Baroque and the player must be harmonically aware from the beginning to ensure strong musical progression.

Dynamic shading is important as the rhythm and melody do not show much variation. Grace notes should be treated melodically so as to enhance the dramatic character of this *Étude*. There are only three dynamic indications in this *Étude*: *mf* in bar 1, *f* in bar 13 and *p* in bar 17 (bracketed). The editor, Noël Lee, wanted to preserve in this *Étude* the Baroque tradition of *terrace dynamics* in the absence of any suggestions by the composer.

6.4.17 Grande Étude no. 17 in A flat major

Example 6-24: Hummel: Grande Étude no. 17 in A flat major (Heugel)

Allegro brillante

p legato

cresc.

f

ff

4

9

14

19

24

25 *p* 28

29 *ff* *f* 33

34 38

39 *p* 43

44 (*pp*) *f* (*dim*) *fz* 48

Composed in the *brilliant style*, this *Étude* is a study in small and big quick leaps. This is a very difficult *Étude* as the leaps occur in both hands simultaneously, and at times the leap is greater than an octave. This is indicated at *a* in bar 4. The pianist attempting to play this *Étude* must possess an inordinately good sense of keyboard geography as the

left hand often involves fast leaps of the interval of the tenth. This *Étude* needs slow practice with a gradual increase in tempo over time and must be memorised early so that the sense of sight be an aid to the accurate execution of the technical difficulties involved. A light touch is essential and *staccato* practice will facilitate the quick release of the keys for optimum speed and security. Leaps larger than the octave can be practiced in a stop and prepare style where each leap is first prepared by moving the hand into position and then played.

In bar 1 *legato* is indicated which suggests the use of the pedal, especially if the pianist's hand is not big enough to cover the interval of the tenth. In bars 7 and 8 the right hand is required to leap over intervals of the ninth, tenth and eleventh at speed. (This is shown by *b.*)

Of interest is the sometimes (complex) polyphonic texture which is interrupted by a passage where the hands suddenly become stationary on the keys octaves apart. This occurs for example between bars 31–33¹.

This *Étude* is not Classical in its technical demands, most probably being unlike anything composed previously to show off a pianist's skills. It definitely presages future Romantic piano practice, for example the opening of Liszt's *Piano Concerto in E flat major* (shown in Example 6-25) by incorporating extremely fast leaps wider than the range of an octave.

Example 6-25: Liszt: *Piano Concerto in E flat major*, bars 1–9 (Schirmer)

Allegro maestoso. Tempo giusto.

Although Hummel’s indication is *Allegro brillante*, musical timing should be carefully considered to ensure a successful and accurate performance. The *Étude* is light and Mendelssohnian in character and bar 31, for example, should be carefully controlled dynamically that it not be so loud as to disturb the character of the music. The G flats in bar 31 (c) are totally unexpected and so must be treated with care and musical insight.

The other problem in this bar is technical as, if played too loudly, one could lose tempo due to being bogged down by a heavier touch. A strong and accurate fifth finger in each hand is essential and one should beware of a too heavy thumb in the middle register.

The end of this *Étude* can exhibit great dramatic effect if one was to begin bar 44 *pianissimo* and incorporate a *crescendo* to bar 46, creating a slight *diminuendo* in bar 47 which gives the *forzando* in bar 48 beautiful impact.

6.4.18 *Grande Étude no. 18 in G sharp minor*

Example 6-26: *Grande Étude no. 18 in G sharp minor* (Heugel)

Allegretto

4

9

14

19

24

25 29

30 34

35 39

40 44

45 49

50 54

This *Étude* exploits syncopations in the right hand melodic line, shown in bars 1–3 and indicated by *a*. In bars 5–8 this occurs in the left hand and is shown by *b*. The mood of this composition is poetic which gently reminds one of some of Mendelssohn’s *Songs Without Words* and the *Lyric Pieces* of Edvard Grieg (1843–1907). The following

example is indicative of the similarity of mood between this G sharp minor *Étude* by Hummel and the *Lyric Piece, Salon*, op. 65 no. 4 by Grieg. The tempo indication is *Allegretto con grazia*.

Example 6-27: Grieg: *Lyric Piece* op. 65 no. 4, bars 1–3 (Schirmer)

Allegretto con grazia Op. 65, No. 4

Pedalling must be handled with taste and discretion in this piece, another pointer to the new Romantic style of piano performance. The composition can be approached with grace and charm and a dance-like character can prevail, as befits the tempo indication *Allegretto*. It is my opinion that this *Étude* can also be interpreted lightly and quickly at an *allegro* tempo equally successfully. The balance between the hands is of the utmost importance here as are long melodic lines and the right hand, in particular, needs arm weight to sing. In bars 5–11 there is contrary motion between the hands from the middle register of the piano to the extremes and back to the middle again. (I have marked the score with square brackets.)

Double notes and chords in the right hand in bars 6–11 need careful voicing in order to preserve melodic and rhythmic lines by means of fine balance within the right hand. The left hand must be musically shaped in bars 5–9 to create direction. The rests in bars 12–16 should not be taken too literally as pedalling is needed to enhance the harmonic basis of this section in the interest of sonority and harmonic support of the melody.

The tied notes over the barlines, and within each bar, need a slight weight or emphasis to create a good melodic line and sensitive musical progression. The rhythmic character of this *Étude* is unusual, which creates an effect that sounds slightly off balance. Avoid accents in the left hand in the middle of the bar which might disturb rhythmic flow.

The sustained notes in bars 23²–30² and bars 40²–43¹ (circled) need attention in order to emphasise chromatic shifts. The use of finger pedalling at times also provides for varying effects in colour and texture.

In bar 32 a slight *rubato* can be used to introduce the restatement of the A section in bar 34. The ending might be most effectively handled as a gradual melting away.

6.4.19 Grande Étude no. 19 in E flat major

Example 6-28: Hummel: Grande Étude no. 19 in E flat major (Heugel)

The image displays a musical score for Hummel's Grande Étude no. 19 in E flat major, measures 0 through 19. The score is written for piano and consists of five systems of two staves each (treble and bass clef). The tempo is marked 'Allegro' and the articulation is 'Pstaccato'. The key signature has two flats (Bb and Eb) and the time signature is 2/4. Handwritten annotations include measure numbers 0, 3, 4, 7, 8, 11, 12, 15, 16, and 19. Performance markings include 'a' (accents) and 'b' (breathes/breathes) under various notes and phrases. A 'C' marking is present at the bottom of the final system.

20 24

25 28

29 32

33 36

37 40

Quick dotted rhythms requiring an excellent rhythmic sense of direction of the performer are demanded in this *Étude*. Superb technical control is needed to maintain the rhythmic pattern in a convincing way. The pianist must be able to withstand the tendency to rush, and it is imperative that the accompaniment ensures rhythmic stability, be it in the right

hand or left hand. This rhythmic tension should be tightly controlled at all times and if anything, the rests can be lengthened and the demisemiquavers shortened to produce the impetus towards each next strong beat.

In my opinion this *Étude* should be performed *Allegretto*, not *Allegro*, in order to create a soundscape of grace and movement, with musical direction and rhythmic charm. To play this composition at tempo *Allegro* would be to risk losing its Classical elegance and finesse. The thin texture of the single right hand melody also precludes a too robust and energetic interpretation which might sound rough. Phrases are not uniform and so need to be clearly delineated so that the interpretation shows rhythmic and musical intent and direction.

The right hand needs clarity and lightness as well as a sturdy harmonic basis as support. Fingers need to be pulled back after each note, almost like the scratch of a cat to create the utmost clarity of articulation. *Staccato* is indicated in bar 0. The right hand rhythmic pattern (shown by *a* in bars 0–8²) must be imitated by the left hand exactly and precisely in bars 8²–10² and 12²–14² (indicated by *b*). Synchronisation between the hands must be perfect in bars 16–20¹ (indicated by *c*). One could also bring out the different lines in the right hand and left hand in alternation in the previously mentioned bars.

