

The Evolution of Romantic Pianism: From Chopin and Liszt to Horowitz

Presenter: Professor Kenneth Hamilton (Cardiff University, Wales, UK)

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Outline: This seminar will examine the origins and development of piano performance-practice from c.1830 to c.1945, with an especial focus on the interpretation of music by Chopin and Liszt. It will deal with the evolution of the piano as an instrument and its corresponding performance techniques, the changing social contexts of piano performance, the development of a standard repertoire, the impact of recording technology and the transition to “modern” performance styles. The class will be presented in English in lecture-recital format. The principle text used will be the presenter’s own book *After the Golden Age: Romantic Pianism and Modern Performance* (Oxford University Press, 2008), published in an updated Hungarian edition as: *Az aranykor után - A romantikus zongorázás története* (Fordította: Hamburger Klára) (Rózsavölgyi, 2018)

Date	Topic	Reading
18 th December	The Instrument of the Immortals? : Written and Recorded Sources for the History of Piano Performance	<p>Essential Reading:</p> <ul style="list-style-type: none"> ● Kenneth Hamilton: <i>Az aranykor után - A romantikus zongorázás története</i> (Fordította: Hamburger Klára) (Rózsavölgyi, 2018): Chapter 1; Chapter 2 <p>Recommended Reading:</p> <ul style="list-style-type: none"> ● Tim Day: <i>A Century of Recorded Music</i> (Yale University Press, 2002) ● C.Lawson and R. Stowell: <i>The Historical Performance of Music: An Introduction</i> (CUP, 1999) ● Robert Philip: <i>Early Recordings and Musical Style</i> (CUP, 2004) ● Robert Philip: <i>Performing Music in the Age of Recording</i> (Yale University Press, 2004) ● R.Taruskin: <i>Text and Act: Essays on Music and Performance</i> (OUP, 1995) ● W.Weber: "The History of Musical Canons," in <i>Rethinking Music</i>, eds. Mark Everist and Nicholas Cook (OUP, 1999) pp. 340-59
19 th December/ Session 1	Romantic Improvisation: Preluding, Adaptation, Ornamentation, and the Status of the Score	<p>Essential Reading:</p> <ul style="list-style-type: none"> ● V.W.Goertzen: ‘By Way of Introduction: Preluding by 18th- and early 19th-century Pianists’, <i>Journal of Musicology</i>, xiv (1996), 299-337 ● Kenneth Hamilton: <i>Az aranykor után - A romantikus zongorázás története</i> (Fordította: Hamburger Klára) (Rózsavölgyi, 2018): Chapter 4; Chapter 6
19 th December/ Session 2	Chopin, Liszt, and the Evolution of Performance Style	<p>Essential Reading:</p> <ul style="list-style-type: none"> ● Kenneth Hamilton: <i>Az aranykor után - A romantikus zongorázás története</i> (Fordította: Hamburger Klára) (Rózsavölgyi, 2018): Chapter 7 ● Kenneth Hamilton: “Nach persönlichen Erinnerungen’: Liszt’s long-ignored Legacy to his Students” in Michael Saffle and James Deaville, eds. <i>Liszt’s Legacies</i> (Stuyvesant, New York, Pendragon Press, 2014), pp.83-97 (PDF Available) ● Jean-Jacques Eigeldinger: <i>Chopin: Pianist and Teacher: As Seen By His Pupils</i> (CUP, 1988)

20th December	The (Temporary?) Decline of Romanticism and the Dawn of “Modern” Performance Style	Essential Reading: <ul style="list-style-type: none">● Kenneth Hamilton: <i>Az aranykor után - A romantikus zongorázás története</i> (Fordította: Hamburger Klára) (Rózsavölgyi, 2018):Chapter 8● Kenneth Hamilton: “Do They Still Hate Horowitz?: The <i>Last Romantic</i> Revisited” in David Kim and Sezi Seskir, eds., <i>Topics in Musical Interpretation</i> (University of California Press, in press) (PDF available)
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