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# Polonaise - Fall 2009

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MESSAGE FROM
THE FOUNDER AND PRESIDENT
Blanka A. Rosenstiel

"I've never known a musician who regretted being one. Whatever deceptions life may have in store for you, music itself is not going to let you down."

Virgil Thomson, American Composer

Dear Friends of Chopin's music,

After a year of economic upsets, many of us realize that there are higher values in life which cannot be affected by the movement of the financial markets. Among these intellectual values is the love for music—a love which we share together. Those who are passionate about classical music have a special appreciation for the arts and know how much the arts—especially music—can change one's perception of the world. It is in times like these that I am reminded about how much music can help us cope with every day struggles.

We at the Chopin Foundation will continue our mission of spreading the music by helping young and talented American pianists develop their careers. Our assistance will extend as far as we can reach, and we are not willing to stop! This season is especially important, as hundreds of young pianists prepare for the National Chopin Piano Competition on the 200th anniversary of the birth of Fryderyk Chopin. We cannot disappoint the pianists who have trained so hard—the competition has to happen. Maybe not as flashy as in better years, but Chopin's music will be as beautiful as always, and the audience will certainly appreciate the young artists and their extraordinary talents.

In February, we will welcome to Miami those young pianists who have passed the selection process, and they will perform before an audience and jury. From one round to the next, there will be a lot of tension and excitement, some tears and disappointments. However, no matter the result, it will be an invaluable learning experience for all the contestants.

The competition will be an opportunity for all the musicians to grow, both as artists and personally—to learn from their mistakes,

celebrate in their successes, and absorb the variety of talent that walk through the competition's doors.

Great anticipations, along with the necessary work, lay before us. I am positive though, that the support from those who care for great music will continue. I strongly believe that our competition will bring us another group of brilliant artists, and that with your generosity and assistance, the National Chopin Piano Competition will be another great success. Please mark your calendar for February 20-28, 2010, and come to Miami to enjoy Chopin's music carried on the waves of South Florida's tropical breeze.

I look forward to seeing you here!

# The Chopin Foundation of the United States, Inc.

# THE EIGHTH NATIONAL CHOPIN PIANO COMPETITION OF THE UNITED STATES

# MIAMI, FL, FEBRUARY 20 - 28, 2010 Miami-Dade County Auditorium, 2901 Flagler Street, Miami

#### **COMPETITION PRIZES:**

First Prize	\$20,000 -	Mr. & Mrs. Donald Carlin
<b>Second Prize</b>	\$15,00 -	Dr. Irena Stosio de Rytel
Third Prize	\$10,000 -	Mr. & Mrs. David Melin

Fourth Prize \$7,500 - Anne E. Leibowitz Fund

In Memory of Nat & Zora Reznick

Fifth Prize \$5,000 - American Council for Polish Culture Sixth Prize \$3,500 - Drs. Claudia and Tomasz Grabczak

Best Performance of Mazurka \$2,500 - Joseph & Ligia Wiegand

**Family Foundation - In Memory** 

of Hanna Saxon

Best Performance of Polonaise \$2,500 - N/A

Best Performance of Concerto \$2,500 - Joseph & Ligia Wiegand

 $Family\ Foundation -\ In\ Honor\ of$ 

Bess Kronowitz

#### Addition Prize for the First Prize Winner:

Automatic Acceptance to the Int'l Chopin Competition in October of 2010 Debut Recital at the Carnegie/Weill Recital Hall, NY Twenty-plus concert tour in the U.S. and abroad

#### Additional Prizes for Other Five Finalists:

All-expense-paid trip to Warsaw, Poland, in April 2010, to attend the Preliminary Round for the XVI International Chopin Piano Competition

All prizes listed will be awarded. Awards will be announced and presented immediately following the second part of the Finals on February 28, 2010.

More information at www.chopin.org by phone at (305) 868-0624

#### **COMPETITION SESSIONS**

Preliminaries February 20, 21 Quarterfinals February 22, 23 Semifinals February 24, 25

#### 9 AM to 12 PM and 2 PM to 5 PM

All sessions held from February 20 through 25, FREE

Finals Part One February 27, 7 PM\* February 28, 3 PM\*,

followed by Awards Ceremony

Finalists perform with The Frost Symphony Orchestra, Maestro Thomas Sleeper, conductor

\*Tickets to the Finals available on the Chopin Foundation's website **www.chopin.org**, at the Miami-Dade County box office, 2901 Flagler Street, at Ticketmaster.com and all Ticketmaster outlets including select f.y.e. and Simon Malls, The Mall at Wellington Green and Dolphin Mall. To charge your tickets by phone, call (305) 358-5885 in Dade, (954) 523-3309 in Broward or (561) 966-3309 in Palm Beach.

