

# Great Performance

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What is a Great Performance?  
Key Words are "Pleasant sound" and "Detail"

Introduction and Explanation  
for Great Performance from the SP (78 rpm) Record Collection

A Conductor's Approach to Great Performance

NKB

# Great Performance

## Contents

Preface

### Chapter 1 Great Performance

**Part 1 What is a Great Performance?**

Definition of a Great Performance

About Sound Sources in the Past

Something Emerges from these Sound Sources

Sound and Voice, Temperament, Technique, Other Matters

Summary

**Part 2 Approach to Great Performance**

Methodology

**The First Half, "Gain Deep Insight by Reading the Detail"**

Score, Melody (Phrase), Ensemble

**The Second Half, "Play the Detail with Deep Insight"**

Composition, Performance, Tempo, Harmony, Intonation

### Chapter 2

#### A Conductor's Approach to Great Performance

Example in the work

Beethoven's *Leonore Overture No. 3*

**Part 1 The First Half, "Gain Deep Insight by Reading the Detail"**

Score, Melody (Phrase), Ensemble

**Part 2 The Second Half, "Play the Detail with Deep Insight"**

Composition, Performance

Afterword

List of Discography

Bibliography

# Great Performance

## Preface

The key words I use to talk about great performance are "pleasant sound" and "detail". To elaborate, neither has a set standard or ideal. Both just point towards the right direction. Pursuing it is endless, but if you take even one step forward, it will clearly move you closer to a great performance. This is a guide specifically for musicians.

What is a great performance? People answer: "There is no such thing. It happens when a great musician performs well. It is irreverent to analyze it." Although I am well aware of this attitude, I will attempt to write this book.

Why are players not aiming for great performances? The reasons are mysterious. People say, "Let's play correctly", but not "Let's make a great performance". In music education, studies on playing technique, composers and works have been done. However, there is no study on performance. Occasionally, there are papers entitled, "Performance Studies" at Graduate Schools, etc., but most of them do not go beyond, "Let's play correctly." Moreover, performances by virtuosos in the past have not even been examined. Many books have been published in which critics (including musicologists) talk about performances subjectively. However, professional performers have not written such books. Critics are not experts in performance, so they represent the general audience. Also, musicologists are not experts in performance skills, even if they have knowledge.

I was taught by many prominent musicians and played alongside them. In talking with them, I heard a lot of discussion on great performance theory. It's a pity that they didn't write books. They are splendid people, and so they believe in continuous development. Of that there is no doubt, and it is regretful that there is no book that conveys their knowledge and methods for posterity. These teachers are also disciples of world-renowned performers, and thanks to that, I was able to acquire skills and knowledge that allowed me to work widely around the world while staying in Japan.

My logic in performance is based on detailed analysis against the background of the deep philosophical insight of Japanese flute virtuoso, Masao Yoshida (he studied under André Jaunet of Switzerland and Hans Reznicek of the Vienna Philharmonic) and the logic of the Baroque playing method. I learned about chamber music and orchestral ensembles while playing with Isamu Iwasaki, one of the best pupils of Helmut Winschermann. In addition, I studied the technique of conducting, orchestra function and the essence of performance under Kazuo Yamada, a leading Japanese conductor (he studied under Józef Rosenstock, a Polish Jewish conductor). Moreover, I gained deep insight in relation to literature and philosophy and knowledge into opera and theatre under Takashi Asahina, who studied under the Ukrainian conductor Emmanuel Metter. He was also enrolled in the Faculty of Law and the Faculty of Literature at Kyoto University. I decided to write with the hope that I would leave their teachings and words to posterity, and that the methodologies I gained from my experience would be useful to the next generation of performers.

In order to objectively define a great performance, I refer to recorded sound sources. There have been recorded performances since about 100 years ago. Fortunately, I own a lot of the SP records (78 rpm) of my grandfather Gosaburo Kitamura, and have had the opportunity to listen to them. There are also many single-sided records and about 1150 sides are among them. I planned to high-resolution digitize (DSD 1bit 5.6MHz)

these sound sources and spent a whole year listening to all of them and finishing the data conversion. Mainly using this performance data, I present several great performances. Some are generally considered great performances, and some are not well known. The link to the actual sound source is shown so that you can immediately go to it and listen. If you are interested, you can listen to other SP sound sources. Unfortunately, there are few performances by so-called historical conductors in this library. However, these can be freely accessed on the internet etc. now, so I have introduced just a few here.

This book contains many unconfirmed matters. I would like these to be the subject of future research. Many of these are established facts for the on-site players, but no one has left a description anywhere. I would leave the argument to the researcher.

### **Sound sources**

NKB web site

<http://www.nkb-ga.com/booke.html>

Sound sources of SP-records:

NAXOS / <https://www.naxosmusiclibrary.com>

YouTube / All data of SP Selections: <http://nmayc.la.coocan.jp/nkb/SPselectionswp.pdf>

# Chapter 1 Great Performance

## Part 1 What is a Great Performance?

### Definition of a Great Performance

Let me start by thinking about what a great performance is. I would like to verify the necessary criteria and define a great performance in order to produce a guideline for players to study, and especially for students to become professional.

If you ask, "What is a great performance?" the answer differs depending on the person. However, there is a certain definition. A great performance leaves an impression. That depends on whether or not the listener is impressed. The listener wonders if it is really a great performance even while being impressed. The listener tends to want the endorsement of an expert, a renowned musician or critic. Authenticity of the endorsement is the problem. Now, I put that point aside and think about the grounds for what I call an "impression" that seemed to be a great performance.

It doesn't really matter if the performance was perfect or not. Even if there is a thought that it was a good performance, it is not necessarily said to be a great performance. On the other hand, when just one sound is wonderful, it is sometimes called a great performance, because the audience has been left with an impression. Since this impression is a necessary condition, "pleasant sound" is necessary for a great performance.

The ultimate desire is a "pleasant sound" for both players and composers. This can be affirmed. There is no musician who does not want a "pleasant sound". In other artistic fields, there can be negative expressions, such as "frightening", "dirty" and "profane", or even worse, "inhumane". In the case of music, there is no such expression. Everything is desired as a positive "pleasant sound". However, "pleasant sound" is not only "beautiful sound", "good sound", or "clear sound". The meaning of this pleasant part is wide and deep. This is the essence of a great performance.

### About Sound Sources in the Past


Fortunately, we can listen to the recorded sound sources in the past. There is an opinion that the essence of music cannot be touched by recording. I understand that notion, but I think recorded material is valuable, because objective verification is required to clarify such problems. Therefore, here I cite the reproducible recorded performances as an example.


There are recorded performances from about 100 years ago. Fortunately, I own a lot of SP records collected by my grandfather Gosaburo Kitamura, and had the opportunity to listen to them. There are also many single-sided records and there are about 1,150 sides.

This collection is mostly classical music. Vocal music, solo performances on violin, piano or such, chamber music, orchestra music, etc. are collected evenly. There are some great performances among them. In addition, there are many performances that

do not reach the level of a great performance even though they were famous. Those may have been popular and appreciated at the time, but many performances are not objectively great. Such facts are also good material for verifying the criteria. I choose several great performances and summarize them by genre. Furthermore, I introduce the performances selected among them.

### Discography 1

Click on  for YouTube Data of **NKB-XXX-X**  
from NKB web site <http://www.nkb-ga.com/booke.html>

Label	Disk No.		Title	Performer
Victor	<a href="#">87017</a> <a href="#">NKB-814-2</a>		Verdi: Rigoletto - La donna e mobile	Ten.: E. Caruso
Victrola	<a href="#">89075</a> <a href="#">NKB-814-6</a>		Verdi: Otello - Si pel ciel	Ten.: E. Caruso Bar.: T. Ruffo
Victor	<a href="#">88396</a> <a href="#">NKB-814-5</a>		Ponchielli: Gioconda - O monument! Act I	Bar.: T. Ruffo
Columbia	<a href="#">49tube557</a> <a href="#">NKB-814-7</a>		Verdi: Aida - Oh Patria Mia	Sop.: R. Ponselle
Victor LP	<a href="#">JL-7005-A</a> <a href="#">NKB-816-12</a>		Verdi: Aida Act IV	Sop.: R. Ponselle Ten.: G. Martinelli
Victrola	<a href="#">74510</a> <a href="#">NKB-814-16</a>		Delibes: Lakme - Dov'e l'Indian bruna	Sop.: A. Galli-Curci
Victrola HMV	<a href="#">88487</a> <a href="#">NKB-814-17</a>		Puccini: Tosca - Vissi d'Arte e d'Amore	Sop.: E. Destinn

There were not so many great performers at that time and also in this time in fact. Especially among singers, the difference in skill is enormous. There is a reason for that. In vocal music, especially opera, the loudness of the voice and the charm of a beautiful voice are enormous factors. Just listening live impresses the audience. A good voice is "the treasure of mankind". People become enchanted with such a voice. However, if we listen to it calmly in the recording, we can see that musical skill is an important factor in addition to the voice itself in order to be recognized as a great performance. Enrico Caruso has both the voice itself and the musical skill, and he is undoubtedly the best singer.

