

A Performer's Exploration of Aspects of Selected Nineteenth-Century Solo Piano

Works by Female Composers: Schumann, Chaminade and Beach

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Declaration

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Abstract

Much has been written about the performance of nineteenth-century solo piano music which forms part of the so-called canon of more frequently performed or, what might be considered 'standard', repertoire. Many highly regarded, well-known pianists have performed and recorded such works and there are multiple editions including urtext editions of many of these compositions. Contemporary pianists therefore have a wealth of reference resources available to them in the context of informing and preparing their own individual performances.

Compositions which are not included in the teaching canon may pose greater challenges. Works by nineteenth-century female composers, for instance, typically do not form part of the canon and the resources available to potential performers of this music are much more limited. Performances and recordings by the most well-known and highly regarded pianists are rare and there may be few reliable editions available. German pianist/composer Clara Schumann (1819-1896), French pianist/composer, Cécile Chaminade (1857-1944), and American pianist/composer, Amy Beach (1867-1944) were each constrained by social mores of the day and, unlike their male peers, did not benefit from formal conservatory training in composition yet all three were prolific in their musical outputs.

A key substantial solo piano concert work by each composer is explored from a performer's perspective with the aim of informing future performances of these works: Clara Schumann's Variations on a Theme by Robert Schumann, Op. 20, Chaminade's Sonata in C minor, Op. 21 and Beach's Ballad, Op. 6. The current scholarship in relation to these works is considered but the thesis focuses on performance considerations including analysis of the works, incorporating references to original manuscripts where available, and performances thereof by myself and others.

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Chapter One: Introduction

There is a multiplicity of resources available to pianists embarking on the performance study of works traditionally included in the so-called canon of piano repertoire. The legacy canon inherited by early twenty-first-century students typically excludes works by female composers. The objective of this study is to enrich the body of resources available to performers of selected solo concert works by nineteenth-century female composers by exploring the context, manuscripts where available, recording comparisons and performance considerations, so as to aid and inform performance study of these works.

This chapter sets out the broad historical context more generally, and specifically regarding female composers for piano in the nineteenth century, the factors that motivated this study and the rationale underpinning the selection of works and approach taken.

1.1 Nineteenth-century historical context

At the turn of the nineteenth century, Europe was experiencing the fallout from the French revolution which saw the arts become more accessible beyond aristocracy to the middle class including the establishment of musical educational institutes and encouragement for young women to gain musical proficiency on an amateur level.¹ For the first time, women had the opportunity to study music at institutions such as the Paris

¹ Nancy B. Reich, 'European Composers and Musicians, ca.1800-1890' in K. Pendle (ed.), *Women and Music: A History* (Bloomington: Indiana University Press, 2nd edn., 2001), 147-148.

Conservatoire² and the Royal Academy of Music in London.³ Those opportunities were modified for girls; composition for females was not supported or encouraged for much of the century:

At the Leipzig Conservatory, boys took a three-year course in theory, girls a two-year course, ‘especially organized for their requirements’. The Paris Conservatoire ran women’s classes in solfège and keyboard harmony, barring women from classes in written harmony and composition until the 1870s. Rather than composers, conductors, or conservatory professors, girls were expected to become performers – typically singers, pianists or harpists – or teachers in private studios, or accomplished ladies at home.⁴

The climate for women composers improved during the century; for instance, Clara Rogers⁵ was not permitted to study composition at Leipzig in the 1850s,⁶ because of her gender, but within a twenty-year time span, Ethel Smyth⁷ could attend in 1877,⁸ albeit against her father’s wishes.

² The Paris Conservatoire opened in 1795. ‘By 1797 there were 600 pupils of both sexes.’ Gustave Chouquet, ‘Conservatoire de Musique’ in G. Grove (ed.), *A Dictionary of Music and Musicians* (London: Macmillan and Co., 1900), 392. Its predecessor institution, an École Royale de Chant, had been founded in 1784 initially with 15 male and female pupils. David Charlton, John Trevitt and Guy Gosselin, ‘1789–1870’ in Elizabeth Cook et al., ‘Paris’ in *Grove Music Online, Oxford Music Online*, <<https://doi.org/10.1093/gmo/9781561592630.article.40089>> [accessed 24 September 2022].

³ The Royal Academy of Music opened in 1823. The foundation students comprised 10 girls and 11 boys. William Barclay Squire, ‘Royal Academy of Music (1823–)’ in G. Grove (ed.) *A Dictionary of Music and Musicians* (London: Macmillan and Co., 1900), 185. It had been intended by the foundation committee to enrol 80 students, evenly split by gender, but because of shortage of funds the academy opened with only 21 students. Bernarr Rainbow and Anthony Kemp, ‘Educational Institutions’ in Nicholas Temperley et al., ‘London’ in *Grove Music Online, Oxford Music Online*, <<https://doi.org/10.1093/gmo/9781561592630.article.16904>> [accessed 24 September 2022].

⁴ Judith Tick, Margaret Ericson and Ellen Koskoff, ‘Women in music’ in *Grove Music Online, Oxford Music Online* <doi.org/10.1093/gmo/9781561592630.article.52554> [accessed 25 January 2020].

⁵ Clara Rogers, 1844-1931 was an English-born American composer.

⁶ Adrienne Fried Block, ‘Women in American Music, 1800-1918’ in K. Pendle (ed.), *Women and Music: A History* (Bloomington: Indiana University Press, 2nd edition, 2001), 213.

⁷ Ethel Smyth, 1858-1944, was an English composer.

⁸ Marcia J. Citron, ‘European Composers and Musicians, 1880-1918’ in K. Pendle (ed.), *Women and Music: A History* (Bloomington: Indiana University Press, 2nd edn, 2001), 188.

Though musical composition by women was discouraged during much of the 1800s, they were expected to teach or perform privately;⁹ public performance by females was not encouraged:

Even the most competent among them were forbidden by husbands or fathers to appear in public, to publish music under their own names, or to accept fees for any teaching they did, lest it reflect badly on the social status of the family.¹⁰

There were notable exceptions to this norm in a number of fields; known virtuoso pianists included Clara Schumann, Marie Pleyel, Teresa Carreño, Annette Esipova, Julie Rivé-King and Fanny Bloomfield Zeisler.¹¹

References to female composers had been documented in literature prior to 1800; the early nineteenth century was not hospitable to women composers:

In Germany, the term ‘Damenmusik’ (‘women’s music’) is found as early as August 1811 in the *Allgemeine musikalische Zeitung*: it was used pejoratively to indicate a dilettante. In this case the anonymous critic admitted he approached a piano sonata by a female composer with ‘a feeling of dread’, only to find himself pleasantly surprised by (yet another) exception to the rule of ‘Damenmusik’.¹²

Later in the century, in spite of greater visibility of female composers, recognition in publications, including dictionaries, were not reflective of this trend. There were only twenty-nine female composers included in George Grove’s first *Dictionary of Music*

⁹ Statistics for England and Wales show that in the latter half of the century there was a huge surge in numbers of musicians and teachers between 1841 and 1891. Women occupied an increasing number of these roles: 13.7% in 1841 compared to 50% in 1891. Tick, Ericson and Koskoff, ‘Women in music’, *Grove Music Online*.

¹⁰ Nancy B. Reich, ‘European Composers and Musicians, ca.1800-1890’ in K. Pendle (ed.), *Women and Music: A History* (Bloomington: Indiana University Press, 2nd edition, 2001), 148.

¹¹ Tick, Ericson and Koskoff, ‘Women in music’, *Grove Music Online*.

¹² *Ibid.*

and Musicians (1879–1889),¹³ whereas Pamela Youngdahl Dees more recently chronicled 144 female composers born before 1900.¹⁴

Due to political, economic and social changes, the status of women improved later in the nineteenth century.¹⁵ Marcia Citron notes changes in France following the 1871 Franco-Prussian war, including rising nationalism and influence from the Paris Conservatoire. As a result, there were a number of visibly active female composers towards the end of the nineteenth century including Augusta Holmès and Cécile Chaminade.¹⁶

Adrienne Block has described the historical context for women in music in America in the nineteenth century: ‘An unbridgeable divide separated middle- or upper-class amateurs from professional: respectable women did not perform in public’.¹⁷ Moreover, as late as 1880, George Upton wrote that: ‘Women should be content to function as men’s muses or inspirations’ and at this time, Block points out that the social Darwinism theory was popular, suggesting that women were less evolved than men and lacked the required intellectual capacity to produce great art.¹⁸ A further excerpt from George Upton’s writings in 1880 describes his view on women’s purported innate inferiority: women ‘could not write music – that is, great music. The proof was that women had not written great music in the past’.¹⁹ There is a more enlightened essay by

¹³ Tick, Ericson and Koskoff, ‘Women in music’, *Grove Music Online*.

¹⁴ Pamela Youngdahl Dees, *A Guide to Piano Music by Women Composers. Volume I, Composers Born Before 1900* (Westport, Connecticut: Greenwood Press, 2002).

¹⁵ Citron, ‘European Composers and Musicians, 1880-1918’ in *Women and Music: A History*, 175.

¹⁶ *Ibid.*, 176.

¹⁷ Block, ‘Women in American Music, 1800-1918’ in *Women and Music: A History*, 193.

¹⁸ *Ibid.*, 212.

¹⁹ George Upton, ‘A Classic Formulation of Women’s Inferiority’ in Carol Neuls-Bates (ed.), *Women in Music: An Anthology of Source Readings from the Middle Ages to the Present* (Boston: Northeastern University Press, 1996), 206.

Helen Clarke written in 1895 suggesting that women had ‘traditionally been hindered by a lack of training’ and comments that ‘in the last decade, the writer has heard of German teachers who absolutely refused to teach women the science of harmony, because, as they declared, no woman could understand it’.²⁰

Another theme that emerges in the secondary sources is sexual aesthetics in music criticism in the late nineteenth century which must also have influenced composers:

feminine music ... was ... graceful and delicate ... and restricted to the smaller forms of songs and piano music. Masculine music ... was powerful ... intellectually rigorous in harmony, counterpoint and other structural logic.²¹

Carol Neuls-Bates cites examples of sexual aesthetics in reviews including comments on Amy Beach’s Gaelic Symphony noting ‘excessively heavy orchestration in parts ... Beach’s feelings of inferiority as a female composer’ whereas a second reviewer faults Amy Beach’s contrapuntal skill but notes the ‘womanly grace and delicacy of the Siciliana or Scherzo movement’.²² Carol Neuls-Bates writes: ‘Thus the system of sexual aesthetics found both virtues and defects in a composition by a woman to be the inevitable result of her gender’.²³ The nature of this commentary suggests that women composers’ output was inextricably bound to their gender rather than being viewed simply as musical works in their own right.

²⁰ Helen J. Clarke, ‘Regarding Unequal Education in the Past’ in Carol Neuls-Bates (ed.), *Women in Music: An Anthology of Source Readings from the Middle Ages to the Present* (Boston: Northeastern University Press, 1996), 211.

²¹ Carol Neuls-Bates, ‘A Corollary to the Question: Sexual Aesthetics in Music Criticism’ in Carol Neuls-Bates (ed.), *Women in Music: An Anthology of Source Readings from the Middle Ages to the Present* (Boston: Northeastern University Press, 1996), 223.

²² Carol Neuls-Bates, ‘A Corollary to the Question: Sexual Aesthetics in Music Criticism’ in *Women in Music: An Anthology of Source Readings from the Middle Ages to the Present*, 223.

²³ *Ibid.*, 223.

Unsurprisingly, women were consequently conflicted about composing: for example, ‘Clara Schumann was ambivalent about her creative work and easily discouraged’.²⁴ This ambivalence may have partially stemmed from a lack of confidence; both Fanny Mendelssohn and Clara Schumann expressed self-consciousness and concerns about their composing ability. In letters to her brother, Mendelssohn referred to her compositions negatively: ‘I fret if it’s bad’ and notes a ‘familiar dearth of inspiration’.²⁵ Schumann wrote ‘a woman must not wish to compose – there never was one able to do it’.²⁶ Although the Mendelssohn siblings received an impressively broad education including and beyond music, the distinction between Fanny and her brother was drawn early by her father in a letter to his daughter: ‘Perhaps for [Felix] music will become a profession, while for you it will always remain but an ornament; never can and should it become the foundation of your existence and daily life’.²⁷

1.2 Female composers for piano

Developments such as the addition of foot pedals, extension of pitch range, and increases in string width and tension²⁸ in the late eighteenth and early nineteenth century assured the piano’s place in concert hall and domestic settings. It was considered a ‘particularly appropriate instrument for women to play because of its association with domestic music making’.²⁹ Female composers at this time were best known for writing short pieces of domestic music in popular forms including ‘songs

²⁴ Reich, ‘European Composers and Musicians, ca.1800-1890’ in *Women and Music: A History*, 149.

²⁵ Marcia J. Citron, *Gender and the Musical Canon* (Chicago: University of Illinois Press 2000), 55.

²⁶ *Ibid.*, 57.

²⁷ Letter from Abraham Mendelssohn to Fanny Mendelssohn in 1820; quoted in Sarah Rothenberg, “‘Thus Far, but No Farther’: Fanny Mendelssohn-Hensel’s Unfinished Journey”, *The Musical Quarterly*, 77 (1993), 689.

²⁸ Edwin M. Ripin et al, ‘Pianoforte [piano]’ in *Grove Music Online. Oxford Music Online* (Oxford University Press), <<https://doi.org/10.1093/gmo/9781561592630.article.21631>> [accessed 1 December 2023].

²⁹ Reich, ‘European Composers and Musicians, ca.1800-1890’ in *Women and Music: A History*, 159.

without words, ballades, nocturnes, etudes, romances, nocturnes, intermezzos, scherzos and dance forms'.³⁰ Details of a number of prominent female piano composers who wrote concert-standard pieces for piano in the nineteenth century can be seen in Appendix A.

Given, in part, the prolific output of their male composer relatives, perhaps most has been written about (Mendelssohn) Hensel and (Wieck) Schumann but these are mostly biographical with some relatively cursory descriptive overviews of their works. Carol Neuls-Bates, for instance, has collected source material and written biographically about nineteenth-century female piano composers including Clara (Wieck) Schumann, Fanny (Mendelssohn) Hensel and Ethel Smyth.³¹ Compared to Schumann and Hensel, less is written about their female peers which may be contributory factor to their comparative lack of visibility in the context of performance repertoire planning.

Nancy B. Reich has described the historical context for women composers and written about composers for voices and instrumental music. Regarding women and the piano, Reich has written biographically about European composer/performers in the period 1800 to 1890: Maria Szymanowska, Louise Farrenc, Léopoldine Blahetka, Fanny Hensel, Clara Schumann, Luis Adolpha Le Beau, Agathe Backer-Grøndahl, Ingebourg von Bronsart and Elfrida Andréé.³²

³⁰ Reich, 'European Composers and Musicians, ca.1800-1890' in *Women and Music: A History*, 159.

³¹ Carol Neuls-Bates (ed.), *Women in music: An Anthology of Source Readings from the Middle Ages to the Present* (Boston: Northeastern University Press, 1996), 143-166.

³² Reich, 'European Composers and Musicians, ca.1800-1890', 147-174.

Citron has also recorded biographical accounts of August Holmés (who wrote little piano music), Cécile Chaminade, Agathe Backer-Grøndahl, Elfrida Andree, Lili Boulanger, Alma Mahler Werfel and Ethel Smyth.³³

In addition to covering the educational and religious context, Block paints a biographical picture of American performers, singers and composers of the period. Amongst the latter, with compositions for piano, are Susan Parkhurst, Augusta Browne, Clara Rogers, Helen Hopekirk, Margaret Ruthven Lange and Amy M. Beach.³⁴

1.3 Works chosen and methodology

1.3.1 Context

Much has been written about the performance of nineteenth-century solo piano music which forms part of the so-called canon of more frequently performed or, what might be considered ‘standard’, repertoire. The world’s most lauded pianists have performed and recorded such works and there are multiple editions of many of these compositions. Generations of piano teachers have contributed to a rich pedagogical legacy which informs the choosing and performing of repertoire by their students. Contemporary pianists therefore have a wealth of reference resources available to them in the context of informing their study and performance preparation of such works.

Compositions which are not included in the teaching canon may pose greater challenges. Works by nineteenth-century female composers, for instance, typically do

³³ Citron, ‘European Composers and Musicians, 1880-1918’ in *Women and Music: A History*, 177-191.

³⁴ Block, ‘Women in American Music, 1800-1918’, *Women and Music: A History*, 193-226.

not form part of the canon and the resources available to potential performers of this music are much more limited. Performances and recordings by the most well-known and highly regarded pianists are comparatively rare and there may be few reliable editions available. Teachers may be more reluctant to advocate unfamiliar repertoire thereby influencing and limiting the likely choices of their students.

As music history education in schools and universities has traditionally focussed on male composers and their compositional outputs, an unconscious bias may have evolved amongst music professionals and classical music audiences towards works traditionally included in the canon, creating expectation and demand which in turn drives concert programming and commercial recording decisions. Consequently, lifelong pianists, myself included, may not have studied or performed a work by a female composer and may not have sought out such compositions based on a conditioned assumption regarding perceived or imagined inferiority of those works.

1.3.2 Work selection

The usual approach to selecting repertoire for study is influenced by general repertoire knowledge informed by formal or informal education, notional lists of intended future works for performance and/or favourite recordings or concert performances which have left a long lasting impression. Other factors may inform decision making, for instance, for younger student musicians, exam syllabi and competition requirements may narrow repertoire options. Concert performers carefully plan programmes taking cognisance of works they wish to share, presenting an interesting, inviting programme with a view to attracting an audience.

Though my own piano repertoire spans all musical eras, the majority comprises works by nineteenth-century male composers. With little knowledge of female composers of this era, beyond Clara Schumann and Fanny Mendelssohn, I set about informing myself further about the environment for such composers, compiling a list thereof together with their compositional outputs for piano.³⁵

The selection objective was to identify more substantial concert works, ideally of at least ten minutes duration, that could feature as an individual work in a solo concert performance or could be presented together in a shorter concert. Other than as encore pieces, programme planning tends to eschew individual, shorter two-to-three-minute pieces which excludes a vast number of dances, nocturnes, studies and character pieces which are prevalent in the body of works composed by females in the nineteenth century.³⁶ Composers who produced larger forms include Louise Farrenc, Fanny Mendelssohn, Elfrida André, Cécile Chaminade, Ethel Smyth, Florence Price and Emilie Mayer.

Having reviewed scores and/or recordings of longer solo pieces by a number of female composers, the works selected, written in the second half of the nineteenth century, were identified primarily based on their musical appeal and sense of connection from a performer's perspective (as with any repertoire selection) but also with a deliberate diversity of geography and musical form such that they could form a short concert programme in their own right. The three works chosen were Clara Schumann, *Variations on a Theme by Robert Schumann, Op. 20*, Cécile Chaminade, *Sonata in C*

³⁵ See Appendix A, 136.

³⁶ Ibid.

minor, Op. 21 and Amy Beach, *Ballad, Op. 6*. It is noteworthy that each composer was constrained by social mores of the day and, unlike their male peers, did not benefit from formal conservatory training in composition. Most importantly, aligned to my usual approach to work selection, each of these pieces appealed instantly and connected with me, whilst also meeting my diversity criteria and complementing one another.

1.3.3 Methodology

The objective of this thesis is to document an exploration of the chosen works from a performer's perspective with the aim of informing future performances of these works and contributing to bridging the gap in pedagogical and performance knowledge.

Acquiring knowledge of historical context including about the composer is important in approaching any new work. When embarking on a work by well-known male composers, there may be no need for performers to research their more general biographical background which may have been already gained from musical education. In this context, however, I needed to familiarise myself with the composers' backgrounds and current scholarship relating to these works. The usual trusted urtext scores were not available and, given my unfamiliarity with this music, I consulted manuscripts, where available, and compared with available published scores.

As with any work new to my repertoire, I initially looked at the overall structure and form, developing an informal mental guidance map, together with general observations, which are documented also. Performances by favoured and trusted world-renowned pianists are usually consulted; in this case, with one exception, I was not familiar with many of the pianists who have recorded these works. This prompted greater caution and consideration of the usual informal comparison of performances.

A selection of recordings of each piece has been included, noting that the Schumann Variations had more accessible recordings than the other works. The recordings were consulted prior to, and during, preparation of these works for performance.

Contemplation of the challenges of performance analysis, given the complexity of multiple intangible and tangible musical elements, led me towards the approach of isolating objective performance components and a tool used by John Rink and Nicholas Cook for investigation and comparison.³⁷ The two most easily extractable and objectively comparable elements are those of speed and volume. Detailed directions for both are included in the scores selected but, as with any musical interpretation, multiple performance decisions are required. The comparison of performances included in this study considers the motivations for some of these decisions throughout these works, including within my own performances, which may assist in informing the choices of other pianists in the future. Specific performance considerations and key decision points are documented including, *inter alia*, in relation to tempo, dynamic palette, articulation, shaping and rubato inflections, technical difficulties with fingering recommendations for certain passages and pedalling.

1.4 Literature review

The historical and social context for female nineteenth-century piano composers has been quite widely documented. Jill Halstead has written contextually about female composers taking into account psychological (aptitude and personality), social,

³⁷ Centre for the History and Analysis of Recorded Music ('CHARM') was established by a partnership of Royal Holloway University of London with King's College London and the University of Sheffield to promote the musicological study of recordings including development and sharing of the tool 'Sonic Visualiser' for this purpose.

educational and political considerations.³⁸ Citron has written extensively about gender and music including in the context of the musical canon without discussing individual works in detail; it is suggested that the ‘great composer’ concept that evolved in the nineteenth century is really a ‘great man’ model of musical genius.³⁹ References to ‘great’ composers and works of this era almost invariably relate to males rather than females; great composers of this century generally do not either refer to, or conjure images of, great female composers. Citron observes an ‘anxiety of authorship’ stemming from a lack of confidence which requires firm encouragement and support, noting that many better-known female composers came from musical households.⁴⁰ Certain psychological theories have that suggested superior verbal-linguistic skills in females have traditionally resulted in fewer female artists and composers relative to authors of literature, though these have been disputed and the lack of formal musical composition education and societal expectations proposed as the more likely cause.⁴¹ Musical education texts have focussed on male composers in the past; a trend towards increasing references to women composers has been observed though it has been proposed that this should be achieved in a non-gender-segregated way.⁴²

Susan Cook and Judy Tsou have compiled a selection of feminist perspectives in music. The collection includes an essay by Jennifer Post on the boundaries between public and private in women’s performance traditions: the men’s tradition of performing outside the home for large groups during times of leisure resulting in musical freedom and

³⁸ Jill Halstead, *The Woman Composer: Creativity and the Gendered Politics of Musical Composition* (Surrey: Ashgate, 1997).

³⁹ Citron, *Gender and the Musical Canon*, 201.

⁴⁰ *Ibid.*, 54-61.

⁴¹ Eugene Gates, ‘Why Have There Been No Great Women Composers: Psychological Theories, Past and Present’, *The Journal of Aesthetic Education*, 28 (1994), 27-34.

⁴² Vicki D. Baker, ‘Composers in College Music History Textbooks’, *Journal of Historical Research in Music Education*, 25, (2003), 5-19.

domination is contrasted sharply with the women's tradition of performing inside the home for small groups, often while working, resulting in musical restriction and subordination.⁴³ Susan McClary,⁴⁴ Marianne Kielian-Gilbert,⁴⁵ Marcia Citron, Carol Neuls-Bates and Suzanne Cusick⁴⁶ are also amongst those who have also written about feminism and gender in music.

The biographies of many individual female nineteenth-century piano composers have been documented. In particular, Nancy B. Reich has led scholarship and documentation of various aspects of Clara Wieck Schumann's life based on previously unpublished diaries, letters, concert programmes and other papers.⁴⁷ Other scholars, including Citron and Larry Todd have written biographically about Fanny (Mendelssohn) Hensel and about her works.⁴⁸

Clara Schumann

Clara Schumann's diaries compiled by Gerd Nauhaus, Ingrid Bodsch, Berthold Litzmann, Eva Weissweiler and others provide much primary documentation for biographical writings as referred to by Reich, and others.⁴⁹ Students have written about

⁴³ Jennifer C. Post, 'Erasing the Boundaries between Public and Private in Women's performance traditions' in Susan C. Cook and Judy Tsou (eds.), *Cecilia Reclaimed: Feminist Perspectives on Gender and Music* (Chicago: University of Illinois Press, 1994), 39.

⁴⁴ Susan McClary, 'Paradigm Dissonances: Music Theory, Cultural Studies, Feminist Criticism', *Perspectives of New Music*, 32 (1994), 68-85.

⁴⁵ Marianne Kielian-Gilbert, 'The Women in the Music (On Feminism as Theory and Practice)', *College Music Symposium*, 40 (2000), 62-78.

⁴⁶ Suzanne G. Cusick, 'Feminist Theory, Music Theory, and the Mind/Body Problem', *Perspectives of New Music*, 32, (1994), 8-27.

⁴⁷ Reich, *Clara Schumann: The Artist and the Woman* (Ithaca: Cornell University Press, 1985).

⁴⁸ The composers listed in Appendix A, 136, have written concert works for piano and have at least had some biographical notes and documentation of their works.

⁴⁹ Nancy B. Reich and Anna Burton, 'Clara Schumann: Old Sources, New Readings', *The Musical Quarterly*, 70 (1984), 332-354.

Clara Schumann as a teacher, including Adelina de Lara⁵⁰ and Marie Fromm.⁵¹ The relationship between Johannes Brahms and Clara Schumann is also well documented including in memoirs of Clara's daughter Eugenie,⁵² and two volumes of their letters have also been published.⁵³

Secondary sources include biographies by Reich, Pamela Susskind⁵⁴ and others including Beatrix Borchard, Janina Klassen, Weissweiler, Monica Steegman and Joan Chissell.⁵⁵ In addition, specific articles have been published about Clara Schumann the performer⁵⁶ and the Clara Wieck and Robert Schumann partnership.⁵⁷ Clara Schumann's travels have also been the subject of articles such as the centenary celebratory description of her first visit to England.⁵⁸ The relationship between Brahms and Clara Schumann is also documented in an article by Clara's grandson, Ferdinand.⁵⁹

⁵⁰ Adelina de Lara, 'Clara Schumann's Teaching', *Music & Letters*, 26, (1945), 143-147.

⁵¹ Marie Fromm, 'Some Reminiscences of My Music Studies with Clara Schumann', *The Musical Times*, 73, 1073 (1932), 615-616.

⁵² Eugenie Schumann, *The Schumanns and Johannes Brahms: The Memoirs of Eugenie Schumann* (New York: Lincoln Mac Veagh, The Dial Press, 1927).

⁵³ Berthold Litzmann (ed.), *Letters of Clara Schumann and Johannes Brahms 1853 – 1896* (New York: Vienna House, 1973).

⁵⁴ Pamela Gertrude Susskind, 'Clara Wieck Schumann as Pianist and Composer: A Study of Her Life and Works' (PhD dissertation, University of California at Berkeley, 1977).

⁵⁵ Monica Steegman, *Clara Schumann* (London: Haus Publishing, 2004) and Joan Chissell, *Clara Schumann: a dedicated spirit: a study of her life and work* (New York: Taplinger Publishing Company, 1983).

⁵⁶ Including: Pamela Susskind Pettler, 'Clara Schumann's Recitals, 1832-50', *19th-Century Music*, 4 (1980), 70-76, and Dorothea Cromley, 'Clara Schumann: Role Model for Today's Woman', *American Music Teacher*, 41 (1991/92), 16-19, 77-78.

⁵⁷ Including: Eugenie Schumann and G. D. H. Pidcock, 'The Diary of Robert and Clara Schumann', *Music & Letters*, 15 (1934), 287-300 and Anna Burton, 'Robert Schumann and Clara Wieck: A Creative Partnership', *Music & Letters*, 69 (1988), 211-228, and Gerd Nauhaus (ed.) *The marriage diaries of Robert & Clara Schumann*, translated, with a preface, by Peter Ostwald (Arizona: Robson, 1994).

⁵⁸ Louise W. Leven, 'Clara Schumann's First Visit to England', *The Musical Times*, 97, No. 1358 (1956), 190-191.

⁵⁹ Ferdinand Schumann and Jacques Mayer, 'Brahms and Clara Schumann', *The Musical Quarterly*, 2 (1916), 507-515.

More recent publications include a book by Alexander Stefaniak, *Becoming Clara Schumann*,⁶⁰ which considers performance strategies and aesthetics, a collection of essays on the composer, edited by Joe Davies, *Clara Schumann Studies*, which considers social and musical contexts, new analyses of Clara Schumann's works and her legacy as teacher and performer,⁶¹ and 'Clara Schumann: Changing Identities and Legacies', by Joe Davies and Nicole Grimes which examines the facets, identities and legacies of Clara Schumann drawing on ideological concepts of the composer as 'priestess' and 'prophetess'.⁶²

Cécile Chaminade

Comparatively less is written about French composer Cécile Chaminade. Biographical work has been produced including a comprehensive publication by Citron based extensively on primary source material⁶³ and a biography by Cécile Tardif.⁶⁴ There is an article about her piano music⁶⁵ and writings advocating her compositions.⁶⁶ Other information sources include concert reviews⁶⁷ and articles by the composer herself recalling her early years and guiding readers on performing her work.⁶⁸

⁶⁰ Alexander Stefaniak, *Becoming Clara Schumann: Performance Strategies and Aesthetics in the Culture of the Musical Canon* (Indiana: Indiana University Press, 2021).

⁶¹ Joe Davies (ed.), *Clara Schumann Studies* (Cambridge: Cambridge University Press, 2022).

⁶² Joe Davies and Nicole Grimes, 'Clara Schumann: Changing Identities and Legacies', *Nineteenth-Century Music Review*, (2023), 1-9.

⁶³ Marcia J. Citron, *Cécile Chaminade: A Bio-Bibliography* (New York: Greenwood Press, 1988).

⁶⁴ Cécile Tardif, *Portrait de Cécile Chaminade* (Montreal: L. Courteau, 1993).

⁶⁵ John Jerrold, 'Piano Music of Cécile Chaminade', *American Music Teacher*, 37 (1988), 22-23, 46.

⁶⁶ Richard Langham Smith, 'Sister of Perpetual Indulgence. On the 50th Anniversary of Her Death', *The Musical Times*, 135 (1994), 740-744.

⁶⁷ Anon., 'Miss Chaminade's Concert', *The Musical Times and Singing Class Circular*, 33 (1892), 410.

⁶⁸ Cécile Chaminade, 'Recollections of My Musical Childhood', *The Etude*, 29 (1911), 805-806, and Cécile Chaminade, 'How to Play my Best Known Pieces', *The Etude*, 26 (1908), 759-760.

Dissertations have explored her biography,⁶⁹ some of her works, particularly those for voice, and the reception of those works by audiences, including in the United States. It is thought that her compositions were mainly written for a female audience and to be performed by women, mainly in semi private settings; her music was popular and favourably received by her audiences.⁷⁰ Research has explored the technical requirements of some of her piano compositions, including the investigation of whole-body coordinated and involved movement to avoid injury when performing her works,⁷¹ in addition to a performance guide to her early piano works.⁷² Her music has been compared to, and is perceived to have been influenced by, the music of Chopin,⁷³ Massenet and Delibes.⁷⁴ Despite her longevity, it has been suggested that her unevolving compositional style, firmly rooted in the Victorian era may have been a contributing factor to her waning popularity later in life.⁷⁵

The most detailed academic work on the Sonata in C minor, Op. 20 has been conducted by Marcia J. Citron⁷⁶ who formally analysed the work, including from a gender perspective, considering the masculinity/femininity of themes and described the

⁶⁹ See Section 3.1, 53-54.

