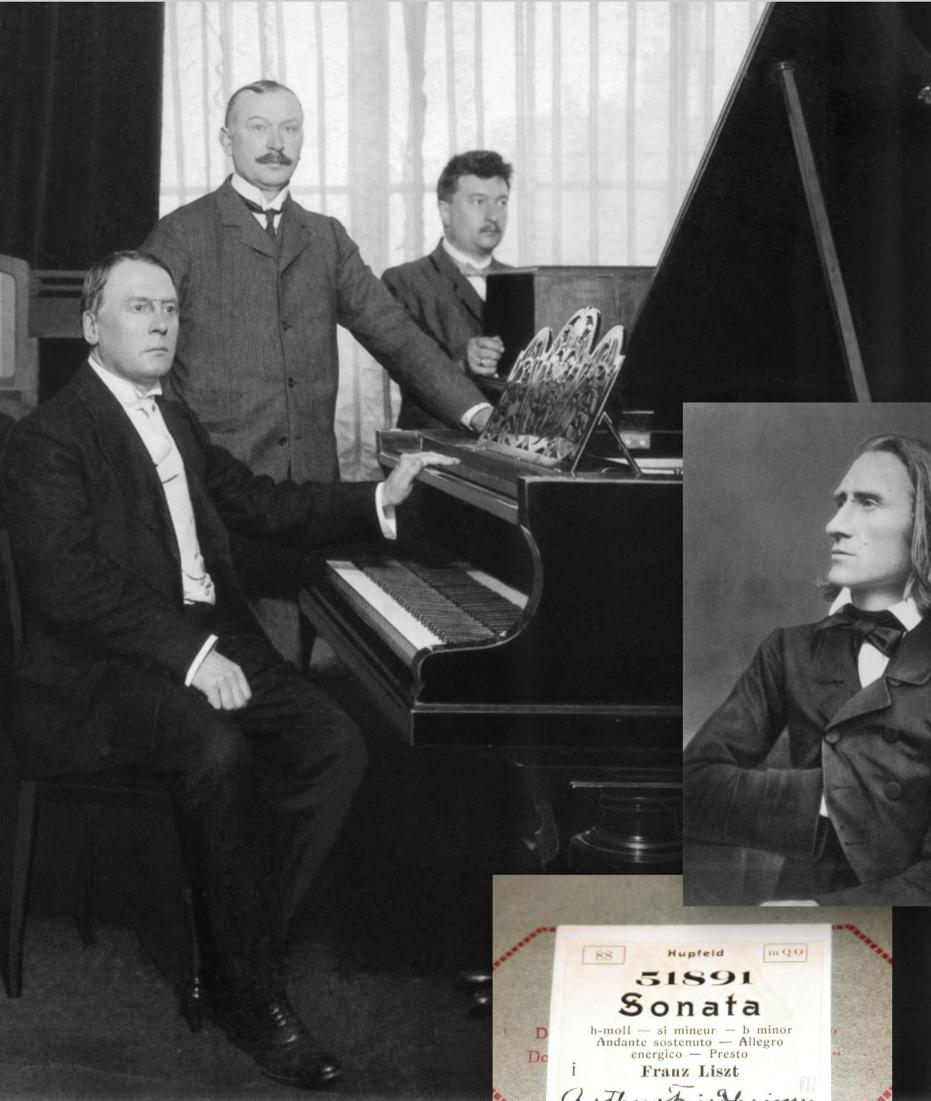


# LISZT PIANO SONATA MONOGRAPHS

Arthur Friedheim's Recently Discovered Roll Recording

Gerard Carter · Martin Adler

LISZT BICENTENNIAL



WENSLEYDALE PRESS

ARTHUR FRIEDHEIM'S RECENTLY DISCOVERED  
ROLL RECORDING

Gerard Carter and Martin Adler

WENSLEYDALE PRESS

Liszt Piano Sonata Monographs  
www.lisztsonata.com

Wensleydale Press  
ABN 30 628 090 446  
165/137 Victoria Street  
Ashfield (Sydney) NSW 2131 Australia  
Tel +61 2 9799 4226  
Mob 0488 99 4226  
gerard.carter@bigpond.com  
www.wensleydalepress.com.au

Layout and cover design  
ADLERMEDIA.DE  
www.adlermedia.de

Copyright © Gerard Carter and Martin Adler 2011

All rights reserved. This book is copyright. Except as permitted under the Copyright Act 1968 (for example, a fair dealing for the purposes of study, research, criticism or review) no part of this book may be reproduced, stored in a retrieval system, or transmitted in any form or by any means without prior permission. Enquiries should be made to the publisher.