Well, are you also familiar with Rosa Ponselle and Titta Ruffo? Both are great singers who are not inferior to Caruso, and Maestro Tullio Serafin also praised these three. The duet (*Si pel ciel*) by Caruso (Otello) and Ruffo (Yago) is a great performance that shows a hot battle of voices. Ponselle's accurate and sufficient expressiveness that does not interfere with the performance of the orchestra is commendable. In addition to this sound source, there is a recording of Verdi's *Aida Act IV* on LP. The rough performance of co-star Giovanni Martinelli (tenor) is an obstacle to the music. It is a shame.

In the SP record era, it may be said that there were no other more prominent singers than these three. Although Amelita Galli-Curci and Emmy Destinn have great soprano

coloratura skills and have high playing abilities, there are variations in perfection in their work.

### Discography 2

Label	Disk No.	Title	Performer
Victor	<a href="#">74589</a> <a href="#">NKB-807-4</a>	🔊) Liszt: Caprice Poetic	P.: A. Cortot
Victor	<a href="#">3045-A</a> <a href="#">-B</a> <a href="#">3046-A</a> <a href="#">-B</a> NKB-805-1~3	🔊) Haydon: Trio in G Major I II-1 🔊) II-2 🔊) III	Vn.: J. Thibaud P.: A. Cortot Vc.: P. Casals
Victor	<a href="#">3047-A</a> <a href="#">3047-B</a> <a href="#">3048-A</a> <a href="#">3048-B</a> NKB-805-4	🔊) Mozart - Beethoven: 7ver. on a Theme from the Magic Flute -1 -2 -3 -4	Vc.: P. Casals P.: A. Cortot
Victor	<a href="#">8086-A</a> <a href="#">8086-B</a> <a href="#">8087-A</a> <a href="#">8087-B</a> <a href="#">8088-A</a> <a href="#">8088-B</a> NKB-806-1~4	🔊) Faure: Sonata in A Major Op.13-I -I 2 🔊) -II 1 -II 2 🔊) -III 🔊) -IV	Vn.: J. Thibaud P.: A. Cortot
Victor	<a href="#">52-858 JB-1A</a> <a href="#">-1B</a> <a href="#">JB-2A</a> <a href="#">-2B</a> <a href="#">JB-3A</a> <a href="#">-3B</a> NKB-803	🔊) Mozart: Concert in C K.299 I-1 I-2 🔊) II-1 II-2 🔊) III-1 III-2	Fl.: M. Moyse Hp.: M. Lily Laskine Orch.: Lamoureux Orchestre Cond.: M. P. Coppola
Victor	<a href="#">1298-A</a> <a href="#">-B</a> NKB-813-11	🔊) Torroba: Sonatina in A Major 🔊) Bach: Courante	Guit.: A. Segovia

Here, I specialize in the SP era, but there are only a limited number of great performers also in other fields. I have listed Alfred Cortot (piano), Fritz Kreisler, Jacques Thibaud (violin), Pablo Casals (cello), Marcel Moyse (flute), Lily Laskine (harp), and Andrés Segovia (guitar).
















Even among the performances of these virtuosos, although the probability of great performances is high, not all of them are so. On the other hand, there are also great

performances by players who are forgotten nowadays. In the SP record era, there were restrictions on recording, so large compositions or long pieces were difficult to treat. However, among them, Isaac Albéniz's *Suite Iberia* (Madrid Symphony Orchestra, conducted by Fernández Arbós) and Ottorino Respighi's *The Pines of Rome* (Milan Symphony Orchestra, conducted by Cav. Lorenzo Molajoli) are full of a local empathy and are great performances. Also not in this collection, the performance of Johann Sebastian Bach's *Matthew Passion* (Concertgebouw Orchestra of Amsterdam recorded 2nd Apr. 1939, Amsterdam, conducted by Willem Mengelberg) is widely known as a great performance.

On LP and CD, there are sound sources that I have been listening to as great performances. Among them, particularly great performances are Richard Strauss's *Ein Heldenleben* (Wiener Philharmoniker) and *Metamorphosen* (Bamberger Symphoniker). Both are conducted by Clemens Krauss and have been converted into CD from LP. Not to mention Wilhelm Furtwängler, but also Otto Klemperer, Erich Kleiber, Carlos Kleiber, Charles Munch, Sergiu Celibidache and Tullio Serafin have many great performances, of course. I do not ignore them, but chose not to highlight them here.

Unfortunately, most of these great performers are from the recorded disc era. There is also a verification issue here. Even more disappointing is the fact that the number of great performers has decreased in recent years. Particularly, the conductor is becoming an endangered species after the Herbert von Karajan era and then the Claudio Abbado era. That is also a motivation for writing this book.

### Discography 3

Label	Disk No.	Title	Performer
Columbia	<a href="#">KX61-A J7401</a> <a href="#">KX64-B J7441</a> <a href="#">KX67-A J7402</a> <a href="#">KX68-B J7402</a> <a href="#">KX82-A J7403</a> NKB-817-4~8	 Albeniz: Suite Iberia Part 1  Part 2  Part 3  Part 4  Part 5	Arr. Cond.: F. Arbos Orch.: Madrid Symphony Orchestra
Columbia	<a href="#">(B2222) A J5074</a> <a href="#">(B2219) B J5074</a> <a href="#">(B2220) A J5075</a> <a href="#">(B2224) B J5075</a> <a href="#">(B2225) A J5076</a> <a href="#">(B2227) A J5076</a> NKB-818-5~10	 Respighi: The Pines of Rome  1 The pines of the villa Borghese  2 The Pines near the Catacombs Part 1  3 Part 2  4 The Pines of Gianicolo  Part 1  5 Part 2  6 The Pines of Appian	Cond.: Cav. L. Molajoli Orch.: Milan Symphony Orchestra
NKB	<a href="#">103</a> NKB-103-9	 Tchaikovsky: Eugene Onegin Polonaise etc.	Cond.: N. Kitamura Orch.: The Warsaw
NKB	<a href="#">104</a> NKB-104-6	 Delibes: Coppélia Mazurek etc.	Philharmonic Orchestra

J. S. Bach: *Matthäus-Passion* BWV244 Willem Mengelberg (1939)

[https://www.youtube.com/watch?v=zayss\\_RBkj8](https://www.youtube.com/watch?v=zayss_RBkj8)



R. Strauss: *Metamorphosen* C. Krauss Bamberg SO (1953)

<https://www.youtube.com/watch?v=cNMqctL1wqs>

R. Strauss: *Ein Heldenleben* op. 40 C. Krauss Wiener Philharmoniker Boskovsky

<https://www.youtube.com/watch?v=3A9EbsOOsd4>


### Something Emerges From These Sound Sources

The most convincing of these performances is Bach's *St. Matthew Passion* conducted by Willem Mengelberg. It was performed on the eve of World War II, so it is easy to imagine that the performers and the audience would have felt the same anxiety. The sentiment of prayer would have been mixed into it. Negative emotions such as fear and anxiety may have been sublimated into a prayer of hope. In a sense, it is sorrowful that this is a great performance, but as mentioned above, music cannot be expressed negatively. Richard Strauss's *Metamorphosen* (conducted by Clemens Krauss) was composed in the same background, and the performance was in 1952 with a memorial of the war.

The empathy displayed by the local orchestra, such as in Isaac Albéniz's *Suite Iberia* and Ottorino Respighi's *The Pines of Rome* mentioned above, does not need to be explained. I also realized the empathy of the players of the Warsaw Philharmonic Orchestra when I recorded Peter Ilyich Tchaikovsky's *Polonaise of Евгений Онегин* and Léo Delibes's *Mazurek of Coppélia* with the Warsaw Philharmonic Orchestra. Empathy for the work would be indispensable towards a great performance.

### Discography 4

Label	Disk No.	Title	Performer
Victor	<a href="#">63167-A</a> <a href="#">-B</a> <a href="#">NKB-801-1</a>	▶) Sarasate: Aires Gitanos (Zigoinerwaisen) Parte 1 Parte 2	Vn.: P. Sarasate
Victrola	<a href="#">74628</a> <a href="#">NKB-802-1</a>	▶) Rachmaninoff: Prelude in G Minor Op.23-5	P.: S. Rachmaninoff
Columbia	<a href="#">WLX1593-2</a> <a href="#">J8035</a> <a href="#">WLX1594-1</a> <a href="#">J8035</a> <a href="#">WLX1596-2</a> <a href="#">J8036</a> <a href="#">WLX1597-1</a> <a href="#">J8036</a> <a href="#">WLX1595-1</a> <a href="#">J8037</a> NKB-801-10~12	▶) Ravel: Concert pour Piano I-1 I-2 II-1 II-2 III	Cond: M. Ravel P.: M. Long Orch.: Orchestre Symphonique
Columbia	<a href="#">J5079-A</a> <a href="#">J5079-B</a> <a href="#">J5080-A</a> <a href="#">J5080-B</a>	▶) Pierné: Sonata da Camera Op.48 I-1 I-2 II-1 II-2	Fl.: M. Moyses Vc.: M. Lopez P.: G. Pierné

	<a href="#">J5081-A</a> <a href="#">J5081-B</a> <b>NKB-801-4~6</b>	 Finale-1 Finale-2	
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Igor Stravinsky: *L'oiseaux de feu (suite)*

<https://www.youtube.com/watch?v=5tGA6bpscj8>

Even self-composed performances don't always become great performances. The SP collection also has some such examples. Pablo Sarasate's *Aires Gitanos (Zigeunerweisen)* is famous. It is a vivid performance of a virtuoso violinist, but it cannot be said to be a great performance. The performances of Sergei Rachmaninoff's *Prelude No. 5* and Igor Stravinsky's *The Firebird* are interesting, but not great. Both Sarasate and Rachmaninoff are virtuosos. There is no problem with their skill. Also, empathy exists, because they composed the works themselves. However, even if they have become references, they are not great. Stravinsky is not so good as a conductor.

