Freedom of Speech

Understanding flexibility in the score

Bart van Oort
Royal Conservatory The Hague

2021

“I always learned that Mozart should be played strictly”

Toos Onderdenwijngaard

1926-2019

Possible origins of the Strict Style

Reaction to Romantic Style

Dodecaphony (1919) and Serialism (1947)

De Stijl (1917) *Bauhaus* (1919) *Neue Sachlichkeit* (1925)

Urtext Editions: "If it is not commanded, it is forbidden"

Recording industry: multiple takes, perfection

Electronic music

Stravinsky on performers

1939 Harvard lecture 'Poetics in Music'

Execution:

'Selfless submission to an explicit will that contains nothing beyond what it specifically commands'

Interpretation:

'lies at the root of all the errors, all the sins, all the misunderstandings that interpose themselves between the musical work and the listener'

Mozart Sonata in C minor
K457, Adagio
Glenn Gould (1975)

We think that water has no taste,
because we were born with it in our mouths

Andrew Lawrence King, 2008

Johann Joachim Quantz. *On Playing the Flute.*
1752

"Musical execution may be compared
with the delivery of an orator.”

Johann Friedrich Schubert *Neue Singe-Schule.*
1791

U — U U	— U U	U U U —
Genughtuung	Frölichkeit	Philosophie

Carl Czerny. *Complete Theoretical and Practical Piano Forte School, Op. 500.*
1846

U — U — U U U — U —

I steal no conquest from a noble foe

“The syllables indicated by — are long, and those indicated by U are short.”

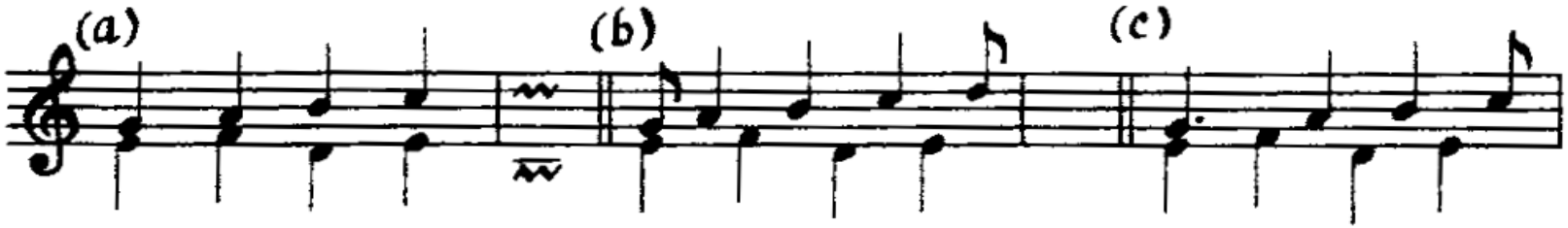
Hugo Riemann. *Musikalische Dynamik und Agogik.* 1884

"Playing really exactly in time (e.g. with the metronome) is without lively expression, machine-like, unmusical."

[…]