The authors acknowledge the kindness of Mr Randolph Herr of New York, who is the owner of the Friedheim roll, in providing a recording of his playback, of Mr Peter Phillips of Sydney for information cited in several of the footnotes and, last but not least, of Mr Denis Condon of Sydney without whose constant and willing support over many years this project would not have been conceived.

This publication is sold and distributed on the understanding that the publisher, the authors, Mr Herr, Mr Phillips and Mr Condon do not warrant that the contents of this publication are accurate, reliable, complete or up to date; they do not take responsibility for any loss or damage that happens as a result of using or relying on the contents of this publication and they are not giving advice in this publication.

Herstellung und Verlag: epubli GmbH, Berlin, [www.epubli.de](http://www.epubli.de)

ISBN 978-3-86931-795-3

Bibliografische Information der Deutschen Nationalbibliothek  
Die Deutsche Nationalbibliothek verzeichnet diese Publikation in  
der Deutschen Nationalbibliografie; detaillierte bibliografische  
Daten sind im Internet über <http://dnb.d-nb.de> abrufbar.

Printed in Germany

## CONTENTS

Introduction	9
Piano Roll Recordings	10
Friedheim's Performances	12
Friedheim's Piano Roll	20
Melody-Delaying and Arpeggiata	24
Arpeggiation	28
Friedheim Amalgam	29
Other Harmonic Changes	32
Other Textual Changes	34
Final Bar	40
Tempi and Metronome Markings	41
Stylistic Freedom	45
Pedalling	46
Dynamics	50
Recitatives	51
Phonola Range Analysis	52
Musical Aesthetic	57
Traditions	59
Conclusion	60
Appendix 1: Timeline of Performances, Editions, Books, Recordings and Events	61
Appendix 2: Phonola Range Analysis	66
Appendix 3: Excerpts from Hupfeld Catalogues	68
Appendix 4: Tempo Comparison (Friedheim vs. Stradal and d'Albert)	76
Appendix 5: Tempo Comparison (Brendel vs. Friedheim, Stradal and d'Albert)	78
Appendix 6: Tempo Comparison (Friedheim vs. Brendel, Stradal and d'Albert)	80
Appendix 7: Timing Comparison (Friedheim vs. Brendel)	81
Bibliography	82

who had surpassed Rubinstein in Liszt's Twelfth Rhapsody and von Bülow in the B minor Sonata.<sup>25</sup>

'A week later a "musikfest" took place in Weimar under the presidency of Liszt. Although the program had been arranged long before, Liszt now asked me to open the first concert with his B minor Sonata. Saint-Saëns<sup>26</sup> had come from Paris for the festival. He was very friendly and expressed pleasure in the great strides I had made. [...]

'The Weimar Musikfest<sup>27</sup> was a triumph, as was to be expected. I felt that in being asked to open it I had come in for my full share of honors.

'Liszt made no comment after my playing of his Sonata; how could he in the light of our little dialog in Leipzig about Hans von Bülow? And yet, by the most remarkable of coincidences, Fate decreed that I was to learn his judgment after all, forty-six years later!

'While I was working on this very chapter I was pleasantly surprised to receive a letter from Hugo Mansfeldt,<sup>28</sup> whom I met for the first time when he came to Weimar in 1884 and whom I had not seen since I was concertising in Berlin thirty years ago. In his letter he recalled our days in Weimar and related an important incident which he was anxious to have me know. I quote the relevant part of the letter:

"My dear Friedheim, friend of olden days – It may interest you to hear of a remark Liszt made about you many years ago. Perhaps it was never told you. In the year 1884 the festival was held at Weimar, at that time Franz Liszt's home. I was in the audience on that occasion. The next day Emil Sauer told me that he was sitting with others near Liszt when you were playing the Sonata, and when you finished Liszt turned to those around him and said: '*That* is the way I thought the composition when I wrote it.'<sup>29</sup> I can conceive of no greater praise bestowed on anyone –"

---

<sup>25</sup> Friedheim was then twenty-four years of age.

<sup>26</sup> Camille Saint-Saëns (1835-1921) was a pianist, organist, conductor, composer, musical colleague and close friend of Liszt's.

<sup>27</sup> The reference is to the Weimar Musikfest of 1884.

<sup>28</sup> This was in 1930 when Arthur Friedheim was seventy-one years of age and Hugo Mansfeldt (1844-1931) was eighty-six. Mansfeldt was a pianist, a pupil of Liszt, and a colleague of Friedheim.