It is a misconception that nobody can empathize with the composition more than the composer. The composers in the present are not the same as when they wrote the works in the past. The emotions felt during the composition are the emotions of someone else. No one can subjectively talk about memories of past emotions. The composers themselves are subject to the illusions of the past and the performance loses objectivity. Empathy must be for the emotion of that day. For this, it is necessary to imagine the emotions at the time of composing. The composers have the illusion that they understand, and so everyone misunderstands.

Maurice Ravel's *Concerto pour Piano*, which he conducted himself, becomes a great performance with the help of virtuoso pianist Marguerite Long, though Ravel cannot be evaluated as a conductor. Gabriel Pierné's *Sonata da Camera* is performed with his piano, it becomes a great performance with the help of virtuoso flutist Marcel Moyse.

### Sound and Voice

Not limited to singers, great performers have a "good voice or good sound". As mentioned above, a good voice or good sound makes the audience feel really happy. People are enchanted by it. The loud voice especially fascinates the audience, and not only the loud voice but also the loud sound has the impact of paralyzing the senses. That's why formation has become larger and improvements are being made to instruments. The volume of the speakers for electric bass guitar in rock music becomes ridiculously loud. It is just noise for a non-audience, but rock fans go to experience it. Their excitement is an illusion of impressions. It's the same in every era.

In any case, every great performer has good sound. Not only do they have talent, they always study, practice and brush up their skills. They make efforts to perform "pleasant sound" (different from "good sound", which will be explained later). Composers also make such efforts. They are trying to compose to make more "pleasant sound". In contemporary pieces, there were various experiments such as breaking a piano or doing nothing, but most of these efforts were abandoned. Music without "pleasant sound" is weeded out. Although modern audio equipment is evolving, it is a

pity that it still tries to capture the sounds of scratches and impacts. Musicians don't like these. It is a pursuit unrelated to music and mostly serves fans who wish to peep into the scene. "Pleasant sound" is the sound created in the performance space. I want to direct everyone's attention to it now.

The sound used in music is said to be "musical tone" with well-organized sound. But it does not mean artificially made sound. It just refers to a natural and comfortable sound. We live in the providence of nature. Therefore, we have an affinity for things that follow the laws of nature (physical phenomena). Among them, "pleasant sound" gives the audience a feeling of comfort. However, there are many theories and rules that violate the laws of nature. One example is temperament.

## Temperament

### What is Temperament?

It's complicated, so let me explain temperament ( $\approx$  scale) in playing.

The first thing you have to recognize is that temperament, generally speaking, was made artificially for fixed temperament instruments such as piano, organ or strings with frets. Strings can play pitch freely, and people can pitch their voices freely, although training is required. Wind instruments are the same as vocals. They make approximate sounds, but if players are aware, they become quite free. When players use their bodies, sounds can be made freely by being conscious of it.

Temperament should follow the laws of physics in nature, not the other way around. Generally, the correct temperament is considered to be "equal temperament" used in piano and organ. This is not correct. Even so, "just intonation" used in a chorus is also incorrect. In conclusion, to say "natural overtone temperament" (sounds that exist in the natural environment, which is not in musical theory) is correct. The reason is that it makes "pleasant sound". This "pleasant sound" does not mean that everything is in harmony. Everything being in harmony is "just intonation". On the other hand, in "equal temperament", notes only resonate with each other one octave apart. The piano is a good instrument. If you tune it correctly and play it well, the notes in code will be in harmony, and the notes not in code will sound as if they are. It depends on the skill of the player. Many other instruments are also made that way. But most electronic musical instruments are tuned to equal temperament. The makers have not yet felt the importance of this.

Historically, makers of instruments such as the organ have created a variety of temperaments through trial and error. Among them are equal temperament and just intonation. In addition, there are Pythagorean intonation and The Mean-Tone System, and others created by Andreas Werckmeister or Johann Philipp Kirnberger. Moreover, a quarter-tone organ was invented that mechanically pursued just intonation and made it possible to play quarter-tone (half a semitone). In the end, all that remains is equal temperament. An instrument with an allowable range of pitch can obtain temperament close to natural overtones by the power of resonance in the instrument or in the playing space. Therefore, "pleasant sound" depends on the skill of the performers.

The reason why just intonation, in which everything is in harmony, is not correct is that what is composed is not always in harmony. Among the notes of music, there are tones that create dissonant sounds called non-harmonic tones (five types are suspension, anticipation, auxiliary tone, passing tone and appoggiatura). Composers put various emotions into these dissonant sounds. The most impressive example is the finale of Bach's *St. Matthew Passion*. In the final sound of the chorale, only flutes make a sound that disturbs the chord (a kind of non-harmonic tone, called suspension), and one step later, it shifts to the chord tone. This sound is filled with all the intentions of this passion. If this were harmonized, it would not be a "passion". The progression of this sound embodies passion and salvation.

We naturally feel that natural overtone temperament is a "pleasant sound". Most of the sounds we usually hear are made up of this. There is no annoying sound in this temperament. Therefore, we can feel danger or detect a malfunction. There is a hint of "pleasant sound" there.

### Non-harmonic tones



Suspension, Anticipation, Auxiliary tone, Passing tone, Appoggiatura

### What is Natural Overtone?

A sound includes tones that vibrate at a frequency that is an integral multiple of that note. For example, suppose that sound is 1 Hz. (Hz is the frequency per second). Unexpectedly, this is a C note (of course, it's approximate, lower than the current standard A=440Hz C-4). Since tones with double the frequencies have the same tone name, the tones of frequencies 1, 2, 4, 8, 16, 32, 64, 128, 256, 512 ... Hz are all C notes. The tones of frequencies in the meantime 3, 6, 12, 24, 48, 96, 192, 384, 768 ... Hz are G notes. The tones of frequencies 5, 10, 20, 40, 80, 160, 320, 640 ... Hz are E notes. The high-pitched tones are also continuous, and the tone of 7Hz is a B $\flat$ . The tone of 9Hz is a D note. The tone of 11Hz is an F $\sharp$  note. The tone of 13Hz is an A note. And in sequence, it is a natural number multiple, and a scale in C major can be created. If it is continued in the same way, all 12 notes used in music appear. From 1Hz, C-C-G-C-E-G-B $\flat$ -C-D-E-F $\sharp$ -G-A-B $\flat$ -B $\natural$ -C-C $\sharp$ -D-D $\sharp$ -E .... This 20 times overtone E tone is 20Hz. It continues endlessly after this.

The base note is called the fundamental note. The fundamental C note appears five times from 1 to 20Hz. Therefore, it is recognized as a C note. However, the dynamic of these overtones is not equal because the dynamic of each overtone changes depending on every condition of the material that makes the sound, or the temperature. The sound taste changes depending on these conditions. Of course, high overtones are weak. But this is a natural physical phenomenon, and music only utilizes it. The above-mentioned suspension of flutes in *St. Matthew Passion* is also included in this overtone, but since it is rarely heard normally, it feels strange. If it is made considerably weak, even tuned in equal temperament, it becomes closer to the sound of

overtones due to the power of resonance in space. The pitch of just intonation makes it even more comfortable. However, it doesn't suit the meaning of *St. Matthew Passion*. By consciously removing it from the overtone lines, that intention can be incorporated. It depends specifically on the skill of the player.

A "sonorous sound" includes many tones of the same note as the low-order overtones. The sound is clear and transparent. When a lot of high-order overtones are included, the sound becomes loud, powerful and hard.

Sound color is determined by the composition of overtones due to the characteristic vibration of the object that makes the sound. It depends on the difference in shape, size and material of the instrument. It also depends on the shape and size of the space where that sound is made. Voice changes depending on each physique but it also changes according to the space made in the body and muscles. The condition of the inside of the mouth is the easiest to understand. It changes slightly depending on the shape of the lungs and tension of the muscles. The human body is a truly illusionary instrument. Therefore, only those who are superior at control are praised. The ordinary person envies them because it seems that anyone can do it easily, but it is in fact difficult. It is the same for wind instruments. Both strings and piano are said to have a relationship with the player's body.

However, there is a problem in using natural overtone temperament in music since the fundamental tone is not always the same. Fundamental tone is the tonic. If the key changes, the tonic changes. If the tonic changes, overtones change. Therefore, we need as many temperaments as numbers of keys. You need numerous instruments. Therefore, the product of compromise for playing alone is equal temperament.

With the quest for equal temperament, musicians have made various efforts to overcome compromises. For example, the solutions are the basso continuo of the Baroque trio sonata, the ensemble or chorus in large formation, a large hall and amplification with electrical equipment. Loud volume is the easiest solution, but it's pointless if it doesn't make "pleasant sound". The basso continuo of the Baroque trio sonata is the lowest of the parts, the number under the note indicating harmony. The fundamental position has no number, 6 is the 1st inversion chord, 4 6 is the 2nd inversion chord, 7 is the 7th chord, etc. It is also called figured bass or *basso numerato (It.)*.