**February 26, 2010, 6:30 PM - Meet the Jurors** Private concert by Jury Members to be followed by dinner at La Gorce Country Club, Miami Beach. By invitations only

# **COMPETITION JURY**

## **Chair - Agustin Anievas, USA**

Pianist; past Chair, Piano Department, Conservatory of Music, Brooklyn College/City University of New York

## Sergei Babayan, Armenia/USA

Acclaimed pianist of international standing, Artist-In-Residence at the Cleveland Conservatory of Music

#### Bella Davidovich, Russia/USA

One of the greatest Russian pianists, teacher, winner of the 1949 Int'l Chopin Competition in Warsaw, juror of the 2010 Int'l Chopin Competition

#### Gersende de Sabran, Duchess D'Orleans, France

Pianist, an outstanding interpreter of the music of Mozart and Chopin in France

#### Mark P. Malkovich III, USA

Pianist, musicologist, writer, broadcaster, sought-after adjudicator at many international competitions; General Manager, Newport Music Festiva

## Piotr Paleczny, Poland

Pianist, professor of piano at the Warsaw's Music University; President of the Int'l Chopin Festival in Duszniki, Poland; Vice-Chair, the Int'l Chopin Competition in Warsaw

## Robert Sherman, USA

Pianist and musicologist, teacher, broadcaster, writer, and radio personality of the WQXR classical music station, popular MC at many national events



# Ruth Slenczynska-Kerr, USA

Legendary American pianist; Past Artist-in-Residence, School of Music, University of Southern Illinois



# Tian Ying, USA

Pianist, Chair of Piano Department, Frost School of Music, University of Miami



#### **SELECTION JURY**



**Joel Harrison,** pianist, teacher, adjudicator, President, American Pianists Association



**Dean Kramer,** First Prize Winner of the 1st National Chopin Piano Competition of the U.S., faculty member of the University of Oregon



**Lucy Scarbrough,** pianist, composer, conductor, teacher and Artistic Director, El Paso Chopin Festival



**Adam Alexander Wegrzynek**, pianist, teacher, adjudicator, Artistic Advisor for the Chopin Foundation

## **EXECUTIVE DIRECTOR'S REPORT**



Jadwiga Viga Gewert

We concluded last season with the winner of the 2008 National Chopin Competition of Poland, the phenomenal Julia Kociuban, who played here two concerts in April.

In May we enjoyed our 2000 Chopin Competition winner, Ning An, performing in Miami with the Orchestra Miami under Maestra Elaine Rinaldi. Two family groups, the Borowsky Trio (The American Virtuosi) and Ania and Piotr Filochowski, ended the season.



Elaine Rinaldi,Ning An and Blanka Rosenstiel



Ning An with Blanka Rosenstiel



Elizabeth, Francis and Emmanuel Borowsky



Viga Gewert and Renate Ryan with The Borowsky Trio



Julia Kociuban with Gary Ingle, CEO of Music Teachers National Association, Viga Gewert, Consul General Krzysztof Kasprzyk and Janet Lopinsky from Canadian Chopin Competition

This season will open with Claire Huangci, in October, to be followed by Magdalena Baczewska with a very special program: Bach and Chopin Reunion. After the November concert, our concert series will resume in April 2010, presenting the 2009 American Pianists Association Fellow, Grace Fong. In May one of the new winners of our National Chopin Competition will be featured, and in June the new winner of the Canadian Chopin Competition will close the series.

We look forward to the excitement of the Eighth National Chopin Competition of the US, when the best young pianists from all over the US come to Miami. **On February 20th** the Preliminary Round will start. On Feb. 27 and 28, the six finalists will perform with the Frost Symphony Orchestra under Maestro Thomas Sleeper. On Sunday, Feb. 28th, the Awards Ceremony and celebration will follow the Final round. The competition sessions will be free to the public through the Semi-Finals; tickets to the finals will be widely available via the Chopin Foundation's website, Miami-Dade County Auditorium's Box Office and through the Ticketmaster outlets.