<sup>29</sup> Maybe Liszt's comment was meant to be somewhat 'delphic' as Friedheim's memoirs show that Liszt was accustomed to making such potentially ambiguous comments. Liszt was possibly making a comment on Friedheim's technical ability to play the fast sections up to concert speed as well as on Friedheim's fidelity to the printed text. It was perhaps also an

'During this busy winter of 1918-19 Friedheim made his first piano rolls for Aeolian<sup>46</sup> under a ten-year contract [...]',<sup>47</sup>

Friedheim himself made no mention in his memoirs of making any roll or disc recordings and, in particular, he made no reference to his roll recording of the Liszt Sonata. This absence is puzzling. Friedheim's performance of the Sonata was approved by Liszt as coinciding with Liszt's conception when he wrote it. Friedheim performed the Sonata many times in public, although admittedly quite often to a hostile reception. He would have been keen to record his playing of the Sonata to pay tribute to Liszt, to consolidate his own reputation as Liszt's most famous pupil, and to leave for posterity a definitive interpretation of the Sonata. Friedheim was the pupil to whom, in all likelihood, Liszt had given his autograph manuscript.<sup>48</sup>

No-one had the Friedheim roll in their possession or had any information about its whereabouts, or so it seemed. Yet something was about to happen which would be an epoch-making event in our understanding of nineteenth century piano performing practice and would have the potential to revolutionise our ideas on the authentic interpretation of the Sonata.

---

<sup>46</sup> 'Aeolian' was the name of the company and 'Duo-Art' was the brand name of the piano and the roll.

<sup>47</sup> See 'Life and Liszt: The Recollections of a Concert Pianist' by Arthur Friedheim edited by Theodore L. Bullock (Taplinger Publishing, New York, 1961), Introduction p. 22.

<sup>48</sup> Gerard Carter expressed this opinion in 'Rediscovering the Liszt Tradition' by Gerard Carter (Wensleydale Press, 2006), p. 189 hardback edition, p. 159 comb bound edition.

## FRIEDHEIM AMALGAM

The composer is reported to have instructed his pupil Karl Klindworth (1830-1916) to play D natural, not D sharp, in bars 738 and 740 of the Sonata.<sup>62,63</sup>

This early tradition, which alters the emotional climate of the coda, was followed by Liszt pupil Eugen d'Albert (1864-1932) in his 1913 *Welte* reproducing piano roll recording.

Friedheim adopts an intermediate approach ('Friedheim amalgam'). He plays D sharp in bar 738 and D natural in bar 740. Whether this particular approach was sanctioned by the composer, or whether it was Friedheim's compromise, we do not know. Alternatively, it may not have been a compromise at all but rather a musical analogue of the final dialogue in the last sentences in Goethe's *Faust* where Mephistopheles says 'she's judged' and a voice from above says 'she's saved'.<sup>64</sup> Claudio Arrau stated that the *Faust* legend as a programme for the Sonata was commonly accepted by the Liszt pupils.<sup>65,66</sup> The reason that Liszt did not call it the 'Faust Sonata' was that his plagiarism from Alkan's Sonata of a similar procedure (hammer blow motif followed by its transformation into a lyrical subject) would have been highlighted for everyone to see.<sup>67</sup>

---

<sup>62</sup> 'Page 36, 3rd. system, mm. 1 and 3, right hand: The Liszt pupils have doubts as to whether the first note should be D# or D. Manuscript and published sources have D#. In her *Liszt-Pädagogium*, Ramann says somewhat laconically, without foundation: "The D# should not be changed to D." On the other hand Klindworth assured the editor that he played D for the Master at the latter's instruction. In this connection he called attention to the continuity of the harmony, the progression (last measure of this system): [musical example] in which the C double-sharp continues the D enharmonically, while the anticipation of the D# in the succeeding final cadence would not be so beautiful. Played with the minor suspended note D (a reminiscence of p. 1, 3rd. system, m. 1), the chord contains a twinge of bygone sorrow; with D# it seems considerably more peaceful, cooler. It is quite conceivable that the Master wanted to change the D# to D later, after the publication of the sonata. However, I have not yet been able to find a reliable document.'

<sup>63</sup> See 'Franz Liszt Sonata in B minor and Other Works for Piano'; from the Franz Liszt-Stiftung edition; edited by José Vianna da Motta (1924) (Dover Publication, Inc., New York, 1990); Editorial Notes p. ix.

<sup>64</sup> Actually, the order of 'judged' and 'saved' would be reversed in Friedheim's reading, since he places the pessimistic D natural after the more optimistic D sharp. Consequently he maintains the gloomy atmosphere in the final curtain (see chapter 'Other Harmonic Changes').