Of course, some works were composed with the advantage of equal temperament (including imperfect ones at that time). Those have free modulation, such as J. S. Bach's works, which could be built in each key. In addition, there is atonal and 12-tone music etc. But microtone and clusters get stuck. However, the composer's challenge imposed a heavy responsibility on the player. In recent years, only electronic musical instruments have made it easier to play equal temperament. However, in equal temperament, just only reproducing sound is dissatisfactory. The audience's ears do not fit into the unnatural temperament. Anxiety and tension remain. Therefore, "back to Bach" is settled on as the slogan of any era.

Since natural overtone temperament includes most of the notes in the score, they all harmonize, but the notes that do not harmonize consciously are non-harmonic tones. Composers intend them. Players also struggle. They struggle with how to avoid harmonization, but if the melody is not beautiful, it is a misplacement of priorities. For that problem, the player puts non-harmonic tones near to the note to be solved. Even if it is not a non-harmonic tone, the subtonic, which is the 7th tone of the scale (the 1st

and the 8th notes are tonic), approaches the tonic. Considering only the harmony, the subtonic is the 3rd note of the dominant chord and it does not harmonize unless it is lower than equal temperament. Naturally, if there is just intonation, it will be perceived as low. The chords are in order, but the melody is distorted. It's a misplacement of priorities.

In modern times, as equal temperament becomes more common in the world (mainly due to the spread of piano), the tendency for non-harmonic tones has been changing. It is often used as a note for chords and complicated chords (overlapped notes for 7th or higher chords), and the chords come to be received freshly. In addition, key tends to become unnecessary in the whole-tone scale, and moreover, the need for non-harmonic tones becomes diminished. However, since it is a physical phenomenon acoustically, it took years for both the player and the audience to feel that it is natural. It may have become natural only in modern times. The author conducted the Warsaw Philharmonic Orchestra for Debussy's *Prelude to the Afternoon of the Faun* and the symphonic poem *La Mer* (NKB-104). One Japanese music critic said, "It is an excellent recording in which you can feel the performance produces a variety of sounds that cannot be imagined by themselves depending on the combination of instruments." (Tadashi Yamanouchi, MUSIC BIRD Best Sound). This reaction may be a manifestation of that. Debussy's *Trio Sonata* by Marcel Moyse, Ginot, and Lily Laskine is one of the best-known performances that once wrestled with that conflict.

#### Discography 5

Label	Disk No.	Title	Performer
Parlophone	<a href="#">E7014-A</a> <a href="#">-B</a>	I-1 I-2	Fl.: M. Moyse Va.: Ginot Hp.: M. Lily Laskine
	<a href="#">E7016-A</a> <a href="#">-B</a>	III-1 III-2	

It is the player's job to judge whether notes are in harmony or not. Knowledge and comprehension of how to read scores is required. Virtuosos can judge well. Professional musicians know, but if the judgment is incomplete, their performances will not become great. One of the reasons is that in most cases, there is usually a difference in skill when multiple musicians play together. Performances of those with similar skills work quite well. When there is one advanced player, on the other hand, the performance is often broken. This can be seen in the music of homophony, but it is important in the music of polyphony especially, because harmony or non-harmony is born at the moment when each melody overlaps. This is well demonstrated in the works of Johann Sebastian Bach. It may be the reason why it took 100 years for J. S. Bach to be re-evaluated.

Along with this temperament problem, I write about skill in performing. As I mentioned, each player is aiming for a "pleasant sound". Let me now focus on personal skill. Needless to say, great performers have special skills. Among those whose performances are generally perfect, some have had no great performances though they have very high-quality skills. There is a difference between producing "pleasant sound" as opposed to "good sound".

Until now, I have distinguished between these two terms. "Good sound" means that it resonates well or sounds well. "Pleasant sound" suits the occasion. Even regarding the consonance and dissonance mentioned above, "just intonation" is the idea of eliminating dissonance. It is born from the narrow religious idea that God's music must be perfect. Therefore, the temperament is unnatural for melody. Equal temperament makes that point ambiguous. Then players become too complicated because they have to find the right temperament. Although it is not in this collection, there is an example of Bach's *Cello Suite* by Pierre Fournier that can be called a great performance:

BACH *6 Suiten für Violoncello solo BWV 1007-1012* Pierre Fournier ARCHIV F52A  
20038/9 1960/12

The advantage of referring to this sound source is that strings must decide pitches intentionally. By verifying this, how the temperament is determined becomes clear. In particular, this performance is a great performance with the most beautiful temperament for me. In this sound source, I actually measured the frequencies of natural overtone, equal temperament and just intonation and compared them in the first half of *Bourrée 1 of solo sonata No. 3*. Natural overtones is in C major, so I adjusted **tonic C** to the actual measurement, and then calculated the ratio of each. **The numbers highlighted in yellow** are the same as the actual measurements.

unit: Hz

Note name	Measured average	Natural Overtone ratio	Natural Overtones	Equal temperament	Just intonation
GG	96.9	0.75	96.9	96.8	96.9
AA	107.7	0.84375	109.0	108.5	107.7
BB	118.4	0.9375	121.1	121.9	116.3
<b>C</b>	<b>129.2</b>	<b>1</b>	<b>129.2</b>	<b>129.2</b>	<b>129.2</b>
C#	-	1.0625	137.3	136.9	137.8
D	150.7	1.125	145.4	145.0	145.4
D#	-	1.1875	153.4	153.6	155.0
E	161.5	1.25	161.5	162.7	161.5
F	172.3	1.3125	169.6	172.5	172.3
F#	183	1.375	177.7	182.7	183.8
G	193.8	1.5	193.8	193.6	193.8
G#	204.8	1.63277	211.0	205.1	206.7
A	215.3	1.6875	218.0	217.3	215.3
A#	-	1.75	226.1	230.2	232.6
B	247.6	1.875	242.3	243.9	242.3
<b>c</b>	<b>258.4</b>	<b>2</b>	<b>258.4</b>	<b>258.4</b>	<b>258.4</b>
d	290.7	2.25	290.7	290.0	290.7
d#	-	2.38	307.5	307.5	310.1
e	333.8	2.5	323.0	325.6	323.0
f	355.3	2.625	339.2	344.9	344.6

In this example, only tonic C is the same in equal temperament. Tonic C, dominant G, subdominant F, A and high d are the same in just intonation. The main chord, C, E and

G are the same in natural overtones. So, the feeling of the key is good. It also enhances the key that B of the subtonic is quite high.

Most of the other non-harmonic notes are placed near to the solution note. Also, it is worth noting that most of the notes in the measurement results are always at the same pitch. It is performed with a very stable temperament. It is possible to achieve a stable and suitable temperament because it is a solo performance and it is not necessary to match the pitch with others. There is no complication that often occurs in ensembles with multiple performers.

#### Discography 6

Label	Disk No.	Title	Performer
Columbia	<a href="#">CXE7259 AJ8581</a> <a href="#">CXE7260 BJ8581</a> <a href="#">CXE7261 AJ8582</a> <a href="#">CXE7262 BJ8582</a> NKB-812-1~2	Mozart: Sonata in C Major K.296 I-1 I-2 II-1 II-2 III	Vn.: S. Goldberg P.: Lili Krauss
Victor	<a href="#">8112-A</a> <a href="#">-B</a> <a href="#">8113-A</a> <a href="#">-B</a> <a href="#">8114-A</a> <a href="#">-B</a> NKB-802-4~6	Grieg: Sonata in C Minor Part 1 Part 2 Part 3 Part 4 Part 5 Part 6	Vn.: F. Kreisler P.: S. Rachmaninoff
Victor	<a href="#">7483-A</a> <a href="#">-B</a> <a href="#">7484-A</a>  <a href="#">-B</a> NKB-818-1~4	J. C. Bach Arr. Stein: Sinfonia in B flat Major I II III  J. S. Bach Arr. Mahler: Air from Suite for Orchestra	Cond.: W. Mengelberg Orch.: Philharmonic Symphony Orchestra of New York

The most common ensemble combination is piano and other instruments. For example, a violin sonata is a violin solo with piano accompaniment. The image of accompaniment might be to follow a solo instrument and match it. That is a trap. In reality, both are on an equal footing. Rather, it is no exaggeration to say that piano has the initiative. At least, a well-learned composer writes that way. Therefore, the performance must be equal. It is the same situation as in karaoke.

The temperament of piano is tuned in equal temperament. A virtuoso pianist can make it an incomplete but natural overtone. In other words, when playing with an instrument that allows one to make temperaments freely, such as violin, the pianist is unable to correspond to the temperament of the violin. Therefore, the solo part sometimes sounds like a childish performance in comparison.

There is an SP sound source that demonstrates such a performance. Szymon Goldberg plays violin to the accompaniment of Lili Krauss's piano. Both are virtuosos, but Goldberg doesn't sound special. This is a disappointing but common occurrence. In



other words, the violinist must always consider their own temperament in regard to the piano. It's the same as if singing karaoke, but even worse when the pianist is not so good. Goldberg became a concertmaster at the Dresdner Philharmonie at the age of 16 and the Berliner Philharmoniker at the age of 20. These experiences may be the reason why this happened. I think that the experience in the world of free temperament was incompatible with the temperament of the piano.

