IGNACY JAN PADEREWSKI’S *PIANO SONATA IN E-FLAT MINOR, OPUS 21:*

INSIGHTS INTO HIS COMPOSITIONAL TECHNIQUE AND

PERFORMANCE STYLE

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The recordings of the legendary pianist Ignacy Jan Paderewski are a valuable documentation of his piano performance style. Knowledge of late-Romantic performance practices gleaned from Paderewski’s recordings suggest ways of approaching the performance of his Sonata in E-Flat Minor, Op. 21. This Sonata, composed in 1903 near the end of his compositional career, is a work of the highest caliber, deserving a permanent place in the concert pianist’s repertoire. The purpose of this paper is to provide performance suggestions based on Paderewski’s performance style which will produce a performance closer to the spirit of the times in which it was written.

This study provides an overview of the project in Chapter 1, and a background of Paderewski’s life as pianist, composer, and statesman in Chapter 2. A time-line chart of his complete works is included for reference.

Chapter 3 analyzes Sonata, Op. 21 in regards to form, sound, melody, harmony, and rhythm. Following the analysis, the Sonata is compared compositionally to sonatas that appear alongside Sonata, Op. 21 on Paderewski’s programs, including those by Chopin, Beethoven, and Liszt. Graphs summarize the form and dynamic density of the Sonata, and examples illustrate Paderewski’s craft at thematic transformation.

Chapter 4 examines Paderewski’s performance style documented in recordings of his own compositions and of works by Chopin, Schumann, Liszt, and Beethoven. Consideration is given to various aspects of interpretation, including counterpoint,
asynchrony, tempo rubato, rhythmic variance, and pedaling. Each of these aspects of Paderewski’s performance style is illustrated with transcriptions of excerpts from Paderewski’s recordings. The author proposes examples of application of these aspects to Paderewski’s Sonata, Op. 21.

Chapter 5 provides a summary of the project. Appendix A contains an analysis of the rhythmic grouping that performers may find useful, and Appendix B contains the recital programs required for the degree program.
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CHAPTER 1

INTRODUCTION

Statement of the Problem

The legendary pianist Ignacy Jan Paderewski recorded over 100 works, and the treasure trove of his recordings provide a valuable documentation of authentic, late-Romantic piano performance style. Knowledge of late-Romantic performance practices gleaned from Paderewski’s recordings suggest ways of approaching the performance of his Sonata in E-Flat minor, Op. 21. This Sonata composed in 1903 near the end of his compositional career is a work of the highest caliber, deserving a permanent place in the concert pianist’s repertoire. The purpose of this paper is to provide performance suggestions for Sonata, Op. 21 based on Paderewski’s performance style as revealed in his recordings which will produce a performance closer to the spirit of the times in which it was written.

The piano sonata maintained a prominent place in the oeuvre of the late Romantic composer. The output of composers such as Brahms, Liszt, and Rachmaninoff was limited in the genre of the piano sonata, yet works bearing this title foreshadow large, serious, well-crafted compositions demanding the highest level of musicianship and technique from the performer. Although the previously mentioned composers’ sonatas appear with great frequency on piano recitals today, many sonatas -- one dare say—of equal merit have been relegated to the role of a footnote and are rarely performed. One
such piano sonata, which deserves a closer study and more frequent hearings, is the Sonata, Op. 21 by Ignacy Paderewski.

Paderewski’s Multifaceted Career

Paderewski is one of the most fascinating musicians from the late Romantic period. He achieved unprecedented fame as a performer, giving a profusion of concerts throughout the world. As a consequence of his intensive touring schedule, he was considered to be one of the richest musicians of his generation. According to the Guinness Book of World Records from 1980, Paderewski was still considered the highest paid concert pianist, nearly forty years after his death. Before and during the war he used much of his financial resources as well as his personal contacts to further the cause for an independent Poland. The Polish people so admired and regarded Paderewski for his devotion to his struggling homeland that he was named Prime Minister in 1919. In addition to the legacy of his concert career and political life, Paderewski is remembered for his complete edition of Chopin’s published compositions, a monumental work (published from 1949-1961).

Not withstanding all the success he achieved in these roles, Paderewski considered himself primarily a composer. Paderewski often spoke despairingly about the large amount of time given to practicing the piano and believed true satisfaction came from creating his own original works. Many of his piano compositions rank far higher than is generally acknowledged. Finck blames his successful career: "As in the case of Liszt and Rubinstein, his sensational success as a pianist has stood in his way; the public
is disinclined to believe that a man can be supreme in more ways than one. But of his piano pieces some are equal to Chopin at his best.\textsuperscript{1}

Paderewski’s compositions include an opera, a symphony, two concerti for piano and orchestra, a violin-piano sonata, a piano sonata, three sets of piano variations, many songs, and over sixty shorter piano compositions. His shorter works for piano, composed between concert tours in the 1880s, often carry descriptive titles and are examples of salon music, in the best sense of that term.

The year 1903 can be singled out as Paderewski’s most prolific year for composition, yielding the Sonata in E-flat minor, Op. 21, a collection of twelve vocal pieces, the Variations and Fugue in E-flat minor, Op. 23 for piano solo, and his Symphony in B minor, Op. 24. Given the breadth of his compositional output and the scale of these serious compositions, it seems curious that until recently the one piece for which he is remembered is his brief Minuet in G, his most frequently recorded and performed work. Although charming, it alone cannot convey the creativity and skill of Paderewski, which is more readily apparent in his monumental piano works – the Sonata, Op. 21 and Variations and Fugue, Op. 23.

Survey of the Literature

Fortunately, current scholarship has shed light upon Paderewski’s long-neglected compositions. His complete works are being released in a new, twelve-volume, scholarly edition, with Małgorzata Perkowska-Waszek as chief editor and Adam Wodnicki as performance editor. In addition, the Altarus label is releasing recordings of Paderewski’s

complete works for piano solo performed by pianist Adam Wodnicki. In 1999 Albert Zak wrote the first dissertation on Paderewski as a composer, analyzing Thème varié, Op. 16, No. 3. Zak’s analysis, which draws comparisons of this work to variations by Brahms, characterizes Thème varié as a well-crafted composition deserving more frequent performances. This composition, although attractive, does not show Paderewski’s depth and maturity as a composer as do his larger, later piano works from 1903.

In The Sonata Since Beethoven, William Newman devoted two pages to Paderewski’s Piano Sonata – showing the importance of the work, yet falling short of a comprehensive description. Newman specifically lauded the fugue as it “shows the devoted composer’s noble command of the keyboard and his superior craftsmanship at their best.” Paderewski himself claimed this sonata as “one of my most important and best works.” This study on the Sonata in E-Flat Minor, Op. 21 begins to fill the lacunae of scholarly analysis on Paderewski’s larger piano compositions.

Overview of Paper

This study provides a background of Paderewski’s life as pianist, composer, and statesman in Chapter 2. A time-line chart of his complete works is included for reference.

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Chapter 3 analyzes Sonata, Op. 21 in regards to form, sound, melody, harmony, and rhythm. Following the analysis, the Sonata is compared compositionally to sonatas that appear alongside Sonata, Op. 21 on Paderewski’s programs, including those by Chopin, Beethoven, and Liszt. Graphs summarize the form and dynamic intensity of the Sonata, and examples illustrate Paderewski’s craft at thematic transformation. Appendix A contains an analysis of the rhythmic grouping.

Chapter 4 examines Paderewski’s general performance style documented in recordings of his own compositions and of works by Chopin, Schumann, Liszt, and Beethoven. Consideration is given to various aspects of interpretation, including counterpoint, asynchrony, tempo rubato, rhythmic variance, and pedaling. Each of these aspects of Paderewski’s performance style is illustrated with transcriptions by this author of excerpts from Paderewski’s recordings. Additionally, suggestions are given for the application of elements of Paderewski’s performance style to Sonata, Op. 21.

“Paderewski’s fame as a pianist,” says pianist Ossip Gabrilowitsch, “is such that nothing can be added to it. His accomplishments as a statesman and a patriot have also been universally recognized. It does not seem to me, however, that the importance of Paderewski as a composer has ever been given sufficient attention. [. . .] In my recitals I have frequently played works by Paderewski, and I claim that they deserve a permanent place in the repertoire of concert pianists.”5 This dissertation exists to give “sufficient attention” to Paderewski’s Sonata, Op. 21, proclaiming the importance of Paderewski the composer and the deserving place of the Sonata in the concert pianist’s repertoire.

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CHAPTER 2

HISTORICAL BACKGROUND OF IGNACY PADEREWSKI

Patriotism and Music march hand in hand.

I. J. Paderewski

Early Years

Ignacy Jan Paderewski was born on November 6, 1860 in Kuryłówka, Podolia (a province of southwest Russia.) His father was Jan Paderewski, an estate administrator for the Iwanowski family who were land agents. His mother, who died shortly after Ignacy’s birth, was Polixena Nowicka Paderewska, daughter of an exiled professor of law. Ignacy was two years younger than his only sibling, Antonina, with whom he maintained a close relationship his entire life.

When Ignacy was only three years old, Russian military soldiers violently stormed his house, arresting his father for storing weapons for a secret Polish regiment and banishing him to Siberia. During the struggle, young Ignacy was struck and cut. Years later Paderewski revealed the impact this attack had on his life: “This first contact with the Russian authorities affected me very deeply – it will always affect me. . . It wounded my spirit.”¹ This event fueled the fire of patriotism within him, as at a very early age his “great hope was to become somebody, and so to help Poland.”² After a year in exile his father was released and Ignacy and his sister, who were living with their aunt,


² Ibid., p. 16.
moved to Sudyłkow. This was a dreary and depressing time for young Ignacy. His home, which his family shared with his father’s new wife and two children, was near a cemetery, causing him to often contemplate death.

Although not a prodigy, Ignacy showed musical promise by picking out melodies on the piano at age three. His first piano lessons were with the violinist W. Rumowski as there was no pianist within a reasonable distance from his home, then in Sudyłkow with Piotr Sowiński, who mainly taught him to play opera duets with his sister. Years later Paderewski reflected, “Unfortunately, all that time was absolutely lost.”

Conservatory Years

Although Paderewski learned little about technique or practicing from his first teachers, his natural gifts enabled him to be admitted to the Warsaw Conservatory shortly before his twelfth birthday. He roomed at the home of the Kerntopfs, one of the best piano manufacturers in Warsaw. Of the ten children in their home, Ignacy became close friends with Edward, fifteen years his senior. Edward often took Paderewski to concerts where he heard Hans von Bülow, Joachim, Wieniawski, Wilhelmj, Laub, Leschetizky, and Madame Essipoff (who would become the first pianist other than Paderewski to perform his compositions.)

Paderewski hoped the Conservatory would solve his technical problems, but after two years he claimed he still had no technique. The Conservatory faculty tried to dissuade him from the piano, encouraging him to focus on composition and the

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trombone. Nevertheless, at the end of his first year he won the prize in both composition and piano. While at the Conservatory he frequently changed piano instructors due to their discouragement; his teachers included Jan Śliwiński, Paweł Schlözer, Juliusz Janothea, and Rudolf Strobl. His more encouraging composition lessons were under Karol Studziński and Gustaw Roguski, a former pupil of Berlioz. His only published composition from this period was the *Waltz in F* for piano solo. Table 1 provides a timeline listing of Paderewski’s compositions.

Paderewski’s debut was at age sixteen, when he and his friends Cielewicz (violinist) and Biernacki (cellist) decided against Conservatory rules to begin their public careers with a tour. They encountered terrible hardship—bitter cold without shelter, sickness, and hunger, surviving on only bread and tea. The cellist was the first to return home, and then the violinist. Paderewski attempted to continue alone, but when he became very ill he finally admitted defeat. He was able to return home only after his father sent him money twice, as the first time it was stolen. Although he was previously twice expelled only for missing orchestra rehearsals, the Conservatory accepted him back after this unsuccessful tour, which Paderewski considered the most “crucial” time of his life. With renewed vigor he completed the final two years at the Conservatory in only six months, displaying the enormous concentration and determination that would later help him achieve greatness.

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4 Paderewski played many instruments in addition to piano, including: flute, oboe, clarinet, bassoon, horn, and trombone.

Table 1. Timeline of compositions by Ignacy Paderewski.⁶

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⁶Works and dates as listed in Małgorzata Perkowska, Diariusz Koncertowy Ignacego Jana Paderewskiego Ignacy Jan Paderewski’s Concert Diary (Kraków: Polskie Wydawnictwo Muzyczne, 1990), pp. 239-244. Table 1 does not include incomplete works or very early works.
Teaching

After graduating, Paderewski secured a position at the Warsaw Conservatory teaching intermediate piano courses. In 1879 his composition *Impromptu in F* was published by Banarski. In 1880 he married Antonina Korsakowna, whom he had fallen in love with while they were both students at the Conservatory. Unfortunately, one year later she died seven days after giving birth to an invalid son. On her deathbed she made Paderewski promise to use her son’s dowry (given by her father) to go abroad and find the best teachers in the world. Unfortunately, the dowry was deposited into a trusteeship and stolen by the trustees a few years later. His son Alfred was temporarily left with Antonina’s mother, and later with Paderewski’s father. They tried unsuccessfully to find a physician that could help the boy learn to walk. Later, reflecting upon these difficult times Paderewski wrote:

I was a teacher at the Conservatory and I had to work awfully hard. I gave lessons from morning till night. It was not interesting. In fact it was slavery. I asked myself why I followed such an arduous profession, and I decided to become a performer since in that way I should work hard a few years and afterwards have a life of ease, to devote myself to composition as I pleased.7

Berlin Studies

Paderewski did not pursue his performing career at this time, but was able to take a year’s leave of absence from the Conservatory to study counterpoint with Friedrich Kiel in Berlin. In Berlin he met Hugo Bock, head of the publishing company which would later publish most of Paderewski’s works. Bock introduced Paderewski to Joseph

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Joachim, Leopold Auer, Anna Essipoff, Richard Strauss, Eugene D'Albert, Pablo de Sarasate, and Anton Rubinstein. Rubinstein listened to several of his compositions and encouraged him to compose more, predicting that he would also have a “splendid pianistic career.” Although this greatly encouraged Paderewski, he felt an inner conviction to continue his academic studies and composition. Lack of finances forced him to return to the Conservatory, but with a more advanced class of piano pupils. Paderewski hired tutors to better his own education in Latin, mathematics, literature, and history. Additionally, he wrote concert reviews for a local newspaper. After one year, he finally determined to make a break from Warsaw Conservatory, and pursue studies in orchestration back in Berlin under Heinrich Urban.

During this time he composed a great many shorter works: two canons; four pieces, Op. 3; three dances, Op. 5; Introduction and Toccata, Op. 6; four songs to a Polish text by Adam Asnyk, Op. 7; five pieces, Chants du voyageur, Op. 8; six Polish dances, Op. 9; five pieces, Album de Mai, Op. 10; and Variations and Fugue in A minor, Op. 11. All of these works were published by Bote & Bock of Berlin.

Vienna and Leschetizky

In 1884 Paderewski decided that his composition studies were complete, and he returned to Poland to vacation in the beautiful Tatra mountain region. Here he studied

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8 Paderewski and Lawton, *Memoirs*, p. 64.
native Highlander music, resulting in the *Tatra Album, Op. 12.*\(^9\) It was also here where he met the famous actress Helena Modjeska.\(^{10}\)

Modjeska was very impressed by Paderewski’s pianistic talent, and was determined to use her fame to draw the attention he deserved. Although Modjeska believed he was ready for a concert career, Paderewski desired to learn more repertoire and to study with one of the greatest teacher of the time, Theodore Leschetizky. In 1884 Modjeska arranged a concert for Paderewski in Kraków, placing her name on the program for a few recitations and, thereby, guaranteeing a full house. Paderewski reflects, “The first encouraging words I heard as a pianist came from her lips; the first successful concert I had in my life was due to her assistance, good, kind, and generous.”\(^{11}\) The proceeds from the concert enabled him to go to Vienna to study with Theodore Leschetizky.

Leschetizky already knew of Paderewski as his then wife, Anna Essipov, frequently performed Paderewski’s recent *Variations in A minor*, but he was still hesitant to teach an “older” student of twenty-four years of age. Leschetizky finally agreed to take him into his class. Paderewski began with simple Czerny studies, emphasizing perfection and good tone, and practiced eight to twelve hours daily. During this time he also finished his first sonata, *Op. 13* for violin and piano. He played it in a meeting of musicians where Brahms was present. Brahms commented, “Well, Paderewski, it is very

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\(^9\) Op. 12 exists in two forms: six pieces for piano four-hand, and four pieces for piano solo.

\(^{10}\) The actual spelling of her name is Modrzejewska, but she used the simplified spelling as her stage name in the United States.

effective, very fine, but it is not chamber music; it is a concert Sonata.”

Although recognizing the criticism, Paderewski was also encouraged by Brahms’s comment. Paderewski approached Brahms for composition lessons, but Brahms flatly refused as he had no time for teaching, and he believed Paderewski no longer needed a teacher.

Even though Leschetizky refused to be compensated for the lessons, Paderewski’s concert proceeds were depleted by room and board after a year (nine or ten lessons), and he had to return to teaching. In July of 1885 he took a teaching post at the Strasbourg Conservatory for which Leschetizky recommended him. After the Conservatory refused to give him vacation pay, Paderewski resigned and vowed never to teach again: “No matter what happened, even if I starved, I was determined to go back to Leschetizky again.”

Back in Warsaw, he visited Mr. Kerntopf, who was so impressed by his playing that he decided to lend him the money to continue his studies with Leschetizky. It was at this time that he composed his famous Minuet in G, which began as an improvisation in the style of Mozart to fool two elderly gentlemen who approved only of Mozart’s music. When Paderewski played the work, embellished with ornaments and a coda, for Leschetizky, he was very pleased and insisted M. Essipov include it in her programs. In this final year of study with Leschetizky, he composed five more pieces to accompany the Minuet for publication as Op. 14, and a virtuosic Toccata, Op. 15 for his own concerts.

12 Paderewski and Lawton, Memoirs, p. 91.

13 Ibid., p. 107.
Having completed a sonata for violin and piano, Paderewski began composing the Sonata in E-flat minor for piano. He composed three-fourths of the first movement, the exposition for the third, and had some ideas for the middle movement.¹⁴ Perhaps he intended to introduce his concert career with this sonata, not an unusual practice for that time. But with the immediate launch of his performing career after his debut in Paris and Vienna, he was not able to complete the work until 1903.

Debut and Concert Career

Paderewski’s Paris debut in 1888 was very successful, as he played before a distinguished audience including the conductor Lamoureux and the great Russian composer Tchaikovsky. Paderewski was offered more appearances and was forced to quickly prepare additional repertoire. His following appearance in Vienna (labeled by Paderewski as his “real” debut)¹⁵ was very well-received by the critics, and Paderewski’s career as a pianist was launched. At this time he composed his Concerto in A minor which he intended for his own performance, but Madame Essipoff insisted on premiering the work with Hans Richter conducting. Paderewski gave many concerts during three seasons in Paris and was able to afford to bring his son Alfred to live with him there.

From Paris to Holland and then London, Paderewski success continued to grow. In 1891 his agent Daniel Mayer secured a tour in the United States under the auspices of Steinway. In his New York debut at Carnegie Hall, he performed three concerti in a


¹⁵ Paderewski and Lawton, Memoirs, p. 125.
single concert, followed two days later by another concert with two different concerti,
and followed two days afterwards by yet two additional concerti. In the whirlwind 130
days of his American tour, Paderewski appearances totaled 107.\textsuperscript{16} “At that time I often
worked seventeen hours a day. I allowed myself just an hour for my meals and only six
hours for sleep. Ah, that was hard labor and I felt it, not only then and immediately, but
forty years afterwards, and I can say now that I am still feeling the effects of those
superhuman efforts.”\textsuperscript{17}

Near the end of his first American tour, Paderewski injured his right hand.
Previously he had demanded that the action of the Steinway be altered due to its
excessive stiffness. At a concert he played several introductory chords, as was his custom
before beginning a piece, when he felt great pain in the fourth finger of the his right hand.
The action had been mistakenly restored to its former stiffness to which Paderewski was
no longer accustomed. In spite of the torn and strained tendons he completed that recital
and the following twenty-seven concerts of the tour.

