

## SUMMARY

### INTRODUCTION

PhD thesis entitled "Piano Sonatas for four hands in Classicism. Repertoire, stylistic and interpretative aspects" consists of ten chapters and conclusions.

The first chapter The Piano Duo for Four Hands and Two Pianos presents in detail the development of the duo genre, its historical premises, socio-cultural context and keyboard instruments in the Classical period.

Chapter 2, Historical context and performance creations dedicated to the four-hand piano duet, provides a foray into the historical context and performance creations of the four-hand piano duet in the Renaissance, Baroque, Classical, Romantic and Contemporary eras. The second chapter also presents the beginnings of the four-hand piano duo as a genre, its development, the particularities of the piano duo style in Classicism and its representative figures.

Chapters 3, 4, 5, 6, 7, 8 and 9 contain biographical data and an analysis of the musical structure of the sonatas for piano duet for four hands, with J. C. Bach, C. Burney, M. Clementi, W. A. Mozart, J. L. Dussek, L. v. Beethoven, J. N. Hummel and C. Czerny as representatives. Also presented are each composer's contributions to the development of the four-hand piano duo genre, stylistic and interpretative characteristics, textural peculiarities, compositional style and language. The sonatas analyzed are the following:

- J. C. Bach - Sonata in C Major Op. 15 no. 6
- C. Burney - Sonata in F Major No. 1
- M. Clementi - Sonatas Op. 3, Op. 6 and Op. 14
- W. A. Mozart - Sonata in F Major. K. 497
- L. v. Beethoven - Sonata in C Major, Op. 6
- C. Czerny - Great Sonata in F minor, Op. 178

The analytic approach to the elements of interpretative stylistics together with the offering of solutions of interpretative technique give the work a strong touch of originality; the personal contributions of a scientific nature in the field of interpretative stylistics, serve to a deeper understanding of the musical material and help to know the repertoire, stylistic and interpretative aspects.

The work deals with the representative aspects in piano sonatas for four-hand piano, the tonal range, the particularities of the sonata genre (form, development and thematism), pedagogical considerations and technical problems related to the performance of sonatas for four-hand piano, accompaniment patterns, melodic figurations, enrichment of musical textures, musical motifs, phrase structure, tonality and cadences.

The compositional path, stylistic and interpretative coordinates of the representative composers in the creation of sonatas for piano duet for four hands are mentioned in each chapter, together with the contribution of each composer to the development and perfection of this genre of piano duet.

## **The evolution of the four-hand piano duet genre in the historical context of the development of society, music, performing art and the instrument**

The piano duo is a genre of chamber music and refers to an ensemble of two pianists performing musical creations on keyboard instruments. The term refers to the two forms of piano duo used in practice, namely, four-handed performance (two performers playing on one instrument) and two-piano performance (each performer playing on his or her own instrument).

The aim of this chapter is to identify the origins of the piano duet and to detail its subsequent development, including examples of compositions, notable personalities and significant events from the 16th to 19th centuries. It is a historical research using deductive, progressive, typological and biographical methods.

According to surviving annotations, the roots of four-hand and two-piano playing can be traced back to the early 16th and 17th centuries. Both forms originated and developed independently of each other. Historically, four-handed playing is considered to be more widespread, with a wider repertoire. One of the reasons for this is the interest in performing music in the homes of bourgeois families in the 18th and 19th centuries and the numerous orchestral, chamber or vocal adaptations. The creation of original compositions for this type of chamber music ensemble also developed. Playing for two pianos generally includes a less rich repertoire, but unlike playing for four hands, it presents a more uniform number of musical creations from all musical periods except the 20th century.

Four-handed singing is a special kind of musical ensemble. It is unique because it involves two people who together fully exploit the possibilities of a single instrument. To play two pianos, each pianist uses the amplitude of his or her own keyboard, which gives the players greater freedom of movement, allowing them considerable scope to explore sonic and virtuosic possibilities.

The following chapters deal with the origins and development of the piano duo from the Renaissance to the Classical period of the nineteenth century, including a review of the basic literature for this genre of piano duo. The chapters are organized by stylistic period. Each chapter includes an outline of the social, religious, and political situation of the period, its cultural and artistic specifics, and a brief description of the style, including a list of notable musical figures of the era. The chapters also focus on the development of keyboard music and then, in particular, on the development of four-hand and two-piano performance in selected European countries.

### **Historical Background - Renaissance music and its social context**

The Renaissance is the period in European history between the 14th and early 17th centuries. For most European countries, it was a period of religious change associated with the weakening stability of the medieval Catholic Church. This was undermined on the one hand by popular criticism of the internal workings of the Church (the unlimited power and wealth of the pope and Church dignitaries or the buying of indulgences), but also by external circumstances (the failed crusades, the Black Death or the great discoveries overseas). Various reform movements took place during this period, such as Martin Luther (1483-1546) in Germany, the Huguenots in France and the Church of England.

This period was also associated with the desire of rulers to expand their territories, either in the form of continental wars or overseas discoveries, from which Spain, Portugal and the

Netherlands benefited particularly financially. Trade developed between states and colonies, closely linked to the development of manufacturing. A revolutionary invention was the development of the printing press, which allowed literature and music to be printed quickly and easily.

The Renaissance was associated with humanism, which developed the desire for knowledge in many disciplines such as history, literature and grammar. The whole school of thought was accompanied by an emphasis on human individuality, physicality, the beauty of life and nature. Culture remained the preserve of the upper classes, widening the class gap. Noble families supported the arts and brought artists of all kinds, scholars and scientists to their courts. The bourgeoisie became increasingly present and cities became centers of social and cultural life.

Polyphonic compositional techniques predominated in the compositional process. These involved following not only horizontal but also vertical lines, which implied a new way of composing music. The development gradually moved towards the figured bass. Tonic-dominant relationships predominated in harmony. Popular elements such as imitation, figuration, sound coloration and ornamentation appeared not only in the soprano voice. Notation and tablature were simplified. With the new style, new forms were created. Arrangements of songs, dances, motets, fantasias, sonatas, symphonies, variations and others became popular and widespread.

### **Socio-cultural context of the development of classical music**

Each new style was created as a reaction to the previous one. This was also the case with classicism. At the meeting of the two styles, classical elements were superimposed on the baroque skeleton, where we speak of the so-called baroque classicism or classical baroque. The period of the New Style itself dates from the 18th and early 19th century. Some sources link the emergence of the New Style to Italy.

Classicism embraced the philosophical trends associated with the Enlightenment or the age of reason and humanism. Reason and the desire for knowledge filled the entire movement. Medicine, astronomy, mathematics, physics or philosophy developed. In art, and more specifically in music, in place of drama and tense pathos, a smiling mood, a balanced sense of life and playfulness appeared, and in place of tragedy, passion or archaic symbolism, simplicity, the artistic image derived from real life, stylized more towards the idyllic, elegant comic, was demanded.

Alongside the Enlightenment, liberalism and nationalism permeated society, preceding many revolutionary movements. A major event closely linked to this style was the Great French Revolution (1789) which, from the position of the bourgeoisie, responded to the economic crisis and the aristocracy's reluctance to take reformist measures to bring France out of its crisis. This decisive event affected many countries in Europe, including the overseas colonies, and marked a turning point in social and political thinking. In America, the economic crisis was preceded by the War of Independence, which led to the signing of the Declaration of Independence in 1776.

After the collapse of feudalism, capitalism took over, with a growing bourgeois class. The bourgeoisie consolidated its position mainly thanks to increased factory productivity and associated financial growth, particularly in England, France and Germany. The Sturm und Drang movement in Europe became a counter-reaction to reformist and strongly emancipatory currents. This current of thought presented itself primarily in the literary sphere, but was also represented in music. Among its adherents were Johann Wolfgang Goethe (1749-1832), Friedrich Schiller (1759-1805), Wolfgang

Amadeus Mozart (1756-1791), Ludwig van Beethoven (1770-1827) and Jan Křitel Vaňhal (1739-1813). The movement's forerunner was Jean Jacques Rousseau (1712-1778), who proclaimed the idea of a return to nature and affectivity.

In music, the beginnings of classicism were associated with the galant style. This was characterized by compositions of a more modest texture, with a more intimate sound dominated by major keys with ornamented melodies. This style was represented, for example, by François Couperin (1668-1733), Domenico Scarlatti (1685-1757), Giuseppe Tartini (1692-1770) and Georg Philipp Telemann (1681-1767). Many of the above-mentioned rococo elements were incorporated into the Classical style.

Interest in art, including music, was considerable in the 18th century. The nobility and clergy continued to educate themselves in the arts, despite the gradual decline of feudalism. The nobility maintained large opera companies or smaller ensembles at their estates, as well as solo performers who largely held the roles of composer and teacher. The possibility of presenting the above-mentioned ensembles depended on the economic stability of the noble families. In most cases this deteriorated over the course of the century to such an extent that it became financially unsustainable to maintain an expensive cultural life, and musicians were dismissed from the service of the nobility.

Music also reflected the social environment. The strong middle-class national feeling, the tendency towards moderation and clarity were reflected in the harmonic components and formal structures of individual compositions. Harmony was characterized by a homophonic notation, with a simple melody and detailed thematic activity. Major keys up to a maximum of three alternations predominated. The compositional activity adhered to a periodic compositional system of dividing pieces with marked contrasts in dynamics and agogic. Special dynamic possibilities were connected with the development of musical instruments. Most music lovers did not own a new instrument until the beginning of the 18th and 19th centuries.

