

NEW BULGARIAN UNIVERSITY
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**The Unknown European Piano Music
of the
Second Half of the 18th and Early 19th Centuries.**

Abstract of
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The dissertation consists of an introduction, five chapters with corresponding subchapters and a conclusion of 230 pages, of which 228 pages main text with musical examples and 3 pages of appendices (description of activities related to the author's performance during the PhD). The literature cited includes 121 titles in Bulgarian, Russian, English and German, including a siteography.

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SUMMARY CONTENT OF THE DISSERTATION

INTRODUCTION

The main motivation for this dissertation was my concert activity as a performer of works by late 18th - and early 19th - century composers. In the long process of searching for information about the so-called 'minor masters' and their works, it has transpired that not only is it insufficient and has to be collected with great patience, it is often unreliable.

The aim of this study is to present unknown – or now forgotten – piano works and their creators, as well as to highlight their high professional level. In spite of today's enormous availability of information, in spite of the digitization of sheet music that can be found on library websites and on the Petrucci Music Library website, the works of many composers from this important era in the development of piano music are still waiting for their discoverers and performers.

The reasons for this are various. Textbooks on music history present and interpret basic information, including key names and milestones in cultural development. The same applies to the repertoire that a developing pianist is working on. Many professional musicians disregard the instruments of past periods. Probably quite a few colleagues share the opinion of Mikhail Pletnev:

All that is hidden in the music of Bach, Mozart, Beethoven, Liszt or Mahler could not have been expressed on their instruments. I am convinced that they would be ecstatic about today's instruments.

The condescending, almost contemptuous attitude towards the instrument carries over to composers who are unknown or completely forgotten today. In conversations with musicians and music lovers, it is sometimes heard said that if certain composers have been forgotten, the likely reason is that their music does not deserve to be performed. The idealization and canonization of the famous composers, which began in the mid-19th century, has now reached its apogee and there is a deep gulf between the geniuses and the so-called 'minor' masters. Although today's repertoire of pianists is wide and covers almost five centuries, the same works by the same composers are usually performed in concert halls and at festivals. The popular "Rarities of Piano Music" festival created by the pianist Peter Froundjian in Husum (Germany), where unknown, forgotten piano music is performed, is unfortunately the only one so far. Yet getting acquainted with the works of forgotten composers not only broadens our horizons and introduces us to new musical worlds, it also gives us a completely different,

deeper understanding and appreciation of the works of their famous colleagues. The giants of keyboard music did not compose in a vacuum, there has always been (and still is) an exchange of ideas and influence between artists; the famous composers drew their ideas both from their inspiration and the music of their contemporaries. They constantly had to prove their mastery because many of their fellows were also remarkable musicians.

The subject of the study is the period of the second half of the 18th and the beginning of the 19th century, which has not yet been thoroughly studied but is extremely interesting due to the emergence and intensive, rapid improvement of the new pianoforte instrument and the large number of works composed for it in a short period of time. We use the term pianoforte to refer to the early version of the modern piano that began to proliferate in the second half of the 18th century. The instrument has hammers covered with leather, thin strings like a harpsichord and is without a metal frame.

The task of the dissertation is first and foremost to verify, process and clarify the scattered information about these forgotten composers and their music, which can be found in various sources and archives.

This is the first attempt in Bulgarian musicological literature to present an overview of unknown, rarely performed European piano works from the 18th and 19th centuries with the desire to arouse interest in this music not only for a narrow circle of specialists.

The work consists of an introduction, five chapters with notated examples, a conclusion and literature cited, as well as appendices of my scholarly and performance work related to the topic.

The first chapter deals with unfamiliar European piano music from the second half of the 18th and the early 19th century. It traces the processes in the piano art of various countries.

Chapter two examines the composers who worked in Germany: both the first composers (Johann Gottfried M \ddot{u} thel, Leopold Mozart, Friedrich Wilhelm Rust) to write for the new instrument and the first travelling virtuoso pianists who played a crucial role in the development of the European keyboard tradition. The contribution to the art of piano of the now forgotten Ludwig Berger, August Alexander Klengel, Daniel Steibelt and Johann Böhner is also important.

In chapter three I focus on composers who worked in Austria, to whose empire the Czech Republic and Hungary then belonged. These were the Czech composers Johann Baptist Wanhal, Leopold Kozeluch and Jan Voříšek, the Austrians Josef Wölfl (usually written Woelfl) and Nikolaus von Krufft, and the Hungarian Johann Fuss.

In chapter four the subject of study is piano music in France. In addition to mentioning the first composers who created music for the pianoforte, I examine the works of Hyacinthe Jadin, Alexandre Boëly and Wilhelm Friedrich Kalkbrenner. It is interesting to note that there

were also many women composers working in France at this time: Madame Brion, H el ene de Mongeroult, Am elie-Julie Candeille and Marie Bigot.

Chapter five is devoted to the English music of the late 18th and early 19th centuries. The representatives of the piano school here are not Englishmen, but foreign musicians who came to England to seek success and recognition. Muzio Clementi was Italian by origin, Johann Baptist Cramer and Johann Schr oter were German. George Pinto was born in England (his grandfather was Italian) but he died very young.

CHAPTER 1. ON THE UNKNOWN EUROPEAN PIANO MUSIC OF THE SECOND HALF OF THE 18TH AND EARLY 19TH CENTURIES. SCHOOLS AND INFLUENCES

The 18th century was characterized by numerous political and cultural changes. Music gradually became an integral part of everyday life for various strata of society, not just the upper classes. Music was played at home, in clubs and outdoors, musical societies were established, and the most diverse audiences attended private and public concerts. Home evening entertainment usually included card games and musical performances. The new instrument, the pianoforte, was becoming one of the instruments of choice for music lovers and professional musicians alike. The proliferation of the pianoforte also brought works that were conceived and intended especially for it. Today, we accept as an important mark of a work for pianoforte the dynamic signs that were beginning to be noted in the piano sheet music of this era. Another mark are passages whose texture has obvious pianistic thinking and sound.