Jacques Thibaud on violin and Alfred Cortot on piano perform with equal skill. Compared to the performance of Goldberg and Lili Krauss mentioned above, the difference in the way each player thinks can be clearly seen.

To digress, I will mention the performance of Cortot with Pablo Casals before explaining the previous example. It is of Beethoven's *Seven Variations on a theme from The Magic Flute*. Cello is in the role of taking the initiative in both volume and range. Therefore, each player tends to be equal. In particular, since the theme is on Mozart, it is easy to recognize the existence of non-harmonic tones, because appoggiatura is often used. With the volume control of cello, non-harmonic tones such as appoggiatura stand out well. After all, the effect is great when the bass is loud. In the Casals trio (vn: Thibaud, vc: Casals, p: Cortot) I mention later, the baroque trio sonata organization (solo part + basso continuo + keyboard, explanation as "two upper parts of similar range and a supporting figured-bass part" is wrong) is the basis of the ensemble. Equal power relationship of three people produces a great performance.

Based on the performance of this trio, when you compare the two duos in the violin sonatas mentioned above, you can also hear that they respect each other. All four are definitely virtuosos. The difference is how far each one steps into the other. This power relationship is similar to several people carrying a heavy load. When someone pulls out, the load leans toward him. If someone uses too much power, it leans toward the others. They complement each other without correcting constantly, and they carry it while checking each other's strength. The amendments made are quite subtle and they may be almost unaware of them. In carrying a heavy load, if someone applies a little force when turning, everyone absorbs it and makes up for it. In an ensemble, this delicate adjustment of forces is the same. For an amendment, when something changes, it is necessary to have a positive manifestation of intention. Just commanding or following the other person does not work well. No one must win or lose. This relationship is more firmly recognized between Thibaud and Cortot. Goldberg and Lili Krauss respect each other; however, a negative polarity is heard as they take too much care with each other, and tend to be reluctant. There is no bankruptcy, because both are virtuosos. But I feel the dissatisfaction of not being able to hear the interactions between each of them. The performance is exquisite, but the stress of non-harmonic tones has diminished.

I introduce another attractive duo performance. It is Edvard Grieg's *Violin sonata* performed by Fritz Kreisler and Sergei Rachmaninoff. Rachmaninoff is known not only as a composer but also as a virtuoso pianist. Though there are some faults in his self-composed performance mentioned above, his ensemble work is great as a pianist. Co-starring with virtuoso Kreisler makes his consciousness deepen.

In summary, the problem is non-harmonic tone. Judging whether the sound is harmonic or non-harmonic is determined by the sound of the accompaniment. To be more precise, the lowest note determines the chord. Moreover, for the listener, sounds excluding simple chords are recognized as non-harmonic tones by the chord above the

sound. Everyone understands this. Currently, an exquisite balance is required to make chords with complex compositions. If the balance becomes uneven, it is recognized as non-harmonic tone. It is easy for electronic musical instruments.

To add to this, there is also the problem of the concert hall (in the case of SP, the recording condition). The aftereffect of the concert hall (the sound of natural overtones remains) affects this judgment. Even when playing a single tone, the sound that has already been played remains and overlaps. And so, a chord is made. The next tone is also layered there. Aftereffect is also a factor in judgment.

There are always issues of balance in an ensemble. If the melody player's power (not only the sound intensity) is strong, the accompaniment plays as poorly as can be. It sounds like the piano is played in the next room. Far from harmony, nobody feels they play together. It is not a great performance.

There is also another example of what constitutes a great performance. It is a performance of Bach in a big orchestra conducted by Maestro Willem Mengelberg. Especially, the last *Air from Suite for Orchestra* (so-called *Air on the G String*) is arranged by Gustav Mahler. It is a successful example of the Neo-romanticist idea of Bach played by a big orchestra. This is a performance of the Baroque period that has not been studied enough, but is a great performance.

#### Discography 7

Label	Disk No.	Title	Performer
Victor	<a href="#">1386-A</a> <a href="#">NKB-809-11</a>	🔊) Kreisler: Rondino	Vn.: F. Kreisler P.: Carl Lamson
	<a href="#">1386-B</a> <a href="#">NKB-801-3</a>	🔊) Kreisler: Fair Rosemary	
Victor	<a href="#">6766-A</a> <a href="#">NKB813-9</a>	🔊) Sor: Theme Varie	Guit.: A. Segovia
	<a href="#">6766-B</a> <a href="#">NKB-813-10</a>	🔊) Bach: Gavotte	

Problems concerning power relationships are found not only in temperament but also tempo and rhythm. The initiative is on the part excluding the main melody. A typical example for tempo would be Maurice Ravel's *Boléro*. The melody is on the rhythm of the side drum. The side drum is always constant, but the melody seems to be played quite freely. Even if the tempo is constant, the performance where you feel free will be a good performance. This is Ravel's strategic success. Most performances of his *Boléro* become great performances. The same applies to most dance music. Among dances, the waltz is an example where the relationship is often reversed. In the waltz, which has a lot of beautiful melodies, the rhythm passes the initiative to the melody against one's will. Also, the rhythm of waltz accompaniment is easily misunderstood. If it is played with the triple meter of "downbeat, upbeat, upbeat" as in musical theory, the melody will delay because the rhythm is wrong.

It is the same for swing in jazz. It is an uneven duple meter of 2:1 of "Du~Di Du~Di". It's a movement that goes up in 2 beats and goes down in 1 beat. Add 1 beat to 2 beats to make triple meter. When the swing becomes intense, it stretches in the second half of going up and comes down vigorously. It becomes "1-2~3, DuDa~Di". (To be exact, it is a repetition of starting with the anacrusis on the 3rd beat, going to the 1st beat of the fast downbeat with gaining momentum, and rapid deceleration on the 2nd beat.) That

is Viennese waltz. If it changes freely and the melody responds to it, the music becomes very lovely. This is a technique called tempo rubato. Kreisler's *Rondino* is not so much, but *Fair Rosemary* is played well in Viennese-style rubato. It's a pity that the pianist is reluctant.

*Boléro* mentioned above also has a slight rubato in rhythm. Each ethnic rhythm has a rubato like a country accent. The reason why Rachmaninoff's performance of his own *Prelude No. 5* mentioned above is not a great performance is that the rubato of the rhythm is a very interesting but subjective expression, and therefore it is difficult to get the listener's empathy. Objectivity is necessary. *Polonaise* and *Mazurka* played by myself mentioned above are also filled with ethnic flavour with objective restraint. There are also examples of successful ethnic rhythm in the performance of Spaniard Andrés Segovia playing Fernando Sor's *Thème Varié*. Bach's *Gavotte* is also a Spanish style but comfortably a great performance.

Tempo rubato is also an important technique for performance. Don't rely on one's sensibility. There are relative standards. There are standards for everything. However, no one can see them unless they are paying close attention. It is the same with music. The illusion is a phenomenon that occurs because the process is not recognized. The audience doesn't need to recognize it, only the player. Just like with magic tricks, the audience can be deceived and enjoy themselves. However, the player needs to know the mechanism. The exact opposite is often found in the sound sources of singers. It's not uncommon for singers to make selfish changes to music just to show off their beautiful voices to gain popularity. There are many instances of this.

Certainly, a beautiful voice is irreplaceable. It can be viewed as part of human treasure. However, it doesn't shine unless it is polished, and if it is used incorrectly, the treasure will be spoiled. A good voice is a talent, but other musical abilities are not talents, but acquired knowledge and skills. Even those who were called geniuses chanced to meet good teachers and then gained their abilities. Both Mozart and Beethoven were born under excellent fathers as teachers. The *Iemoto* system in Japan (the head family of a school) can still exist because the technique called *Isshi-Soden* (transmission of the secrets of knowledge from father to only one child) was handed down. People long for an innate talent and want to focus on it. But that's the illusion held by the audience only. A musician has no choice but to gain knowledge and brush up their techniques earnestly. Talent is a fleeting dream.

### Technique

Technique is indispensable to the qualities of players. No one disagrees with that, but the perspectives and qualities of the virtuoso are different. For example, there are three types of mistakes. Two are the cases of mistouch and misunderstanding of music. Of course, players will overcome the former mistake by reflecting on themselves and practicing further. The problem is the latter mistake. Some do not notice it for the rest of their lives. This includes the recognition of whether there is "non-harmonic tone" or not.

The third problem is technique, which cannot easily be called a mistake. It is the phenomenon where a perfect performance is given, but is not a great performance. This

is the case that is described as "Impassive!" or "Without emotion!" Thus, it is an issue of detail. It can be said that the technique of master craftsmanship is a technique that produces the essence of "pleasant sound."

A mere "good sound" is glossy and resonates well, is a clear and beautiful sound, and so on. It has the same feeling as the finest things made by traditional craftsmen. In addition to this, "pleasant sound" has some intention. Even if it is a refreshing sound, it may have a slight roughness, or it is like a temple and church bell that resonates in the stomach. It also has a direction. It is a sound that goes forward or stops. Sometimes it is completed with just one note, but is mostly made with several notes. It is similar to words, when the meaning is completed with just one syllable (sound). It's like an interjection and usually consists of two or more syllables. The chord is the same, too. Multiple codes are connected and then make some meaning. This is called chord progression and corresponds to the musical theory of the cadenza. It is completed anyway as it is called the end form.