This *Étude* has the potential to sound humorous, whimsical and characterful. Too fast a tempo would rob the music of its inherent personality and mood. *Staccato* practice, especially for the shortest note (which actually belongs rhythmically to the next note) is most helpful.

The left hand in the beginning is not interesting, so careful shaping and attention to minor changes in pitch and rhythm are important and can add to the light-hearted mood of the piece. These need to be highlighted in a subtle way, for example in bars 1–8¹.

The accompaniment in the left hand can be *ghost played*, that is simulated above the relevant keys in order to create, in the end, sensitivity and perfect balance between the

hands. In my opinion the minimum of pedal should be used; let the rests speak as they should contribute significantly to the communication.

Articulation must be uniform throughout and finger pedalling in bars 15 and 35–36 will highlight the two-part structure in the left hand; a good way in which to vary the texture to add musical insight and interest. Pedalling needs discretion in this composition as the light tonal texture demands clarity and rhythmic definition, especially the dotted-sounding rhythm which is ubiquitous almost throughout the composition.

6.4.20 Grande Étude no. 20 in E flat minor

Example 6-29: Grande Étude no. 20 in E flat minor (Heugel)

Allegro moderato

p

b

a

cres. *cen - - - do* *f*

p

[cres.] *f*

simile

fp *p* *fi* *fp* *p* *fi*

2

4

6

8

10

11 *fp* *cresc.* *p* *f* 12

13 *p* 14

15 *f* *decresc.* *p* *c* 16

17 *simile* *pp* *d* 18

19 *d* 20

This *Étude* focuses on repeated notes with the right hand thumb. The left hand crosses over playing a *cantabile* motif, shown by *a* in bars 1 and 2. A great difficulty of this *Étude* is the control of the thumb as it is a short, heavy finger on the inside part of the hand. Maintaining the *cantabile* in the left hand is also fraught with problems of tonal

control, as the unnatural position of the left hand as it crosses over the right hand causes technical difficulty. Hummel uses a staccato wedge under many of the bass notes (indicated by *b* in bar 1) as Chopin was later to do in his *Nocturnes* meaning that the performer must move his left hand while sustaining the bass note with the pedal. Slurs should sound from strong to weak and the lyrical nature of this composition should be maintained by a light right hand with *espressivo* melodic lines in the left hand. There are three levels of sound to be managed (I have demonstrated this in bar 3 by the numbers 1, 2 and 3): a melodic upper voice, a middle alto voice which reinforces the harmony, and the bass support.

As mentioned in the previous paragraph, the thumb needs control throughout and the left hand in bars 9–10 must show good voicing. The bridge passage at the end of bar 12 can use a little *rubato* to prepare for the restatement of the first theme.

Bars 16³–18¹ (shown by *c*) require two-part playing in the right hand. This occurs in the left hand from bars 18³–19³ (indicated by *d*).

Of interest is the use of the key of E flat minor, largely unexplored by composers, famous examples being J.S. Bach's *Preludes* and *Fugues* in E flat minor from *Das Wohltemperierte Clavier* Books 1 and 2. Chopin's *Étude* op. 10 no. 6 is also composed in E flat minor and is emotionally charged, in part owing to the dark character of this key. Moscheles also used this key for an *Étude* in octave playing in his set of *Études* entitled *Twenty-Four Characteristic Compositions in all the Major and Minor Keys* (1827). Although Hummel's *Étude* does not possess the emotional intensity of Chopin's op. 10 no. 6, there is still the possibility of increasing the musical content by relaxing the tempo to *Moderato* as long as the rhythmic pulse stays four beats to the bar. In bar 9 the music literally leaps to the dominant of E major, as indicated by the changed key signature.

A slower tempo would emphasise the phrasing, articulation and the left hand would obtain the musical space to accompany and sing in many instances. Hummel introduces the right hand triplet figure to the left hand near the end in bars 16³–18² in order that the

left hand not forego the opportunity to benefit from the technical figure prevalent in the right hand in this *Étude*. The ‘recapitulation’ in bar 13 is interesting as the bass note is G flat not E flat as in the opening bar. This is suggestive of the tonic chord in first inversion, not root position. The ending is *pianissimo*, needing rhythmic and metrical sensitivity in order to be effective.

6.4.21 Grande Étude no. 21 in B flat major

Example 6-30: Hummel: Grande Étude no. 21 in B flat major (Heugel)

The image shows a musical score for Hummel's Grande Étude no. 21 in B flat major, measures 2 through 10. The score is written for piano and includes the following details:

- Tempo and Dynamics:** The tempo is marked *Allegro moderato* and *m.g.* (mezzo-giusto). The dynamics range from *p* (piano) to *f* (forte).
- Performance Instructions:** The first system includes the instruction *legato molto*. The second system includes *cresc.* (crescendo).
- Handwritten Annotations:** Handwritten numbers 2, 4, 6, 8, and 10 are placed to the right of the staves, corresponding to the measure numbers. A handwritten letter 'b' is written below the bass staff in measures 8 and 10.
- Staff Structure:** The score is presented in five systems, each with a grand staff (treble and bass clefs). The first system is marked with a brace '1', the second with '3', the third with '5', the fourth with '7', and the fifth with '9'.

11 *m.g.*
cresc. *f* *ff* 12

13 *p* *cresc.* *f* *sf* 14

15 *cresc.* *f* *sf* *p* 16

17 *p* 19

20 *m.g.* *p legato molto* 21

22 *cresc.* 23

24 *p* 25

26 27

28 *p* *pp* 29

30 *p* *cresc.* 31

32 *ff* *decresc.* 33

34 *p* *ri . . . tard.* *pp* *poco . . . a . . . poco* *ppp* 35

In this *Étude* both hands cross over against a background of passagework. It is necessary for the performer to be able to handle fast, running triplet figures accurately with a very agile right hand and a leaping left hand. (This can be seen in bars 1–5¹ indicated by *a*.) These triplet figures also occur in the left hand (shown by *b* in bars 7–8 and in bar 10)

making it necessary for this hand to be equally dextrous as the right hand. The character of the piece is Baroque with an element of *moto perpetuo*.

In bars 31–32² and 33–34 (shown by *c*), the most difficult passages with leaps are found which involve quick leaps over a large range in the right hand (two octaves). It ends with a *ritardando* in *ppp*, the only *Étude* in the set Hummel specifically ends in this way.

As previously mentioned, this composition is Baroque in style and the approach to articulation and touch should reflect this. Hummel indicates *legato molto* for semiquavers and he marks in the dots above the quavers meant to be played *staccato* according to Baroque performance practice. At speed *staccato* needs to be very crisp. Phrase marks indicate *cantabile* lines with slurs being articulated strong to weak (bars 3, 4 etc). Trills in bars 8 and 27 shown by *d* must be crisp and clear with measured repetitions. The hands should be perfectly synchronised enabling the shaping of short phrases within long phrases. The extremes of pitch of the instrument are utilised in bars 16 and 17, showing the new possibilities inherent in the instruments of Hummel's time.

Finger pedalling or very discreet use of the right pedal in bars 31–33 (circled) would create resonance against which the leaps can occur. Subtle dynamic control is needed to create melodic direction, but not disturb the light, energetic flow of the *Étude*. The dynamic level is essentially between *mezzo piano* and *mezzo forte*, and *crescendos* and *diminuendos* are to be treated as ebbs and flows in the shaping of the melody.

The eyes of the performer must move ahead of the hands for accurate leaps in this *Étude* so clearly composed in the *brilliant style*. Hummel's tempo indication of *Allegro moderato* could in my opinion be played *Allegro* or *Presto* to create a Baroque *Toccata* effect, reminiscent of the *Gigue* from J.S. Bach's *Partita in B flat major* and his *Prelude no. 21* in B flat major from *Das Wohltemperierte Clavier* Book 1.

