

2019 ASIA International Piano Academy & Festival in Korea

Lecture 1

What Is the Music that Chopin Really Sought?

By the Analysis of his Autographs and his Notes in Students' Scores

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Many of the works by the early Romantic-era composer and pianist Frédéric François Chopin were piano solos. Throughout music history, no other composer specialized in the piano to the extent that Chopin did. Chopin taught his works to his students, and he made notes in their scores during these lessons. The objective of this lecture is to illuminate Chopin's true intentions for his works to be performed through an analysis of these notes and his autographs. I will mainly examine the scores of Jane W. Stirling but will also use Camille Dubois's scores and Chopin's autographs that were intended for use in the printing of his scores.

**1. Textual revisions**

- The addition of voice parts
- The addition of variations
- The addition of ornaments

**2. Fingering instructions**

- Freeing the thumb (using the thumb on the black keys)
- A variety of finger crossings
- Continuous use of the same finger
- Repositioning of the fingers
- Utilizing idiosyncrasies of the fingers

**3. Instructions on phrasing and articulation**

Instructions using slurs

- Slurs became longer as the pieces developed
- Slurs continue from transitions and introductory sections
- Slurs are elongated in places where the melody is repeated

Instructions using lines

- Used to clarify the boundaries of phrases

- Used to interrupt lyricism

#### **4. Instructions on dynamics**

- Changes in expression at locations where the melody is repeated
- Changes in expression at locations where a theme reappears
- An accent or a diminuendo?

#### **5. Instructions on pedaling**

- Detailed instructions on pedaling
- Lengthened use of the pedals at locations where the theme is repeated
- Una corda
- The meaning of pedal-related markings above the staff

#### **6. Instructions on the timing of sound production using lines**

- The timing of performing ornaments
- Performing triplets and dotted rhythms simultaneously

#### **7. Methods of expressing rubato and agogics**

- Ways of expressing quintuplets
- The addition of fermatas

#### **8. Interpretation of works with a variety of notes**

- Nocturne in E-flat major, Op. 9, No. 2
- Nocturne in c-sharp minor, Op. 48, No. 1

Among these performance techniques and varieties of expression, fingerings are associated with agogics, and phrasing and dynamics are related to pedaling. Therefore, these instructions are not to be understood merely as individual piano techniques, but should be learned in their entirety as important aspects of Chopin's unique form of expression and utilized as such during performances.

#### References:

Eigeldinger, Jean-Jacques et Jean-Michel Nectoux (ed.). 1982. *Frédéric Chopin. Oeuvres pour piano. Exemple de Jane W. Stirling avec annotations et corrections de l'auteur [Works for piano: Facsimile of the copy of Jane W. Stirling with annotations and corrections by the author]*. Paris: Bibliothèque Nationale.

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