The first composers to create works for the pianoforte had to test the potential and limits of the new instrument, so it could be said that they were self-taught. The interaction between piano makers (who were usually also good instrumentalists) and composers contributed to many rapid changes and innovations. Sometimes the composers who were also performers of their own works were either partners or themselves owners of instrument-making firms: for example, Muzio Clementi, Ignaz Pleyel, Friedrich Kalkbrenner and Henri Hertz. The publishing house Breitkopf & Hertzel also produced pianos for some time.

It should be stressed that in the second half of the 18th century, most of the composers in England and France who created piano music, as well as the first masters of the pianoforte, were of German origin. The political and economic conditions in Germany, divided into many small principalities, as well as German craft guilds with their strictly regulated rules, were too great an obstacle for the younger generation and led German musicians and craftsmen to seek their fortunes elsewhere, in big cities such as Paris, London, St Petersburg and Moscow.

France is famous for its Baroque harpsichord music, while the composers of the late 18th and early 19th centuries are unknown and rarely performed. This period in French musical culture has not yet been sufficiently explored. Since the musical elite was concentrated in Paris, we can conventionally consider the composers of interest to us as representatives of the Parisian piano school. The emergence of the pianoforte divided French musicians into two camps, with most of the older generation remaining attached to the harpsichord. The younger ones, by contrast, were attracted by the possibility of different nuances of dynamics and by the beautiful sound of the new instrument. Here again, German composers are numerous; the Parisian keyboard school owes much to the influence of Johann Schobert, Johann Eckard, Ignaz Ladurner, Heinrich-Joseph Rigel, Franz Beck, Daniel Steibelt, Ignaz Pleyel and Wilhelm Kalkbrenner.

It is difficult to trace the spread of the new instrument in Germany, then divided into many principalities. The clavichord occupied a special role in German musical education and, despite the triumph of the pianoforte, continued to be used even into the early 19th century. Moreover, due to the frequent use of the term *clavier* (which could be a harpsichord, clavichord or pianoforte), it is not always clear which instrument is meant. It is difficult to speak of a particular German school precisely because of the fragmentation of the country. In northern Germany, Berlin was an important musical centre, in the south Munich and Vienna (until 1804 Austria was within the Holy Roman Empire, later it became the Austrian Empire).

In Austria (called so from 1806) the pianoforte quickly became the instrument of choice. The Viennese classical piano school, represented by Haydn, Mozart and Beethoven, is world famous, but the names of Josef Woelfl, Anton Eberl, Franz Xaver Mozart, Jan Vorisek and others remained unknown to many musicians.

The term London Pianoforte School was first used by the US. musicologist Alexander L. Ringer (1921–2002) and the British musicologist Nicholas Temperley (1932-2020) and is now generally accepted. It should be stressed that the composers who characterized the English piano music scene during this period were mostly foreigners (often, as in France, they were of German origin): Johann Christian Bach, Johann Schröter, Johann Baptist Cramer, Daniel Steibelt, Friedrich Kalkbrenner, Muzio Clementi (Italian), Jan Dussek (Czech).

CHAPTER 2. COMPOSERS WHO WORKED IN GERMANY

In the first half of the 18th century Germany was a country of ingenious composers. Judging from most textbooks on the history of music, thereafter there was a decline in German keyboard music. Apart from Beethoven, only Carl Maria von Weber is mentioned and there is no reference to the musical environment in which these famous German composers worked. It seems logical to wonder how it is possible that in Germany, where famous writers, artists and

philosophers lived and worked at the same time, this music had no other equal representatives. The works of several composers are examined.

2.1. Johann M \ddot{u} thel and Leopold Mozart

One such forgotten composer is Johann Gottfried M \ddot{u} thel (1728-1788), the last pupil of Johann Sebastian Bach. M \ddot{u} thel later worked with Altnickoll, Hasse, Carl-Philippe Emanuel Bach and Georg Telemann. Of all his teachers he seems to have been closest in spirit to Carl-Philip Emanuel Bach. M \ddot{u} thel was one of the first to take an interest in the new instrument, the pianoforte, and to write for it. He was not only a virtuoso organist but a brilliant pianist, and as he said he could compose only when he had an inspiration, and since he did not feel it come often, his piano works can be counted on the fingers of one hand. In his early works for the new instrument, M \ddot{u} thel began to use the signs *p*, *poco p*, *pp*, *poco forte*, *f*, *ff*, the alternating *f* - *poco p* - *p* replacing the crescendo sign. Later he uses indications such as *dolce*, *con affetto*, *crescendo*, *decrescendo*, *tenuto*. His name was quickly forgotten by the next generation – aside from the fact that he lived away from the major musical centers and left a limited number of works, his idiomatic style was and still is difficult to grasp.

We will note the piano works of Leopold Mozart (1719-1787), although the piano is by no means dominant in his oeuvre and he left little mark on German piano music with his few piano works. It is surprising that this violinist-musician was one of the first to use different dynamic signs in a piano work (more precisely in his first and third sonatas), and it is even more surprising that he resorted to terms previously unused in piano literature, such as *fp*, in his first sonata (but only in its first movement).