6.4.22 *Grande Étude no. 22 in B flat minor*

Example 6-31: Hummel: *Grande Étude no. 22 in B flat minor* (Heugel)

Adagio

1

3

4

6

7

8

9

11

12

13

14 *p* 15

16 *f* *h* *p* *h* 18

19 *cresc.* *tr* *f* *tr* 22

23 *tr* *fz* *p* *cresc.* *fz* *p* 24

24 *f* 24

Handwritten musical score for a piece in B-flat major. The score is divided into five systems, with bar numbers 25, 27, 28, 30, and 35 marked on the left and 26, 27, 29, 34, and 39 on the right. The music includes dynamic markings such as *p*, *f*, *cresc.*, and *stringendo*, as well as performance instructions like *a piacere*, *in tempo*, and *1° tempo*. The score features various ornaments, including trills (*tr*) and mordents (*^*), and is characterized by a slow tempo and a focus on *fioritura*.

This composition exploits *fioritura* and trills at a slow tempo. The opening bars are reminiscent of the French Overture with its dotted rhythm (shown at *a* in bars 1, 2 and 3, and by the end of bar 3 there is evidence of the *fioritura* later encountered in the slow

movements of Chopin's piano concertos and in his *Nocturnes* (shown by *b* in bars 3–5¹). This *Étude* honours the Baroque composers and the Classical composers Haydn and Mozart (the turn at the perfect cadence in bars 4²–5¹ indicated by *c*), and looks forward to the early Romantic style. It is in fact an inspired combination of the Baroque and the new Romantic styles. Superimposed above the Baroque dotted rhythm are melismatic passages of *fioritura* composed of irregular note groups ranging from twelve to twenty-two notes (indicated by *d*).

The left hand part playing from bar 1 demands superb tonal balance. The musical text could be divided between the hands in bars 1 and 2 for easier technical control, but in my opinion this was not Hummel's intention. Hummel probably meant this section to be executed by one hand as it is notated in this way and would require better technical facility to be played in such a manner. Bar 3 shows melody and accompaniment in the left hand against a right hand trill followed in bar 4 by *fioritura* passagework with irregular right hand note grouping against a stable, rhythmical left hand accompaniment needing excellent musical timing. The passagework in the right hand needs above all to be interpreted artistically with a fluid sense of direction and absolutely even fingerwork. Dynamic inflections demand sensitivity in order to contribute towards the melodic lines. This composition is vocal in concept exhibiting exquisite melismas which are supported by a strong chordal framework.

Bars 10–11¹, 14–15¹, 17 and 19–23 require two-part voicing in the right hand. This can be practiced firstly one part at a time and then in combination. The trills should be played in a measured way in order to facilitate the execution of the melody notes above them. Similar examples of melody and trills in one hand occur in the third movement of Beethoven's *Waldstein Sonata* op. 53 (1803/1804), and in his *Sonata in E major* op. 109 (1820) in variation 6 in the third movement. In Beethoven's op. 109 the trills with melody and accompaniment in one hand occur in both the left hand and the right hand, sometimes simultaneously, bars 164³–168². Example 6-32, taken from Beethoven's op. 109, is turbulent in comparison with Hummel's *Étude* in B flat minor.

Example 6-32: Beethoven: *Piano Sonata in E major* op. 109, third movement, bars 163–169 (Henle)

The image displays two systems of musical notation for a piano piece. The first system, corresponding to bars 163-169, shows a right-hand part with a trill (marked 'tr') and a left-hand part with a melodic line. The second system, corresponding to bars 170-176, continues the piece with a right-hand part featuring a trill and a left-hand part with a melodic line. The score includes various musical notations such as trills, slurs, and dynamic markings like 'f'.

This also occurs in bars 29–34 (indicated by *e*) of Hummel’s *Étude in B flat minor*. One needs to grade the right hand trill against the left hand melody creating good tonal balance. To achieve this, the trill must be soft in order that melody lines in the other hand remain undisturbed. Bar 35 is particularly difficult as the trill alternates from the upper note to the lower note (shown by *f*).

Synchronisation of the left hand and right hand patterns must be seamless with grace notes, trills, turns, acciaccaturas and appoggiaturas treated melodically. Bars 24–28 constitute a cadenza very indicative of Chopin, Liszt and Rachmaninoff in the future. (This is indicated by *g*.)

The left hand is chordal and pedalling can be determined by the harmonic rhythm revealed here. Chromatic shifts occurring in quick succession need careful pedalling with a sensitive ear to avoid tonal smudging.

In bars 17–19¹ one sees the Baroque device of imitation marked by *h* and circles, yet another instance of this beautiful fusion of Baroque and Romantic elements.

The musical content of this *Étude* is rich and emotional, and reminiscent of Chopin's slow movements from his two *Piano Concertos*. Bars 10–11¹ are particularly technically difficult as the trill occurs below the melody in the right hand. In bars 17–23 it is interesting to note that both J.S. Bach (*Prelude no. 22 in B flat minor* Book 1) and Hummel chose B flat minor for such richly musically intense compositions. Hummel's *Étude* is harmonically chromatic with unusual modulatory material in, for example, bars 15²–17¹ (B major). Dynamics range from *pianississimo* to *fortissimo* and need sophisticated handling so as not to sound exaggerated and unstylistic for the instrument and performance practice of that time.

Passagework is very chromatic and melodies with trills occurring in bars 10–11, 14–15, 17–23, 29–30, 32 and 34. The left hand melody, principally controlled by the thumb, should sing throughout and must be balanced carefully against the right hand melismas.

Elements of free *cadenza* passages are present, for example in bars 24–28, with written in *rubato* in bar 28. In bar 26 *a piacere* is marked, again indicative of a more free approach to rhythm so characteristic of the early Romantic composers. In bar 34 one sees *stringendo* creating tension and a sense of musical direction to the *ff* just before the *coda* which is indicated as the *tempo primo* of the beginning.

6.4.23 Grande Étude no. 23 in F major

Example 6-33: Hummel: Grande Étude no. 23 in F major (Heugel)

Vivace

4

9

14

19

24

25 29

30 34

35 39

40 44

45 49

50 54

55 59

60 64

65 69

70 74

75 79

The technical figures in this piece exploit notes and small intervals in rapid repetition. This is an exercise in light wrist *staccato* for both right hand and left hand and is composed in the *brilliant style*. This *Étude* requires a mobile, flexible thumb in both hands with good tonal control of upper notes in the double grips of the right hand. This

style of fast, light composition was to become a trademark of the compositions of Mendelssohn.

For the most part the hands take turns to execute the repetitions but in bars 16²–23¹ the hands work together at the interval of a third apart (marked by *a*). Hummel does not mark any *staccato* at any point, as repeated notes cannot be played *legato*, so the inference is that all the quavers are to be played *staccato* except the sections with tied notes in bars 31–32, 35–36 and 41–46 (indicated by *b*). In my opinion the tied notes infer a more lyrical approach to these bars. The previously mentioned bars include sustained notes in the left hand against *staccato* double note grips in the right hand. In bars 41–46 both hands are indicated *legato* by means of slurs and sustained notes. (Shown by *b*.) Bar 46 also evidences finger pedalling, marked by the circle notes. Accurate left hand leaps at speed are essential and this quick, light playing is ideally suited to the Viennese piano favoured by Hummel. (This is indicated in bars 1–8 and 47–54 by *c*.)

The *Vivace* indication lends to the composition a Mendelssohnian lightness of character which can be enhanced by keeping the dynamic level fairly low. This *Étude* can be technically tiring as the hand is used in contracted and extended positions most of the time. Musical direction is important and this is facilitated by good phrasing, dynamics and tempo. In bars 41–46 there is a *cantabile* contrast: a slight relaxation of tempo is needed as in the second, more lyrical subject of a Classical sonata. Very little pedal is advised in this composition.

Brilliance of spirit will be achieved by creating different tonal colours between major and minor, chromatic shifts, modulations and pedalling. *Una corda* should in my opinion be used sparingly so that the overall colour is not dulled. *Acciacaturas* in bars 10, 12, 56 and 58 should be played on the beat for maximum clarity and technical control. In bars 31–32 and 35–36 the lyrical left hand should be exploited for what is to come in bars 41–46. (This is all shown by *b*.) The ending of this *Étude* is soft to lend it humour and wit.