Only a six-month respite existed between his first two American tours. There
could be no rest for his injury with new repertoire to perfect and performances in England
and Spain. As the September deadline drew near, Paderewski realized he could not
perform in so much pain. The tour was delayed until December, and Paderewski began
seeing a masseur who helped his condition somewhat.

\textsuperscript{16} Janusz Ekiert, “Pianist Und Patriot,” record jacket notes for \textit{Great Pianists of the 20\textsuperscript{th} Century},
performed by Ignacy Jan Paderewski (Philips Classics 456 919-2, 1999), p. 9. However, according to
Perkowska’s \textit{Diary} the total was 63 appearances.

\textsuperscript{17} Paderewski and Lawton, \textit{Memoirs}, p. 219.
After his second American tour, he spent the summer of 1893 in Normandy with his son Alfred, his sister Antonina, and his old friend Edward Kerntopf. It was then he began to compose again, beginning with the Polish Fantasy for piano and orchestra, which he completed in five weeks. Aldrich writes, “In these American tours he has lived through an artist’s life; his style has changed, developed; his artistic ideals, not only in piano playing but in composition, in which he is a great and original force, have gone through an evolution.”\(^{18}\)

Following a London tour where he premiered his new Polish Fantasy Paderewski decided to take a year away from the concert stage to heal and to compose. His decision to compose an opera consumed him, and he finished two acts of Manru in only six months. The work was interrupted when his father died. He returned to the concert hall the following January (1895) with tours in Germany, England and France.

Only after a successful – and quite profitable – third American tour was he able to return to the third act of the opera which he completed, but not orchestrated. The following season (1899) he toured Russia, giving three concerts in Warsaw on the way. As everywhere else, he met with tremendous success. Owing to the great animosity Paderewski harbored toward Russia, the tour there was very strenuous.

After the Russian tour, Paderewski found comfort in his home, the villa Riond-Bosson in Morges, Switzerland. His son Alfred was very ill, and Paderewski brought him there with hopes that the alpine climate and specialists available there would help him. Paderewski married Helena Górski, who had been Alfred’s caretaker since leaving

Poland, and took his bride with him on his fourth American tour. Afterwards, he was finally able to finish the orchestration of Manru. He continued with a tour to Italy, and then Spain, which he did not finish as news reached him of his son’s death. Paderewski buried his twenty-year-old son in the Cemetery of Montmorency near Paris.

Still grieving over the loss of his son, Paderewski welcomed the distraction of opera rehearsals with the usual difficulties of rewriting and reorchestrating. Manru was premiered in Dresden with many repeat performances. The following concert season he crossed the ocean yet again for the premiere of Manru at the Metropolitan Opera House in New York City. While in the United States this fifth time, he performed another fifty recitals. The night of his Carnegie Hall appearance, his opera was being performed at the Metropolitan Opera House, and so it was that he “sold out” two halls on one night.

Reputation

Paderewski had one of the most legendary performing careers of all time. This was partly due to his titanic personality which appealed to the audience and partly due to his unending hard work. He was always performing, not just in the major halls but in smaller cities as well. "No pianist has ever captured the American imagination as he did, keeping his hold over it for thirty years. He became a legend: his mispronounced name drew farmers from their barns, schoolboys from their baseball, real estate speculators from their offices - all manner of unlikely persons from their dens - into a concert hall to have a look and a listen at him."19

Although Paderewski earned only $300 on some concerts during his first American tour, by 1904 he was earning over $1000 per piece during his annual American tour. Dubal summarizes, “Paderewski was to become the most fabled pianist of his epoch, one of the greatest performing artists ever, as well as the biggest box-office attraction in the history of the piano. To this day, no pianist has played live before more people than Paderewski.”

From his earliest concerts in Paris, people remarked on his hair—a golden, curly mane. He was called a lion, an angel, and the sun. Serious artists as well as cartoonists found his hair irresistible. The most famous portrait of Paderewski was made by Edward Burne-Jones, who upon first meeting Paderewski claimed he was an Archangel. In less than two hours Edward made a silver-point drawing that became known by millions.

On the stage Paderewski allowed only very dim lighting, and he sat on a low chair, not a bench. He began his concerts with several loud chords or even sections of the work, and then prepared himself with moments of silence before beginning the concert program. His concerts lasted several hours, as the audience demanded encore after encore. “Audiences stood on their chairs to cheer, and some left only when movers rolled the piano from the stage.” People threw a “shower of missiles” in gifts onstage, and


21 David Dubal, The Art of the Piano, Its Performers, Literature, Recordings (San Diego: Harcourt Brace, 1995) p. 188.

22 Gillespie, op. cit., p. 650.

23 Paderewski and Lawton, Memoirs, p. 320.
women demanded locks of his hair. “He even sparked a Paderewski industry: dolls, wigs, shampoos, soaps, candles, iron pills, toys and more.”

Mature Composer

Following his fourth American tour, Paderewski gave more recitals in England, Germany and Spain. In 1903, however, Paderewski decided to take another season off. This was to be his most prolific year for composition – the year of the composer. Paderewski retreated to his Swiss home, the villa Riond-Bosson. ‘Never a thing shall be touched here,’ he said fondly. ’It shall be like a dear, untroubled face that I shall always have to return to, no matter where my journeyings may lead me.’ Here he finished the Piano Sonata in E-flat minor, which he began in 1887. “The Sonata, in Opienski’s description, is ‘the work of a poet who has suffered to the very depths of his soul, forever questing a high ideal.’ During Paderewski’s work on the Sonata, Modjeska visited the Riond-Bosson. Following the completion of the Sonata, Paderewski composed a set of twelve songs on French texts by Catulle Mendès, presenting Modjeska one each evening.

He followed this collection of songs with his third set of variations for piano, the Variations and Fugue on an Original Theme in the same formidable key as the Piano Sonata. He labeled both the Piano Sonata and Variations “my most important and best

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24 Gillespie, Notable, p. 650.


26 Phillips, Paderewski, p. 271.
works,” with the Variations esteemed as “my best piano composition [. . .] it contains quite a few things which were then almost a revelation in their character and novelty.”

Before returning to the concert stage the following season, Paderewski composed his massive Symphony in B Minor, a patriotic work commemorating the fortieth anniversary of the Polish revolution of 1863—the same revolution that resulted in the storming of his house when he was just three years old. The orchestration of the Symphony was not completed until 1908.

Paderewski struggled with his life-long desire to compose, cursing the tortuous amount of time that practicing required. Speaking of the year 1903 he wrote, “I never enjoyed myself more in my art than during that year, because there is only one thing that is truly and continuously satisfying in life and that is – creative work” [italics his.] Unfortunately, after completion of the Symphony, Paderewski never returned to serious composing again. Some possible catalysts for the cessation of his compositional writing may have been the change in musical climate, his dedication to politics, or the practice time required for his return to the concert stage. For whatever reason, although he lived to the age of eighty, 1903 marked the culmination of his compositional career at the age of forty-two.

The War Years

After his year of composition, Paderewski toured Poland, Russia, and Australia. Then during his journey through California in 1905 after visiting Modjeska, his private

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28 Ibid., p. 327.
train derailed. Although he escaped unharmed, his nerves did not quickly recover from the shock. He purchased a small farm outside Morges hoping that a simple life closer to nature would provide relief from his stress. “While learning my Sonata, which is difficult, I got very nervous at times, but work in the sun between hours would soon refresh me. I wish I could have such an opportunity for manual labor when on a concert tour.”29 His first recordings were made in 1906 for the Welte-Mignon pianola company. He toured the United States again in 1907, presenting the Piano Sonata in nine of these appearances.30

At the end of this tour, Paderewski was approached about premiering his symphony with the Boston Orchestra in 1909. Between concerts in Paris and London, he completed the orchestration, and his Symphony had successful performances in Boston, New York, Washington, Philadelphia, and Baltimore. However, his frazzled nerves would not permit him to continue touring. He tried many different treatments, but finally decided not to play at all. At this time he turned his energy toward erecting a monument of King Jagiełło to commemorate the five-hundredth anniversary of the Battle of Grunwald, an idea he had first conceived at ten years of age. Paderewski financed the entire enterprise which was estimated at $100,000. During the same year he also donated $60,000 toward the construction of the Chopin Memorial Hall in Warsaw.31


30 The recitals containing the Sonata are listed in Table 6 on pp. 62-64.

After the unveiling of the monument in Kraków, Paderewski was asked to deliver an address in the city of Lwów. This marked his entrance into politics. Lwów University conferred an honorary doctorate on him two years later, the first of many which included: Yale (1917), Kraków (1919), Oxford (1920), Columbia (1922), Southern California (1923), Poznań (1924), Glasgow (1925), and Cambridge (1926).  

Finances again forced Paderewski to tour in 1911, beginning with a successful tour of South America and continuing to South Africa, perhaps his only unsuccessful tour. Between the years of 1911-1917, he played for acoustic recording sessions ten times. He continued touring until the outbreak of World War I in 1914. In 1915 Paderewski founded Polish relief committees in Vevey, Paris and London. For the following two years he traveled the world speaking and performing concerts, raising millions for the Polish people. During these years he gave his last four performances of Sonata, Op. 21.

Paderewski spoke before President Woodrow Wilson, who became a powerful ally for the Polish cause. When Poland became an independent state in 1918, Paderewski was nominated Prime Minister and Minister of Foreign Affairs. Paderewski the pianist now became officially Paderewski the statesman. "For five crowded years he never once touched the instrument that had made him famous. During those days he was firm in the conviction that he would never again turn to music as a profession."  

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Treaty of Versailles on behalf of Poland in June of 1919. With rising dissension, he resigned his posts in the same year.

Having spent vast amounts of his fortune on the Polish cause, Paderewski’s was in a desperate financial position that necessitated his return to the concert stage in 1922. “His dramatic and sensational return to the concert stage was one of the remarkable incidents in his remarkable career.”34 He began a demanding concert schedule, teaching during the summers (the time he formerly devoted to composing) at the villa Riond-Bosson. Several more acoustic recordings were made in 1922-24. Beginning in 1926 Paderewski also made many electric recordings, completing his last session at the age of seventy-eight.

Paderewski appeared in the British film “Moonlight Sonata” in 1936 at the age of seventy-five. In the film he performed Chopin’s Polonaise in A-flat, Liszt’s Hungarian Rhapsody No. 2, the first movement of Beethoven’s “Moonlight” Sonata, and his own Minuet in G.

In 1937 Paderewski became involved in the preparation of a new edition of Chopin’s piano works – the “Paderewski edition.” Although bearing his name, Ludwik Bronarski and Józef Turczyński were also on the editorial committee. The edition was authorized by the Frederic Chopin Institute and was published well after Paderewski’s death from 1949 to 1961.

In February of 1939, against the advice of his doctor and friends, he sailed for his twentieth tour of the United States. When World War II erupted in that same year,

34 House, “Paderewski,” p. 32.
Paderewski once again took on the role of statesman. The following year, at eighty years of age and frail, Paderewski made a long speech to World War I Polish-American veterans. A few days later on June 29, 1941 he died of pneumonia at the Buckingham Hotel in New York City. “By order of President Roosevelt, Paderewski was honored with a 19-gun salute and (in accordance with Paderewski’s request) buried at Arlington National Cemetery to await the day when his body could be returned to a free Poland.”

Fifty-one years later, on July 5, 1992, Paderewski’s remains were taken to Poland and placed in St. John’s Cathedral.

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35 Gillespie, Notable, p. 651.
CHAPTER 3

PADEREWSKI’S COMPOSITIONAL TECHNIQUES IN SONATA, OP. 21

“We never benefit from merely looking at an object. Looking becomes considering, considering becomes reflecting, reflecting becomes connecting. Thus, one can say that with every intent glance we theorize.” A musician’s paraphrase of this statement by Goethe might read: playing becomes practicing, practicing becomes interpretation, and interpretation becomes connecting. Thus, every conscientious practice session is an act of analysis.

The focus of this chapter is to describe Paderewski’s compositional style as shown in his Sonata, Op. 21 and to formalize observations and performance decisions using analytical language and diagrams.

Purpose of Analysis

Recently there have been many articles on the polarity of analyst and performer.1 Both musicians have insights that may expand the knowledge of the other. Perhaps the largest barrier to communication between the two discourses is language as experts in each field develop a specific vocabulary.

There are two primary reasons for including an analysis in this dissertation. The first is to enhance the musician’s knowledge of Paderewski's compositional style. White says, “One of the chief purposes of musical analysis, if not the essential purpose, is to

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1 For further reading, I suggest Rethinking Music, ed. by Nicholas Cook and Mark Everist (Oxford: Oxford University, 2001) and Chee Yee Jennifer Tong’s dissertation Separate Discourses: A Study of Performance and Analysis (Ph.D., University of Southampton, 1994).
give the musician a systematic method with which to approach questions of musical style.”

The performer, analyst, and historian have a shared goal of understanding style. Using common analytical terminology and techniques in an effort to illuminate Paderewski’s style invites comparison – of various works by Paderewski and of Paderewski’s works to other composers. By using the comparative method the musician is able to discern Paderewski’s uniqueness. As Cooper and Meyer stated, “The end of analysis is the appreciation of the peculiar, the individual.”

The second purpose for including an analysis within this paper is to aid performers in their decision-making process. What is provided is not a formula for learning the Sonata, but merely one interpretation that invites the conscientious reader to further explore or disagree with the findings. Cook summarizes the overall objective, “The role of analysis in this context is one of raising possibilities rather than providing solutions.”

The greatest limitation of analysis is the failure of words or charts to define a musical work. White says, “Most musicians must be satisfied with instinctive and wordless feelings as to what a piece of music is really about. Yet these feelings can sometimes be more useful in the interpretation of music than the most detailed of analyses.” The famous pianist Artur Schnabel refers to the analyst as an ‘indirect’

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5 White, Analysis, p. 183.
musician, as opposed to the performer’s relationship of ‘direct’ musician: “The ‘indirect’ musician, a fairly new calling, takes music to pieces, relates it to extra-musical conditions, proceeds methodically, analytically – for which I believe myself to have no talent whatsoever – and undertakes to represent music chiefly with words and figures.”

And yet Schnabel published a performance edition of the complete Beethoven sonatas. Certainly a great amount of analysis preceded this publication – a publication commonly found in the library of a serious pianist. It is the premise of this chapter that the very factors the performer wrestles with during the practice session can be included under the heading of analysis.

There is validity in pianist Alfred Brendel’s admonition that “analysis should never be taken for the key to the sort of insight which enables a great performance,” yet a great performance only results from a certain degree of analysis – a personal analysis that is a result of many hours in the practice room. To formalize the analysis with prose, diagrams, and examples is simply another step in the analytical process for the performer. Analysis does not precede nor follow the interpretive process for the performer, but the two coincide. The following written analysis is an amalgamation of only one performer’s decision making process at this moment. As Cooper and Meyer expressed:

“Paradoxically, every analysis of a piece of music is a kind of synthesis.”

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8 Cooper & Meyer, *Rhythmic Structure*, p. 117.
Therefore, the following analysis is mainly for the benefit of this author, although it is hoped that the ideas will provoke further thought and analysis from the reader as well. In his *Principles of Piano Technique and Interpretation*, Kendall Taylor concisely states:

> As no two personalities are identical, no two artists are likely to put the various elements together in precisely the same way or in the same proportions, even though both may start with the same basic material and with the same similar training and outlook. Thus it is that we come to have different interpretations from equally intelligent and gifted performers – and this can apply to the views taken of individual phrases as it can also to the conceptions of whole works.⁹

And to this need only be added, “*vive la difference!*”

Background of *Sonata, Op. 21*

When one considers Paderewski’s monstrous concert schedule and dedicated role as politician, it is a wonder that he composed at all, let alone a piece as large in scope as the *Sonata, Op. 21*. Paderewski first sketched ideas for the *Sonata* in 1887, during his studies with Leschetizky.¹⁰ Following his successful Paris debut in March 1888, however, Paderewski’s fast-paced performing career was launched, and he was not able to complete the *Sonata* until 1903, a year Paderewski withdrew from the concert stage for a retreat at his home in Morges, Switzerland. This year away from the concert stage was dedicated to a flurry of compositional activity resulting in the *Sonata, Op. 21*, Twelve

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The Piano Sonata is dedicated “à Son Altesse Imperiale et Royale l’Archiduc Charles Etienne” and was published by Bote & G. Bock of Berlin in 1903. A new complete edition of Paderewski’s works is being released by Jagiellonian University; the Sonata is within Vol. III (published in 1999). According to Perkowska, the original autograph of the Sonata in black ink is in the National Museum in Warsaw, but the manuscript is still missing.¹¹

Paderewski premiered the Sonata on June 26, 1907 at the Royal Academy of Music, programming it with his Variations, Op. 23. The London Times gave a brief review the following day and remarked that the Sonata was “most brilliantly played.”¹² Paderewski premiered the Sonata in the United States a few months later on November 20, 1907 at the Grand Opera House in Wilmington, NC and performed the same concert three days later in Carnegie Hall in New York City. The review in the New York Times the following day was more substantial than the first review: “The impression the sonata leaves is of power, passionate and restless energy and confident strength.”¹³ The review was not without criticism; the reviewer found parts of the first and third movement “obscure,” some “monotony” in the tonality, and passages that “strike the ear on a first hearing as harsh, even ugly.”


¹² “Mr. Paderewski,” The London Times (June 28, 1907), 8b.

Despite Paderewski’s predictions that the Sonata “is extremely difficult and for that reason will never be very popular,”\textsuperscript{14} and Schonberg’s proclamation that “nobody plays his Piano Sonata in E flat minor,”\textsuperscript{15} Paderewski’s Piano Sonata has been recorded by at least five artists (beginning in 1970 to 1996): A Stefański, E. Kubalek, W. Malicki, K. Radziwonowicz, A. Wodnicki.

Observations

The bulk of the analysis included in this chapter is observations regarding form, sound, melody, harmony, and rhythm – the major components of any composition. Within the broad category of rhythm is a discussion on subphrase grouping and relative stress of notes within each group, an area of great importance to the performing artist and –more recently – of interest to the analyst.

Form

The writing of the Sonata, Op. 21 is preceded by Paderewski’s only opera Manru, and followed by the Variations and Fugue on an Original Theme, Op. 23 and his colossal, patriotic Symphony in B Minor, Op. 24 for orchestra. These large forms denote seriousness of artistic purpose, and their very titles establish expectations of craftsmanship.

The Sonata, Op. 21 fulfills the expectation. It contains traditional movements and sections, but the dramatic succession of events calls the attention away from the form to

\textsuperscript{14} Ignace Paderewski and Mary Lawton, The Paderewski Memoirs (New York: Charles Scribner’s Sons, 1938) p. 326.

the musical content. Paderewski composed the sections and movements to flow together so the listener would be drawn to the work’s inherent drama.

Sonata, Op. 21 contains three movements, the second and third movement joined attacca. Tables 2-4 illustrate the following discussion of formal elements. The first and third movements are in traditional sonata-allegro form, with a fugue acting as the development section in the final movement. Paderewski retains the classical repeated exposition (as do Chopin and Brahms) in the first movement. The second movement is in sonata form without development (A, A1, Coda).16 Within these traditional forms Paderewski exhibits great skill, especially in his use of development.

The first movement contains a large amount of developmental material, both in the expected development section and also in the expansive coda (Table 2). In fact, the coda is a type of recapitulation of the development, altering the keys of the developed ideas toward tonic. Paderewski created a dramatic amount of tension from fragmented, expositional themes that ascend in sequences. Although it appears that new themes are developed, closer inspection reveals that they are a brilliant metamorphosis of the primary theme of the exposition. Each section of the development and coda begins with the motive in a low register and ascends stepwise.