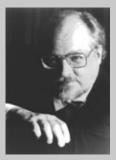
We hope to see you in Miami in February 2010!

In October 2010 we will follow our winner to Warsaw to be part of the prestigious International Chopin Competition. If you would like to join our group, please contact us via email at info@chopin.org or by phone at (305) 868-0624.

# REGIONAL COUNCILS OF THE CHOPIN FOUNDATION



Florida Chopin Council George Berberian, President 1440 79th St. Causeway, Suite 117, Miami, FL 33141 305.868.0624 info@chopin.org



San Francisco Chopin Council Mack McCray, President 2123 26th Avenue San Francisco, CA 94116 415.753.5334 ChopinSF@aol.com



Northwest Chopin Council Hao Zhang, President 4957 Lakemont Blvd.SE, Suite C-4 #259 Bellevue, WA 98006 425.454.9220 alisonwbell@comcast.net

#### NORTHWEST CHOPIN COUNCIL

This has been a busy but exciting year for the Northwest Council, which encourages us to expand our programs by hosting some special events, in addition to a very successful Festival and Competition. With year 2010 around the corner, Skip and Ali Bell hosted a summer recital on August 22, featuring Charlie Albright, a 21 year old former Festival Winner, who now attends both Harvard University and the New England Conservatory of Music. Mr. Albright has won many honors and awards at the national and international levels. We were honored to have Charlie's mother as well as one of his instructors. Nancy Adsit here.



Photo: Board member Alice Portz; teacher Nancy Adsit; past board presidents Ali Bell and Helen Belvin; founder of the NW Council, Steven Lagerberg; pianist Charlie Albright; board members Patty Gordon, David Beeman and Iinhwa Chon. The recital was also attended by a dear friend and the founder of our Council, Dr. Steven Lagerberg, who is a real inspiration to us all. We are very glad that Dr. Lagerberg decided to re-join the Board of our Council.

Our next Festival will take place on February 6, 2010 at the Seattle Sherman Clay Store and the Mayflower Park Hotel. Adjudicators this year are Dr. Jody Graves, Eastern Washington University, Dorothy Fahlman, Portland, Oregon, and Dwayne Hulman from the University of Puget Sound. A concert of the winners will be on Sunday, February 7, 2010 at the lovely Frye Art Museum in Seattle.

It is my great pleasure to notify you that the Northwest Council decided to sponsor a concert of the winner of the 2010 National Chopin Competition of the USA. The concert will be held on April 22, 2010 at the Kirkland Performance Center in Seattle.

We look forward to the coming exciting season and to the celebration of the 200th anniversary of Chopin's birth. We hope to be in Miami in February for the National Chopin Competition, and then follow the US winner to Warsaw in October.

# FLORIDA CHOPIN COUNCIL

The 2005 National Chopin Competition winner, Mei-Ting Sun, concluded our last season. Mr. Sun treated us to masterful interpretations of Chopin's music and with Faure's Nocturne, and Brahms' Waltzes. As always, Mei-Ting dazzled us with his virtuoso brilliance.



Mei-Ting Sun with Blanka Rosenstiel the Wiegand and McAuliffe families

As our Eighth National Chopin Piano Competition is nearing, we now concentrate on fundraising and forming committees which will help the Foundation to run this major event smoothly. Even though the Foundation cannot count on as much Government support as in the past, with the help of our friends and Chopin's music lovers, we will make it a great artistic event once more!

I would like to appeal to all members and friends of the Florida Chopin Council: Please contact me or the Chopin Foundation's office and make a pledge – either financial or in-kind, or offer your help as a volunteer during the competition. We need you! Call 305.868.0624 and tell us what you can do for us – we will greatly appreciate your help.

In the meantime, I would like to invite you to our first membership concert on October 18th featuring the 1990 winner of our Competition, incomparable Wendy Chen.

October 28, within Festival Miami, we will have a chance to listen to our another winner – Kevin Kenner, who after winning the National Competition, went on to Warsaw to win the top prize of the 1990 International Chopin Competition.

We hope you will not miss these concerts of our past winners, who have already reached an international acclaim.