This corresponds to a "**clause**" in grammar, which is the smallest unit that makes meaning. I use a word I coined, phraset, for this (see Noriaki Kitamura, *Analysis of a Phrase's Elements-Elementary Phraset and Its Importance in Performance* for a detailed explanation of phraset<sup>1</sup>). The term "phrase" is often used, but it's too loose for performance. One note needs direction to determine the smallest meaningful unit. There is also an explanation using the terms anacrusis and desinence (explanation of phrases with multiple sounds for each). This is shown visually by one arched line. It may be the origin of the slur. It's simple and clear, but surprisingly, not explained.

In the VTR (DVD Bach *Cello Suites* Rostropovich EMI TOBW-93024 / 5 1991/3), the cello virtuoso Mstislav Rostropovich told a story about when he was taught by the Great Pablo Casals. "Every time I play one passage, Casals said that it will be as this!" he says. Also, it is in the books of the original melody theory of Urlinie by the heretic musicologist Heinrich Schenker,<sup>2, 3</sup> and the book, *Handbuch der Phrasierung*<sup>4</sup> by the famous musicologist Hugo Riemann who compiled the music dictionary. Technique in performing the most careful detail of a phraset is necessary.

### Discography 8

Label	Disk No.		Title	Performer
Victor	<a href="#">1505-A</a> <a href="#">NKB-809-1</a>	🔊	Schubert: Rosamunde - Ballet music	Vn.: F. Kreisler P.: M. Raucheisen
Victrola	<a href="#">64670</a> <a href="#">NKB-810-7</a>	🔊	Schubert: Ballet Music from Rosamunde	Vn.: F. Kreisler With orchestra

Dynamics are also an important factor. Discussing whether it is physically loud or low is not a technical theory of music. Some meaning must be included in dynamics: "*p*" is quiet or soft, "*f*" is solid or stable, "*p*" isn't so difficult, but surprisingly, "*f*" requires technique. Without the technique, the sound would be crushed. If such a case continues in *marcato*, pitch and sound will be broken. It is typical in play of low quality. Therefore, technique is required. Then "pleasant sound" is created and an impression is inspired. An example of this is the performance of Schubert's *Rosamunde* by Fritz Kreisler. There are few performances where all the notes are "pleasant sound" like here. It is a specialized feature of SP recording that such sounds remain and live sound

remains directly. Another of his performances of the same music is done with an orchestra. This seems to be 60% better than the one with piano. The expression of the sound is poor, because of the disorder of scattered details. It is valuable to hear and compare the quality of both performances.

Players practice daily to brush up these techniques.

### **Other matters**

In addition to the above, there are other matters to consider when talking about great performance. There is the issue of music interpretation. However, this is due to the progress of the historical study of eras and composers, and in a sense, there is a limit for the performers.

For example, the historical period performance method (to be exact, the study of era of musical performance, not only playing with classical period instruments), which was popularized by Nikolaus Harnoncourt and has become a hot topic these days, investigated past playing theories. This is a great achievement. Many scores and playing styles were much modified and widespread.

Surprisingly, it was after around 2000 that the scores of Mozart and Beethoven were published exactly as the composers wrote them. Prior to that, scores were published depending on the prejudices and tastes of publishers, famous performers or teachers. This study has not progressed much further. The situation at that time was that a performance that faithfully adhered to a score was considered incompetence on the part of the performer. Not only at that time, but even nowadays, critics use "unique performance" as an idiom. It is deplorable. It is representative of how much study on playing theory has been neglected.

In other words, before 2000, it was difficult to obtain the correct score. Fifty years ago, even when I was studying at university, edition study was used to compare and discuss several types of scores. Fortunately, Prof. Masao Yoshida (flute) and Maestro Kazuo Yamada were sincere in this regard and energetic about the study. It was the time when Baroque study became popular. I was fortunate to be taught by Prof. Isamu Iwasaki (oboe) who was a member of the state-of-the-art Deutsche Bach Solisten. Therefore, it is unavoidable that there are problems with the past interpretation of performances. Still, it is a fact that among these there are some great performances.

Although there are results of recent such study, there is also basic knowledge that has not been talked about much yet, for example, about dynamics. Sound elements include pitch, rhythm, dynamics and tone colour etc., but not much study has been done on dynamics yet. However, it can be noticed immediately by looking at the manuscript that there was almost no description of dynamics in the Mozart era and before. Only slur, *p* and *f* appear. So, wasn't it done freely at that time? On the contrary, it couldn't be done.

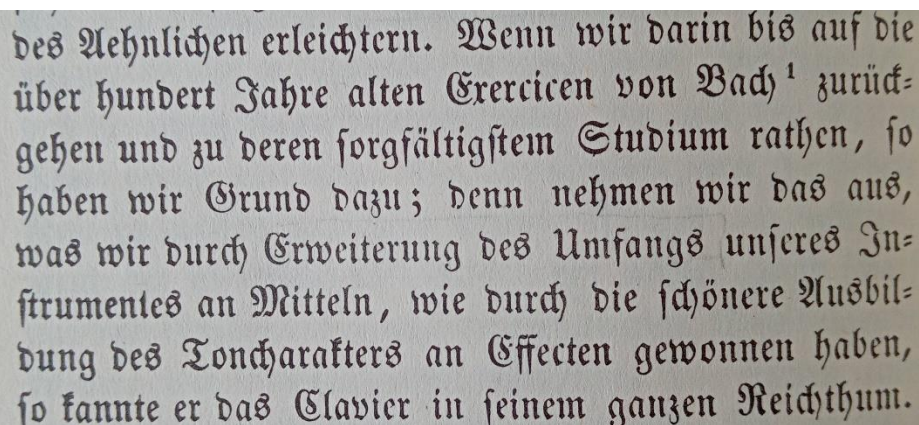
Piano became popular around 1800. Until then, harpsichord and organ were the main instruments, and they could not change their dynamics freely. These can treat only

some gradual changes as *p* or *f*. Finally, piano was the first instrument that could treat dynamics freely, hence the name pianoforte. Since piano began to spread, accent >, <=< and >=> called hairpins, and *sf* etc. started to be used. It's a pity that there is no such study, but players who are always looking at the score should have noticed that.

In other words, instruments before the Mozart era could not change dynamics freely. It is quite difficult to change the dynamics on strings. Recorder was used more often than flute (to be exact, flauto traverso at that time), probably because of the stability of the dynamics. Because the pitch of the recorder changes with the blowing strength, recorder can only be played with a certain strength. Bach played piano and said, "I can't use such an unstable instrument." This also tells us about the instability of dynamics. Musicians at that time were unaware of dynamic changes as a method of expression. When it was absolutely necessary to accent, ornament notes such as appoggiatura were added.

There is no doubt that a division occurred somewhere between Mozart and Beethoven, perhaps in 1800. In Mozart's score, *p*, *f*, *fp*, and *cresc.* are occasionally seen, but in Beethoven's, descriptions similar to modern times are seen.

In addition, Robert Schumann frequently writes <=< >=> (*messa di voce*). I think it is Schumann who realized the value of freely changing the dynamics. In his book *Music and Musician: Gesammelte Schriften Über Musik und Musiker*,<sup>5</sup> he wrote:



des Aehnlichen erleichtern. Wenn wir darin bis auf die über hundert Jahre alten Exercicen von Bach<sup>1</sup> zurückgehen und zu deren sorgfältigstem Studium rathen, so haben wir Grund dazu; denn nehmen wir das aus, was wir durch Erweiterung des Umfangs unseres Instrumentes an Mitteln, wie durch die schönere Ausbildung des Toncharacters an Effecten gewonnen haben, so kannte er das Clavier in seinem ganzen Reichthum.

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This sentence describes the changes in functional performance of piano from the era of Bach as a preface to the section "Classifying Piano Etudes by Purpose. Die Pianoforte = Etuden, ihren Zwecken nach geordnet", Part 2.

Among them, "Erweiterung des Umfangs unseres Instrumentes" is translated into Japanese by Hidekazu Yoshida as "because of the expansion of the range". If "Erweiterung" means that not only the sound quality and range but also the range of volume has expanded as results of active improvements such as felt hammer and string

tension at that era, it makes sense that Schumann frequently wrote  $\leftarrow \square \rightarrow$ . He noticed that, but I suspect he vaguely expressed it because he wanted to be a discoverer of it. Or, the concept of dynamic change may not have existed at that era.

### Summary

Above, I have described the elements that make performances great performance. The necessary condition is "pleasant sound", and the supporting condition is "detail". Neither can be learned within one night. Solid knowledge and insight must be acquired, and skills must be polished further. It cannot be achieved with talent or inspiration. I would include self-discipline. Talent is an excuse for not making an effort, and inspiration means lack of knowledge.

Based on the detailed verification described so far, I would like the audience to listen to various sound sources including the SP sources again. Everyone is able to listen to the results of each performer's effort. Every performer would say, "I'm still only halfway there". That further pursuit is the motivation behind a great performance. We rarely come across it, but we are really happy when we do. Both the performer and the audience feel that. Therefore, it is a pure aspiration that both sides seek. I wish to keep seeking.