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16 The form resembles the Italian cavatina and cabaletta, as it has two statements with a concluding section in a faster tempo. Although the coda of the second movement is not marked with a new tempo it has the instruction “sempre incalzando” indicating a pushing of the tempo.
Table 2. Formal diagram of Paderewski, Sonata in E-flat minor, Op. 21, mvt I.

### Exposition (178 ms)

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<td>Episode</td>
<td>$b_b$</td>
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<tr>
<td>98-123</td>
<td>Sec Th</td>
<td>$b_b$, $G_b$</td>
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<tr>
<td>124-177</td>
<td>Closing Th</td>
<td>$b_b$, $G_b$</td>
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### Development (130 ms)

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<td>Section 2</td>
<td>Dev Prim Th Pt 1 (22 ms)</td>
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<td>Section 3</td>
<td>Dev Prim Th Pt 2 (28 ms)</td>
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### Recapitulation (184 ms)

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<td>336-361</td>
<td>Section 2</td>
<td>Prim Th Pt 2 (26 ms)</td>
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<td>Section 3</td>
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<td>434-491</td>
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<td></td>
</tr>
</tbody>
</table>

### Coda (119 ms)

<table>
<thead>
<tr>
<th>Time (ms)</th>
<th>Section</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>492-516</td>
<td>Section 1</td>
<td>Prim Th Pt 1 (25 ms)</td>
</tr>
<tr>
<td>517-532</td>
<td>Section 2</td>
<td>Dev Clos Th Pt 1 (26 ms)</td>
</tr>
<tr>
<td>533-570</td>
<td>Section 3</td>
<td>Prim Th Pt 2 (38 ms)</td>
</tr>
<tr>
<td>571-610</td>
<td>Section 4</td>
<td>Prim Th Pt 1 (40 ms)</td>
</tr>
</tbody>
</table>
Table 3. Formal diagram of Paderewski, *Sonata in E-flat minor, Op. 21*, mvt II.

<table>
<thead>
<tr>
<th></th>
<th>Primary Th. (33 ms)</th>
<th>Secondary Th. (15 ms)</th>
<th>Closing Th. (19 ms)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ms 1-33</td>
<td>ms 34-48</td>
<td>ms 49-67</td>
</tr>
<tr>
<td>Gab, A♭</td>
<td>D♭</td>
<td>D♭</td>
<td></td>
</tr>
</tbody>
</table>

A’ (82 ms)

<table>
<thead>
<tr>
<th></th>
<th>Primary Th. (47 ms)</th>
<th>Secondary Th. (15 ms)</th>
<th>Closing Th. (19 ms)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ms 68-115</td>
<td>ms 116-130</td>
<td>ms 131-149</td>
</tr>
<tr>
<td>Gab</td>
<td>Gab</td>
<td>Gab</td>
<td></td>
</tr>
</tbody>
</table>

Coda (27 ms)

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ms 150-176</td>
</tr>
<tr>
<td></td>
<td>Gab</td>
</tr>
</tbody>
</table>
Table 4. Formal diagram of Paderewski, Sonata in E-flat minor, Op. 21, mvt III.

**Toccata Exposition (207 ms)**

<table>
<thead>
<tr>
<th>Intro</th>
<th>Primary Th.</th>
<th>Transition</th>
<th>Secondary Th.</th>
<th>Episode</th>
<th>Closing Th.</th>
</tr>
</thead>
<tbody>
<tr>
<td>(8 ms)</td>
<td>(91 ms)</td>
<td>(22 ms)</td>
<td>(36 ms)</td>
<td>(30 ms)</td>
<td>(23 ms)</td>
</tr>
<tr>
<td>ms 9-96</td>
<td>ms 97-118</td>
<td>ms 119-154</td>
<td>ms 155-184</td>
<td>ms 185-207</td>
<td></td>
</tr>
</tbody>
</table>

- E♭, F, A♭, B♭, D♭
- C♭
- B♭

**Fugue (192 ms)**

<table>
<thead>
<tr>
<th>Exposition</th>
<th>Middle Section</th>
<th>Closing Sect.</th>
<th>Transition</th>
</tr>
</thead>
<tbody>
<tr>
<td>(68 ms)</td>
<td>(63 ms)</td>
<td>(36 ms)</td>
<td>(28 ms)</td>
</tr>
<tr>
<td>ms 207-274</td>
<td>ms 274-336</td>
<td>ms 336-371</td>
<td>ms 371-398</td>
</tr>
</tbody>
</table>

- B♭, F, B♭, E♭, A♭, D♭

**Toccata Recapitulation (168 ms)**

<table>
<thead>
<tr>
<th>Primary Th.</th>
<th>Transition</th>
<th>Secondary Th.</th>
<th>Episode</th>
<th>Closing Th.</th>
</tr>
</thead>
<tbody>
<tr>
<td>(55 ms)</td>
<td>(22 ms)</td>
<td>(36 ms)</td>
<td>(30 ms)</td>
<td>(25 ms)</td>
</tr>
<tr>
<td>ms 399-454</td>
<td>ms 455-476</td>
<td>ms 477-512</td>
<td>ms 513-542</td>
<td>ms 543-567</td>
</tr>
</tbody>
</table>

- E♭, B♭, A♭, C♭
- A♭, C♭
- E♭

**Coda (103 ms)**

<table>
<thead>
<tr>
<th>Section 1 fugue style</th>
<th>Section 2 toccata style</th>
</tr>
</thead>
<tbody>
<tr>
<td>(40 ms)</td>
<td>(63 ms)</td>
</tr>
<tr>
<td>ms 567-606</td>
<td>ms 607-669</td>
</tr>
</tbody>
</table>

- E♭, C♭
- E♭
There is no development section in the second movement (Table 3), and the recapitulation arrives calm and somewhat unmarked. Rosen asserted “if there is no development section or merely a few transitional measures, the tension is minimized and a less dramatic structure results.” Yet Paderewski was able to add drama to the second movement by creating development within the coda. He created tension with an ascending repeated motive, as in the other movements, and furthered the effect by increasing both the tempo (sempre incalzando) and dynamic level. “Henryk Opienski emphasized above all the expressive character of the work, its ‘dramaticism.’ (. . .) ’The Andante, despite its Beethovenesque calm, is not devoid of an, as it were, fatalistic motif which, especially when repeated near the end with the greatest strength, makes a rather ominous impression.’”

All three movements of Sonata, Op. 21 conclude with a coda section. Rosen states, “The purpose of a coda is, if we take a common-sense attitude, to add weight and seriousness: like an introduction, it promotes dignity.” Paderewski gave great significance to the coda sections.

The codas function differently in each movement. The coda in the first movement functions as a recapitulation of the development. Although the tonic appears in the concluding contrapuntal section, the coda does not serve to strongly identify tonic, which is reserved for the final seven measures. In contrast, the coda of the second movement prepares the tonic arrival with twenty measures of a pedal tone on the dominant. As

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19 Rosen, op.cit., p. 304.
mentioned previously, this coda serves to intensify the mood. The final measures diminish in dynamics and texture, preparing for the shocking, subito crash of the third movement, played attacca. The coda of the third movement combines the functions of the other codas by restating the fugal and toccata styles, by strongly emphasizing tonic, and by increasing the intensity. The intensity is heightened in this final movement by quickening the tempo (più mosso, presto), thickening the texture with virtuosic arpeggios and scales, and increasing the dynamic level while using the entire range of the keyboard.

Another aspect of Paderewski’s developments is his use of contrapuntal writing. In the first movement he begins the development section and finishes the coda with canonical treatment of the primary theme (part 1). This same theme is expanded to be the subject of the fugue which functions as the entire development section of the final movement (Table 4).

The fugue is marked, not by title, but by tempo (non troppo vivo), a key change to the dominant minor, cessation of the toccata sixteenth notes, and reduced texture to left hand alone. Paderewski used slurring infrequently to specify expression, and the performer can assume all other eighth notes are played detached in Baroque style. Only the final section of the fugue contains long phrase marks, which provides a smooth transition to the toccata recapitulation.

There is no indicated a tempo at the recapitulation; however, Paderewski marks the grand, fortississimo return with impetuoso, and one should assume the tempo is at least as fast as the exposition. The impetuoso can be achieved by rushing the ascending sequences prior to toccata-like material in the transition, making the return closer to the
original tempo. Alternatively (or additionally), the recapitulation can begin under tempo and accelerate during the thematic statement.

The fugue subject is fairly long with twenty notes that divide into two equal parts, the ten-note head ascending and the ten-note tail descending. (See Table 4. The red denotes the head and the green the tail.) The subject begins on the tonic and concludes on the dominant, allowing an easy transition between tonic subject and traditional dominant answer, which is real, not tonal. The exposition contains five entries (bass, tenor, soprano, alto, and soprano again), but the effect is a four-voice texture, which is occasionally reduced to three parts in the middle section.

The subject is fascinating not only as a metamorphosis of the opening theme of the first movement, but by its presentation in sixths and thirds at the head and two independent voices at the tail (Ex. 1e on p. 47). Landeau describes this presentation as “a new kind of double fugue having the effect of a fugue for four voices.” Since the treatment is preserved throughout, neither designation of an accompanied subject or double subject seems justified as both parts remain united in one single subject.

Frequently during the exposition Paderewski included a countersubject. The countersubject also has two sections, coinciding with the subject. (In Table 4 the head of the countersubject is blue, and the tail is yellow.) The head and tail usually occur with the corresponding head and tail of the subject. Interestingly, however, the two parts of the countersubject occur simultaneously with the tail of the fourth subject entry in the

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exposition. The tail of the countersubject is recognizable in the opening bars of the coda, appearing there with the head – not the tail – of the subject.

It is evident according to Table 4 that there are very few measures in which Paderewski did not present the subject. The longest of these episodes occurs between the third and fourth statement of the subject in the exposition. In this episode Paderewski expanded the brief episode before the previous entry, using the slurred eighth notes already presented to ascend sequentially, giving an added expressive element to the episode. The other brief measures without the subject serve to expand the subject or bring a section to cadence.21 These codettas also involve slurs, giving a romantic flavor to the Baroque style.

The fugue is dominated by the head of the subject, which contains the basic notes of the motive for both the first and third movements’ primary theme. So-called “false” entries (where the tail does not complete the entry) abound in the middle section, and the key changes rapidly.22 The complete subject in the middle section is reserved for the techniques of inversion (marked by an arrow on the graph) and stretto. The stretto occurs with the head and tail of the subject beginning together in the bass and soprano voice respectively (ms 340), then vice versa.

Although Paderewski used the device of augmentation elsewhere in the work, he used only diminution in the fugue, and limits it to the first four notes of the head. This

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21 Cadences are marked in the diagram with vertical lines. The letters refer more to scale position than to key (although they are frequently the same.)

22 The term "Modulierende Durchführung" may be applied to this set of entries in various scale positions.
appears at the end of the middle section, following a B-flat major statement 'per arsin et thesin’ of eight notes of the head. This shortening from ten notes, to eight displaced, and then four in quicker time creates intensity leading to another full statement of the subject that cadences in G-flat major (submediant).

The closing section begins with the only statement of the subject at the piano dynamic level, but grows immediately in tension by way of stretto, increased dynamics, and sequences. During the sequencing the bass slowly ascends eleven step-wise degrees to a dramatic arrival on a C minor cadence, albeit in second inversion. The inversion allows the ascending scale to be preserved in the bass throughout the transition, first step-wise by eight-measure increments, and then chromatically by two-measure increments. During the climb, Paderewski fused the counterpoint and toccata styles, easing the way to the recapitulation.

The recapitations in the first and third movements are similar in that they are preceded by technical passagework on the dominant chord, and their arrivals are marked by louder dynamics than the exposition, with octave doublings. The recapitulation in the first movement may be labeled a “false reprise”, as Paderewski immediately began further development by sequencing the first part of the primary theme. When the second part of the primary theme finally arrives, it is in a new key. By concluding with the same cadence as in the exposition, however, the episode arrives in the original key and is given the traditional role of modulating for the entrance of the secondary theme in the tonic. The secondary theme arrives with a dominant bass pedal and frequent interruptions by a new motive (derived from the accompaniment of the exposition’s presentation of the second theme.) Afterwards the “proper” recapitulation of the secondary theme arrives, a
transposition of the exposition to tonic with only two measures of interruptions by the new motive.

The second movement recapitulation also contains further development, not by modulation, but by texture. The blocked chords from the exposition are transformed into cascades of arpeggiation. Additionally, a recitative-like section\textsuperscript{23} for left-hand solo is interpolated into the primary theme.

In summary, Paderewski’s contribution to the traditional sonata form was his creative use of developmental procedures within the formal development section, the recapitulation, and the coda. The basic techniques he used in development were:

1. Sequencing over a step-wise bass
2. Counterpoint
3. Transformation of themes

Sound
The dynamic range of the Sonata is very broad from \textit{pp} to \textit{ffff}. As evident by the density graph in Table 5 Paderewski specified a greater amount of \textit{forte} and \textit{fortissimo} passages than the softer counterparts. Together with the intense drive, length of the work, and technical demands, the Sonata presents a challenge to the endurance of the performer.

The performer will make many more dynamic variations than those graphed in Table 5, as each phrase must be shaped, and –while not changing the intended effect – the dynamics can be reduced to prioritize climaxes, phrases, notes. However, Table 5 is helpful in revealing patterns in the overall progression of sound. Each movement has a

\textsuperscript{23} The effect of only one single line which ascends with scales is similar to a recitative; however, it is measured with precise notation controlling the slowing rhythm.

(a) I Allegro con fuoco

(b) II Andante ma non troppo

(c) III Allegro Vivace

unique pattern. The first movement has long *fortissimo* passages, especially during the recapitulation and coda, with shorter passages of *piano* for relief. The slopes indicate long crescendos, and less frequent diminuendos. The second movement has longer sections at the *piano* range, with short peaks into *forte*, excepting the longer block in the coda. The final movement has fairly balanced sections between *forte* and *piano*, with more weight on the *fortes* in the recapitulation and coda (as in the first movement). Also, the final movement has fewer slopes, indicating a tendency toward terracing the dynamics, reminiscent of the Baroque style of toccata and fugue.

The dynamic compass is weighted to the heavy side with five classifications of *forte*, and only three of *piano*, of which *mp* occurs only twice. The first occurrence is at the beginning of the recitative-like section in movement II, and is accompanied by a crescendo. This use of the *mp* follows 13 measures of *pp* marked with *due Ped.* and may be Paderewski’s indication to return to *tre Ped.* (which is not so indicated.) The only other occurrence is the entrance of the primary theme at the beginning of the third movement.

Paderewski restricted the use of *pp*, giving it special significance. The role of *pp* in the first movement is one of brief repose, reiterating the closing major cadence of the exposition and recapitulation (Table 5a). The preceding cadence at the *p* level slows to a half note rhythm with the final chord boldly held for almost three measures. This stillness prepares the *pp* repetition of the cadence, which may be aided by the use of the *una corda* pedal.

Similarly, *pp* occurs on the final, held chord of a slow moving cadence in the second movement (measure 19 and measure 98). Use of the left pedal here is not
recommended as it would alter the sound quality within a phrase. Paderewski indicated *due ped.* only once in the Sonata. It occurs in conjunction with the most notable use of *pp,* at the recapitulation of the second movement (Table 5b). This *misterioso,* impressionistic restatement is the consummate example of Paderewski’s command of sound – combining an arpeggiated accompaniment texture with the theme expressed at the extreme ranges of the keyboard, all at a pianissimo level with long pedals.

The final movement does not contain *pp,* but is the only movement with a *ffff.* This extreme dynamic is given a measure after a *fff,* only three measures from the end of the work, indicating for the performer not to allow any drop of intensity. Excepting this one instance, the peak of the dynamic range is *fff,* which is reserved for the climactic moment in each movement. This occurs in the recapitulation of the third movement, slightly before and during the recapitulation in the first movement, as well as in the coda of the second movement (Table 5a-c).

Within the Sonata there is a direct correlation between a rising dynamic level and a greater degree of intensity. Furthermore, the dynamic level and intensity are closely related to the texture. Paderewski employed a four-part unison (both hands in octaves) for *f* or *ff* statements of the primary theme in the first movement. The denser texture of octaves with full chords was used in *ff* passages, such as the closing theme and development of the first movement, and in *fff* as in the recapitulation in the third movement.

Paderewski unified the piece with recurrent thematic content, and created contrast and variety mainly through texture and dynamics. The romantic texture of melody and accompaniment predominate and occur at various levels from *p* to *fff.* Three-part textures
occur at the lower levels of \( p \) and \( mf \), with the interesting exception of the second movement coda, which maintains a three-part texture through an exciting ascent from \( p \) to \( ff \). Cadences usually consist of slow moving, chordal sections at both the \( p \) and \( f \) range, with the former being more frequent. Broken chord figurations with crescendos serve as transitions to higher levels of intensity.

The range encompasses eighty-five of the eighty-eight notes of the keyboard. The lowest note (B-flat) immediately precedes the recapitulation of the first movement; functions as pedal tone in the coda of the same movement; closes the cadence before the fugue, the cadence at the end of the exposition of the fugue, and the last bass note of the fugue; and appears in the final cadence of the work.\(^{24}\) The highest note (also B-flat) is presented only on the final page. Paderewski used the lowest bass notes to give strong statements at the fortissimo level and louder (without crescendo), and to underscore both loud and soft cadences. The high treble register usually arrives as a result of a long crescendo, often in conjunction with sequencing.\(^{25}\) High intensity moments exist when both extremes of register occur simultaneously.

**Melody**

Perhaps it is because Paderewski’s Sonata was composed after his opera Manru and before his collection of Twelve Melodies that his melodies have a vocal quality. The major themes of the work make extensive use of stepwise motion, with the more tender themes including chromatic motion. Even the bass line is primarily stepwise motion.

\(^{24}\) The appearances of the lowest B-flat given here is not a complete listing, but include only those most important to the structure of the work.

\(^{25}\) A notable exception to this generalization is the strong arrival of the suddenly high register in the final bars of the first and third movement.
Other notable intervals include the expressive, falling fifth in the second and third movement and the dramatic, descending octave in the first. Although his melodies are not lengthy, Paderewski is not “melodically impoverished,” as Newman stated.

A significant feature of the Piano Sonata, Op. 21 lies in the melodic realm, which reveals Paderewski’s supreme craft in transformation of character. The same technique is exploited even further in his next and final piano work Variations and Fugue in E-flat Minor, Op. 23. The critic Chybiński praised this work: “All the variations prove Paderewski’s immeasurable ingenuity in transforming the theme.” The same melodic material is stated over and over again, but with changes in rhythm, texture, and function. Paderewski in his article “Breadth in Musical Art Work” said, “Unquestionably one of the principal reasons for the popularity of Richard Wagner is the fact that in his great music dramas extraordinarily plastic melodies are repeated over and over again in a way to stamp them indelibly upon the memory.”

The first two measures of the Sonata are the “thematic womb” which births the entire work. This ascending, six-note motive functions not only as the primary theme of the first movement (Ex. 1a on p. 47), but with rhythmic alteration it also functions as the primary theme in the final toccata movement (Ex. 1b). A dramatic character change of the motive materializes during the development section of the first movement (Ex. 1c).


Paderewski accomplished this with legato presentation, flowing accompaniment pattern, and a softer dynamic level.

Immediately following this transformation, the motive is given in canon (Ex. 1d), foreshadowing its extension to become the subject of the grand fugue (Ex. 1e), a fugue which Newman praised as it “shows the devoted composer’s noble command of the keyboard and his superior craftsmanship at their best.” The coda of the third movement restates the head of the fugue subject in tonic (Ex. 1f) and then creates a new melody by rearranging the elements (Ex. 1g). A similar technique occurs in the coda of the first movement (Ex. 1h).