We look forward with great excitement to the announcement of the new winner at the end of February at the Miami-Dade County Auditorium. All paid members of the Florida Chopin Councils are invited – complimentary tickets are waiting for you!

## MEMBERSHIP CONCERTS

• October 18, 2009 – 4PM, • WENDY CHEN,

winner of the 1990 National Chopin Competition,Alexander Hotel, MB; RSVP to 305.868.0624



Wendy Chen

**February 27, 2010**, 7 PM and 28, 2010, 3 PM-

Finals of the Eighth National Chopin Piano Competition, Miami-Dade County Auditorium; complimentary tickets provided to paid members

May 23, 2010 – 4PM, Finalist of the 2010 National Chopin Piano Competition,

Alexander Hotel, MB; RSVP to 305.868.0624

Membership concerts include the post-concertreception

FREE to paid members, guests \$65 - Reservationsrequired.

# VALUABLE PLEYEL PIANO FROM CHOPIN TIMES DONATED TO THE CHOPIN FOUNDATION

The Chopin Foundation of the United States is proud to announce that it is now the owner of the Plevel piano, model E #13555, built in 1846 in Paris. Frederic Chopin's signature is inscribed on the piano, thought to have been at the request of the purchaser, Mme de Reymont, a student of Chopin. The composer himself selected the piano and received a commission from Pleyel. This much-traveled piano is unique in musical history. Shipped from Paris to the Reymont home in Romania, not much used and almost neglected, in the mid-twentieth century it was sent to Milan, Italy, to be sold. Bought by Stephen B. Tanner, the American Consul in Milan at the time and brought to the US, the piano was purchased in May 2009 by Professor William W. Langebartel (emeritus, Temple University, 1980).

Immediately following the purchase, Professor Langebartel donated it to the Chopin Foundation of the U.S. on behalf of himself and his late wife Imelde Della Valle, who died in 2008.

Imelde was the author of *Riflessi*, Italian Lyric poems (Rome, 1949), with a reproduction of a portrait of Imelde







painted by the noted artist-writer Carlo Levi in 1943, and his preface (written later) to *Riflessi*. Levi also began writing his first book, *Cristo si e fermato a Eboli* (*Christ Stopped at Eboli*) while staying with Imelde and her father, as he was one of the persons being sought by the Fascist police and the Nazis. Imelde collaborated with the Italian Resistance in finding "safe houses" for such persons.

Prof. Langebartel is staying in Onno, Italy, preparing Imelde's second book of poems, *Affioramenti/Outcroppings*, for publication later this year. It will contain 45 English and 55 Italian lyric poems, written 1949-2007.

The Chopin Foundation is loaning the Pleyel piano to the Fryderyk Chopin Institute in Warsaw for showing at a special exhibit in its new Chopin Museum. "There is no better place for the piano touched by great Frederic than his hometown, Warsaw," said Mrs. Blanka Rosenstiel, Honorary Consul of the Republic of Poland and Founder of the Chopin Foundation. "I am happy that, thanks to the generosity of Prof. Langebartel, we are able to contribute to the worldwide celebrations of the 200th Anniversary of Chopin's birth."

# 2009 - 2010 SEASON SCHEDULE - Chopin For All FREE Concert Series



**CLAIRE HUANGCI** Winner of Kosciuszko Foundation's Chopin Piano Competition

October 3, 2009 7pm, Ft. Lauderdale

October 4, 2009 3pm, Coral Gables



**MAGDALENA BACZEWSKA** Bach and Chopin Reunion

**November 7, 2009** 7pm, Ft. Lauderdale

**November 8, 2009** 3pm, Coral Gables



**GRACE FONG** 

2009 Fellow of the American **Pianists Association** 

**April 24, 2010** 7pm, Ft. Lauderdale

April 25, 2010 3pm, Coral Gables FINALIST OF THE 2010 NATIONAL **CHOPIN PIANO COMPETITION OF** THE USA

May 15.2010 7pm, Ft.Lauderdale

May 16, 2010 3pm, Coral Gables WINNER OF 2010 CHOPIN **COMPETITION OF CANADA** 

7pm, Ft. Lauderdale

June 5,2010

June 6,2010 3pm, Coral Gables are held in two locations: Saturdays at 7PM **Broward Main** 