The number of vocal and instrumental compositions was equivalent to the Baroque period. Opera was particularly popular, and the Classical period saw a breakthrough in the form of the reform of C. W. Gluck (1714 - 1787). Vocal works also included oratorios, melodramas, singspiels and songs.

Instrumental music was a characteristic element of music in the Enlightenment. It was significantly influenced by Czech composers who moved to neighboring countries as a result of forced immigration. Their compositions predominated in symphonies, symphonies in concert, instrumental concertos, works for various chamber ensembles, serenades, divertimentos, rondo, variations and sonatas for solo instruments. The orchestra was based on string instruments, to which wind instruments were gradually added. In the second half of the 18th century, the harp was more frequently added to the orchestra and the number of members of the ensemble increased very rapidly. The ensemble was led by a concertmaster of the first violins or conducted from the harpsichord. Towards the end of the period, the role of the conductor as solo performer gradually became independent. This trend was also accentuated among instrumentalists. With the introduction of public concerts and the managerial system of musical institutions, individual performers pursuing solo careers also became independent.

The main musical countries in the Classical period were Germany and Austria. However, the influence of Italian music continued to persist. Study trips to Italy were popular with most composers. Italians were also in demand at courts throughout Europe.

Italy was divided into several smaller territorial units in the 18th century, most of which were heavily affected by the War of the Spanish Succession. After Spain, much of Italy was taken over by Austria. Until mid-century, Italy maintained its privileged position in music, especially opera. The most famous opera composers were, for example, Niccolò Piccinni (1728-1800), who became famous for his feud with C. W. Gluck in the field of opera, Giovanni Paisiello (1740-1800), Domenico Cimarosa (1749-1801) and Antonio Salieri (1750-1825). Italy was one of the first countries to fully develop music education, including the emergence of music conservatories. Johann Christian Bach (1735-1782), Josef Mysliveček (1737-1781) and W. A. Mozart studied in Italy. Among the most influential Italian teachers and theorists at the Habsburg court were Padre Martini (1706-1784) and A. Salieri.

France underwent great political and social changes during the Classical period. After the reigns of Louis XV (1710 - 1774) and Louis XVI (1754 - 1793), revolutionary movements led to the Great French Revolution, which led to the writing of the Declaration of the Rights of Man and of the Citizen, representing the equality of all citizens before the law. In 1792, France became a republic. A year later, Louis XVI was tried and executed. From then until the establishment of the Directory in 1795, France, under the slogans of liberalism and nationalism, presented itself as a reign of terror. Four years later, Napoleon Bonaparte (1769-1821) overthrew the Directory and became emperor in 1804. He conquered much of Europe with his warlike ambitions. In music, France was represented by comic opera and the development of ballet. As in other countries, public concerts were organized where concertante symphonies or revolutionary and choral songs related to politics were popular. Music education also developed in France, including in official institutions. The beginnings of French music and the French piano school started with the pupil of Carl Philipp Emanuel Bach (1714-1788), Joseph Nicolas Hüllmandel (1756-1823). In the same context, the Czech composer Jan Ladislav Dussek, whose compositions already prefigured Romanticism, lived and died in Paris.

After the end of the Seven Years' War in 1763, England became the most economically and politically powerful country in Europe, mainly due to the development of industrial production and profits from the overseas colonies. Art had a different function here than in other European countries. It served social representation, entertainment and recreation. Opera did not occupy a privileged place here, as in other parts of Europe. People attended public concerts and festivals and were interested in early vocal and instrumental music of the Renaissance and Baroque periods. Typical Classicism was promoted in England at the turn of the century by Johann Christian Bach (1735 - 1782), who settled here after studying in Italy. He was a great promoter of the new hammered piano, for which he composed concertos and sonatas. In England, after G. F. Handel and J. Ch. Bach, the Italian composer Muzio Clementi (1752 - 1832) also distinguished himself. One of the few native-born British composers who was still highly esteemed in later years was William Boyce (1710 - 1779). This period also saw the development of music publishing.

In the 18th century, Germany was divided politically into several smaller territorial units. The Catholic south and the Protestant north were ruled by the nobility. Only the big cities were economically more advanced. Prussia gradually became the most important state. Frederick the Great was an illustrious monarch who cultivated music, with Carl Philipp Emanuel Bach (1714-1788) and Franz Benda (1709-1786) working at his court. Another son of J. S. Bach, Johann Christian (1732 - 1795) was also an important German composer, but he chose England as his permanent home. German music was inspired not only by Italian and French music but also by the national folk tradition. Music centers were associated with the great aristocratic estates of Hamburg, Berlin,

Mannheim, Dresden and Leipzig. The Mannheim Orchestra and the Mannheim School, with Jan Wenceslas Antonin Stamitz (1717-1757), Franz Xaver Richter (1709-1789) and Franz Beck (1734-1809), made a significant contribution to German music. Other prominent composers were Christian Gottlob Neefe (1748-98), the teacher of L. van Beethoven (1770 - 1827), or the teacher and flautist Johann Joachim Quantz (1697-1773).

Catholic Austria held an important position of power. Like Frederick II in Prussia, Joseph II in Austria was a music lover. He was a monarch inspired by Enlightenment theories and a great reformer. In the second half of the century, Vienna became the most important musical center. Hence the name Viennese Classicism, which marks the peak of composition with Joseph Haydn (1732-1809), W. A. Mozart (1756 - 1791) and L. van Beethoven as the leading composers of the time. However, the trend towards Italian music did not bypass the Austrian court. Important musical institutions were run mainly by Italians. Operas, singspiels and ballets were performed. Instrumental music was played mostly in public spaces as entertainments, and serenades. The Catholic Church experienced a revival of church music. In Austria, we remember the opera reformer Christoph Willibald Gluck (1714-1787), the pedagogue and composer Georg Christoph Wagenseil (1715 - 1777), the pedagogue and violinist Leopold Mozart (1719 - 1787), the composer Karl Ditters von Dittersdorf (1739 - 1799), the Parisian piano maker Ignaz Joseph Pleyel (1757 - 1831) or the excellent pianist Johann Nepomuk Hummel (1778 - 1837), born in Bratislava.

The territories of Bohemia were part of the Austrian Empire under Habsburg rule even during the classical period. Vienna remained the main center of all events. Prague, including other cities in Bohemia and Moravia, were politically and economically neglected. Financial and religious reasons hindered the development of all musical life. Many musicians left for neighboring countries to earn a living. Joseph II's reforms tried to remedy the situation, but the unfavorable situation persisted. The dissolution of the monasteries and other changes had a negative effect on the nobility, the Catholic Church and its education. For financial reasons, the nobility had to dismiss musicians from their services and disband music ensembles. Although the social, economic and religious climate was not conducive to the development of musical culture and education, new trends of thought and composition were introduced to the Bohemian lands through the migration of musicians, as is evidenced by the positive attitude of music lovers. The musicians who remained in the country had difficult living conditions, as they had to work as teachers, servants or clerks. Singers, often highly skilled musicians, played an important role in the village environment. However, they were also affected by Joseph II's reforms, which shifted cantors' education from the arts to crafts. In 1781, the emperor abolished the law of serfdom, which led to a gradual rediscovery of national consciousness, which did not take hold in the Czech lands until the 19th century. With the national revival, the bourgeois class also came to the fore.

A significant number of Czech musicians also settled in Germany. Mannheim became an important musical center, which was promoted by Johann Stamitz (1717 - 1757). He conducted the Mannheim orchestra, renowned for its typical contrasting effects, which inspired many composers of the time, including W. A. Mozart. Among other Mannheim personalities, Franz Xaver Richter (1709-1789) or the two sons of Johann Stamitz (1717 - 1757), Karl (1745-1801) and Antonin (1750-1800), should be mentioned again. In Protestant northern Germany, Franz Benda (1709 - 1786) distinguished himself at the court of the King of Prussia as chaplain to Duke Frederick II. Josef



Mysliveček (1737 - 1781) worked in Italy, Antonín Rejcha (1770 - 1836) and Jan Krumpholtz (1742 - 1790) in Paris.

### Classical keyboard instruments

The evolution of keyboard instruments continued in the Classical period, leading to their further refinement. The harpsichord and the organ occupied a prominent position, given the widespread practice of church and temple music until then. In the 18th century, keyboard instrument builders drew inspiration from the orchestral sound, created new registers and helped the instrument to make significant technical advances. During this period, a new type of hammered piano entered the consciousness of musicians and gradually became the center of interest for all European keyboard players and composers. In addition to solo performance, it was also used in ensemble performance, reaching its final form during the same century. Gradual refinement allowed for a more varied interpretation in the form of a diverse dynamic range and more brilliant virtuosity. Compositions were written specifically for this instrument, such as elementary pedagogical exercises, etudes, sonatas, concertos and others. There were also new theoretical and pedagogical writings.