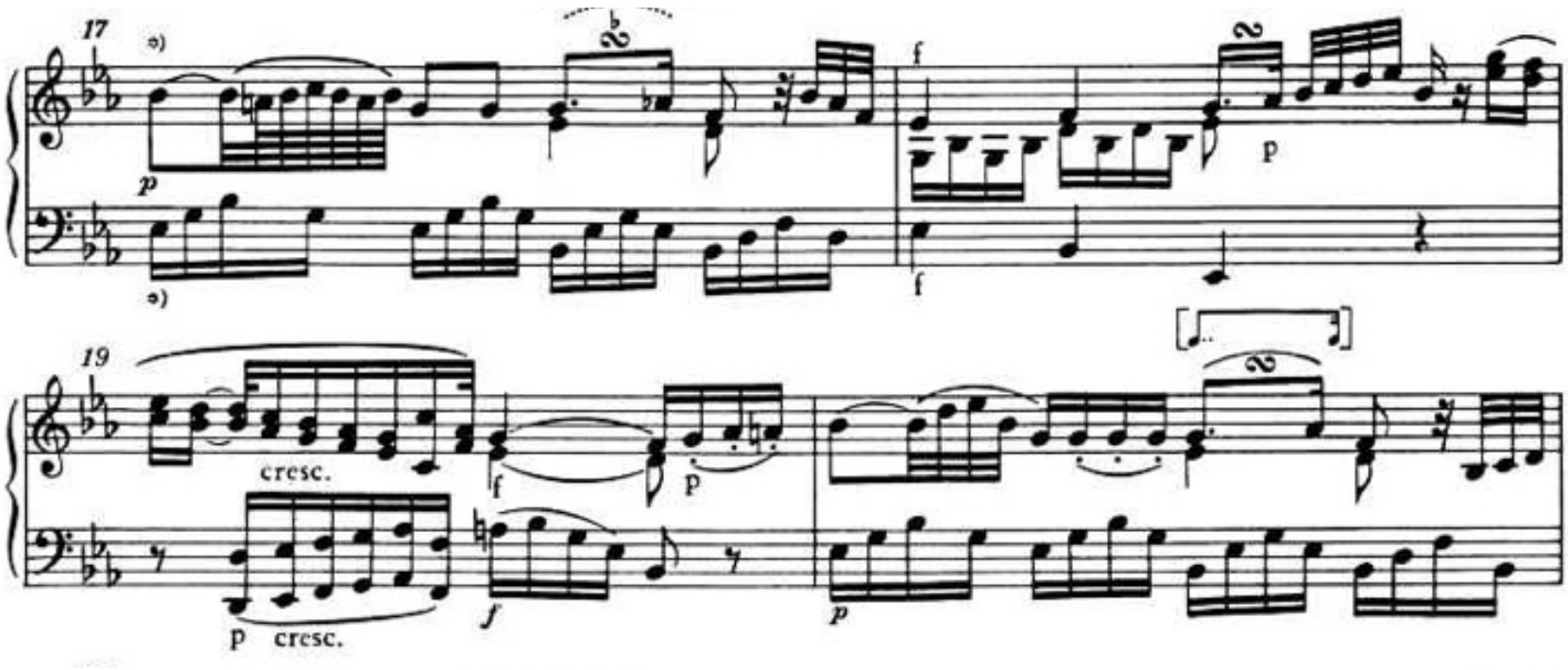
"The equality of the time units is [...] not perfect, but [...] slightly modified"