FREE Concerts in the Chopin For All series

Library: 100 S. Andrews Ave, Fort Lauderdale

Sundays at 3PM Granada Presbyterian Church; 950 University Dr., Coral Gables

# WINNERS CONCERT SERIES

More information at

www.chopin.org or 305.868.0624

# **OCTOBER 28, 2009 KEVIN KENNER**

Winner of the 1990 Int'l **Chopin Competition** 

**Festival Miami** Gusman Concert Hall, U of M Campus

Tickets:www.music.mismi. edu/festivalmiami 305.284.4940

# **APRIL 15, 2010**

Winner of the 2010 **National Piano** Competition St. Paul's Concert Series

St.Paul Episcopial Church 401 Duval St. Key West, FL

Tickets:305.296.5142

#### **APRIL 17, 2010**

Winner of the 2010 National **Chopin Piano Competition** St.Martha's Concert Series

St.Martha's Catholic Church. 9301 Biscavne Blvd, Miami Shores

Tickets:www.saintmartha.tix.com 305.751.0005

## **JUNE 13, 2010**

A finalist of the 2010 **National Chopin Piano** Competition

#### **Miami Civic Music** Association

Gusman Concert Hall, U of M Campus

Tickets: www.miamicivicmusic.org 305.271.8449



# FLORMAN FAMILY FOUNDATION









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The Miami-Dade County Mayor, County Board of Commissioners, and the Miami-Dade County Cultural Affairs Council

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The Miami Herald

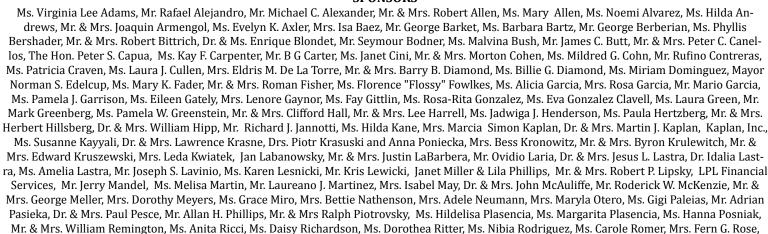
el Nuevo Herald

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Sun-Sentinel







CENTER



## "Seymour Bernstein Triumphs at the Piano"

(Donal Henahan, The New York Times)



Seymour Bernstein, internationally known pianist, teacher, composer, writer, and lecturer has won innumerable prizes and grants. His concert career has taken him to the Americas, Europe and Asia where he has appeared in solo recitals and as guest artist with orchestras and chamber music groups. Many of his compositions are on the best seller list. His books With Your Own Two Hands, Monsters and Angels—Surviving a Career in Music, 20

Lessons in Keyboard Choreography, Musi-Physi-Cality, and Chopin—Interpreting His Notational Signs have been hailed as "landmarks in education" and are translated into German, Japanese, Chinese, and Korean All of his works are published by MANDUCA MUSIC in the United States. One of the most sought after clinicians in this country and abroad, he is well-known for his master classes and educational programs. On December 18, 2004, Seymour Bernstein was awarded an honorary degree, Doctor of Music, from Shenandoah University. Dr. Bernstein maintains a private studio in New York City and is a faculty member of New York University.

Excerpt from:

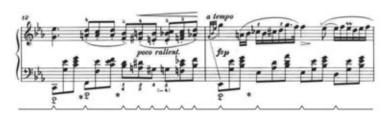
## CHOPIN—INTERPRETING HIS NOTATIONAL SYMBOLS

By Seymour Bernstein

ASTERISKS — CUSTOM OR MEANING

Several years ago, it occurred to me that perhaps most asterisks were inserted after pedal signs in accordance with the custom of the day, and that we should disregard them and pedal legato from Ped. to Ped. I say "most," because there are, in my opinion, three situations in which asterisks actually do mean something:

1) An asterisk followed by no immediate pedal sign usually implies that we pedal at our own discretion:



Example 3
Chopin: Nocturne in E-flat Major, Op. 9, No. 2
The pedal brackets are mine.
Wiener Urtext Edition (Schott/Universal Edition)

At measure 12, most pianists would quite naturally employ syncopated pedaling for each of the final six chords marked portato.