⁷⁰ Including: Michele Mai Aichele, 'Cécile Chaminade as a symbol for American women, 1890-1920' (DPhil dissertation, University of Iowa, 2019); Karen Jee-Hae McCann, 'Cécile Chaminade: Composer at Work' (MA dissertation, University of British Columbia, 2003); Robin Smith, 'The Melodies of Cécile Chaminade: hidden treasures for vocal performance and pedagogy' (DMus dissertation, Indiana University, 2012). See Section 3.1, 53-54.

⁷¹ Yiyang Zhang, 'Applying the Principles of Healthy Movement to Technique and Artistry in Cécile Chaminade's Piano Works' (DMA dissertation, Kansas University, 2021).

⁷² Hyuna Park, 'A Performance Guide of Cécile Chaminade's Early Piano Works: Piano Sonata Op. 21, Six Etudes de Concert Op. 35, and Concertstück Op. 40' (DMA dissertation, University of Cincinnati, 2013).

⁷³ Chaminade is cited as one of five women composers that were inspired by Chopin. Maria A. Harley, Susan M. Praeder and Louis Pomey, 'Chopin and Women Composers: Collaborations, Imitations, Inspirations', *The Polish Review*, 45 (2000), 29-50. Her *Six Etudes de Concert, Op. 35*, the fourth of which was included as the last movement of the piano sonata, have been compared to Chopin's studies. Park, 'A Performance Guide of Cécile Chaminade's Early Piano Works', 30.

⁷⁴ Citron, *Cécile Chaminade: A Bio-Bibliography*, 185.

⁷⁵ Smith, 'Sister of Perpetual Indulgence, 740-744.

⁷⁶ Citron, *Gender and the Musical Canon*, 145-159.

‘ambiguous’ form as possibly being a ‘mixture of three conventions: sonata form, character piece, and prelude and fugue’ the latter which may have been influenced by Saint Saens.⁷⁷ Hyuna Park⁷⁸ and Sun-Young Oh⁷⁹ have also conducted analyses of the work, which refer heavily to Citron’s contribution.⁸⁰ Oh’s brief descriptive analysis of the form and features of this work led to the suggestion of similarities between this work and Beethoven’s Sonata, Op.57, ‘*Appassionata*’.⁸¹

Amy Beach

Adrienne Fried Block has written the most comprehensive biographical work on Amy Beach.⁸² Jeanelle Wise Brown has written about Beach’s chamber music⁸³; her violin sonata⁸⁴ and aspects of her solo piano music have been the focus of dissertations. A study of the solo piano music of Edward MacDowell and Beach has been conducted;⁸⁵ both composers lived part of their lives in Boston and New England, and the study includes an overview of certain children’s, intermediate and virtuosic works, including a short account of the Ballad, Op. 6.

⁷⁷ Citron, *Gender and the Musical Canon*, 147.

⁷⁸ Park, ‘A Performance Guide of Cécile Chaminade’s Early Piano Works’.

⁷⁹ Sun-Young Oh, ‘The piano works of Cécile Chaminade (1857-1944)’ (DMA dissertation, University of Cincinnati, 2000).

⁸⁰ These analyses appear to have been conducted from a theoretical perspective, or at least these commentators do not refer to drawing from their own experience of learning and performing this work.

⁸¹ The main observation is that both works have middle movements in a major key which is a major third below the home minor key of the first and third movement (Chaminade Sonata: c minor–A flat major–c minor; *Appassionata*: f minor–D flat major–f minor). Oh, ‘The Piano Works of Cécile Chaminade’, 61.

⁸² Adrienne Fried Block, *Amy Beach: Passionate Victorian –The life and work of an American composer, 1867–1944* (Oxford: Oxford University Press, 1998).

⁸³ Jeanell Wise Brown, *Amy Beach and her chamber music: biography, documents, style* (Maryland: Scarecrow Press, 1994).

⁸⁴ Yu-Hsien Judy Hung, ‘The violin sonata of Amy Beach’ (DMA dissertation, Louisiana State University and Agricultural & Mechanical College, 2005).

⁸⁵ Stephen Paul Burnaman, ‘The solo piano music of Edward MacDowell and Mrs. H.H.A. Beach: A historical analysis’ (DMA dissertation, University of Texas at Austin, 1997).

Magazines such as *The Étude* have included articles about, and an interview with, the composer in the early twentieth century.⁸⁶ An analysis of selected intermediate-level solo piano works which evaluates musical appeal and pedagogical content has been undertaken, though the Ballad, Op. 6 is not considered.⁸⁷ Marmaduke Miles's dissertation on Beach's solo piano works provides an overview of these works across three style periods, together with two contrapuntal works, works based on folk tunes and her pedagogical works.⁸⁸ Jeremy Logan's study provides an engaging overview of her struggles as a woman composer and her synaesthesia and the effect this had on her choices of keys and modes in composition,⁸⁹ with a further, more recent essay on this topic by Sabrina Clarke.⁹⁰

⁸⁶ Mrs Crosby Adams, 'An American Genius of World Renown: Mrs. H. H. A. Beach', *The Etude*, 46, (1928), 34, 61, 69.

⁸⁷ Donna Elizabeth Congleton, 'Pedagogical analysis and sequencing of selected intermediate-level solo piano compositions of Amy Beach' (DMA dissertation, University of South Carolina Columbia, 1996).

⁸⁸ Marmaduke Sidney Miles, 'The solo piano works of Mrs. H.H.A. Beach' (DMA dissertation, Johns Hopkins University, Peabody Institute, 1985).

⁸⁹ Jeremy Logan, 'Synesthesia and feminism: A case study on Amy Beach (1867–1944)', *New sound: International magazine for music* 46, (2015), 130-140.

⁹⁰ Sabrina Clarke, 'Synaesthetic associations and gendered nature imagery: Female agency in the piano music of Amy Beach' in Linda Kouvaras (ed.), *A century of composition by women: Music against the odds* (Cham: Palgrave Macmillan, 2023), 27-51.

Chapter Two: Clara Schumann, Variations on a Theme by Robert Schumann, Op. 20

2.1 Context

Clara Wieck Schumann (1819-1896) was a German pianist, composer and teacher. A child prodigy, she had an almost life-long internationally renowned concert career and was married to composer Robert Schumann from 1840 until his death in 1856. Both her parents had an interest in music: her mother, Mariane, was a soprano and pianist and her father, Friedrich, repaired pianos and both sold and hired sheet music and pianos.¹ Following the divorce of her parents in 1824, she was primarily taught piano by her father who also managed her early career, and studied ‘violin, theory, harmony, orchestration, counterpoint, fugue, and composition with the best teachers in Leipzig, Dresden, and Berlin’.²

Robert Schumann studied with Friedrich Wieck and rented a room in the Wieck home for a year in 1830. In 1835 Robert Schumann dedicated a work to Clara (*Piano Sonata in F# minor, Op.11*) as Clara had earlier dedicated one of her works to him in 1833 (*Romance Variée, Op.3*). Clara also met contemporary composers including Mendelssohn and Chopin³ during her teen years and later encountered Liszt and formed a long association with Brahms. In 1877 while at the height of her performing career she had performed ‘roughly eleven hundred concerts in locations from Paris to St.

¹ Nancy B. Reich, revised by Natasha Loges ‘Schumann [née Wieck], Clara (Josephine)’ in *Grove Music Online. Oxford Music Online* (Oxford University Press), <<https://doi.org/10.1093/omo/9781561592630.013.90000380188> > [accessed 10 December 2023].

² Ibid.

³ Clara was identified as one of three female composers particularly influenced by Chopin, alongside Szymanowska and Viardot; her early works included polonaises, mazurkas, nocturnes and impromptus and borrowed musical gestures from Chopin’s works and a strong Chopinesque influence is evident in the Piano Concerto in A minor, Op. 7. Maria A. Harley, Susan M. Praeder and Louis Pomey, ‘Chopin and Women Composers: Collaborations, Imitations, Inspirations’, *The Polish Review*, 45 (2000), 29-50.

Petersburg, from Dublin to Prague'.⁴ Though Clara avoided performing Robert's works publicly in her early career, deeming them difficult for audiences to access, she increasingly performed his later works and those written in the 1830s as her performing career progressed.⁵ Following Robert's death, his widow endeavoured to promote his immortality in the performance and editing of his works.⁶

Clara Schumann composed most of her original works between 1830 and 1848 which were written for piano and voice in addition to those for orchestral and chamber groups. After her husband's death, her creative output primarily comprised arrangements of works by Schumann and Brahms as well as cadenzas for a small number of concertos by Mozart and Beethoven. She began composing her final set of variations for solo piano in 1853, which was published in 1854⁷ and considered to be one of her finest sets of variations.⁸

Her last known composition for solo piano prior to this is recorded as having been completed in 1845⁹ suggesting a hiatus in piano composition as referenced in her diary on 29 May 1853: 'Today I began to compose again for the first time in several years: I

⁴ Alexander Stefaniak, *Becoming Clara Schumann: Performance Strategies and Aesthetics in the Culture of the Musical Canon* (Indiana: Indiana University Press, 2021), 1.

⁵ Alexander Stefaniak, 'Compositional and Concertizing Strategies', in Joe Davies (ed.), *Clara Schumann Studies* (Cambridge: Cambridge University Press, 2022), 205-206.

⁶ Alexander Stefaniak, *Becoming Clara Schumann*, 243-244.

⁷ Clara Schumann, *Variationen über ein Thema von Robert Schumann, Op. 20*, ed. Breitkopf und Härtel, [Leipzig: 1854].

⁸ Li-Chen Lai, 'Variations on a theme by Robert Schumann op. 20 by Clara Schumann: An analytical and interpretative study' (DMA dissertation, Temple University, Philadelphia 1992), 18.

⁹ Her solo piano compositions in 1845 included four preludes and fugues, three four-part fugues and a prelude. Nancy B. Reich, revised by Loges, 'Schumann [née Wieck], Clara (Josephine)', *Grove Music Online*.

want to work on variations on a theme from his *Bunte Blätter* for Robert for his birthday; it is very hard for me, however — I have paused for too long'.¹⁰

Variation form, where a melody is repeated several times with modifications, emerged in compositions as early as the sixteenth century and has evolved ever since.¹¹ This form was popular amongst Classical-era composers C. P. E. Bach, Haydn, Mozart and Beethoven, who wrote variations on single and alternating themes. Schubert, Schumann and Brahms were also committed to the form. In particular, Brahms expressed strong views:

Brahms consciously categorized and judged the variation in its different historical manifestations, deploring its unworthy practitioners — seemingly everyone but Bach and Beethoven — and staking his own claim. Particularly singled out for scorn were those who varied the melody of the theme, while those who cultivated a newer sort of "fantasy-variation" were read out of the variation canon altogether.¹²

This particular set of variations remains faithful to the original melodic structure and is in the older school rather than the 'newer' fantasy-variation style which was favoured by the composer's husband.

2.2 Variations on a Theme by Robert Schumann, Op. 20

Clara Schumann's *Variations on a Theme by Robert Schumann, Op.20* were so admired by Johannes Brahms that he wrote his own set of variations on the same theme, Op. 9.¹³ Brahms's variations, dedicated to Clara Schumann, also incorporate another melody of Clara's (from her *Romance Variée, Op. 3*), in one of the variations. Having heard

¹⁰ Clara Schumann, *Piano Music Selected and with an introduction by Nancy B. Reich* (New York: Dover Publications, 2000), 28-39.

¹¹ Elaine Sisman, 'Variations' in *Grove Music Online. Oxford Music Online* (Oxford University Press), <<https://doi.org/10.1093/gmo/9781561592630.article.29050>> [Accessed 10 December 2023].

¹² Elaine Sisman, 'Brahms and the Variation Canon', *19th-Century Music*, 14 (1990), 132.

¹³ Clara Schumann, *Piano Music Selected* (Dover).

Brahms's variations, Clara amended the final variation of her Op. 20 composition to also include this *Romance Variée* theme¹⁴ set in counterpoint against the Robert Schumann theme in major mode.¹⁵

Clara Schumann's Variations, Op. 20 comprises seven variations based on a simple 24-bar theme in F sharp minor transcribed from Robert Schumann's *Albumblätter* No. 1 (Example 2.1),¹⁶ composed by Robert Schumann in 1841 and included in his *Bunte Blätter, Op. 99* in 1853.¹⁷ Clara indicated that the piece was in 'Mendelssohnian' form and modelled on Mendelssohn's *Variations in E flat major, Op. 82* and *Variations in B flat major, Op. 83*.¹⁸

¹⁴ The relationship between the Schumanns and Brahms is much documented but this particular intersection, represented by these variations, is even represented in the German film *Geliebte Clara* (2008) as noted in: Nicole Grimes, 'The Socio-Political Faces of Clara Schumann on German Film', *Nineteenth Century Music Review*, (2023), 26.

¹⁵ Nancy B. Reich, *Clara Schumann: The Artist and the Woman* (Ithaca, Cornell University Press, 1985), 246.

¹⁶ Robert Schumann, *Bunte Blätter*, Op.99 No. 4, Albumblatt, (Leipzig: Breitkopf & Härtel, 1885).

¹⁷ Alexander Stefaniak, *Becoming Clara Schumann*, 58.

¹⁸ *Ibid*, 59.

Example 2.1: Robert Schumann, *Albumblätter, No. 1*

ALBUMBLÄTTER.
I.

Ziemlich langsam. Componirt 1841.



The opening bars of the Romanza from Clara Schumann's *Romance Variée, Op. 3*, which were dedicated to Robert Schumann, are referenced in the final variation (Example 2.2).¹⁹

Example 2.2: C. Schumann, *Romance Variée, Op. 3, Romanza, bars 1-4*

Moderato.

dolce.



A variation of this melody is worked into the final appearance of the theme in the coda to the seventh variation of her *Variations, Op. 20* from bar 202 (upper part of left-hand line) (Example 2.3).²⁰

¹⁹ Clara Schumann, *Romance Variée, Op. 3*, (Leipzig: Friedrich Hofmeister, 1833).

²⁰ Clara Schumann, *Variationen über ein Thema von Robert Schumann, Op. 20*, (Leipzig: Breitkopf und Härtel, 1854).

Example 2.3: C. Schumann, *Variations on a Theme by Robert Schumann, Op. 20*, bars 201-209



Clara Schumann's *Romance Variée* in turn was the basis upon which Robert Schumann composed his Op. 5 variations, *Impromptus on a Romance of Clara Wieck*.

Compared with examples of piano works published by male composers at the same time which have secured a stronger place in the canon of works performed today and may unconsciously set expectations in approaching a work written in the same year, it seems more on a similar scale to classical era variations such as those by Schubert or Mendelssohn. In comparison to the established canon of teaching works, contemporaneous piano pieces composed or published in the same year by a selection of composers (Tables 2.1²¹, 2.2²² and 2.3²³) include works composed on a much grander scale such as three Brahms sonatas and Liszt's B minor sonata, although Schumann wrote smaller scale works at this time for solo piano such as the completion of *Albumblätter*, three sonatas for 'die Jugend' and seven pieces in 'fughettenform'.

²¹ G. S. Bozarth and W. Frisch, 'Brahms, Johannes', in *Grove Music Online. Oxford Music Online* (Oxford University Press), <<https://doi.org/10.1093/gmo/9781561592630.article.51879>> [accessed 6 April 2019].

²² M. Eckhardt, R. C. Mueller and A. Walker, 'Liszt, Franz [Ferenc]' in *Grove Music Online, Oxford Music Online* (Oxford University Press), <<https://doi.org/10.1093/gmo/9781561592630.article.48265>> [accessed 6 April 2019].

²³ J. Daverio and E. Sams, 'Schumann, Robert', in *Grove Music Online. Oxford Music Online* (Oxford University Press), <<https://doi.org/10.1093/gmo/9781561592630.article.40704>> [accessed 30 December 2023].

Table 2.1: Brahms, solo piano works published 1853-1854

Opus	Work	Composed	Published
1	Sonata no. 1, C	1852–3	1853
2	Sonata no. 2, f \sharp ²⁴	1852	1854
4	Scherzo, eb	1851	1854
5	Sonata no. 3, f	1853	1854
9	16 Variations on a Theme by R. Schumann, f \sharp ²⁵	1854	1854
10	4 Ballades, d ‘Edward’, D, b, B	1854	1856

Table 2.2: Liszt, solo piano works published 1853-1854

Work	Composed
<i>Bénédiction et serment, deux motifs de Benevenuto Cellini</i> [Berlioz]	1852–3
Sonata in B minor	1852–3
Ballade no. 2	1853
<i>Huldigungs-marsch</i>	1853
<i>Andante finale und Marsch aus der Oper König Alfred</i> [Raff]	1853
<i>Vom Fels zum Meer</i> (Deutscher Siegesmarsch)	1853–6
<i>Aus Lohengrin</i> [Wagner]: 1 Festspiel und Brautlied, 2 Elsa’s Traum und Lohengrins Verweis	1854

²⁴ Dedicated to Clara Schumann.

Table 2.3: Robert Schumann, piano works published 1853-1854

Work	Published
<i>Ballscenen</i> pianoforte four hands	1853
<i>Drei Clavier-Sonaten für die Jugend</i>	1853
<i>Albumblätter</i> (though many pieces had been composed earlier)	1854
<i>Sieben Clavierstücke in Fughettenform</i>	1854
<i>Kinderball</i> , pianoforte four hands	1854

2.3 Overview of musical structure and sources

The work comprises a slow 24-bar theme and seven variations. With the exception of one variation, the work is in the key of F sharp minor. Five of the variations are also 24 bars in length; the second is marginally longer (27 bars) and the final, with an extended coda, is the longest in duration with 66 bars.

The rhythmic figures of the variations become gradually increasingly ornate from the primarily slow crotchet rhythm of the theme (reprised in the third and sixth variations) moving from triplet quavers (variation 1), to semiquavers (variation 2 – reprised in variation 5 as octaves), triplet semiquavers (variation 4) and, finally, demisemiquavers (variation 7). An overview of the structure of the variations is represented in Table 2.4.

Table 2.4: C. Schumann, Variations Op. 20, Overview of structure

Section	Key signature	Time signature	Length	Characteristics
Theme	F# minor	2/4	24 bars	Slow – mainly crotchet rhythm with dotted quaver/semiquaver motif
Variation 1	F# minor	2/4	24 bars	Theme in right hand (RH) with running quaver triplets throughout
Variation 2	F# minor	2/4	27 bars	Modified theme with semiquavers throughout
Variation 3	F# major	2/4	24 bars	Slow crotchet-based theme with original rhythm in major key
Variation 4	F# minor	2/4	24 bars	Theme mainly in left hand (LH) with running triplet semiquavers throughout
Variation 5	F# minor	2/4	24 bars (bars 9-24 repeated)	Theme mainly in RH with semiquaver octave accompaniment throughout
Variation 6	F# minor	2/4	24 bars	Slow crotchet-based theme with original rhythm and canonic writing at the 5 th and octave
Variation 7	F# minor	2/4	66 bars (and bars 1-8 repeated)	Theme primarily in broken chords with running demisemiquaver accompaniment; extended coda including reprisal of theme with <i>Romance Variée</i> reference in editions

The observations made here are based on a review of the first edition published by Breitkopf und Härtel in 1854,²⁵ a more recent publication by Dover in 2000²⁶ (reproduced mainly from a Breitkopf und Härtel 1879 edition) and two original manuscripts (sourced from Vienna²⁷ and Zwickau²⁸). Two further manuscripts of variation 6 were also reviewed.²⁹ The Breitkopf and Härtel edition and Dover reproduction are closely aligned whereas there is a number of differences noted

²⁵ Clara Schumann, *Variationen über ein Them von Robert Schumann, Op. 20* (Leipzig: Breitkopf und Härtel, 1854). See Appendix C, 146.

²⁶ Clara Schumann, *Piano Music* (New York: Dover Publications Inc., 2000), 28-39.

²⁷ Clara Schumann, *Variationen über ein Them von Robert Schumann, Op. 20*, manuscript, A-Wgm [Archiv der Gesellschaft der Musikfreunde in Vienna], MSs Signatur VII 65501.

²⁸ Clara Schumann, *Variationen über ein Them von Robert Schumann, Op. 20*, manuscript, D-Zsch, [Robert-Schumann-Haus Zwickau] Archiv-Nr. 5989-A1.

²⁹ Clara Schumann, *Variationen über ein Them von Robert Schumann, Op. 20* [Frederick R. Koch Collection, Beinecke Rare Book and Manuscript Library, Yale University] MSS 601 and [Morgan Library and Museum, New York] Heineman MS 197C.

compared with the manuscripts.³⁰ The manuscripts also differ from one another, primarily in the area of dynamic and articulation markings potentially suggesting that the composer did not have a consistent, fixed view on these matters. There is a number of differences between the manuscripts and the edited copies but, with one exception, the differences primarily relate to dynamic markings and/or placement and some articulation differences. Observations in the editions that do not relate to either manuscript are highlighted in grey. The manuscripts viewed predate the later inclusion of the *Romance Variée* reference in the final reprise of the theme in major mode.

Given the number of differences identified, the manuscript review is certainly beneficial in informing the performer and, in particular, taking cognisance of those differences noted in grey. There is a number of pitch differences: the first left-hand note of bar 196 is obviously an error in both editions although the editions do align with the Zwickau manuscript regarding a number of missing accidentals (for example, at bars 226 and 230).³¹

There are numerous placement differences in dynamics, but one particular deviation arises in variation 5: the manuscript shows either no dynamic marking or a *diminuendo* marking on passages of descending octaves in bars 133 and 135. The editions show *crescendi* in these bars which seems counter-intuitive from a musical perspective; both of these bars form the second half of two-bar phrases, the peak of which occurs at the start of each second bar, reinforced by a *sforzando* marking. The manuscripts highlight this shape in the second of the

³⁰ See Appendix B, 138.

³¹ Ibid.

two-bar phrases with a *crescendo* in the first bar and a hairpin *diminuendo* in the second bar (bars 134 to 135).

Articulation differences are plentiful but often relate to the placement of slurs. A number of the manuscript markings really change the musical meaning of certain demisemiquaver passages in the final variation. Finally, the addition of a new tempo marking for variation 5 in the editions is absent from both manuscripts. It is possible that Breitkopf and Härtel based their edition on another later amended manuscript given the significant difference in bars 202-224.³²

2.4 Early performance considerations

Clara Schumann rarely performed her own piano works in public; her concert programmes were typically dominated by works of other composers.³³ Concerns about receiving unfavourable feedback from critics appears to have generated performance anxiety to the extent that Clara Schumann preferred to perform in private settings to an audience of connoisseurs, or *kenner*; performance in such settings seemed to have provided ‘emotional solace and artistic satisfaction’ which was lacking from her public performance career and, indeed, private performances more generally gained a ‘cultural and social significance’ in the 1830s and 40s.³⁴

³² When writing his own variations on the same theme, Brahms observed the possibility of combining the third variation with the *Romance Variée* theme and communicated this to Clara who incorporated this reference in the final variation of the published set. Stephen James Smith, ‘Eloquence, Reference, and Significance in Clara Schumann’s Opus 20 and Johannes Brahms’ Opus 9’ (DMA dissertation, University of British Columbia, 1994), 30.

³³ Pamela Susskind Pettler, ‘Clara Schumann’s Recitals, 1832-50’, *19th-Century Music*, 4 (1980), 70-76.

³⁴ David Ferris, ‘Public Performance and Private Understanding: Clara Wieck’s Concerts in Berlin’, *Journal of the American Musicological Society*, 56 (2003), 351-408.

Although Clara Schumann did perform this work on a number of occasions,³⁵ it is worth considering, given the context outlined in earlier chapters of this dissertation, whether this work would have been composed with the intention of performance in a smaller domestic environment or in the concert hall. Indeed, Pamela Susskind Pettler observed, commenting on works Op. 20, 21, 22 and 23 written by Clara Schumann during an eight-week period from late May to late July 1853, that these variations were intended for private audiences having been only played once or twice in public. ‘These pieces were clearly private music, written for herself and for Robert, sketched during her summer holiday. They were not destined for public performance; she only played several of them in public—the Variations, the romances for violin and piano, and one or two of the songs, and only once or twice.’³⁶ This is an important contextual backdrop for the performer. Other key performance considerations regarding tempo, dynamics, pedalling and rhythm are examined individually.

The tempo is generally indicated as *Ziemlich Langsam* (rather slow) with an additional marking of *poco animato* for the fifth variation (editions only). This suggests a similar tempo to be maintained throughout the remaining variations.³⁷

The work is subdued in tone. More than three quarters of the work is marked at a dynamic of *piano* or less; just over ten per cent is marked at a dynamic of *mezzo forte*; and fourteen per cent is marked at a dynamic of *forte* (Graph 2.1, based on Dover publication).³⁸

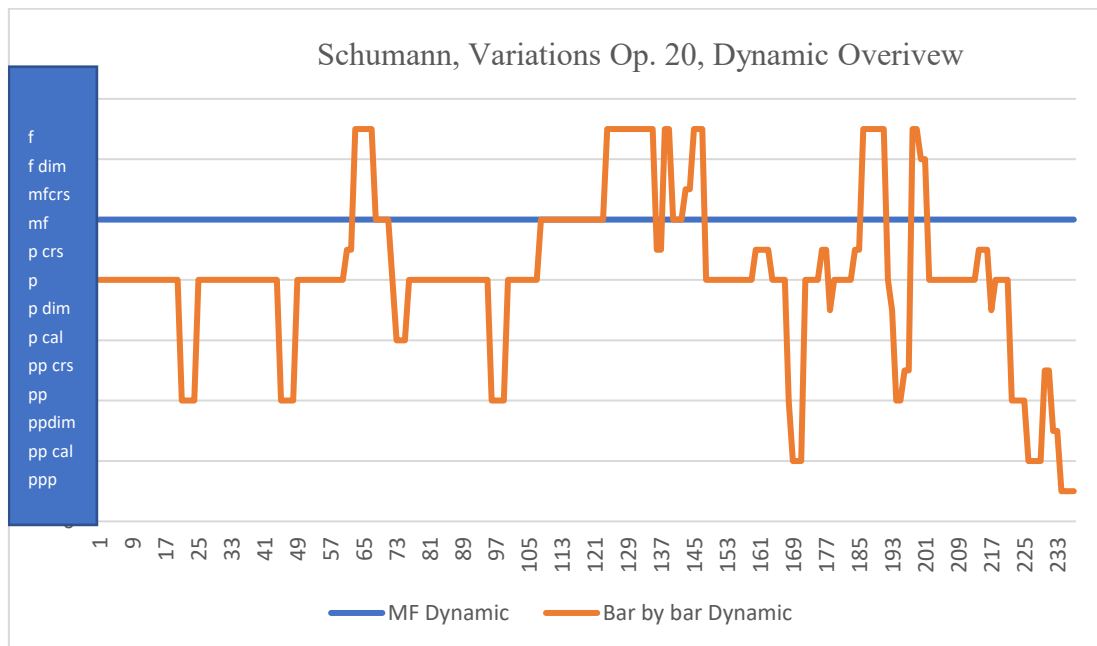
³⁵ Clara Schumann, *Piano Music Selected* (Dover), 28-39.

³⁶ Pamela Gertrude Susskind, ‘Clara Wieck Schumann as Pianist and Composer: A Study of Her Life and Works’ (PhD dissertation, University of California at Berkeley, 1977), 213.

³⁷ Further consideration of tempo is undertaken in Section 2.5, 43.

³⁸ The dynamic markings used are listed in Appendix B, 138.

Graph 2.1: C. Schumann, Variations Op. 20, Dynamic overview



Lesser dynamic graduations such as ‘hairpin’ *crescendi* and *diminuendi* within dynamic markings are not considered for the purpose of this graph. Overall, it may suggest a work that was more intended for salon rather than concert hall performance.

There are no pedal markings in the two later editions of the work other than the one shown in bar 17 which also appears in the source work (*Albumblätter*) and at the end of the work (bars 235-237). The Zwickau manuscript has the same marking whereas the Vienna manuscript shows a pedal marking only at the end of the work (bar 237). It is worth noting that, in contrast, Clara Schumann may have added pedal markings to other works (for example, the three Romances, Op. 21, Dover publication).³⁹ Furthermore, apart from the theme, variations 3 and 6, the left hand is often involved in running decorative accompaniment passages. This texture combined with the absence of composer direction might suggest little or no pedal in order to maintain clarity of

³⁹ Although these may be editorial, the pedal markings within the Variations, Op.20 of the same edition are relatively faithful to the manuscript which provides some assurance as to the accuracy of the published collection overall.

passagework which often include chromatic elements. However, the majority of the work is marked *legato* which may be supported by some amount of right pedal to achieve this successfully. A number of instances of chordal writing are difficult to achieve without pedal and given that the composer was female with potentially a smaller hand size, it is probable that pedal would be needed to achieve *legato* (for example, variation 3). Combined with the predominantly soft dynamic, this might suggest a delicate character to its rendition.

The theme is always clearly and faithfully in evidence throughout the work in the classical style of Beethoven and later Brahms, suggesting that Schumann might have been classified by Donald Tovey as a composer ‘who know[s] their theme’⁴⁰. One performance consideration is the relative importance to be granted to the theme against the varying textural backdrops. In the second variation, for instance, care should be taken to ensure the listener is guided to follow the theme as it switches between hands (bars 49-55) and ensure that it does not get overshadowed by the chordal writing (bars 57-64). Similarly, in the fourth variation (bars 108-123) the melody should continue to be shaped appropriately in spite of jumping between hands and registers. The final variation presents similar challenges particularly from bar 180. Bar 202 of that variation may require prominence to be accorded to both themes: that belonging to the variation and that from *Romance Variée*.

⁴⁰ Donald Francis Tovey, *The Forms of Music* (New York: Meridian Books, 1956), 240-246. Tovey noted that Mendelssohn did not fall into the category of ‘knowing the theme’ whereas Beethoven and Brahms did, with ‘absolutely strict’ variation compositions. Donald Francis Tovey, *Beethoven* (London: Oxford University Press, 1945), 124-125.

Though the passagework is at times technically difficult with multiple twists and chromatic turns in passage shapes, particularly evident in variations 4 and 7, the overall impression is of technical mastery but in a light, filigree style.

2.4.1 Tempo

There is quite a number of recordings of this work, a selection of which, recorded by artists of differing nationalities and at different times over roughly a thirty-year period, have been reviewed and compared here (Table 2.5); one of the recordings (by Manuela Giardina) selected is of a performance on an instrument which dates from Clara Schumann's lifetime.⁴¹

The purely objective comparison of musical performances is difficult given the multiplicity of interpretative elements. The two most easily extractable objectively comparable elements are those of speed and volume. Focussing on tempo initially, the duration of the theme and each individual variation was recorded (Table 2.5). Overall, the timings vary between 10 minutes 11 seconds and 12 minutes 39 seconds, a variation of 24 per cent between the fastest and slowest. Such a strong variation in tempi can significantly alter the character of the piece which the composer indicated as *Langsam* or *Ziemlich Langsam* in the two manuscripts with no further tempo directions other than local markings.

⁴¹ Conrad Graf piano, 1839.