Bartolomeo Cristofori (1655 - 1731) can be considered the inventor of the piano. At the same time, however, similar instruments were being created in the workshops of Jean Marius in Paris and Christoph Gottlieb Schröter (1699-1782) in Saxony. Gottfried Silbermann (1683-1753) continued the tradition of B. Cristofori and improved the instrument. His pupils popularized the instrument in England and Austria. This gave rise to two distinct mechanisms, the English and the Viennese. Johann Andreas Stein (1728 - 92) and his son-in-law Johann Andreas Streicher (1761 - 1833) created the Viennese mechanism, with a percussion hammer directly on the clapper. Silbermann's craftsman, Johannes Zumpe, brought the mechanism to England, where John Broadwood's (1732 - 1812) factory began producing pianos with English mechanisms. The hammer was mounted on a special rail, the keyboards had a heavier fall and the aesthetics of the tone were improved. Both mechanisms had their promoters. The Viennese was promoted by Carl Czerny (1791 - 1857) and W. A. Mozart. The English one, for example, was promoted by Jan Ladislav Dussek (1760 - 1812) or M. Clementi.

Although the transition from the clavichord or harpsichord to the piano was more complex and often raised philosophical or value issues, most composers of the time gradually devoted themselves to hammered piano compositions. It was not until the 20th century that there was a return to keyboard predecessors, especially the harpsichord. The new hammered piano allowed for strong dynamic contrasts, had a denser sound enhanced by the use of a pedal, required a specific percussion technique and so on. The capacity for amplitude and dynamic variability gave the new hammered piano its name - pianoforte. It reached a high point in the time of L. v. Beethoven, when it was able to match the sound of the orchestra. The new instrument contributed to the spread and popularity of public concerts. Concertos included improvisations on free themes, this art was taken from the earlier style, and classicism established it in the form of notation, such as the cadenzas of the first movements of instrumental concertos and the like.

In the early classical period, many composers were influenced by the sons of Johann Sebastian Bach. The most important of these was Carl Philipp Emanuel Bach (1714 - 1788). He was initially a great advocate of the harpsichord and clavichord. Towards the end of his career, he turned to the new instrument. He also became famous as an educator, influencing many successors with his teaching and compositional skills. His two-volume pedagogical work "Versuch über die wahre Art das

Clavier das Clavier zu spielen" remained unchallenged for many decades. His brother Johann Christian Bach, who, after studying in Italy, was co-creator of musical classicism in England, was also a great promoter of the new instrument.

The Absolute Classical period includes masterpieces by the three most important composers of the time, J. Haydn, W. A. Mozart and L. van Beethoven. They created most of the genres of the time, from symphonies and instrumental concertos to vocal chamber music, instrumental chamber music and solo works. All were promoters of the new keyboard instrument and devoted much of their repertoire to it. Ph. Telemann (1681 - 1767) or G. Ch. Wagenseil (1715 - 1777).

The new style was characterized by the creation of new pedagogical writings, including compositions for the elementary level of piano teaching. New practical compositions called etudes were created to practise finger technique, including difficult playing details. These were often accompanied by methodological notes by the author. The master of these etudes, after Johann Baptist Cramer (1771-1858), was C. Czerny. In addition to those mentioned above, M. Clementi, Ch. Wagenseil, J. N. Hummel, W. A. Mozart, L. van Beethoven and many others.

### **The piano duo for four hands and the piano duo for two pianos**

The piano duet developed greatly in the 18th century, thanks to Wolfgang Amadeus Mozart, one of the most important composers to devote himself to this field. Composers from the Czech musical emigration also greatly influenced compositional activity in this field.

There are three common elements that have led to the promotion of four-handed playing since the last quarter of the 18th century. Firstly, the gradual spread of instruments; secondly, the growth of music publishers; and thirdly, the rise of the wealthy classes of tradesmen and merchants who could afford to have their daughters taught to play the new modern fortepiano. Pieces for two pianos were also published and printed, but were less in demand by society. The reasons could have been both financial and practical. Not everyone could afford to buy two instruments or to place them in small spaces in the home.

Four-handed playing was more commonly used in the performance of arrangements of individual vocal and instrumental works, large and small. Between 1798 and 1800, the London publisher Robert Birchall (1750-1819) published a four-hand piano arrangement of J. Haydn's London Symphonies. He also published symphonies by W. A. Mozart, L. van Beethoven and other composers. Transcriptions were one of the main ways in which amateur musicians familiarized themselves with well-known works originally written for orchestra. Thus, most period pieces could be found in the form of arrangements. This trend came to an end with the advent of the recording and record industry in the 20th century. However, original works for four hands were also created in the 18th century.

The modern history of original repertoire for two keyboard instruments begins with the compositions of Bach's three sons, Wilhelm Friedmann, Carl Philipp Emanuel and Johann Christian.

### **Germany**

In the field of music, the 18th-century German-speaking countries of the 18th century made a name for themselves through, among other things, compositions for keyboard instruments, including those of the four-hand piano duet.



All of Johann Sebastian Bach's sons composed works for the two-piano duo and are among the first composers in this field of early classical music. Their compositions were strongly influenced by the early style and the pedagogical influence of their father.

Johann Christian Bach (1735-1782) was inspired not only by the new hammered piano, but also by W. A. Mozart's new compositions for piano four hands. J. Ch. Bach wrote mainly sonatas, e.g. Op. 15 No. 6 in C major, Op. 18 No. 5 in A major, Op. 18 No. 6 in F major (ex. 2), Op. 18/5 in C major or in A major from 1786. He composed a Sonata in G major for two pianos. The pieces were rediscovered and published after 1935.

Wilhelm Friedrich Ernst Bach (1759 - 1845), grandson of J. S. Bach, also composed works for piano duo. Other composers of piano duos were the conductor Joseph Schuster (1748-1812) and the organist Christian Gottlob Saupe (1763-1819). Czech immigrants also became prominent figures in German musical life and influenced many later composers.

## **Austria**

Vienna became the center of keyboard music in the second half of the 18th century. High Classicism is also called Viennese Classicism, due to the influence of J. Haydn, W. A. Mozart and L. van Beethoven during their heyday.

The first of this trio of important Austrian composers was Joseph Haydn (1732-1809), who became famous during his lifetime. In his youth he was a chorister in Vienna, and from 1755 he was in the service of the noble Fürnberg, where he composed his first quartets. In 1759 he became Kapellmeister to Count Morzin in Lukavitz near Pilsen, where his first symphony was written, and in 1761 he became Kapellmeister at the Esterházy court. Towards the end of his life he traveled to London as a freelance artist to perform his works. He was a highly accomplished composer of great inventiveness, craftsmanship and melodicism.

Joseph Haydn wrote only three pieces for piano duo. One volume, entitled Twelve Small Pieces; the other two consist of two movements, the second of which is in the form of a minuet. *Il Maestro e lo Scolare* Hob. XVII a/175 (ex. 3) is a series of variations in which the primo (pupil) part corresponds textually to short phrases played by the secondo (maestro). Another Partita, Hob. XVII a/2 is somewhat more mature. His duos are not as perfect as his solo piano works. J. Haydn also wrote the Concerto in G major, Hob. XVIII: G2 for two harpsichords accompanied by strings and two horns. It was first published by Skillern of London in 1782, in an anonymous arrangement for two harpsichords without accompaniment.

Another composer was Ludwig van Beethoven (1770-1827), whose first teacher, Christian Gottlob Neefe (1748 - 1798), introduced him to the works of Johann Sebastian and Philipp Emanuel Bach. He wrote his first compositions at the age of 12. In addition to his work as a composer, he was also a concert performer and teacher. He left a significant legacy in his piano works, sonatas and concertos.

Another prominent composer of piano duos was Carl Czerny (1791 - 1857), whose parents were from Bohemia. He was a much sought-after piano teacher, as evidenced by several hundred published practical exercises on the proficiency of technical skills for solo piano. He was, surprisingly, the most prolific composer of the 18th century for the piano duo.

His legacy lists about fifty compositions for piano duet four hands and five compositions for piano duet two pianos. Among the works dedicated to the four-hand piano duet are the Rondo

Brilliant Op. 806, the Grand Sonata Op. 178 in F minor, the Variations Op. 312, the Etudes Op. 495 and Fantasia Op. 573. In piano duo literature for two pianos he wrote Etudes Op. 727, Six grands potpourris Op. 212, Grand Fantasy Op. 512, Grande Polonaise brillante Op. 18 and Dix Grandes Fantaisies Op. 797. His first published work for four hands was Rondo à quatre mains.

One of the two outstanding personalities in the history of the piano duo was Wolfgang Amadeus Mozart (1756-1791), followed by the composer at the watershed between the Classical and Romantic periods, Franz Schubert (1797-1828).

W. A. Mozart was introduced to four-hands by his father Leopold. During concert tours in Europe, he played four hands with his sister Maria Anna. The first concert given by the two siblings in Munich dates back to 1761. In addition to performing, W. A. Mozart was also a composer from an early age.

J. Ch. Bach became a model for W. A. Mozart. Inspired by this experience, the young Wolfgang composed his first sonata for piano four hands at the age of nine, Sonata in C major, K 19d. Despite its compositional immaturity, the sonata shows a remarkable instinctive understanding of the stylistic demands of the piano duet. This work was only discovered in 1921 by Georges de Saint-Foix (1874 - 1954) in the Bibliothèque Nationale de France in Paris and was subsequently printed separately. Sixteen years after composing this sonata, W. A. Mozart reused the main theme of the third movement for the Finale of the great Serenade for Windwinders in B flat major, K. 361 (370a), where he only changed the tempo from Allegretto to Molto Allegro.