A more subtle statement of the original motive is woven into the texture of the episode of the first movement (Ex. 1i). The motive is delivered in the middle voice, oscillating between the thumbs of both hands. Although still played molto agitato, the texture and dynamics tame the character of the initial presentation. The resulting lilting rhythm suggests the primary theme of the third movement (Ex. 1b), yet with opposite stress.

Two additional, subtle presentations of the motive occur in the closing theme of the first movement. The first occurs in the bass line while the right hand is sequencing (Ex. 1j). The rhythm is augmented and the characteristic augmented-second is altered to fit the minor scale. The other subtle presentation divides the motive into two parts. The first four notes follow an expressive falling fourth, and this group is repeated three times before the final two notes emerge in the calm closing of the exposition (Ex. 1k).

30 Newman, Sonata, p. 690.

(a) I: Primary Motive

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Allegro con fuoco
```

(b) III: Opening Theme

(c) E: Development

(d) I: Development

(e) III: Fugue subject

Non troppo vivo

(Example continues)
Example 1 (cont.)

(f) III: Coda

Più mosso

(g) III: Coda

(b) I: Coda

(a tempo)

(i) I: Episode

molto agitato

(j) I: Closing Section of Exposition

(k) I: Closing Section of Exposition
The second movement presents character transformation of a new motive. The first presentation of the falling fifth motive is simple, static and exposed (Ex. 2a on p. 50). A gentle echo of the motive appears several times throughout the movement (Ex. 2b), and a similar echo effect is brought back in the third movement (Ex. 2c). A most imaginative, mysterious transformation arises at the recapitulation as discussed earlier (Ex. 2d).

A beautiful transformation occurs in the closing theme as the exposed fifth is filled in and accompanied with countermelody (Ex. 2e). The most dramatic transformation, however, occurs in the coda as Jarzębska notes, “In the closing section of this movement, the initial motif undergoes a decided metamorphosis: it now has a heroic and dynamic expressive character, obtained by textural and articulational means.”  

The coda begins with the fifth motive ascending with crescendo (Ex. 2f), giving hopeful promise to the initial, downward sigh. The new treatment is repeated at higher and higher levels, and the finally statement of the motive “grows” to an exalted, fortississimo sixth interval (Ex. 2g).

Harmony

If, as Schumann said, “Simple feelings demand simple keys; the more complicated ones require those which are less frequently heard,” then one need look no further than the key signature to understand Paderewski’s depth of emotion. All three movements are in six flats, with only the middle movement in the major key.

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Example 2. Character transformation of primary motive from Paderewski, *Sonata in E-flat minor*, Op. 21, mvt II.

(a) II: Primary motive

(b) II: Exposition

(c) III: Toccata

(d) II: Recapitulation

(Example continues)
Example 2 (cont.)

(e) II: Closing Section of Recapitulation

(f) II: Coda

(g) II: end of Coda

When Paderewski first sketched the Sonata in April 1887, he wrote to his violinist friend Władysław Górski:

( . . . ) besides hammering away at the piano six hours a day, I am also occupied with a piano sonata. Three quarters of the first movement are almost ready; for the middle one I have a few ideas; and for the last movement – the day before yesterday and today I did the exposition. This movement will perhaps be the best. It’s all sad though – e-flat minor.33

33 Jarzębska, “Introduction,” p.17. This quotation was originally included in Andrzej Piber, Droga do Sławy, Ignacy Paderewski w latach 1860-1902 The Road to Fame, Ignacy Paderewski in the Years 1860-1902 (Warszawa, 1982), p. 153.
During the same year he completed the *Sonata*, he also composed his *Variations* and *Fugue* for piano in the same key. Although daunting to the sight-reader, the key sets up the seriousness of the work psychologically. “Henryk Opienski emphasized above all the expressive character of the work, its ‘dramaticism.’ He assessed the *Sonata in E-flat Minor* as ‘(. . .) one of the most profound works in the contemporary piano literature, and from among Paderewski’s works, the most sorrowful of mood.’”34

The most notable attribute of the harmony is the avoidance of tonic in the first movement. Although the opening of the primary theme and the beginning of the development are in E-flat minor, there is an obvious avoidance of the use of the E-flat minor chord. The opening motive is based on the E-flat minor triad and each member’s leading tone.35 This was not an unusual way to compose a theme as Rosen notes: “The opening theme defines the key; that is why most opening themes make heavy use of the three notes of the tonic triad.”36 The leading tones, however, receive the strong beats, camouflaging the E-flat minor chord outline. The final “B-flat” of the motive is stressed by placement and the preceding rest, but it is not accompanied by the tonic chord until the recapitulation – 309 measures into the work. The same motive is used for the primary theme in the third movement, but here the tonic is clearly sounded by placing the chord members on strong beats.

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35 These six notes bear resemblance to the Hungarian gypsy scale, but function more as a triad with leading tones.

Modulations function throughout the first movement to link structural points, but not to underscore their arrivals. Sometimes the modulation serves only to add intensity with no change in destination, as in the primary theme where the modulations begin in measure 9 to the subdominant, then a third higher, then quickly through a modified circle of fifths leading back to the beginning E-flat minor key for the second statement. The keys labeled in Tables 2, 3, and 4 are slightly misleading in their simplicity as Paderewski uses frequent sequencing, stacking of chords, and a plethora of augmented and diminished harmonies to mask the tonality.

Both augmented and fully diminished chords equally divide the octave, and provide the composer with multiple possibilities for resolution. The augmented chord frequently occurs in the first and second movements. Paderewski used augmented chords in a traditional way to create instability that is resolved by a chord a fourth above any of the members of the augmented triad. Paderewski also used augmented chords in chromatic chains to function as cadences and transitions (Ex. 3). Additionally, the opening chord of the second movement is augmented, which in second inversion places the leading tone in the bass, and this provides for an almost seamless arrival of the recapitulation.

Example 3. Chromatic chain of augmented chords in the transition to the coda of Paderewski, Sonata in E-flat minor, Op. 21, mvt I.
The final movement contains augmented chords used in their traditional function, but relies more on the diminished chord. The diminished chord functions chiefly as a pivot chord in the many modulations within the toccata. In the final section of the coda, Paderewski used a sequence of descending diminished chords (Ex. 4). Contrary to the chromatic rising stream of augmented chords, the role of the diminished chords in this instance is of chromatic descent, preparing for one last ascent in intensity to bring the work to closure.

Example 4. Sequence of diminished chords in the coda of Paderewski, Sonata in E-flat minor, Op. 21, mvt III.
Both diminished and augmented chords combine to form an intense, almost violent sound at the end of movement II, where they have a dominant function (Ex. 2g on page 51, ms 168). The same chord mixture is played *attaca* in the first measure of the third movement serving the role of bridge and introduction—with shocking results (Ex 5).

Example 5. Introductory chords of Paderewski, *Sonata in E-flat minor, Op. 21*, mvt III. First chord (a) is a combination of diminished and augmented chords (b).

There are other colorful chord mixtures found in abundance throughout the *Sonata*. One of Paderewski’s favorite devices was to soften the starkness of a resolution by adding a bass note a major third below the resolution. Although it would be tempting to label this a seventh chord with the root being in the bass, it does not function in this way. An excellent example occurs on the last quarter note of every measure of Example 1j on page 48. The bass octaves are not notes of resolution, but rather additions a third below each triad of resolution in the right hand. Utilizing this technique Paderewski added harmonic warmth to otherwise commonplace resolutions, and succeeded in creating a stepwise, melodic bass line.

It is fitting that Paderewski closed this piece that contains so many colorful harmonies and modulations with a unison on the tonic note.
Rhythm and Grouping

Perhaps the first bit of analysis happens during the practice session when the pianist assigns relative importance to various elements. Pianists commonly refer to these decisions under the catchall term “balance.” Appendix A of this study is a reduction of Piano Sonata, Op. 21. Schumann poetically describes the act of reduction: “In order to understand thoroughly a composition we must first strip it of its elaborations. Then only can we judge whether it is beautifully formed, and how much nature has bestowed, and how much art has added.”\(^{37}\) The reduction in Appendix A assigns relative importance to the melody, the step-wise bass, and other important harmonic roots. These elements are only most primitive judgments of balance, but must suffice for our analysis here.\(^{38}\)

In addition to this basic element of balance, there is another more complex musical parameter with which the pianist must grapple – that of rhythm. “While there are many compelling factors suggesting the critical importance of rhythmic and metric analysis, one of the most persuasive,” according to Wallace Berry, “is the fact that metric analysis, in its proper range of implications, is a vital basis of construction and interpretation of phrasing and articulation in performance”\(^{39}\) (emphasis his). The following analysis includes (from small to large): accents, subphrases, and metric pulse. On this level it is possible to see the relationship of accents and subphrases to meter, and from this to infer how Paderewski achieved rhythmic variety and intensity.

\(^{37}\) Schumann, On Music, p. 76.

\(^{38}\) The pianist will realize that many other facets of balance must be studied including: harmonic color, counterpoint, strength of register, texture, pedal — not to mention how the specific conditions of the piano and hall affect all of this.

Additionally, this analysis provides the pianist with a starting place when first learning the work. For a complete conception of the rhythm, the pianist must advance from the shaping of the subphrases to the flow between complete phrases and sections. A clear understanding of rhythmic elements enables the performer to make conscious decisions regarding phrasing, tempo *rubato*, and dynamics.

The reduction of the *Sonata* is divided into subphrases (shown by blue brackets in the analysis included as Appendix A). Each subphrase has a focal point (shown by a blue arrow) that functions as the stress or accent of the group. Stein defines this focal point: “Within every group of notes there is one that is its melodic centre. It need not be the highest, longest, or loudest of the notes, but it is usually emphasized by a rhythmical stress or dynamic accent however slight. Phrasing consists not only in separating or joining the phrases, but also in shaping rhythm and dynamics around the melodic centre.”40 In determining these subphrases and focal points, it is wise to remember the subjectiveness of this activity. As Cooper and Meyer warn:

Rhythmic grouping is a mental fact, not a physical one. There are no hard and fast rules for calculating what in any particular instance the grouping is. Sensitive, well-trained musicians may differ. Indeed, it is this that makes performance an art, that makes different phrasings and different interpretations of a piece of music possible. Furthermore, grouping may at times be purposefully ambiguous and must be thus understood rather than forced into a clear decisive pattern. In brief, the interpretation of music — and this is what analysis should be — is an art requiring experience, understanding, and sensitivity.”41

After subphrases are determined, patterns are easily observed. In a sense, these patterns determine the real meter or pulse of the work, as opposed to the written time


signature or bar lines. Paderewski found the bar lines limiting within the fugue, as he groups the beams across bar lines for several measures (Ex. 6).


The prevalent pattern throughout the first and second movement is grouping by two-measure units. In the fast toccata movement the grouping moves by four-measure units, excepting the lyrical sections which return to two-measure units. The fugue moves by four-measure units when stating the subject and by one or two-measure units during codettas. Having stated this vast generalization regarding the perceived meter, let us turn now to the changing focus points and many exceptions that help explain the levels of intensity within the work.

Beginning in measure 9 of the first movement (primary theme, part two), Paderewski clearly stated the rhythmic flow in two-measure units, with the stress or focal
point (used interchangeably) arriving on the downbeat of every other measure. This regularity provides strength and predictability. In contrast, the opening measures that contain the thematic material used throughout the work (primary theme, part one) are highly irregular, prohibiting easy division by the bar line. Stated in terms of the quarter note equally 1 (so our previous two-measure unit would be an 8), the opening eight measures are: 9+8+3+2+2+2+8. It is further complicated by a triplet division immediately preceding the elision to the next phrase. These two statements together form the primary theme, one of internal tension between stability and instability.

To increase momentum and intensity, Paderewski used one-measure and, occasionally, half-measure groups. These shorter units usually occur during sequencing and before significant landmarks. Conversely, three-measure and five-measure groups occur in moments of repose during quiet cadences.

Even more fascinating is the complexity of the rhythmic pulse when focus points are taken into account. Perceived syncopations occur unnoticed by their placement in the measure, and, in other places, syncopations become new patterns that are broken by a feeling of syncopation on the downbeat. A detailed comparison of the focal points is beyond the scope of this project, but interesting, and perhaps even necessary, to thoughtful practice.

A final point in this discussion on rhythmic analysis is aptly stated by Taylor:

To present a musical phrase intelligently it must first be analysed and split into component parts just as one should recognize the individual words in a spoken sentence. The greater art then lies in putting the subdivisions together again to make a well-shaped and rhythmically-flowing complete phrase; if, in performance, we are made too aware of the subdivisions the phrase will lose its rhythmic flow and coherency, and will sound disjointed. Though we need in the early stages of learning a work to make
sure that we are ‘scanning’ the phrases as the composer intended, the final result must sound spontaneous and never sectionally analytical.42

Comparison

Paderewski performed his Sonata on fourteen recitals. Each recital included an additional sonata (and sometimes two), excepting the premiere in London in which he included his other new piano composition, Variations and Fugue, Op. 23. The purpose of the following comparison is not to reveal all the influences on Paderewski’s compositional writing, but rather to highlight similarities that Paderewski may have intended to reveal to his audience. Cone addresses the significance of programming works together in his article “The Pianist as Critic:"

Since he [the performer] is requiring the chosen works to appear in one another’s company, not only is he vouching for each one individually but he is also assuring his audience that all the compositions are of roughly comparable, although not necessarily equal, artistic value – that they all inhabit, as it were, the same musical world. Serious programme-making is itself a critical act, for it enables each work to influence one’s perception of its companions. Thus, even though the pianist who plays an old favourite may make no startling revelations about the piece in and of itself, he may accompany it by others which illuminate it or are in turn illuminated by it.”43

Table 6 provides a list of the programs on which Paderewski performed his Sonata, Op. 21. All of the performances after its premiere were within two concert seasons in the United States: 1907-8 and 1916-17.

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42 Taylor, Piano Technique, pp. 71-72.

Table 6. Paderewski’s Programs that included the *Sonata in E-flat minor, Op. 21.*

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Program Details</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>Paderewski: Sonata, Op. 21</td>
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<tr>
<td></td>
<td></td>
<td>Chopin: Nocturne, Op. 15, No. 1,2</td>
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<td></td>
<td></td>
<td>Chopin: Etudes, (specific opus number unknown)</td>
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<td></td>
<td></td>
<td>Liszt: Hungarian Rhapsody No. 13</td>
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<tr>
<td>Nov. 20, 1907</td>
<td>Wilmington, NC: Grand Opera House</td>
<td>Paderewski: Sonata, Op. 21</td>
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<td></td>
<td></td>
<td>Beethoven: Sonata, Op. 27, No. 2</td>
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<td></td>
<td></td>
<td>Liszt/Schubert: Auf dem Wasser zu singen, Barcarola</td>
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<td>Liszt/Schubert: Soirees de Vienne</td>
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<td>Liszt/Schubert: Erlkönig</td>
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<tr>
<td></td>
<td></td>
<td>Chopin: Nocturne, Op. 37, No. 2</td>
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<tr>
<td></td>
<td></td>
<td>Chopin: Etudes, Op. 25, No. 1,2,3,6,8,11</td>
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<td>Chopin: Berceuse, Op. 57</td>
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<td>Chopin: Waltz, Op. 34, No. 1</td>
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<td>Chopin: Polonaise, Op. 44</td>
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<td></td>
<td></td>
<td>Liszt: Sonata in B minor (possibly)</td>
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<tr>
<td>Nov. 23, 1907</td>
<td>New York City, NY: Carnegie Hall</td>
<td>Paderewski: Sonata, Op. 21</td>
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<td>Beethoven: Sonata, Op. 27, No. 2</td>
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<td>Liszt/Schubert: Auf dem Wasser zu singen, Barcarola</td>
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<td>Liszt/Schubert: Soirees de Vienne</td>
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<td>Liszt/Schubert: Erlkönig</td>
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<td>Chopin: Nocturne, Op. 37, No. 2</td>
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<td>Chopin: Etudes, Op. 25, No. 1,2,3,6,8,11</td>
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<td>Chopin: Berceuse, Op. 57</td>
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<td>Chopin: Waltz, Op. 34, No. 1</td>
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<td>Chopin: Polonaise, Op. 44</td>
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<td></td>
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<td>Liszt: Sonata in B minor (possibly)</td>
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<tr>
<td>Dec. 21, 1907</td>
<td>Boston, MA: Symphony Hall</td>
<td>Paderewski: Sonata, Op. 21</td>
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<td>Liszt: Sonata in B minor</td>
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<td>Chopin: Etudes, Op. 25, No. 1,2,3,6,8,11</td>
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<td>Chopin: Berceuse, Op. 57</td>
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<td>Chopin: Polonaise, Op. 44</td>
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<td></td>
<td>Chopin: Waltz, Op. 34, No. 1</td>
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<tr>
<td>Jan. 9, 1908</td>
<td>Chicago, IL: 88 Bellevue Place</td>
<td>Paderewski: Sonata, Op. 21</td>
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<td></td>
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<td>Beethoven: Sonata, Op. 27, No. 2</td>
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<td>Chopin: Ballade, Op. 47</td>
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<td>Chopin: Nocturne, Op. 62, No. 1</td>
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<td>Chopin: Mazurka, Op. 33, No. 4</td>
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<td>Chopin: Etude, Op. 25, No. 9</td>
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<td></td>
<td>Chopin: unknown work</td>
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<td></td>
<td></td>
<td>Paderewski: Sonata, Op. 21</td>
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<tr>
<td></td>
<td></td>
<td>Liszt: Hungarian Rhapsody, unknown number</td>
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(Table continues)

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44 All of the information listed in Table 6 was obtained from Małgorzata Perkowska, *Diariusz Koncertowy Ignacego Jana Paderewskiego* Ignacy Jan Paderewski’s Concert Diary (Kraków: Polskie Wydawnictwo Muzyczne, 1990), item 176 and references.
<table>
<thead>
<tr>
<th>Date</th>
<th>Location, City:</th>
<th>Performed</th>
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</thead>
</table>
| Jan. 25, 1908| Chicago, IL: Orchestra Hall | Paderewski: Sonata, Op. 21  
Liszt: Sonata in B minor  
Chopin: Etudes, Op. 25, No. 1,2,3,6,8,11  
Chopin: Berceuse, Op. 57  
Chopin: Polonaise, Op. 44  
Chopin: Waltz, Op. 34, No. 1 |
| Feb. 28, 1908| Oakland, CA: Liberty Playhouse | Paderewski: Sonata, Op. 21  
Liszt: Sonata in B minor  
Chopin: Etudes, Op. 25, No. 1,2,3,6,8,11  
Chopin: Berceuse, Op. 57  
Chopin: Polonaise, Op. 44  
Chopin: Waltz, Op. 34, No. 1 |
| Mar. 21, 1908| St. Louis, MO: Odeon | Paderewski: Sonata, Op. 21  
Liszt: Sonata in B minor  
Chopin: Etudes, Op. 25, No. 1,2,3,6,8,11  
Chopin: Berceuse, Op. 57  
Chopin: Polonaise, Op. 44  
Chopin: Waltz, Op. 34, No. 1 |
| Apr. 23, 1908| Brooklyn, NY: Baptist Temple | Paderewski: Sonata, Op. 21  
Beethoven: Sonata, Op. 27, No. 1  
Liszt/Schubert: Auf dem Wasser zu singen, Barcarola  
Liszt/Schubert: Soirees de Vienne  
Liszt/Schubert: Erlkonig  
Chopin: Nocturnes, Op. 15, No. 1,2  
Chopin: Sonata, Op. 35  
Liszt: Hungarian Rhapsody No. 10 |
| Apr. 29, 1908| New York City, NY: Plaza Hotel | Beethoven: Sonata, Op. 27, No. 1  
Liszt/Schubert: Auf dem Wasser zu singen, Barcarola  