Türk Klavierschule

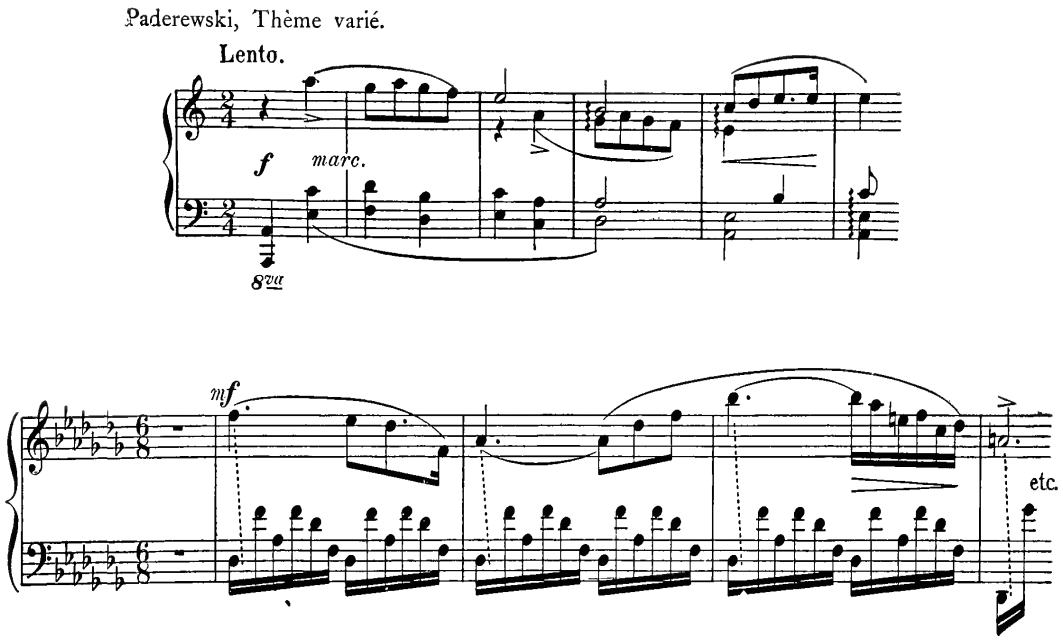


'dislocation' ('Versetzen')

Mozart Sonata in C minor, K457/ii: Adagio



Malwine Brée, *The Leschetizky Method,* 1902



Chopin, Nocturne No 8 in D flat major op 27 No 2

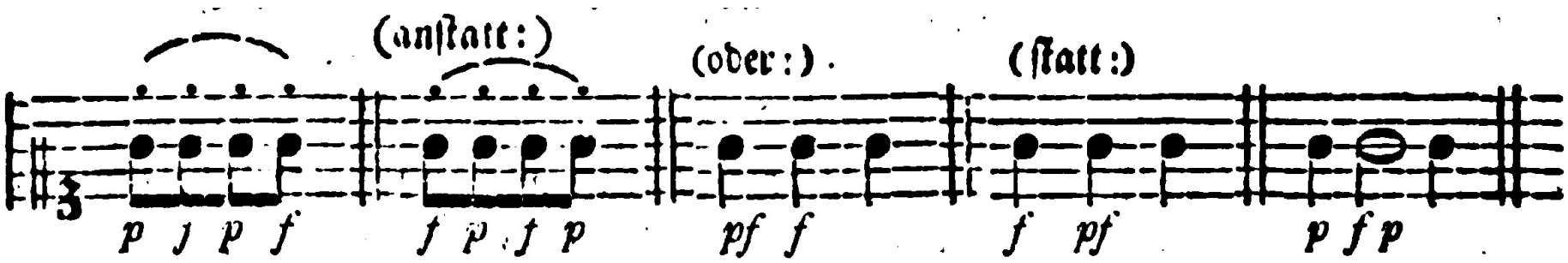
Max Pauer (1866-1945)

"When I listened to the first record of my own playing [...] I could hardly believe my ears, and yet the unrelenting machine showed that in some places I had failed to play both hands exactly together… (1913)

Daniel Gottlieb Türk, *Klavierschule*.
1789

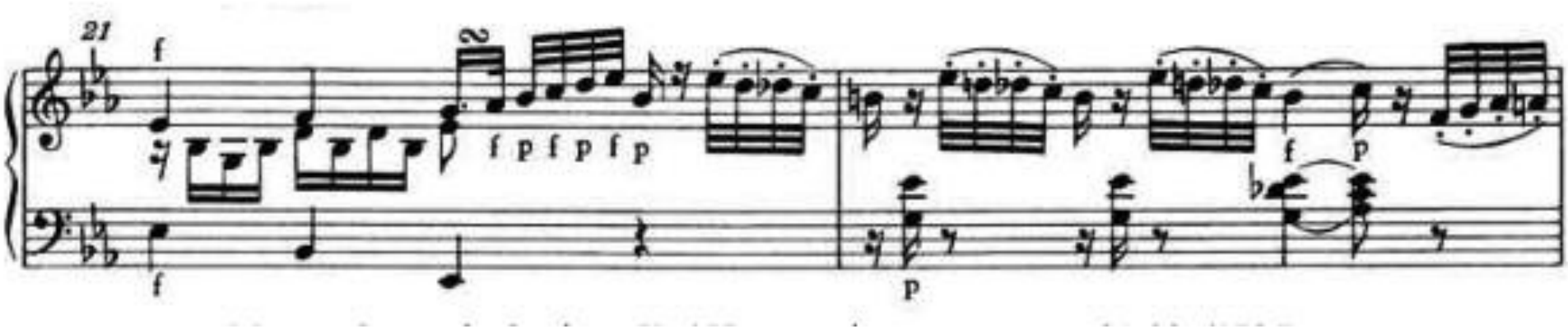
That one can linger somewhat longer on a very important note (beyond the notated length) than on a less important note I do not have to prove, since everyone understands this.