Ex. 1. W. A. Mozart, Sonata în Do Major pentru pian la patru mâini, K 19d, măș. 1-8

The other two sonatas, No. 2 in D major, K381 (K123a) and No. 3 in B flat major, K358 (K186c), were written during Mozart's adolescence. These are smaller works. The last two sonatas, No. 4 in F major, K497, and No. 5 in C major, K521, are at a higher level than the earlier sonatas. They were composed at the time of the operas Figaro and Don Giovanni. They are mature masterpieces for the new hammered piano. The Sonata in F major is one of W. A. Mozart's most expressive and masterly piano works. It opens with a long, quiet Adagio introduction, followed by an Allegro. The brilliant final Rondo concludes the piece in the key of the first part, F major. The Sonatas are joined by the beautiful Variations in G major, K501, which are written in a didactic style.

Two magnificent works, included in most editions of the works for piano four hands, are the Adagio and Allegro in F minor, K. 594 (Fantezia I in F minor) and the Fantezia in F minor, K. 608. Both were written for the organ at the commission of Countess von Deym. The manuscripts have not survived, but manuscript copies from the period suggest that they were written for organ duet for

four hands. They were first published in 1790 and 1791 in the form of an anonymous arrangement for organ duo for four hands. They both had a three-part structure, with the Adagio and Allegro as slow-fast-slow, and the Fantezia as fast-slow-slow-fast. Today they are most commonly performed in organ arrangements.

W. A. Mozart completed four of his piano duos for two pianos, namely a sonata, a fugue and two concertos with orchestra, the first of which was originally written for three pianos.

The Sonata in D major, K. 448 (375a) was composed especially for a private concert given on November 23, 1781 at the home of Johann Michael Auernhammer in Vienna. His daughter Josepha was a pupil of W. A. Mozart and she and her teacher performed the new sonata together. The technical difficulty of the piece reveals that Ms. Auernhammer must have been a technically and artistically very capable pianist.

## England

A prominent figure in English piano duo music of the early classical period, who gave an imaginative impetus to the emergence and development of this field, was the composer, critic and teacher Dr. Charles Burney (1726 - 1814), a highly esteemed and respected artist of his time. During his lifetime he became known throughout Europe for his writings on music, and his works are still relevant today. He was one of the few to publish writings from his travels in Europe, in which he described and compared the musical elements characteristic of different nations.

Bach's youngest son, Johann Christian Bach (1735-1782), settled in England in 1762 and composed the two duets in the first volume, Op. 15 in G major and C major. These are written separately for two and one instrument respectively, while the duos in the second volume, Op. 18 in A major and F major, are written exclusively for four hands. J. C. Bach also wrote a sonata in G major for two pianos. His sonatas for four hands influenced the works of both M. Clementi and W. A. Mozart.

Muzio Clementi (1752-1832) was an illustrious composer of works for piano four hands of Italian origin. Like J. Ch. Bach, he settled in England, where he founded an important publishing house and piano workshop. His sixty-two solo sonatas include several works for piano duo for four hands. Some of these are included in volumes of solo sonatas. Op. 3 contains three solo sonatas and three sonatas for piano duo four hands: C major, E flat major and G major. Opus 14 is entirely dedicated to the piano duo for four hands. It contains sonatas in C, F and E flat major. Opus 1bis and Opus 12 contain two sonatas in B flat major for piano duo for two pianos.

An important feature of the piano sonatas for four hands by M. Clementi and W. A. Mozart is their frequent reliance on orchestral texture. The composers naturally exploited the full sonority of four-hand piano duo performance for four hands on a single instrument.

M. Clementi was also known as a famous pianist. During one of his continental tours, he was invited by Emperor Joseph II of Austria to take part in a musical competition against W. A. Mozart.

## **The historical context and interpretation of works for piano duet four hands – particularities**

A variety of factors throughout history have influenced the development of the four-hand piano duet as a genre. Its progression, encompasses many musicians and their works, from the emergence of keyboard instruments in the 14th century, to its transformation into a key genre in the work of 19th century composers, to its current renaissance as a performance genre. This review of

the historical context of the piano duet for two performers at a single keyboard will highlight the literature, social trends, and performers' opinions that represent its development as a genre and its relationship to the piano duet for two performers at separate keyboards.

Since the genre of works for keyboard instruments is not only represented by the piano duet for four hands and the piano duet for two pianos, it is necessary to research works for keyboard instruments in detail; the change and development of instruments, social influence and the cultural background of composers should also be studied. In the following paragraph we have listed the stylistic characteristics and compositional intention of different arrangements for piano duet for four hands for each period.

According to the Grove Dictionary of Music, piano duet refers to two performers using the same keyboard or two separate keyboards. For the purposes of this research, here is the definition for the terms that will be used: four-hand piano duet refers to two pianists using the same keyboard or piano. By sharing the same instrument, it serves as a means of performance between the two pianists. The four-hand piano duet has a long history, documenting a wide variety of artistic creations for this kind of ensemble. The earliest pieces for piano duet, for example *A Verse for Two to Play* by Nicholas Carlton (1570 - 1630) and *A Fancy for Two to Play* by Thomas Tomkins (1572 - 1656), were originally written for harpsichord.

## Renaissance

Throughout the 16th century, a massive amount of vocal music was prominent due to the popularity of sacred and secular music, including missals, motets, madrigals and chansons. Instrumental performance was therefore strongly associated with vocal music during this period, heard mainly in the liturgical ceremonies of churches as a prelude or interlude, with the exception of a few chapels, such as the Sistine Chapel in Rome, where choirs were left unaccompanied. Although instrumental music seemed of secondary importance during the Renaissance, keyboard music already existed in tablature arrangement. The virginal and the spineta are both precursor versions of keyboard instruments in the Renaissance era, which appeared with a limited tonal range and a lower sonority due to their construction and plucking mechanism. Historically, the keyboard instrument became more independent and was widely used when English composers built the school of "English virginals" in the late 16th century, at which time keyboard tablature showcases the embellished style of music. The most famous collection of harpsichord manuscripts from this period was the *Fitzwilliam Virginal Book*<sup>9</sup>, which contains nearly three hundred folk songs and dance tunes in variation form. Although the structure of the keyboard instrument in the Renaissance was not the best construction for several performers to play together, several ensemble compositions for keyboard have been recorded. In 1976, Schirmer's publishers released a collection of five pieces for four hands from England, Spain, Italy, France, Germany, and Spain, featuring anonymous Renaissance composers. These pieces were written for two virginals in a dance music style. It was very likely that these works were composed for the social activity of dancing, as Renaissance dance music was often improvised and written without attribution to a specific composer.

## Baroque

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<sup>9</sup> The *Fitzwilliam Virginal Book* is a primary source for keyboard music of the late Elizabethan and early Jacobean periods in England, i.e. the late renaissance and very early baroque, published in 1612.

During the Baroque period, instrumental music began to flourish and composers began to explore the potential of keyboard instruments. John Bull (1562 - 1628) is believed to have composed the earliest documented ensemble piece for the virginal entitled "A battle, and No battle", for two musicians playing three hands simultaneously on a virginal. Meanwhile, two other composers, Nikolas Carleton (1570-1630) and Thomas Tomkins (1572-1656), collaboratively composed "A Verse for Two to Play on One Virginal or Organ" and "A Fantasy for Two to Play", which remain the earliest manuscripts of four-hand keyboard music to date. Giles Farnaby's (1563-1640) musical composition For Two Virginals extends to two keyboards for two players and represents the earliest notion of duo music for two separate keyboards. Later French composers such as Gaspar Le Roux (1660-1707) and François Couperin (1668-1733) wrote compositions with three harpsichord portatives, with the lower one marked in Roman numerals for improvisation. In general, most compositions for harpsichord ensembles in the Baroque era were experimental works that were easily neglected due to the restrictions that the instruments of the period imposed.

## Classical Era

Debates over the determination of the first published or first printed work for keyboard for four hands remain controversial. However, the Four Sonatas or Duet for Two Performers on one Pianoforte or Harpsichord by Charles Burney (1726-1841), published in 1777, documented for the first time the value and techniques relating to four-hand performance. As a result, Charles Burney's annotation elevated the importance of four-hand duo music in instrumental literature. Later, keyboard ensemble works gradually developed into a higher art form, as J. C. Bach published his two sonatas for harpsichord duet for four-handed harpsichord in 1778 and influenced composers such as W. A. Mozart and M. Clementi.