<sup>65</sup> 'JH/ To what extent do you apply a Faustian scenario in working out your interpretation? Do you think in terms of Faust and Gretchen and Mephistopheles.

'CA/ This was something that was taken for granted among Liszt's pupils.

See 'Arrau on Music and Performance' by Joseph Horowitz (Dover, 1999), p.137.

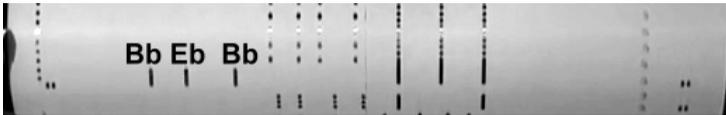
<sup>66</sup> Arrau must have got this from his teacher, Liszt pupil Martin Krause (1853-1918).

<sup>67</sup> See 'Liszt Sonata Companion' by Gerard Carter (Wensleydale Press, 2006), pp. 152-154.

## OTHER TEXTUAL CHANGES

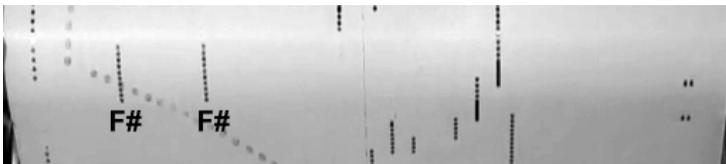
Friedheim made other textual changes:

In the ‘Grandioso’ (commencing at bar 105) Friedheim, in bar 110, inserts an E flat. This change makes the *fff* more powerful.

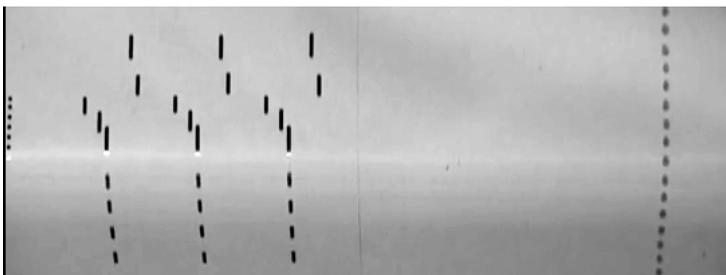


Bass notes in bar 110.

In bar 159 Friedheim doubles the first note in the bass (quaver F#) at the lower octave, in effect inserting an ‘8’ (with Liszt’s specialised meaning) under that note. Similarly in bars 594 to 597 Friedheim doubles the bass quavers.<sup>75</sup>



Bass notes in bar 159.



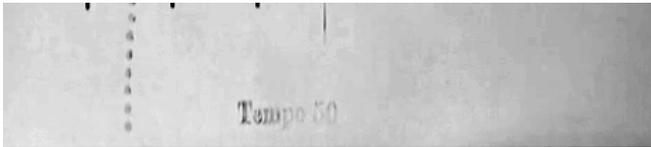
Doubling of bass notes in bars 596-597.

---

<sup>75</sup> For reasons explained in the chapter ‘Phonola Range Analysis’ there is alternatively the possibility that a Hupfeld roll editor doubled the bass notes by analogy with the preceding bars.

## TEMPI AND METRONOME MARKINGS

Friedheim's recorded performance of the Sonata totals 29:06 in duration. The average on CD these days is about 29:00. Owing to the extreme range of tempo indications by Liszt a total duration is not a reliable guide to a pianist's approach to individual tempi. Friedheim had no pressure on him to speed up as there was enough playing time on a roll for the Sonata to be easily and appropriately segmented into two rolls. A roll could take up to twenty minutes playing time. The Friedheim roll has printed on it the word and figures 'Tempo 50'. This occurs at the commencement of the inked dynamics guide just before the perforations commence. 'Tempo 50' means that the piano playback mechanism is to be adjusted so that it plays back constantly at five feet per minute. This was done for the recorded playback studied for this monograph with the result that Friedheim's performance has been correctly played back, recorded and analysed as to all the tempi.<sup>84</sup>



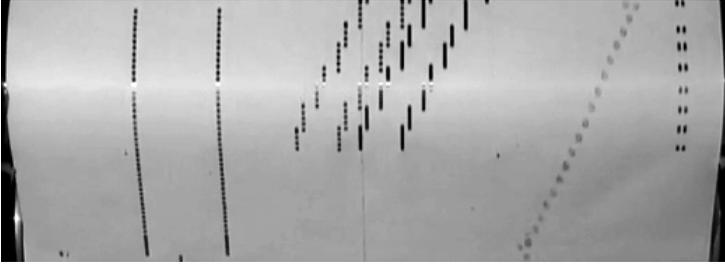
'Tempo 50' stamp on the first roll.