Liszt/Schubert: Erlkonig  
Liszt/Schubert: Serenada Hark, Hark the Lark  
Liszt/Schubert: Soirees de Vienne  
Paderewski: Sonata, Op. 21  
Chopin: Ballade, Op. 47  
Chopin: unknown work |
Beethoven: Sonata, Op. 57  
Paderewski: Sonata, Op. 21  
Schumann: Carnaval, Op. 9  
Chopin: Nocturne, Op. 62, No. 2  
Chopin: Polonaise, Op. 40, No. 1  
Chopin: Scherzo, Op. 39  
Liszt/Schubert: Au bord d’une source |

(Table continues)
During the Sonata’s first season, Paderewski programmed it alongside Liszt’s Sonata in B minor (twice), Chopin’s Sonata in B-flat minor, Op. 35, Beethoven’s Sonata in E-flat major, Op. 27, No. 1 (twice) and Sonata in C-sharp minor, Op. 27, No. 2 (twice).

In its second season, nine years later, Paderewski’s Sonata appeared alongside Chopin’s Sonata, Op. 58, Beethoven’s Sonata in F minor, Op. 57 and Sonata in E, Op. 111 (thrice).

The following is a brief comparison of these works with the Sonata, Op. 21 proceeding from those sonatas with the fewest similarities to those with the most.

Chopin Sonatas

Although Chopin was certainly an influential figure in Paderewski’s compositional style, Paderewski’s Sonata only bears subtle resemblance to Chopin’s mature sonatas. There are similarities in the left hand figuration, especially comparing the

| | Paderewski: Sonata, Op. 21 |
| | Chopin: Sonata, Op. 58 |
| | Stojowski: Chant d’amour, Op. 26, No. 3 |
| | Stojowski: By the Brookside |
| | Liszt/Mendelssohn: Fantasy |

| | Paderewski: Sonata, Op. 21 |
| | Chopin: Scherzo, Op. 39 |
| | Stojowski: Chant d’amour, Op. 26, No. 3 |
| | Stojowski: By the Brookside |
| | Liszt/Mendelssohn: Fantasy |

| | Paderewski: Sonata, Op. 21 |
| | Chopin: Nocturne, No. unknown |
| | Chopin: Etudes, Op. 25, No. 1,2,3,6,8,11 |
| | Chopin: Scherzo, Op. 39 |
| | Stojowski: Chant d’amour, Op. 26, No. 3 |
| | Stojowski: By the Brookside |
| | Liszt/Mendelssohn: Fantasy |
opening theme of Chopin’s Op. 35 to the second part of the primary theme in Paderewski’s first movement. Step-wise bass movement figures predominantly in both works, and the triplet rhythm is often used on repeated phrases for expressive purposes.

Both composers retain the Classical repeated exposition in the first movement. Although Chopin did not use a mixture of the diminished and augmented chord as Paderewski did, his sonatas do contain unusual chords that function as dominant. Both composers used textures in the development sections that employ the extremes of the instrument. Although Chopin’s sonatas contain much more melodic material compared to Paderewski’s abundant motivic development, there is a similar overall drive and sense of structural timing.

Beethoven Sonatas

It would be difficult to talk about any Romantic (or later) sonata without making reference to Beethoven. Beethoven was unsurpassed in his treatment of this form, creating new paths for composers. Paderewski maintained fourteen Beethoven sonatas in his repertoire, with some of them, including Op. 27, No. 2 and Op. 57, receiving hundreds of performances over his career.

In a general way, Paderewski’s Sonata is similar to the Beethoven sonatas due to Paderewski’s use of following: rhythm as the driving force, explosive dynamics, extreme motivic development, diminished chord in transition, and expansive coda with a quickening tempo at the finale. In several sonatas, Beethoven, like Paderewski, also included a fugue in the final movement, but not in any of the Beethoven sonatas Paderewski programmed with Op. 21.
Both Beethoven sonatas from Op. 27 contain linking devices, especially No. 1 where all four movements are connected. Op. 27, No. 2 and Op. 57 instruct *attaca* between the second and third movement as does Paderewski’s *Sonata*. The constant, driving rhythm found especially in the third movement of Paderewski’s *Sonata* is also in the third movement of both Op. 27 No. 2 and Op. 57. Additionally, the three final movements of Op. 27 No. 2, Op. 57, and Paderewski’s Op. 21 give the sixteenth-note accompaniment figurations in first the right hand and later the left hand.

Op. 111 is the only sonata by Beethoven from the four programmed that incorporates a repeated exposition like Paderewski’s. This same opus represents Beethoven’s last word on the piano sonata, as does Op. 21 in Paderewski’s oeuvre. Other similarities to Op. 111 are Paderewski’s use of dotted rhythms, rhythms that emphasize beat two, octave statements of the theme, and a slow, falling motive in the slow movement.

Perhaps the one Beethoven sonata that is most like Paderewski’s is Op. 57 in F minor, “Appassionata.” The following statements could be made about either sonata: 1.) the theme is created out of a minor chord stated first without harmony, and quickly changes key (although the Neapolitan is more drastic than Paderewski’s subdominant key area); 2.) the finale opens with introductory chords in a shocking fashion played *attaca* from the slow movement; 3.) the final movement is in a constant state of agitation and the Coda increases the intensity and tempo; and 4.) the work finishes on a figure that first rises and then descends the keyboard, closing with two crashing beats of minor tonic.
Liszt Sonata

The sonata with the greatest resemblance in defining characteristics to Paderewski’s Sonata, Op. 21 is Liszt’s Sonata in B minor. Following Paderewski’s Carnegie Hall recital in 1907, a reviewer from the New York Times spoke disapprovingly of the programming: "It was of doubtful expediency to follow this work directly with Liszt's Sonata in B minor, which also has much gloom in its composition, intentional and otherwise." More than just gloom, Paderewski’s Sonata shares the technique of motivic transformation just as Liszt’s one-movement sonata. Additionally, tonality is obscure in the beginning of both works, and a fugue is included near the end of both.

Both Liszt and Paderewski were forty-two years of age during the composition of these sonatas (although fifty years apart.) Also strangely similar is the order in which both sonatas were composed, occurring after an opera and before a symphonic work. Liszt believed his Sonata in B minor marked the end of his compositions for piano, and although Paderewski intended to compose more, the year of composing the Sonata in E-flat minor marked the end of his compositions for piano.

Paderewski did not perform the Liszt sonata until June 1907, the same month in which he gave the debut of his Sonata, Op. 21. It is likely that he was learning the Liszt Sonata in B minor for the first time during 1903, the year he composed the Sonata, Op. 21. Both works contain wide-ranging emotions and are very demanding technically. The second theme in Liszt’s sonata has large leaps with dotted rhythms, similar to the second half of Paderewski’s primary theme. Both composers developed their respective

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themes extensively. Another striking similarity occurs in the fugue subject. In both sonatas the subject begins with a head that quotes the opening motive of the work, and ends with a newly composed tail.

Conclusions

It does not take an analysis to recognize that Sonata, Op. 21 is a remarkable work of art. Its emotional qualities and rich substance are readily apparent to the listener. What the analysis did reveal was Paderewski’s brilliant craftsmanship in conveying passionate ideas utilizing both baroque and classical forms. His richness of imagination is evident in the character transformation of one theme throughout the entire work and in the variety of rhythmic groupings. Also notable, is Paderewski’s skillful control of the sound by placing extreme dynamic levels at climatic moments and stacking chords to provide color and intensity. Paderewski’s compositional style, like that of his performing style, belong to the apex of Romanticism.
CHAPTER 4

PADEREWSKI’S PERFORMANCE STYLE WITH APPLICATION TO

THE SONATA IN E-FLAT MINOR, OP. 21

Introduction

“The art of interpretation will always hold for the music lover a singular and
inexhaustible fascination,” declares Ewen in the introduction of Men and Women who
Make Music.¹ This fascination may be indulged by a first-hand encounter simply by
listening to a recording of one of the many great pianists from the past one hundred years.
The advent of the recording age has made it possible for later generations to sample the
interpretations and performance styles of pianists who are no longer on the concert stage.
Through recordings it is possible to hear Paderewski play more than sixty years after his
death, and provides as Goldsmith describes, “a most endearing passport to continuing
immortality.”²

Paderewski began preserving his performances when the recording age was very
young, though he was not. He first recorded in his fifties, and the latest of his recordings
was made at age seventy-eight. Many considered his prime concert years to be from his
Vienna debut in 1887 at age twenty-seven until age of fifty or so, before his political
career demanded so much of his time and energy. His recordings, which were all made

² Harris Goldsmith, record jacket notes for Legendary Paderewski, performed by Ignacy Jan Paderewski
after these years, contain playing that is not always accurate or refined. Some have chosen to focus on these flawed performances to such an extent that they have marred Paderewski’s great reputation. In Chopin Playing: From the Composer to the Present Day, Methuen-Campell states: "That he was one of the very greatest pianists of all time is fully evident from the testimony of musicians and critics who heard him play at his best, and his discs undoubtedly fail to represent his art.”

In Samson’s article on Paderewski in the second edition of the New Grove Dictionary of Music and Musicians he writes, “Without doubt surviving discs and piano rolls do him less than justice.”

Many more critics agree that many of Paderewski’s recordings do not measure up to the high standards that audiences witnessed at his live performances. This chapter, however, focuses on the finer recordings that at least hint at Paderewski’s great interpretive art.

Even if the recordings do not capture Paderewski’s playing at his prime, they are still a treasure trove, containing many works that show his interpretive greatness, his mastery of technique, and his beautiful tone. A close examination of his best recordings enlightens the modern player to the performance practice of the late, Romantic generation. This practice in which – using Paderewski’s own words – “the point is not what is written, but what the musical effect should be” has not been given the attention it deserves despite the many available recordings. Imagine having a recording of Mozart playing one of his sonatas on the fortepiano. It would be seriously analyzed for every

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pertinent area of performance practice, and yet few have chosen to analyze a recording from the early twentieth-century for similar findings. Perhaps another hundred years will give this late Romantic era more dedicated scholars, as it moves into a more distant history.

Types and Limitations of Recordings

Paderewski made three types of recordings: 1.) rolls for a reproducing piano, 2.) acoustic recordings, and 3.) electric recordings. There is much debate about how reliable the early rolls are in capturing nuances of interpretation and correct tempo of the performer. Schonberg warns, “Almost as much could be done to doctor a piano roll as can be done these days to magnetic tape. In addition, tempo, dynamics and pedalings are highly suspect.” For this reason this dissertation includes only a discussion of acoustic and electric recordings.

Acoustic recordings were made by transmitting sound vibrations by way of a large horn to grooves cut out on discs of wax. The main limitation with the early acoustic recordings was the inability to record very soft sounds. In addition, notes in high and low registers were somewhat distorted, as not all of the harmonics were captured. Timothy Day describes Paderewski’s frustration with the process:

Paderewski, according to his producer, hated making records and considered it an ordeal, chiefly because he never believed that the recording machine could ever catch the subtleties of his art; and he was right, too, in the producer’s opinion, since so much depended on his ‘broad and unrestrained dynamics’ which caused such problems to the primitive recording horn. He had to reduce the scale of his performances.

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and the machine reduced them still further; his recordings presented a miniaturized version of his art.  

And yet this “miniaturized version” still conveys great dynamic control, especially in pianissimo sections.

A third limitation with both acoustic recordings and later, electronic methods beginning in 1925 was the time restriction. The typical four and one-half minute side of a recording affected the repertoire recorded, as large-scale works necessitated making cuts or extending the recording to two or more sides. Because of this limit, Paderewski mostly recorded brief character pieces and etudes. His longest recording is the first movement of Beethoven’s “Moonlight Sonata” of five minutes, thirty-two seconds. Although Paderewski had many sonatas in his repertoire, only this sonata and the Funeral March of Chopin’s Sonata Op. 35 were recorded. Having only shorter works on record presents a disadvantage to this present study that is concerned with a large-scale work. Especially in the area of rubato, Paderewski’s use of this technique in small scale compositions may not be applied similarly to a longer work, since proportionally a far greater amount of freedom exists with a performance of a brief work. Some of the principles of Paderewski’s rubato, however, may be procured from the recordings and applied judiciously to a larger work.

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8 Ibid. The time limit depended on the size of the disc. Some ten-inch disc were only two and three-quarter minutes, and an rare twelve-inch disc lasted more than five minutes on each side.
One final limitation that still exists to some degree in current recordings is the scarce use of pedal. The conditions in a recording studio are much different than in a hall, and the pedaling preserved on recordings is sparser than in a live performance.

Even considering all these limitations, the recordings remain a rich source of performance practice of Paderewski’s time. The performer who studies Paderewski’s performance style will then have the opportunity to apply this knowledge in a way consistent with his or her own style and understanding in the Sonata, Op. 21. Day also speaks of the importance of older recordings:

Styles of performance – just like new compositions – do not emerge in isolation but are linked with others and with their time by many elusive threads. Different performance styles and changes in performance styles traceable only in recordings can tell us something of great importance about which we would otherwise lack any information.9

Recordings Included in this Study

Paderewski recorded at least 117 works by the following composers, which are listed in order of the greatest number of recorded works: Chopin; Liszt; Paderewski; Debussy; Schubert; Schumann; Mendelssohn; transcriptions of Wagner; Stojowski; transcriptions of Paganini; Schubert; Couperin; Beethoven; Brahms; Rubinstein; Schelling; Haydn; and Mozart.10 As might be expected, Paderewski’s sense of patriotism and Romantic expression naturally led him to prefer the music of Chopin. "Chopin set his poetic soul aflame. Through Chopin he spoke his own life's struggles, dreams, ideals. The polonaises and mazurkas were much more than great music to him; they were a part of

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9 Day, Century of Recorded Music, p. 197.

10 Although not complete, Methuen-Campell has published a list of recordings Paderewski made in Catalog of Recordings by Classical Pianists, Vol. I Pianists born to 1872 (Chipping Norton, Oxfordshire: Disco Epsom, 1984), pp. 44-49.
his life's blood." The greatest percentage of examples in this chapter is from Paderewski’s magnificent recordings of Chopin.

Liszt is another composer with whom Paderewski shared great affinity. Paderewski reveals his command of the instrument in Liszt’s works, from the most pianissimo, delicate sections to the grandiose fortissimo of the most virtuosic passages. Paderewski’s recordings of Liszt’s works reveal that Paderewski placed musical expression foremost over virtuosic display. Alfred Nossig commented in 1902: “The listener never thinks whether the piece is easy or difficult for the player, and is therefore able to give himself up completely to its charm - the more because Paderewski does not make the impression of being a virtuoso interpreting some composition foreign to himself: he seems to be a composer interpreting his own ideas.”

Paderewski’s recordings of his own works provide opportunities to compare his interpretation with the instructions given in the score. This fascinating comparison reveals much about Paderewski’s performance style, especially in elements that he did not consider necessary to notate.

Schumann’s recordings are included in this study because of their tremendous beauty, with abundant examples of Paderewski’s performance practices. Schumann’s compositions are most complementary with Paderewski’s performance style because of the romantic nature of the melodic shape, large rolled chords, and widely varied moods.

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11 Ewen, Men and Women, p. 49.

Finally, the one piece Paderewski recorded by Beethoven is included in this study.

In the article “Reflections from a Musical Life” written in 1936, Paderewski spoke of his love for Beethoven’s music: "Some sixty years have passed, and the composer whom, of all, I still play with unmitigated satisfaction is Beethoven. Beethoven is universal. He is consistently lofty. Playing Beethoven, I feel that he is the soul of music and that he contains the germs of all later musicians.”

Although he had fourteen Beethoven sonatas in his performing repertoire, he only recorded the “Moonlight Sonata” in C-sharp minor Op. 27, No. 2, probably due to the time limitation on one side of a record.

Paderewski recorded a number of pieces several different times over the course of his recording career. Included in these re-recordings is his famous Minuet Op. 14, No. 1, which he recorded no fewer than six times due to its immense popularity. Chopin’s Nocturne in F-sharp major Op. 15, No. 2 was a favorite work as Paderewski recorded it on four different occasions in addition to 211 live performances. It is interesting that very few changes in interpretation occur in these works recorded multiple times, excepting a heavier sound in forte passages in the later recordings. Perhaps the details were so exhaustively worked that he sought only one interpretation. The following story accounted by Harriette Brower, a student of Paderewski, illustrates the ideal performance that Paderewski worked hard to achieve.

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14 For a list of Paderewski’s performances of Beethoven sonatas see Małgorzata Perkowska, Diariusz Koncertowy Ignacego Jana Paderewskiego Ignacy Jan Paderewski’s Concert Diary (Poland: Polish Music Publications, 1990), pp. 202-204.

15 The number of recordings, which does not include reproducing piano rolls, is from Methuen-Campbell’s Catalog of Recordings, pp. 44-49. The number of performances is from Perkowska’s Diary, pp. 211-212.
He [Paderewski] relates that after one of his recitals, a lady said to him:
‘Why, Mr. Paderewski, you did not play this piece the same as you did when I heard you before?’

‘I assure you I intended to,’ was the reply.

‘Oh, it isn’t necessary to play it always the same way; you are not a machine,’ said the lady.

This reply aroused his artist-nature.

‘It is just because I am an artist that I ought at all times to play in the same way. I have thought out the conception of that piece, and am in duty bound to express my ideal as nearly as possible each time I perform it.’

This dissertation concentrates on those recordings which reveal the Paderewski that made the great impression on the critics and public alike -- recordings on which one can hear his superb tone, clarity of phrasing, melodic molding and weaving of the various voices, and of his command of tempo rubato to aid the pacing and dramatic tension of the work. Nineteen such recordings, listed in Table 7, are included in this study.

Paderewski’s Performing Style

This study categorizes elements of Paderewski performance style, drawing examples from the recordings. From these examples I have extrapolated ideas for performing Paderewski’s Piano Sonata, Op. 21. In his defense of Paderewski’s performance style, Stevenson says:

The non-composing pianist might make a similar study of the Romantic performing-style from Paderewski's recordings; and by trying to apply to analogous compositions the things Paderewski does in specific cases. Listen repeatedly and carefully enough - try to notate what he does here and there - and a pattern (not a stereotype), with a logic and conviction of its own, will begin to emerge.

16 Harriette Brower, “Piano Mastery,” from Ronald Stevenson’s The Paderewski Paradox (Great Britain: The Claviermusic Foundation, 1992), p. 44.

Table 7. Paderewski recordings included in this study.

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<td>1928</td>
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Counterpoint

One striking feature of Paderewski’s playing is his clear voicing. He shaped not only the melodic line, but the bass and inner voices as well. Schonberg notes this trait in most of the pianists of Paderewski’s time, "The late-romantic pianists all linked up adjacent bass notes (especially in slow movements) for a touch of color and harmonic interest, and they had a canny knowledge of how to balance a melodic line against the
bass. Of course, they brought out the inner voices so carefully notated by the composers and so carefully ignored today.”18 Paderewski was among the supreme examples of these late-romantic pianists in this area. His playing reveals that he was always aware of the long lines, and it is especially evident in contrapuntal sections. In Aufschwung, measures 20 – 24, he not only defined melody and bass line, but all four parts convene with their own singing line (Ex. 7). In these measures Paderewski gave greatest importance to the tenor line, yet he continued to shape the soprano line as before with only slightly less forte and linked the bass notes in their descent. Even with the attention given to phrasing these three parts, he never lost the driving force and shape of the circling sixteenth notes.

Even when the technical demands were great, Paderewski gave priority to the counterpoint. His performance of Chopin’s Etude Op. 25, No. 1 is a beautiful example of this (Ex. 8). In measures 17 – 20 he masterfully gave both melodic lines contour and grace in spite of the technical demands. He presented the top melody with the indicated crescendo, and bestowed a more subdued coloring to the syncopated tenor with a gentle diminuendo.

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Counterpoint: Application to Sonata, Op. 21

There are several places within the Sonata where careful attention must be given to the voicing. A general guideline is to look for step-wise movement. One example from