2) An asterisk followed by the absence of a pedal sign may suggest a repetition of previous pedal indications. Compare measure 13 above with measure 1 in the following example:



Example 4
Nocturne in E-flat Major
Wiener Urtext Edition (Schott/Universal)

Chopin almost always positions his pedal signs under bass notes, the underpinning of music. Measure 13 is a variant of measure 1, and the bass structures imply the same pedaling.

Notice the staccato marking over the first four bass tones in Example 4. While they are not written over the basses of the next three measures in all Urtext editions, the implication is that all the basses are to be played staccato. This, I think, clearly shows that the staccato markings are an example of choreographic indications for releasing the bass tones, and preparing the next legato chords.

While we are on the subject of this Nocturne, there are special long pedal indications which pianists rarely, if ever, observe. In Example 5, one long pedal begins near the end of measure 4, continues through the rest, and terminates in measure 5; the other begins at measure 6 and binds the left hand C 7 chords for half of a measure. With sufficient sound on the bass C at measure 6, and provided that the crescendo begins piano on the right hand B, there will be no discernable blur of the rising right hand configurations.



Example 5
Nocturne in E-flat (Measures 3-6)
The pedal brackets are mine.

2) An asterisk may, in fact, designate an abrupt or a gradual silence, the latter achieved by releasing the pedal slowly, thus gradually lowering the dampers onto the strings. Example 6 shows an instance of this.



Example 6 Chopin: Prelude in F Minor, Op. 28, No. 18 Wiener Urtext Edition (Schott/Universal)

Most pianists make either abrupt or gradual silences at the asterisks. As to the rest of the piece, they follow the editor's instructions: "Those passages in which Chopin has not marked the pedaling are generally explained by the fact that the pedaling required is very simple, and is therefore self-evident; or, on the contrary, that it is so subtle as to be too complicated, if not impossible, to indicate." <sup>1</sup> Accordingly, Chopin may have used flutter pedaling, half pedaling, or no pedaling at all on the sixteenth note passages.

While I personally agree with the comment above, I nevertheless have reservations about the Paderewski edition from which it is quoted. The editors themselves have given the reason:

<sup>&</sup>lt;sup>1</sup> Fryderyk Chopin, Complete Works, Ignacy J. Paderewski, Ludwik Bronarski, and Józef Turczyński, eds., 27 vols (Warsaw and Kraków: Polskie Wydawnictwo Muzycne [Polish Musical Editions] 1949-61), Vol. 1, p. 69, also in the back of each volume under "The Character of the Present Edition."

"Certain insignificant modifications have been introduced, but only where this is required by the greater resonance of our modern pianos, in certain similar or repeated passages, where comparison has revealed inconsistency, or where correction or completion is required owing to mistakes or negligence." <sup>2</sup> Editorial comments and suggested changes by knowledgeable musicians and scholars are always of great value. But the Paderewski editors have made their changes and additions without placing brackets or parentheses around them.

In weighing many theories concerning asterisks, I have come to two conclusions:

- 1. If there is validity in the placement of Chopin's asterisks, then we have to reinterpret them in accordance with the more efficient damper mechanism of modern pianos.
- 2. If Chopin routinely placed asterisks after pedal signs as custom dictated, then most of them, apart from the exceptions I have given, have no meaning whatsoever.

Sandra Rosenblum, who argues that the placement of Chopin's asterisks has an intrinsic meaning, leaves the door open to an alternate interpretation of the ones that appear at bar lines. She begins by quoting Czerny:  $^{\rm 3}$ 

The quitting and resuming the pedal must be managed with the utmost rapidity, not to leave any perceptible chasm or interstice between the chords; and must take place strictly with the first note of each chord...the rapidly leaving and resuming must be practised...till such passages sound as if the pedal was held down without interruption.