6.4.24 *Grande Étude no. 24 in F minor*

Example 6-34: Hummel: *Grande Étude no. 24 in F minor* (Heugel)

The image shows a musical score for Hummel's *Grande Étude no. 24 in F minor*, measures 1 through 21. The score is written for piano and includes handwritten annotations. The tempo is marked *Larghetto*. The key signature is F minor (three flats). The score is divided into systems, with measures 1-4, 5-8, 9-11, 12-14, 15-17, and 18-21. Handwritten annotations include 'b' above measures 4, 8, and 11; 'c' above measures 10 and 11; 'etc to 15' above measure 11; and 'p' above measure 15. Dynamic markings include *p*, *cresc.*, *fz*, and *pp*. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations.

In this composition contrasts of sonority and register are demonstrated as well as two-part playing in one hand. Bars 1–3 (shown by *a*) are to be played with two hands as the musical notation is indicative as such, but in bars 4–15 (marked by *b*) the right hand is forced to handle the soprano and inner parts as soon as the lowest voice enters in the left hand. Pedalling is necessary but problematic and must be carefully considered. I have indicated pedalling in bars 9–14 and finger pedalling is indicated by circled notes in bars 10¹–15².

Voicing, for example, is problematic in this contrapuntal style with complex rhythmic relationships in bars 9–12. (Note values occurring in these bars include crotchets, dotted quavers, semiquavers, demisemiquavers and hemidemisemiquavers.) In bars 10–11 one sees demisemiquavers and hemidemisemiquavers (indicated by *c* in bar 10). Bar 13 shows the right hand and left hand both voicing two parts simultaneously.

Larghetto is a good tempo indication as the music should show forward movement, but with no sense of urgency. Finger pedalling is essential to control the many tied notes creating a sense of ongoing dissonance and resolution.

This *Étude*, composed in the *Learned* or *Strict style*, demands tight rhythmic control with clear subdivision of the beat. *Legato* can be maintained with organ-like changing of the fingers on the note, and dynamics are well indicated. The performer must be harmonically aware in order to underpin the rhythmic and melodic progression of the *Étude*. I recommend learning each part separately to facilitate clear polyphony. Articulation should reflect this aspect.

This *Étude* is sombre in character, perhaps denoting spiritual closure in Hummel's last opus for solo piano.

6.5 Performing Hummel's 24 *Grandes Études* op. 125

As illustrated in the previous section, Hummel's *Grandes Études* op. 125 are impressive in concept and provide a showcase of the technical and stylistic influences and developments of the period in which he lived. His date of birth (1778) was of paramount importance in that he had close contact with the great Classicists Haydn, Mozart and Beethoven, and his life spanned the path from the Classicists to the Romantic period, influencing the compositional output in particular of Chopin, Schumann and Liszt.

Hummel's *Études* exhibit characteristic elements of the Baroque, Classical and Romantic periods, making them an important document reflecting the development of keyboard performance from its origins from about 1600 (representative composers include Orlando Gibbons, 1583–1625, Girolamo Frescobaldi, 1583–1643 and Johann Jakob Froberger, 1616–1667), to its full flowering in the late 19th century.

I have considered various ways of grouping the *Études*:

- by the style period portrayed,
- by tempo and mood, and
- by order of difficulty.

In the first sequence of the *Études* I have chosen to show Hummel's compositional diversity as a composer moving from the *Études* composed in the style of his Baroque forefathers, through the Classical and Romantic style of his contemporaries to the ethos of the new Romantic movement. This also highlights Hummel's major role as a transitional composer between the Classical and Romantic periods and places emphasis on his influence on major composers of the Romantic style, for example Chopin, Schumann and Liszt.

In the second order of programme I have grouped the *Études* according to tempo and mood in order to create a multi-faceted kaleidoscope of tonal and technical variety.

In the third instance I have graded and arranged the *Études* according to the degree of difficulty from the easiest to the most advanced. I have used the Royal Schools of Music and the University of South Africa systems of graded examinations as my yardstick by which to assess them.

All three approaches highlight the pedagogical worth of the *Études* inherent in the set, making Hummel an influential pedagogue, even in compositions where this was not part of his intention.

6.5.1 Grandes Études with Baroque, Classical and Romantic elements

Those *Études* belonging to the Baroque period comprise the following and are arranged in a possible order of performance.

- **Grande Étude no. 16 in C sharp minor** (*Adagio sostenuto*) provides an imposing and grand opening to this set of *Études*. It contains elements of the French Overture (for example a dotted rhythm) and moves with dignity and a sense of strong chordal progression.
- **Grande Étude no. 6 in D minor** (*Allegro moderato*) is a *Fughetta* of a slightly serious nature.
- **Grande Étude no. 4 in G minor** (*Grave non troppo*) is very serious in character and thickly textured with the dotted rhythms of the French Overture.
- **Grande Étude no. 24 in F minor** (*Larghetto*) is very chromatic, sustained and dignified.
- **Grande Étude no. 21 in B flat major** (*Allegro moderato*) is composed in running semiquaver triplets and provides a brilliant and lively ending to this

section of the *Études*. It has a *toccata*-like character and crossing of hands, and is highly articulated. It ends softly which creates an element of surprise.

It is interesting to note that with the exception of no. 21 in B flat major, all of the *Études* composed in the *learned style* of the Baroque are in the minor mode. In my opinion this is because the *learned style* was serious in nature and characterised by intellectual polyphonic expression. The B flat major *Étude*, by contrast, is light-hearted and almost dance-like in mood and calls for flamboyant crossing over of the hands in technical execution.

Those *Études* composed in the Classical style exhibit the repetition of a technical difficulty and are modulatory, passing through many keys. Many of them are reminiscent of the studies of Czerny, possessing little by way of musical content. In my opinion five of Hummel's 24 *Grandes Études* fit the character and criteria of the Classical style.

- **Grande Étude no. 1 in C major** (*Allegro*) begins this set with brilliance and energy. It shows rhythmic drive, creating musical excitement and vitality.
- **Grande Étude no. 2 in C minor** (*Allegro non troppo*) is quiet and serious in musical content.
- **Grande Étude no. 7 in A major** (*Andante cantabile*) is calm and song-like, creating a respite for the listener from technical wizardry and virtuosic display.
- **Grande Étude no. 13 in F sharp major** (*Allegro moderato*) contains Baroque and Classical elements being highly ornamented with mordents (*pralltriller*), but is homophonic in character.
- **Grande Étude no. 9 in E major** (*Allegro spiritoso*) shows ever increasing technical demands and contrasts in tonality.

Those *Études* composed in the new or proto-Romantic style form the bulk of this *oeuvre* and display the typical Romantic traits of expressiveness and a high level of emotional content. One sees here an array of new Romantic techniques and style emerging and at times in full fruition. Most of the *Études* contained in the following set are forward-looking to the Romantic style of performance and composition.

- **Grande Étude no. 11 in B major** (*Allegro ma cantabile*) opens this section with solemnity, reminding one of the slower *Songs without Words* by Mendelssohn. It is thickly textured with a wide range from low to high.
- **Grande Étude no. 12 in B minor** (*Allegro moderato assai*) has a slight *moto perpetuo* feel to it creating a contrast to the B major preceding *Étude*.
- **Grande Étude no. 10 in E minor** (*Allegro comodo*) is faster in tempo than the preceding *Étude* to provide contrast. It is chromatic and displays the beginnings of the *bravura* technique so characteristic of the Romantic *Concert Étude*.
- **Grande Étude no. 19 in E flat major** (*Allegro*) is more lyrical in mood, providing contrast to the previous *Étude*.
- **Grande Étude no. 18 in G sharp minor** (*Allegretto*) is a lyrical and modal contrast to the previous *Étude*. The gentle triplet rhythm creates forward movement.
- **Grande Étude no. 8 in A minor** (*Vivace*) is light and effervescent. The middle *nocturne*-like section provides excellent contrast to the fast outer sections.
- **Grande Étude no. 23 in F major** (*Vivace*) is quick and mostly *piano* and imbued with Mendelssohnian wit and energy.