2.2. Friedrich Rust

Friedrich Rust (1739-1796) was a pupil of Wilhelm Friedemann Bach and Philipp Emanuel Bach who has not yet taken his rightful place in German musical culture. After a two-year stay in Italy, Rust settled in 1766 to live and work in Dessau as a composer, teacher and musical director of the court theatre. He marked the musical history of Dessau and Germany not only with his music, but also with the establishment of public concerts and a theatre (1775), with the development of a choir and the training of a whole generation of singers. Despite various publications, many musicians do not know Rust's music. His oeuvre is extensive, and much of it was not published either during his lifetime or posthumously. Of Rust's hundred sonatas, 24 are for solo piano. The performers of the period instruments who are familiar with this composer's work are of the opinion that Rust was primarily a clavichord composer, but like all German composers of this era, Rust composed for a variety of keyboard instruments – the harpsichord, the clavichord and the pianoforte. In his last sonatas, he stressed that they were written for a pianoforte. Wilhelm Rust (1822-1892), Rust's grandson, a composer, a renowned pianist and one of the publishers of the Bach Society in Berlin, set out to popularize his grandfather's music. The published sonatas were given titles such as *Italian*

and even *Erotica*. The grandson also did not hesitate to 'modernize' the music itself, freely adding octaves and changing registers and many of the harmonies in the works he published. Sonatas for violin and piano become solo piano sonatas, and where there were missing bars in the manuscripts, he added something of himself. It was not until 1913, and thanks to Vincent d'Endy, that 12 sonatas by Friedrich Rust were published, based on Rust's manuscripts (whose manuscripts are in the German State Library in Berlin), the only publication to date (except 1939 edition of a few Rust's works for piano and violin by R. Czach).

2.3. The First Itinerant Virtuosos and Daniel Steibelt

The late 18th and early 19th centuries was not only a period of wars and revolutions, but also a time of discoveries and inventions. The new instrument, the pianoforte, was conquering the cities of Europe. More and more often appeared a new type of a musician, the itinerant virtuoso soloist, who was performing and presenting his own works. In order to survive as a famous virtuoso and composer for long period of time, the musician needed more than only mastery and talent. He had to be a clever impresario and a shrewd businessman as well as a cunning diplomat and a good organizer, having a good deal of self-confidence and even a certain amount of arrogance. And, of course, to be a musician in good physical shape. Women virtuosos were very rare in those days. For them the profession was even more exhausting. The virtuoso sometimes stayed in one place not for days or weeks, but for months, not only performing at concerts, but also giving private lessons. A true phenomenon in the history of piano music at the turn of the 18th-19th centuries was Daniel Steibelt (1765-1823). He was one of the first itinerant pianists and, in the eyes of many of his contemporaries, one of the first Romantic composers. As is the case with many composers, his work was forgotten after his death and by the end of the 19th century Steibelt was stigmatized as a mediocre composer, even a charlatan. His only biography is riddled with errors and his works have never been reprinted. Steibelt was the son and brother of piano masters, and was the author of various innovations – for example, he was the first to make full use of keyboard pedals and to create notations for them, of which we have still the * sign. Today, Steibelt's name is only mentioned in connection with the musical duel that he and Ludwig van Beethoven had in 1800. According to Beethoven's pupil Ferdinand Ries, Beethoven was victorious and Steibelt lost ignominiously and refused to meet his rival again. Yet Ries himself was not present at the meeting and only remembered the story in 1838. The first known reference to a public performance of Beethoven's works in Russia is dated 1813. But, as we have discovered, as early as 1811 Steibelt presented an Overture by Beethoven, in addition to his own works, at his concert in St Petersburg. A year later in Moscow he performed a symphony by his 'adversary' (in the program the symphony was entitled *Le départ a l'armée*). Steibelt, author of an extensive and interesting piano oeuvre, deserves to be performed; many of his works would enrich the pedagogical literature.

2.4. Ludwig Berger

The now forgotten Ludwig Berger (1777-1839) was the teacher of Felix and Fanny Mendelssohn, Wilhelm Taubert, Ludwig Rellstab and many other famous and lesser-known German musicians. In addition to his teaching, he was a pianist and composer of choral and orchestral works, and chamber and piano music. Only one part of Berger's piano works was published during his lifetime; many of his pieces were published posthumously by his students.

2.5. August Alexander Klengel

Both Ludwig Berger's work and that of his colleague and friend August Alexander Klengel (1783-1852), pianist and composer, reflect the changing zeitgeist. Considered one of the great pianists and composers of this instrument of this period throughout Germany, Klengel created a number of works (he was the first after Field to write nocturnes and romances) in which we already find signs of the early Romantic style.

2.6. Ludwig Böhner

Another composer now forgotten, Ludwig Böhner (1787-1860) was an enigmatic figure during lifetime (he is the hero of more than ten novels). He played an important role in the musical life of Germany. Böhner's piano works enable us to know more about his extraordinary technical abilities and the wide range of his pianistic devices and imagination, since he mostly gave concerts of his own works.

The works of these forgotten authors make it possible to trace the gradual creation of a new musical style, whose appearance we owe to the explorations of the young generation of musicians in the early 19th century. The German piano music of this period is still insufficiently explored; many interesting discoveries await us.

CHAPTER 3. COMPOSERS WHO WORKED IN AUSTRIA

Vienna, the musical centre of Europe, unrivalled by Paris or London, was the city of music, and a *Clavierland*, as Mozart admiringly called it in 1781. The Holy Roman Empire of the German nation until 1804, then the Austrian Empire, from 1867 Austria-Hungary was a multinational state: its subjects included Austrians of German origin, Czechs, Slovaks, Hungarians and Italians. The capital Vienna attracted everyone seeking recognition and success. In this multinational musical environment Czech musicians played an important role.

3.1. Johann Baptist Wanhal

Johann Baptist Wanhal (Jan Křtitel Vaňhal in Czech) (1739-1813) was one of the first freelance composers. Extremely prolific, Wanhal left more than 700 works, including 100

symphonies, operas, concertos for viola, double bass and organ, chamber music and, of course, piano works. A teacher of the young Viennese aristocracy, Wanhal composed for his students sonatas, sonatinas, pieces for 4 hands, divertimenti, dances, fugues, capriccios and variations. A characteristic feature of Wanhal's works is their melodious quality. Although he died at the beginning of the 19th century, at a time when Franz Schubert and Jan Voreisek were already composing, Wanhal remained faithful to classicism in his works. In his obituary, Friedrich Rochlitz rightly assessed the composer:

His impact as an artist was not to create a revolution, a new age or a new school. He was rather a man of his time, and certainly in a positive sense. Wanhal not only drew inspiration from the age in which he lived, but he developed taste, giving far more than he received. In doing so, he helped the world not only survive, but thrive and multiply.