Lina Ramann's 'Pädagogium' was a collection of notes made by her about Liszt's teaching of his own works. It was based on contemporary notes taken by pianists present at Liszt's masterclasses. Regrettably, no specific notes of an actual masterclass on the Sonata itself have come down to us. It seems that Liszt avoided giving masterclasses on his Sonata preferring to hear it from a select few of his advanced pupils.<sup>85</sup> In her 'Pädagogium' Ramann provided a number

<sup>84</sup> Mr Peter Phillips has pointed out the following: Roll acceleration may, however, be an issue, as the player piano used has a relatively small take-up spool, and the rolls are quite long. In some cases, the pneumatic roll drive motor tends to slow down as the roll progresses, owing to the increased load, and that may have occurred with the Hupfeld performance. If the take-up spool diameter and the duration of the roll are known, it is possible to calculate the final tempo, assuming the roll motor is not slowing.

<sup>85</sup> 'Liszt-Pädagogium' by Lina Ramann (Breitkopf & Härtel, 1902, reprinted 1986) (Series V, Chapter 16, page 4: 'Liszt verfehlte selten beim Anhören der Sonate, *die er nur Wenigen gestattete ihm vorzuspielen*, auf diese Klangwirkung besonders hinzuweisen.' which translates as: 'Liszt only seldom failed to point out especially this sound effect when listening to the sonata *which he allowed only a few to play for him.*' [emphasis supplied by the authors of this monograph].

presumably with his approval, directly onto the roll in bars 309, 312 and 315-318.<sup>99</sup>



Simulated use of the sostenuto pedal in bar 312.

<sup>99</sup> ‘Liszt was definitely acquainted with the middle pedal, although we are not sure when he was first shown a mechanism of this type. The piano firm of Boisselot et Fils exhibited an instrument equipped with a *sostenuto* device at the 1844 Paris Exposition. Then Louis Boisselot, the son, went on Liszt’s concert tours of Spain and Portugal in 1845-47. He apparently presented Liszt with one of his firm’s instruments. In a letter to Carl Weitzman, dated August 14, 1861, Liszt mentions it as still in his possession. It is not clear whether it is the same instrument that was exhibited at the Paris Exposition. It is not the Boisselot instrument with which Liszt toured, for that one remained in Portugal and is now in the State Instrument Museum in Lisbon. A later Chickering piano that Liszt owned apparently had a sostenuto pedal mechanism for the lower half of the keyboard. It is now in the Liszt Museum in Budapest and is most likely the instrument that Chickering delivered to Liszt in Rome at Christmas 1867. He later donated it to the Royal Hungarian Academy of Music.

‘In 1883 Liszt was sent a grand by the Steinway firm in New York. The piano, serial number 49382, had been finished on December 12, 1882 in Hamburg, just a few years after Steinway had begun incorporating the *sostenuto* pedal on its instruments. It is now in the *Museo teatrale alla Scala* in Milan. In a letter of November 1883 to the Steinway firm [...] Liszt wrote [the original letter is in German]:

“Regarding the use of your most welcome *sostenuto* pedal with sustaining tones, I am sending to you the two enclosed examples, “Danse des Sylphes” by Berlioz, and the third of my “Consolations”. Today I have only written the opening measures of both pieces, with the condition that if you wish it, I shall happily finish the entire transcription, complete with exact adaptation for your sostenuto pedal.”

‘In a postscript [Liszt] added:

“The pedal referred to should not, in my opinion, be used with too much frequency, but will be of excellent effect, especially in somewhat tranquil soft passages.”