Quite obviously, Czerny is describing legato, or syncopated pedaling. Sandra Rosenblum then adds, "Curiously, Czerny's example retains a release sign [an asterisk] before each bar line as do virtually all of Chopin's pedal indications. Was this force of habit?" Chopin frequently placed asterisks before bar lines, but by no means "virtually" all the time. On the first page of the autograph of the Ballade in A-flat, to cite only one example, there is not one instance where an asterisk appears at the bar line. But more importantly, by using the word "habit," Sandra Rosenblum is suggesting that asterisks placed at bar lines simply were conforming to the convention of the day. She is in part siding with my theory, that most asterisks are editorial requirements — nothing more than "force of habit." <sup>4</sup>

#### NOTATIONAL CONFUSION

Asterisks aside, the Ped.'s we find in Chopin's music are, in my opinion, a major contribution to the art of piano playing. But as Chopin taught his own works to his pupils, he often changed pedal indications and other notational signs, and added compositional variants. He even made changes to the copies which his friend and pupil Julian Fontana painstakingly prepared for publication. One can see, therefore, why the French, German, and English editions varied from each other, even during Chopin's lifetime. After his death, Fontana, and other pupils, prepared some new editions with additional changes, and included some unpublished works. These changes, plus additional ones from other sources, such as pupils' study scores, account for the wide variations between present-day editions.

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<sup>&</sup>lt;sup>2</sup> Paderewski, Bronarski, and Turczyński, 69.

<sup>&</sup>lt;sup>3</sup> Carl Czerny, from Complete Theoretical and Practical Piano Forte School, quoted by Sandra P. Rosenblum, "Pedaling the Piano: a Brief Survey from the Eighteenth Century to the Present," Journal of Musicological Research, 6, no. 2 (1993): 166.

<sup>&</sup>lt;sup>4</sup> Sandra P. Rosenblum: 167.

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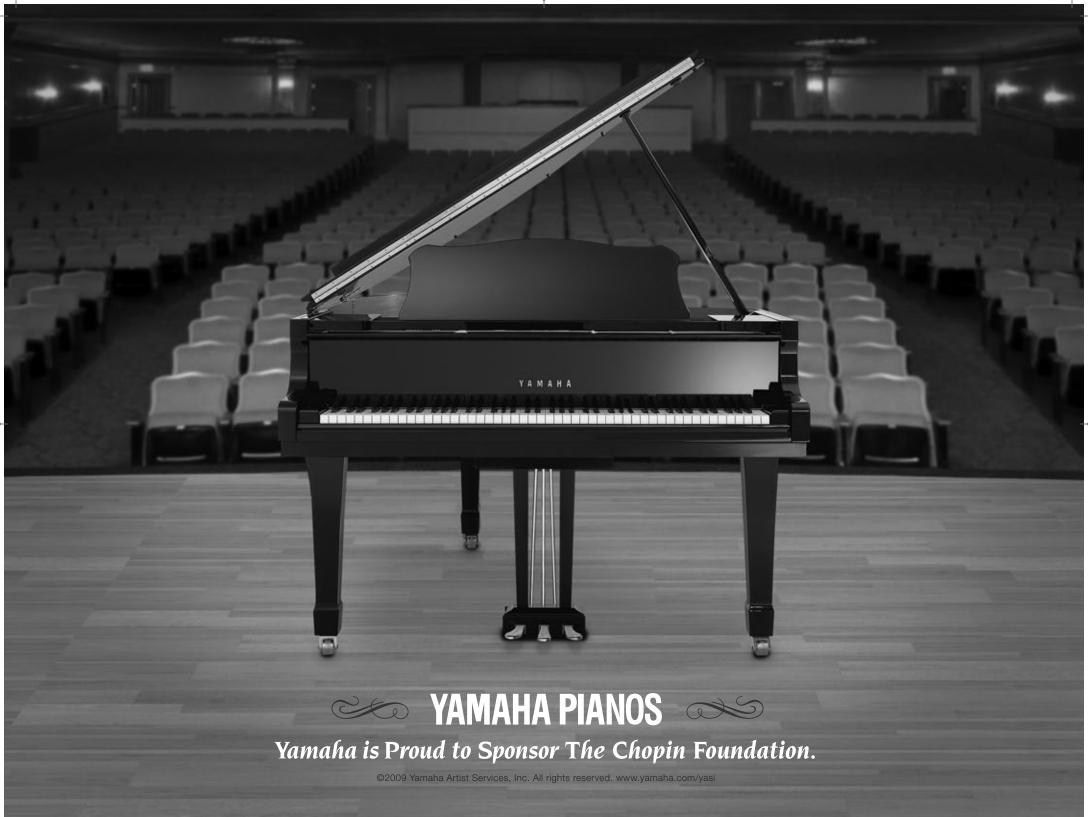
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