- **Grande Étude no. 14 in F sharp minor** (*Allegro con fuoco*) is extended in length compared to many of the other *Études* and is very *bravura* in style. Technically it is Romantic in its demands and at the same time displays innate musical content.
- **Grande Étude no. 20 in E flat minor** (*Allegro moderato*) is shorter than the F sharp minor *Étude* and more emotionally restrained. It is intense and dark in mood, the triplet figure lending movement to the rhythmical and musical direction of this composition.
- **Grande Étude no. 3 in G major** (*Tempo di Polacca*) is bright and slightly dance-like in mood. It demands double thirds to be played by both hands in turn, a Romantic technique requiring virtuoso technical ability.
- **Grande Étude no. 22 in B flat minor** (*Adagio*) is redolent of the *fioriture* of Chopin. Irregular note-groups over moving arpeggiated figures abound, with melodic ornamentation and melismas.
- **Grande Étude no. 17 in A flat major** (*Allegro brillante*) is brilliant and technically difficult. It is a real showpiece and points the way in a very clear fashion to the new Romantic *Concert Étude*.
- **Grande Étude no. 15 in D flat major** (*Allegro moderato*) is quicker and lighter than the previous *Étude* with moving triplets.
- **Grande Étude no. 5 in D major** (*Allegro con brio*) has maximum impact as the climax to this impressive and important set of *Études*. This *Étude* in particular demands technical virtuosity of the highest level as well as a degree of showmanship not known by the Classicists of the 18th century. It is very difficult as well as being musically effective.

6.5.2 Grandes Études grouped by mood and character

In the second order of programme I have grouped Hummel's *Grandes Études* by tempo and mood mixing the different representative style periods embodied by the individual *Études*. I would suggest that the first six *Études* in my programme segue smoothly from one to the next with a short break before moving on to the seventh *Étude* in my programme. I have chosen to begin this series with:

Grande Étude no. 4 in G minor. This *Étude* is representative of the Baroque period which makes me feel that the very wellspring of Hummel's background and education is portrayed here. The composition itself is serious and imposing, employing the dotted rhythmic figure of the French Overture. The tempo is slow and stately, the minor mode lending emotional intensity and gravity to the opening of the programme. The *Étude* ends on the tonic chord of G minor which is a perfect link to the next *Étude*.

Grande Étude no. 2 in C minor begins on the dominant note G, creating a smooth tonal connection between the two *Études*. This *Étude* is Classical in style, employing simple harmony, melody and rhythm. It is homophonic in character, although episodes of polyphony occur. The tempo of this *Étude* is a little more flowing than the previous and the texture overall is lighter and more transparent.

Grande Étude no. 3 in G major is the first *Étude* that I have chosen to represent the major mode. It is definitely an *Étude* styled for Romantic pianists in that its technical demands far outweigh the stereotypical Classical demands of Hummel's era. The shift from the previous *Étude* in G minor to this composition in G major provides dramatic tonal contrast as well as showcasing the advanced technical demands made more difficult by the *Polacca* dance elements inherent in the *Étude*.

Grande Étude no. 1 in C major shows the influence of Czerny. It explores scale and broken chord passage work in repetitive sequences with little musical or emotional content. C major being the subdominant key of G major provides a harmonic link

between this *Étude* and the previous one forming a smooth transition forward in this programme. This *Étude* is very fast, providing the first example of virtuosity to my programme.

Grande Étude no. 23 in F major being the subdominant of C major, is also brilliant in style but its technical demands and musical content belong to the Romantic school of piano playing. It is light and witty in character, presaging the fast *leggiere* qualities to be found later in the orchestral and piano compositions of Mendelssohn.

Grande Étude no. 20 in E flat major begins on B flat, the subdominant of F major. This again provides a tonal link with its predecessor, creating a smooth transition at this point. It is slower than the F major *Étude*, its dotted rhythm creating a *scherzando*, flirtatious mood. This is in direct contrast to the brilliance and technical showmanship displayed in the previous two *Études* in this programme.

This is the end of the first section, delineated by a slightly longer pause between *Études*.

Pause

Grande Étude no. 21 in B flat major is of a fast, lively and extrovert character and is very reminiscent of the Baroque *toccata*. It is a flamboyant introduction to this group of *Études* with its technical prowess which includes fast crossing over of the hands. It ends *ppp* and can move almost without interruption into the next *Étude*.

Grande Étude no. 20 in E flat minor is Romantic in character and begins softly and gently, providing an excellent link between these two *Études*, as well as contrast. E flat minor being the subdominant minor of B flat major is harmonically related but with chromatic complexity. This *Étude*, like its predecessor in this group, ends quietly and can be linked to the following *Étude*.

Grande Étude no. 22 in B flat minor is a study in melismatic *fioritura*, later to be one of the most distinguishing signatures in the *Nocturnes* and slow movements of the *Piano Concertos* of Chopin. It begins quietly, emerging from the previous *Étude* in this group, more florid with *cadenza*-like passages demanding *rubato* and freedom of expression. It ends *ppp*. This *Étude* is the third of a group of three which are reflective and of a moderate to slow tempo.

Grande Étude no. 14 in F sharp minor is in contrast to the preceding three *Études* a truly Romantic *Concert Étude*. It begins *forte* as opposed to the ending of the previous *Étude* in *pp*, and ends *fortissimo* concluding this group in true Romantic *bravura* style.

Pause

I have chosen to begin the following group of *Études* with:

Grande Étude no. 12 in B minor which is calm and tranquil, being only moderately fast in tempo. It is very lyrical, having much in common with the *lieder* of Schubert, with a running arpeggiated accompaniment in the left hand piano part which forms a background to offset the right hand melody. It is introvert and introspective, creating a perfect foil for the next *Étude*.

Grande Étude no. 5 in D major, is virtuosic and brilliant in concept and character. There is a tonal link between these two *Études*, D major being the relative major of B minor. It is joyful and extrovert beginning *forte* and ending *fortissimo*.

Grande Étude no. 7 in A major is very Classical in style characterised by peaceful and *cantabile* elements. The text contains no dynamic indications whatsoever. This gives the performer the artistic scope to make his own creative mark on this *Étude*. There is a tonal link with the previous *Étude*, A major being the dominant key of D major, which promotes a smooth harmonic transition between the two *Études*. In my opinion it is effective to connect this *Étude* with the next in this set:

Grande Étude no. 8 in A minor, the tonic minor of the previous *Étude*. This is virtuosic in a truly Romantic sense, but begins softly, facilitating a seamless link from the previous *Étude* which ends softly. It contains elements of technical difficulty that saw their full fruition in the late 19th century and is extended in comparison to the other *Études* in this *oeuvre*. It ends *fortissimo* which creates a stark contrast to the last *Étude* in this group.

Grande Étude no. 6 in D minor, which is the subdominant minor of A minor, begins quietly and is in complete contrast to the previous *Étude*. It is scholarly and academic in content with a deep sense of reverence for the Baroque era from which Hummel learned so much of his compositional skills. It is *Adagio* and is sombre and dignified enough to serve as the apex and end of Hummel's *24 Grandes Études*.

Pause

Grande Étude no. 10 in E minor begins quietly and slightly tentatively, being possessed of a witty, *scherzando* quality. The tempo is comfortable *Allegro comodo* which opens this group of *Études* in a gentle way. There are moments that call for pianistic brilliance but it ends *pianissimo* and can be connected smoothly to the next *Étude*:

Grande Étude no. 13 in F sharp major which is composed in a mixture of the Baroque and Classical styles. This is highlighted by embellishments mostly for the right hand (mordents) accompanied in the left hand by arpeggiated figures which are harmonically uncomplicated. It is moderate in tempo.

Grande Étude no. 18 in G sharp minor is a study in tranquilly flowing triplets. It is more rhythmically flexible than the previous *Étude* and its *Allegretto* tempo lends a slightly dance-like mood to the piece. It ends quietly and leads gently to the next *Étude*.