In Part 2, I will mention the approach from the side of actual performance.

# Part 2

## Approach to Great Performance

So far, I have presented actual examples of great performances from previously recorded data. From here, I would like to talk about how to approach it from an actual performer's side.

### Methodology

#### "Gain Deep Insight by Reading the Detail and Play the Detail with Deep Insight"

This is the methodology I propose. I will add detailed explanations and look at what and how performers are thinking.

#### The First Half, "Gain Deep Insight by Reading the Detail"

##### Score

In classical music, works that have already been composed are performed, and basically, nothing is modified. In Baroque music, it is not always necessary to perform exactly to the score, because at the time, improvisation was customary, though there were certain rules. In other words, complete improvisation is rare and play follows some fixed patterns. Organ playing is the only field where the traditional improvisation still remains. Improvisation in jazz (performance style is the same as in Baroque trio sonatas, with roots in Baroque music) is also based on this, but its flexibility is superior.

First, it is necessary to read the score. Everything is written there. For that reason, the particular scores written by the professional composers themselves as mentioned above are required. Even with a score published in a reliable compilation, the editor's intention may be mixed in (even if it is called the original Urtext edition, not only notes but also the placing of slurs and dynamic signs are still mysterious) and it must be read carefully. Not only the abstract meaning (such as reading between the lines), but also various other things can be seen in the blank spaces of this score. The manuscript is full of information. Fortunately, many manuscripts by composers have become available on the internet these days. This is a blessing since detail can be looked at carefully. The composer's core concepts are contained within it.

Of course, it is necessary to obtain as much information as possible about the era and background of the work. However, thinking about the background of the composer while he was making the work only provides a hint. There is no doubt that the emotions and judgments of the composer were influenced by the era. However, if a reader digs too deeply into it, one's own thoughts and emotions will creep in. Pure understanding cannot be achieved without eliminating this factor. One has to be very careful. This often causes scholars and critics to make mistakes. Like a scientist, one must have an objective attitude in order to recognize the facts. Judgment has to be made very carefully, because it involves emotions.



For example, correct reading of the metronome's numbers related to tempo in those days requires scientific proof from the era. The metronome at that time wasn't broken, but the scale was wrong, being about 10% faster. According to Beethoven's metronome numbers, the tempo would be a little too fast. If one sets it to 90%, it's a reasonable tempo. The description as it is written should not be believed.

The evidence in the guide books of the day states that the human pulse is the standard. The author Johann Joachim Quantz (1697-1773) writes =80 /min and Arnold Dolmetsch (1858-1940) writes =72 /min (cf. Carl Philipp Emanuel Bach, *Versuch über die Wahre Art das Clavier zu Spielen*, 1753<sup>6</sup>, Arnold Dolmetsch, *The Interpretation of the XVII & XVIII th Centuries*, 1946<sup>7</sup>).

This is difficult to explain and requires thinking not according to notes but to music, in other words, by sounds themselves. For example, there is a motif with the letters B-A-C-H. As you know, this motif does not reflect Bach's personality or mentality. It's just a material sequence of sounds. So is Robert Schumann's initial sequence of S (Es *G*)-C-H. It's a motif that sounds painful and gloomy. Trying to connect this to his morbid qualities is just a preconception that is quite absurd.

In composition, music is made by adding different variations to such meaningless motifs. (Incidentally, the idea of giving meaning to the motif appears after the Romantics like in Wagner's Leitmotif.) The basis of this traditional composition is Baroque improvisation. Subsequent non-improvised works can be thought of as improvisational performances recorded on the score. J.S. Bach actually did so. Because his improvisations remain as scores, his ability at that time can be verified. The improvisational variation is meaningful, not the original sequence. Schenker's theory states that Beethoven's *Symphony No. 5 in E-flat major* is made up of the first Eb-D Uarinier (motif)<sup>8</sup>. Also, Beethoven's *Seven Variations on a theme from The Magic Flute* by Casals and Cortot mentioned above is a good subject. It is a great performance, certainly.

It is important to pay attention to the mentality of the variation, not the type of variation. In the Baroque era, this variation was called "ornamentation" theory and the purpose was to add embellishments. In 17th-18th century music, "improvisation", "ornamentation" and "variation" are all synonyms. Then, meaning is added to it. That is the evolution from ambient music such as Tafelmusik to a work of art, perhaps because it came to be refined by writing down the improvisation. This composition technique has not changed even now. At least, educated composers use this basis. The works of self-taught composers often do not go through this process, and it is very difficult to get deep insight into them.

### **Melody (Phrase)**

The matter that must be explained is the reading of the melody. Also, composers try very hard to inform us about this. Mozart wrote in a letter to his father, "I wrote the score perfectly" after the completion of *Symphony No. 31 "Paris" K. 297*, but it is difficult to read. It is generally recognized that not only notes but also other signs are used to convey expressions. However, everything is used to rightly convey the melody itself, including the exact placement of signs and notation. It's easy to misunderstand this and easy to make mistakes. Bar line, slur, accent, staccato, dynamic signs such as

*p, f, fp, sf, rfz, cresc.* and *decresc.* — everything must be paid attention to not only for its meaning but also at the point where it is written.

### **Bar line**

"There is a downbeat on the right side of the bar line and an upbeat on the left side" (bar lines also indicate the position of the main accent according to William Lee in *Belwin Pocket Dictionary of Music* Bar-lines p. 14<sup>9</sup>). This is correct, but most of the musical theory explanations state, "teach the unit of the bar" or "break of meter". That is not enough. In the original meaning, the role is to indicate the peak of the phrase, that is, the point of the accent of the phrase. Therefore, this line seldom breaks a phrase. Rather, in many cases, the melody of Western music "crosses over" the bar line. It's a very rough principle in the melody of languages with an accent on the first syllable of a word, such as Japanese and Slavic languages, as the intonation often starts with a downbeat, and the bar line may be a break. But in Western music rather, the melody usually begins with an anacrusis before the bar line, as *Auftakt* is the norm. In the music of a nation whose language is accented on the latter syllable of the word, such as French, in some cases, the entire bar is an anacrusis. In that case, the peak is after the next bar line. It is easy to get the melody wrong in an explanation like a music break. This is a serious sin.

Furthermore, sometimes fundamental mistakes are made. The original words "measure" and "bar line" simply mean order, line, measurement, and do not represent a break. The closest is the mark of scale. Especially, their usage in contemporary music deviates from the original meaning and they have been used worldwide as a break sign.

### **Slur**

Slurs are used in various ways: "smoothly" as per the musical theory, but the term is also used to describe the bowing of strings. In this case it is more general, and there are many playing methods for wind instruments that conform to that of strings (indicating the tonguing). In songs, it is used when singing multiple notes with the same vowel. Therefore, slur and phrase are easily confused, so we must be careful. Here is a definition of slur from the *Harvard Dictionary of Music*:

**Slur.** (1) A curved line placed above or below a group of notes to indicate that they are to be played legato, e.g., with one stroke of the violin bow, or with one breath in singing, etc. Willi Apel HARVARD DICTIONARY OF MUSIC, Harvard University Press 1961<sup>10</sup>

### **Accent > and Staccato ·**



Both are specific instructions on how to play. Sometimes the accent marks the peak of the phrase and the *staccato* marks the end of the phrase. When each is written consecutively, it is used to mean *marcato* and *leggero*. *Staccato* is also used for a figure pattern (articulation), but it means "one by one clearly" originally. Of course, "short" is wrong.

### ***p, f, fp, sf, rfz***

Most of the points where dynamic signs such as *p* and *f* are written are at the beginnings of a phrase. Those instruct the phrase. *fp* (*sf* in *p*), *sf* (short < at the beginning of the tone), *rfz*, *rf* (both clearly appear from the beginning of the tone) are often the peaks of the phrase. However, Beethoven often indicates that *sf* is the last note of a phrase in his later period, although it is uncertain in his early period. Maybe

it was because he grew up in Bonn, a region of French intonation. These signs do not only indicate dynamics, but also convey emotions.

***cresc.* and *decresc.* (include figure )**

The editor of the score treats these signs loosely. On the contrary, players react very precisely. Especially, publishers and editors are unaware of the point's importance. The composer writes according to the phrase even unconsciously. In particular, the beginning of  (*decresc.* sign called a hairpin, not an accent) or the beginning of writing *decresc.* and *dim.* are definitely the peak of the phrase. However, it often doesn't match in the printed score. The  (long hairpin, *cresc.* sign) and *cresc.* are not so severe. The most important thing is the point at which the peak of the phrase occurs.

### **Phraset**

Phraset is a word I coined and is used to mean the smallest unit of music. It corresponds to the smallest unit or "syllable" that makes up the meaning of a word. As mentioned above, there are various problems in reading phrases. There are many mistakes made even by virtuosos. The solution is to split the phrase into the smallest meaningful units.

A single note rarely makes meaning. A phraset can be made with 2 or more, and up to 4 notes. This connected phraset can never be separated. A phrase is made by connecting several phrasets. A phraset is never separated at the break of a phrase. Even if there is a rest within, a phraset may be connected. Knowing this, a phrase will not be misread. Even when there is a non-harmonic note, a phraset does not end with a non-harmonic note, and always ends with a harmonic tone. A phraset should never be misread. For details, please refer to my book Noriaki Kitamura *ELEMENTARY PHRASET - Minimum division of a phrase and its importance in a performance*- NKB 2002 <http://www.nkb-ga.com/booke.html><sup>1</sup>.