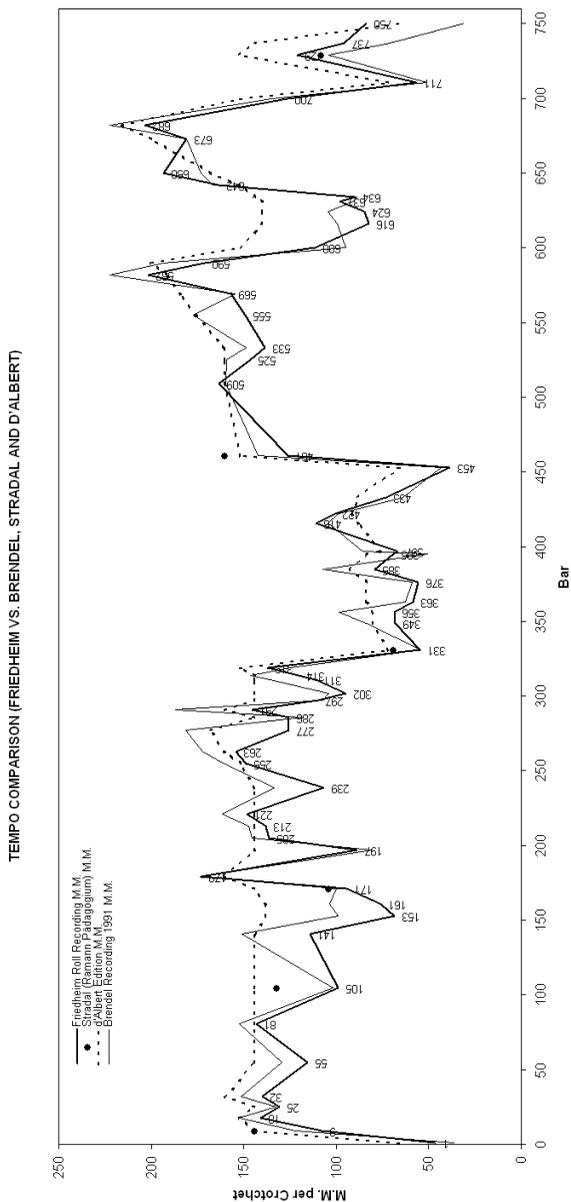
See: ‘The Pianist’s Guide to Pedaling’ by Joseph Banowetz (Indiana University Press, 1985, Reprint 1992), pp. 216 ff.

It follows that Liszt was well aware of the availability on some pianos of the sostenuto pedal when Friedheim played the sonata for Liszt in 1884.

## CONCLUSION

Analysis of Arthur Friedheim's piano roll recording of the Liszt Sonata gives us a good idea how Liszt himself would have performed the Sonata in relation to melody-delaying, arpeggiata, rubato and stylistic freedom generally, and in the details of tempo, dynamics, pedalling, and two subtle but significant harmonic changes in the coda. The discovery of the Friedheim roll is an epoch-making event in our understanding of Liszt's musical aesthetic. It has the potential to revolutionise our ideas on the authentic interpretation of the Sonata as well as our understanding of nineteenth century piano performing practice.

## APPENDIX 6: TEMPO COMPARISON (FRIEDHEIM VS. BRENDEL, STRADAL AND D'ALBERT)



## **PUBLICATIONS BY WENSLEYDALE PRESS**

**Franz Liszt's Piano Sonata: Gerard Carter (includes CD):** discussion and analysis of Franz Liszt's Piano Sonata with CD of historic reproducing piano recordings by celebrated Liszt pupil Eugen d'Albert and Paderewski pupil Ernest Schelling; paperback illustrated (seven illustrations are in colour) 159 pages 205 x 145 mm ISBN 0977517349 RRP AUD 115

**Australian Law for the 21st Century: Gerard Carter:** common law, statute law, legal concepts and institutions in Australia and its states and territories, in plain language, for those interested in learning about the law; paperback 306 pages 190 x 120 mm ISBN 0977517357 RRP AUD 45

**Transfer of Legal Rights: Gerard Carter:** common law, equitable principles and statutory provisions in every Australian state and territory governing transfers of legal rights, with tables, diagrams, flow charts, forms and precedents, in plain language, for lawyers and law students; paperback 120 pages 190 x 120 mm ISBN 0977517365 RRP AUD 45

**Rediscovering the Liszt Tradition: Gerard Carter (includes 3 CDs):** Franz Liszt and his pupils, the authentic interpretation of his piano works, and nineteenth century piano performing tradition, with three CDs of historic reproducing piano recordings of Liszt's piano works performed by eleven celebrated concert pianists who studied with him at Weimar; comb bound illustrated 213 pages 297 x 210 mm ISBN 0977517306 RRP AUD 85; hardbound illustrated 213 pages 230 x 160 mm ISBN 0977517314 RRP AUD 115

**Liszt Sonata Companion: Gerard Carter:** advanced discussion and analysis of Franz Liszt's Piano Sonata in 123 fascinating articles; comb bound illustrated 310 pages 297 x 210 mm ISBN 0977517322 RRP AUD 85

**The Blue and Gold Forever: Arthur Hahn arranged by Gerard Carter:** sheet music; melodious, stirring and inspirational school song of St Aloysius College, Milsons Point, Sydney; words and music by Arthur Hahn SAC 1918 (E flat) arranged for piano by Gerard Carter opus 1 (D flat); comb bound sheet music 2 pages 297 x 210 mm ISBN 0977517373 RRP AUD 25