3.2. Leopold Kozeluch

Leopold Kozeluch (Koželuch in Czech) (1752-1918) was probably one of the most famous and widely played composers in Europe in the late 18th and early 19th centuries. The second half of his life, about which more is known, was spent in Vienna. Like many of his colleagues, Kozeluch is now forgotten and is usually referred to only by the epithet 'miserabilis', given to him by Beethoven. As early as 1955, Alexander D. Alekseev gave the following assessment of his work:

Representing undoubted historical interest in terms of the formation of some features of pianism of the XIX century, a number of his works have not lost their artistic significance to this day.

Despite the efforts of several pianists, a revival of Kozeluch's music is still overdue. As in Steibelt's case, for many musicians the Beethovenian epithet 'miserabilis' is enough to lead to a dismissal of Kozeluch's works.

3.3. Jan Voříšek

Jan Václav Hugo Voříšek (1791-1825) was the most important Czech composer of the early Romantic era. For a long time the composer, who spent his most aware and creative years in Vienna, was not perceived as a Czech composer by his countrymen. He wrote cantatas, a symphony, sonatas and rondos for violin and piano, variations for cello and piano, and songs. But works for piano predominate in his oeuvre. Here we also find rhapsodies and impromptus, which would serve as a prototype for Schubert's impromptus written after Voříšek's death. We can judge his qualities as a teacher from the fact that when Jan Nepomuk Hummel left Vienna (1816) he sent his pupils to his former pupil. According to the Viennese autograph collector and contemporary of Voříšek, Alois Fuchs, of all the pianists in Vienna,

the virtuoso pianist and composer Ignaz Moscheles was his only rival. Despite extant recordings on compact discs, Voříšek's work is unknown to many musicians.

3.4. Josef Wölfl

The Austrian composer of German origin Joseph Wölfl (1773-1812), (usually written Woelfl), born in Salzburg, was a pupil of Leopold Mozart, Maria Anna Mozart and Michael Haydn. He was also a virtuoso pianist who travelled throughout Europe. Although Wölfl left operas, symphonies, vocal and chamber music, piano works dominate his oeuvre – they include sonatas, concertos, dances, variations and etudes. Many of these, with their harmonization and modulations, are already early Romantic works.

3.5 Johan Fuss, Nikolaus von Krufft

The Hungarian music of this period is virtually unknown. The name of Johann Evangelist Fuss (János Fusz in Hungarian) (1777-1819) is known only to a very narrow circle of connoisseurs of Hungarian music. He was appreciated by his contemporaries as a songwriter and his works were published in Vienna, Leipzig, Munich and Bonn. His great stage works – operas, melodramas and church works – have not survived. The works that remained in manuscripts and were preserved by his heirs were destroyed during the Second World War. Fuss was the first to become interested in Hungarian folk melodies. He not only collected folk melodies but also wrote articles with many musical examples in the newspaper *Allgemeine Musikalische Zeitung*. This composer's piano works (sonatas, sonatinas, variations, rondos, dances) are extremely difficult to find.

The Austrian Baron Nikolaus von Krufft (1779-1818), a clerk in the Geheime Hof- und Staatskanzlei (Vienna State Chancellery), devoted what little free time he had (mostly at night) to music and composition. His output includes chamber music, over 100 songs, and piano works. According to his obituary of 1818, as a piano player he achieved a virtuosity similar to the great masters of his time. In his later works we find an astonishing virtuosity, common to many later 19th-century virtuoso performers, and a variety of technical challenges and difficulties: octave technique, passages in double notes, large leaps. Like Woelfl, Krufft had large hands and exceptional technical ability. His work deserves to be explored and played.

Despite political upheavals and wars, Vienna's musical life in the late 18th and early 19th centuries was vibrant, intense and varied. The composers presented here have each left their own individual mark on the history of piano art. By getting to know their works, we gain new

insight into the environment in which Haydn, Mozart, Beethoven and Schubert lived and created.

CHAPTER 4. COMPOSERS WHO WORKED IN FRANCE

In the chapters devoted to France in modern textbooks, this period is usually represented primarily by composers of the operatic genre. However, the view of the decline of French piano music, still widespread among most scholars today, hardly corresponds to historical reality. The beginning of the second half of the 18th century began brilliantly for French piano art. The French capital attracted talented musicians of various nationalities.

4.1. Johann Schobert

The name of Johann Schobert is usually mentioned only in connection with Wolfgang Amadeus Mozart. Undoubtedly, the music of Johann Schobert (1735?-1767), an Alsatian or German, was extremely influential in shaping the young Mozart's musical taste. Schobert's piano style, full of expression and drama, could not fail to impress the young prodigy. Schobert appeared in Paris around 1760-1761 and was immediately accepted as the Prince de Conti's musician. In a short time he emerged as a fine performer and an interesting composer. Schobert was one of the first to write sonatas for *obligato* piano with various instruments *ad libitum*, publishing them not in a cycle of six as was the custom of the age, but in twos. Sometimes he also called them symphonies – such as the two *Symphonies for pianoforte, violin and two French horns* Op. 9. His works can be seen as prototypes of future piano trios and quartets. His sonata cycle is free, has two or three movements in which the first movement *Allegro* often plays a central role. Sometimes he ends the sonata with a minuet. His works fascinate with temperament, expression and unexpected contrasts. Although even his later works were written for the harpsichord, they have passages very suitable for the piano. For the 19th century Schobert was already out of date; only Fétis in his "Biographie universelle" remarked:

Schobert's style is original and completely different from that of his contemporaries. He was the first to take an interest in accompaniments in the concertos for cembalo, without diminishing the importance of the main part. There is a link between the genius of this musician and that of Mozart, whose immediate predecessor Schobert was.