Comparing W. A. Mozart with contemporary composers of the Classical period, we find that W. A. Mozart had the most compositions for piano duet for four hands, especially in his early composing phase. For example, his compositions KV19d, KV381, KV358 were all four-hand piano compositions. In addition, the London performance of J.C. Bach by W. A. Mozart and his sister, Maria Anna Nannerl, in 1765 was considered the first public concert performance of a four-handed harpsichord duo. During the same period, keyboard instruments reached five to six octaves and allowed two performers to play simultaneously on the same instrument. As a result, classical composers such as Muzio Clementi (1752-1832), Jan Ladislav Dussek (1760-1812) and John Baptist Cramer (1771-1858) all wrote piano duets for four hands. Classical composers' demand for keyboard instruments influenced the manufacture of pianos. In 1794, the Broadwood Company manufactured a six-and-a-half octave piano, which was also called the duet range keyboard. In 1850, the keyboard's range expanded to eighty-eight keys, as found in the modern piano. According to the scholar Alexander Weinmann (1901 - 1987), the total amount of music composed for four-hand piano duos between 1760 and 1860 was equivalent to that of works for solo piano. Consequently, the importance of the four-hand piano duo was significantly greater in the Classical era.

## Romantic Era

Piano music became a common means of entertainment in everyday life in the 19th century for several reasons: firstly, the rise of the middle classes and the sustained development of the piano factory increased the impressive amount of works for piano duet for four hands. Significantly, the invention of the repeating mechanism known as the double escapement, the iron frame and the sustain pedal led composers to seek more variety and pianistic techniques. To strengthen the piano's expression and virtuosity, composers wrote piano ensemble music with more advanced piano techniques. In addition, the culture of salon music and the promotion of salon concert events were so widespread that piano ensemble performance created a social occasion for intimate and enjoyable communication among friends and acquaintances. Chronologically, four-hand piano duo composers include Carl Maria von Weber (1786-1826), Franz Schubert (1797-1828), Felix Mendelssohn Bartholdy (1809-1847), Robert Schumann (1810-1856), Johannes Brahms (1833-1897), Antonín Leopold Dvořák (1841-1904), Edward Grieg (1843-1907) and Max Reger (1873-1916). Ensemble performance coordination expanded from the four-hand piano duo to the two-piano piano duo, which featured two grand pianos with a much more sonorous effect, better suited for concert performance on a larger stage. Well-known original music for two pianos on the concert program includes "Rondo in C major for two pianos" by Frederic Chopin (1810-1849), "Caprice Arabe," Op. 96 and "Scherzo" Op. 87 by Charles-Camille Saint-Saëns (1835-1921), "Suite for Two Pianos", No. 1, No. 2 by Sergei Rachmaninov (1873-1943) and "Scaramouche" by Darius Milhaud (1892-1974). In addition to the original repertoire for two pianos, some of the pieces for piano duet for four hands from the 19th century were transcribed from the symphonic works and for solo piano, or even vice versa. Transcription for piano began in the late 19th century and became even more popular in the Romantic period. Many orchestral or instrumental works were transcribed into the piano setting for a new public perception. For example, part of Edvard Grieg's First Symphony (1863-1864) was transcribed by the composer in 1875 into a piano reduction with the new title "Two Symphonic Pieces", Op. 14. Furthermore, Johannes Brahms has both piano four-hands and solo piano versions of his composition "Sixteen Waltzes", Op. 39, published in 1865 and 1866 respectively. Composers of the Romantic period not only transcribed their own music, but also made transcriptions of existing works by their predecessors.

In 1922, Ferruccio Busoni (1866-1924) transcribed W. A. Mozart's organ piece "Fantasia in F minor", K. 608 for piano duet for two pianos. The French composer Ernest Guiraud (1837-1892) transcribed *Danse Macabre*, Op. 40 by C. Saint-Saëns and "Carmen" by George Bizet for piano duet for two pianos. As the experience of attending a symphony concert or an opera performance was regarded as a normality for the well-to-do 19th-century middle class, piano transcriptions offered audiences with limited financial resources the chance to appreciate many different types of music. In general, the diverse source of transcriptions for piano duet for four hands and two pianos in the nineteenth century implies the accessibility of the piano as the primary instrument, which served as a compositional tool and as a means of music learning for the general public.



## Contemporary Era

From the 20th century to the present day, many compositions for piano ensemble have been written to showcase innovative compositional techniques and a distinctive timbre. In addition to adopting the musical legacy of Romanticism, contemporary composers further enhance the revolutionary musical effect of works with avant-garde aesthetic values. The use of blurred sound, polyrhythms, bitonality, meter changes, tempo and the new notation system makes the overall collaboration more challenging. Compared to the traditional presentation of a four-hand piano duo and a two-piano piano duo, the context of ensemble music for multiple pianists in the performance emphasizes partnership and communicative ability to a much greater degree. Meanwhile, the definition of piano ensemble performance expands to teamwork involving the participation of multiple pianists in a single musical creation. The contemporary composer Walden Hughes (1955-2019) composed the twelve-hand arrangement for two pianos of "Radetzky March" by Johann Strauss (1825-1899), which is intended to be performed by six pianists in total, three at each piano. The Russian composer Vladislav Uspensky (1937-2004) composed a piece for six-hand piano ensemble, performed by two pianists playing together on the first piano and another pianist on the second piano. Nowadays, the significance of piano ensemble performance has also been enhanced, as several major international music competitions have recently started to add a piano duo category.

### Debut of the four-hand piano duet as a genre

Keyboard duos have a colorful history that begins long before the invention of the modern piano (c. 1700). In the history of keyboard music up to 1700, Willi Apel (1893 - 1988) presents evidence of four-handed organ playing that can be traced back to the sixth century, with evidence of increasing prominence in the eighteenth and nineteenth centuries. Historical references to keyboard literature for more than two hands are often ambiguous as to the exact instrument, which means that the history of the four-hand piano duet coincides with the formation of the two-manual keyboard duet. In the book *Music for Two or More Players at Clavichord, Harpsichord, Organ: An Annotated Bibliography*, Sally Jo Sloane uses church registers to document the presence of several organs and organists in some cathedrals. The earliest keyboard duet is attributed in the English virginal tradition to the late sixteenth and early seventeenth centuries, and owes much of its historical development to the development of keyboard instruments. The earliest uncontested keyboard duets were Thomas Tomkins' (1572 - 1656) *A Fancy for Two to Play* (1647) and his friend Nicholas Carleton's (1570 - 1630) *A Verse for Two to Play on One Virginal or Organe* (1625).

**Verse for Two to Play on One Virginal or Organe**  
Nicholas Carleton

J. 80      The treble & highest part



Ex. 2. Musical fragment from "Verse for Two to Play on One Virginal or Organe" Nicholas Carleton

The keyboard of 17th-century virginals was only five feet long, so with the popular dress styles of the period, it would have been difficult for more than one performer to play on a single keyboard. "The dimensional limitations of the virginal may explain why the compositions of T. Tomkins and N. Carlton are the first to be specifically designated as being for keyboard duet whereas their contemporaries wrote pieces for instruments of even more flexible dimensions."<sup>10</sup> Several pieces written for three portatives appeared in the early 17th century, without specifying the instrument. Two portatives were designated for the keyboard, but the third could be played either on the same keyboard, a different keyboard, or an instrument without a keyboard. The early English composers William Byrd (1543 - 1623) and John Bull, along with the French harpsichordists Gaspard Le Roux (1660 - 1707) and Francois Couperin (1668 - 1733), wrote in this three-portative manner. J. Bull's *A Battle and No Battle (Phrygian Music)* can be played as a keyboard duet, as the three portatives never interfere with each other.

French composers have written more extensively in this three-portative format. Gaspard Le Roux has offered trio versions of his solo literature consisting of two written portatives and a figured bass, with the indication that they can be played on two harpsichords. Each performer combines a single portative with his own realization of the bass. F. Couperin included five similar pieces in his work *Pieces de clavecin*, although he specifically calls them *pièce croisée*<sup>11</sup>, because the voices are continually interleaved. The second volume of F. Couperin's *Pieces de clavecin* contains one of the first compositions written especially and entirely for two performers, *Allemande a deux Clavecins* (1716/1717). This piece was printed with one set of portatives on top of the other, in the form we refer to as the modern form of the score.

Apart from this limited number of works, there was no further development of the piano for either organ or virginal, and the piano duet developed as a separate genre from the keyboard duet. The harpsichord became the most popular keyboard instrument and was commonly found in the homes of the rising middle classes. However, playing two harpsichords simultaneously was impractical because they would have to be tuned exactly alike. Also, the ambit of the harpsichord was about 5 octaves and two players sitting at one keyboard was physically uncomfortable.

### **The approach to musical classicism - historiography, terminology and stylistic characteristics**

Stylistic-historical periods in music are both useful and confusing concepts; they both clarify and complicate the perception of a particular period and a particular work. Part of the difficulty stems from a general lack of agreement about what constitutes these eras. Attempts to blend characteristics of geographical areas, important and lesser composers, social trends, politics, epochs, related and unrelated arts, and place them in a time frame have understandably met with different results and mixed reactions.

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<sup>10</sup> Ferguson, Howard. *Keyboard Duos from the 16th to the 20th Century*, Oxford University Press, New York, 1995, pp. 1

<sup>11</sup> *Pièce croisée* refers to a piece of music for the harpsichord or other keyboard instrument that involves crossing both hands, with the right hand sometimes playing lower than the left hand on the keyboard - an unusual technique in the early 18th century.