**Fantasy on the Maiden's Wish: Gerard Carter:** sheet music; pianistic and effective concert piece, based on famous Polish song for voice and piano by Frédéric Chopin, composed for piano by Gerard Carter opus 2 (A flat); comb bound sheet music 12 pages 297 x 210 mm ISBN 0977517381 RRP AUD 45

**Piano Mannerisms, Tradition and the Golden Ratio in Chopin & Liszt: Gerard Carter:** nineteenth century piano interpretative devices by ten celebrated pianists born in the nineteenth century taken from reproducing piano roll recordings of the Chopin Nocturne in F sharp major opus 15 no. 2; the mysterious tradition of the Klindworth D natural in the Liszt Sonata; and some astonishing discoveries about the golden ratio in the Chopin Etudes and the Liszt Sonata; booklet illustrated 36 pages 297 x 210 mm ISBN 9780977517398 RRP AUD 35

**The Piano Book: Gerard Carter:** pianos, composers, pianists, recording artists, repertoire, performing practice, analysis, expression and interpretation in 207 fascinating articles; comb bound illustrated 440 pages 297 x 210 mm ISBN 978-0-9805441-0-7 RRP AUD 120

**Nineteenth Century Piano Interpretative Devices: Gerard Carter:** melody-delaying, melody-anticipation, arpeggiata, rubato, air pauses and accelerando; disc and roll recordings showing the use of nineteenth century piano interpretative devices; survey of 100 recorded pianists born before 1900 and their use of melody-delaying and arpeggiata; analysis of the results of the survey; comb bound illustrated 86 pages 297 x 210 mm ISBN 978-0-9805441-1-4 RRP AUD 45

**The Authentic Chopin and Liszt Piano Tradition: Gerard Carter:** Chopin and Liszt as composers, pianists and teachers; Chopin tradition through Mikuli; Liszt tradition through Stavenhagen and Kellermann; nineteenth century piano interpretative devices in Chopin and Liszt; Chopin and Liszt tradition through their pupils and disciples; comb bound illustrated 242 pages 297 x 210 mm ISBN 978-0-9805441-2-1 RRP AUD 85

**Liszt Sonata Compendium: Gerard Carter (includes CD):** Franz Liszt's Piano Sonata in B minor; its prototypes, composition, editions, analyses, interpretation, performances, reception, evaluation, details of historic reproducing piano roll and disc recordings; includes facsimiles in study format of the autograph manuscript of 1852/53 and the Breitkopf & Härtel first edition of 1854; also includes a CD of the Sonata; comb bound illustrated 260 pages 297 x 210 mm ISBN 978-0-9805441-3-8 RRP AUD 85

**Towards an authentic interpretation of the Liszt Sonata: Gerard Carter:** first edition; Liszt pupil Motta's edition; interpretative editions by Cortot and by Liszt pupils Joseffy, Sauer, Rosenthal and d'Albert; Liszt pupils Stavenhagen and Kellermann and their pupil Fleischmann; Liszt Pädagogium; Liszt pupil Bülow; tempi; pedalling; dynamics; melody-delaying, arpeggiata, rubato; Liszt pupil Klindworth; disc and roll recordings; Liszt pupil d'Albert's 1913 Welte roll; Liszt pupil Friedheim's performances; Schelling's 1916 Duo-Art roll; interactions of Liszt pupils; booklet illustrated 45 pages 297 x 210 mm ISBN 978-0-9805441-4-5 RRP AUD 40

**Interpreting César Franck's Organ Works: Gerard Carter:** Franck's organ at Ste Clotilde; the present organ at Ste Clotilde; dynamics and expression; touch and duration; phrasing; tempo; style; editions; lessons with Jean Langlais on Chorales nos. 1 and 3 and Pièce Héroïque; lessons with Alan Moffat; sonority of reeds; eight foot reeds; stylistic freedom; organists and the Franck tradition; French organ music terms; booklet illustrated 37 pages 297 x 210 mm ISBN 978-0-9805441-5-2 RRP AUD 40

**César Franck's Metronome Markings for his Organ Works: Gerard Carter:** discovery of Franck's metronome markings; markings seem high; cursor theory; Franck performance theory; double-beat theory; comparisons of markings by Franck, Tournemire and Dupré and recordings by Langlais and Marchal; organists and the Franck tradition; booklet illustrated 32 pages 297 x 210 mm ISBN 978-0-9805441-6-9 RRP AUD 30