4.2. Johann Eckard

Johann Gottfried Eckard (1735-1809) was a German, born in Augsburg. Eckard is believed to have been self-taught and to have drawn his knowledge from Carl Philipp Emanuel Bach's manual *An Essay on the Proper Way to Play the Piano*. He arrived and settled in Paris at the end of 1758. Eckard was also one of the first to introduce the new instrument, the pianoforte, to the French. Only a few years later, in 1763, Eckard's 6 Sonatas Op. 1 were published in Paris. A year later, Eckard published 2 sonatas op. 2 (probably influenced by Schobert's 2 sonata cycles) for harpsichord or pianoforte, which turned out to be his last. Unfortunately all we have left is this collection of sonatas and a minuet with variations, published in the same year. It is difficult to ascertain today why Eckard did not publish any more works. The German writer and composer Schubart wrote in his *Aesthetics* in 1791:

Eckard composed much for the piano: concertos, fugues, sonatas with and without other instruments.

It is not clear whether Schubart was familiar with manuscripts or was speaking of published works. The choice of dynamic signs in his sonatas is impressive - *p*, *f*, *pp*, *ff*, *mp*, *mf*, *crescendo*, *legato e piano*, *dolce*, *tenute*, *rinf.*, *fp*. To the English musicologist Charles Burney, Eckard was a genial master of his instrument. Eckard outlived the revolution and his own fame and died forgotten and in penury in 1809. According to Mozart scholars Wiese and Saint-Fois, Eckard remained too German in his music.

4.3. The Revolution in France and its impact on musical life

Musical life before the Revolution was rich and varied. There were various musical societies that organized concerts. Paris offered a wide choice of pleasures and entertainments for all tastes and for all classes. We learn from the *Traveller's Almanac to Paris 1787* that the undemanding public attended bullfights and other animal fights, while during this time the select few listened to spiritual concerts. The Revolution dealt a major blow to the cultural life of the country. Not only did France lose almost half of its population, but also much of its intellectual elite. In the revolutionary years music had another role, another function, and composers were expected to write works celebrating the revolution, containing revolutionary themes. These are orchestral or choral works, intended for the big stage, for mass impact. And although there were pianos in many Parisian homes after 1790, and many piano works were published, both by French and foreign composers, we can hardly compare the level of French piano composers with that of Austrian, Czech, Polish and other composers writing for the piano at the time. With a few exceptions: the names of Hyacinthe Jadin, Alexandre Boëly, and Hélène de Montgeroult stand out.

4.4. Hyacinthe Jadin

The life of Hyacinthe Jadin (1776-1800) was very short. The youngest son in a family of musicians, he showed talent as a child – his first rondo for cembalo was written in 1785, and in 1789 he gave a piano concerto at the 'Concerts spirituelles' in Paris. From 1795 to 1799 he was a teacher at the newly founded Conservatoire. In 1800, Jadin, who had been ill with tuberculosis for several years, died in his mother's arms in miserable conditions. In a very short time, Hyacinthe Jadin was able to create many works: chamber music – trios, quartets; romances, piano and piano duo pieces, three piano concertos. In Jadin's piano works we will find both mastery and richness of musical ideas, themes close to Schubert's poetry and melancholy.

4.5. Alexandre Boëly

The second exceptionally talented Frenchman, only nine years younger than Hyacinthe Jadin, was Alexandre Pierre-François Boëly (1785-1858), a pianist, organist, violinist and composer, son and grandson of musicians. Today he is only just being rediscovered by his compatriots. His work was dedicated to the piano and organ. Owing to lack of funds most of his works were only published years after their composition; Boëly left over 300 works in all, mostly chamber music and works for piano and organ. He remains one of the most interesting French composers writing for organ and piano in this period. One can hardly say anything more accurate about Boëly than the words of Camille Saint-Saens:

...an artist with such a system cannot expect the support of his contemporaries; he can only arouse interest later, when the question of relevance no longer exists. The time has therefore come to pay tribute to the works of this talented musician of high consciousness.

For centuries, women in France have had many more advantages and rights than women in any other European country. This is a characteristic of French culture, of the French way of life. Women musicians are not rare here. H  l  ne de Montgerolt, Anne-Louise Brion, Marie Bayonne, Am  lie-Julie Candaille, Marie Bigot, Sophie Gail, Virginie Morel – most of these names are forgotten today, but these women have left their mark on French musical history and culture no less than their male counterparts. Madame Brion/Anne-Louise Boyvin d'Hardancourt-Brillon (1744-1824) was a composer, pianist and salonni  re. She was one of the first in France to take an interest in the new instrument. Marie-Emanuelle Bayon (or Baillon)-Louis (174?-1825), was known as Madame Bayon for her musical talents. She was the one who made the piano fashionable. She published six sonatas op. 1 for piano (1769) under the name Marie-Emanuelle Bayon, and later as Madame Louis (wife of the architect Victor Louis) she wrote a comic opera and arranged an overture from her opera for piano trio. From 1790 onwards nothing more is known of her except that she was ill and almost deaf. Julie Candaille (1767-1834) was a singer, pianist, actress and composer. At the age of 14 she was engaged at the Opera, a year later she sang the title role in Gluck's Iphig  nie en Aulide.

She left a piano concerto in D major op. 2, a Trio op. 11, three piano sonatas with violin accompaniment op. 1. Another undeniably interesting personality and musician was Marie Bigot de Moroque (Kiéné) (1784-1820). She died young, and only one sonata (written in 1806) and six etudes survived of her compositions. Her musical gifts are evident in her works.

4.6. H el ene de Montgeroult

The life of pianist and composer H el ene marquise de Montgeroult (1764-1836) is worthy of a novel. Born into an aristocratic family and married early to General de Montgeroult, she went through many hardships and adventures during the revolutionary years. She was considered one of the finest French performers, and was also an extraordinary improviser. Her oeuvre is devoted solely to the piano and consists of 9 sonatas (Sonatas Op. 1 was published in 1795), piano pieces and a method for piano - *Cours complet pour l'enseignement du forte-piano*, a monumental work composed of three parts: the first is devoted to scales and exercises, the second and third parts contain 114 studies ( tudes) of progressive difficulty. In Mongeroult's studies, in addition to working on technical and performance problems, the musician is introduced to the musical world of an interesting and talented composer.