Grande Étude no. 11 in B major begins quietly with the tempo indication *Allegro ma cantabile*. B major being the relative major of G sharp minor provides a tonal connection

between these last two *Études* of this group. This *Étude* is lyrical but ends dramatically, *forzando*.

Pause

Grande Étude no. 9 in E major begins with great flair employing *forzando* on the tonic chord. The tempo indication is *Allegro spiritoso* and the *Étude* is virtuosic in its technical demands, with characteristic Romantic *bravura* elements. The ending is *forzando* providing contrast to the sombre character of the C sharp minor *Étude* which follows.

Grande Étude no. 16 in C sharp minor is composed in the relative minor of E major. This composition is in complete contrast to the Romantic ethos of the previous *Étude*, and is composed in the Baroque tradition. It displays polyphonic writing and is sombre and serious in contrast to the vitality and energy of the E major *Étude*. Dynamic markings are virtually absent in this C sharp minor *Étude* so I have elected to end *diminuendo* moving to *piano*. Also present at the end is the use of the *tierce di Picardie* which facilitates a link to the D flat major *Étude*.

Grande Étude no. 15 in D flat major is composed in the enharmonic major of C sharp minor. In contrast, this *Étude* which begins softly, is thinly textured, light and quick as opposed to the ponderous thickly textured nature of the C sharp minor *Étude*. It ends with a *crescendo* moving to *forte*.

Grande Étude no. 17 in A flat major is composed in the dominant key of D flat major, providing tonal coherence to this sequence of *Études*. It is virtuosic and quick, displaying leaps at a fast tempo where the previous *Étude* showed running triplet passage work moving by step. It begins *piano* but ends *forzando, forte*.

Grande Étude no. 24 in F minor composed in the relative minor of A flat major completes this cycle of Hummel's *24 Grandes Études* op. 125. It was also the choice of Hummel to end with this *Étude* which is composed in the Baroque style. In my opinion

this provides closure and a sense of unity when one remembers that it was my choice to begin this order of programme with the G minor *Étude* also composed in the Baroque style, displaying the grandeur of the *French Overture* with its distinctive dotted rhythms. This F minor *Étude* with the tempo indication of *Larghetto* begins in *piano* and ends in *pianissimo*. It has great spiritual content and provides a fitting and distinguished ending to Hummel's last composition for solo piano.

6.5.3 **Grandes Études performed in order of difficulty from easiest to most advanced**

Hummel's *Grandes Études* op. 125 comprise an impressive showcase of the technical and stylistic influences, concepts and developments of the period in which he lived. I have also compiled an order of performance according to degree of difficulty, as Hummel was in many respects one of the most widely recognised and distinguished pedagogues of his time. It would only have been natural for him to have used these *Études* for pedagogical purposes as well as concert performance. I have based my opinion of the degree of difficulty of the *Études* on the standards set by the external examinations of the University of South Africa and the Royal Schools of Music (United Kingdom). This provides a third order of programme in which the *Études* can be performed. It has been suggested that teaching the *Études* to a group of students, representative of all the grades concerned, for performance would be of interest and beneficial to their knowledge of musical style. Personally I think this could be an effective vehicle to promote my piano studio in an interesting, contrasting and unique way.

My grading is as follows:

- **Grade 5** Grande Étude no. 7 in A major
- **Grade 6** Grande Étude no. 2 in C minor
 Grande Étude no. 6 in D minor
 Grande Étude no. 12 in B minor

Grande Étude no. 16 in C sharp minor
Grande Étude no. 19 in E flat major

- **Grade 7**

Grande Étude no. 1 in C major
Grande Étude no. 4 in G minor
Grande Étude no. 11 in B major
Grande Étude no. 18 in G sharp minor

- **Grade 8**

Grande Étude no. 3 in G major
Grande Étude no. 10 in E minor
Grande Étude no. 13 in F sharp major
Grande Étude no. 20 in E flat minor
Grande Étude no. 24 in F minor

- **Teachers' Licentiate**

Grande Étude no. 9 in E major
Grande Étude no. 15 in D flat major
Grande Étude no. 21 in B flat major
Grande Étude no. 22 in B flat minor
Grande Étude no. 14 in F sharp minor

- **Performers' Licentiate**

Grande Étude no. 23 in F major
Grande Étude no. 8 in A minor
Grande Étude no. 17 in A flat major
Grande Étude no. 5 in D major

6.6 Summary

In this penultimate chapter in my thesis I have endeavoured to highlight Hummel's achievements as a pedagogue and composer of historical relevance. His *Grandes Études* op. 125 represent an important document in the development of the *Concert Étude* as well as being a summation of Hummel's own pedagogical, compositional and pianistic accomplishments.

Hummel's legacy was important and far-reaching if one considers the extent of his international tours over many years, his treatise published in German, English and French which seems to have crystallised in his *Grandes Études* op. 125, and the quality of student who sought his expertise, for example Mendelssohn, Thalberg and Henselt (discussed in Chapter 2). He was a composer, pedagogue and pianist of distinction who put his best efforts into all that he undertook to do. In his day he was regarded with respect and admiration by the musical and artistic society in which he flourished, which makes the present day resurgence of interest into his contribution to pedagogy and technical development of piano playing in the early 19th century all the more gratifying.

Chapter 7

Conclusions and recommendations

7.1 Introduction

The aim of this study has been to investigate to what extent Johann Nepomuk Hummel (1778–1837) was one of the important transitional musicians to have lived and worked between the Classical and Romantic periods. In my opinion his contribution has been largely forgotten owing to the fact that his compositional output is inconsistent in quality and that the musical luminaries who were influenced by Hummel used his ideas to effect in ways that not even he could have envisaged. Over the course of my research it became increasingly evident to me that Hummel's life and work has been exceedingly undervalued and neglected and it is therefore with immense satisfaction that I notice a resurgence of interest not only in Hummel's compositions, but also in other forgotten minor composers of the time.

Christians (2008: 1, 2) regards Hummel as a 'magnificent' composer who led an interesting life, living as a young boy with Mozart, studying with Albrechtsberger, Salieri, Clementi and Haydn, succeeding Haydn at Esterhazy, being a rival of Beethoven, admirer of Schubert and mentor to Chopin. All of the above combined with his natural gifts for melody, vocal line and orchestration gave Hummel inestimable value for the era in which he lived. Unfortunately Hummel's reputation is still largely in limbo: he is known to few, as most schools do not teach their students Hummel's works and teachers are largely unaware of him. Another reason is the fact that many of Hummel's piano compositions are particularly difficult so that there are few musicians who can perform his works.

During the course of my research it gave me a great sense of validation to see that imminent musicologists are in agreement with me. Grobler (2007: 45) is also of the opinion that non-standard repertoire is often approached with a touch of cynicism: there are after all enough reasons why some music is well known, and other music is best forgotten. However, the masterpieces in the standard canon were not conceived in isolation, and such cynicism can translate into carelessness or ignorance. In Grobler's exploration of the unknown compositions of Franz Liszt he also points to the fact that the unique technical demands inherent in these compositions might necessitate the resurrection of old performance practices common to the pianist of that era, which are so different to current artistic values.

Sometimes a composition that is forgotten has a direct bearing on a masterpiece in the standard canon, as demonstrated in the chapter on intertextuality in Hummel's compositions (Chapter 4). It is with such links between the standard and non-standard literature for piano that we find the importance of Hummel's contribution to the proto-Romantic style and to its full flowering in the middle to late 19th century.

Since Hummel's death in 1837, references have been published from time to time which shed some light upon his place in the opinion of posterity. Hummel's contemporary Fétis in his *Biographie universelle des musiciens et bibliographie générale de la musique* places Hummel in the front rank of the most distinguished composers of the early 19th century (Mitchell 1957: 241, 242). In the opinion of Fétis, Hummel's *Septet* op. 74 and his concertos opp. 85, 89, 110 and 113 are deserving of greater public exposure. Fétis compares Hummel with Beethoven, saying that a fine composition by Hummel reveals perfection, but that the pleasure it engenders never reveals the warmth of emotion found in a composition by Beethoven. Fétis believed that had Hummel been born twenty-five years later, he would not have had to stand comparison with so powerful a contemporary and would have enjoyed the uncontested glory of being the foremost composer of his time. In my opinion this is not faint praise. To the contrary, to be compared to a genius of Beethoven's stature is a compliment indeed. This thesis is dedicated to giving Hummel his due as one of the strongest links between the Classical and Romantic periods.