Table 2.5: C. Schumann, Variations Op. 20, Timing comparison

Artist	Recording details	Duration Total
Konstanze Eickhorst	Germany: CPO, 1992 ⁴²	10:43
Susanne Grützmann	Neuhausen: Profil Medien, 2007 ⁴³	11:30
Josef De Beenhouwer	Partridge 1990-1991 ⁴⁴	10:11
Manuela Giardina	Wiener Saal of the Mozarteum University, Salzburg 30th April 2015; ⁴⁵ on original Conrad Graf piano 1839 ⁴⁶	11:03
Veronica Jochum	Clara Schumann – Tudor 7007, 1996	10:55
Yoshiko Iwai	Clara Schumann Piano Music, Naxos,	11:15
Jungwa Lee	Centaur CRC3840, 2021	12:39
Benjamin Grosvenor	Decca 4583945, 2023	11:33
Mika Sasaki	Yarlung Records YAR52635	11:58

A recording of my live performance of the piece is attached in Appendix F; the overall timing is not comparable as some repeats were excluded from the performance.⁴⁷

Though the overall duration varied by 24 per cent, there are marked differences in tempi for individual variations. The theme was played in a range from 53 seconds to 1 minute 10 seconds, a difference of 32 per cent, for instance (Table 2.6). One key interpretative

⁴² Konstanze Eickhorst (Germany: CPO, 1992) <<https://www.youtube.com/watch?v=kNV9SoztdG4>>

⁴³ Susanne Grützmann (Neuhausen: Profil Medien, 2007),
Thema <<https://www.youtube.com/watch?v=oVS0sPDi4dY>>;
Var 1 <https://www.youtube.com/watch?v=m1Pm_rtWfeg>;
Var 2 <<https://www.youtube.com/watch?v=k4dzSA56Uyg>>;
Var 3 <<https://www.youtube.com/watch?v=ZWYglFyx19o>>;
Var 4 <<https://www.youtube.com/watch?v=rCNIFTV1gwE>>;
Var 5 <<https://www.youtube.com/watch?v=WrzwoBNM-DU>>;
Var 6 <<https://www.youtube.com/watch?v=spIsWldBvgM>>;
Var 7 <https://www.youtube.com/watch?v=_IdfAOqdgWo>;

⁴⁴ Josef De Beenhouwer (Partridge 1990-1991) <<https://www.youtube.com/watch?v=xhDFHqOLgeQ>> (starts 11:19).

⁴⁵ Manuela Giardina (Wiener Saal of the Mozarteum University, Salzburg, 2015) <<https://www.youtube.com/watch?v=uAeBMG5uGCo>>.

⁴⁶ Note: Robert and Clara Schumann had a Conrad Graf piano.

⁴⁷ See Appendix F, 198. This live performance was delivered within strict time constraints which did not facilitate observing repeat signs. In any event, there are only two repeat signs (16 bars in variation 5 and 8 bars in variation 7). Data was gathered bar by bar and could be compared for relevant bars; the more detailed discussion of tempo does not include either of these variations.

choice is the extent to which performers use the theme tempo as the fundamental benchmark for the work. An inbuilt increase in ‘rhythmic activity’ is already evident in successive variations moving from subdivisions of duplet quavers to triplet quavers to semiquavers to sextuplet quavers to demisemiquavers. Some performances take quite different speeds in variations from that at the thematic outset. Consideration needs to be given as to whether the speed of the theme broadly sets the tempo for the remaining variations potentially apart from variation 5 for which a change in tempo may have been marked (though this is not evident in the manuscripts viewed). Some additional time could be taken to ensure clarity is preserved in variations 2, 4 and 7 but perhaps not at the expense of having a relatively consistent tempo throughout which can support a more unified presentation of the work. Performers with the slowest tempo are shown in red and those with the fastest in green (Table 2.6).

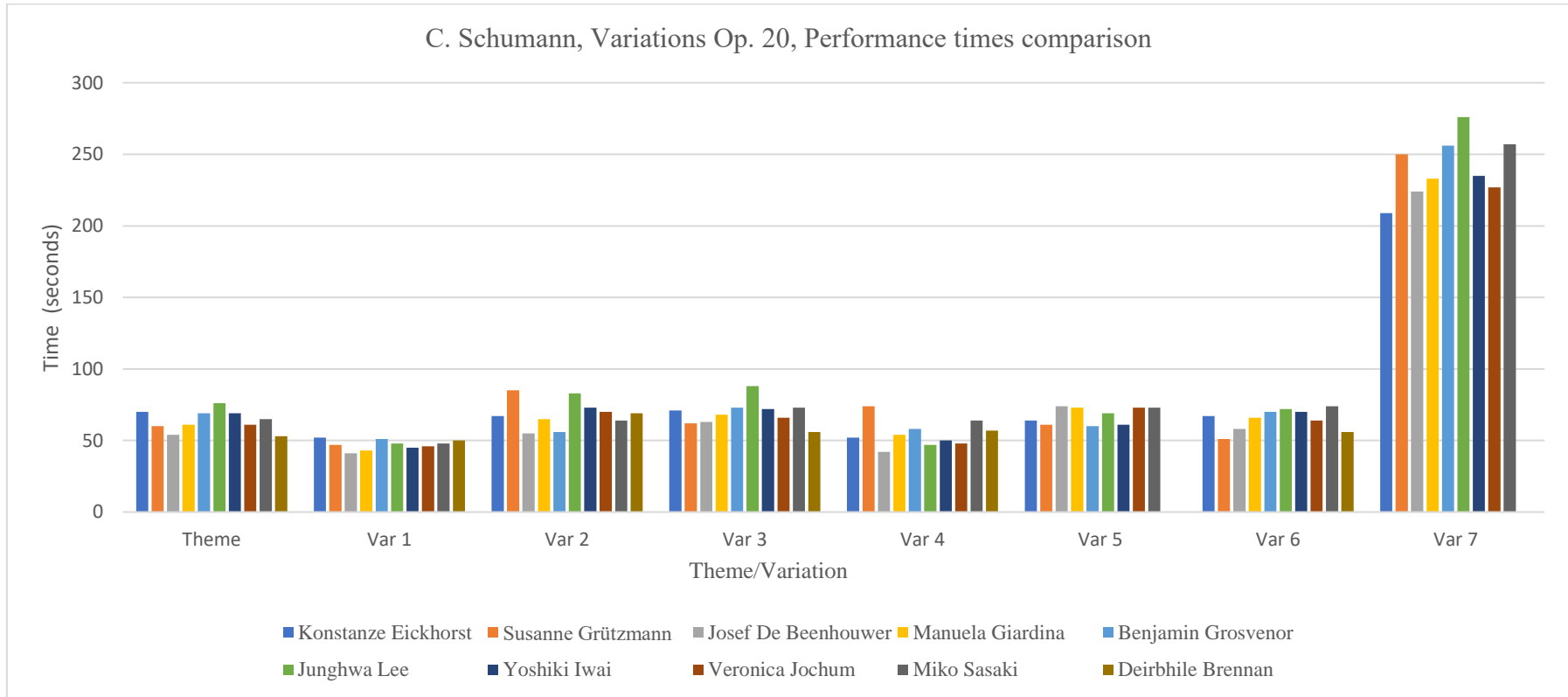
Table 2.6: C. Schumann, Variations Op. 20, Timing comparison by variation (seconds)

Artist	Theme	Var 1	Var 2	Var 3	Var 4	Var 5	Var 6	Var 7
Konstanze Eickhorst	70	52	67	71	52	64	67	209
Susanne Grützmann	60	47	85	62	74	61	51	250
Josef De Beenhouwer	54	41	55	63	42	74	58	224
Manuela Giardina	61	43	65	68	54	73	66	233
Benjamin Grosvenor	69	51	56	73	58	60	70	256
Junghwa Lee	76	48	83	88	47	69	72	276
Yoshiki Iwai	69	45	73	72	50	61	70	235
Veronica Jochum	61	46	70	66	48	73	64	227
Mike Sasaki	65	48	64	73	64	73	74	257
Deirbhile Brennan	53	50	69	56	57	48 ⁴⁸	56	173 ⁴⁸

⁴⁸ Not comparable as excludes repeats in these variations (and both are excluded from Graph 2.2).

This data is shown in graphic form (Graph 2.2) which clearly highlights differences in tempi. A similar pattern of relative tempi taken for the theme would be evident for each variation where the underlying tempo is relatively consistent throughout the work. Whereas different tempi are chosen for the theme, all performances of variation 1 are similar in length. The selected performers take significantly different tempi in successive variations relative to others and their own theme tempo (for example, Susanne Grützmann takes a much slower tempo in variations 2, 4 and 7; Junghwa Lee takes a slower tempo in variations 2, 3, and 7 but a faster one in variations 1 and 4; and Benjamin Grosvenor and Veronica Jochum often take faster tempi in the more active variations including 2 and 4). There is a risk that increased speed in these variations may fundamentally alter the *Ziemlich Langsam* character of the piece intended by the composer.

Graph 2.2: C. Schumann, Variations Op. 20, Performance times comparison

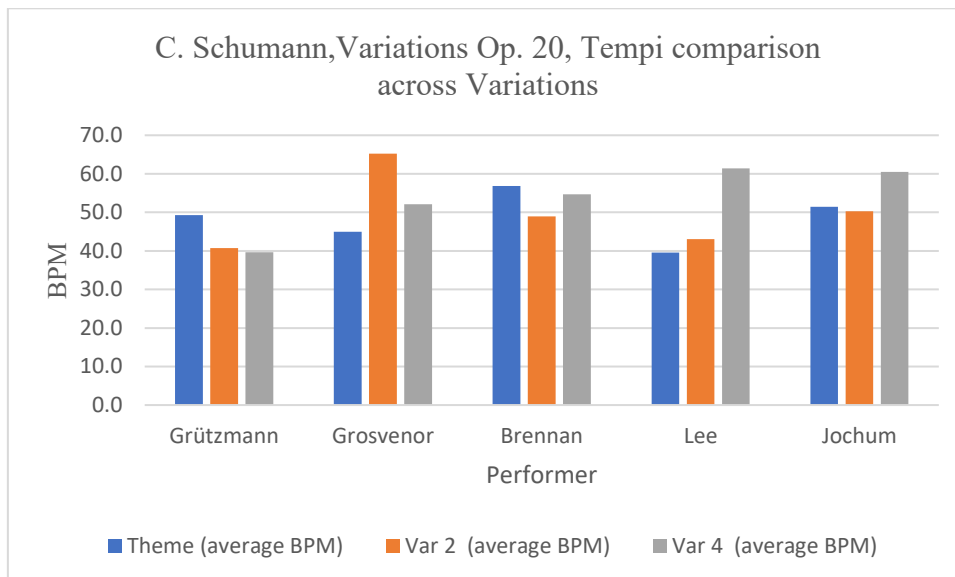


A more detailed analysis of selected performances has been undertaken using the Sonic Visualiser tool.⁴⁹ A comparison of five performers' beats per minute tempi between the theme and variations 2 and 4, which typically exhibit the greatest variations in speed, was undertaken relative to their own performance (Table 2.7) and relative to one another (Graph 2.3).

Table 2.7: C. Schumann, Variations Op. 20, Comparison of tempi between theme and selected variations

	Grützmann	Grosvenor	Brennan	Lee	Jochum
Theme (average BPM)	49.3	45.0	56.8	39.5	51.5
Var 2 (average BPM)	40.7	65.2	49.0	43.0	50.3
Var 4 (average BPM)	39.6	52.1	54.7	61.4	60.5
Var 2 as % Theme	83%	145%	86%	109%	98%
Var 4 as % Theme	80%	116%	96%	155%	118%

Graph 2.3: C. Schumann, Variations Op. 20, Tempi comparison across variations



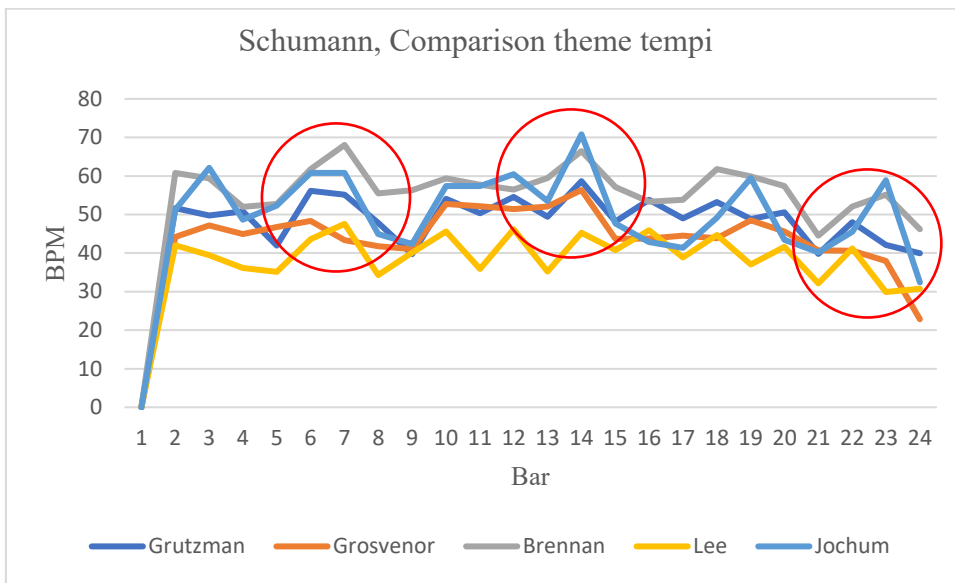
My tempi are most consistent overall relative to others albeit with variations of 14 per cent and 4 per cent compared with the theme. Grützmann is consistent in tempo

⁴⁹ This software was initiated and developed in the Centre for Digital Music, Queen Mary University, London (www.sonicvisualiser.org).

comparing variation 2 with variation 4, which are themselves up to 20 per cent faster than the theme. Grosvenor takes a significantly faster tempo for variation 2 (relative to his theme tempo and the other performers) as do Lee and Jochum for variation 4 (relative to their own starting theme tempo). A similar approach to relative tempo seems to have been taken across the performances for the 'slower', less 'rhythmically active' variations (theme, variation 3 and variation 6). A universally similar tempo was taken for variation 1 (regardless of theme tempo) with greater divergences noted for the more 'active' variations 2 and 4 (variation 7 following a similar pattern to variation 5). A more detailed review of tempi in the theme, variation 2 and variation 4 was conducted.

A review of tempi of the theme at bar level across a selection of performances shows my tempo at the upper end of the sample and Lee's tempo at the lower end (Graph 2.4). It is notable that, almost universally, the performers increase tempo at the same points in the second half of each 8-bar section. Given the absence of any change to tempo direction in the manuscripts, my own performance intention was to set a speed that would work throughout these single theme variations, which are very much in a traditional classical style.

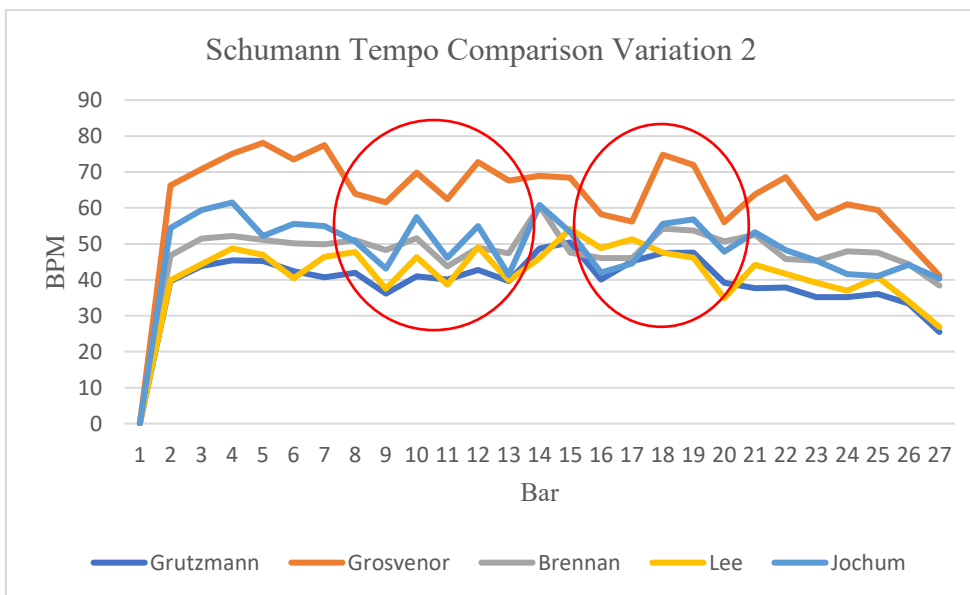
Graph 2.4: C. Schumann, Variations Op. 20, Comparison of theme tempi



There is quite a divergence in tempo choices in the second variation (Graph 2.5).

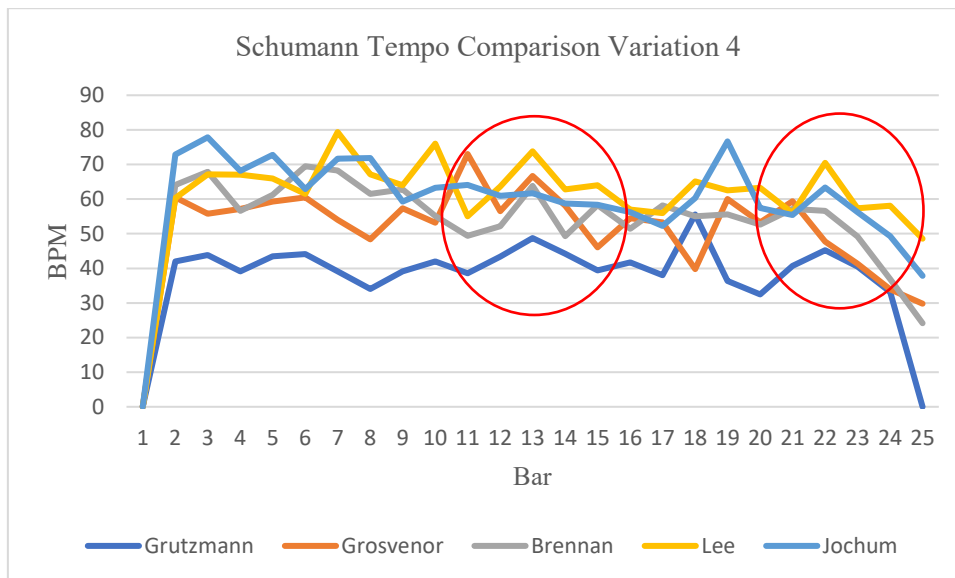
Relative to others and their own theme tempi, Grosvenor clearly takes the fastest tempo by a significant margin, whereas Grützmann takes the slowest. There is a number of bars where speed variation is correlated.

Graph 2.5: C. Schumann, Variations Op. 20, Comparison of variation 2 tempi



The tempi of the fourth variation also differ with Grützmann taking the slowest tempo by a significant margin. There are fewer points of speed correlation with performers taking tempo liberties at different points.

Graph 2.6: C. Schumann, Variations Op. 20, Comparison of variation 4 tempi



It is noteworthy that Manuela Giardina’s performance was played on an original Conrad Graf piano dating from 1838; it is difficult to ascertain the current quality of that piano (compared with how it would have sounded in Clara Schumann’s lifetime) and to what extent the observations relate to the piano as distinct from pianist. It does, however, offer a new perspective on the interpretation given that the Schumanns also owned a Conrad Graf piano.⁵⁰ A contemporary perspective (on a modern piano) of a score primarily marked in the lower dynamic range may not be the same as what was possible on instruments of the time. The instrument sounds percussive at times conveying a much different, less delicate, character to the piece than might otherwise have been

⁵⁰ According to Deborah Wythe, ‘Graf’s instruments represent the culmination of the Viennese Classical era of piano building in the style of J.A. Stein and Anton Walter’. Deborah Wythe, ‘Graf, Conrad’ *Grove Music Online, Oxford Music Online* (Oxford University Press), <<https://doi.org/10.1093/gmo/9781561592630.article.11581>> [accessed 30 December 2023].

anticipated. It is notable also that Graf pianos were built with a wooden frame rather than iron, which was gaining popularity at that time and is used in modern pianos.⁵¹ At the time, Viennese pianos, which were smaller and capable of less volume than modern instruments, were noted for their light touch and had more special tonal effects with up to six pedals; though little is recorded about musical capabilities of instruments at the time, the fine tonal quality of Graf's piano was recognised.⁵²

2.5 Specific performance issues

Theme

The theme is marked *Ziemlich langsam* (moderately slow), which is the same tempo indicated by Robert Schumann in the Albumblatt 1 piece from *Bunte Blätter*, Op. 99 No. 4. The harmonically four-voiced ABA theme is structured: A, two four-bar phrases (Example 2.4); B four two-bar phrases; A: two four-bar phrases (re-harmonised). The performer must perform each variation drawing on the unique character of each new embodiment of the theme. The harmonic map of the theme can be used as a basis on which the performer can draw attention to harmonic changes within the variations (Table 2.8).

⁵¹ Edwin M. Ripin et al, 'Pianoforte [piano]' in *Grove Music Online. Oxford Music Online* (Oxford University Press), <<https://doi.org/10.1093/gmo/9781561592630.article.21631>> [accessed 1 December 2023].

⁵² Deborah Wythe, 'The Pianos of Conrad Graf', *Early Music*, 12 (1984), 446- 460.

Table 2.8: C. Schumann, Variations Op.20, Harmonic map of theme

Bar	1		2		3		4		5		6		7		8	
Beat	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2
Harmony	f#	C#	D ⁷	D ⁷	f#	C# ⁷	f#	f#	f#	C#	D ⁷	D ⁷	B ⁷	E ⁷	A	A
Section/ phrase	A (first four bar phrase: tonic to tonic)								A (second four bar phrase: tonic to relative major)							
Bar	9		10		11		12		13		14		15		16	
Beat	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2
Harmony	A	E ^{aug}	c#	c#	A	E ^{aug}	c#	c#	A	E ^{aug}	A c#	c# f# ⁶	G# ^{6/7}	G# ⁷	c#	c#
Section/ phrase	B (two bar phrase: relative major to dominant 2 nd inv)				B (two bar phrase: relative major to dominant 1 st inv)				B (two bar sub phrase: relative major to ii of dominant)				B (two bar sub phrase: V of dominant to dominant)			
Bar	17		18		19		20		21		22		23		24	
Beat	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2
Harmony	A# ^{dim7}	A# ^{dim7}	b ⁹	b	B ⁷	E ⁷	A	A	f#	C#	D ⁷	D ⁷	f#	C# ⁷	f#	f#
Section/ phrase	A ¹ (first four bar phrase: transition to relative major)								A ¹ (second four bar phrase: tonic to tonic)							

Example 2.4: C. Schumann, Variations on a Theme by Robert Schumann, Op. 20, bars 1-8

Ziemlich langsam.



Variation 1

The harmonic map of the first variation almost exactly mirrors the theme apart from bars 17 (on the second beat the A#^{dim7} harmony used in the theme is replaced by F#⁷ harmony) and 22 (the D⁷ harmony of the theme for a full bar is replaced with B⁹ and G); although both harmonies have similar functions as pre-dominants, the performer may wish to draw attention to these subtle changes using a timing or dynamic colour. A triplet quaver counterpoint line embellishes each of the accompanying voices, no more than one part at a time with the exception of bars 21 and 22 in which two triplet lines provide chromatic accompaniment which facilitates the harmonic change in bar 22.

The melody remains in the top part of the right hand in the same register as the theme. Although the left-hand bass part quavers incorporate much more movement than the theme, the performer may wish to, almost imperceptibly, add a little weight to the root of each harmony which, though this often falls on the first quaver of the first beat, may fall on the second or third quavers of the second beats (Example 2.5).

Rhythmically, the treatment of the dotted-quaver–semiquaver figure is interpreted differently in the performances. In the first variation it seems to have been written as a triplet, aligned to the triplet accompaniment. Some of the performances maintain a strict dotted rhythm here (with a quarter of a crotchet beat allocated to the semiquaver), including Beenhouwer, Grosvenor, Iwai and Jochum and another veers towards almost double dotting the rhythm (Junghwa Lee). Given the left-hand notation (Example 2.5) my performance treats this dotted rhythm as a crotchet-quaver triplet here (Appendix F (a), 0:53) as does Grützmann. This is a matter open to interpretation given the dotted rhythm but in the left hand there are two voices playing the last note of bars 1 and 2 of this variation which are shown as a single headed note with two stems which might indicate an intention to vary at least one of the rhythms – the triplet or the dotted quaver/semiquaver.

Example 2.5: C. Schumann, *Variations on a Theme by Robert Schumann, Op. 20*, bars 25-28 (Variation 1 bars 1-4)

25 (1)

p legato.

Variation 2

The second variation exhibits further changes: rhythmically, with constant semiquaver motion; texturally, with chords on every semiquaver; and, from an articulation perspective, mostly indicated to be non-*legato* throughout. The chords require preparation to ensure consistency in texture and dynamic, which should be supportive of the melodic line. As the theme is split between the hands, the performer needs to ensure its prominence is maintained appropriately (Example 2.6).

Example 2.6: C. Schumann, *Variations on a Theme by Robert Schumann, Op. 20*, bars 49-53 (Variation 2 bars 1-5)

49 (1)

Var. II.

51 (3)

The B section of this variation requires technical preparation to ensure that the melody is clearly projected as it moves position within the texture from top of the right-hand chords to bottom of the right-hand chord/top of the left-hand chord, depending on the distribution of the chords between the hands (Example 2.7).

Example 2.7: C. Schumann, *Variations on a Theme by Robert Schumann, Op. 20*, bars 57-60 (Variation 2 bars 9-12)



Harmonically, there are a lot of deviations from the original thematic harmonies, starting on the second half of the first bar which remains in F# minor into bar 2, bars 5-8, bars 13-14, bars 16-18, and bars 21-22. There is also a short codetta of three bars at the end of the B section in this variation during which the forward musical trajectory should be maintained; it is primarily repetitively chordal with no obvious melody and in a new *legato* texture. The performer needs to consider the texture here with slight prominence offered to the key harmonic driver of each new chord, noting that, other than variation 7, this is the only other departure from the thematic template.

Variation 3

The third variation conveys a change of mood as the theme is reinvented in F sharp major in a solemn *legato* chorale. This variation introduces consecutive octaves in the bass, picking up from the closing chord of the preceding variation which opened out a new lower bass register which facilitates an ascending octave scale.

Given the change of key, a whole new harmonic spectrum is explored in this variation. Instead of travelling from tonic, resting at tonic at the halfway point and modulating to the relative major in the first 8 bars, in this variation the new major tonic moves to the relative minor at the halfway point, ending the 8-bar section on the dominant of the

relative minor. The next 8 bars essentially alternate between the relative minor and its dominant but a chromatic transition passage pushes through the expected cadence at the end of this section with the harmonic destination of the phrase being reached in bar 20 of the variation (from the dominant of the relative minor on the second beat of bar 15 to its tonic in bar 20). The final four bars are similarly harmonised to the theme, moving from tonic to tonic, albeit in F sharp major.

Due to the changed texture and ‘pace’ (primarily crotchet movement) and potentially the more solemn *quasi* chorale character, there seems to be a tendency to drop the tempo here a little (Graph 2.2 – compare variation 3 duration with the theme and variation 1, each of which has the same number of bars); Grosvenor takes a markedly slower tempo here compared with the theme, for instance. My intention was to take a consistent speed in this variation with that adopted for the theme as noted above. The ending reverts to a *pianissimo* ending (as seen in the theme and first variations).

Variation 4

The melody moves to the bass in the fourth variation, in F sharp minor, with accents clearly indicating the melody notes. The left-hand chords become compound from bar 3 with chordal stretches of 10^{ths} and 11^{ths} here and in bars 6, 7, 9, 11, 17 and 19; such chords are beyond the hand span of most female pianists on modern instruments, though perhaps were more manageable in the mid-nineteenth century as keyboard sizes were not standard.⁵³ The right-hand chromatic countermelody introduces the most movement yet with triplet semiquavers. The twisting, turning right-hand part spanning a three-

⁵³ Octave sizes on mid-nineteenth-century pianos ranged from 15.8cm to 16.6cm, with Graf pianos measuring 15.9cm: Kenneth Mobbs, ‘A Performer's Comparative Study of Touchweight, Key-Dip, Keyboard Design and Repetition in Early Grand Pianos, c. 1770 to 1850’ *The Galpin Society Journal*, 54 (2001), 29.

octave range requires technical work ensure laterally shifting hand positions are secure in order to master the unusual sequences of intervals. The harmonic structure is broadly similar to the theme apart from bars 5-7, 14-18 and 21-22.

Example 2.8: C. Schumann, *Variations on a Theme by Robert Schumann, Op. 20*, bars 100-102 (Variation 4 bars 1-3)

Variation 5

The fifth variation, *poco animato*, introduces a completely different character with its increased tempo and loudest dynamic thus far (*forte*). There is an expansion of the introduction of octaves in the third variation with consecutive left-hand octaves throughout which requires preparation on octave technique which include both non-*legato* arpeggiated (with occasional awkward leaps) and *legato* octave scale passages. The largest left-hand leap occurs in bar 138 (bar 15 of this variation) in which the left hand must leap two octaves between consecutive semiquaver octaves; the speed of the lateral leap here and throughout benefits from careful technical preparation, repeating the speed and accuracy of the leap. There is potential here for the left hand octaves to overshadow the right melody and important also that the left hand line highlights musical shaping, in spite of the challenging extended octave passage. This is the longest variation thus far as the B and returning A sections are repeated.

Example 2.9: C. Schumann, *Variations on a Theme by Robert Schumann, Op. 20*, bars 124-126 (Variation 5 bars 1-3)

124 (1) *Poco animato.*

f

Variation 6

Variation 6 reprises the mood of the theme: four-part writing, primarily crotchet and some quaver movement, with *piano* dynamic and solo treble theme in the opening bar which is followed by a canonic imitation in the left hand. This imitation one bar later at a perfect 5th below the theme in the opening and closing 8 bars of the variation introduces new harmonic colour. Reverting to the four-part-harmony opening texture, the wider spacing of the bass and tenor lines may necessitate re-allocating parts between the hands to avoid breaking chords where possible; from bars 3-7 inclusive, for example, the tenor part may be best played in the right hand apart from the B in bar 5, whilst ensuring seamless continuity of the melodic line. A similar arrangement may be required in bars 21 (where the left hand might also take the right-hand middle C sharp) and 22.

Example 2.10: C. Schumann, *Variations on a Theme by Robert Schumann, Op. 20*, bars 148-155 (Variation 6 bars 1-8)

148 (1)

p

Variation 7

The final variation is the most technically difficult, with the demisemiquaver movement almost throughout and a full spectrum of dynamics from *pp* to *f*. The leaps and arpeggios mixed with chromatic embellishments mean lots of preparatory repetition and potentially use of rhythmic variation exercises within each set of four demisemiquavers (including dotted rhythms and reverse dotted rhythms). Given the inherent speed of these short notes and the left hand span of certain harmonies, consideration might be given to playing some of the left hand notes with the right hand (Example 2.11).

Example 2.11: C. Schumann, *Variations on a Theme by Robert Schumann, Op. 20*, bars 172-173 (Variation 7 bars 1-2)

172 (1)



The ending of the melody is diverted in its 23rd bar of variation 7 to a short cadenza in F sharp major loosely based on the theme and leading to a complete change of mood from bar 201 reverting to the chorale texture of variation 3 for the final iteration of the theme. Clara Schumann's *Romance Variée* is referenced from bar 202 which requires careful consideration of the extent to which it and the theme melody are highlighted (Examples 2.2 and 2.3). Performers may wish to give equal prominence to the melodies or to simply allow the subtle counterpoint of the *Romance Variée* musical quote to quietly co-exist with the main theme. A coda commences from bar 226 to the end built around reinforcing F sharp major as the tonality with both scalar and arpeggiated tonic-based melody in the right hand.