Türk, *Klavierschule (1789)*



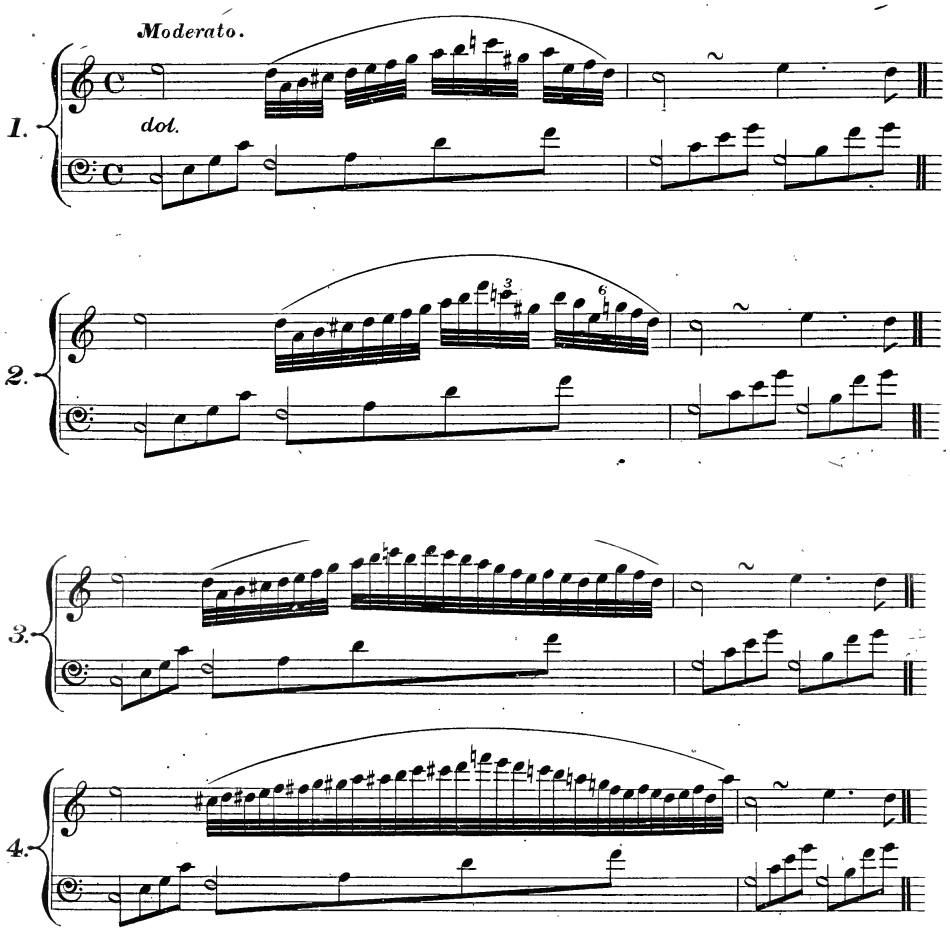
"The more important notes must [...] be played slower and louder, and the less important notes more quickly and softer."

Mozart Sonata in C Minor, K. 457, Adagio



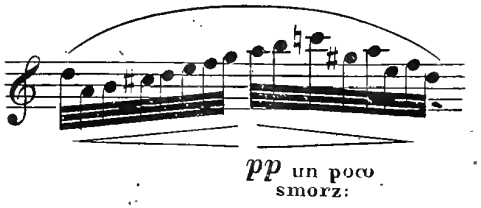
Leopold Mozart, *Versuch*
1755

The first of two, three, four, or even more notes, slurred together, must at all times be stressed more strongly and sustained a little longer; but those following must diminish in tone and be slurred on somewhat later. But this must be carried out with such good judgement that the bar-length is not altered in the smallest degree.