7.2 Answering the research sub-questions

7.2.1 What were the main stages in the development of the Concert Étude with reference to Moscheles, Hummel, Chopin, Schumann and Liszt?

In Chapter 3 I traced a concise history of the *Concert Étude* from its earliest beginnings as a mere exercise promoting finger dexterity to its later emergence as a study which was an attractive piece of music often based on a single technical facet or difficulty. Later this became the *Concert Étude* which exhibited technical prowess combined with musical and emotional content.

In this chapter I followed the development of the *Concert Étude* from the *Robertsbridge Codex* of 1360 through the keyboard treatises of the 18th and 19th centuries, including Hummel's treatise of 1828, which is investigated in Chapter 5. Of importance in Hummel's treatise *A Complete Theoretical and Practical Course on the Art of Piano Playing* are three studies or *Études* (Hummel 1828: 418–425) which are forward looking and progressive in style and of emotional depth. These *Études* are discussed fully in Chapter 5.

The *Études* of Moscheles (1794–1870) and Hummel were the beginning of a tradition of *étude* composition which persists to the present day. In the hands of Chopin, Schumann (*Études Symphonique* op. 13, 1834) and Liszt, in particular, the *Concert Étude* became a brilliant, emotionally moving *genre* of the 19th century, also essential to the repertoire of the present day international concert artist.

7.2.2 In what way are Hummel's 24 *Grandes Études* op. 125 a pedagogical tool for building piano technique and artistry?

Hummel's 24 *Grandes Études* op. 125 embody all of the technical tools needed to express the new musical content of the early Romantic era. New technical innovations in this set of *Études* include double thirds in one hand, light, rapid double octaves, chords

and figuration in quick alternation, *fioritura* and trills in *Adagio* and small double grips in rapid alternation. All of these new aspects of technical development in the 19th century and the more usual technical demands of piano playing of the 18th century are covered in Chapter 6.

Although Hummel's *Grandes Études* require a fully developed technique for successful execution as a set, there are many instances in the set which could be used for pedagogical purposes. In Chapter 6 I have listed the *Études* in order of difficulty from easiest to most difficult showing that at least 10 of the *Études* can be used for pedagogical purposes. It is noteworthy that all the *Études* except no. 1 are indicated for the tempo range slower than *Allegro*. This is perfect for piano students still in the technically developmental stage. This again substantiates claims made as to the worth of Hummel's pedagogical contribution to piano playing of the early 19th century.

In Chapter 5 I made a detailed study of Hummel's treatise *A Complete Theoretical and Practical Course on the Art of Piano Playing* (1828). This treatise, in my opinion, is of inestimable value as a document of 18th-century piano performance practice. It also lists material by other composers that the learner might use, explains the use of ornaments, and discusses basics, for example hand position, note values and pitch. Of interest in this thick and exhaustively detailed tome are the finger exercises ranging from five finger groups to short studies which can be regarded as precursors of the *Grandes Études* op. 125. Bearing in mind that Hummel began teaching at a very young age and never stopped throughout his life, it is not surprising that the op. 125, which was his last published work for solo piano during his lifetime, should comprise a high pedagogical component which was a natural transition from his treatise of 1828.

7.2.3 What was the influence of Hummel's *24 Grandes Études* on the emerging new Romantic style of piano composition?

In Chapter 4 it was shown in what significant ways Hummel's *Études* op. 125 provide a showcase of the early Romantic musical and pianistic demands later to be exploited by the composers Chopin, Schumann and Liszt.

As mentioned in Chapter 3 it was Moscheles, according to Soderlund (2006: 3), who first composed a set of *Études* (*24 Pianoforte Studies*, 1827) in all major and minor keys. She places Hummel, with his *24 Grandes Études* (1833), as the second composer to have done this, making him one of the pioneers to exploit this new Romantic *genre* and all the inherent possibilities contained therein.

Of equal importance are the aspects of intertextuality discussed in Chapter 4. In this chapter I began with an exploration of Hummel's *24 Préludes* op. 67 (1814/1815) as an introductory set of works before appraising the *24 Grandes Études* op. 125. The *Préludes* are a landmark piano composition, being the first set of *Préludes* to be composed in all major and minor keys since those of J.S. Bach's second book of *Preludes and Fugues* published in 1744. It is here that the first beginnings of the new Romantic style are already apparent, especially the seeds of Chopin's highly vocal pianistic writing. Also referred to are instances of unacknowledged 'borrowing' by composers later in the 19th century such as César Franck (1822–1890). The *Préludes* of Hummel, although not on the high technical level of his *Grandes Études* op. 125, could also have served as inspiration for later sets of *Préludes* by Chopin, Skryabin, Shostakovitch, Kabalevsky and others who at times used this *genre* as a *mini-étude*.

In Hummel's *Grandes Études* one sees encapsulated the new *genre* of the *Concert Étude* as well as instances of intertextuality of astonishing clarity. Elements of Romantic chromaticism are present as well as brilliant, virtuosic compositions for the technically developed performer. The *Grandes Études* also display musical content of emotional intensity and depth. This is testament to the cross-over of different styles inherent in

Hummel's compositional career, making him so important as a transitional composer between the Classical and Romantic periods. His contribution was positive and enduring, exerting influence on composers who rose to the status of 'great' and 'genius'. These composers include Chopin, Schumann and Liszt whose piano compositions still resonate today as part of the most important repertoire for piano, indispensable to pianists of the 20th and 21st centuries.

7.2.4 What is the significance behind the 24 keys being represented in Hummel's set of *Grandes Études*?

By using all 24 major and minor keys Hummel expects the performer of this set of *Études* to surmount the reading and technical problems posed by each key, especially the lesser familiar keys, for example C sharp minor, F sharp major and G sharp minor. This group of keys was largely neglected at the time for large scale works, and were mostly regarded as uncharted territory at the time. There are rare instances of these keys being used, for example Beethoven's *Piano Sonata in C sharp minor* op. 27 no. 2 (the "Moonlight Sonata") of 1801 and Beethoven's *Piano Sonata in F sharp major* op. 78 of 1809.

In many instances Hummel's *Grandes Études* reflect the views of imminent musicologists concerning the spiritual and mood elements represented by all the different major and minor keys. In this regard I have drawn on the research done by Rita Steblin (2002) and used my findings in Chapter 6.

According to Young (1991: 235), even the English authors Milton (1608–1674) and Dryden (1631–1700) accepted the ancient view that each musical mode has its own peculiar expressive powers. This view was also substantiated by musicologists from the Middle Ages and by music theoreticians into the 19th century, which is studied in Chapter 6. Many of Hummel's *Études* comply with these suppositions, but not all.

7.3 Answering the main research question: How relevant was Hummel as a transitional composer, pianist and pedagogue between the Classical and Romantic periods as evidenced in his *24 Grandes Étude op. 125*?

There is no doubt in my mind that the contribution Hummel made in terms of piano pedagogy and style was of inestimable value, not only to the musicians and music public of his era, but to successive generations of piano pedagogues and performers. Although greatly neglected and not sufficiently credited for his contributions nearly 180 years after his death, musicologists in the latter half of the 20th century started to investigate his output, taking into consideration the multi-faceted nature of his career. This included his impact as a pianist, composer and pedagogue of the late 18th century and early 19th century. If Hummel's achievements are beginning to gain credit, then it is due to the fact that his place in the history of Western art music is beginning to solidify as the value of his pedagogy and compositions gains greater appreciation. He was a musical innovator whose inconsistency in the quality of his compositions unfortunately relegated him to near obscurity after his death.