**The Reproducing Piano: A Forgotten Musical Revolution: Gerard Carter:** reproducing pianos and rolls; top concert pianists recorded from 1905 to 1930; accurately reproduced dynamics and pedalling; more natural sound than early discs; rolls were superseded from 1930s by electric discs; Denis Condon, collector, rebuilder and restorer of reproducing pianos and their rolls; revival increases our knowledge of nineteenth century piano performance practice; booklet illustrated 19 pages 297 x 210 mm ISBN 978-0-9805441-7-6 RRP AUD 20

**Music in My Life: Gerard Carter:** piano; reproducing piano; grand organ; accompanying voice; booklet illustrated; includes sheet music for The Blue and Gold Forever arranged for piano by Gerard Carter opus 1 and Fantasy on the Maiden's Wish for piano by Gerard Carter opus 2; booklet illustrated 54 pages 297 x 210 mm ISBN 978-0-9805441-8-3 RRP AUD 30

**Favourite Piano Pieces and Concertos: Gerard Carter:** The Australian Broadcasting Corporation established by vote in 2004 a list of the 100 most popular piano pieces, and in 2007 a list of the most popular 37 piano concertos (out of a list of the 100 most popular concertos); analysis and ranking of composers, piano pieces and piano concertos; author's own assessments grouped for composers; booklet illustrated 31 pages 297 x 210 mm ISBN 978-0-9805441-9-0 RRP AUD 30

**Towards an authentic interpretation of the piano works of Frédéric Chopin: Gerard Carter:** Chopin as man, composer, pianist and teacher; Chopin's piano works; Chopin editions; Chopin tradition through Mikuli; Chopin rubato, pedalling, ornamentation and orthography; Chopin and Pleyel pianos; nineteenth century piano interpretative devices; Chopin nocturne: a case study; Chopin and schools of piano playing; comb bound illustrated 86 pages 297 x 210 mm ISBN 978-0-646-52380-4 RRP AUD 50

**Pedalling the Piano: Gerard Carter:** An historical, musicological and artistic analysis of the development and use of the sustaining, sostenuto and una corda pedals of the piano with particular reference to the music of Bach, Haydn, Mozart, Beethoven, Schubert, Chopin, Liszt, Mendelssohn, Schumann and Brahms; comb bound illustrated 77 pages 297 x 210 mm ISBN 978-0-9807452-0-7 RRP AUD 50

**Moonlight Sonata: Gerard Carter:** An analysis of Beethoven's 'senza sordino' marking in the first movement of his Piano Sonata in C sharp minor op. 27 no. 2, including the views of his pupils Carl Czerny and Anton Schindler; comb bound illustrated 31 pages 297 x 210 mm ISBN 978-0-9807452-1-4 RRP AUD 30

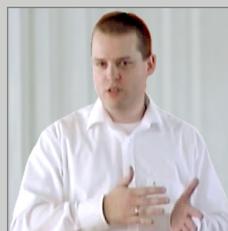
**Liszt Piano Sonata Monographs: Arthur Friedheim's Recently Discovered Roll Recording: Gerard Carter and Martin Adler:** paperback illustrated 90 pages 210 x 149 mm ISBN 978-3-86931-795-3 RRP EUR 30

**Franz Liszt** completed his **Piano Sonata in B minor** at Weimar in 1853. It met with a mixed reception from the musical establishment of the day but is now a part of the repertoire of every leading pianist and may even be the most frequently recorded and performed piano work ever written. It is the outstanding example of the compositional process of thematic transformation. The grandeur and lyrical power of its themes, based on three motifs so clearly stated at the outset, place it at the pinnacle of the piano literature.



**Gerard Carter** is the author of four books on the Liszt Sonata and has produced CDs of historic recordings as well as of his own performance. Gerard studied the Sonata with Eunice Gardiner when he was a pupil at the Sydney Conservatorium of Music. Miss Gardiner had taken lessons from Claudio Arrau, which makes Gerard a great-great-grand pupil of Franz Liszt. Gerard holds the associate diploma in music (piano performing) and is a graduate in economics and law from the University of Sydney.

**Martin Adler** has a doctorate of natural sciences from the University of Marburg and runs an internet consultancy in Bonn where he lives with his wife and their three children. Martin has had an ever-growing fascination for the Liszt Sonata since he first heard it as a youth. He has studied it with his teacher Nelly Moser, who was a student at the St Petersburg Conservatory in the classes of the legendary pedagogues Emmanuel Fischmann and Vladimir Nielsen.



**Liszt Piano Sonata Monographs.** Each monograph upholds the best traditions of modern musicological scholarship while presenting the contents in an attractive way for the general reader. The launch of the series coincides with the bicentennial of the birth of Franz Liszt (1811-1886).

[www.lisztsonata.com](http://www.lisztsonata.com)