each movement is cited here. In the second theme of the first movement, a subtle coloring may be given to the descending, step-wise accompaniment (Ex. 9). The crescendo Paderewski indicated applies to the con passione, ascending melodic phrase in the treble. In the accompaniment, the slurring of the three-note group beginning on the downbeat and followed by a rest implies that the performer will give a slight emphasis to the first note and a natural diminuendo to the second and third notes. The first note of each of the accompaniment figures can then be linked together with a diminuendo in the descending line, not unlike the Chopin Etude in Example 8 above. Allowing the thumb to remain on the first note of each group as a quarter note – or dotted quarter if the hand span is large enough – will aid the performer in accentuating this line.


In Example 10 the necessity of voicing the bass is more obvious as Paderewski indicates longer note values. In these six measures from the second movement the dynamics rise from p to f, so the bass as well as the right hand must help create the desired crescendo. Additionally, the phrase movement may be intensified by rubato – a slight rushing to the step-wise bass notes, excepting the rise to the E-flat in measure 37 where a slight hesitation will separate the three-note groups and a slight hesitation before
the accented downbeat in measure 39 where the dynamic peak is reached at the highest melodic note in this phrase.


One final example from the third movement will serve to illustrate the necessity for careful voicing and balance as Paderewski painstakingly worked out in his own practice (Ex. 11). Four levels of sound color this peaceful section: 1.) the top melody which grows in brightness and fullness, 2.) the paler alto voice which answers the top voice, 3.) the descending chromatic bass appearing only on the downbeat, and 4.) the accompanying sixteenths, which here are transformed from the toccata frenzy into soft tremolo motion. The whole effect of this section is piano with a slight crescendo, then diminuendo before opening up in the octave passage which is marked forte. The pianist often must create the illusion of piano without sacrificing the tonal quality. This may be achieved here by making the accompaniment pianissimo, and the top melody more of a mezzo-piano. The bass can be linked by slightly accentuating the first bass note of each
measure. The alto voice, which should remain in the shadow of the top melody, can be gently shaped to the highest note of its phrase grouping. A slight rushing of the entrances of the top line during the crescendo will help overcome the tendency to break the long line into two measure groups.

Asynchrony

Asynchrony most simply defined is the separation of notes written together. Arpeggiation of chords must have been assumed by the composer in the Romantic era, especially evident in widely spaced bass notes that were not marked with an arpeggio sign. Paderewski freely used arpeggiation, in large chord spans, and also in chords easily spanned by the hand. Very often he would play first the bass apart from the rest of the notes occurring simultaneously. From his recordings it is evident that Paderewski used this asynchrony to clearly separate the voice leading and/or to increase tension within the melodic line. Asynchrony may be considered a technique under the heading of *tempo rubato* due to the rushing of the bass or hesitation of a following note within the arpeggiation. Because Paderewski used it so frequently, however, asynchrony is assigned its own category.

Asynchrony was not unique to the style of Paderewski; many Romantic pianists of his day freely used it as Stevenson reminds us,

> The further back we go, the freer is the performance: in rubato; in the liberal use of the arpeggio; in the quasi-improvisational independence of the two hands from a rigid synchronization. Indeed, these historic interpretations have a plasticity which has all but disappeared from music-making today. All the points just listed are considered by academic critics as cardinal sins. They fancy they are advocating ‘historicity’: they are not being ‘historic’ enough. And we have the gramophone to prove it.\(^{19}\)

In Paderewski’s time Busoni was perhaps *the* arch enemy of this style. In his teaching Busoni was dogmatic to the point that only chords so marked are to be arpeggiated, and that additional rolls are not true to the composer’s intent. This prevailing attitude has dominated performance practice since the 1950s. Again quoting Stevenson:

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\(^{19}\) Stevenson, *Paderewski Paradox*, p. 4.
“Busoni's pupil Egon Petri attested that Busoni was the only pianist in Berlin around 1900 who studiously expunged from his pianism the gratuitous arpeggio and bass anticipation of melody. (. . .) This austere style had many epigones, even down to our own day. But its now widespread application to Romantic piano literature is a misconception of the Romantic style.”20 It is a rare performer today who would be brave enough to allow the freedom of arpeggiation, as many still view this style negatively. Gillespie lists it as a fault in Paderewski’s playing: “Later, critics began to notice blurred textures, erratic rhythms, poor technique and the asynchronous treatment of chords.”21 Stevenson writes, “Percy Scholes, the compiler and first editor of the reputable Oxford Companion to Music, even thought that Paderewski couldn’t hear his manual non-synchronization in old age!”22

From the recordings one can ascertain that tempo was a main consideration for Paderewski’s use of asynchrony. In fast pieces or passages, he was very straightforward in playing the hands exactly together, but in slower tempi he frequently used this device. In Chopin’s fast “Revolutionary Etude,” Op. 10, No. 12 he rolled only one beat in the entire work-- the C octaves in measure 77 which mark the beginning of Chopin’s sotto voce (Ex. 12). This helped to separate the phrasing and to emphasize the top C, which retains the melody over the busy bass for six beats. In contrast to this sparse use in a fast


22 Stevenson, op. cit., p. 6.
piece, Paderewski anticipated every bass note in the slow first movement of Beethoven’s “Moonlight Sonata,” Op. 27, No. 2.


Paderewski’s asynchronous playing in his recordings can be divided into two types: arpeggiated chords, and bass anticipation. Although not the only types of asynchrony, these two styles are most abundant and reflect Paderewski’s general approach.

Asynchrony Type 1: Arpeggiation

The first type of asynchrony is arpeggiation, or rolling of chords. The rolling usually occurs from the bass upwards. This style, which is considered a legacy of harpsichord playing (as the instrument was not capable of sustaining tones for very long), continued into the Romantic period. Stevenson relates the asynchrony to improvisation: "This free use of the arpeggio and of bass anticipation of melody are germane to an improvisatory style of performance."23 Although Paderewski used this improvisatory

style, he often revealed in his own Memoirs that nothing was improvised “on a whim” but was a conscious decision studiously practiced.24

Paderewski’s recordings abound with examples of arpeggiation. Often the rolling of chords occurred in soft sections, usually at the end of a phrase. He began before or on the beat, bringing out the final note, and the whole effect is to soften and lengthen the resolution. In his spectacular recording of “La Leggierezza” by Liszt, Paderewski reserved arpeggiation for the very last line (Ex. 13). The chord in measure 97 and the chord on the downbeat of measure 98 are both rather slowly rolled from the bottom up. The rolls add additional sustaining power to the dominant and tonic sonorities. Furthermore, the delay of the final note of the roll in measure 97 adds emphasis to the highest note of the dominant chord in this cadence, creating increased anticipation of the tonic resolution.


Another example of arpeggiation in cadential places is his own Minuet, Op. 14, No. 1. Although there are several places in the score of this Minuet where Paderewski

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indicated the chord is to be rolled (especially on the final page), he added additional arpeggiation in his recordings of this work. A comparison of two cadences within the Minuet will show the musical intent behind his choice.

As mentioned previously, the various recordings of this work are surprisingly similar. In both the 1923 and the 1937 recording of the Minuet, Paderewski chose to roll the chords in the cadence to the dominant, and to play them exactly together and *staccato* in the cadence to the tonic.

In the first cadence in Example 14a, Paderewski played the E-minor chord on the downbeat together and *staccato*, rolled the second E minor chord from the bottom to the top, rolled only the left hand of the A major seventh which is released quickly, and rolled the final D major chord with a slight delay before the top note. The arpeggiations give a different rhythmic feel to this measure. In contrast to the shortness of the first and third beats in measure 18, beat two of this measure is emphasized by the roll (as in preceding measures where beat two was emphasized by the length of a half note.) The roll on the following downbeat changes the emphasis before beginning a new section whose phrasing is weighted heavier to the first beat of each measure.

It is significant that Paderewski rolled the chords whose members were relatively far apart. Very often Paderewski chose to roll chords that were widely spread, and this provides clues to the modern performer when making arpeggiation decisions.

In a parallel cadence, whose harmonic progression remains in the tonic, Paderewski played the close part writing exactly together, short, and without *ritardando* (Ex. 14b). This second cadence is perceived as a two-measure unit, perhaps again signaling the coming section that is in two-measure groups. The forward motion created by the strict tempo also keeps the piece from sounding predictable, as it might if every cadence was treated the same way.

The previous two examples demonstrate Paderewski’s use of rolled chords in cadential places. Another common use of this rolling is for accentuation. In Example 15 Paderewski rolled each of the chords occurring on the indicated accents in this phrase from Chopin’s *Nocturne in F-sharp major, Op. 15, No. 2*. First, in measure 54, Paderewski rolled the left hand chord accompanying the *forzando* in the right hand. This arpeggiation functions similarly to a *glissando* that a singer uses to approach a dramatic high note. In the following two measures each of the four accented notes, which are also rhythmically accented by dotting, are further accentuated by rolled chords in Paderewski’s recordings (both in 1917 and 1927 versions).

Another illustration of a rolled chord functioning as a phrasing accent occurs in Paderewski’s recording of Chopin’s *Polonaise in A-flat major, Op. 53* (Ex. 16). In this section, Chopin placed accents on almost every beat in the left hand, which is an indication to define the beat rhythmically. Paderewski reserved the rolling for the beginning of the two melodic phrases in this section. On the downbeat of measure 121 he
began rolling on the beat (not before) which delayed the entry of the melodic note, akin
to taking a quick breath between phrases. Similarly, a few measures later he rolled the
chord that begins the same melodic phrase spoken a third higher with a slightly slower
roll, providing an even greater emphasis.


Although Paderewski often rolled the chord to set apart the top melodic note, he
also used it show the counterpoint in other lines. His recording of Chopin’s Mazurka
Op. 59, No. 2 is an example of this (Ex. 17). In measures 93–98 Paderewski rolled only
the left hand chord occurring on the second beat of each measure. This phrase is similar
to the preceding phrase where he did not roll any chords. The rolling in this second
phrase adds variety to the repeated phrase by bringing out a descending tenor line formed
from the top note of each chord. Paderewski played this phrase somewhat slower than the preceding one, and voicing of the descending tenor created a mellowness, similar to a melody given to the cello in an orchestral work.


Arpeggiation: Application to Sonata, Op. 21

Having analyzed three uses of arpeggiated chords in Paderewski’s recordings (cadential, accentuation, counterpoint), we will once again turn to the Sonata to find application. As previously mentioned, Paderewski usually reserved the use of arpeggiation for slow tempi. Therefore, there will not be any examples from the toccata-like third movement, as none are necessary beyond what he has already indicated. Most of the suggestions for rolling chords will be within the more lyrical second movement Andante ma non troppo. From the first movement marked Allegro con fuoco only two examples will be cited, and both are in cadential places where there is a slowing of the tempo.

The first cadence in this Sonata occurs with widely spaced chords, accents, and a final sforzando octave, followed by a dramatic rest (Ex. 18). Due to the reach involved in this fast, forte passage many performers would arpeggiate the first chord in measure 31

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out of necessity, but the addition of a roll also serves a musical purpose. The roll helps to accentuate the G-flat octave, which is the highest note of the steadily ascending, first theme material. An additional arpeggiation on the first beat of the left hand in measure 31 helps broaden the rhythmic pulse and dynamic intensity, setting up the arrival of the final sforzando. To enhance this effect, this second roll can be played slightly slower than the first – but with no less intensity – and the tempo gradually pulled back throughout these four measures. The chord in measure 33 is played with no rolling as it marks the arrival of the dominant chord, and completion of the cadence. These performance suggestions can be applied similarly to the parallel cadence in the recapitulation (ms 358–361).


In the previous example only the left hand chords were rolled, the final note occurring with the right hand octave played together. There are several places in the Sonata where Paderewski indicated a rolled left hand with an accented right hand; two of them are shown in Example 19. Interestingly, one is in fortissimo and the other in pianissimo context. In both instances the roll gives additional force and motion to the chord and emphasizes the blocked right hand. Also, the top note of the roll in the left
hand is given more attention than would be given if played simultaneously. In Example 19a, the roll to the top note G-natural, as well as the triplet rhythm and indicated fingering, gives a natural accent to each descending member of the C-flat augmented chord. Example 19b is the first measure of the final movement, which is played *attacca* following the second movement, and the top G-flat of the left hand roll is an important link harmonically between these movements.


Another cadence in which arpeggiation can be used is at the end of the recapitulation in the first movement immediately preceding the coda (Ex. 20). Here the cadence from the closing theme is repeated several times, and then used as a bridge (marked *crescendo* and *stringendo*) to the coda. The editor added one roll in measure 478 as it is obvious the chord could not be played simultaneously due to the wide spacing. The performer can use additional rolls to create variety and movement in the repeated phrase. Many possibilities exist, but the one suggested here emphasizes the chromatic movement in measures 473 and 477. The roll in measure 477 which occurs on the second beat along with the long roll in measure 478 create a natural *rallentando* before the final
repeated phrase which is played with no rolls as it has closer part writing and immediately precedes the *stringendo*.


The previous two examples occur in cadential places in the first movement. Arpeggiation can also be used for accentuation as was evident in Paderewski’s recording of the Chopin Nocturne in Example 15 above. There are three examples from the second movement of the *Sonata* where rolls can help the indicated accent. The first, shown in Example 21, delays the G-flat creating more accent. While it is possible to roll the similar chord in measure 18, reserving the roll for the repeated phrase gives variety and emphasizes the new bass movement as well.

The second and third examples of accentuation have *marcato* indicated in the score (Ex. 22 and 23). Use of a roll separates the phrasing and gives emphasis to the following fifth motive by delaying it slightly. In addition, the rising of the arpeggiation emphasizes the high position of the melodic note that then falls downward a fifth.


In addition to the examples above that use arpeggiation in cadences and for accentuation, one final example will be used to show the use of arpeggiation to

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emphasize inner voice leading. The chord span in the left hand in Example 24 is large enough that arpeggiation is the practical choice. However, this arpeggiation has a musical function that Paderewski may have assumed the performer would execute based on the wide span. The musical function is to bring out the tenor line that is formed from the top of the left hand chords. This writing invites great freedom in the rubato of the melodic tenor line, while the right hand retains the constant sixteeths.


Arpeggiation is one type of asynchrony that Paderewski frequently used in his playing. In a second type Paderewski played only the bass note before a melodic note or chord. This second type of asynchrony will be labeled “bass anticipation.”

Asynchrony Type 2: Bass anticipation

Bass anticipation refers to asynchronous playing where only the lowest bass note precedes the rest of the concurrent beat. Paderewski’s use of bass anticipation served the musical purpose of emphasizing both the bass by detachment and the highest note by its delay. The timing of the bass anticipation varies from a very subtle, slight separation to an extreme dislocation of a half beat or more. The separated bass occurs on the beat in some instances and precedes the beat in others. 

Philips in Early Recordings and Musical
Style addresses the uncertainty, “Of course, there is room for ambiguity, and in many instances different listeners might disagree as to whether the bass leads or the melody follows. What is certain is that the situation is a great deal more complex than most writers of the early twentieth century would have us believe.”25 When one listens closely to the recordings and attempts to notate the various bass anticipations, one discovers how purposely Paderewski used this device – a device that is often disrespectfully labeled as a mannerism.

One example mentioned earlier is from Beethoven’s “Moonlight” Sonata. Here every bass note anticipates - undisguised. It is as if the two hands were played by separate people, and the effect is most haunting. Leschetizky, the renowned pianist and teacher whom Paderewski studied under for two years before his Vienna debut, claimed: "Paderewski plays that movement better than any one else in the world. He puts something in it - I do not know what - but - well, you feel glad you are alive!”26

Most occurrences are less extreme than the constant use in the “Moonlight Sonata.” Although it is difficult to categorize every appearance, there are two recurrent places where Paderewski used a bass anticipation: 1.) In the first and last chord of a piece or section, especially when there is a large expanse between the bass and melodic voice, and 2.) in phrases where the bass line contains either a melodic line or step-wise counterpoint.

Paderewski often separated the bass from the first harmonic beat of a piece or section, especially where there was great space between the bass and melody. Almost all of the slow pieces in the nineteen selected recordings begin with this separation. Indeed, many of the Romantic composers indicated the first chord to be played asynchronously, as in the beginning of Chopin’s Etude, Op. 25, No. 7 (after the left hand solo introduction), Chopin’s Mazurka, Op. 59, No. 2, and Liszt’s La Leggierezza (after the right hand solo introduction). The bass anticipation at the beginning shows the independence of both parts and provides impetus for the initial melody note.

Likewise, Paderewski usually played the final chord asynchronously. Again, almost all of the slow pieces in the nineteen selected recordings end either with an arpeggiation or bass anticipation. In several of the compositions the composers indicated this asynchrony, as in the ending of the Chopin’s Etude, Op. 25, No. 1, Chopin’s Nocturne Op. 15, No. 1, Schumann’s Nachtstücke, Op. 23, No. 4, and Paderewski’s own Minuet, Op. 14, No. 1. This asynchrony softens the sound of the final chord and provides a further delay in the typical ritardando occurring at the end of the piece. Example 25 contains the last few measures of Paderewski’s Minuet in G, Op. 14, No. 1 and Nocturne, Op. 16, No. 4. Both are played with a bass anticipation on the final note, although it is only indicated in the score of the Minuet. Paderewski’s performance of the bass anticipation in the Nocturne (Ex. 25b) is slightly faster than the indicated grace note in the Minuet (Ex. 25a).

The most obvious bass anticipations occur when there is a melodic bass line with a right hand accompaniment. In his recording of Chopin’s Etude in C-sharp minor, Op. 25, No. 7, Paderewski conspicuously separated the bass from the right hand chords.
(Ex. 26). The red, circled bass notes are played before the right hand notes, but not necessarily before the beat.\textsuperscript{27} The right hand was played as if dragged along by the left hand, creating dramatic tension to this opening theme.


\textsuperscript{27} Use of the red arrows from the bass note is intended only to show placement not rhythm. In addition, the notations in red do not distinguish between the various timings of the anticipation or rolls. The reader is strongly encouraged to listen to the recordings as words and diagrams can not adequately describe Paderewski’s great art.
Paderewski separated the most significant notes in the bass melody, allowing connecting notes and phrase endings to remain exactly with the right hand. One exception to this is found in measure 4 of Example 26, where the left hand “B” on beat 3, which is essential to the shape of this phrase, was played exactly with the right hand; however, here Paderewski gave special treatment to the note by delaying the beat and playing it \textit{subito pianissimo}. This technique which appears frequently in Paderewski’s recordings is discussed under the heading \textit{Rubato}.

Bass anticipation highlights the counterpoint when more than one voice has a melodic role. In Paderewski’s recording of in Schumann’s \textit{Warum?} (Ex. 27), the bass in measures 45 and 49 begins a new phrase and is slightly separated from the end of the right hand phrase. The bass entrance is accented strongly and slightly before the beat, which gives forward motion to the imitative bass line and helps create the \textit{agitato} expression. In measure 47 and measure 51 the bass again precedes the right hand but this time on the beat and without accent as it closes the phrase. Paderewski linked this final B-flat as the closing note of the phrase although not indicated by Schumann’s phrasing. The separation of the two lines by bass anticipation allows for clarity in the phrasing.