2.6 Conclusion

The primary conclusions gleaned from this study from a performer's perspective include the importance of reviewing an original manuscript (or an urtext based on this) and giving consideration to the historical context and instruments available at time of composition. The variation form generates a couple of particular challenges in relation to tempo (and the ideal degree of divergence from that of the original theme), and the extent to which the original theme should stand out in relief from the rest of the musical texture.⁵⁴ The objective review of a selection of performances available can help inform performance choices, particularly regarding tempo.

⁵⁴ My performance of this work is attached at Appendix F(a), 198, which demonstrates the practical application of these observations to performance.

Chapter Three: Cécile Chaminade, Sonata in C minor, Op. 21

3.1 Context

Cécile Chaminade¹ was one of very few nineteenth-century female composers who had gained public recognition during her lifetime. The French composer Ambroise Thomas was once said to have declared ‘this is not a woman composer, this is a composer who is a woman!’² Having composed 400 works including almost 200 works for solo piano, mostly shorter, character salon pieces,³ Chaminade’s public recognition resulted in some very successful tours of the United Kingdom in the 1890s and early 1900s. She subsequently toured twelve cities across the United States of America, from Boston to St Louis, which included commanding a fee of \$5,000 for her Carnegie Hall debut, and earning an estimated \$126,000⁴ from her tour there in 1908.⁵ As early as 1890, Chaminade clubs were formed and numbered up to two hundred at their peak.⁶ In Europe, having performed extensively in France during the 1880s, Chaminade gave annual concerts in London in the 1890s and was admired by Queen Victoria, in addition to touring mainland Europe performing in Austria, Germany Belgium and Switzerland.⁷ Morny, a soap manufacturing company, developed a box of soaps named after, and

¹ Cécile Louise Stephanie Chaminade was born in Paris in 1857 and died in Monte Carlo in 1944. Marcia J. Citron, ‘Chaminade, Cécile (Louise Stéphanie)’, in *Grove Music Online, Oxford Music Online* (Oxford University Press), <<https://doi.org/10.1093/gmo/9781561592630.article.05388>> [accessed 13 October 2018].

² John Jerrould, ‘Piano Music of Cécile Chaminade’, *American Music Teacher*, 37 (1988), 22.

³ Marcia J. Citron, ‘Chaminade, Cécile (Louise Stéphanie)’, in *Grove Music Online. Oxford Music Online* (Oxford University Press), <<https://doi.org/10.1093/gmo/9781561592630.article.05388>> [accessed 13 October 2018].

⁴ According to the United States Bureau of Labor Statistics, an approach comparable to that currently used in calculating the Consumer Price Index commenced in the United States in 1913. A sum of \$5,000 in January 1913 is the equivalent of \$156,659 in November 2023; a sum of \$126,000 in January 1913 is the equivalent of \$3,947,799 in November 2023 <<https://data.bls.gov/cgi-bin/cpicalc.pl?cost1=126000&year1=191301&year2=202311>>.

⁵ Michele Mai Aichele, ‘Cécile Chaminade as a symbol for American women, 1890-1920’ (DPhil dissertation, University of Iowa, 2019), 31.

⁶ *Ibid.*, 6.

⁷ Karen Jee-Hae McCann, ‘Cécile Chaminade: Composer at Work’ (MA dissertation, University of British Columbia, 2003), 6.

signed by, Chaminade.⁸ Such was her fame, that her endorsement appeared to have been highly valued in this early marketing of consumer products.

Having received initial musical tuition from her mother early in her life, her neighbour, composer Georges Bizet, and a Paris Conservatoire professor, Felix Le Couppey, recognised Chaminade's talent and encouraged her father to send her to study at the Paris Conservatoire. Upon hearing some childhood compositions and submitting Chaminade to a musical examination Bizet advised her father that 'She undoubtedly has the gift. Give her all the opportunity for coming to the front, and she cannot fail, but, above all, do not bore her.'⁹ However, not convinced that such a route was morally fitting for a woman of her class, her father did not allow her to study at the Conservatoire but compromised and permitted private tuition with Conservatoire professors, a decision which Marcia J. Citron suggests may have contributed to her 'stylistic conservatism'.¹⁰

3.2 Sonata in C minor, Op. 21

This three-movement Sonata, Op. 21 in C minor, the largest of Chaminade's piano works, was published by the Enoch publishing company in 1895.¹¹ Dedicated to composer Maurice Moszowski, who was married to Chaminade's younger sister, it may have been composed earlier than this date, possibly in the late 1880s.¹² The composer performed the first movement of this work in 1893 at a London concert.¹³ The last

⁸ Richard L. Smith, 'Sister of Perpetual Indulgence. On the 50th Anniversary of Her Death', 740.

⁹ Cécile Chaminade, 'Recollections of My Musical Childhood', *The Etude*, 29 (1911), 805-806.

¹⁰ Marcia J. Citron, 'Gender, Professionalism and the Musical Canon', *The Journal of Musicology*, 8 (1990), 102-117.

¹¹ Citron, 'Chaminade, Cécile (Louise Stéphanie)', in *Grove Music Online*.

¹² Hyuna Park, 'A Performance Guide of Cécile Chaminade's Early Piano Works: Piano Sonata Op. 21, Six Etudes de Concert Op. 35, and Concertstück Op. 40' (DMA dissertation, University of Cincinnati, 2013), 6.

¹³ *Ibid.*, 6.

movement had been originally published in 1886 as the fourth study of *Six Etudes de Concert*, Op. 35, entitled '*Appassionato*'.¹⁴

This exploration of Chaminade's sonata draws together structural, technical, musical and interpretative considerations based on the first-hand perspective and observations of a pianist who has performed this work without the resources available to contextualise and support the learning of works in the established canon. The experiences and observations in determining performance approach in this relatively little-known work are documented. The objectively comparable performance elements of tempo and dynamics are also considered comparing other performances to mine, where useful. The score referred to throughout this chapter is the first edition score published by Enoch and Company in Paris in 1895. It is not known whether the original manuscript score has survived.

By way of context and comparison, examples of solo piano works written between 1886 and 1895 by selected male peers within the teaching canon, which may have unconsciously informed my expectation in approaching a work written at this time, include those by Brahms, Tchaikovsky, Scriabin, Sibelius, Rachmaninoff, Ravel, Debussy and Satie (Table 3.1). In comparison, the Chaminade Sonata is possibly more akin to an earlier style of writing with its first movement Lisztian passages and finale étude, which is reminiscent of mid-nineteenth-century writing.

¹⁴ Marcia J. Citron, *Gender and the Musical Canon* (Cambridge: Cambridge University Press, 1993), 147.

Table 3.1: Selection of solo piano works composed 1886-1895

Composer	Work	Composed
Scriabin	Sonata No. 1 in f minor, Op. 6	1892
	Sonata No. 2 in g# minor, op. 7	1892-7
	12 Etudes Op. 8	1894
	24 Preludes Op. 11	1888-1896
	6 Preludes Op. 13	1895
	5 Preludes Op.15	1895-1896
	5 Preludes Op.16	1894-1895
	7 Preludes Op.17	1895-1896
Ravel	<i>Menuet Antique</i>	1895
Brahms	Six Pieces for Piano, Op.118	1893
	Four Pieces for Piano, Op.119	1893
Tchaikovsky	18 Morceaux Op.72	1893
Sibelius	Piano Sonata in F major, Op.12	1893
	6 Impromptus Op. 5	1893
Rachmaninoff	<i>Morceaux de Fantaisie</i> , Op. 3	1892
	10 <i>Morceaux de Salon</i>	1893-1894
Debussy	Deux Arabesques	c1890
	<i>Suite Bergamasque</i>	c1890
	<i>Images</i> 3 pieces	1894
Satie	3 Gymnopédies	1888
	3 Sarabandes	1887

Performance analysis is a useful tool in informing performance preparation. However, there are associated challenges given the complexity of multiple intangible and tangible elements and the difficulty in isolating objective performance components. The availability of a tool for investigation and comparison led to the extraction of the two most easily accessible and objectively comparable elements, being speed and volume.

3.3 Structure and early performance considerations

A summary of an overview of key structural elements of the sonata useful to performers is shown (Table 3.2).

Table 3.2: Chaminade, *Sonata in C minor Op. 21*, Overview of structure

Movement	Key signature	Time signature	Length	Tempo	Form	Level technical difficulty
1 st	c minor	2/2	11 pages	<i>Allegro appassionato</i> (minim= 76)	A, fugato section leading to contrasting B lyrical, B modified, A with coda based on an element from B	Some demanding sections (semiquaver runs; consecutive 6ths)
2 nd	A flat major	4/4	7 pages	<i>Andante</i>	A, contrasting B section texturally and in B major, A modified	Least demanding
3 rd	c minor	2/4	7 pages	<i>Allegro</i> (crotchet= 126)	A, texturally contrasting B section, A (modified) with a coda based on B	Most demanding

From a performer's standpoint, the first movement presents the most contrasting elements requiring the pianist to switch moods and styles as the tempestuous, *appassionato*, late-romantic first theme yields to a simpler fugue and then a contrasting lyrical second theme before encountering recapitulations of both the first and second themes. There are some technically demanding passages including *con fuoco* semiquaver runs and *crescendi* that ascend the piano and more musically demanding lyricism required in the contrasting second theme.

The most challenging aspect of the slow movement is the maintenance of tranquillity throughout, in contrast to the fiery preceding movement. The last, and shortest,

movement is an étude and, given the tempo marking, is arguably the most technically demanding movement in terms of speed and accuracy. It is also subjectively the most challenging movement from a musical perspective to ensure that it does not deteriorate into simply a technical rendition of a study.

In spite of the numerous performance markings and Chaminade’s own advice to performers to ‘read carefully all that is written’,¹⁵ it is noteworthy that the composer’s own account of how to play her best known pieces may have deviated from this guidance. Chaminade recommends that the first subject of her well-known piece the *Scarf Dance*, Op. 37 no. 3, ‘should always be played with a slight “*Rubato*”’,¹⁶ which on consulting the score¹⁷ is not included as a performance direction. Though it is occasionally marked as *rubato* later in the piece, it is not always marked thus as shown in the opening bars (Example 3.1); it is possible, however, that this is an editor’s decision rather than the composer’s.¹⁸

Example 3.1: Chaminade, *Scarf Dance*, Op. 37 No. 3, bars 1-6



¹⁵ Cécile Chaminade, ‘How to Play my Best Known Pieces’, *The Etude*, 26 (1908), 759. The editor notes in the preface to the article that Chaminade rarely contributes to publications. In addition to providing some context in relation to selected works, the composer provides advice in relation to certain aspects of performance. Areas highlighted included rhythm, touch, tone and length of pause noting that she is very much reliant on the ‘intelligence and intuitiveness’ of the performer to uncover the soul of each piece of music.

¹⁶ *Ibid.*, 759.

¹⁷ *Scarf Dance*, Op. 37 no. 3, was published in 1898 by the Whyte-Smith publishing company.

¹⁸ First edition score published by Enoch and Company in Paris in 1895.

The composer also suggests a ‘a slight pause before taking up the theme’¹⁹ prior to its reappearance following a middle section – an indication which is also not marked in the score (assuming the editor has not deviated from the original manuscript in this regard).

Further advice from the composer regarding the performance of *Pas des Amphores*, Op. 37 No. 2, notes that ‘At the beginning, for instance, the first chord ought to be “*sec*” (sharp, clear cut, “dry”) and “*fortissimo*”’.²⁰ However, the pedal marking in the score would not achieve that effect on a modern piano (assuming this is an original performance indication). Indeed, a piano roll created of this piece in c1910 includes supervised dynamic and temporal changes by Chaminade, supporting the description above (Example 3.2).²¹

Example 3.2: Chaminade, *Pas des Amphores*, Op. 37 No. 2, bars 1-5

The image shows a musical score for the first five bars of 'Pas des Amphores' by Cécile Chaminade. The score is in 3/4 time, marked 'Allegretto. (♩ = 138) (Tempo di Mazurka.)'. It features a piano part with dynamics *ff*, *mf*, *pp*, and *mf*. The score includes a 'D.' marking and a 'Ped.' marking. The score is written for piano and includes fingerings 2, 3, 4, 1, 3. The score is in G minor and 3/4 time.

Though writings by the composer in relation to her piano sonata are not known to exist, it is not implausible to take consideration of performance observations of her other works in interpreting the sonata – further expressive markings beyond those written in the score may have been within the composer’s expectation and longer pedals should perhaps not be taken too literally when performing on modern pianos.

¹⁹ Chaminade, ‘How to Play my Best Known Pieces’, 759.

²⁰ Ibid.

²¹ Metrostyle c1910 Cécile Chaminade, *Pas des Amphores* piano roll created by Artis Wodehouse <<https://youtu.be/HpRgLt3lrFQ>>.

3.4 Tempo considerations

3.4.1 Tempi overview

Though Chaminade indicates metronome markings for the fast movements, changes in tempi and character markings (which could also influence tempo) are frequent and require careful consideration by the performer regarding the extent of variation of speed and relativity of tempi within and across movements (Table 3.3).

Table 3.3: Overview of tempi markings

First movement: key markings	Second movement: key markings	Third movement: key markings
<i>Allegro Appassionato</i> (overall marking) <i>Con fuoco</i> (b 29) <i>Tranquillo</i> (b 36) <i>Stringendo</i> (b 61) <i>A tempo</i> (b 63) <i>Stringendo</i> (b 67) <i>Animato</i> (b 123) <i>Meno mosso</i> (b 134) / <i>Tempo 1</i> (b 136) <i>Meno mosso</i> (b 138) / <i>Tempo 1</i> (b 140) <i>Meno mosso</i> (b 142) / <i>Tempo 1</i> / (b 144)) <i>Con fuoco</i> (b 187) <i>Andante</i> (b 195) <i>Tempo 1</i> (b 199) <i>Con fuoco</i> (b 205)	<i>Andante</i> (overall marking) <i>Animato</i> (b 5) <i>Poco rit</i> (b 15) <i>A Tempo</i> (b 16) <i>Animato</i> (b 42) <i>Animato</i> (b 48) <i>Rit</i> (b 51) <i>A tempo</i> (b 51) <i>Poco rit</i> (b 56) <i>A Tempo</i> (b 57) <i>Animato</i> (b 59) <i>Animato</i> (b 65) <i>Animato assai</i> (b 68) <i>Vivo a capriccio</i> (b 70) <i>Rall</i> (b 71) <i>A tempo</i> (b 72) <i>Poco rit</i> (b 74) <i>A tempo</i> (b 74) <i>Animato</i> (b 88) <i>Animato assai</i> (b 89) <i>Poco rit</i> (b 98) <i>A Tempo</i> (b 99)	<i>Allegro</i> (overall marking) <i>Con fuoco</i> (b 115) <i>Slargando</i> (b 150) <i>A tempo</i> (b 152)

It is unclear how far some of the tempo markings extend but notable that, whereas there are detailed multiple tempo indications in the first movement, by contrast there is little variation in the final movement which is akin to a technical study and so less tempo variation would be expected.

There are few professional recordings available of this sonata. A small number of publicly available recordings have been reviewed, including comparisons to my performance.²² Despite detailed tempo markings, including metronome markings, for the first and third movements (Tables 3.2 and 3.3), the duration of the sonata can vary considerably between performers. Joanne Polk takes the fastest tempo overall compared to the other selected performances. Peter Basil Murdock-Saint takes slower tempi resulting in a twenty-five per cent longer duration. David Korevaar’s outer movements are the fastest, but he takes a slower speed in the middle movement compared to Polk whereas my tempi are closest to Polk’s (Table 3.4).

Table 3.4: Chaminade, Sonata, Overview of duration of selected performances

Artist	Recording details	1 st mvt	2 nd mvt	3 rd mvt
Joanne Polk	Licensed to Naxos US by Steinway /Concord ²³ (2014)	6:45	7:03	2:57
Peter Jacobs	Hyperion Records/ ²⁴ (2006 – recorded 1995)	6:40	9:11	2:47
Peter Basil Murdock-Saint	Live recording for Manchester Pride (2013) ²⁵	7:17	9:34	3:32
David Korevaar	Live recording (2022) ²⁶	6:22	8:20	2:45
Louise Cheadle	CD Baby (2003) ²⁷	7:30	N/A	N/A
Deirbhile Brennan	Youtube/CD Appendix F(b)	6:48	7:05	3:24

Given the length and complexity of this work, one recording was selected by way of comparison to the author’s performance to explore potential differences in objective elements of the approach to performance. Notwithstanding the relatively similar

²² See Appendix F(b), 198.

²³ Chaminade, *Sonata in C minor*, Joanne Polk, Steinway and Sons/Concord Music Publishing, 2014 <<https://www.youtube.com/watch?v=L4IjloAwgd4>>.

²⁴ Chaminade, *Sonata in C minor*, Peter Jacobs, Hyperion Records, 1995 <https://www.hyperion-records.co.uk/dw.asp?dc=W5315_66846>.

²⁵ Chaminade, *Sonata in C minor*, Peter Basil Murdock-Saint, Manchester Pride, 2013 <<https://www.youtube.com/watch?v=Tg3Sa7oppis>>.

²⁶ Chaminade, *Sonata in C minor*, David Korevaar, Live, 2022. <https://www.youtube.com/watch?v=CEEr3t_JpU>.

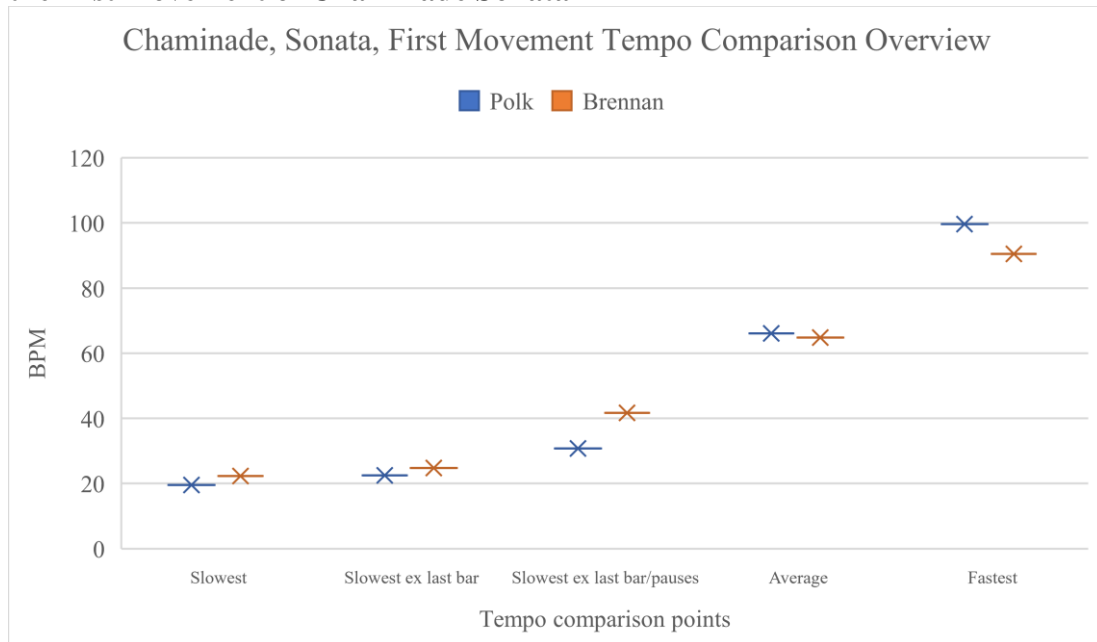
²⁷ Chaminade, *Sonata in C minor (First Movement)*, Louise Cheadle, 2003 <<https://www.youtube.com/watch?v=ltHg-c8EE0Y>>.

duration of Polk's performance of the first movement and mine, a closer analysis of the tempi used throughout these two recordings show some significant differences.

3.4.2 Chaminade, Sonata, first movement tempo

Using analysis extracted from the software tool Sonic Visualiser, Polk's tempi vary from 19.5 minim beats per minute (BPM) to 99.7 BPM, a differential of 80.2 BPM between the fastest and slowest tempo (Graph 3.1). The speed differential in my performance also spans a significant tempo differential, though a little narrower than Polk's, at 68.2 BPM with a maximum tempo of 90.5 BPM and a minimum tempo of 22.3 BPM. As the slowest tempo for each recording was noted in the last bar, the analysis also shows the 'slowest tempo excluding the last bar' which was slightly slower in Polk's recording (Polk, 22.5 BPM compared with Brennan, 24.8 BPM). There are two bars with significant section endings (bars 35 and 194, the latter of which is marked with a pause) and both performances take additional time here. Excluding these bars also, 'slowest tempo excluding the last bar and pauses' Polk's slowest tempo (30.8 BPM) is still at a slower pace than mine (41.7 BPM).

Graph 3.1: Graph showing overview of key tempi points in two performances of the first movement of Chaminade Sonata

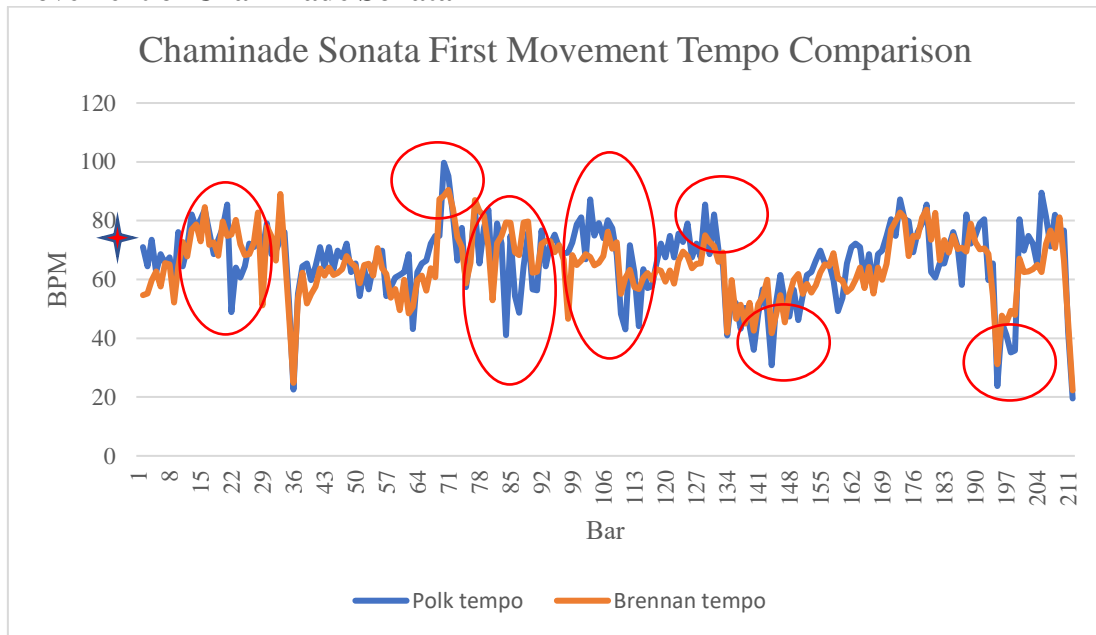


Overall, Polk’s recording exhibits slightly wider variations in speed throughout compared with mine with a marginally faster average tempo of 66.1 BPM compared with mine of 64.8 BPM (which represents 98 per cent of Polk’s average tempo). As tempo variation is a key element of interpretation, it is clear that different approaches have been taken at a local level within the movement, notwithstanding the similarity of performance duration overall.²⁸

A bar-by-bar tempo comparison of the two recordings was also extracted using Sonic Visualiser (Graph 3.2). The composer’s initial and only metronome marking is indicated at a cross on the Y axis (76 minims per minute). Some similar correlations of tempo are noted but the points at which the tempi diverge most are indicated, encircled in red.

²⁸ Additional factors influencing tempo and rubato are explored in greater detail in section 3.7 Other Specific Performance Issues, 75.

Graph 3.2: Linear graph comparing tempi in two performances of the first movement of Chaminade Sonata



At an individual bar level each bar marker within the software tool is recording the tempo since the start of the previous bar (for example, the bar 2 marker at the start of that bar records the actual tempo in bar 1). An analysis was conducted of bars in which the tempi of the two recordings diverged by more than twenty-five per cent. My recording was significantly slower than Polk’s during four particular bars (Table 3.5(a)). Three of these are the only bars with a change in time signature (bars 28 and 97 are individual 2/4 bars whereas bar 205 is a 6/8 bar). Each of these bars directly precedes a significant change in texture so I have taken more time at these points to highlight this. The final differentiation is during a two bar ‘transition’ passage the first of which is marked *stringendo* and the second *poco rit.* I take more time than Polk at the start of the *stringendo* bar and take a slower speed – again this directly precedes a significant textural change which my performance consistently takes more time to highlight.

Table 3.5(a): Chaminade, Sonata, first movement bars in which Brennan's recording significantly slower than Polk's

Bar	Polk tempo BPM	Brennan tempo BPM	Brennan as % Polk	Differential	Comment
98	69.2	46.6	67%	-32.64%	2/4 bar (bar 97)
205	89.5	62.5	70%	-30.14%	6/8 bar (bar 204)
62	68.6	48.5	71%	-29.35%	<i>Stringendo followed by poco rit. markings</i>
29	69.8	51.1	73%	-26.71%	2/4 bar (bar 28)

There is a greater number of bars (14 in total) in which my recording is significantly faster than the Polk recording, using the same starting point of a greater than twenty-five percent tempo differential (Graph 3.5(b)).

Table 3.5(b): Chaminade, Sonata, first movement bars in which Brennan's recording significantly faster than Polk's

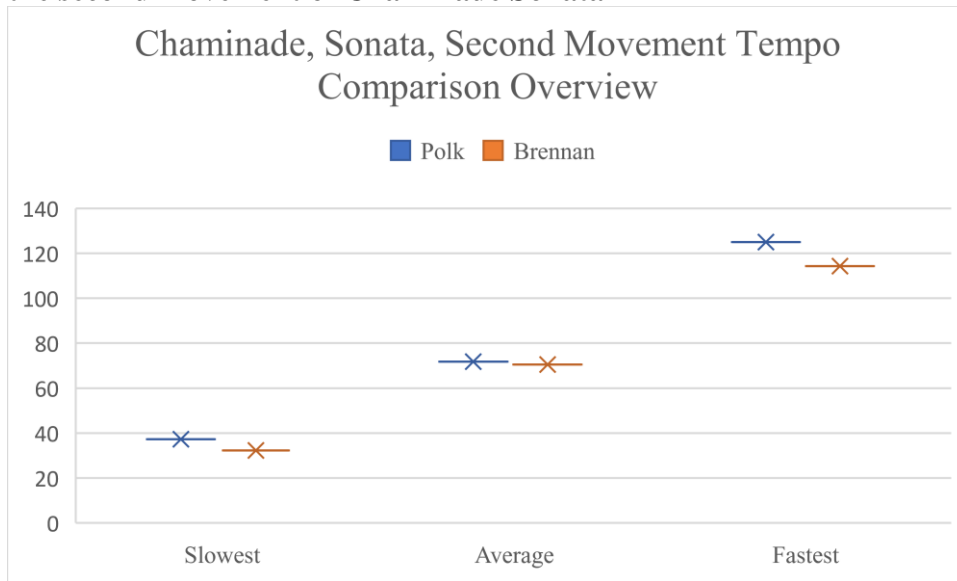
Bar	Polk tempo BPM	Brennan tempo BPM	Brennan as % Polk	Differential	Comment
23	64.0	80.2	125%	25.24%	No tempo change marked - new section
78	65.4	83.2	127%	27.22%	No tempo change marked - increasing dynamic
86	54.4	69.2	127%	27.29%	Should be Tempo 1 (parallel 6ths)
114	44.1	56.8	129%	28.85%	Should be Tempo 1
195	23.8	31.2	131%	31.01%	Half bar pause
199	35.8	47.9	134%	33.76%	Andante bar
150	46.2	61.8	134%	33.81%	Marked Tempo 1 (chordal interlude)
144	30.8	41.7	135%	35.32%	Marked Tempo 1 (chordal interlude)
181	60.7	82.6	136%	36.20%	Same as bar 23 above
198	35.2	49.3	140%	40.14%	Andante bar
87	48.7	68.3	140%	40.20%	Should be Tempo 1 (parallel 6ths)
111	43.1	60.6	141%	40.63%	Should be Tempo 1
22	48.9	75.2	154%	53.86%	Should be Tempo 1
84	41.0	79.4	194%	93.51%	Should be Tempo 1 (parallel 6ths)

Two of the bars occur in the short section marked *Andante* (bars 195–198) in which Polk takes a significantly slower tempo. Eight of the bars are marked Tempo 1 or with no tempo change but Polk takes a *rubato* approach with significantly slower tempo (bars 22, 84, 86, 87, 111, 114, 144, 150). My performance increases in tempo at the start of the same point in the *quasi* exposition and recapitulation, where the opening melody returns against *ostinato* triplets in the right hand, as part of the general increasing density and inner pulse of the texture as the music transitions from quaver duplets, through quaver triplets to semiquavers, *con fuoco*.

3.4.3 Chaminade, Sonata, second movement tempo

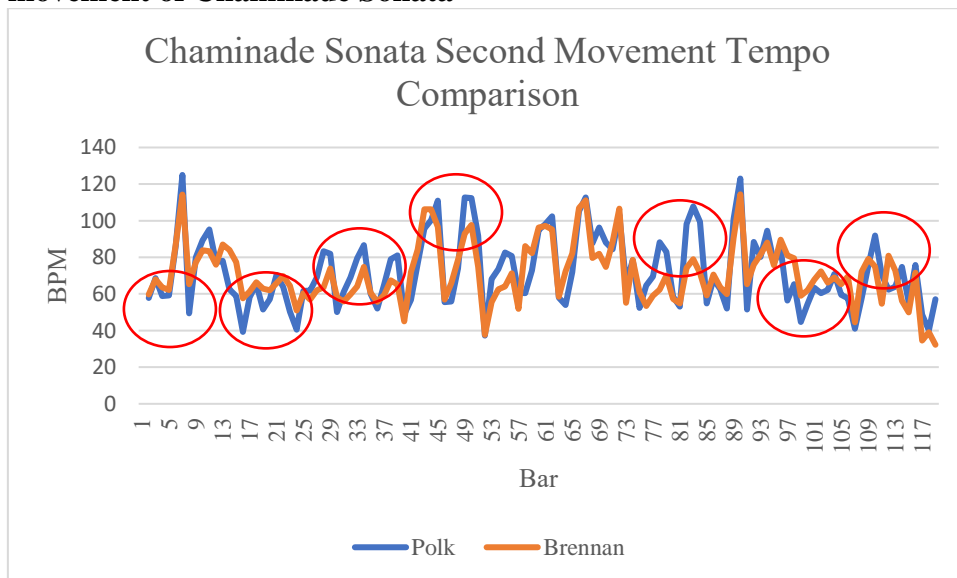
A similar comparative exercise of the second movement using Sonic Visualiser shows a maximum tempo of 124.9 and minimum tempo of 37.3 crotchet beats per minute in Polk's performance (Graph 3.3), a differential of 87.7 crotchet beats per minute. My recording also has a diverse range of tempi across the movement: a maximum of 114.2 and a minimum of 32.3 crotchet beats per minute (compared with 124.9 and 37.3 respectively in Polk's recording), a differential of 81.9 crotchet beats per minute. Again, there are quite extreme differences in tempo from fastest to slowest within the movement. On average Polk's tempo is again marginally faster than mine at 71.7 and 70.5 crotchet beats per minute respectively. As in the first movement, my tempo is ninety-eight per cent that of the Polk performance.