At the beginning of the 19th century life in Paris began to stabilize. Still, many musicians were not of French origin; the Parisian musical world was international. Anton Reicha, Daniel Steibelt, Jan Dussek, Friedrich Kalkbrenner, later Stephan Heller and Ferdinand Hiller, Sigismund Thalberg, and of course Frederic Chopin and Franz Liszt settled there.

4.7. Friedrich Kalkbrenner

Friedrich Wilhelm Michael Kalkbrenner (1785-1849) was not only a teacher, but also a composer, pianist, and businessman (and as such we owe him many of the refinements of the piano of his day). After a youth spent in Paris and Vienna, from 1814 Kalkbrenner lived in England, where he made a name for himself as one of the greatest pianists of his time, as well as one of the best paid and most sought-after piano teachers. His remarkable technique and great melodic talent are evident in the works written in this early period of his life. In London he composed and performed his first piano concerto in D minor, Op. 61, confirming once again his reputation as a performer and artist. After Steibelt's Concerto No. 7 (1811) and Hummel's in C minor op. 85 (1816), Kalkbrenner's concerto is the third early Romantic concerto. With this work he went on tour in Europe. After the tour, Kalkbrenner moved back to live in Paris, where he remained for the rest of his life. A partner of Pleyel, the owner of a piano factory, Kalkbrenner was the author of many technical refinements to the instrument that were immediately copied by the competition. In his last years, Kalkbrenner played very infrequently due to health problems, but continued to teach and compose. He left over 200 keyboard works – sonatas, etudes, nocturnes, concert pieces: fantasias, variations, rondos;

concertos. Despite several recorded discs of his music, Friedrich Kalkbrenner remains one of the most underrated early Romantic composers.

CHAPTER 5. COMPOSERS WHO WORKED IN ENGLAND

Foggy England seems even foggier when we look for English composers in the late 18th and early 19th centuries. During this period most musicians in England were foreigners. The works of English composers are unknown. Both the English themselves and other nations were convinced that the English were unmusical. Nevertheless, musicians from different countries sought to visit England, where opportunities to earn good money were available. As in other countries, the difference between the musical culture of the capital and the countryside is enormous. Famous composers and musicians visited London, and the aristocracy sought to take lessons from the most celebrated of them. The pianoforte was an indispensable part of domestic, salon musicianship.

5.1. Johann Samuel Schröter

If in the first half of the 18th century Italian musicians reigned supreme in England, in the second half the influence of German composers, especially in London, increased. The now forgotten German pianist and composer Johann Samuel Schröter (1753?-1788) left a vivid mark on the musical culture of England. After Johann Christian Bach, he was the first composer to write exclusively sonatas and concertos for the pianoforte. Schröter's works were famous during his lifetime not only in England but also on the continent.

5.2 Johann Baptist Cramer, George Pinto

German by birth, Johann Baptist Cramer (1771-1858) spent much of his life in England and to the English he was an English composer. His name is now familiar to any budding pianist thanks to his studies, called *Studio per pianoforte*, which have had numerous editions, the most popular remaining the one published by Hans von Bülow. The works of which Cramer was proud and are now completely forgotten include eight piano concertos, some 60 sonatas, a method for piano, numerous piano pieces and chamber music. Much of his work was dedicated to his fellow musicians: Haydn, Dussek, Clementi, Hummel, Wölfl, Moscheles, and others.

Information on George Frederick Pinto (1785-1806) is extremely scarce and difficult to verify. There are no documents and no correspondence; most of the information we have is based on a brief memoir that appeared after his death in 1828 in the magazine *The Harmonicon*. Pinto began violin lessons very early and played the piano equally well. Despite his early death, Pinto managed to leave a body of work that was interesting and original in content: three piano sonatas, three violin and piano sonatas, songs and several keyboard pieces. We owe the dissemination of his music to the English musicologist Nicholas Temperley.

CONCLUSION

This dissertation is the result of many years of research related to the concert performance of works by forgotten composers, rarely performed in our modern times, from the late 18th and early 19th centuries, an era of flourishing piano music. In the process, new names and works kept appearing as I visited libraries or interacted with like-minded artists and specialists. The choice was difficult, because the composers worthy of being mentioned and performed are many.

To sum up, the period of the second half of the 18th and the beginning of the 19th century was extremely important for the history of the piano with the appearance and rapid improvement of the new pianoforte instrument, the forerunner of the modern piano. Without the works composed for it, it is hard to imagine today's piano music. With a few exceptions, the names of the representatives of this period are missing in textbooks on music history, and they are not studied in educational institutions. They are usually neglected by performers and rarely presented on concert stages.

This work is an attempt to collect, verify and process the scattered information on composers from various countries who have sunk into oblivion, to highlight their achievements and to present their music, which is evidence of high artistic skills.

Left in the shadow of their famous contemporaries, the forgotten composers and their works should be the subject of attention not only of a narrow circle of musicians or musicologists, but also of a wide range of music lovers. In spite of, or rather thanks to, the accumulation of generations of experience in the performance of works by famous masters, each successive generation of musicians creates its own new interpretative style, looking for new aspects in the works of the great masters. The same cannot be said of the works of rarely performed composers. Each composer, regardless of the era in which he lives, has his own personal style and characteristic technique. This dissertation marks the beginning of the study of this period

in Bulgarian musicology. The artistic questions related to the work of these forgotten artists are many and have yet to be explored.