The aforementioned historical-stylistic epochs (i.e. Medieval, Renaissance, Baroque, Classical, Classical, Romantic and 20th century) are not equal in time and content. Few historians would argue about the basic elements of these when they fully flourished, but many would disagree about the nature, duration, and strength of the transition from one epoch to another. The latter seems to be due to a difference in perspective between the specialist and the general public. The former would tend to see change as a long and gradual process, whose origins can be traced back to the depths of previous eras. On the other hand, if we focus on a single event that articulates the beginning of an epoch, it can be radically delimited. For example, the activities of the Florentine Chamber in the years 1600-1601 and the first performance of L. v. Beethoven's Symphony No. 3 in Vienna in January 1805.

The Classical era, between the Baroque and Romantic periods, has proved difficult to understand both for the public that participated in its development and for specialists who have been unable to agree on what it encompasses, let alone how and when it began. Although, to some extent, this is a semantic issue related to classics, classicism and associated nuances, it also reflects a basic problem in the perception of the era itself. As a result, the configuration of eighteenth-century musical history has been viewed according to two basic theories: (1) the period consists of a transition beginning as early as 1720 to 1750 and culminating in the classical style of J. Haydn and W. A. Mozart, sometime between 1770 and 1781; and (2) since the period spans no more than 80 years, compared to the 150-year cycle that demarcates the other eras; it should be seen either as a transition between baroque and romanticism, or as part of a larger era stretching from the late 18th to the late 19th century.

Both theories were supported by a number of traditional historical views. The first and most important is the "great man" theory, exemplified by the two pairs J. S. Bach and G. F. Händel, J. Haydn and W. A. Mozart, which represent not only the baroque-classical dichotomy found in the same century, but also the different stylistic tendencies within the two eras. The fact that the works of these composers were accessible and recognized for their extraordinary craftsmanship makes it almost impossible for historians not to regard them as central to any discussion of the century. Second, a related perspective on the "great man" approach has been the focus on musical styles and forms that achieve their idealized structure in selected works by the Viennese masters. Thirdly, those who view history as cyclical emphasize a transitional period in which Baroque complexity is rejected in favor of simplicity and expressiveness in favor of pleasure, resulting in a synthesis of these polarities in the Classical style.

Although efforts to synthesize these points of view into a historical narrative are fraught with many difficulties, this is precisely how the authors of scholarly and general studies books have explained the activities of the latter part of the century.

In 1781, two great musicians came into contact in Vienna: W. A. Mozart took up residence in the imperial city after being dismissed from the Archbishop of Salzburg, and J. Haydn was in town occasionally, according to the wishes of Prince Esterházy. In that year, J. Haydn published his Op. 33 Quartets, which he described as being in an entirely new and special style, and W. A. Mozart's study of these works led to the creation of his six "Haydn" Quartets. These events closed an important gap in musical history created by the deaths of J.S. Bach and G. F. Händel. During these three decades, many styles were evident, with the lackluster style often referred to as galant, rococo, and preclassical representing one extreme and the expressive Sturm und Drang style the other extreme. For J. Haydn and W. A. Mozart, the expressive style came to the fore around 1770 and declined

towards the end of the decade. During the 1780s, both composers achieved the perfect combination of emotion and elegance, style and form, called classicism. A link from the "great man" of the Baroque, J. S. Bach, to the "great men" of the Classical period is connected by two of his sons, Johann Christian Bach to W. A. Mozart and Carl Philipp Emanuel Bach to J. Haydn. Johann Stamitz and G.B. Sammartini (1700 - 1775) are also frequently mentioned as decisive personalities in the realization of musical classicism.

Fascinated by its possible role as an underpinning of 19th-century Romanticism, many writers saw Sturm und Drang in music as a fertile field for cultivation. The first application of the concept is to be found in an article written in 1909 by the writer and critic Théodore de Wyzewa (1862 - 1917) to explain in a highly imaginative way the intensification of J. Haydn's instrumental style in the early 1770s. Perhaps the best discussion on the subject was published by the German-American conductor and literary enthusiast Max Rudolf (1902 - 1995), who concluded that "the type of music given the classification 'Storm and Momentum' and the German literary movement called Sturm und Drang developed independently at different times". Indeed, the basic stylistic ingredient, the minor mode, which according to the proponents of the hypothesis appeared suddenly and with unusual frequency in the late 1760s and early 1770s, has been shown by Rey Longyear (1930 - 1995) to have steadily increased in use in the second half of the century. However, I consider the term to be appropriate to describe certain works, movements or sections that possess highly extroverted and serious expressive affectations, regardless of the date of their composition.

Particularly puzzling in these scenarios is the use of numerous labels to explain works from the middle period as well as those after 1780: galant, rococo, Sturm und Drang, post-Baroque, post-Baroque, pre-classical, classical, late classical, and pre-romantic, or even, for example, pre-classical galant. At best, some of these terms are simply left unexplained. However, specialized studies of these terms have been published since the early twentieth century, with the Gallic style and Sturm und Drang receiving the broadest interpretations.

Although without its own bibliography, the term *Empfindsamkeit* has also been a major source of confusion. Ernst Bücken (1884 - 1949), in his work *Musik des Rokokos und der Klassik*, associates the term with German composers of the mid-nineteenth century, including those whose styles were as varied as those of Johann Stamitz (1717 - 1757) and Wilhelm Friedemann Bach (1710 - 1784). Efforts to associate the style with J. Stamitz seem to misrepresent this aesthetic movement, which should perhaps be confined to harpsichord music and small keyboard chamber works from northern and central Germany, particularly in some of the works of C. P. E. Bach. More recently, Darrell Berg, in an exciting dissertation on the keyboard music of C. P. E. Bach, has established that the term *empfindsamkeit* has a fragile context in terms of eighteenth-century musical writing and is less applicable to the music of C. P. E. Bach than the term *mannerism*.

### **The development and growing popularity of the four-hand piano duo in Classicism**

The beginning of the history of the four-hand piano duet as a genre is attributed to Johann Christian Bach, whose sonatas for four hands were originally published in 1778 and 1780, although they probably existed many years earlier. One might imagine that they played these pieces together, the first occasion in a long tradition of master composers sharing music and friendship by performing music for piano duet. Even so, two performers playing on a single keyboard would have been

considered a novelty in the society of the time. Novelty seems to have been one of the reasons why W. A. Mozart and his sister Nannerl gave the first four-hand harpsichord duo recital in London in July 1765. Researchers believe that W.A. Mozart's Sonata in C Major, K. 19d was probably written for the occasion. Although history now tells us that many compositions for piano duo four-hands predate W. A. Mozart's Sonata in C Major, it is interesting to note that from some of its earliest realizations, the piano duo four-hands served several functions: recreational chamber music, a broad performance repertoire, and a wellspring of composition. It is thought that W. A. Mozart went on to write his second and third sonatas for piano duo four-hands, D Major, K. 381 and B flat Major, K. 358, as a teenager, to play them with Nannerl.

The publication of C. Burney's duet compositions coincided with cultural circumstances that led to the simultaneous growth of piano duet composition in England and continental Europe respectively, and points to the rise of the piano duet as a source of familial and socially entertaining comfort. Howard Ferguson (1908 - 1999) describes three factors that influenced this trend: the growth of music publishers, the size and popularity of the instrument, and the wealthy professional class who could afford music lessons.

C. Burney's pedagogical use of the four-hand piano duet became more popular with other composers. Pieces composed for pedagogical purposes by composers of the time include J. Haydn's *Il maestro e lo scolare* (The Master and the Pupil) Hob. XVIIa, and Daniel Gottlob Türk's (1750 - 1813) *Thirty Pieces for 4 Hands*, dedicated to aspirants, *Players of the Klavier*. Both have clearly designated parts for teacher and student, with the teacher modeling the melodic lines and rhythms for the student who plays the music in a simplified formula.

### **Particularities of the four-hand piano duo style**

The very essence of the four-hand piano duet style is that it is a form of chamber music, as opposed to the virtuoso style that flourishes so beautifully in the solo piano literature or the two-piano literature. It is certainly no accident that the greatest piano virtuoso, Franz Liszt (1811 - 1886), with his love of piano technique in all its forms, left almost nothing in the way of original music for piano duo four-hands, although he did write an extensive work for two pianos *Reminiscenses de Don Juan* S.656, as well as the two piano concertos. On the other hand, Franz Schubert (1797 - 1828), the most characteristic and richest composer of piano duos for four-hand piano, did not write a piano concerto or a piece for piano duet for two pianos in his lifetime, and his piano music breathes the very spirit of an intimate style of chamber music. However, the opposition to a virtuosic style in four-hand piano duo music does not preclude an approximation to an orchestral style, and it is fascinating to observe how, in some cases, the four-hand piano duo genre takes on something of the nature of an orchestral sketch without losing its own charm as a pianistic form.

The orchestral tendencies of the four-hand piano duo style have encouraged many composers to orchestrate their own compositions for the piano duo, and this form is so little practiced nowadays that these transcriptions have inevitably become more familiar than the originals, as in the case of A. Dvorak, for example, or M. Ravel's suite "Ma mere l'oye". Indeed, the four-hand piano duo literature has provided numerous examples of transcriptions that have saved the originals from being forgotten. Of course, arrangements were also made in reverse, and by the nineteenth century the four-hand piano duet style was so widespread that almost every important

work, whether chamber or orchestral, was likely to appear in an arrangement for four-hand piano duet alongside its version in its original form. Often, the composers themselves made these arrangements characterized by a high level of taste and musicianship. They were a very convenient way to get acquainted with musical masterpieces in the days before radios and phonographs. They certainly had and still have an important educational role.