Graph 3.3: Graph showing overview of key tempi points in two performances of the second movement of Chaminade Sonata



The tempi comparison at a bar level shows substantial correlations, with some notable exceptions highlighted in red (Graph 3.4).

Graph 3.4: Linear graph comparing tempi in two performances of the second movement of Chaminade Sonata



Further analysis was conducted of bars in which the tempi of the two recordings diverged by more than twenty-five per cent. My recording was significantly slower than Polk's, by twenty-five per cent or more, during six particular bars (Table 3.6(a)).

Table 3.6(a): Chaminade, Sonata, second movement bars in which Brennan’s recording significantly slower than Polk’s

Bars	Polk BPM	Brennan BPM	Brennan as % Polk	Differential	Comment
119	57.1	32.3	56%	-44%	Final bars
78	88.2	62.4	71%	-29%	No tempo change
117	48.8	34.6	71%	-29%	Final bars
84	99.4	71.4	72%	-28%	No tempo change
83	107.8	79.0	73%	-27%	No tempo change
114	74.8	56.2	75%	-25%	Final bars

Bars 114, 117 and 119 are amongst the final bars of the movement and although no *ritenuto* is marked, my performance takes much more time here. Bar 78 represents the final iteration of the opening melody in its arpeggiated interlude form – my performance takes more time here to highlight this, whereas Polk increases the tempo slightly. Lastly, in the transition section from bars 81 to 84, Polk increases the tempo significantly above the average, whereas my performance maintains a speed closer to average here. There are fourteen further bars where my tempo significantly exceeds Polk’s by twenty-five per cent or more (Table 3.6(b)).

Table 3.6(b): Chaminade, Sonata, second movement bars in which Brennan’s recording significantly faster than Polk’s

Bars	Polk BPM	Brennan BPM	Brennan as % Polk	Differential	Comment
108	57.6	72.2	125%	25%	Start of Coda
24	40.5	50.9	126%	26%	End of section
91	51.5	65.4	127%	27%	Marked <i>Animato Assai</i>
41	56.7	72.0	127%	27%	Start 2 nd subject
23	50.2	64.5	128%	28%	End of section
112	62.4	80.8	130%	30%	Coda - similar to 108
15	58.9	77.4	131%	31%	No <i>Rit</i> until bar 16
99	44.7	59.0	132%	32%	Marked <i>Poco Rit</i>
8	49.4	65.3	132%	32%	Quaver pause (<i>Animato</i>)
64	53.9	72.4	134%	34%	Nearing end section - no <i>Rit</i>
14	62.5	84.1	134%	34%	No <i>Rit</i> until bar 16
58	60.4	86.2	143%	43%	Restatement 2 nd subject (as 41) marked <i>A tempo</i>
97	56.4	81.0	144%	44%	Marked <i>Animato Assai</i>
16	39.2	57.7	147%	47%	<i>Rit</i> marked 3 rd beat

Polk takes significantly more time at certain key points in the movement: at the end of the first two presentations of the first subject (bars 13-15 and bars 22-23), at the start of the first two presentations of the second subject (bars 40 and 57), in a number of bars marked *Animato* or *Animato Assai* (bars 7, 90, 96), taking more time over a *Poco Ritenuto* (bar 98) and at the end of a section (bar 63), and in the Coda (bars 107 and 111).²⁹

3.4.4 Chaminade, Sonata, third movement tempo

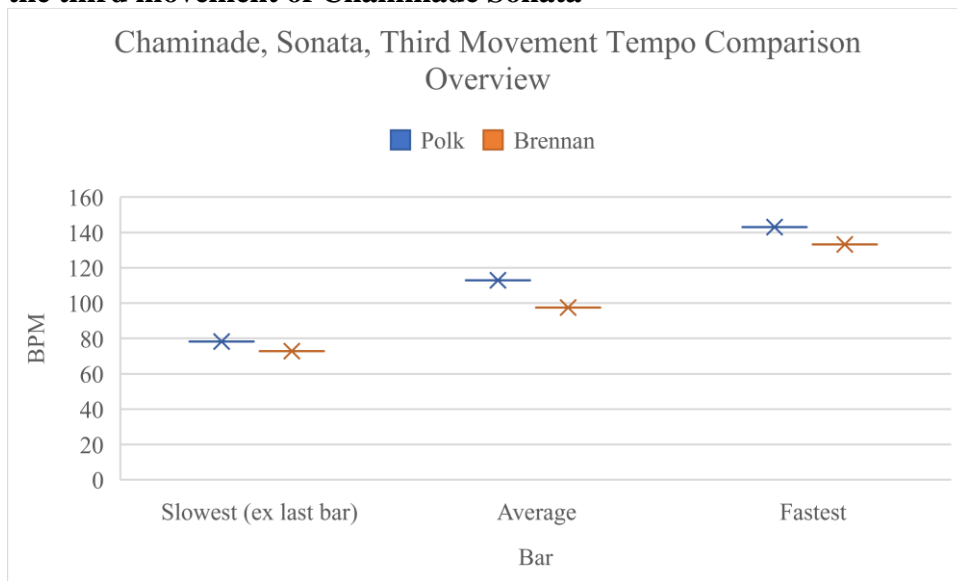
The tempo comparison of the last movement shows most divergence between performances (Graph 3.5). Polk’s tempi ranged from 78.3 to 142.9 crotchet beats per minute, a differential of 64.6 beats per minute. The slowest tempo in my performance

²⁹ Further specific factors influencing tempo and rubato are explored in greater detail in section 3.7 Other Specific Performance Issues, 75.

is 72.8 with a fastest speed of 133.3 crotchet beats per minute, a differential of 60.5.

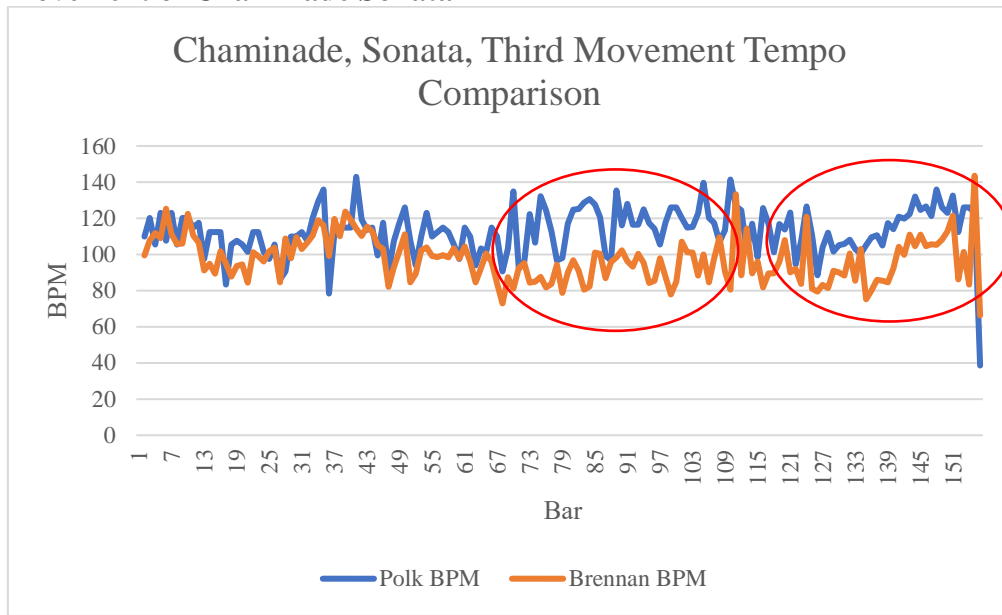
Polk's performance is significantly faster on average at 112.8 beats per minute compared with mine at 97.4 beats per minute (both of which are below the very challenging tempo of 126 beats per minute indicated by the composer).

Graph 3.5: Graph showing overview of key tempi points in two performances of the third movement of Chaminade Sonata



An analysis of tempo at bar level provides insight at a granular level in comparing two performances as local tempo variations are recorded; similar tempi directional changes in each performance are apparent during the second half of the movement, as circled in red (Graph 3.6).

Graph 3.6: Linear graph comparing tempi in two performances of the third movement of Chaminade Sonata



Unlike the first two movements, there are significantly more bars where my tempo is slower than Polk's (Table 3.7(a)). On closer inspection, all of these significant tempo divergences between the performances occur in the second half of the movement despite the musical material being a reprise of material from the first half, which was played at more similar tempi. In effect, Polk on average takes the reprise of the opening musical material at a faster pace than the opening, whereas my tempo is fractionally slower the second time around.

Table 3.7(a): Chaminade, Sonata, third movement bars in which Brennan's recording significantly slower than Polk's

Bar	Polk BPM	Brennan BPM	Brennan as % Polk	Differential
110	141.4	80.5	57%	-43%
70	134.9	81.0	60%	-40%
99	126.0	77.9	62%	-38%
83	128.7	80.6	63%	-37%
84	130.6	82.4	63%	-37%
116	125.6	81.8	65%	-35%
76	124.4	81.8	66%	-34%
154	126.0	83.4	66%	-34%
75	132.2	87.5	66%	-34%
100	126.0	85.0	67%	-33%
73	122.3	84.4	69%	-31%
106	120.2	84.5	70%	-30%
112	124.4	88.4	71%	-29%
105	139.7	99.9	72%	-28%
135	105.1	75.2	72%	-28%
95	117.4	84.2	72%	-28%
104	122.7	88.3	72%	-28%
139	117.3	84.6	72%	-28%
128	112.0	81.4	73%	-27%
89	135.3	98.4	73%	-27%
82	125.2	91.0	73%	-27%
125	110.9	81.1	73%	-27%
121	123.2	90.1	73%	-27%
136	109.6	80.2	73%	-27%
77	112.7	83.7	74%	-26%
98	117.5	87.8	75%	-25%
96	114.2	85.5	75%	-25%
91	127.9	96.2	75%	-25%

There are two iterations of the B section/second subject from bars 51-78 inclusive and bars 79-102 using similar material. Polk's tempo increases for the second iteration whereas mine remains consistent (Table 3.7(b)).

Table 3.7(b): Chaminade, Sonata, third movement tempo comparison of both halves of mid-section

Detail	Polk Average BPM	Brennan Average BPM
Bars 51-78	108.8	92.2
Bars 79-102	118.6	92.3
Differential	9.8	0.14
Differential %	9%	0.1%

This increase in tempo drives a higher average speed within the second half of the movement in Polk's performance which is 6 per cent faster than the first half (Table 3.7(c)). In contrast, my performance is 5 per cent slower in the second half overall as compared with the first half.

Table 3.7(c): Chaminade, Sonata, third movement tempo comparison of both halves of movement

Detail	Polk Average BPM	Brennan Average BPM
Bars 1-78	109.9	100.1
Bars 79-154	116.7	94.6
Differential	6.8	5.6
Differential %	6.2%	-5.5%

There is only one bar in which my tempo is faster than Polk, where Polk adds a *ritenuto* in a bar starting a new sub section (Table 3.7(d)).

Table 3.7(d): Chaminade, Sonata, third movement bars in which Brennan's recording significantly faster than Polk's

Bar	Polk BPM	Brennan BPM	Brennan as % Polk	Differential	Comments
36	78.3	99.2	127%	27%	Polk adds <i>rit</i> in bar 35

3.5 Dynamics overview

The dynamic range is broad; the first movement extends from *pp* to *fff*; the second from *pp* to *ff* and the final from *p* to *fff* (Table 3.8). The performer needs therefore to define a

wide palette of dynamic colours to really highlight these contrasts effectively. Perhaps the *pp* could be aided by some judicious use of the *una corda* and, in addition, the degree of arm weight supporting each dynamic needs to be tailored from very little for *p* gradually increasing through each dynamic level until full arm weight at rapid speed supports the *fff* sections.

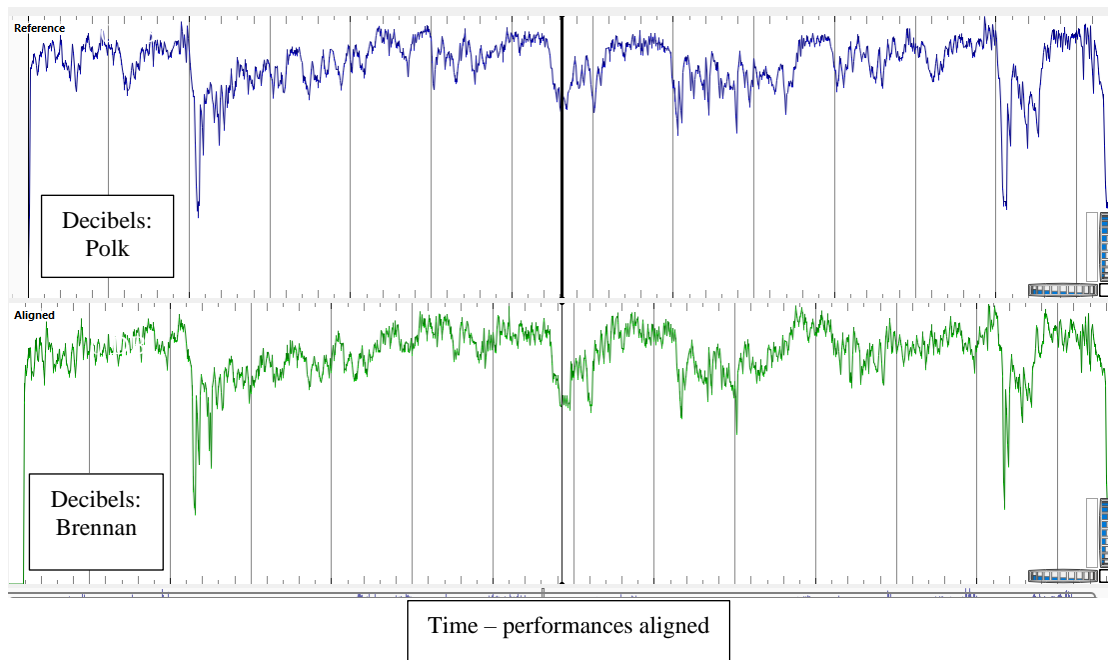
Table 3.8: Chaminade, Sonata, Overview of dynamics

1st movt	<i>pp</i>	<i>P leggiero</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>	<i>fff</i>
2nd movt	<i>pp</i>		<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>	
3rd movt			<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>	<i>fff</i>

The broad dynamic range of a performance can be viewed in the context of the measurement of decibels at specific points during a recording.³⁰ Using the Sonic Visualiser tool, the volumes of both recordings of the first movement were compared. In this instance, there is greater correlation between the dynamic variation of these performances than noted with regard to tempo above (Graph 3.7).

³⁰ Digital audio recordings are set at a maximum reference point of zero decibels, with sound levels expressed in minus levels below that maximum threshold.

Graph 3.7: Linear graphs comparing volume in two performances of the first movement of Chaminade Sonata



3.6 Articulation overview

Generally, the composer has included quite specific articulation markings with occasional pedal markings. One of the sections perhaps most open to interpretation is the fugal section in the first movement; Polk, for example, opts to play non-*legato*³¹ in a Baroque style whereas Cheadle, for instance, plays in a more late-nineteenth-century *legato* manner (given that later in this section *legato* markings are indicated).³²

3.7 Other specific performance issues

3.7.1 First movement

The opening requires a clear textural definition between the *forte* left hand and the softer, supporting syncopated right-hand chords. Care needs to be taken at the end of

³¹ Joanne Polk’s recording demonstrates this non-*legato* approach (1:04)

<https://www.youtube.com/watch?v=L4IjloAwd4>.

³² Louise Cheadle’s recording demonstrates this *legato* approach

<<https://www.youtube.com/watch?v=ltHg-c8EE0Y>> as does David Korevaar

<https://www.youtube.com/watch?v=CEErd3t_JpU>.

bar 3 to very quickly release the right-hand g on the last quaver of the bar so that the left hand has enough time to clearly articulate the melodic g in the last semiquaver of that bar (Example 3.3).

Example 3.3: Chaminade, *Sonata in C minor Op. 21*, first movement, bars 1-4



The doubling of the melody between the two hands from bar 9 prompts an interpretive decision – the bass could continue to be the main melodic voice, shadowed by the right hand or this could now be reversed with the right hand taking on the melodic role or alternatively both voices could articulate in equal partnership (Example 3.4). My recording demonstrates the last option: both voices are given equal weighting.³³

Example 3.4: Chaminade, *Sonata in C minor Op. 21*, first movement, bars 9-12



Following the build up to bar 14, care needs to be taken to shape the melodic quavers in spite of the *ff* and *sf* markings – it may be effective, as demonstrated in my recording, to reduce the volume a little at the start of bar 16 and introduce a slight *crescendo* through these bars to the downbeat of bar 18 (Example 3.5). This establishes a strong dynamic

³³ See Appendix F(b), 198 (0:22).

marker at bar 18 following which the downbeats in bars 20 and 22 are progressively softer.

Example 3.5: Chaminade, Sonata in C minor Op. 21, first movement, bars 13-20

At bar 21, the new variation in texture means that more focus is required to really bring out the *marcatissimo* melody – the right-hand split octaves need to be unobtrusive and the new semibreve bass line should support the melody without detracting from the prominence of the first beat melodic note in the upper part of the left hand (Example 3.6).

Example 3.6: Chaminade, Sonata in C minor Op. 21, first movement, bars 21-23

Unobtrusive RH

The *con fuoco* passage at bar 29 needs to have forward momentum but may require pulling back fractionally at the end of bar 30 to give time for the first beat of bar 31 to be clearly identified as the climax (Example 3.7). The finger work from bars 31 to 33 needs careful attention to ensure clarity and control of execution particularly given the

pedal indication in bar 31. The grand ending of the section marked *fff* requires plenty of arm freedom to produce a rounded sound and carefully textured chords.

Example 3.7: Chaminade, *Sonata in C minor Op. 21*, first movement, bars 30-35

Poco rit

Free arm – textured chords highlighting outer parts

One of the most surprising structural points in this movement is the sudden complete change of mood at bar 36 – *con fuoco* yields to a *tranquillo* fugato section with an *mp* dynamic marking, the softest level yet (Example 3.8).³⁴ Unusually, this fugue appears right after the exposition of the first theme of the sonata. Tovey’s observation that ‘The danger of a passage of fugue in a sonata is that it stops the action’³⁵ is pertinent here as the pianist needs to be mindful of the overarching structure and the function of the

³⁴ Fugato sections became popular in the classical symphonies and sonatas of Mozart, Haydn and Beethoven – Beethoven most notably incorporating this technique within his late piano sonatas Op. 106 and Op. 110.

³⁵ Donald Francis Tovey, *Beethoven* (London: Oxford University Press, 1945), 97.

fugue in introducing new melodic material.³⁶ Indicated *marcato*, a decision needs to be taken here – whether this fugue subject should be played *non legato* in Baroque style or played in the romantic style into which this ‘second subject’ theme will eventually evolve.³⁷ This fugal passage from bar 36 to bar 52 requires work similar to that on a Bach fugue: parts require separate practice so each is shaped appropriately and the texture is balanced in favour of the fugal subject at each entry.

Example 3.8: Chaminade, *Sonata in C minor Op. 21*, first movement bars 36-42

The image shows two staves of musical notation. The top staff is labeled '36 Tranquillo.' and 'mp marcato.' It features a melodic line in the right hand and a supporting bass line in the left hand. A red arrow points to the beginning of the melodic line, labeled 'Subject'. The bottom staff is labeled '41' and 'marcato.' It shows a continuation of the melodic line in the right hand and the bass line in the left hand. A red arrow points to the beginning of the melodic line, labeled 'Subject'.

The next big change is the re-definition of the fugal subject as the lyrical second subject at bar 57, marked *p dolce*, the softest dynamic yet and very different from the preceding passage with the left hand shadowing elements of the right-hand melody (Example 3.9).

³⁶ Tovey also notes that, in the context of Beethoven’s compositions, fugues are often used to develop a previously-introduced subject (for example, in the first movement of his Sonata in B flat major Op.106 when the fughetto introduced after the second theme develops material from the first theme); Beethoven also started movements with a fugue, for example, the final movement of his Sonata in A flat major, Op. 110.

³⁷ Examples of interpretative choices are noted at 3.4.3 above; my recording demonstrates my approach which is to play the fugue subject *legato*, see Appendix F(b), 198 (1:09).

Example 3.9: Chaminade, *Sonata in C minor Op. 21*, first movement, bars 57-60

57
p dolce.
Ped. * Ped. *

Bars 61 and 62 serve primarily to modulate from E flat major to A flat major by introducing a flattened 7th and diminished 7th harmonies (Example 3.10). With a marked change in texture and a sudden *stringendo*, these bars require attention to ensure that they organically and seamlessly evolve from the preceding passage and organically link to the next. Though the dynamic marking is still *p*, the cumulative effect of the many textural changes cause a risk of this passage being musically jarring without careful handling with a light thumb touch in both hands.

Example 3.10: Chaminade, *Sonata in C minor Op. 21*, first movement, bars 61-62

61
stringendo. poco rit.

The next bar requiring particular attention is the change of texture at bar 67 – still marked *p*, the chords need to be carefully controlled to grow from the preceding lyrical passage.

The arpeggios from bar 75 to bar 77 require some technical practice as they alternate between snippets of diminished and dominant seventh arpeggios ensuring that all

changes in hand positions are effected at lightning speed to ensure full control at the point of position change (Example 3.11).

Example 3.11: Chaminade, *Sonata in C minor Op. 21*, first movement, bars 75-77

Dim 7 Dom 7 Dim 7 Dom 7 Dim 7

Ped. * Ped. * Ped. * Ped. *

A fragment of the opening melody returns in triumphant style at bar 80, at which point the right-hand chords must be carefully textured and voiced to ensure the top part dominates and the writing suggests that each successive bar from 80 to 82 is potentially a little louder with each higher inversion of the right-hand chordal version of an extract from the opening melody (Example 3.12). The consecutive 6ths at bars 83-84 and 89-90 require attention for clarity and a melodic top line – whether repeating pairs of 6ths or practising with various rhythmic variations (for example, dotted quaver/semi-quaver and vice versa).

Example 3.12: Chaminade, *Sonata in C minor Op. 21*, first movement, bars 78-84

Inversion of opening theme bar 1 (bar 80)_

Musical score for Example 3.12, bars 78-84. The score is in C minor, 3/4 time. It shows the inversion of the opening theme in bar 80. The right hand has a melodic line with slurs and ties, and the left hand has a bass line with slurs and ties. A red bracket highlights the melodic line in bar 80. Pedal markings are present in bars 78 and 84. A star symbol is in bar 79.

Consecutive 6ths (bars 83 to 84)

Musical score for Example 3.12, bars 81-84. The score is in C minor, 3/4 time. It shows consecutive sixths in bars 83 and 84. The right hand has a melodic line with slurs and ties, and the left hand has a bass line with slurs and ties. A red bracket highlights the melodic line in bars 83 and 84. A star symbol and the marking "marcatissimo." are in bar 84.

The passage from bar 90 to bar 110 is a difficult one to execute with convincing musicality. Harmonically the music moves from E flat minor, through A flat minor and a series of chromatic harmonic progressions landing on the dominant of D flat major. Built on a fragment of the opening theme marked *ff pesante*, then *sempre ff* and *tutti forza*, balance is required to appropriately follow the composer's dynamic markings without losing all shape and sense of direction. One approach might be to fractionally reduce dynamically at bar 98 and build each successive bar through to bar 102. The next four bars (103-106) are repetitive and require imaginative interpretation to hold the listener's interest, the first bar of each pair being repeated (Example 3.13).

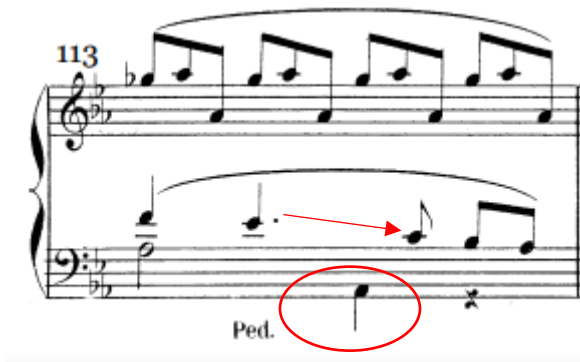
Example 3.13: Chaminade, *Sonata in C minor Op. 21*, first movement, bars 100-104

Meno Meno Piu

100
sempre ff
Ped. *
Ped.
* Ped.
tutti forza.

There is an interesting chromatic baseline from the A flat in bar 97 which moves initially upwards in semibreves to A in bar 98, and A sharp in bar 99, then in minims in bar 100 (from B to B sharp) with a further stretto in crotchets in bar 101 (C sharp, D, D sharp), slowing to a two-bar change from E to F (bars 102 to 105) before landing on the key pitch of G flat in bar 106 which, as the flattened seventh of the dominant, clearly establishes a new tonality of D flat major. Without losing too much momentum or sound volume, it may be effective to treat bars 103 and 105, which are the second bars of the two-bar moving chromatic bass, as a *quasi* echo, with an almost imperceptible drop in dynamic. Each new harmony at bars 102 (E major), 104 (F major) and 106 should be really well established with potentially a little extra time taken before the final harmonic iteration at bar 106 which defines a move to the tonality of D flat major. From then momentum and volume is gradually lost until a gentler appearance of the opening theme in the dominant of D flat major – a key point to watch in this passage is not to lose the line of the upper part of the left-hand melody when jumping down to the bass A flat on the third beat of bar 113 (Example 3.14).

Example 3.14: Chaminade, *Sonata in C minor Op. 21*, first movement, bar 113



From a technical perspective the next passage requires some work on the right-hand arpeggios at bars 121 and 126-131 as four of those bars are marked *fff* and *marcatissimo* – requiring strong yet agile finger work (Example 3.15).

Example 3.15: Chaminade, *Sonata in C minor Op. 21*, first movement, bars 128-130



The passage from bar 134 onwards reintroduces the ‘second’ subject with a denser texture and a *scherzando* type *leggiero* commentary between each iteration of the melody fragment. These delicate chordal interludes at bars 136-137, 140-141, and 144-145 require the absence of any arm weight with clear articulation of the top of each chord and gentle dynamic shaping to highlight the register changes. The performer must abruptly change tempo, dynamic, texture and mood seven times in the 12-bar passage from bar 134 to bar 146 (Example 3.16).

Example 3.16: Chaminade, *Sonata in C minor Op. 21*, first movement, bars 134-137

Supported arm

134 *Meno mosso.*
mf

137 *a Tempo!*
p leggiero.

Ped. *

From bar 146 the texture change tempts an earlier dynamic build than is indicated in the score, so care must be taken to hold back a little until the composer indicates a build up at bars 151-152 (Example 3.17).

Example 3.17: Chaminade, *Sonata in C minor Op. 21*, first movement, bars 146-153

146 *marcato ma p*

150 *cresc.* *f*

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

At full speed, the arpeggiated bars in the right hand from here to bar 158 require technical work to ensure strong fingers and smooth hand position changes, for which working on repeating the pair of notes at the hand position change is recommended.

From bar 159 there is a recapitulation of sorts entailing similar performance considerations as in the opening bars. The coda, from bar 195, refers to many elements of the movement: the lyrical 'second subject', the opening theme and the virtuoso

semiquaver passages. Performers may like to pull back slightly in bar 204 which is a transition between the opening theme and a closing virtuosic passage to ensure a clear start to this run (Example 3.18).

Example 3.18: Chaminade, *Sonata in C minor Op. 21*, first movement, bars 201-204

Poco rit.

The *con fuoco* passage from here to the end fits well in the fingers but clarity of pedal may be needed to ensure that a sense of the cross rhythms (triplet quaver left hand against right-hand semiquavers in bars 207 and 208) is not lost.

3.7.2 Second movement

The calm, placid A flat major opening of the *Andante* second movement contrasts greatly with the *con fuoco*, running semiquaver *forte fortissimo* ending of the first movement. However, within 8 bars, there is a dynamic span from *piano* to *fortissimo* which needs to be carefully planned and the mood transitions from tranquillity to that of passion highlighted by a new tempo marking of *animato* in bar 5 (Example 3.19).

Example 3.19: Chaminade, *Sonata in C minor Op. 21*, second movement, bars 1-8

The tranquil mood is recaptured from bar 24, where, not unlike the passage at bar 134 of the first movement, an arpeggiated commentary is interspersed with fragments of the opening theme – mostly at a *pianissimo* level which require sudden, controlled dynamic changes. The fingering of these exclusively black key semiquaver passages spanning three octaves requires consideration to facilitate quick lateral movement to the new hand position within each register. Having explored a number of fingerings here, the one used in performance is shown,³⁸ starting with the index finger and then using 1234 1234 on the remaining eight semiquavers (Example 3.20).

Example 3.20: Chaminade, *Sonata in C minor Op. 21*, second movement, bars 25-27

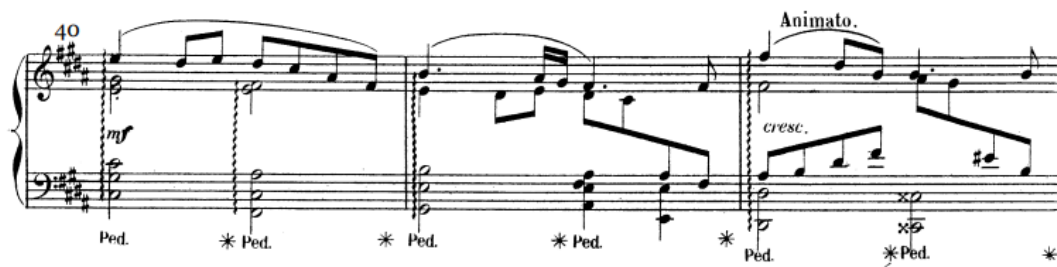
Leggiero – supported arm

2 12 341 234

³⁸ Refer to my recording of the second movement in Appendix F(b), 198, (1:26).

The character changes again at bar 40 with the emergence of a second theme in the surprising key of B major. This is simpler in texture than the opening – a quaver melody with minim chordal accompaniment but requires careful voicing to ensure that the melody prevails as it switches between the hands (Example 3.21).

Example 3.21: Chaminade, Sonata in C minor Op. 21, second movement, bars 40-42



The rest of the movement is based on variations of these core elements.

3.7.3 Third movement

The third movement provides further contrast with a *quasi*-etude. It is probably the most technically demanding movement and the one which, at times, is the most difficult to convey in a musically convincing manner. The opening alternates between a pair of outer notes of inverted chords, followed by the missing inner note which requires technical work to play at speed (Example 3.22).

Example 3.22: Chaminade, Sonata in C minor Op. 21, third movement, bars 1-4



Various tailored technical exercises may assist including playing each six-note chord (across both hands) harmonically as quavers and repeating each pair of semiquavers

before continuing. Where a change in hand position occurs (indicated by red slur markings in Example 3.22) the leaps between those positions could be repeated. Overall, I found it useful to practise the passage with each pair of semiquavers as either a) a dotted semiquaver followed by demisemiquaver, then b) a demisemiquaver followed by a dotted semiquaver while separately gradually increasing the metronome speed of the passage. This develops into a lengthy, relentless passage, the longer phrasing of which needs to be thoughtfully shaped.

Again, the passage from bar 35 onwards (Example 3.23) would equally benefit from playing the chords harmonically, repeating pairs and using the rhythmic variations suggested above.