There are also specific factors dictating why forgotten composers are rarely played. As a teacher who has taught at the Ecole supérieure de musique in Geneva, the Konservatorium in Zurich and the Musikhochschule and Konservatorium/Musikschule in Bienne, and who also gives private consultations to pianists, I can emphatically confirm that most students are eager to play works they have already heard and know – usually the most performed and well-known works by famous composers. My own concert experience, in addition to that as artistic director of the 'Geheimtipp am Mittag' concert series in Zurich for many years, shows that fellow musicians and audiences often prefer to perform and listen to composers whose works are already emotionally and mentally assimilated, while any new, unfamiliar artistic world requires a serious attitude, more energy and time to understand. At the same time, audiences take unfamiliar works with interest, especially if they are commented on by the performer.

From my observations related to my years of work on this dissertation, I note the awakening interest in this period on the part of musicologists and performers. This has also led musicians to divide into two groups, rarely tolerant of each other: performers on early instruments and pianists using modern pianos. It happens that the supporters of old instruments persuade me to make recordings on the pianoforte of the era, while those who deny the 'authentic' way of playing share their joy that my recordings are precisely on a modern instrument. But not all performers on period instruments are interested in introducing audiences to new, unfamiliar names. Rather, they seek to introduce music lovers to the different sound of already well-known works and composers on period instruments. The creation of pianoforte classes in various institutions of higher learning offers hope for a better appreciation and understanding of the late 18th and early 19th century era. It is the task of professional musicians not only to give aesthetic pleasure and enjoyment to their audiences, but also to actively educate and develop their taste and broaden their horizons. This presupposes knowledge and a broad horizon of the performers themselves.

CONTRIBUTIONS OF THE THESIS

1. For the first time in Bulgarian musicology, unknown works from the second half of the 18th and the beginning of the 19th centuries are examined, highlighting the contribution of forgotten, now unknown composers to the development of piano art. The analysis of their music is relevant to a deeper understanding of the music of famous composers of this era.

2. The emergence of the early romantic style in the early years of the 19th century is demonstrated.

3. The development of performance practice during this period is analyzed.
4. Previously unknown facts are presented related to the biographies of Wolfgang Amadeus Mozart, Ludwig van Beethoven and Daniel Steibelt.
5. Corrections, based on many years of research, are made to inaccuracies or errors in the biographies of the authors under consideration.
6. The unknown piano pieces included in the text enrich contemporary pedagogical practice and contribute to the study of various pianistic techniques characteristic of the period of the second half of the 18th and early 19th centuries.
7. There are concert performances and CD recordings of the unknown musical works in question, given the author.

PUBLICATIONS

I. PUBLICATIONS IN CONNECTION WITH THE DISSERTATION

1. Studies and articles in scientific journals:

1. Virtuosos or Charlatans. The First Itinerant Virtuoso Pianists. *Bulgarian Musicology*, 2013, № 3 – 4, pp. 116 – 133. / Виртуози или шарлатани. Първите пътуващи пианисти-виртуози. – В: *Българско музикознание*, 2013, № 3 – 4, с. 116 – 133.

2. Virtuosos or Charlatans. *Violin Key* (St. Petersburg), 2014, № 2, pp. 31-36 / Виртуози или шарлатани. – В: *Скрипичный ключ* (Петербург), 2014, № 2, с. 31-36.

3. Three portraits or the riddle of Karl Reichel. *Violin Key* (St. Petersburg), 2019, № 1, pp. 34 –36. / Три портрета или загадка Карла Рейхеля. – В: *Скрипичный ключ* (Петербург), 2019, № 1, с. 34 –36 (about Daniel Steibelt)

https://www.academia.edu/36044983/%D0%A2%D0%A0%D0%98_%D0%9F%D0%9E%D0%A0%D0%A2%D0%A0%D0%95%D0%A2%D0%90_%D0%B8%D0%BB%D0%B8_%D0%97%D0%90%D0%93%D0%90%D0%94%D0%9A%D0%90_%D0%9A%D0%90%D0%A0%D0%9B%D0%90_%D0%A0%D0%95%D0%99%D0%A5%D0%95%D0%9B%D0%AF

4. Daniel Steibelt in the history of piano music (in the last decades of the 18th and early 19th centuries). *Bulgarian Musicology*, 2020, № 4, pp. 3 – 29. / Даниел Щайбелт в историята на клавираната музика (последните десетилетия на XVIII и началото на XIX век). – В: *Българско музикознание*, 2020, № 4, с. 3 – 29.

2. Papers in conference proceedings:

1. The Piano Works of August Alexander Klengel(1783 – 1752). 7th Scientific Conference of doctoral students with international participation (2012), published by NBU (2013), p.24. / Клавирната музика на Август Александер Кленгел (1783 – 1752). – В: *Седма научна конференция на докторанти с международно участие „Млад научен форум за музика и танц 2012“*. Сборник с резюмета и CD с докладите. НБУ, 2013, с. 24.

2. The German Composer Ludwig Berger (1777 – 1839) and his Piano Works. 8th Scientific Conference of doctoral students with international participation (2013), published by NBU (2014), p.33. / Немският композитор Людвиг Бергер (1777 – 1839) и неговите творби за пиано. – В: *Осма научна конференция на докторанти с международно участие „Млад научен форум за музика и танц 2013*. Сборник с резюмета и CD с докладите. НБУ, 2014, с. 33.

3. Piano variations on folk melodies in the late 18th and early 19th centuries. 9th Scientific Conference of doctoral students with international participation, published by NBU (2013), p.35. / Клавирни вариации върху фолклорни мелодии в края на 18-и и началото на 19-и век. – В: *Девета научна конференция на докторанти с международно участие „Млад научен форум за музика и танц“*. Сборник с резюмета и CD с докладите. НБУ, 2015, с. 35.