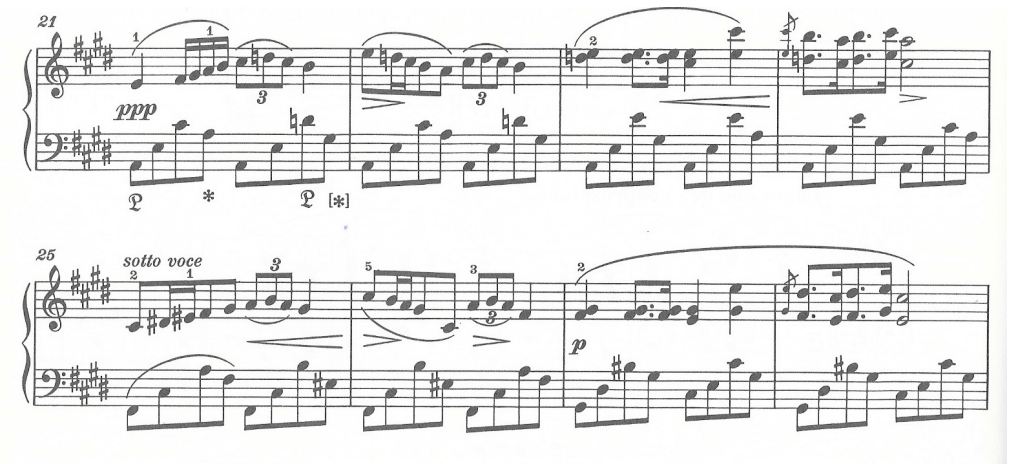
Here the same passage is embellished in 4 different ways.

Execution:

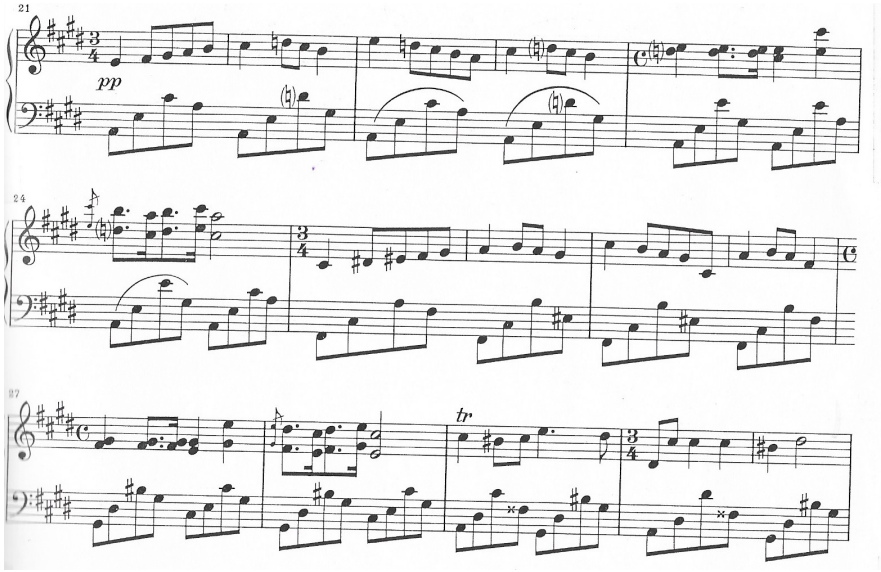


Czerny Piano Forte School
Op. 500 (1839)

Chopin Nocturne C# minor (1830)



Jan Ekier. Wiener Urtext, 1980



Ewald Zimmerman. Henle Verlag, Munich 2003

Pytania?

Domande?

Vragen?

問題嗎？

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Questions?

¿Preguntas?

質問をする

Frage?

Küsimused?

Perguntas?

QUESTIONS?

Spørsmål?

Kérdés?

Bertanya?