Example 3.23: Chaminade, *Sonata in C minor Op. 21*, third movement, bars 33-40

The image shows a musical score for piano, consisting of two systems of music. The first system covers bars 33 to 36, and the second system covers bars 37 to 40. The music is in C minor and 3/4 time. It features a complex, repetitive rhythmic pattern of eighth and sixteenth notes. Dynamics include fortissimo (f), piano (p), and crescendo (cresc.).

The end of that passage leads to a *quasi*-lyrical second theme – the challenge for the performer here is to maintain the upper lyrical line in spite of repetitive activity in the lower parts (Example 3.24).

Example 3.24: Chaminade, *Sonata in C minor Op. 21*, third movement bars 54-57



The rest of the movement is built using these core elements – the final iteration of the opening theme occurs with the introduction of *con fuoco* triplets at bar 113 which require careful practice to ensure the implied melodic line is brought out with clean, agile finger work (Example 3.25).

Example 3.25: Chaminade, *Sonata in C minor Op. 21*, third movement, bars 113-116



This leads to a dramatic *forte fortissimo* ending firmly back in the home key of C minor.

3.8 Conclusion

This sonata demands much in preparation for performance including consideration of the detailed performance markings (tempi, dynamics, articulation) but also in conveying the many contrasting characters and moods presented and convincingly guiding the listener from one character to the next. There are significant technical considerations, primarily in the first and third movements which require careful planning and interpretation beyond the score, as suggested in Chaminade's own advice on the performance of some of her works. The degree of preparation for the performance should not be underestimated.

Though metronome markings are provided at the start of the outer movements, there is a large number of local tempo and performance directions. The absence of a recording of the composer performing this work, a limited number of professional recordings and limited contextual resources available to performers may result in greater differences of interpretation between performers. In addition, certain of the ‘transitional’ passages in the first movement between sections of differing characters and textures require additional thought in terms of convincing execution as outlined. The *quasi* study finale requires extensive technical preparation and musical planning.

There are different interpretative options in terms of highlighting musical points and changes, including changes of texture as explored by comparing my performance with Joanne Polk’s. It is hoped that the advent of further recordings and performances of this work will explore new possibilities of interpretation.

Chapter Four: Amy Beach, Ballad, Op. 6

4.1 Context

Amy Marcy Beach (1867-1944), née Cheney, hailed from New England in the United States of America and is described thus: ‘She was the first American woman to succeed as a composer of large-scale art music and was celebrated during her lifetime as the foremost woman composer of the United States.’¹

Having demonstrated enormous musical talent which was initially developed by her mother, following a relocation to Boston in 1875, her parents opted not to send her to a European conservatory but rather for Amy to be taught piano locally by Ernst Perabo and then Carl Baermann.²

Beach recounted in a magazine interview:

As my mother was opposed to a concert career so early, I was sent to school. At sixteen I made my first stage appearance at the Boston Music Hall, with a large orchestra, playing one of the old Moscheles concertos. By the time I was seventeen I was playing with the Boston Symphony and Theodore Thomas’ orchestras. I have been playing and composing ever since. I compose until I find myself growing tired, and then I turn to playing to refresh myself.³

Two years after her debut, she married H. H. A. Beach in 1885, a medical doctor and amateur musician twenty-five years her senior. The marriage agreement required

¹ Adreienne F. Block, revised by E. D. Bomberger, ‘Beach [Cheney], Amy Marcy [Mrs H.H.A. Beach]’, in *Grove Music Online, Oxford Music Online* (Oxford University Press) <<https://doi.org/10.1093/gmo/9781561592630.article.A2248268>> [accessed 9 February 2023].

² Ibid.

³ Beach quoted in: Mrs. Crosby Adams, ‘An American Genius of World Renown: Mrs. H. H. A. Beach’, *The Etude*, 46, (1928), 34.

abandonment of her career as a concert pianist, prohibited the receipt of payments for performances and the teaching of piano, with the exception of a single annual solo concert for charitable causes, and occasional performances as soloist with orchestras and other instrumentalists.⁴ Amy Beach therefore switched her focus from performing to composing, teaching herself all aspects of composition as evidenced from a manuscript workbook she maintained from 1887 to 1894. In addition to writing Bach fugues from memory, Beach copied and studied long orchestral passages to inform her orchestration skills, including individual works by Liszt, Smetana and Dvořák.⁵

Following her husband's death in 1910, Beach returned to the concert stage and re-located to Europe until the outbreak of the First World War and performed works as soloist, chamber musician and accompanist with favourable reviews across German cities including Berlin, Leipzig and Hamburg.⁶ During the war she gave concerts in the Eastern and Midwestern United States ultimately settling in Massachusetts where she continued composing and held a number of prominent roles including leading the Music Teachers National Association and the Music Educators National Conference, and co-founding the Society of American Women Composers.⁷

Beach's work *Ballad*, Op. 6 for solo piano was published in 1894 by Arthur P. Schmidt of Boston and Leipzig. A dramatic, symmetric work, with a quiet opening and closing bookending much drama, it has been described as meriting 'the symmetry of classical

⁴ Adrienne Fried Block, 'A "Veritable Autobiography"? Amy Beach's Piano Concerto in C-Sharp Minor, op. 45', *The Musical Quarterly*, 78 (1994), 400.

⁵ Adrienne Fried Block, *Amy Beach: Passionate Victorian – The life and work of an American composer, 1867–1944* (Oxford, Oxford University Press, 1998), 54-55.

⁶ Block, 'Beach [Cheney], Amy Marcy [Mrs H.H.A. Beach]', *Grove Music Online*.

⁷ *Ibid.*

form and phrasing with late-Romantic harmonies and expression'.⁸ Like Schumann and Chaminade, Chopinesque inspiration may be apparent; similarities to the ballades of Chopin have been observed: the opening has been compared with that of Chopin's *Ballade in F major*, Op.38, and the transformation of the opening melodic material in the 'recapitulation' from bar 148 somewhat similar to that which takes place in Chopin's *Ballade in G minor*, Op. 23.⁹ Wagnerian influence may also be perceived in similarities to the Tristan leitmotif from his opera *Tristan und Isolde* (Example 4.2).

The Ballad is a piano transcription of a song published in 1889, as part of a set of three Op. 12, this one a setting of Robert Burns's poem 'My Luve is Like a Red, Red Rose'. The Op. 12 setting, in B flat major with a similar four-bar introduction to the Ballad (Example 4.1), is a simpler, shorter, texturally less dense setting than the work for piano solo which is composed in D flat major (Example 4.2). It is clear that the 'melody of the song is threaded through the piano work, and the accompaniment is expanded but still recognizably based on that of the song'.¹⁰

⁸ Stephen Paul Burnaman, 'The solo piano music of Edward MacDowell and Mrs. H.H.A. Beach: A historical analysis' (DMA dissertation, University of Texas at Austin, 1997), 154, 157.

⁹ Marmaduke Sidney Miles, 'The solo piano works of Mrs. H.H.A. Beach' (DMA dissertation, Johns Hopkins University, Peabody Institute, 1985), 30-34.

¹⁰ Block, *Amy Beach, Passionate Victorian*, 62.

Example 4.1: Beach, 'My Luve is Like a Red, Red Rose', bars 1-8

MY LUVE IS LIKE A RED, RED ROSE.
(Robert Burns.)Mrs. H. H. A. BEACH.

Allegretto espressivo.

PIANO. *mp*

dolce
O my Luve is like a red, red rose That's

Red. legato

Example 4.2: Beach, *Ballad Op. 6*, bars 1-8

Amy Beach
Ballad

Andantino

pp

riten.

a tem-

po dolce cantabile

Tristan chord/theme

The use of her own song melodies within instrumental works is not unique to this work and is a recurring fingerprint of a number of Beach's works. Beach's Piano Concerto (1899) also incorporates some of her song melodies; the themes of each movement are

taken from three of her songs, Op. 1 and 2,¹¹ and her *Gaelic Symphony*, which draws themes from her song *Dark is the Night!*, Op.11 No.1, was the first such work by an American composer to quote folk songs, a practice well established in Europe by the late 1800s including by Dvořák.¹²

This chapter considers the editions available to the performer, reviews the overall musical structure of the work with detailed consideration of tempo, dynamics, articulation and other specific performance issues with reference to the recording of my performance of the work,¹³ and those of others where relevant.¹⁴

4.2 Sources

A comparison was undertaken between the first edition re-print of publisher Arthur P. Schmidt¹⁵ and the manuscript¹⁶, both dated 1894. The composer is very specific in her markings, including pedalling indications and fingering suggestions. The primary differences between the two sources relate to the placement of performance markings across multiple bars or within a single bar. The first example relates to a crescendo marking which appears in bars 53-55 in the manuscript (Example 4.3(a)) but only appears in bar 53 in the first edition (Example 4.3(b)).

¹¹ Adrienne F. Block, 'A "Veritable Autobiography"?' 396, 401.

¹² Kathryn A. Kuby, 'Analysis of Amy Cheney Beach's *Gaelic Symphony*, Op.32' (DMA Dissertation, University of Connecticut, 2011), 23, 30.

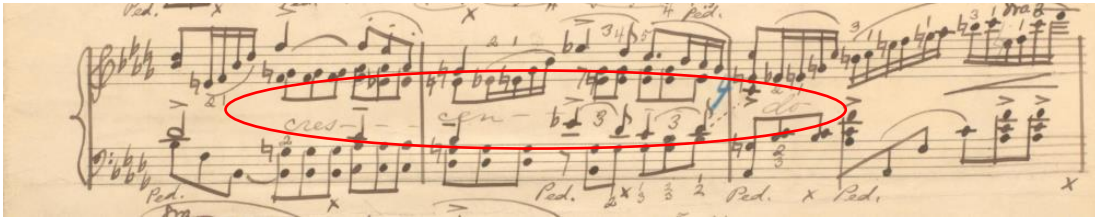
¹³ See Appendix F(c), 198.

¹⁴ By way of context, similar to the Sonata in C minor, Op. 21 by Chaminade, solo piano works written between 1886 and 1895 include those by Brahms, Tchaikovsky, Scriabin, Sibelius, Rachmaninoff, Ravel, Debussy and Satie (Table 3.1), 46.

¹⁵ See Appendix E, 187.

¹⁶ Sourced: Arthur P. Schmidt Company Archives, Music Division, Library of Congress, Washington, D.C. (available on International Music Score Library Project).

Example 4.3(a): Beach, *Ballad Op. 6*, *Crescendo* marking over 3 bars (bars 53-55)



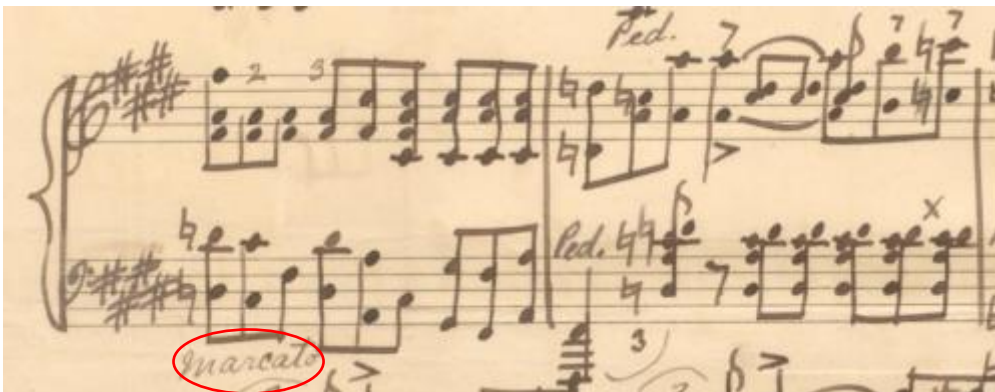
Example 4.3(b): Beach, *Ballad Op. 6*, *Crescendo* marking single bar (bars 52-54)



Similarly, a diminuendo marking two bars later in the manuscript which spans two bars, is shown within the first beat of one bar in the reprint.

In a later passage, a *marcato* direction could have been more clearly indicated as referring to the left-hand melody, as intended in the manuscript (Example 4.4(a)) rather than for both hands including right-hand accompanimental chords (Example 4.4(b)).

Example 4.4(a): Beach, *Ballad Op. 6*, *Marcato* in left hand (bars 114-115)



Example 4.4(b): Beach, *Ballad Op.6*, *Marcato* in both hands (bars 114–115)



The *rallentando* marked in the bars immediately preceding the *Coda* is more clearly marked across both bars in the manuscript (Example 4.5(b)) whereas it is only indicated in bar 179 of the first edition (Example 4.5(a)).

Example 4.5(a): Beach, *Ballad Op.6*, *Rall* bar 179 (bars 178–181)



Example 4.5(b): Beach, *Ballad Op.6, Rall* bars 179 and 180 (bars 176–183)



4.3 Overview of musical structure

The ballade, a form of narrative instrumental work (most often for piano) was first used by Chopin in the 1850s when he composed his *Ballade in G minor*, Op.23 the first of four, typically in compound time which are ‘based on thematic metamorphosis’ with ‘melodic beauty, harmonic richness and powerful climaxes’.¹⁷ Ballades were also composed by Franck, Liszt, Brahms and Grieg; the description of Chopin’s approach fits well with Beach’s ballade. A summary of an overview of key structural elements of the work useful to performers has been developed (Table 4.1).

¹⁷ Maurice J. E. Brown, ‘Ballade(ii)’ in *Grove Music Online, Oxford Music Online* (Oxford University Press) <<https://doi.org/10.1093/gmo/9781561592630.article.01885>> [accessed 30 December 2023].

Table 4.1: Beach, *Ballad Op. 6*, Key structural elements

Key signature	Time signature	Score Length	Tempo	Form
D flat major / c sharp minor	3/4	10 pages	Andantino	Short intro (Bars 1-4) A section: treble melody (Bars 5–38) Intro variation (bars 39–44) A section variation : bass melody (Bar 45–90) B section C sharp minor (Bar 91–126) A section reprieve primarily D major (bar 127–147) Intro reprieve chordal/octave texture (upbeat Bar 148–150) A section modified chordal/octave (Bar 151–180) <i>Coda</i> (Bar 181–188)

From a performer’s perspective this work displays enormous contrasts – of tempi, dynamics and sentiment. The A sections are generally presented with directions such as *tranquillo, dolce, tenuto* and lots of phrase marks showing the melodic line and its punctuations. The melody is gently accompanied by gently pulsating repeated harmonies with a primary dynamic level of *pp*.

The B sections introduce a contrasting texture – an interruption of the continuous quaver pulse, accents and a primary dynamic of *f* or *ff*. The virtuoso Lisztian chordal writing hints at elements of the melodic writing of section A reworked in an *appassionato* context with markings such as *agitato, rinforzando* and *con tutta forza*.

4.4 Performance considerations

4.4.1 Tempi overview

The composer marks frequent temporary alterations to speed within primarily two tempo markings: *Andantino* (at the opening) and *Allegro con vigore* (bar 91), at the approximate midpoint of the work.

Table 4.2: Beach, *Ballad Op. 6*, Key tempo markings

Key tempo markings	
<i>Andantino</i>	<i>A tempo</i> (Bar 79)
<i>Riten.</i> (Bar 3)	<i>Rall.</i> (Bar 82)
<i>A tempo</i> (Bar 5)	<i>Rall.</i> (Bar 89)
<i>Poco rit.</i> (Bar 22)	<i>Allegro con vigore</i> (Bar 91)
<i>A tempo</i> (Bar 23)	<i>Rinforzando e rit.</i> (Bar 122)
<i>Espress. e poco rit.</i> (Bar 38)	<i>String.</i> (Bar 130)
<i>A tempo</i> (Bar 39)	<i>Rall.</i> (Bar 133)
<i>Smorz.</i> (Bar 42)	<i>Molto rit.</i> (Bar 139)
<i>Smorz.</i> (Bar 58)	<i>A tempo ma molto tranquillo</i> (Bar
<i>Rall.</i> (Bar 62)	141)
<i>Piu dim e rall.</i> (Bar 78)	<i>Rall.</i> (Bar 179)
	<i>Morendo</i> (Bar 184)

There are few commercial recordings available of this work: two recordings were selected and considered in addition to my own (Table 4.3). The durations of these performances are very similar, including that of my performance.¹⁸

¹⁸ See Appendix F(c), 198.

Table 4.3: Beach, *Ballad Op. 6*, Overview of duration of selected performances

Artist	Recording details	Duration
Alan Feinberg	Argo, 1990 ¹⁹	10:09
Joanne Polk	The Orchard Music (on behalf of Arabesque Recordings) (2006) ²⁰	9:36
Kirsten Johnson	Guild (2007) ²¹	9:26
Anna Shelest	Sorel Classics, 2019 ²²	8:34
Solungga Liu	Library of Congress Recital, 2017 ²³	9:14
Deirbhile Brennan	Youtube (2021) ²⁴	9:20

Although Joanne Polk’s performance is of a similar duration to mine, a closer analysis of the tempi used throughout show some significant differences. Using Sonic Visualiser, Polk’s tempi vary from 17.6 beats per minute (BPM) to 145.8 beats per minute, a differential of 128.2 BPM between the fastest and slowest tempo (Graph 4.1).

¹⁹ Beach, *Ballad, Op. 6*, Alan Feinberg, (Argo, 1990)

<<https://www.youtube.com/watch?v=BxE94md5mdc>>.

²⁰ Beach, *Ballad, Op. 6*, Joanne Polk, (Orchard Music, on behalf of Arabesque recordings, 2006)

<<https://www.youtube.com/watch?v=Q6kDKLINY0Q>>.

²¹ Beach, *Ballad, Op. 6*, Kirsten Johnson, (Guild, 2007)

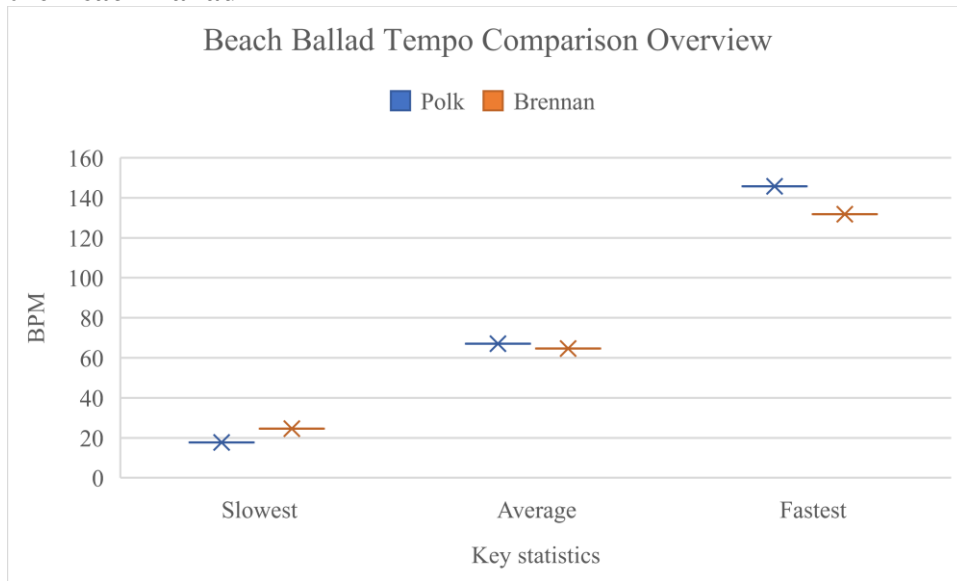
<<https://www.youtube.com/watch?v=nZQelvg5QI>>.

²² Beach, *Ballad, Op. 6*, Anna Shelest, (Sorel Classics 2019) <<https://youtu.be/hHLlgVenblE>>

²³ Beach, *Ballad, Op. 6*, Solungga Liu, Library of Congress, 2017 <https://youtu.be/_KK3R1bxJaM>

²⁴ Appendix F(c), 198.

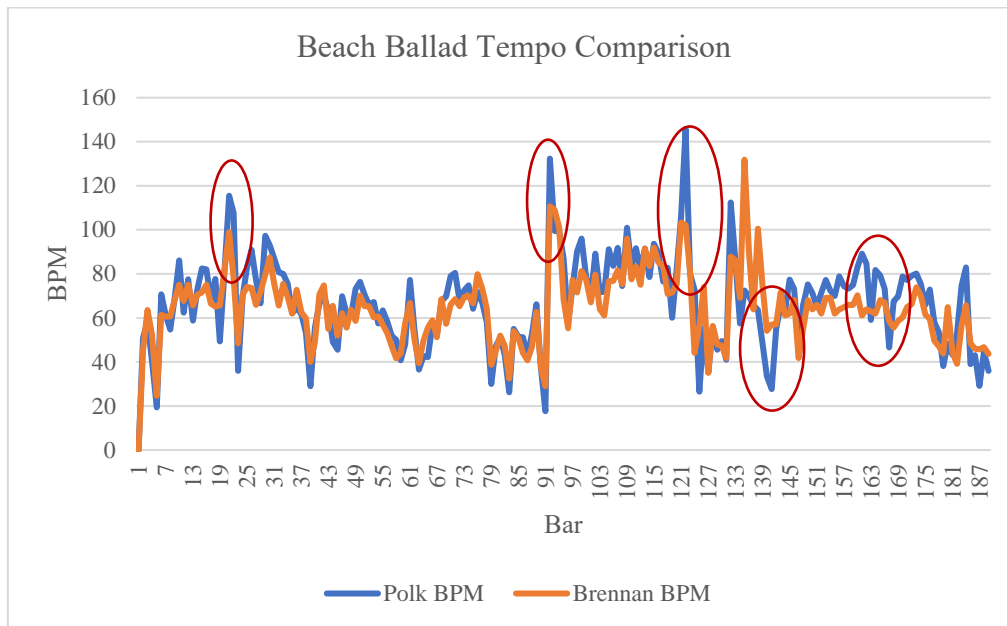
Graph 4.1: Graph showing overview of key tempi points in two performances of the Beach Ballad



The tempi in my performance fell within a narrower range between a slowest tempo of 24.6 BPM to a fastest of 131.8 BPM, a differential of 107.2 BPM. On average, Polk’s tempo was marginally faster at 67 BPM on average, compared to mine at 64.7 BPM, which was 4 per cent slower overall.

A bar-by-bar tempo comparison of the two recordings was also extracted (Graph 4.2). Some similar general correlations of tempo are noted but there is a number of points where the tempi diverge as indicated, encircled in red.

Graph 4.2: Linear graph comparing tempi in two performances of the Beach Ballad



Noting that Sonic Visualiser records the tempo since the start of the previous bar (for example, the bar 2 marker at the start of that bar records the actual tempo in bar 1), an analysis was conducted of bars in which the tempi of the two recordings diverged by more than twenty-five per cent (Table 4.4(a)).

Table 4.4(a): Beach, *Ballad Op. 6*, bars in which Brennan’s recording significantly slower than Polk’s

Bar	Polk BPM	Brennan BPM	Brennan as % Polk	Differential %	Comment
124	72.7	44.1	61%	-39%	Full bar pause (pre <i>Lento</i> section)
161	89.1	61.1	69%	-31%	Marked <i>ff agitato</i> – my performance takes more time to highlight new register
122	145.8	102.2	70%	-30%	Bar preceding <i>Rit</i> to <i>Lento</i> bar
22	107.7	78.1	73%	-27%	Bar preceding <i>poco Rit</i>
182	52.9	39.2	74%	-26%	First bar of <i>Coda</i>

The data highlights different approaches taken in the performances in a number of regards. My performance anticipates *ritenuto* markings at bars 21 and 121. The former

bar precedes a *poco rit.* to the first variation of the opening theme. There is a change in melodic direction on the third iteration of a short arpeggio-based sequence that I wanted to highlight. The latter occurs at the end of an extended chordal/ double octave section, much of which is at either a *forte* or *fortissimo* dynamic and precedes the biggest tempo change of the piece to *Lento*. The music may need a little more time to support the transition to the new tempo here. A review of the bars preceding other *rit.* or *rall.* markings does not reveal a systematic anticipation of these markings: bars 2, 38, 61/2, 77, 81, 89 and 139 all precede such markings with no significant tempo differential between the performances.²⁵ There is only one other bar where this happens again: bar 131 is played at a 22 per cent slower speed in my recording. Again, this precedes a *rallentando* into a new and different texture (continuous trills in both hands) which I have taken more time to highlight.

My performance takes significantly more time at the pause marked in bar 123 which precedes the short *Lento* section and also takes time during the final *fortissimo* climax which starts in bar 159. There is a register change in the bass in bar 160 at the introduction of a *stretto* in the bass which I take additional time to emphasise.

Lastly the data also shows that my performance of the first bar of the *Coda* is significantly slower. This differential continues in the ensuing bars which are also slower (bar 183 by 24 per cent and bar 184 by 21 per cent). The *Coda* does not have a tempo marking; there is a *rallentando* in bar 179 and then a *morendo* marking in bar 184. Beach often, but not always, either indicates *A tempo* or a new tempo direction following a *ritenuto* or *rallentando*, for example, bars 5, 23, 39, 79, 91, 12, 141

²⁵ For this purpose, significant is defined as being a twenty-five per cent or more of a differential.

However, there is no tempo marking following the *rallentando* indications in bars 63, 83, 133 and 179. My performance takes more liberty with speed following the final *rallentando* which precedes the short coda which is mainly built on a micro sequence based on material presented in the introductory four bars. There is a far greater number of bars (20 in total) in which my recording is significantly faster than the Polk recording, using the same starting point of a greater than twenty-five per cent tempo differential (Table 4.4(b)).

Table 4.4(b): Beach, *Ballad Op. 6*, bars in which Brennan’s recording significantly faster than Polk’s

Bar	Polk BPM	Brennan BPM	Brennan as % Polk	Differential %	Comment
167	46.6	58.6	126%	26%	No marking to slow tempo but final iteration of theme
5	19.3	24.6	127%	27%	Bar ends with pause
136	69.8	89.7	129%	29%	3 bars after <i>rall.</i> and 4 bars before <i>molto rit.</i> with no tempo change marking
79	30.0	38.7	129%	29%	Marked <i>piú dim. e rall.</i>
4	40.3	52.3	130%	30%	Bar marked <i>riten.</i>
65	42.2	55.5	132%	32%	No marking to slow tempo
19	49.2	65.6	133%	33%	No marking to slow tempo (end of 2 nd iteration opening theme)
44	49.1	65.5	134%	34%	No marking to slow tempo (lead-in bars to opening theme in bass)
126	55.4	74.0	134%	34%	Return of opening theme -not clear whether <i>Lento</i> or not
180	48.3	64.8	134%	34%	Marked <i>rall.</i>
23	35.9	48.5	135%	35%	Marked <i>poco rit.</i>
39	29.0	40.0	138%	38%	Marked <i>poco rit.</i>
139	48.7	75.3	155%	55%	Bar preceding <i>Molto rit.</i> bar
187	29.1	45.8	157%	57%	Penultimate chord bar
138	63.5	100.4	158%	58%	Two bars preceding <i>Molto rit.</i> bar
140	33.5	54.0	161%	61%	<i>Molto rit.</i> bar
91	17.6	29.0	164%	64%	Second of two bars marked <i>rall.</i>
135	72.4	131.8	182%	82%	Two bars following <i>rall.</i> marking with no <i>a tempo</i>
141	27.7	57.0	206%	106%	Bar between <i>molto rit.</i> and <i>a tempo</i> markings
125	26.4	56.3	213%	113%	Note missed in my live recording

There is a number of related observations from this data. On a number of occasions, Polk takes significantly more time where *ritardando* and *rallentando* markings are indicated including bars 4, 23, 39, 79, 140 and 180, and in the latter two bars during the bars preceding them. Whereas Polk takes more time during the *rallentando* preceding the *Coda*, that my performance continues at a slower speed after that point. Polk also chooses to take more time in a number of bars including bars 18, 43, 64, 90 and 166; each of these bars has some structural significance as noted (Table 4.4(b)).

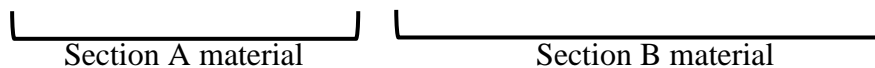
It is clear that different approaches have been taken at a local level within the movement, notwithstanding the similarity of performance duration overall.²⁶

4.4.2 Dynamics overview

The dynamic markings are one of the clear differentiators between sections: the lower end of the volume scale is indicated within A material sections whereas greater volume is prescribed within B material sections. The performer must access a wide range to deliver *ppp quanto possibile* and *ff con tutta forza* within one short work (Table 4.5).

Table 4.5: Beach, *Ballad Op. 6*, Key dynamic markings

<i>ppp quanto possibile</i>	<i>ppp</i>	<i>pp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>	<i>ff molto rinf</i>	<i>ff con tutti forza</i>
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In addition to tempi and dynamic markings, the composer included many specific additional performance directions (Table 4.6).

²⁶ Factors influencing tempo and rubato are explored in great detail in section 4.4.4 Other specific performance issues, 110.

Table 4.6: Beach, *Ballad Op. 6*, Other key performance directions

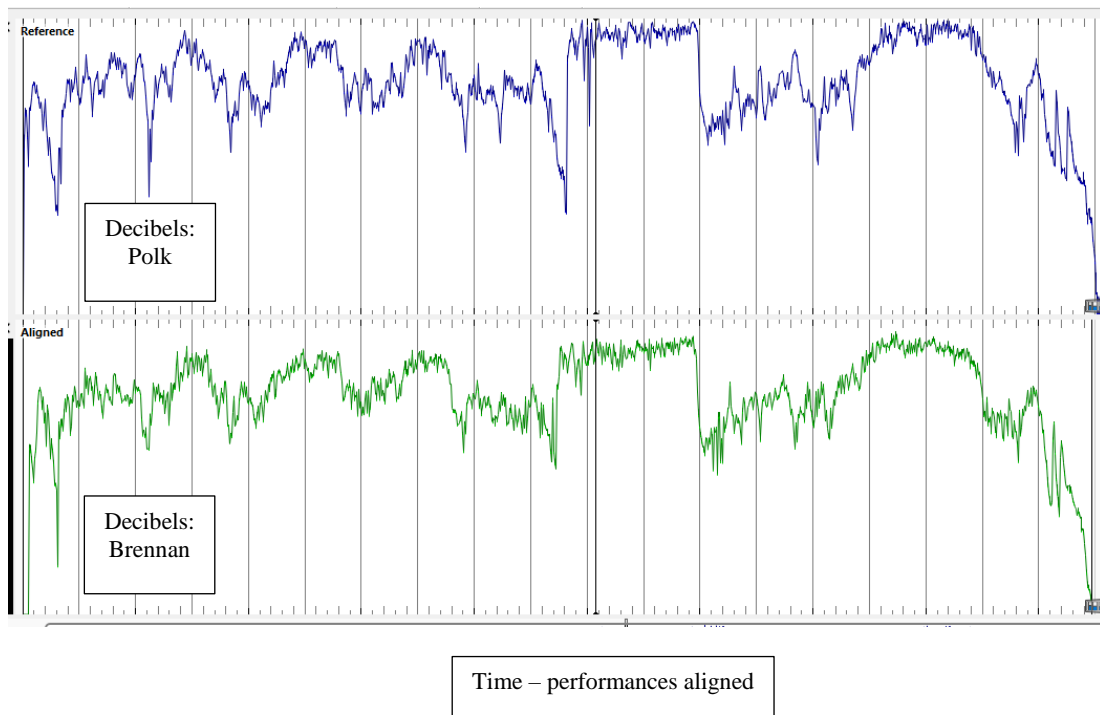
Other performance directions
<i>Dolce cantabile</i> (Bar 5)
<i>Sempre legato</i> (Bar 13)
<i>Dolce grazioso</i> (Bar 23)
<i>Appassionato</i> (Bar 31)
<i>Molto legato</i> (Bar 32)
<i>Express.</i> (Bar 38)
<i>Smorz</i> (Bar 42)
<i>Il canto ben tenuto</i> (Bars 44-45: left hand)
<i>Dolce cantando</i> (bar 45: right hand)
<i>Sempre espress.</i> (Bar 47)
<i>Smorz</i> (Bar 58)
<i>Molto teneramente</i> (Bar 63)
<i>Appassionato</i> (Bar 70)
<i>Dolce</i> (Bar 79: right hand)
<i>Il canto ben tenuto</i> (Bar 79: left hand)
<i>Dolcissimo</i> (Bar 87)
<i>Ben marc.</i> (Bar 91)
<i>Frequent sfz and ></i> (Bars 91-122)
<i>Appassionato</i> (Bar 111)
<i>Marc.</i> (Bar 114)
<i>Con tutta forza</i> (Bar 119)
<i>Rinforzanda</i> (Bar 122)
<i>Legatissimo</i> (Bar 135)
<i>Dolcissimo</i> (Bar 141)
<i>Leggiero tre corde</i> (Bar 148)
<i>Dolce</i> (Bar 148: right hand)
<i>Marc.</i> (Bar 149)
<i>Agitato</i> (Bar 154)
<i>Piu agitato</i> (Bar 157)
<i>Molto rinf</i> (Bar 163)
<i>Con tutta forza</i> (Bar 167)
<i>Marc.</i> (Bar 168)
<i>Sempre piu tranquillo</i> (Bar 176)
<i>Una corda</i> (Bar 178)

Using the Sonic Visualiser tool the dynamic range in the context of a performance expressed as decibels was reviewed.²⁷ The volumes within Joanna Polk's recording of the first movement were compared to my performance (Graph 4.3). In this instance,

²⁷ A note on digital audio recording sound levels is included in footnote 30, 74.

there is far greater correlation between the dynamic variation of these performances than noted with regard to tempo above.