But the art of the four-hand piano duo is specifically concerned with music that was conceived and composed for this genre. The musical literature is not vast compared to the richness of the literature for solo piano. But there are wonderful things in it not worth missing.

### Representative figures - a brief foray into the literature of the piano duet for four hands

Although we cannot say that the history of the four-hand piano duet began before the second half of the 18th century, we can look at the only two surviving compositions for four-hand duet from the harpsichord era. Both are by English composers of the early 17th century, Nicholas Carlton (1570 - 1630) and Thomas Tompkins (1572 - 1656); they are published in a small volume edited by Schott and Company. N. Carlton is a composer about whom the Grove Dictionary can tell us no more than a few words, and about whom we have nothing in print apart from this little piece for harpsichord duet four hands. It is, however, a charming work, a delicate web of contrapuntal notes built around the liturgical chant, 'In Nomine', and when sensitively performed it can give us much of the delicate musical taste of its period.

T. Tompkins is a composer of greater prominence, whose compositions for keyboard instruments have been widely reprinted in England, and his craftsmanship is clearly evident in this piece, which is developed on a large scale and builds to a climax of great power at the end.



Ex. 3. Thomas Tompkins "Fancy for two to play" – original



Ex. 4. Thomas Tompkins "Fancy for two to play" – Ed. Schott

How completely forgotten these two beautiful pieces were in the following century can be deduced from the fact that when the famous music historian Charles Burney (1726 - 1814) presented a sonata for keyboard duo to the public in 1777.

It must be admitted that C. Burney's sonata is primarily of historical interest, for it is in fact rather featureless, incoherent, and suggests nothing more than a kind of diluted C.P.E. Bach. For practical purposes though, the history of the four-hand piano duo begins with Johann Christian Bach,



youngest son of the great Sebastian, who settled in England and is remembered as London Bach. J. C. Bach is the first undisputed master to leave a considerable body of work for the piano duet for four hands, and his three admirable sonatas are printed in the Peters edition.

J. C. Bach's sonatas for piano duo for four hands are wide-ranging, masterfully executed, full of delightful and original musical passages. The style now strikes us as Mozartean, but it is Mozartean only in that W. A. Mozart based his compositional style so much on the J. C. Bach pattern. It takes a modicum of knowledge of J. C. Bach's style to recognize how much his idiom differs from W. A. Mozart's, for at first sight they are almost indistinguishable. J. C. Bach is more controlled and although not without passion, he shows a certain restraint. W. A. Mozart is freer and more varied in phrasing and invention. J. C. Bach leads us through a formal garden; W. A. Mozart through a landscape often touched by magic. If we can say that J. C. Bach is in the style of his time, we can say that W. A. Mozart is timeless.

Here is an excerpt from the Rondo of J. C. Bach's Sonata in C major, which gives a good idea of his style and which, when compared with the theme of the Rondo of W. A. Mozart's Sonata in C major, shows something of the nature of W. A. Mozart's gratitude to him.



Ex. 5. J. C. Bach - Sonata WA18, Op. 15 No. 6 in C major for piano 4 hands - part II (measures 1-5)



Ex. 6. W. A. Mozart - Sonata K. 521 in C Major, for piano 4 hands - part III (measures 1-4)

The three sonatas by J. C. Bach in the Peters edition were originally published in 1778 and 1780, although W. A. Mozart's sonatas in the form of the four-hand piano duo actually predate J. C. Bach's. In 1765, when the nine-year-old W. A. Mozart and his sister were visiting London, Leopold Mozart wrote to a friend from home: "little Wolfgang has composed his first sonata for four hands; no sonata for four hands has ever been composed anywhere before". It is quite possible that J. C. Bach knew this sonata because he befriended little Wolfgang during his fourteen-month stay in London.

This sonata from W. A. Mozart's childhood has an interesting history. The manuscript was lost, and when eighteenth-century editions of the work disappeared, this sonata disappeared altogether. It was not until 1921 that the great Mozart scholar George de St-Foix (1874 - 1954) found a copy that was in the archives of the Bibliothèque Nationale in Paris, and later the English musicologist Hyatt King (1911 - 1995) discovered an English edition, which Oxford University Press reprinted in 1952.

The work is an astonishing one coming from a nine-year-old boy, and together with the Symphony I in E flat, K. 16, also dating from the same London visit, it represents a high point in the child W. A. Mozart's creation of this period. It consists of three parts, an Allegro, a Minuet, Trio and a final Rondo, each quite extensive for this phase of W. A. Mozart's development. We may occasionally find occasional traces of awkwardness or naivety in harmony or construction, which we cannot but cherish, for we shall never find them again in W. A. Mozart. We may consider that this sonata may be the source of Mozart's characteristic orchestral magic, where we find the doubling of flute and bassoon two octaves apart, as in the overture of *The Magic Flute* and the finale of the G minor Symphony.

The following sonata in B flat Major, K. 358 (186c), dating from W. A. Mozart's eighteenth year, is very similar in general atmosphere, bright, well tempered and to the point. This sonata also has a wonderful slow part, which is the climax of the work.

With the next sonata in F, K. 497, we come to the great W. A. Mozart. Composed in 1786, Figaro's representative year, this work is conceived on the grand scale of everything W. A. Mozart ever wrote, ranking among his greatest chamber music works. As always, the depth of his musical understanding and poetic insight are beyond praise.

This sonata begins with a slow introduction, always a rarity in W. A. Mozart; as in the few other instances in which W. A. Mozart introduces such a theme, such as the great Symphony in E flat major and the Piano and Wind Quintet.

The next and last of W. A. Mozart's piano duo sonatas for four hands, in C Major, K. 521, was written the following year and is a model worth following. Although lighter in style, as is evident, for example, in the development section of the first movement, it nevertheless has an utterly original Mozartean character all the way through. Somewhat brighter pianistically than the F major sonata, it comes a little closer to W. A. Mozart's concerto style. In order to preserve the lively and light-hearted character of this part, it is necessary to maintain a fast tempo in the performance of this sonata.

The slow movement is mesmerizing, and its middle section, a romantic episode in D minor, achieves the deepest nuance in the work. The finale, whose theme I quoted earlier, imagines W. A. Mozart in a relaxed and poised manner. This rondo presents no musical problems, although it may present some technical problems.

W. A. Mozart's only other sonata for piano duo four-hands is, like the early sonata in C Major, a special case and is not included in most editions of W. A. Mozart's piano duo four-hands. It dates from 1786, and W. A. Mozart completed the first part only up to measure 99, a few measures after the exposition, and the slow part up to measure 159, at the end of the first episode in C Major. For many years it remained an enticing fragment, like many other unfinished sketches by W. A. Mozart that look to us from the pages of the Kochel thematic catalog, seeming more loaded with possibilities than many of the completed works. In 1853 the two parts were completed by Julius Andre, son of the publisher Johann Andre (1808 - 1880), who had originally received this sonata from W. A. Mozart's sister. In the first part, J. Andre has slightly expanded the development section, cleverly utilizing W. A. Mozart's thematic and sonic material, constructing a movement in which nothing changes except for the necessary key change. In the second part, J. Andre settled for a short coda based on W. A. Mozart's opening section. J. Andre has accomplished his task of reconstructing this sonata with skill and tact and, in its present form, has given us a W. A. Mozart sonata for which we can be very grateful.

Among W. A. Mozart's younger contemporaries who experimented with the four-hand piano duo form, one of the most gifted was J. L. Dussek, who played an important role in the musical life of his time and whose influence extended over several decades. F. M. Mendelssohn called J. L. Dussek a spendthrift, and a close look at his compositions will reveal the accuracy of this remark; they are abundantly full of brilliant ideas but fall short of the highest level, mainly because of J. L. Dussek's lack of inspiration to develop and refine them to the fullest. At times they are reminiscent of L. v. Beethoven's early compositional sketches; the ideas are there, as are the style and character, but they do not reach the final stage of perfection. Nevertheless, J. L. Dussek's piano sonatas for four hands have proved worthy of consideration. They were republished in Czechoslovakia as a work of national interest, because J. L. Dussek was a Czech, one of the first in a great line of masters that culminated a century later with A. Dvorak and B. Smetana.

Three sonatinas for piano duo for four hands Op. 67, which J. L. Dussek called progressive sonatas and which are obviously intended as educational material, since in them J. L. Dussek does not approach the brilliant and rather difficult piano style of Op. 48. But they are charming and excellent teaching pieces for intermediate level students. Eric Blom (1888 - 1959) titled his chapter Dussek's Prophecies in his book titled *Classics: Major and Minor*, with other musical considerations about J. L. Dussek, as he discovered striking anticipations of the music of composers such as F. Schubert, F. Liszt, J. Brahms and even R. Strauss.

Equally masterful, though in a very different way, is Muzio Clementi. His music is clearer and more consistent than J. L. Dussek's, but still has spirit and style. L. v. Beethoven had the highest opinion of himself, as did every musician, great and small, down to the time of J. Brahms and later. M. Clementi's magnum opus is his exercise volume *Gradus at Parnassum*, which has been the daily bread for generations of master pianists. In addition, M. Clementi had a particular gift for writing ingenious compositions at a level that beginner pianists can master, and he is highly regarded and basic to the genre.