If one is to speak of Hummel as an innovator one only has to bring to mind his *Préludes* op. 67 of 1814/1815 which set into motion a trend of *Prélude* composition which influenced composers from Chopin through to the 21st century (for example the South African composer Peter Klatzow's *Preludes*, 2008/2010). Similarly, Hummel's *24 Grandes Études* op. 125 were succeeded by collections of *études* by later composers, again beginning with Chopin and setting trends which have survived to the 20th and 21st centuries. In the words of Charles Rosen (1971: 22), Hummel was one of the lesser men possessed of good ideas which were used by geniuses.

As a pianist Hummel yet again was an international trendsetter by virtue of his superlative skills and the broad scope of his travelling career. He was known as one of the most technically proficient pianists of his time and therefore would have wielded

tremendous influence because of his popularity and the admiration that audiences and musical *cognicenti* held for him. Countries in which he toured as a pianist were the following:

- Germany (1788, 1792, 1814, 1816)
- Denmark (1788)
- England (1790, 1829, 1830, 1831, 1833)
- Holland (1792)
- Austria (1814, 1834)
- Russia (1822)
- France (1825, 1829, 1830) and
- Poland (1828, 1829).

Hummel's impact as a piano pedagogue is validated by the many famous pianists who passed through his hands. Sigismund Thalberg and Ferdinand Hiller were two of his most illustrious pupils, as well as Adolph Henselt who taught for many years in St. Petersburg, Russia, and so took the ethos and principles of Hummel's teaching to help form the basis of the great Russian school of piano performance.

Also of importance when assessing Hummel's pedagogical influence is his treatise of 1828 which was widely promulgated and influential. It is an important document of late Classical and early Romantic teaching and performance practice including thousands of finger exercises, studies and *études* which would later culminate in the *24 Grandes Études* of 1833. This treatise was published simultaneously in German, English and French and released on the same day.

Hummel was also a prolific composer whose output for piano included seven piano concertos, nine piano sonatas and a plethora of compositions for piano solo in other *genres*. He was one of the first composers to publish internationally and was one of the pioneers leading the struggle for uniform copyright laws in Germany and Austria ensuring better income and protection for composers (Sachs 1977: 10).

7.4 Recommendations for further study

During the course of this study I realised that there were many different aspects to Hummel's career that could bear further scrutiny.

7.4.1 Hummel as pianist

As a child prodigy born of the 18th century Hummel's style of performance would have grown and developed from the style of Mozart (his childhood teacher) to the proto-Romantic style of the early 19th century. His influence would have been internationally far reaching owing to the number of countries he visited and the great esteem in which he was held by professional musicians and amateurs alike. The crowded concert halls he engendered would have meant that the musical life of each city that he performed in would have felt the full impact of his musical ideas and technical acumen.

A study of **Hummel's performance practice and its development** during the course of his career with his choice of programmes over this span of time could prove an interesting documentation of the challenges he faced at this volatile, unstable point in music history. His contribution to the later full flowering of the Romantic style of piano playing which reached its zenith in the hands of Liszt and a little later in the Russian Romantic School of the late 19th century and first half of the 20th century can be tracked and appraised.

7.4.2 Hummel's pedagogical contribution, principles and theories

Hummel's pedagogical contribution to piano playing of the early 19th century begs to be examined in a modern light. His treatise *A Complete Theoretical and Practical Course on the Art of Piano Playing* (1828) can be regarded as long-winded and over-thorough in view of the fact that it contains over 2200 technical exercises and studies. On the other hand, I am of the opinion that as an exhaustive documentation of the teaching practices of the early 19th century, but with very personal input of Hummel, **a comparative study of**

Hummel's treatise and other methods of the time would prove to be of historical interest. Hummel's differentiation between the starting ages of boys and girls and his holistic approach to teaching is a modern concept in vogue today.

Hummel's treatise was one of the most comprehensive of his time and bears comparison with many others written before and after it. Important treatises on piano teaching and technical development that might be used for a comparison include the following:

- Carl Philipp Emanuel Bach (1753) *Versuch über die wahre Art das Klavier zu spielen*
- Daniel Gottlieb Türk (1789) *Klavierschule*
- Jan Ladislav Dussek (1796) *Instructions on the Art of Playing the Piano Forte or Harpsichord*
- Ignace Pleyel (1797) *Méthode pour le pianoforte*
- Muzio Clementi (1801) *Introduction to the Art of playing the Piano Forte*
- John Baptist Cramer (1812) *Instructions for the Pianoforte*
- Sigismund Thalberg (1835) *The Art of Singing on the Piano*
- Friedrich Wieck (1853) *Clavier und Gesang*

7.4.3 The incidence of intertextuality in the compositions of Hummel

In Chapter 4, I included various incidences of intertextuality mostly pertaining to Hummel's *24 Préludes* op. 67 (1814/1815) and his *24 Grandes Études* op. 125 (1833). However, the great number of compositions that he composed for piano solo warrants a detailed study as to the long-term influence of Hummel as a transitional composer between the Classical and Romantic periods. My study of Hummel's *Préludes* and *Études* illuminated the great respect in which he was held by Chopin, Schumann and Liszt in particular, and the ways in which his ideas were used and improved upon. In my opinion there is a tremendous amount of research to be done in this field which should

ultimately prove to be astonishing in the light of the intertextuality I was able to document from Hummel's opp. 67 and 125 only.

7.4.4 The origins and development of the *Prélude* and the *Concert Étude* as independent genres

Of historical importance is the fact that Hummel composed the first set of *Préludes* in all the major and minor keys since those of J.S. Bach published in 1744. Although Hummel's *Préludes* op. 67 (1814/1815) are short (from four to eleven bars in length) they are a landmark in musical composition, being improvisatory in character, which was a skill belonging to the Baroque, but forward-looking in many other respects. The *Préludes* hark back to the art of *preluding*, prevalent in the Baroque and early Classical periods where performers prefaced their performances with improvisations in the key of the composition to be played.

Hummel was not to have known that later composers would take his concept of free-standing *préludes* and expand them to form collections of shorter compositions which carried musical weight and intrinsic worth. In the hands of later composers the *prélude* evolved in different ways. In the case of Chopin, his *Préludes* op. 28 (1839) form in my opinion *mini Études* for piano. In the case of Debussy (1862–1918) his *Préludes* reflect scenes, moods and descriptive *vignettes* pertinent to the world in which he lived. Rachmaninoff (1873–1943), in particular, used this *genre* for some of his most impassioned and intensely emotional musical outbursts in shorter compositions. For the above reasons **a detailed appraisal of Hummel's *Préludes* op. 67 with reference to the impact they made on later composers** would be of immense historical relevance.

Hummel was also a seminal influence in the development of the *Concert Étude* of the 19th century. His *Grandes Études* op. 125 was one of the first collections conceived as a tool for developing technique as well as being a vehicle for musical expression. This made them ideal for public performance, some being brilliant and extrovert, contrasted with others exhibiting sensitive and lyrical aspects. The fact that all the major and minor

keys were used highlights Hummel's thoroughness as a pedagogue and composer and lends a sense of completion to the opus. In my opinion this collection of *Grandes Études* provides a fascinating basis from which to begin **a detailed appraisal of the development of the *Concert Étude*.**

7.5 Conclusions

The fact that Hummel entitled his *Études* as *Grandes Études* indicates a desire on his part that they be considered as more than mere finger exercises without musical content. They very clearly reflect the technical and harmonic resources of the late Classical style but also exhibit progressive characteristics that make them a remarkable musical document.

I have endeavoured in my thesis to highlight the magnificent contribution that Hummel made as a link between the Classical and Romantic styles, in spite of the fact that in retrospect, one realises that he was not possessed of the genius of Chopin, Schumann and Liszt. As a major transitional composer between these two musical style periods Hummel was instrumental in creating an elegant, vocal style of composition which was idiomatically suited to the piano of the mid-19th century. It is my fervent hope that in the future Hummel will be recognised for his own kind of genius, a man of exceptional talent and ideas, an asset to the musical world in which he lived. Hummel bequeathed a unique and lasting legacy to posterity.

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