Graph 4.3: Linear graph showing volume in Polk's performance of the Beach Ballad compared with my performance



4.4.3 Articulation overview

The composer marks each melodic phrase within the A sections with directions such as *legato*, *molto legato* and *tenuto* which support the *cantabile* and *cantando* markings and suggest that the pianist remains close to the keys to ensure a really smooth and *legato* line. Apart from the end of its last iteration, there are no phrase marks in the B sections which supports its *ben marcato*, *rinforzando* and *sforzando* markings. The *appassionato* markings coupled with the loud dynamic levels suggests a more detached approach – and one which is the inevitable consequence of using the full arm weight and gravity to produce a full, rounded sound throughout these protracted high volume passages.

4.4.4 Other specific performance issues

The introductory four bars require the fingers to remain in contact with the key surface throughout. The marking of *pp* followed by a *diminuendo* ‘hairpin’ could suggest that the dynamic level falls below *pp* for the introduction of the main A theme from the upbeat to bar 5. However, as there is a *cantabile* marking here for the right hand, it may be more appropriate to introduce a general dynamic level of *pp* from bar 5 with perhaps a *p* marking for the right hand to support projection. For that reason, the introduction of a small dynamic swelling in bar 2 might be appropriate (Example 4.6).

Example 4.6: Beach, *Ballad Op. 6*, bars 1-4

The musical score for Example 4.6 shows the first four bars of the piece. The right hand (RH) begins with a triplet of eighth notes in bar 1, followed by a triplet of quarter notes in bar 2, and a triplet of eighth notes in bar 3. The left hand (LH) provides a bass note on the first beat of each bar and a triplet of eighth notes on the second and third beats. The score includes markings for 'Andantino', 'pp', 'riten.', and 'p a tem-'. A red hairpin indicates a dynamic swelling in bar 2.

The first main melodic section runs from the upbeat to bar 5 through to bar 22 and careful texturing of the three main elements is required: the *cantabile* melody at the top of the right hand, a supportive bass note at the start of most bars and softer, fluid triplet quaver accompaniment in the inner part, shared between the hands. The *legato* is supported by pedal markings sustaining the main harmony of each bar. On a modern piano, though, the removal of the sustain pedal from the third beats can sound quite bare: a *legato* pedal, with changes shadowing each harmonic change may be more appropriate given the general *legato* direction (Example 4.7). This principle of pedalling is suggested throughout Section A material.

Example 4.7: Beach, *Ballad Op. 6*, bars 5-8

melody

bass

bass

bass

The triplet quavers become duplets for the first time in bar 16. The composer marks this with the first accent in the piece: my performance highlights taking a little more time at the first beat of bar 16 (Example 4.8).

Example 4.8: Beach, *Ballad Op. 6*, bars 13-16

From bar 23 the melody is split between the hands: the left-hand melody notes are also the top notes of broken chords. The performer needs to isolate and practise the melodic line separately to ensure a smooth transition between the hands. The most likely fingering here is for the melody notes to be played with the right-hand 5th finger which needs to be carefully voiced with the thumb in the left hand which, even without the added technical difficulty of a broken chord, requires careful balancing to ensure the melodic line is maintained (Example 4.9).

Example 4.9: Beach, *Ballad Op. 6*, bars 21-24

The duplet quavers reappear in a G flat minor harmony in bar 31 and are emphasised this time with the loudest dynamic level indicated thus far together with accents on each one. The *crescendo* leading to this peak starts only four bars earlier and requires careful management to convincingly and organically from a *pp* level in such a short period of time. It is important to maintain a forward propulsion on to the first beat of bar 32 and to ensure that the D flat melody note is clearly heard as a continuation of the accented descending quavers (Example 4.10).

Example 4.10: Beach, *Ballad Op. 6*, bars 29-32

The opening introductory bars reappear from bar 39 with a much denser texture, albeit retaining the same dynamic marking of *pp* as the opening (Example 4.11). The performer must exercise enormous control here with complete absence of arm weight and clear articulation of the melody line to recapture the essence of the opening.

Example 4.11: Beach, *Ballad Op. 6*, bars 37-40

The chromatic passage that follows in bars 41 and 42 requires careful texturing (Example 4.12): the left-hand accented notes must be projected within a *pp* context, as must the top line of the right hand.

Example 4.12: Beach, *Ballad Op. 6*, bars 41-44

The next section from the upbeat to bar 45 is based on a repeat of the opening theme (from bar 5) in the left hand (*ben tenuto*) with a new countermelody in the right hand (to be played *dolce cantando*). The softer accompanimental inner harmonic chords are comprised of a repeated note and a moving *quasi* melodic note; the chords should therefore not be played at a uniform dynamic, but rather a very slight favouring of the moving ‘melodic’ element. Care should be taken to give sufficient prominence to the E flat in the left hand in bar 46, as it is the peak of the melodic phrase – it is likely that the thumb may be used on this note, given the succeeding passage, which necessitates this attention (Example 4.13). Equally, the left-hand melody on the downbeat of the next bar requires attention as this E flat would probably be played by the 5th finger, coupled with an added thumb D flat above it; care needs to be taken to ensure the melodic E flat

is clearly heard, a concern shared by the composer given the addition of an accent on this note.

Example 4.13: Beach, *Ballad Op. 6*, bars 45-48

The image shows a musical score for piano and counter-melody. The piano part is in the lower register, and the counter-melody is in the upper register. The score includes dynamic markings such as *pp* and *ben tenuto*, and performance instructions like *dolce cantando* and *sempre espress.*. Red circles highlight specific notes in the piano part, and red arrows point from the text 'Counter-melody' to the upper staff and from 'Melody' to the lower staff. The text 'stationary chord element' and 'melodic chord element' are also present, pointing to specific notes in the piano part.

This texture and approach continue in the succeeding bars, becoming increasingly elaborate (Example 4.14). The iteration of the melodic line from the upbeat of bar 53 requires technical attention to ensure the melody still prevails given the thicker texture and increasingly complex counter-melody.

Example 4.14: Beach, *Ballad Op. 6*, bars 52-54

The image shows a musical score for piano and counter-melody. The piano part is in the lower register, and the counter-melody is in the upper register. The score includes dynamic markings such as *cresc.* and performance instructions like *ben tenuto*. Red circles highlight specific notes in the piano part, and red arrows point from the text 'Counter-melody' to the upper staff and from 'Melody' to the lower staff. The text 'stationary chord element' and 'melodic chord element' are also present, pointing to specific notes in the piano part.

The passage from bar 55 includes the first semiquavers and demisemiquavers which require technical work, first to break down the hand position and ensure a quick transition as the hand traverses registers. Using the 5th finger rather than the 4th indicated in bar 56 removes the stretch of the minor third for adjacent fingers and may better facilitate execution of this arpeggio (Example 4.15). Again, the projection of the accented left-hand melodic notes is challenging.

Example 4.15: Beach, *Ballad Op. 6*, bars 55-56

Fragments of the A melody return at bar 67, now transposed to the key of E major with the melody returning to the right hand in either single note or octave form and no new technical or interpretative challenges. The passage from bar 79 is similar to bar 52 in execution. The texture simplifies again from bar 83 to the end of the A section, mirroring the initial arrangement of theme A in bar 5.

There is a marked change from the upbeat to bar 91 from almost every perspective, those of tempo, dynamic, texture, key and sentiment. The new B melody is introduced in the key of C sharp minor in a new barer texture, punctuated by a broken harmonic chord on the second beats of the section's opening bars (Example 4.16). The demisemi-quaver arpeggios introduced from bar 93 require technical work to ensure they are delivered with a flourish – they are akin to an extended metred broken chord episode between melodic phrases.

Example 4.16: Beach, *Ballad Op. 6*, bars 90-93

Allegro con vigore



A new texture is introduced from bar 97 which dominates the remainder of the work (Example 4.17). Given the high dynamic level prevailing (at this point *ff*), there is a danger that the repeated chordal texture may become thick and pedantic (solid circles in example 4.17) and that the melodic line which is fragmented may be lost (dotted arrow in example 4.17). Care must be taken to project any secondary melodic interest within the chords (dotted circle in example 4.17).

Example 4.17: Beach, *Ballad Op. 6*, bars 96-99



There is a long passage in this texture through to bar 122, marked *ff* from bar 103. The performer needs to suppress the repeated chords throughout this passage and plan the shaping of the melodic direction throughout (Example 4.18). The passage uses a combination of B section minor, *quasi* chromatic material, A section material and fragments of the opening introduction.

Example 4.18: Beach, *Ballad Op. 6*, bars 108-113

Section B material Intro material Repeated chords (*meno*)

The *tranquillo* A section material returns in the upbeat to bar 127. There is a technically challenging trill and tremolando section from bars 133-140 which requires technical preparation. Trills and *tremolandi* should start from the stated note to preserve the diminished seventh arpeggio (Example 4.19(a)); a trill exercise which could be conducted for each pair of notes alternating between the notes of the trill as long (stated note) followed by a series of shorter trill notes and then long (upper note) followed by a series of shorter trill notes (Example 4.19(b)).

Example 4.19(a): Beach, *Ballad Op. 6*, bars 131-142

The image displays two systems of musical notation for piano. The first system covers bars 131-142. The right-hand part features a melodic line with various ornaments and dynamics: *rall.*, *trillo sempre pp*, *trillo*, and *legatissimo*. The left-hand part provides a complex accompaniment with frequent chordal textures and melodic fragments. Red circles highlight specific notes in both hands, likely indicating technical challenges or specific articulation points. The second system continues the piece with markings for *a tempo ma molto tranquillo*, *moltoril.*, and *dolcissimo*. The notation includes fingerings, slurs, and dynamic markings throughout.

Example 4.19(b): Trill exercise, bar 134

The image shows a trill exercise in 2/4 time, spanning two measures. The right-hand part features a trill starting on a dotted quarter note, with a dynamic marking of *pp*. The left-hand part consists of a steady accompaniment of eighth notes. The exercise is marked with fingerings and includes a repeat sign at the end.

The final loud dynamic passage uses the material from the A, B and introductory sections again. The balance between the various melodic iterations and the heavy chordal texture continues to require careful planning and execution to ensure that the harmonic chords never overshadow the melodic lines. The passage itself is the most technically difficult with added left-hand jumps spanning three registers whilst maintaining the balance between melody, countermelody and accompaniment (Example 4.20).

Example 4.20: Beach, *Ballad Op. 6*, bars 151-154

Three-register span melody counter-melody melodic chordal interest

Given the unremitting *ff* dynamic, the climactic passage from bar 167 might benefit from marginal bending of tempo to take a little more time to accentuate certain moments of interest as marked with the asterisk in example 4.21.

Example 4.21: Beach, *Ballad Op. 6*, bars 167-173

The *tranquillo* section A material returns from bar 181, a fragment of which is repeatedly used in the final climbing passage towards the *ppp* final chords of D flat major.

4.5 Conclusion

The virtuosic technical difficulties of this work should not be underestimated by performers. The calm, understated parlour song opening starkly contrasts with the prolonged, high dynamic, *appassionato* passages which require much technical as well as interpretative preparation by the pianist, the latter to ensure sufficient shaping of these passages such that they are not overly strident for prolonged periods. The dynamic spectrum extends from one extreme, *ppp quanto possibile*, to the other, *ff con tutti forza* requiring the definition of a wide and varied dynamic palette within a relatively short time span.

Given the absence of a suggested metronome marking, the general tempo is open to interpretation. Multiple local tempo directions within the work offer further opportunity for performers to diverge in interpretation. As no recordings exist of the composer playing, in spite of her having lived mid-way through the twentieth century, it is difficult for performers to inform themselves of the composer's exact intentions. The comparison of Polk's recording with mine illustrates these challenges given the extent of local tempo deviations noted.

Technically, the work demands the capacity to execute extended powerful passages with dense chordal and double octave sequences in addition to extended trill sequences and rapid demisemiquaver arpeggios. Musically, the performer must conduct the listener's journey through the *quasi fantasia* work, wending through multiple re-imaginings of the opening material.

Chapter Five: Conclusion

Solo piano concert works by nineteenth-century female composers are performed far less frequently than compositions by their contemporary male composers and there are fewer published writings available to support performance. This dissertation provides a contextual framework in addition to practical support, technically and interpretatively, for those contemplating or preparing these works for performance. A comparison of aspects of existing recordings further assists in informing decisions regarding *tempo* (including *rubato*), dynamics and articulation. A review of manuscripts, where available, establishes or enhances the accuracy of the first editions available.

There is a wide range of interpretative options in the performance of Clara Schumann's *Variations on a Theme by Robert Schumann*, Op. 20. Speeds can vary quite significantly; the theme may, or may not, be chosen to broadly mark the tempo of succeeding variations; pianists might elect to allow the inherent rhythmic complexity to convey the degree of 'movement' within the music; others might consider increased rhythmic subdivisions to signal a faster tempo, or alternatively, to suggest a slower speed to ensure the achievement of greater clarity. The technical demands of variations 2, 4, 5 and 7 are not to be underestimated but, in common with the variation genre, a persistent focus throughout is that of ensuring the appropriate prominence of the theme in all its varied guises.

The *Sonata in C minor*, Op.21 by Cécile Chaminade is a formidable work demanding careful preparation for performance. In spite of metronome markings for the outer movements, there is ample opportunity for local tempo divergences as demonstrated by the comparison of two performances. Transition passages from one structural theme to

another require careful thought so as not to present as overly mundane and a number of suggested preparatory technical exercises and approaches are suggested, particularly for certain passages of the first and third movements.

The dramatic virtuosity of Amy Beach's *Ballad*, Op.6 with its starkly contrasting volumes and textures merits careful performance planning, both musically and technically. Without metronome guidance, performers have discretion in choosing their speed and as shown by the comparison of performance tempi, plenty of scope for local variations to highlight musical points of interest. Guidance has been provided on certain technically challenging passages as well as on navigating the dense, late-romantic textures.

With the exception of Clara Schumann and Fanny Mendelssohn, whose male relatives contributed to their fame during and after their lifetimes, there is a body of concert works composed by their fellow female musicians of the nineteenth century that merits a much greater degree of exploration than currently exists. There is far less scholarship supporting the performance of these works compared to the wealth of academic writings and resources available to performers undertaking performances of works composed by well-known male peers. Having studied and performed these works personally in addition to the examinations of manuscripts and the performance of others, these new experiential learnings including practical guidance are shared in order to enrich the resources available for future studies and performance preparation of these works.

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Appendix A: Key details of selected nineteenth-century female composers for piano¹

Composer	Dates	Nationality	Occupation	Solo Piano Works
Maria (Wolowska) Szymanowska	1789 (Warsaw) – 1831 (St Petersburg)	Polish	Composer, teacher and pianist	Exercises, preludes, Caprice, dances; Fantaisie, vales, marches, minuets; Polonaise; Cotillon; mazurkas; nocturnes, variations
Louise (Dumont) Farrenc	1804 (Paris) – 1875 (Paris)	French	Composer and teacher	At least thirty-one works/collections of works including rondos, variations for piano, sonatas, studies, scherzo
Leopoldine Blahetka	1809 (near Vienna)- 1885 (Boulogne - sur -Mer)	Austrian	Pianist and composer	At least twenty-three works including polonaises, variations, nocturnes, rondos, waltzes and piano transcriptions
Fanny Mendelssohn Hensel	1805 (Hamburg) - 1847 (Berlin)	German	Composer, teacher and pianist	At least 125 works including sonatas, ubung-stucke, capricios, fugues, preludes, melodies, songs without words, bagatelles
Emilie Mayer	1812 (Mecklenburg) - 1883 Berlin)	German	Composer, sculptor	Output includes 3 sonatas for piano, as well as shorter pieces.
Clara Schumann	1819 (Leipzig) – 1896 (Frankfurt)	German	Composer, teacher and pianist	At least twenty-seven collections of works including polonaises, romances, caprices, variations, scherzos, preludes, fugues
Augusta Browne	1820 (Dublin) – 1882 (Washington DC)	Irish - American	Composer	Waltzes, quickstep, sets of variations
Susan Parkhurst (Mrs E. A. Parkhurst)	1836 (Leicester MA) – 1918 (Brooklyn)	American	Performer and composer	Variations for piano on popular tunes
Ingebourg von Bronsart)	1840 (St Petersburg) – 1913 (Munich)	German (of Swedish parentage)	Composer and pianist	Nocturne, études, Tarantella, Fugue, variations on themes by Bach, toccatas, Marsch, Clavierstücke Valse-Caprice, Impromptu, Wiegenlieder, Phantasie

¹ *Grove Music Online, Oxford Music Online* (Oxford University Press)

Elfrida Andrée	1841 (Visby) – 1929 (Göteborg)	Swedish	Organist, composer	Sonata, character pieces
Clara Rogers	1844 (Cheltenham) – 1931 (Boston)	English / American	Singer, composer, teacher	At least three works: Rhapsody, Scherzo and Romanza
Agathe Grøndahl Backer	1847 (Holmestrand) – 1907 (Oslo)	Norwegian	Pianist and composer	At least twenty-nine works/collections of works including etudes, klavierstucke, suite fantasiestucke, serenad, idylls, prelude, folk dances
Chiquinha Gonzaga	1847 (Rio de Janeiro) – 1935 (Rio de Janeiro)	Brazilian	Composer, pianist and teacher	Over 300 works in dance and song forms including waltzes, tangos, polkas, mazurkas, quadrilles, gavottes, habaneras, barcarolles, serenatas
Teresa Carreño	1853 (Caracas) – 1917 (New York)	Venezuelan / American	Pianist and composer	Waltzes, Marches, Ballade, Character pieces, Etude, Intermezzo, Polonaise
Helen Hopekirk	1856 (Edinburgh) – 1945 (Cambridge MA)	Scottish / American	Composer and pianist	Character pieces, Suite,
Cécile Chaminade	1857 (Paris) – 1944 (Monte Carlo)	French	Composer and pianist	Circa 200 works for piano including mazurkas, sonata, etudes, waltzes, dances, character pieces
Dame Ethel Smyth	1858 (London) – 1944 (Woking)	English	Composer	At least nine works including sonatas, Variations, Prelude and fugue, choral prelude
Amy Beach	1867 (Henniker) – 1944 (New York)	American	Composer and pianist	At least thirty-four works/collections of works including character pieces, variations, sketches, improvisations, preludes, fugues, nocturne
Margaret Ruthven Lang	1867 (Boston) - 1972 (Boston)	American	Composer	At least nine works primarily character pieces
Florence Price	1887 (Arkansas) – 1953 (Chicago)	American	Composer and teacher	At least sixteen works and seventy teaching pieces including a sonata and character pieces

Appendix B: Clara Schumann, Variations on a Theme by Robert Schumann, Op.20 Source Differences

Note: Observations in the editions that do not relate to either manuscript are highlighted in grey.

Sources:

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Variation	Manuscript (Vienna)	Manuscript (Zwickau)	Breitkopf and Härtel	Dover
Theme	Tempo: <i>Langsam</i>	Tempo: <i>Ziemlich Langsam</i>	Tempo: <i>Ziemlich Langsam</i>	Tempo: <i>Ziemlich Langsam</i>
	No opening/closing 'hairpin' dynamics bars 1-2	No opening/closing 'hairpin' dynamics bars 1-2	'Hairpin' dynamics bars 1-2	'Hairpin' dynamics bars 1-2
	No pedal mark	Pedal mark – full bar	Pedal mark – full bar	Pedal mark – full bar
		Bars 9-24 written out a second time but seem to have crossed out		
Variation 1	<i>Legato</i> marked for LH bar 1 (25)	<i>Legato</i> marked for LH bar 1 (25)	<i>Legato</i> marked between the two staves bar 1 (25)	<i>Legato</i> marked between the two staves bar 1 (25)
	Bar 36: lower E added to LH chord at start of bar and entire first beat chord marked as broken	Bar 36: lower E added to LH chord at start of bar and entire first beat chord marked as broken	Bar 36: lower E added to LH chord at start of bar; no broken chord marking	Bar 36: lower E <u>missing</u> from LH chord at start of bar; no broken chord marking
Variation 2	No hairpin <i>crescendo</i> bar 2 (50)	Hairpin <i>crescendo</i> bar 2	Hairpin <i>crescendo</i> bar 2	Hairpin <i>crescendo</i> bar 2
	Hairpin <i>crescendo</i> bar 3	No hairpin <i>crescendo</i> bar 3	No hairpin <i>crescendo</i> bar 3	No hairpin <i>crescendo</i> bar 3
	No hairpin <i>crescendo</i> in LH bar 6	Hairpin <i>crescendo</i> in LH bar 6	Hairpin <i>crescendo</i> in LH bar 6	Hairpin <i>crescendo</i> in LH bar 6
	No hairpin <i>cresc/dim</i> bar 10 (58)	Hairpin <i>cresc/dim</i> bar 10 (58)	Hairpin <i>cresc/dim</i> bar 10 (58)	Hairpin <i>cresc/dim</i> bar 10 (58)
	Hairpin <i>cresc/dim</i> bar 12 (60)	Hairpin <i>cresc/dim</i> bar 12 (60)	No hairpin <i>cresc/dim</i> bar 12 (60)	No hairpin <i>cresc/dim</i> bar 12 (60)
	<i>Diminuendo</i> marked across bars 16-17 (64-65)	No <i>diminuendo</i> across bars 16-17 (64-65)	No <i>diminuendo</i> across bars 16-17 (64-65)	No <i>diminuendo</i> across bars 16-17 (64-65)
	LH Ds in bar not sharpened bar 19	LH Ds in bar not sharpened bar 19	LH Ds in bar sharpened bar 19	LH Ds in bar sharpened bar 19
	No articulation marking in LH bars 20 and 21	<i>Portamento</i> marking in LH bar 20 with slur (<i>legato</i>) marking bar 21	Slur (<i>legato</i>) marking in LH bars 20 and 21	Slur (<i>legato</i>) marking in LH bars 20 and 21
	No accents marked bar 22 (70)	No accents marked bar 22 (70)	Accents marked on the second semiquaver of	Accents marked on the second semiquaver of

			each beat in RH bar 22 (70)	each beat in RH bar 22 (70)
	Slur mark over RH semiquavers last bar	Slur mark over RH semiquavers last bar	No slur mark last bar	No slur mark last bar
Variation 3	No <i>cresc</i> in bar 13; <i>cresc</i> starts end bar 14	<i>Cresc</i> starts end bar 13	<i>Cresc</i> starts end bar 13	<i>Cresc</i> starts end bar 13
	Hairpin <i>dim</i> from second quaver to end of bar 16	<i>Dim</i> marking from start of bar 16 to end bar 18	<i>Dim</i> marking from start of bar 16 to end bar 18	<i>Dim</i> marking from start of bar 16 to end bar 18
Variation 4	Slur between both top line RH notes bar 10 (109)	Slur between both top line RH notes bar 10 (109)	No slur top line notes bar 10 (109)	No slur top line notes bar 10 (109)
	No broken chords bar 14 (112); first inversion c sharp minor chord on second quaver has an additional g sharp in LH	One broken chord bar 14 (112): first inversion c sharp minor chord on second quaver which has an additional g sharp in LH	Chords broken second half of first beat (both hands) and second half of second bear (LH) bar 14 (112); c sharp minor chord is missing a g sharp in LH	Chords broken second half of first beat (both hands) and second half of second bear (LH) bar 14 (112); c sharp minor chord is missing a g sharp in LH
	No broken chords bar 17 (116)	No broken chords bar 17 (116)	First chord of bar 17 broken (116)	First chord of bar 17 broken (116)
	Slur marking over 4 th and 5 th semiquavers of RH bar 19	Slur marking over first 5 semiquavers of RH bar 19	Slur marking over first 5 semiquavers of RH bar 19	Slur marking over first 5 semiquavers of RH bar 19
	No <i>dim</i> or <i>sosten.</i> in bar 23 (122)	No <i>dim</i> or <i>sosten.</i> in bar 23 (122)	<i>Dim</i> and <i>sosten.</i> in bar 23 (122)	<i>Dim</i> and <i>sosten.</i> in bar 23 (122)
	<i>Portamento</i> slur marking ends at end of bar 23 (122)	<i>Portamento</i> slur marking ends on first beat of bar 24 (123)	<i>Portamento</i> slur marking ends on first beat of bar 24 (123)	<i>Portamento</i> slur marking ends on first beat of bar 24 (123)
Variation 5	No tempo marking	No tempo marking	Tempo marking <i>poco animato</i>	Tempo marking <i>poco animato</i>
	<i>mf</i> marking bar 9 (132)	<i>mf</i> marking bar 9 (132)	No dynamics bar 9 (132)	No dynamics bar 9 (132)
	No hairpin <i>cresc</i> bar 10 (133)	No hairpin <i>cresc</i> bar 10 (133)	Hairpin <i>cresc</i> above RH bar 10	Hairpin <i>cresc</i> above RH bar 10
	<i>Cresc</i> marking mid-way through bar 11 (134)	<i>Cresc</i> marking mid-way through bar 11 (134)	No <i>cresc</i> marking mid-way through bar 11 (134)	No <i>cresc</i> marking mid-way through bar 11 (134)
	<i>Dim</i> hairpin marked from 4 th semiquaver to	<i>Dim</i> hairpin marked from 4 th semiquaver to	<i>Cresc</i> hairpin marked from 2 nd semiquaver to	<i>Cresc</i> hairpin marked from 2 nd semiquaver to

	end of bar 12 (135)	end of bar 12 (135)	end of bar 12 (135)	end of bar 12 (135)
	No slur marking bar 16 (139)	No slur marking bar 16 (139)	Slur marking over LH semiquaver octaves bar 16 (139)	Slur marking over LH semiquaver octaves bar 16 (139)
	No dynamics marked bars 17-18 (140-141)	No dynamics marked bars 17-18 (140-141)	<i>mf</i> marking at start of 17 (140) with hairpin <i>cresc</i> second half of that bar; hairpin <i>cresc</i> from second semiquaver to end of next bar	<i>mf</i> marking at start of 17 (140) with hairpin <i>cresc</i> second half of that bar; hairpin <i>cresc</i> from second semiquaver to end of next bar
	No dynamics marked bar 20 (143)	No dynamics marked bar 20 (143)	<i>Cresc</i> marked at 4 th semiquaver of 20	<i>Cresc</i> marked at 4 th semiquaver of 20
	Hairpin <i>cresc</i> marked from start of bar 21 to start of bar 22 (145); LH octaves slurred. No other dynamics in bar 22	No dynamics or articulation markings bars 21 and 22	No hairpin <i>cresc</i> in bar 21; LH octaves slurred. Bar 22 marked <i>f</i> at start of bar	No hairpin <i>cresc</i> in bar 21; LH octaves slurred. Bar 22 marked <i>f</i> at start of bar
	First and second time repeat bars both marked <i>f</i> at start of bar	No dynamic markings in first- or second-time repeat bars	No dynamic markings in first- or second-time repeat bars	No dynamic markings in first- or second-time repeat bars
	LH octaves slurred in second time repeat bar	No slur in second time repeat bar	No slur in second time repeat bar	No slur in second time repeat bar
Variation 6	Bars 8-9 upper part of LH not slurred	Bars 8-9 upper part of LH slurred	Bars 8-9 upper part of LH slurred	Bars 8-9 upper part of LH slurred
	Bars 10-11 (157-158) and 12/13 (159-160) there is no <i>crescendo</i> hairpin and accent in the LH	Bars 10-11 (157-158) and 12/13 (159-160) <i>crescendo</i> hairpin and accent added in the LH	Bars 10-11 (157-158) and 12/13 (159-160) <i>crescendo</i> hairpin and accent added in the LH	Bars 10-11 (157-158) and 12/13 (159-160) <i>crescendo</i> hairpin and accent added in the LH

	Friedrich R. Koch Collection extract MS only - Pedal markings: <u>Bar 152-153</u> Pedal marking at start of 152 to be lifted at end of 153 <u>Bar 168-171</u> Pedal marking at start of each bar and lifted at end of each bar²		No pedal marking	No pedal marking
	<i>Calando</i> marked a beat earlier (bar 21 / 168)	<i>Calando</i> marked a beat later at start of bar 22/169)	<i>Calando</i> marked a beat later at start of bar 22/169)	<i>Calando</i> marked a beat later at start of bar 22/169)
Variation 7	<i>Cresc</i> and <i>dim</i> hairpins within first beat and <i>cresc</i> hairpin during second beat of bar 4 (175)	<i>Cresc</i> hairpin only from second quaver to end of bar 4 (175)	<i>Cresc</i> hairpin only from second quaver to end of bar 4 (175)	<i>Cresc</i> hairpin only from second quaver to end of bar 4 (175)
	<i>Cresc</i> and <i>dim</i> hairpins within first beat of bar 5 (176)	No <i>cresc</i> and <i>dim</i> hairpins in bar 5 (176)	No <i>cresc</i> and <i>dim</i> hairpins in bar 5 (176)	No <i>cresc</i> and <i>dim</i> hairpins in bar 5 (176)
	<i>Dim</i> marked at start of bar 7 (178)	<i>Dim</i> marked on second quaver of bar 7 (178)	<i>Dim</i> marked on second quaver of bar 7 (178)	<i>Dim</i> marked on second quaver of bar 7 (178)
	No dynamic marking in first time or second time bar	<i>p</i> marking first time bar only	<i>p</i> marking first time and second time bars	<i>p</i> marking first time and second time bars
	Semiquavers mainly slurred in groups of 3 plus single note bars 9-10 (180-181)	Semiquavers mainly slurred in groups of 4 bars 9-10 (180-181)	Semiquavers mainly slurred in groups of 4 bars 9-10 (180-181)	Semiquavers mainly slurred in groups of 4 bars 9-10 (180-181)
	Four note chord at start of bar 10 (181); <i>dim</i> hairpin starts on 2 nd beat	Five note chord with additional G# in RH at start of bar 10 (181); <i>dim</i> hairpin starts on third semiquaver	Five note chord with additional G# in RH at start of bar 10 (181); <i>dim</i> hairpin starts on second semiquaver	Five note chord with additional G# in RH at start of bar 10 (181); <i>dim</i> hairpin starts on second semiquaver

² Clara Schumann, *Variations on a Theme by Robert Schumann, Op.20*, Variation 6, Frederick R. Koch Collection, Beinecke Rare Book and Manuscript Library, Yale University.