M. Clementi wrote seven sonatas for the piano duo for four hands, all of which are well known. They are exceptional, beautifully written for the instrument and imaginatively conceived for the two pianists. This excerpt from the Sonata in E flat Major, Op. 16 No. 1, gives us an idea of his style:

J. Haydn was not particularly interested in the four-hand piano duet. In Anthony van Hoboken's (1887 - 1983) complete catalog of his voluminous output, there are only two mentions of the four-hand piano duet, both early and unmarked works. The set of variations titled *Il maestro e lo scolare* is the better known of the two; it has been reprinted many times and indeed is an extremely useful piece for any teacher and pupil studying together. The pianist at the bottom, the teacher, begins each phrase as if to show how each phrase is to be performed, the pianist at the top, the student, repeats it identically two octaves higher. Then each section is concluded, with both teacher and student playing together for several bars. There are seven variations, each following exactly the same pattern, the figuration becoming progressively more difficult with each new variation.

J. Haydn's other piano duet for four hands, a score in two movements, existed for a long time only in an undated manuscript and completely neglected until its publication. The first part begins as if it could be a technical exercise by almost any anonymous composer of the period, but as it progresses it acquires a dynamism and spirit that no anonymous composer of the period could have achieved.

For most of us, L. v. Beethoven is at the center of the musical universe. In almost every field in which he excelled - the symphony, the string quartet, the sonata for piano, violin or cello - his musical contribution has become the mainstay of the repertoire. However, like J. Haydn, he does not seem to have been particularly interested in the four-hand piano duet; perhaps he was too individualistic, too virtuosic, to wish to share his instrument with another pianist. But nonetheless, each of L. v. Beethoven's works for piano duet for four hands is important, and every note of them carries weight. R. Schumann remarked that even a chromatic range of L. v. Beethoven is different from that of any other composer, and somehow, there is a special intensity and depth in L. v. Beethoven's music.

L. v. Beethoven's oeuvre for piano duo four-hands includes an early sonata and two volumes of variations, a fascinating set of three marches dating from the *Eroica* Symphony period, and a work from his last period, his own arrangement for piano duo four-hands of the *Grosse Fugue*.

The *Little Sonata* for piano four hands written in D Major, Op. 6, is among the shortest and lightest of all the sonatas that L. v. Beethoven himself published, for the two sonatinas Op. 49 were published without his knowledge or permission, and its two parts seem reminiscent of the two-movement form of J. C. Bach's sonatas. At the same time, however, it looks forward - not quite to the two-movement form of the sonatas of L. v. Beethoven's late period, as these are too far removed in style and content, but rather to the two-movement sonatas of L. v. Beethoven's watershed period, such as Op. 54, or perhaps even to the small-scale sonatas composed in three movements, Op. 79, which, like this one, seem at first glance quite easy, but which reveal much more of the depth of L. v. Beethoven.

The appearance of the minor tonality in the first fragment gives the piece, like the corresponding section in the first part, a new dimension of force. But the second episode, a dialog between the two performers, is in a lighter, more playful mood. However insignificant this work may be, L. v. Beethoven knew very well what he was aiming at in acknowledging its authorship, for it is a work that characterizes the mastery and musical ability worthy of him.

Of the composers who lived and worked under the influence of L. v. Beethoven's orbit, his pupil Carl Czerny was undoubtedly the most brilliant pianist. Today we remember C. Czerny as the author of countless technical studies that are both ingenious and practical, but C. Czerny also composed more serious and ambitious works, and V. Horowitz, among other pianists, occasionally

brought one or more of them to the concert stage to the public. C. Czerny shared the general interest of his period in the piano duet and left a number of works in this genre, one of which has recently been reprinted by Douglas Townsend, a charming and well-written sonatina which is very useful for students. C. Czerny even experimented with the original idea of a concerto for piano duet for two pianos and orchestra, but since the piano duo genre is basically unsuited to the concerto style which demands virtuosity rather than intimacy, this work has remained something of a rarity. Nevertheless, it is a masterly work, conceived along broad architectural lines, suggesting that C. Czerny was considerably underrated as a valuable composer.

Also of interest are C. Czerny's successful experiments in composition for six hands at one piano, which include a set of six charming and somewhat extended pieces published under the general title *Les Pianistes Associes*. C. Czerny has very cleverly approached this new genre of composition, giving each of the performers a chance to shine and making the most of the opportunities for virtuosity in this extremely limited genre. While it is not easy to look objectively at the idea of having three pianists crammed at a piano, it is tempting to imagine what three virtuosos - say V. Horowitz, A. Rubinstein and R. Serking with these pieces in a relaxed and cheerful atmosphere.

Speaking of four-hand piano duos for pedagogical purposes, we should not forget the name of Friedrich Kuhlau, whose excellent sonatinas for solo piano can still be found in many anthologies. F. Kuhlau (1786 - 1832) also bequeathed to us a number of similar sonatinas for piano duo for four hands which, although less well known, are still very valuable for teaching purposes and are published by Peters.

By all accounts of contemporaries, the only composer of L. v. Beethoven's time who came closest to being considered his equal was Jan Nepomuk Hummel, a favorite pupil of W. A. Mozart; indeed J. N. Hummel was a composer of unusual gifts. Some of his compositions, especially his piano concertos in A minor and B minor, have found a new perspective of affirmation through his long-playing discs; these have proved of considerable interest to today's listeners. J. N. Hummel's style is finer than that of L. v. Beethoven and, it must be admitted, far more innocent, but it surpasses him perhaps in the lightness and lucidity of his piano writing, which has had a great influence on the piano style of such greater composers as F. Chopin and F. Liszt.

J. N. Hummel wrote two sonatas for piano duo for four hands, Op. 51 in E flat Major and Op. 92 in A flat Major, of which the latter is the most profound and ambitious work.

### **Original results, conclusions, contributions to the scientific field and relevance.**

This thesis entitled "Piano sonatas for four hands in classicism. Repertoire, stylistic and interpretative aspects" deals with the origins and development of the piano duet in the Classical period of the 18th century, including a review of the basic literature for this genre of piano duet. The chapters are organized chronologically according to stylistic period. Each chapter includes an outline of the social, religious, and political context of the period, its cultural and artistic specifics, and a brief description of the style, including a list of notable musical figures of the era. The chapters also focus on the development of keyboard sonatas and then, in particular, on the development of four-hand performance in selected European countries.

The chapters concentrate on the composers who developed this type of chamber music and who are mentioned throughout the thesis: J. C. Bach, C. Burney, M. Clementi, J. L. Dussek, J. N.

Hummel, L. van Beethoven and C. Czerny. The research sheds light on a selection of sonatas for piano four-hands from different parts of Europe (Germany, Austria, Czech Republic, England, France, Germany, Italy, Austria, Czech Republic, England, France and Italy) and composers who contribute to the development of this genre of music.

This thesis emphasizes content and formal analysis in sonatas for piano four-hand piano relying on the observation of individual elements to determine style, identifying traditionally emphasized characteristics of Baroque and Classical styles (e.g., staged versus graduated dynamics, homophonic versus polyphonic textures, elaborate versus folk-like melodies) in a place of contributory importance.

Each chapter describes the evolution of the classical style, the stylistic and interpretative coordinates of each composer in the sonatas for piano four hands, the influence of the areas of origin, the instrument and its evolution, and the belonging to the classical style identified in each country.

The research describes the development of the pianistic style of the composers whose piano sonatas for piano four-hands form the analytical corpus of the thesis and brings classical sonatas for piano four-hands to a new audience. Piano style here refers to types of accompaniment, melodic figurations, textural enrichment and technical difficulties.

The analyses of the musical structures of the four-hand piano sonatas presented in the thesis present a clearer picture of the pianistic style of the composers whose four-hand piano sonatas have been analyzed, together with a more detailed assessment of the changes that occurred in the four-hand piano sonatas during this period. Therefore, this thesis leads to a better understanding of each composer's contribution to the repertoire of the piano duet for four-hand piano in classicism.

Many of the sonatas mentioned in this thesis are under-performed. Nonetheless, they should be recognized as an important staple of late eighteenth- and early nineteenth-century European music. Therefore, this research provides new information and different perspectives on the piano sonatas for four-hand piano and aims to fill a significant gap in the knowledge and understanding of the interpretation of classical creation in piano duo sonatas.

The technical aspects outlined in the thesis have given the opportunity to formulate a synthesis of the most important factors involved in shaping the specific pianistic style of the analyzed repertoire.

An original contribution that I would like to emphasize is the approach of some sonatas that do not benefit from a sufficient visibility on the Romanian concert stage.

For example:

1. Charles Burney: Sonata for harpsichord/pianoforte for 4 hands No 1 in F Major
2. Muzio Clementi: Sonata in C major, No. 1, Op. 3
3. Carl Czerny: Great Sonata for four hands in F minor, Op. 178.

Also, the rediscovery of creators such as Charles Burney, Muzio Clementi, Carl Czerny, in the sense of approaching works that are insufficiently known and performed, offers a new perspective on the richness and stylistic diversity of the repertoire of the piano duo for four hands in classicism.