When two melodies occur simultaneously as in Example 28 from Paderewski’s *Nocturne*, the asynchrony becomes more complex. The bass anticipation allows Paderewski to keep both melodic lines separate. In the first line of this example the left hand contains the opening motive, which progresses downward in the upper voice, while the bass moves upward. Paderewski linked the bass notes by bass anticipation and increasing dynamics, while retaining the phrasing of the motive and keeping the harmonic accompaniment in the background. The right hand melody trails the left hand notes significantly, yet due to the overall rushing of the beat, the effect is still one of forward motion. The bass anticipation in measure 18 and measure 20 causes a slight hesitation to the high notes of the right hand melody. This seeming struggle gives the melody a vocal quality – a description often given to Paderewski’s tone. In the second line of this example Paderewski added arpeggiated chords on the rising chord inversions to give sweep and force to the middle of the phrase (which he marked *con forza*).
From the recordings of Paderewski playing his own compositions, it is evident that he played with as much freedom in the area of bass anticipation and arpeggiated chords in his own compositions as those by other composers. He did not consider it necessary to notate all the asynchronies in the score, and this reflects an attitude very different than “the composer’s ideal” that is so often sought after today.

Bass Anticipation: Application to Piano Sonata, Op. 21

The opening descending fifth motive of the second movement is followed by a restatement of the motive with a dotted rhythm. The second statement may be anticipated by the bass (Ex. 29a). The separation gives further emphasis to the melodic E-flat, which is the first note of the falling fifth motive, and underscores the augmented harmony by separating the bottom G-natural from the rest of the C-flat augmented chord.
The final chord may also have a bass anticipation (Ex. 29b). The timing should be much quicker here than in the opening measures. The slight dislocation allows the bass to be clearly heard and creates an expansiveness to the color of the sound.

Example 29. Paderewski, Sonata in E-flat minor, Op. 21, mvt II, (a) ms 1-4 and (b) ms 175-176.

The next four examples are suggestions for bass anticipations that enable the bass line to be clearly distinguished from the other parts. The first of these examples is the simplest with a descending bass line widely separated from the melodic right hand (Ex. 30). These five measures serve as a transitional passage, and Paderewski slowed the pace by reducing the bass line to one note per measure. A slight separation of the bass octave in measure 256 and measure 258 helps to connect the chromatic bass line. The bass should occur on the beat, delaying the right hand melody and causing a naturally rallentando. Additionally, the unusual harmony of the suspended Neapolitan-seventh in measure 258 can be given special treatment by preparing it with a greater hesitation.

Although the bass line is busier in the next example (Ex. 31), slight bass anticipation on the first bass note of every other measure can still serve to link the chromatic, ascending line. The bass anticipation should occur before the beat, producing a subtle accelerando which along with the increasing forte will add dramatic tension before the arrival of the fortissimo fifth interval at measure 497. The right hand contributes to the accelerando by rushing the entrances of the sequence in measure 493 and measure 495 (shown by red arrows in Ex. 31).

In the third example of suggested bass anticipation in the Sonata, Op. 21, there are widely spaced chords that seem to imply some type of asynchrony as well as an indicated arpeggiation (Ex. 32). The bass line, which is in contrary motion to the right hand melody, can be emphasized by bass anticipation throughout this phrase, not only on the widely spaced chords. Holding back the F-flat in the left hand until after the right hand notes are played can intensify the dissonance created by the suspension in measure 17. The final chord of this phrase should be treated with a bass anticipation that falls on the beat, so the melodic repeated E will be better placed.


One final suggestion for bass anticipation in the Sonata, Op. 21 involves imitative counterpoint. In the development and the coda of the first movement Paderewski used imitative counterpoint to cause a frenzy of energy. Example 33 is eight measures from the development section. In this passage Paderewski used a fragment from the opening theme in strettto imitation between the soprano and tenor voice, while the bass retained a pedal tone of first A-flat (measures 195- 201) and then D-flat (measures 201-209). Bass anticipation (as well as tenor anticipation) can help organize the complex phrasing. The pedal tone in the bass anticipates the other voices throughout this section. The tenor voice
anticipates the soprano on the B-flat following the rest, an action that emphasizes the high point of the phrase. (This emphasis was established from the opening measures of the Sonata.) The anticipation should occur on the beat, delaying the following notes. Because the overall tempo should not slacken in this tempestuous passage, the delays can be counteracted by a rushing in the unaccompanied tenor line (shown by red arrows in Ex. 33). Arpeggiation of the chord in measure 201, which was likely intended due to the spacing, gives impetus to the counterpoint which continues at a higher, more intense level. This intensity is indicated by the octaves occurring in the tenor imitation and the bass pedal tone, as well as a higher tonal level and greater distance between the bass and soprano.


In summary, Paderewski used asynchrony to clearly define the role of each voice in a phrase. He used arpeggiation mainly in slow tempi for accentuating the top note and creating a natural rallentando. He utilized bass anticipation to clearly phrase a bass line,
to add color to the sound at the beginning and end of slow movements, and to control the *rubato* within a phrase. As Sachs says, “When one agrees with his musical conception, one is delighted and moved by the performance; when one does not, one must still respect the integrity behind that conception.” If a modern performer chooses to strive for a similar conception, application can be made to Romantic compositions that have step-wise motion in the bass or widely spaced chords.

**Tempo Rubato**

*Tempo rubato* is literally defined as “robbed time.” This terminology first appeared in 1723 in a treatise by Tosi on *bel canto* singing. Tosi’s writing described a “system of compensation whereby the value of a note may be prolonged or shortened to the detriment or gain of the succeeding note. This musical ‘larceny’ is best applied to improvised ornaments (taking the sense of the words into account as much as the music) over the imperturbable movement of the bass [underlined by Tosi.]”

*Tempo rubato* as used in this discussion represents a later view beginning in the early nineteenth century of “larger-scale tempo fluctuations,” and may be defined as the flexibility within a phrase to stray from a strict, metronomic beat. Although difficult to analyze or teach, it is an intricate part of any pianist’s technique as it infuses the music with expression. In the early twentieth century pianists displayed a great amount of

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30 Eigeldinger, Ibid., p. 119.
freedom in their use of *tempo rubato*. Paderewski was a master of *tempo rubato*, and it was this technique that most defined his performing style.

Paderewski wrote an essay that addresses *tempo rubato*. He protested against the older definitions of *tempo rubato* as a freedom that must balance an *accelerando* for every *rallentando*, or in which only the right hand has freedom while the left hand maintains a strict beat. Paderewski acknowledged that sometimes “what is lost is lost,”\(^{31}\) and cannot be counteracted, and was adamant that the left hand is not a metronome. In his article “Chopin” Paderewski spoke of *tempo rubato* philosophically, relating it allegorically to his strong patriotism:

This music, tender and tempestuous, tranquil and passionate, heart-reaching, potent, overwhelming; this music which eludes metrical discipline, rejects the fetters of rhythmic rule, and refuses submission to the metronome as if it were the yoke of some hated government; this music bids us hear, know, and realize that our nation, our land, the whole of Poland, lives feels, and moves ‘in Tempo Rubato.’\(^{32}\)

Paderewski’s passion for the freedom of his homeland carried over, metaphorically, to his passion for freedom from a strict beat.

Paderewski’s interpretations set him apart from other pianists. As Landau says in his biography of Paderewski in 1934, "Individualism was part of his general attitude towards life. The romanticism which he represented sprang from the same roots as his craving for spiritual and personal independence."\(^{33}\) Paderewski labored long over details of phrasing. Landau says, "In his playing there would be an unexpected ritardando,


sudden pauses, certain fresh accentuation, an unfamiliar dreaminess, a surprising humorous emphasis on a last note, new elements, which made his Schumann or Chopin remarkable and stimulating. Yet not one of these effects was unrehearsed."^34

Paderewski’s *tempo rubato* is inextricably connected to dynamics. Although *rubato* might be considered a rhythmic element and dynamics a tonal element, they are intricately interdependent. A note will be set apart with time, but then treated *pianissimo* and the effect produced is a result of these two elements together. In a transitional section of ascending sequences Paderewski might add an *accelerando* as the dynamics grow to *fortissimo*. Perhaps both these elements might best be considered Paderewski’s expertise in phrasing.

The purpose of *tempo rubato* is to clarify the phrasing and add expression. In Paderewski’s recording of the Chopin *Polonaise, Op. 53*, he took great liberties in the middle, chromatic section (Ex. 34). In measure 136 he added a *ritardando* on the ascending trills that announce the returning theme. The *diminuendo* (added by Paderewski) after the *crescendo* (indicated by Chopin) rounds the phrase which ends on the downbeat. The highest note of a grouping was often the recipient of *tenuto*, as in measure 137. Slight breaks within the sixteenth notes preceded by *diminuendos* delineate the phrasing in this section. Fink would call this breaking of the sixteenths a “rhetorical pause.”^35 Indeed, such pauses, however slight, function as breath marks that allowed Paderewski to be such an effective communicator.


Likewise, in Paderewski’s recording of the Chopin Etude Op. 25, No. 2 the constant sixteenth notes are broken into phrases by subtle *accelerando* on ascending scales and slight breaks before the top of a descending scale (Ex. 35). In measure 57 there is a large *ritardando* on the only notes given a different slur marking by Chopin. These notes are further highlighted by the *subito pp* Paderewski added. The dynamics and *tempo rubato* that break the constant motion add to the surging emotions.
Paderewski preferred the term “evasive movement or “discretionary power” when describing a phrase that contains the rhythmic flexibility of rallentandos and accelerandos. Good taste is required for effective use of this discretionary power; and for this reason it is the mark of a master performer.

Paderewski’s recording of Chopin’s Etude, Op. 25, No. 1 is a classic example of the “evasive movement” he addressed in his essay. Throughout this Etude there is a gentle push and pull of the tempo, moments of lingering followed by agitation and pressing forward without disrupting the flow. The complexity of his tempo rubato is revealed when one attempts to harness the music with a metronome. It is a rare occurrence to find even one measure where the beat is metronomically, and yet the basic meter is never lost.

In Example 36, which contains only eight measures of Chopin’s Nocturne in F Major, Op. 15, No. 2, the tempo is in constant flux. Two measures of accelerando are followed by two measures of slight rallentando, and then a large ritardando to the F Major cadence. The accented high D in measure 20 is preceded by a hesitation and played subito pianissimo. This special treatment is followed by another cadence with ritardando, and then the main theme returns in the primo tempo.37


37 The primo tempo is MM69 to a quarter note, the exact metronome suggestion given in the Paderewski edition of this work.
One final example will suffice to show the evasive moment that occurs within a single phrase of a Paderewski recording. In Schumann’s *Des Abends* (Ex. 37), Paderewski accelerated with the chromatic, ascending bass, but pulled back for the approach of the high B-flat in measure 12. This slowing is counteracted by the next few bars that push ahead until the cadence where the tempo slows to the *primo tempo*.

In addition to the evasive movement within a phrase, another characteristic feature of Paderewski’s *tempo rubato* is the special treatment given to high notes, especially when approached by leap from below. The preceding four examples all contained high notes which were emphasized by *rubato* and dynamic changes. Paradoxically, this often used technique by Paderewski provides an unexpected, fresh interpretation.
At times this special treatment is achieved by using different dynamics than what is marked in the score. In Example 38, Schumann indicated a crescendo specifically to the high F, yet Paderewski played it subito pianissimo. In Example 39, Chopin marked the high F pianissimo, the same dynamic treatment Paderewski played; however, it is preceded by a measure of diminuendo which Paderewski disregarded in order for the pianissimo to arrive subito. In both examples the high note is separated by a small amount of time preceding it which serves to highlight the notes.

Although in these examples Paderewski chose to do the opposite of the instructed dynamics, the intended effect of giving special attention to the highest note of the phrase was still achieved. Paderewski’s choice to change specific dynamics is explained by the following discourse recounted by Harold Bauer:

"I was turning the pages for Paderewski during a rehearsal of a Brahms trio that he was to play with his friends Górski and Salmon. A discussion
arose regarding a diminuendo that Paderewski wished to replace with a crescendo. "Cela ne va pas," objected the cellist, supported immediately by Górski. "Brahms has distinctly written 'diminuendo' here for all three parts." I can still hear Paderewski's impatient reply: "Il ne s'agit pas de ce qui est écrit. Il s'agit de l'effet musical." (The point is not what is written, but what the musical effect should be.)

“I remember thinking at that time that it was quite proper for a genius such as he was to take liberties which must be denied to the ordinary man. Later on I came to realize that the ordinary man who fails to realize what lies in the music beyond the printed indication is just . . . an ordinary man."38


38 Harold Bauer, His Book, p. 272.
In Paderewski’s quest to achieve his desired musical effect there were occasions when the tempo was adjusted in a more obvious way than his subtle evasive movement or slight hesitation before a high note. In Chopin’s Mazurka, Op. 59, No. 2 Paderewski played the phrase in Example 40b which is marked \textit{forte} with accents much quicker than the similar, opening phrase in Example 40a which is marked \textit{dolce}. The livelier tempo along with the new dynamic level and denser scoring contributes to the change in mood and expression.

Example 40. Chopin, Mazurka, Op. 59, No. 2, (a) ms 1-4 and (b) ms 23-26.

Another place where it was not uncommon for Paderewski to dramatically change the tempo for expressive purposes occurs in sequential material that transitions back to the main theme. For example, in Schumann’s \textit{Aufschwung} Paderewski added an \textit{accelerando} to the transitional material before the return of the theme on the \textit{fortissimo}
level (Ex. 41). The *accelerando* adds to the excitement in this section, and the thematic material, which occurs significantly faster than the opening, has a wild, violent character.


Paderewski’s additions or changes in the tempo and dynamics do not imply that he was ignorant of or indifferent to the score. It is obvious from his attention to details in slurring and articulations that he studied the composer’s intent to a great degree. But that was not the end. The music had to become his own, and to accomplish this he masterfully manipulated the dynamic contrast, varied the tempo between sections, and utilized *tempo rubato* within the phrases. After an 1890 concert in which Paderewski played the
Schumann *Concerto*, Shaw remarked, “Paderewski varied his touch and treatment with the clearest artistic intelligence for every mood and phase of the work, which could not have been more exhaustively interpreted.”

Although the focus of this section has been on the Paderewski’s freedom in *tempo rubato*, some places are significant for staying in tempo. Very often cadenza-like material was played mostly in tempo, saving the *rubato* for only a few notes, usually at the end. In Paderewski’s recording of his *Minuet* the cadenza in measure 34 is played quickly, and may be considered in tempo if allotted two measures (Ex. 42). In measure 13 of Chopin’s *Mazurka Op. 17, No. 4* Paderewski played all but the last four notes with a strict left hand tempo (Ex. 43). Likewise, in Chopin’s *Nocturne, Op. 15, No. 2* the right hand flourish corresponded with the left hand for three strict eighth notes (Ex. 44). On the final eighth note Paderewski played the right hand freely, extending the measure by an extra beat before returning *a tempo* on the following downbeat.

In every Paderewski recording there are examples of *tempo rubato* – that of evasive movement within a phrase, or slight hesitation of a *pianissimo* high note, or an *accelerando* in sequential material, or *rallentandos* at cadences, or cadenzas played mostly in tempo until the final few notes. Nevertheless, there are no formulas that can be devised and applied systematically. Each instance of *rubato* is a reflection of Paderewski’s interpretation of the motion of the particular phrase.

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40 In both of the recordings of the Minuet used in this paper Paderewski plays additional left hand melodic notes within the right hand flourish as notated in this example.

Example 43. Chopin, Mazurka in F Major, Op. 17, No. 4, ms 13-16.

Tempo Rubato: Application to Sonata, Op. 21

Tempo rubato should be unique to the individual performer, and may even change depending on the conditions of the hall or mood of the performer. Therefore, only general guidelines will be given here to aid the performer in making decisions about tempo rubato in the Sonata, Op. 21.

The first consideration when addressing the issue of tempo rubato should be the composer’s indications. In addition to the obvious indications of ritardando, rallentando, accelerando, affretando, etc., there are other terms that affect the tempo. In his essay on tempo rubato, Paderewski asserts, “In fact, every composer, when using such words as espressivo, con molto sentimento, con passione, teneramente, etc., demands from the exponent, according to the term indicated, a certain amount of emotion, and emotion excludes regularity.” Table 8 lists all the terms from Sonata, Op. 21 that are not necessarily tempo related yet have a subtle effect on tempo. Note the frequency of terms in the first and second movements as compared to the single occurrence in third movement that is based on a Baroque framework (toccata and fugue).

The next consideration when making decisions about tempo rubato is the phrasing and the place each phrase holds within the larger unit. On the smallest level of tempo rubato the performer must determine the subgroups of a phrase, and focal point of that subgroup. The Appendix of this paper consists of a reduction of the entire Sonata, Op. 21 into subgroups and focal points. Tempo rubato within the larger phrase should be related to the motion of the phrase. On the larger scale the performer must determine where the

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41 Paderewski, “Tempo Rubato,” p. 73.
greatest intensity occurs, so tempo rubato can be used to delineate both the building of intensity and resolution.

Table 8. Descriptions in Sonata in E-flat minor, Op. 21 which affect tempo.

<table>
<thead>
<tr>
<th></th>
<th>Faster</th>
<th>Slower</th>
</tr>
</thead>
<tbody>
<tr>
<td>I Allegro con fuoco</td>
<td>molto agitato – 69, 362</td>
<td>con passione – 98, 392</td>
</tr>
<tr>
<td></td>
<td>feroce – 138, 448</td>
<td>tranquillo – 210, 458</td>
</tr>
<tr>
<td></td>
<td>strepitoso – 296</td>
<td></td>
</tr>
<tr>
<td></td>
<td>appassionato – 420</td>
<td></td>
</tr>
<tr>
<td></td>
<td>furioso - 444</td>
<td></td>
</tr>
<tr>
<td>II Andante ma non troppo</td>
<td>poco agitato – 41</td>
<td>teneramente – 34</td>
</tr>
<tr>
<td></td>
<td>incalzando – 162</td>
<td>con passione - 63</td>
</tr>
<tr>
<td></td>
<td></td>
<td>espressivo – 85, 140</td>
</tr>
<tr>
<td></td>
<td></td>
<td>calmato – 132</td>
</tr>
<tr>
<td></td>
<td></td>
<td>tranquillo – 150</td>
</tr>
<tr>
<td>III Allegro vivace</td>
<td>impetuoso - 399</td>
<td></td>
</tr>
</tbody>
</table>

Although Paderewski did not compose any cadenzas in this Sonata, there is a cadenza-like section in the middle movement (Ex. 45). It resembles a cadenza due to its solo voicing, scale passages, and placement before the return of a main theme. Even though Paderewski carefully notated the rhythm so there are four precise measures that have a built-in ritardando, the musical intention of this section demands a free treatment of tempo rubato. A performance suggestion for treating this section as a quasi-cadenza is to prepare the left hand solo with a rallentando in measure 80, begin the lowest left hand notes deliberately with tenutos followed by a gradual animando with the indicated crescendo, and a final calando at the conclusion of this quasi-cadenza.
Another characteristic feature of Paderewski’s style as heard in his recordings is the subtle changes he made to the rhythm notated by the composer. These changes are labeled in this paper as rhythmic variance, and include the addition (or less often deletion) of dotted rhythms, ties, and pauses. Although these changes of rhythm may be considered within *tempo rubato*, they are obvious and frequent enough to be considered separately.

The most frequently occurring rhythmic variance in Paderewski’s recordings is the addition of dotted rhythms. In Paderewski’s recording of Hungarian Rhapsody No. 10 by Liszt he often added dotted rhythms to the second half of the first beat where Liszt notated two sixteenths (as in ms 7 and ms 9 of Ex. 46). The result reproduces a typical rhythmic formula that is a distinguishing characteristic of many of the Hungarian Rhapsodies of Liszt.