3. Papers in conference proceedings in print:

1. Daniel Steibelt as seen by a pianist. Proceedings of a conference dedicated to the 250th anniversary of Daniel Steibelt. Paris, 2015

2. Virtuosos or charlatans. – Russian State Library, St. Petersburg. / Virtuozы или шарлатаны. – *Русская государственная библиотека*, Петербург, <http://nlr.ru/oniz/RA2159/publikatsii-otdela-not#sci>

3. German musicians in Russia. – Russian State Library, St. Petersburg. / Немецкие музыканты в России. – *Русская государственная библиотека*, Петербург, <http://nlr.ru/oniz/RA2159/publikatsii-otdela-not#sci>

II. SCIENTIFIC AND APPLIED PUBLICATIONS (booklets to CD):

1. August Alexander Klengel. CD, Trio Klengel: Anna Petrova-Forster, piano, Keiko Yamaguchi, violin, Stefania Veritá, cello, Toccata Classics, London, 2018.

2. Daniel Steibelt. Piano works. Anna Petrova-Forster, piano, CD, Gega New, 2012.

3. Diagnosis: Wunderkind. Works by composers who died young. Anna Petrova-Forster, piano, CD, Baby, USA, 2016.

4. The Birth of the Etude. Anna Petrova-Forster, piano, Toccata Classics, London, 2020.

APPENDICES

1. CD RECORDINGS

1. Daniel Steibelt. Piano works. Anna Petrova-Forster, piano. Gega New, 2012.
2. Daniel Steibelt. Oeuvres pour piano. Anna Petrova-Forster, piano. Forgotten Records, 2015.
3. Diagnosis Wunderkind. Piano works by young composers. Anna Petrova-Forster, piano. CD Baby, 2016.
4. August Alexander Klengel. Piano and Chamber Music. Trio Klengel: Anna Petrova-Forster, piano, Keiko Yamaguchi, violin, Stefania Verità, cello, Toccata Classics, 2018.
5. The Birth of the Etude. Anna Petrova-Forster, piano. Toccata Classics, 2021.

2. RADIO BROADCAST

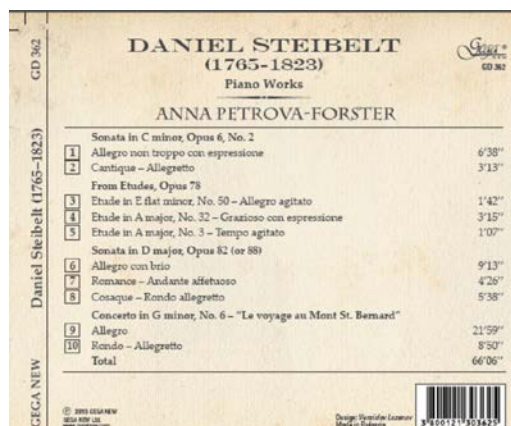
1. Le printemps des arts – Monte Carlo, mars 2018: „Entre 18 et 19 heures” Daniel Steibelt – Anna Petrova-Forster

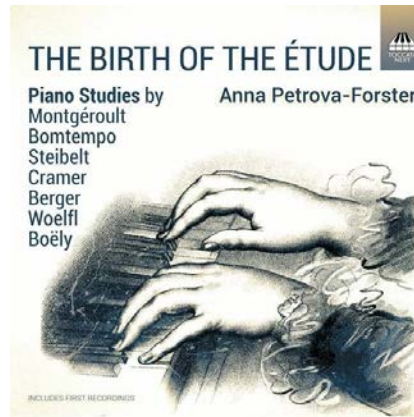
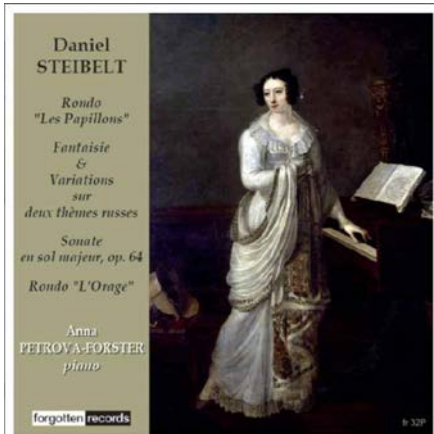
3. YOUTUBE RECORDINGS

Anna Petrova Channel –

<https://www.youtube.com/channel/UCTJFIU165gG83Q4nVjpKJ0g>

<http://www.annapetrova.com/en/>





DIAGNOSIS: WUNDERKIND
COMPOSERS WHO DIED YOUNG

<p>George Pinto (1785 – 1806)</p> <p>[1] Rondo E flat major 6'22</p> <p>Juan Arriaga (1806-1826)</p> <p>[2] Capricho B flat major 3'34</p> <p>[3] Capricho B flat major 5'41</p> <p>[4] Capricho A minor 5'57</p> <p>George Aspull (1813-1832)</p> <p>[5] Fantasia F minor 10'53</p> <p>Karl Filtsch (1830-1845)</p> <p>[6] Romance E minor 2'53</p> <p>Ernst Mielck (1877 – 1899)</p> <p>[7] Impromptu G minor 2'30</p> <p>[8] Impromptu B minor 2'57</p>	<p>William Baines (1899 - 1922)</p> <p>[9] Dreaming 3'08</p> <p>[10] Prelude Nr. 2 2'49</p> <p>[11] Prelude Nr. 3 0'59</p> <p>[12] Prelude Nr. 5 2'56</p> <p>[13] Prelude Nr. 7 2'23</p> <p>[14] Poem-Nocturne 3'58</p> <p>Vítězslava Kaprálová (1915-1940)</p> <p>[15] - [20] Variations sur le carillon de l'église St. Etienne du Mont op.16 8'54</p> <p style="text-align: center;">Total duration : 65'55</p>
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ANNA PETROVA - FORSTER, piano

Recorded in Switzerland in May 2016
Steinway grand piano.
Recording, editing and mastering: Georg Trenev
Design: Aneta Kottová-Bogdanova
Special thanks to Jonathan Baker-Bates
Booklet notes: Anna Petrova-Forster
Cover Image: Julius Dimpfel (1896-1905), "Night"

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