	Single slur mark over all RH semiquavers bar 12 (183)	Two slurs over RH semiquavers with single unslurred note between them bar 12 (183)	Two slurs over RH semiquavers with single unslurred note between them bar 12 (183)	Two slurs over RH semiquavers with single unslurred note between them bar 12 (183)
	Slur pattern generally single note plus 3 under slur (semiquavers) quavers 1, 2, 3 of bar 13 (184) and quaver 1 bar 14 (185). LH slur only for full last quaver of 13 (184). <i>Cresc.</i> (not <i>sosten.</i>) marking at second quaver	Slurring different to Vienna MS bar 13 (184); slur missing from first quaver of bar 14 (185) and second and third quavers slurred in RH upper part; <i>Cresc.</i> (not <i>sosten.</i>) marking at second quaver	Slurring does not match Vienna MS bar 13 (184) but accords to Zwickau; slur missing from first quaver of bar 14 (185) and <i>portamento</i> marking added in RH not in MS (2 nd /3 rd quavers). <i>Sosten.</i> (not <i>cresc.</i>) marking at second quaver	Slurring does not match Vienna MS bar 13 (184) but accords to Zwickau; slur missing from first quaver of bar 14 (185) and <i>portamento</i> marking added in RH not in MS (2 nd /3 rd quavers). <i>Sosten.</i> (not <i>cresc.</i>) marking at second quaver
	No slurs in bar 15 (186)	A slur marked for each crotchet beat of bar 15 (186)	A slur marked for each crotchet beat of bar 15 (186)	A slur marked for each crotchet beat of bar 15 (186)
	Slur breaks between 5 th and 6 th semiquaver of bar 16 (187)	Continuous slur for bar 16 (187)	Continuous slur for bar 16 (187)	Continuous slur for bar 16 (187)
	No slur over first beat and slur broken between 5 th and 6 th semiquavers of second beat of bar 19 (190)	Slur marks over each of the crotchet beats of bar 19 (190)	Slur marks over each of the crotchet beats of bar 19 (190)	Slur marks over each of the crotchet beats of bar 19 (190)
	Slur breaks between 5 th and 6 th semiquaver of bar 20 (191)	Slur breaks between crotchet beats of bar 20 (191)	Slur breaks between crotchet beats of bar 20 (191)	Slur breaks between crotchet beats of bar 20 (191)
	No slur marks bar 21 (192)	Three slur marks bar 21 (192) with additional slur in LH over last quaver	Three slur marks bar 21 (192)	Three slur marks bar 21 (192)
	<i>Rit</i> marked at second quaver of bar 22 (193)	<i>Rit.</i> marked at third quaver of bar 22 (193)	<i>Ritard.</i> marked at third quaver of bar 22 (193)	<i>Ritard.</i> marked at third quaver of bar 22 (193)
	Expressive marking <i>sehr</i> ?; RH chords not broken bar 23 (194)	No expressive marking bar 23/194	<i>Molto espressivo</i> marking; RH chords broken bar 23 (194)	<i>Molto espressivo</i> marking; RH chords broken bar 23 (194)

No slur marks in RH 24 (195)	Slur marks over each crotchet beat in RH 24 (195)	Slur marks over each crotchet beat in RH 24 (195)	Slur marks over each crotchet beat in RH 24 (195)
No <i>cresc.</i> in bar 25 (196); first note in LH is C#	<i>Cresc.</i> in bar 25 (196); first note in LH is C#	<i>Cresc.</i> in bar 25 (196); first note in LH is E#	<i>Cresc.</i> in bar 25 (196); first note in LH is E#
First RH chord of bar 26 (197) marked as a quaver; 6 th demisemiquaver of first beat has no dotted semiquaver stem	First RH chord of bar 26 (197) marked as a quaver; 6 th demisemiquaver of first beat also has a dotted semiquaver stem	First RH chord of bar 26 (197) marked as a crotchet (upper 3 notes) with lowest note a semiquaver; 6 th demisemiquaver of first beat also has a dotted semiquaver stem	First RH chord of bar 26 (197) marked as a crotchet (upper 3 notes) with lowest note a semiquaver; 6 th semiquaver of first beat also has a dotted semiquaver stem not in MS
No dynamic marking bar 27 (198)	<i>f</i> marking at start of bar 27	<i>f</i> marking at start of bar 27	<i>f</i> marking at start of bar 27
<i>Dim</i> and <i>Calando</i> markings in second half of bar 28 (199) to end of bar 29	<i>Dim</i> and <i>calando</i> marking at start of bar 29	<i>Dim</i> marking only at start of bar 29 (not <i>calando</i>)	<i>Dim</i> marking only at start of bar 29 (not <i>calando</i>)
Bars 31(202)-53(224) is an exact reprise of variation 3 excluding its last bar – 23 bar section in total	Bars 31(202)-53(224) is an exact reprise of variation 3 excluding its last bar – 23 bar section in total	Bars 31(202)-54(225) is a modified version of variation 3 overlaid with the theme from Clara Schumann's <i>Romance Variée</i> , Op. 3 with an elongation of the penultimate and antepenultimate bars and last bar omitted - 24 bar section in total	Bars 31(202)-54(225) is a modified version of variation 3 overlaid with the theme from Clara Schumann's <i>Romance Variée</i> , Op. 3 with an elongation of the penultimate and antepenultimate bars and last bar omitted - 24 bar section in total
<i>Calando</i> marked at start of bar 227 for 3 bars to end 229 and <i>dim</i> marked for 2 bars	<i>Calando</i> marked over second quaver of bar 226 to end 229; no <i>dim</i> marking in this or next bar	<i>Calando</i> marked at start of bar 226 to end 228; no <i>dim</i> marking in this or next bar	<i>Calando</i> marked at start of bar 226 to end 228; no <i>dim</i> marking in this or next bar
Chord at start of second beat does not include a	Chord at start of second beat includes a	Chord at start of second beat includes a	Chord at start of second beat includes a

natural sign on E (suggesting E#) bar 226	natural sign on E bar 226	natural sign on E bar 226	natural sign on E bar 226
Chord at start of second beat does not include a natural sign on E (suggesting E#) bar 230 – but the next E in the bar is sharpened (unnecessarily unless the preceding one was natural)	Chord at start of second beat includes a natural sign on E bar 230	Chord at start of second beat includes a natural sign on E bar 230	Chord at start of second beat includes a natural sign on E bar 230
<i>Crescendo</i> in bar 230 extends to mid bar 232 (as does <i>stretto</i>)	<i>Crescendo</i> in bar 230 extends to mid bar 232 (as does <i>stretto</i>)	<i>Crescendo</i> in bar 230 extends to end bar 231; no indication when <i>stretto</i> ends	<i>Crescendo</i> in bar 230 extends to end bar 231; no indication when <i>stretto</i> ends
Chord at start of second beat does not include a natural sign on E (suggesting E#) bar 232	Chord at start of second beat includes a natural sign on E bar 232	Chord at start of second beat includes a natural sign on E bar 232	Chord at start of second beat includes a natural sign on E bar 232
<i>Ritenu</i> to and <i>dim</i> marked in the first half of 233	<i>Ritenu</i> to and <i>dim</i> marked in the second half of 232	<i>Ritenu</i> to and <i>dim</i> marked in the second half of 232	<i>Ritenu</i> to and <i>dim</i> marked in the second half of 232
<i>pp</i> marked at start of bar 234	<i>ppp</i> marked at start of bar 234	<i>ppp</i> marked at start of bar 234	<i>ppp</i> marked at start of bar 234
Slur marks in bars 233-236	Slur marks in bars 233-236 (excluding first half of 234)	No slur marks in bars 233-236	No slur marks in bars 233-236
<i>pp</i> and pedal marking in last bar	No dynamic marking last bar; pedal marking from second half of bar 235 to end	No dynamic marking last bar; pedal marking from second half of bar 235 to end	No dynamic marking last bar; pedal marking from second half of bar 235 to end

**Appendix C: Clara Schumann, Variations on a Theme by Robert Schumann, Op.
20 [Breitkopf and Hartel Edition 1854]**

Note: Sourced from International Music Score Library Project (bar numbers added by
author)



 für das

Pianoforte

 über ein Thema von Robert Schumann



 BEBENE

 g e w ä n n t

 von

Clara Schumann.



 Op. 20.

 Biquartum des Violon

 Leipzig, bei Breitkopf & Härtel.

 N^o 30. 1870

 Einzelpreis des Kassenbuches
 6 1/2 Mk. 1/2 Pf.

 5244

VARIATIONEN

über ein Thema von Robert Schumann

CLARA SCHUMANN.

OP. 7. 20.

Ziemlich langsam.

THEMA.

First system of musical notation (measures 1-8). The score is in G major, 3/4 time, and piano (*p*). The melody is in the right hand, and the accompaniment is in the left hand.

Second system of musical notation (measures 9-16). The score is in G major, 3/4 time, and piano (*p*). The melody is in the right hand, and the accompaniment is in the left hand. Dynamics include *sf* and *dim.*

Third system of musical notation (measures 17-24). The score is in G major, 3/4 time, and piano (*p*). The melody is in the right hand, and the accompaniment is in the left hand. Dynamics include *pp*.

NO. 11

25 (11)

Var. I.

p legato.

29 (5)

34 (10)

cresc.

39 (15)

44 (20)

Musical score for measures 44-48. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The notation is for piano, with a *pp* dynamic marking. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment with chords and moving lines.

49 (1)

Var. II.

Musical score for measures 49-50, labeled as Variation II. The notation is for piano with a *p* dynamic marking. The right hand has a more active melodic line with slurs, and the left hand consists of block chords and moving bass lines.

51 (3)

Musical score for measures 51-53. The right hand features a complex texture with many beamed notes and slurs, while the left hand continues with a steady accompaniment.

54 (5)

Musical score for measures 54-58. The right hand has a dense texture of beamed notes, and the left hand features a prominent *cresc.* (crescendo) marking. The piece concludes with a final chord in the right hand.

57 (9)

Measures 57-60 of a piano piece. The music is in 3/4 time with a key signature of two sharps (F# and C#). The right hand features a complex texture with many beamed sixteenth notes and chords, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present. Large curved lines connect notes across measures, indicating phrasing.

61 (13)

Measures 61-63 of the piano piece. The right hand continues with intricate sixteenth-note patterns and chords. The left hand maintains its eighth-note accompaniment. A dynamic marking of *crac.* (crescendo) is visible. Phrasing lines are present throughout the system.

64 (16)

Measures 64-67 of the piano piece. The right hand has a more rhythmic, chordal texture with beamed sixteenth notes. The left hand continues with eighth-note accompaniment. A dynamic marking of *legato* is present. A large oval encompasses the entire system, indicating a single phrasing unit.

68 (20)

Measures 68-71 of the piano piece. The right hand features a melodic line with beamed sixteenth notes and chords. The left hand continues with eighth-note accompaniment. A dynamic marking of *mf* (mezzo-forte) is present. Phrasing lines are used to delineate the musical phrases.

72 (24) *calando*

76 (1) **Var. III.**

84 (9)

92 (17)

100 (1)

Var. IV.

p

103 (4)

106 (7)

109 (10)

112 (13)

musical score for measures 112-13, featuring piano accompaniment with a *dim.* marking.

115 (16)

musical score for measures 115-16, featuring piano accompaniment.

118 (19)

musical score for measures 118-19, featuring piano accompaniment.

121 (22)

musical score for measures 121-22, featuring piano accompaniment with *dim.* and *accel.* markings.

124 (1) Poco animato.

Var. V.

127 (4)

131 (8)

134 (11)

137 (14)

141 (18)

cresc.

145 (22)

Des 1^o Mal. Des 2^o Mal.

148 (1)

Var. VI.

p

156 (9)

f

cresc.

164 (17)

p

pp

calando

172 (1)

Var. VII.




174 (3)



177 (6)

Das 1^o Mal,



179 (8)

Das 2^o Mal,



182 (11)

cresc.

185 (14)

pizzica.

188 (17)

191 (20)

p *dim.* *ritard.*

194 (23) *molto espressivo.*

196 (25)

198 (27)

201 (30)

210 (39)

218 (47)

pp

MIDI

226 (55) *calando*

229 (58) *cresc.*
stretto.

232 (61) *dim.*
ritenuto. *ppp*

235 (64)

Appendix D: Cécile Chaminade, Sonata in C minor, Op. 21 [Enoch & Cie., 1895]

Note: Sourced from International Music Score Library Project (bar numbers added by author)

4 MARCELO MOSZKOWSKI

1

SONATE

(en UT MINOR)

G. CHAMINADE

Op. 24

I

Allegro appassionato. $\text{♩} = 70$

PIANO

5

9

13

17

péd.

cresc.

Tutti

péd.

péd.

péd.

péd.

péd.

péd.

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L. N. 1. 2018

21 *div.*

mf *espressivo*

27 *con f.*

30 *mf*

33 *ff*

36 *Tranquillo.* *mp* *espressivo*

R. B. C. 2020

41 *marcato*

45 *marcato*
cruc.

49

53 *ag.* *dim.*

57 *p* *dim.*

61 *ppc* *rit.*

K. B. C. 300

63 *a Tempo*

distac.

cresc.

Ped. * Ped. *

67 *stringendo.*

p

cresc.

Ped. * Ped. *

71

f

all.

Ped. * Ped. * Ped. * Ped. *

75

stringendo

cresc.

Ped. * Ped. * Ped. * Ped. *

78

Ped. * Ped.

81

84

accelerando

This system contains measures 81 through 84. The right hand features a complex, flowing melodic line with many beamed notes and slurs. The left hand provides a steady accompaniment with chords and single notes. A dynamic marking of *mf* is present. The tempo instruction *accelerando* is written at the end of the system.

85

88

Ped.

This system contains measures 85 through 88. The right hand continues with intricate melodic patterns. The left hand has a more rhythmic accompaniment. A *Ped.* (pedal) marking is placed below the first measure. The dynamic marking *mf* is also present.

89

92

This system contains measures 89 through 92. The right hand has a very active melodic line with many sixteenth notes. The left hand accompaniment is consistent with the previous system. The dynamic marking *mf* is present.

93

95

Ped.

This system contains measures 93 through 95. The right hand features a series of slurred sixteenth-note passages. The left hand accompaniment is steady. *Ped.* markings are placed below the first and last measures of the system.

96

99

Poco. accelerando

Ped.

This system contains measures 96 through 99. The right hand has a melodic line with some rests. The left hand accompaniment is more active. A *Poco. accelerando* marking is placed above the second measure. *Ped.* markings are placed below the first and last measures. The dynamic marking *mf* is present.

100

molto ff
tutta forza.

Ped. Ped. Ped.

105

molto ff
div.

Ped. Ped.

110

p
diminuendo

Ped. Ped.

113

p

Ped.

116

mp

Ped.

Musical score for measures 111-113. The right hand features a continuous sixteenth-note pattern, while the left hand plays a steady eighth-note accompaniment. A fermata is placed over the final measure.

Musical score for measures 122-124. The tempo is marked *Allegro*. The right hand has a melodic line with some grace notes, and the left hand provides a rhythmic accompaniment. Dynamics include *p* and *crest.*

Musical score for measures 125-127. The right hand has a sixteenth-note pattern. Dynamics include *ff* and *fff*. Pedal markings are present: *Ped. sostenuto*, ** Ped.*, ** Ped.*, and ** Ped.*

Musical score for measures 128-130. The right hand continues with a sixteenth-note pattern. Pedal markings include *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, and ** Ped.*

Musical score for measures 131-133. The right hand has a melodic line with grace notes. Dynamics include *ff* and *p*. Pedal markings include *Ped.*, ** Ped.*, and ** Ped.*

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134 *Molto mosso.* *a Tempo I.*
p leggiero.
Ped

138 *Molto mosso.* *Tempo I.*
p leggiero.
Ped

142 *Molto mosso.* *a Tempo I.*
sfz. *doce.* *p leggiero.*
Ped. * Ped.

146 *ANUNCIA ANI* *p*
Ped. * Ped. * Ped.

150 *crest.* *f*
Ped. * Ped. * Ped. * Ped. * Ped.

154

Musical score for measures 154-156. The right hand features a complex, rapid sixteenth-note pattern with slurs and accents. The left hand provides a steady accompaniment. Pedal markings are present below the bass line.

crac. *ff* *mf* *crac.*

Ped. * Ped. * Ped. * Ped. *

157

Musical score for measures 157-159. The right hand continues with rapid sixteenth-note patterns. The left hand has a more active role with eighth-note accompaniment. Pedal markings are present.

fff *div.* *p*

Ped. * Ped. * Ped. *

160

Musical score for measures 160-164. The right hand has a more melodic line with slurs and accents. The left hand accompaniment is more rhythmic. Pedal markings are present.

mf *crac.* *mf* *f*

Ped. * Ped. *

165

Musical score for measures 165-169. The right hand features a series of chords and eighth-note patterns. The left hand accompaniment is steady. Pedal markings are present.

mf *crac.*

Ped. * Ped. * Ped. *

169

Musical score for measures 169-173. The right hand has a melodic line with slurs and accents. The left hand accompaniment is rhythmic. Pedal markings are present.

f *ff*

Ped. * Ped. * Ped. *

173

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

177

Ped. Ped. Ped. Ped. rit. sforzissimo

181

rit.

185

Con fuoco

Ped.

188

Ped. Ped.

191

191

192

193

194

Ped. * Ped. * Ped. * Ped. * Ped. *

195 *Andante* a Tempo F.

195

196

197

198

pp

mf

Ped. * Ped. * Ped. * Ped. *

201

201

202

203

204

sf

Ped. * Ped. *

205 *Can fazzo.*

205

206

207

208

sf

Ped. * Ped. *

208

208

209

210

211

Ped. * Ped. * Ped. *

11

Andante.

5 *Andante.*

9 *mf* *cresc.* *f* *sfz* *f marc.*

13 *mf* *rit.* *dim.* *piu rit.* *p* *cresc.* *a Tempo.*

17 *cresc.*

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21 *mf* *dim.* *p*

25 *pp* *mp*

28 *dim.* *p* *pp* *p*

32 *p* *mf*

36 *dim.* *marcato.* *marcato.* *p*

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

Ped. * Ped. *

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40 *Andante.*
cresc.
Ped. Ped. Ped. Ped. Ped. Ped.

43 *cresc.*
Ped. Ped.

45 *Andante.*
ppp
cresc.
Ped. Ped. Ped. Ped. Ped. Ped.

48 *rit.* *a Tempo.*
cresc.
Ped. Ped. Ped. Ped. Ped.

50 *ppp*
Ped. Ped. Ped.

54 *poco rit.*

dim. *cresc.*

Ped. Ped. Ped.

57 *a Tempo* *Animato*

dim. *cresc.*

Ped. Ped. Ped. Ped. Ped. Ped.

60

Ped. Ped. Ped.

62 *dim.* *ppp*

Ped. Ped. Ped. Ped.

65 *Animato* *cresc.* *dim.*

Ped. Ped. Ped. Ped.

68 *Animato assai.*
p *cruc.* *ff* *Vivo e spiritoso.*
Ped. * Ped. * Ped. * Ped. * Ped. *

71 *dim. e rall.* *Tempo.* *assolato* *a Tempo.*
p *pp*
Ped. * Ped. *

75 *pp*
Ped. * Ped. *

78 *dim.* *p*
assolato
ov. piano.

81 *assolato*
s *cruc.* *ff*

M. C. 100

84

p *cresc.* *dim.*

87

p *Animato.* *cresc.* *Animato assai.*

90

p *dim.* *scopre*

93

p *dim.* *f. dim.*

96

p *dim.* *poco rit.*

Musical score for measures 73-77. The system consists of two staves (treble and bass clef). The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. Dynamic markings include *mf* and *ff*. There are also some articulation marks like accents.

Musical score for measures 78-81. The system consists of two staves. The bass line continues with eighth notes, while the treble line has longer note values. Dynamic markings include *ff* and *div.* (divisi).

Musical score for measures 82-85. The system consists of two staves. The music shows a transition in texture with some chords in the treble. Dynamic markings include *ff* and *div.*

Musical score for measures 86-89. The system consists of two staves. The treble line features a melodic line with slurs and accents. The bass line has a consistent eighth-note pattern. Dynamic markings include *ff* and *ped.* (pedal).

Musical score for measures 90-93. The system consists of two staves. The treble line has a melodic line with slurs and accents. The bass line has a consistent eighth-note pattern. Dynamic markings include *ff* and *ped.*

Musical score system 1, measures 84-88. The system consists of two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a rhythmic accompaniment with chords and single notes. Pedal markings are present below the lower staff: Ped., Ped., Ped., Ped., and Ped.

Musical score system 2, measures 89-93. The system consists of two staves. The upper staff continues the melodic line. The lower staff continues the rhythmic accompaniment. A Ped. marking is located at the end of the system.

Musical score system 3, measures 94-98. The system consists of two staves. The upper staff continues the melodic line. The lower staff continues the rhythmic accompaniment. A Ped. marking is located below the lower staff.

Musical score system 4, measures 99-103. The system consists of two staves. The upper staff contains a melodic line with slurs. The lower staff contains a rhythmic accompaniment with chords. The word "Cresc." is written below the lower staff.

Musical score system 5, measures 104-108. The system consists of two staves. The upper staff contains a melodic line with slurs. The lower staff contains a rhythmic accompaniment with chords. The word "Cresc." is written below the lower staff. The system concludes with the instruction "Con Furore" and a double bar line.

117 *mf* Ped. *

121 *ff* Ped. *

124 *mf* Ped. *

127 *fff* Ped. *

131 *mp/ff* Ped. *

B. B. C. 248

135

138

142

147

151

Rehearsal

R. C. 240

For. Sup. B. F. P. R. E. No. 6. P. 75. D.

Appendix E: Amy Beach Ballad, Op.6 [Schmidt Edition, 1894]

Note: Sourced from International Music Score Library Project (bar numbers added by author)

Amy Beach
Ballad

Andantino

pp *riten.* *a tem.*

5 *po dolce cantabile*

9

13 *cresc.* *sempre legato*

17 *pp*

Detailed description: This is a piano score for Amy Beach's 'Ballad'. It consists of five systems of music, each with a treble and bass staff. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. The first system (measures 1-4) is marked 'Andantino' and includes dynamics 'pp' and 'riten.', ending with 'a tem.'. The second system (measures 5-8) is marked '5 po dolce cantabile'. The third system (measures 9-12) is marked '9'. The fourth system (measures 13-16) is marked '13 cresc.' and 'sempre legato'. The fifth system (measures 17-18) is marked '17' and 'pp'. The score features various musical notations including triplets, slurs, and fermatas.

21 *poco rit.* *a tempo*
ten. *ten.*
pp dolce grazioso

25 *ten.* *ten.* *ten.*
cresc.

29 *f appassionato* *molto legato*

33 *dim.*

37 *espress. e poco rit.* *pp d tempo*

41

Beech-Hallad

41-44. Treble clef: melodic line with slurs and ornaments. Bass clef: accompaniment with slurs and ornaments. Dynamics: *smorz.* (measures 42-43), *il canto* (measure 44).

45

dolce cantando

45-48. Treble clef: melodic line with slurs and ornaments. Bass clef: accompaniment with slurs and ornaments. Dynamics: *pp* (measure 45), *sempre espress.* (measures 46-48).

49

49-51. Treble clef: melodic line with slurs and ornaments. Bass clef: accompaniment with slurs and ornaments. Dynamics: *mf* (measure 50).

52

52-54. Treble clef: melodic line with slurs and ornaments. Bass clef: accompaniment with slurs and ornaments. Dynamics: *cresc.* (measure 53).

55

55-58. Treble clef: melodic line with slurs and ornaments. Bass clef: accompaniment with slurs and ornaments. Dynamics: *f* (measure 56).

57

dim. legato smorz.

This system contains measures 57 and 58. The right hand features a melodic line with various ornaments and slurs. The left hand provides a harmonic accompaniment with slurs and ornaments. Performance markings include *dim.* (diminuendo) and *smorz.* (ritardando).

59

pp

This system contains measures 59, 60, and 61. It features a dense texture with many slurs and ornaments. The right hand has a complex melodic line, while the left hand has a more rhythmic accompaniment. A *pp* (pianissimo) marking is present.

62

rall. *pp molto teneramente*

This system contains measures 62, 63, and 64. The tempo is marked *rall.* (rallentando). The dynamics are *pp molto teneramente* (pianissimo, very tenderly). The music is characterized by many slurs and ornaments.

65

cresc.

This system contains measures 65, 66, and 67. The dynamics are marked *cresc.* (crescendo). The right hand has a melodic line with ornaments, and the left hand has a rhythmic accompaniment.

68

più cresc. ed appassionato *f*

This system contains measures 68, 69, and 70. The dynamics are marked *più cresc. ed appassionato* (more crescendo and passionate) and *f* (forte). The music is more intense and features many slurs and ornaments.

Deoch—Ballad

72

Musical score for measures 72-74. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). Measure 72 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 73 continues the melodic and accompanimental patterns. Measure 74 includes a triplet of eighth notes in the treble staff. The bass staff contains several measures with a '2a' marking and asterisks.

75

Musical score for measures 75-77. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps. Measure 75 shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 76 continues the melodic and accompanimental patterns. Measure 77 includes a triplet of eighth notes in the treble staff. The bass staff contains several measures with a '2a' marking and asterisks.

78

a tempo dolce

pp

più dim. e rall.

il canto ben tenuto

Musical score for measures 78-80. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps. Measure 78 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 79 includes a triplet of eighth notes in the treble staff. Measure 80 includes a triplet of eighth notes in the treble staff. The bass staff contains several measures with a '2a' marking and asterisks.

81

rall.

Musical score for measures 81-83. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps. Measure 81 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 82 includes a triplet of eighth notes in the treble staff. Measure 83 includes a triplet of eighth notes in the treble staff. The bass staff contains several measures with a '2a' marking and asterisks.

84

sopra

sopra

Musical score for measures 84-86. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps. Measure 84 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 85 includes a triplet of eighth notes in the treble staff. Measure 86 includes a triplet of eighth notes in the treble staff. The bass staff contains several measures with a '2a' marking and asterisks.

87

Musical score for measures 87-89. The piece is in 3/4 time with a key signature of two flats. Measure 87 features a *dolcissimo* marking. Measure 89 includes a *rall.* marking. The score is written for piano with treble and bass staves.

Allegro con vigore

90

Musical score for measures 90-93. The tempo is *Allegro con vigore*. Measure 90 has a forte (*f*) dynamic. Measure 91 includes a *ben. marc.* marking. Measure 93 has a fortissimo (*ff*) dynamic. The score is written for piano with treble and bass staves.

94

Musical score for measures 94-95. The score is written for piano with treble and bass staves.

96

Musical score for measures 96-99. The score is written for piano with treble and bass staves.

100

Musical score for measures 100-103. The score is written for piano with treble and bass staves.

104

Musical score for measures 104-107. The system consists of a treble and bass staff. The treble staff features a melodic line with various ornaments and slurs. The bass staff provides a rhythmic accompaniment with chords and single notes. Measure numbers 104, 105, 106, and 107 are indicated at the top of the treble staff.

108

Musical score for measures 108-110. The system consists of a treble and bass staff. The treble staff has a melodic line with slurs and ornaments. The bass staff has a rhythmic accompaniment. Measure numbers 108, 109, and 110 are indicated at the top of the treble staff.

111

sempre ff ed appassionato

Musical score for measures 111-113. The system consists of a treble and bass staff. The treble staff has a melodic line with slurs and ornaments. The bass staff has a rhythmic accompaniment. Measure numbers 111, 112, and 113 are indicated at the top of the treble staff. The instruction *sempre ff ed appassionato* is written below the treble staff.

114

marc.

Musical score for measures 114-117. The system consists of a treble and bass staff. The treble staff has a melodic line with slurs and ornaments. The bass staff has a rhythmic accompaniment. Measure numbers 114, 115, 116, and 117 are indicated at the top of the treble staff. The instruction *marc.* is written below the treble staff.

118

con tutta forza

Musical score for measures 118-121. The system consists of a treble and bass staff. The treble staff has a melodic line with slurs and ornaments. The bass staff has a rhythmic accompaniment. Measure numbers 118, 119, 120, and 121 are indicated at the top of the treble staff. The instruction *con tutta forza* is written below the treble staff.

121

Lento

rinforzando e rit. **ff** *ppp quanto possibile*

una corda

127

string.

131

rall. *trillo sempre pp* *trillo legatissimo*

136

a tempo ma molto tranquillo

molto rit. *dolcissimo*

143

147

Musical score for measures 147-150. The piece is in 3/4 time with a key signature of two flats. The right hand features a melodic line with triplets and slurs, while the left hand provides a rhythmic accompaniment with chords and single notes. Performance markings include *leggero tre corde*, *dolce*, *marcato*, and *poco a poco*. Measure numbers 147, 148, 149, and 150 are indicated at the start of their respective staves.

151

Musical score for measures 151-154. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Performance markings include *cresc.* and *agitato*. Measure numbers 151, 152, 153, and 154 are indicated at the start of their respective staves.

155

Musical score for measures 155-158. The right hand has a more complex melodic line with slurs and accents. The left hand accompaniment is also more active. Performance markings include *f* and *più cresc. e agitato*. Measure numbers 155, 156, 157, and 158 are indicated at the start of their respective staves.

159

Musical score for measures 159-162. The right hand features a melodic line with slurs and accents. The left hand accompaniment is very active. Performance markings include *ff*. Measure numbers 159, 160, 161, and 162 are indicated at the start of their respective staves.

163

Musical score for measures 163-166. The right hand has a melodic line with slurs and accents. The left hand accompaniment is very active. Performance markings include *molto rinf.*. Measure numbers 163, 164, 165, and 166 are indicated at the start of their respective staves.

167 *con tutta forza*

170 *poco a poco dim.*

174 *sempre più tranquillo*

178 *pp rall.*
sopra una corda

183 *morendo*
ppp

The musical score consists of five systems of piano accompaniment. Each system is written for two staves (treble and bass clef). The time signature is 8/8. The key signature has two flats. The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics range from *con tutta forza* to *ppp*. There are also performance instructions like *una corda* and *sopra*.

Appendix F: Recordings of works by Deirbhile Brennan

- a) Clara Schumann, Variations on a Theme by Robert Schumann, Op. 20
[recorded March 2019, Gasteig, Munich (Steinway D)]
- b) Cécile Chaminade, Sonata in C minor, Op. 21
[recorded June 2021, Royal Irish Academy of Music, Dublin (Steinway B)]
- c) Amy Beach, Ballad, Op. 6
[recorded March 2021, Royal Irish Academy of Music, Dublin (Steinway B)]