Like the Hungarian Rhapsodies the mazurka characteristically contains dotted rhythms. In the Mazurka in F minor, Op. 59, No. 2, Chopin varied the treatment of the two descending notes occurring on the first beat. In softer dynamics he indicated straight eighth notes, and in louder dynamics he indicated a dotted eighth – sixteenth combination. In a sequential passage before the return of the theme at a softer level Chopin indicated two straight eighth notes (Ex. 47). Here Paderewski played the chromatic notes in eighth notes as indicated, but added a dotted rhythm to the repeated notes. This rhythmic variance separates the voices, but makes the execution more difficult.
The Mazurka example above and the two following examples are alike in one important respect: Paderewski lengthened the note before a repeated note, causing the anticipation to be closer to the note occurring on the beat. In the opening measures of Chopin’s Nocturne in F-sharp (Ex. 48) Paderewski changed the rhythm of the descending figure in measures 1 and 3. Chopin himself indicated this rhythm when the theme returns after the stormy middle section. Likewise, in Schumann’s Nachtstücke, Op. 23, No. 4 (Ex. 49), Paderewski added a dotted rhythm to the triplet in measure 31, continuing the rhythmic treatment Schumann gave to most of the repeated notes throughout the piece.


In the Schumann example above, Paderewski also changed the tenor notes on the final beat of measure 30 to two straight eighth notes, perhaps to keep the attention
focused on the soprano voice. In his own Nocturne in B-flat major, Paderewski as composer distinguished between dotting and double dotting (Ex. 50); yet Paderewski the performer made no distinction between the two rhythms. The performance emphasizes the phrase groupings, not the dotted rhythm. In other words, the sixteenth and thirty-second notes are played with the same rhythm, which is separated from the preceding dotted note and anticipates the downbeat.


A second way Paderewski made changes to the notated rhythm was by the addition of ties on repeated notes. The ties were most often added across the bar line to the downbeat. In a few places this alteration produced a dramatic change, as in Schumann’s Aufschwung. (Refer to Ex. 41 on p. 114, ms 115.) Paderewski added ties to this theme throughout the piece. More often, the musical effect was more subtle, as in measure 65 of the “Raindrop” Prelude by Chopin (Ex. 51), where the added ties shift the emphasis from the downbeat to the accented second beat.

A third type of rhythmic variance found in Paderewski’s recordings is the addition of a long pause. “The pause,” defines Fink speaking of Paderewski’s playing, “is either a momentary cessation of sound or a prolongation of a note or chord.”42 In Schumann’s *Nachtstücke, Op. 23, No. 4*, Paderewski made two dramatic pauses in the final measures (Ex. 52). The first dramatic break in measure 40 is approximately two beats in the slow tempo of the preceding cadence. The following chord is attacked *sforzando* (not *piano* as Schumann indicated) and shortened by a quarter note. The pause in measure 41 is shorter than the first pause, and the following chord played more gently.


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Paderewski paused before the final two measures of Chopin’s Nocturne in F Major (Ex. 53). The pedal sustained the preceding harmony and allowed the notes to slowly fade (smorzando).


Paderewski occasionally paused on the first note of a piece, especially when a single long note introduced a very fast tempo. One bold example occurs in Chopin’s Etude in F Minor in Example 54. Paderewski lengthened the opening quarter note to a double whole note, and tied it to the downbeat. He gradually accelerated until the tempo was established in measure 2.


Rhythmic Variance: Application to Sonata, Op. 21

Experimenting within the area of rhythmic variance presents hazards for the performer. Paderewski was also a master composer, and he approached the pieces he
performed “from the inside.” Stevenson noted the difference when he said, “The specialist, non-composing pianist plays with immense skill, but he plays the music ‘from the outside.’” Unless the performer is also a composer who thoroughly understands the rhythmic intentions of the composer, altering the rhythm is too dangerous a proposition.

Paderewski composed much rhythmic variety into the score. He often avoided the downbeat, favoring ties and rests. There are also sections that contain complex rhythms between dividing the beat by two and by three. If there is anything further to add to the rhythms given it is only in the application of tempo rubato. Both examples provided here are of this type and involve a repeated note before the downbeat – technically described as an anticipation.

In the second movement Paderewski marked con passione with crescendo in the measure before the arrival of the second theme in the recapitulation (Ex. 55). The con passione should be played with much rubato, lengthening the beginning note or two, accelerating within the crescendo, and perhaps shortening the last anticipatory note before the arrival.


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43 Stevenson, Paderewski Paradox, p. 6.
Another anticipation that may be shortened is shown in Example 56. As in the last example, this may also be characterized as *tempo rubato* or a breath between phrases rather than an actual change of the rhythm.

**Example 56. Paderewski, Sonata in E-flat minor, Op. 21, mvt I, ms 210-213.**

![Example of a musical passage with annotations]

**Pedal**

Paderewski considered technique to be the combination of dexterity, pedal, rhythm, and touch, each area requiring specialized study. Paderewski’s thoughts on the importance of studying the pedal specifically are expressed in his *Memoirs*:

> The pedal is the strongest factor in musical expression at the piano, because first of all it is the only means of prolonging the sound. (. . .) It requires a great study, a special study when trying to produce a real effect with it. In a way it is a science, the use of the pedal. Perhaps it may seem exaggerated to use such an extreme word as science in connection with a little device like the pedal, but it is so. You must know it perfectly to be the master of the keyboard. Its importance cannot be overestimated.

Accounts from critics and others who heard him play say that he used a great deal of pedal, as well as soft pedal. Finck praised Paderewski’s pedaling: “So perfect is his pedaling that he never by any accident blurs his harmonies and passages, while at the

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same time he produces tone-colors never before dreamt of in a pianoforte."\textsuperscript{46} In an article published shortly after Paderewski’s death, Leslie Hodgson wrote that Paderewski’s greatest quality was the poetic atmosphere he was able to create: "He found the means primarily in ravishing beauty of singing tone and an extraordinary resourcefulness and adroitness in the use of the pedal."\textsuperscript{47} Paderewski claimed his craft at pedaling was one of the few encouraging remarks Leschetizky gave him during his audition, calling it “quite remarkable” and “most extraordinary” as opposed to the harsh criticism of his technique and discipline.\textsuperscript{48}

In discussing the pedal, one must remember that Paderewski’s use of the pedal as preserved in the recordings is not the same as in his live performances. Listening to his recording of the “Raindrop” Prelude, one notices an avoidance of the pedal on the \textit{ostinato} eighth notes (Ex. 57). Perhaps the effect was intended, or it may have been an idiosyncrasy of the piano used in this 1928 performance. On another recorded work from the same date, Chopin’s Etude, Op. 10, No. 12, one can hear Paderewski’s use of the soft pedal because of the quality difference in the piano’s tone.

Chopin’s Etude in C-sharp minor is also given sparse pedaling, especially during thirty-second notes. Paderewski used only a minimum of pedal on the middle of the ascending scales (Ex. 58). The sound created has a mournful, exposed quality.

\textsuperscript{46} Landau, \textit{Paderewski}, p. 48.


\textsuperscript{48} Paderewski and Lawton, \textit{Memoirs}, p. 86.


Paderewski frequently cleared the pedal in his recording of Schumann’s *Des Abends* (Ex. 59). He pedaled with each melodic note as opposed to the pedal Schumann
indicated with the long bass harmony. This allows for great clarity in the recording; again, it is highly likely that Paderewski employed freer use of the pedal in live performances.


Paderewski used the pedal to emphasize rhythm. In measures 9-12 of his recording of his Minuet, the short pedals slur the octave to the first chord, placing the stress on beat two throughout this phrase (Ex. 60). Likewise, in the Chopin Mazurka in A-flat, Paderewski used the pedal to underline the change in rhythmic emphasis from the second beat in measures 2-3 to the third beat in measure 4 (Ex. 61).

In contrast to his restricted use in delicate passages, his pedaling of octaves and scale passages at the *fortissimo* level were more daring. Paderewski gave advice on the use of the pedal in scale passages in his article “The Best Way to Study the Piano:”

I would say it is a mistake to be afraid to use the pedal in playing scales. In quick scales the pedal may be most effectively used to give brilliance and colour, but only under a certain rule. Use it on the unimportant notes - that is, on the central portion of the scale - but never on the important or closing notes. By this plan you give brilliance and colour to the quick, passing notes leading up to the climax; then, by shutting the pedal off, the final and important notes ring out with an added value, clear, firm, and effective.\(^{49}\)

Two examples of Paderewski’s use of pedal on scales may be heard in the recording of Chopin’s Polonaise in A-flat major (Ex. 62) and in Liszt’s Hungarian Rhapsody No. 10 (Ex. 63).

\(^{49}\) Paderewski, *Best way*, p. 35.

Example 63. Liszt, Hungarian Rhapsody X, ms 1-5.

Paderewski pedaled only once per measure in the midst of the Etude in C minor by Chopin (Ex. 64). This long use of pedal enabled him to create a stormy atmosphere, where the figurations were not a technical exercise, but an emotional restlessness in the shadow of the right hand melody.
Example 64. Chopin, Etude in C Minor, Op. 10, No. 12, ms 56-60.

Paderewski used the pedal to accumulate a mass of sound at the end of Chopin’s Polonaise in A-flat major (Ex. 65). The pedal was changed only after the resolution chord in measure 179, allowing for a large crescendo.


Paderewski also utilized the pedal to make diminuendos. In the recording of his Minuet, Paderewski held the pedal through a long arpeggio, gradually releasing until the final note was sustained alone (Ex. 66). A similar technique was used to decrescendo at
the end of his Nocturne, where he gradually released the pedal while holding the final “F” from the previous chord. (Ex. 67).


According to many eye witnesses Paderewski frequently used the *una corda* pedal. Tovey negatively labeled it “the incessant soft pedal.” He had a beautiful *sotto voce* that must have been aided by his use of the soft pedal. Although difficult to hear in

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50 The final “F” in the right hand is tied from the top of the left hand chord, the fingering merely indicating for the right hand to substitute for the left hand. In his recording Paderewski changed the pedal much later than indicated in the score.

51 Stevenson, Paderewski Paradox, p. 7.
most recordings, the careful listener can hear obvious quality changes in his recordings of May 1928 (New York City) due to the inferior piano. Two applications of the soft pedal occur in the Etude in C minor by Chopin. The first use helped accomplish the *sotto voce* indicated by Chopin (Ex. 68). The second was a more unusual – but effective – application on a *fortissimo* passage (Ex 69). The soft pedal modified the sound quality, enhancing the changing sonorities of the harmony.


![Example 68](image)

*una corda*


![Example 69](image)

*una corda*

Pedal: Application to Sonata, Op. 21

Paderewski indicated relatively few pedal marks in the Sonata, with the majority of these in the second movement. The most interesting pedal occurs near the beginning of the second movement (Ex. 70). The pedal effect is one of diminuendo by releasing the
sustain of the lower octaves, with the tied chords remaining. The performer may gradually release the pedal in the same way that Paderewski used the pedal in his Minuet and Nocturne examples above (Ex. 68-69), or it may be released exactly on the downbeat. Perhaps the pedal marking is for emphasis, as Paderewski’s careful notation of the rhythm makes the pedal marking unnecessary.


As in the previous example, Paderewski’s careful notation of ties and rests provides clues to the performer regarding his pedal intentions. An excellent example (without any pedal indications) appears in the canonic development section of the first movement (Ex. 71).

Pedal can be used to increase the dynamics as in the examples of Paderewski’s octave playing at the *fortissimo* level. A long pedal in Example 72 preserves the bass line and aids the *crescendo* to the *fortissimo* cadence.


![Example 72](image)

Although the Romantic nature of the work calls for a great deal of pedal, there are sections where the performer must be very careful not to overpedal. The episode contains the theme divided between the hands, and a continuous pedal would rob this melodic line of clarity (Ex. 73).


![Example 73](image)

Another place where too much pedal would cause a loss of clarity is in the toccata section of the final movement (Ex. 74). When the sixteenth-note figuration is in the low
register no pedal is needed; however, the use of the pedal helps achieve the crescendo in both the leap in the bass (ms 12), and the arpeggio that occurs in each sequence (i.e. ms 16). In this arpeggio the pedal should be removed before the end of the measure to remain consistent with the phrasing indicated, thus providing a quick breath before the next sequence.


The fugue demands an especially careful study of the pedal. The pedal is necessary to help the fingers sustain the long quarter notes and to increase the expression on the slurred groupings. The performer must be careful not to pedal through rests or on the short, eighth notes lest the detached character be compromised. This requires very quick pedaling and a finger legato on the quarter notes throughout. The pedal should be used to give an greater sonority to the cadences and octave playing (ms 272-274 of Ex. 75).
Towards the end of the fugue the writing becomes more romantic in style in preparation for the toccata return, and longer pedals are needed to successfully execute the transformation (Ex. 76).

Paderewski indicates the *una corda* pedal only once by the indication *due ped*; it occurs at the beginning of the recapitulation in the second movement (Ex. 77), and is not followed with an indication to release the *una corda* pedal, as discussed previously.
As already discussed in Chapter 3, Paderewski makes judicious use of *pianissimo* dynamic level. The performer should consider the use of the *una corda* pedal in all of the indicated *pianissimo* passages. One such occurrence is in the recapitulation of the second movement (Ex. 78). This theme’s appearance in the exposition is marked *piano*, and the use of *una corda* in this *pianissimo* statement gives a new color as well as dynamic level to the tone quality. The soft pedal should be gradually released during the subsequent *crescendo* so the tonal quality is not abruptly altered. The same application of the *una corda* pedal for color and gradual release may be applied to the beginning of the coda in the second movement. (Ex. 79)
In addition to *pianissimo* phrases, the *una corda* can be used in *forte* passages to change the timbre slightly, as was observed in Paderewski’s recording of the Chopin *Etude* in Example 69 on page 134. This is especially effective in the “echoing” measures from the third movement (Ex. 80).
Conclusions

Paderewski could be regarded as the consummate late-Romantic performer. His career flourished, not due to tricks or gimmicks, but because he expressed his intimate feelings about the music through his playing. Paderewski the performer played the piano as Paderewski the composer, interpreting other composer’s music as if it were his own. In his interpretations he freely used asynchrony, tempo rubato, and rhythmic variance. These were additions that Paderewski felt were necessary to make the meaning of the text clear. His interpretations were exhaustively prepared so the phrasing and pedaling achieved exactly the effect he predetermined.

We live in a much different musical climate today where music seems to be subject to more objectivity and performers very concerned with perfection of the printed notes. In our quest for the ideal performance we often avoid the freedom that was the very essence of the Romantic style. Timothy Day in his recent book A Century of Recorded Music: Listening to Musical History summarizes the intent of this chapter:
If the performer neglects to listen to these old recordings he may miss opportunities of catching what seems to him the spirit of the music and also of discovering clues about those features of the music which are not notated. But in recordings he may also see opportunities of reviving features of bygone styles by integrating them into new contexts.\textsuperscript{52}

\textsuperscript{52} Day, \textit{Century of Recorded Music}, p. 195.
CHAPTER 5

SUMMARY AND SUGGESTIONS FOR FURTHER RESEARCH

The recordings of Ignacy Jan Paderewski are a valuable documentation of his performance style. This study has categorized elements of his performance style, providing numerous examples from seventeen of his recorded works. Furthermore, ways of incorporating elements of Paderewski’s performance style have been suggested using examples from Paderewski’s Sonata in E-flat minor, Op. 21 in an effort to produce a performance closer to the spirit of the times in which it was written.

Paderewski composed in an ultra-Romantic style with emotional depth and virtuosic flair. His Sonata, Op. 21 is a masterwork, and concert pianists will find it a rewarding study and a valuable addition to their performance repertoire. Sonata, Op. 21 is a technically and musically demanding work, full of colorful harmonies, fascinating motivic transformation, and intense rhythmic drive.

Sigismond Stojowski, the Polish composer, pianist, and teacher said in 1915: “I feel that the ignorance of this [Paderewski’s] music among piano teachers and students is a crying shame. What modern piano sonata have we today, to compare with his? I know of none.”\(^1\) Eighty-seven years later the Sonata is no longer modern, but yet it still stands in its own right as one of the greatest piano sonatas of the twentieth century.

\(^1\) Harriette Brower, “Piano Mastery,” from Ronald Stevenson’s The Paderewski Paradox (Great Britain: The Claviermusic Foundation of Great Britain and the Society of Paderewski, 1992) p. 44.
It is hoped that this dissertation will encourage further study of recordings by other pianists from the early twentieth century. Further analysis and comparison of recordings would increase our understanding of late-Romantic performance styles and would provide pianists with a larger stylistic vocabulary. Additionally, future studies could focus on other compositions of Ignacy Paderewski, especially his larger piano solo works and concerti, in an effort to increase our understanding of his compositional style and technique.
APPENDIX A

REDUCTION AND RHYTHMIC GROUPING OF PIANO SONATA, OP. 21
Table 9. Definition of symbols used in analysis.

<table>
<thead>
<tr>
<th></th>
<th>Subphrase group</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>Focus/stress of</td>
</tr>
<tr>
<td></td>
<td>Subphrase-group</td>
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APPENDIX B

RECITAL PROGRAMS
University of North Texas

College of Music

presents

A Graduate Recital

ANNE MARIE NELSON, piano

Monday, April 25, 1994 6:30 pm  Concert Hall

Fantasia in C .................................................. J. Haydn (1732-1809)

Sonata No. 1 in F-sharp minor, Opus 11 ................ R. Schumann (1810-1856)
   I. Un poco Adagio - Allegro vivace
   II. Aria
   III. Scherzo e Intermezzo
   IV. Finale: Allegro un poco maestoso

"Danse Gracieuse et Legere de Daphnis" ................ M. Ravel (1875-1937)
               from the ballet Daphnis et Chloe
               Transcribed by the composer

"Pastourelle" .............................................. F. Poulenc (1899-1963)
               from the ballet L’Eventail de Jeanne
               Transcribed by the composer

Etude d’execution transcendantale d’apes Paganini, No. 6 in a minor ...... F. Liszt (1811-1886)
Sonetto 104 del Petrarca
Sonetto 123 del Petrarca
Etude d’execution transcendantale, No. 4 “Mazeppa”

Presented in partial fulfillment of the requirements for the degree of
   Doctor of Musical Arts
University of North Texas
College of Music

presents

A Graduate Recital

ANNE MARIE NELSON, piano

Monday, July 31, 1995  8:15 pm  Concert Hall

Sonata in F Major, K. 332  ........................................ W. A. Mozart
  I. Allegro
  II. Adagio
  III. Allegro assai

Fireside Tales, Opus 61  ........................................ E. MacDowell
  1. An Old Love Story
  2. Of Br'er Rabbit
  3. From a German Forest
  4. Of Salamanders
  5. A Haunted House
  6. By Smouldering Embers

- Intermission -

Fantaisie in F Minor, Opus 49  .................................. F. Chopin

Mazurkas, Opus 63  ........................................ F. Chopin
  1. Vivace
  2. Lento
  3. Allegretto

Ballade No. 4 in F Minor, Opus 52  ............................. F. Chopin

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

Reception following in the Green Room.
University of North Texas
College of Music

presents

A Graduate Recital

ANNE MARIE NELSON, piano

Monday, November 17, 1997  6:30 pm  Recital Hall

Sonata No. 17 in D minor, Op. 33, No. 2  . . . .  Ludwig van Beethoven
"The Tempest"
   I  Largo-Allegro
   II  Adagio
   III  Allegretto

Prelude No. 12, Bk. II, Feux d'artifice  . . . . . .  Claude Debussy
Danse: Tarantelle Styrienne
Children's Corner No. 6 Golliwogg's Cakewalk

Venezia e Napoli  . . . . . . . . . . . . . . . . . . . . . . . Franz Liszt
   Gondoliera
   Canzone
   Tarantella

Presented in partial fulfillment of the requirements for the degree of
Doctor of Musical Arts
A Doctoral Lecture Recital

ANNE MARIE NELSON, piano

Monday, November 18, 2002  6:30 pm  Recital Hall

IGNACE JAN PADEREWSKI'S PIANO SONATA IN E-FLAT MINOR,
OPUS 21: INSIGHTS INTO HIS COMPOSITIONAL
TECHNIQUE AND Performing STYLE

PROGRAM

Piano Sonata in E-flat Minor, Opus 21 (1903) ................... Ignace Jan Paderewski
I. Allegro con fuoco  
II. Andante ma non troppo  
III. Allegro vivace

Presented in partial fulfillment of the degree
Doctor of Musical Arts
MUGC 6954.706

Steinway is the piano of choice for the College of Music.

One hundred ninety-second program of the 2002-2003 season.
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Scores


Discography

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