### **Ensemble**

I have described the problem of reading a score in each part. Here, the mutual relationship of each part is described. I mentioned it as a pitch problem of sound and voice in Part 1, and I would like to dig deeper.

As mentioned above, music is not usually played by one part (monophony). I also mentioned that even if it is played by one part, it has something to do with the sound produced before. In other words, there is a premise that a performance cannot be held if the relationship with other sounds is ignored. There is a law of physics that once a sound is produced it never disappears. Everyone knows that there is reverberation even if they have no knowledge of this law. The audience also remembers the previous sound as a memory. This must be considered but is a difficult issue to explain. One of the reasons is that bias exists. Hearing involves a virtual image of the next sound as well as a bias. The next sound is imagined by both performers and audience. If a sound is provided beyond their imagination, the audience will be "impressed". The performer is confused when it is different from that of their imagination, and tries to correct it further. The audience has the illusion of hearing the sound that they wanted.

The score must be read based on the elements above.

The types of multi-voice music are classified into homophony, polyphony, and heterophony. These are words used in analyzing works. The reader's ways of receiving them are the same. In fact, if these are conscious, homophony will have a bad melody flow, and polyphony will have a weak or conflicting relationship between parts. Heterophony will give the impression of simply shifting. None of these make for great performance.

It is necessary to always play in relation to one another's tone. Even in the simplest case of melody and accompaniment, it is contrary that the melody leads and the accompaniment follows. Everything starts with a solid foundation first and then is built upon. A good example is karaoke. Karaoke music never follows the singer. Both are equivalent and that's enough to perform well.

### Discography 9

Label	Disk No.	Title	Performer
Victor	<a href="#">D.B.1072-A</a> <a href="#">D.B.1072-B</a> <a href="#">D.B.1073-A</a> <a href="#">D.B.1073-B</a> <a href="#">D.B.1074-A</a> <a href="#">D.B.1074-B</a> <a href="#">D.B.1075-A</a> <a href="#">D.B.1075-B</a> NKB-804-1~4	Mendelssohn: Trio in D Minor I-1 I-2 I-3 II-1 II-2 III IV-1 IV-2	Casals Trio Vn.: J. Thibaud Vc.: P. Casals P.: A. Cortot
Victor	<a href="#">JD-285-A</a> <a href="#">-B</a> <a href="#">JD-286-A</a> <a href="#">-B</a> NKB-810-8~9	Mozart: Sonata in A Major I II-1 II-2 III-1 III-2	Vn.: Y. Menuhin P.: Hephzibah

There is no hierarchy in a music ensemble. It is completely even and realizes "all for one and one for all." No one must win or lose. There is an absolutely ideal society. A successful ensemble is the Casals trio mentioned above in the SP collection. Of course, it must never be a passive compromise. Rather, each one insists on and plays with discussion. So it is in the duet of Caruso and Ruffo mentioned above. It is a scene of tension (not a hostile scene of 2 roles), but it never disturbs the music. Both are active. It is possible, because Ruffo has the skill to match Caruso. As in the case of karaoke, the accompaniment usually has the initiative. When the main melody wants to be free, the expression of the main melody often stands out by commanding, binding, inciting or inspiring. The well-formed ensemble of the siblings Yehudi Menuhin, and Hephzibah Menuhin is one of the great performances. The ensemble shows how such mutual music develops through conversation. If the response is active, it will be a great performance.

## **The Second Half, "Play the Detail with Deep Insight"**

From here, this part is the actual performance. The deep insight gained in the first half is the basis for all the judgments made. It is necessary to judge the detailed intent and emotion of all music (melody) with the intent of the whole concept. Music is an art of time and changes with time. Music is also directed by the passage of time. Sometimes a score is called a script. The basis of the musical composition is an act. Many composers were aiming to compose opera, and writing a big piece requires a story. They didn't write just with an inspiration, but through a well-planned composition. The content written there is planned, even if it simply follows the format. Before Baroque, there was little storytelling, but there was a speech-like story development (there was also the study of music rhetoric). Music with lyrics needs careful attention. Composers are trying to express in music what cannot be expressed in the lyrics. The purpose has to be read. After all, it is a theatrical performance.

Again, music is an art of time. The relation between cause and result has been decided. However, it is written from a god-like overview. Emotions appear throughout the whole, and therefore, it is necessary to grasp the core intent.

Finally, the detail of the first note is determined. In his explanation of musical phenomenology, Sergiu Celibidache said, "When the first note sounds, the last note is decided."

What needs a little explanation is the transition of ideas on composition throughout the eras. I have already mentioned the Baroque. After that, in the Classical era, concrete things such as stage setting and the natural phenomena that occur there are imitated: the sound of the wind, the sunlight, the voice of birds, etc. Over the eras, abstract things like emotions are gradually added into music. Mozart and Beethoven are in that transitional period, and music becomes an expression of emotions. Thereafter, since Romanticism, music has come to be recognized as expressing emotions, similar to the change from drama to novel in literature. It is necessary to recognize such changes throughout the years.

However, emotions were not ignored during the Classical era or even before. People feel peace and salvation with the sunlight, are afraid of the sound of thunder, and feel anxious with the sound of wind. Such concrete expressions make the audience empathize with the composer's intention.

At that time, however, there was also a concept called "musical rhetoric" that gives meaning to the motif, of which J.S. Bach was the expert. On this there is very little detailed data, so this is a topic of study for the future.

### **Composition**

A typical form of narrative composition is Kishōtenketsu, the four-part structure of Chinese poetry: introduction, development, twist and conclusion. In music, it is sonata form (introduction, development and conclusion). Both forms are the same in the way they proceed. The simpler song forms are two-part form or three-part form and the dance forms are rondo or minuet etc. These have the passage of time as their base, involving a whole day's transition: starting in the morning with the sunrise, getting out of bed, starting work, the liveliness of the daytime, the evening shower, the sunset, the

stars twinkling, the moon shining, and going to bed. This is the setting for most operas (for example, Mozart's *The Marriage of Figaro*). Based on that, there are cases where the beginning is changed to the afternoon (for example, Respighi's *Pines of Rome*). This is a consideration of the effect of stage lighting, but it also has great dramatic effect because it can be likened to life.

There are few such explanations for composition, but when they can be read and understood, the questions that have been unanswered till that point may be solved. Symphonies seem abstract, but surprisingly many works apply this principle as one of the important factors. When "music as the supreme principle" was popular, some declared, "What cheek!" to the idea that music expresses something concrete. Such an interpretation was denied, especially for Beethoven's music. There is a remnant of that attitude, and even now, it is rare to see this kind of perspective on his symphonies. But there are many obvious indications, needless to say, in *Symphony No. 6 "Pastorale"*. Also, *Symphony No. 5* is written as a story of his complex upbringing with his father and its resolution. The introduction of *Symphony No. 2* also describes the drama of the shock of learning about his sickness and the subsequent recovery. It matches the content of the "Heiligenstadt Testament" written at the same time.

### Performance

Let's get back to the actual performance. Performance is begun based on the historical background, form and the composer's core concept as mentioned above.

I will mention the major premise first: about notes. As a matter of course, they are written very accurately, more so than people think. They are also written in a way that results in a visual illusion. Actually, composers are taught that way. For example, let us think about how to make two notes quickly, "ta-dah!" When this is written in the score, it will be ♪ | ♪. Not | ♪. When beats are clapped while singing, it will be understood that the second ♪ is always on the beat of clapping as in the former example. If it is thought only on paper, it will be the latter.

Also, let's play andante this.



The first beat is extended to the beginning of the 2nd beat of the next quarter rest. If the 3rd and 4th beats are the same pitch, the 3rd beat becomes a little short and a gap appears there. Otherwise, the 4th beat cannot be executed accurately.

Most players will have experienced being scolded by the teacher in the early days when quarter notes become shorter. Those who did not learn play each beat just with a "Dah", like playing piano with one finger. On the other hand, if it is played by a computer, it will look like "Du, Du Du", so the length of each is reduced to 90% and in some cases 70%. Some teachers teach the same way, but it is not correct. To solve the problem, sound processing has to be thought about. In the first case, in the 4/4, even if there is a rest, it cannot end, because it has just started, so it should be connected to the next. (It is the basics of a phrasal.) In this case, the momentum (not the dynamic) rather increases until the beginning of the 2nd beat. If it ends at the 4th beat, do not

stop the momentum at the end of the 3rd beat, and reduce the momentum in the 4th beat. These are at the discretion of the player.

So, players have to read the phrasets. A virtuoso thinks about three points of sound detail — pronunciation, holding, and ending — no matter how short the sound is. Pronunciation must always be clear, no matter how soft it is. It is an amateur musician who tries to make it soft by playing in an ambiguous way. If there is ornament or arpeggio, play before the beat. In the case of song, pronounce the consonant before the beat so that the vowels are on the beat. The holding of sound is an expression, such as how to pass it to the next note, momentum and rhythm (movement of sound). The ending is to be connected to the next or converged. Think about how to treat and process it. Touch is considered even with piano or percussion. Of course, pianists pay attention to how to take down the damper. The pizzicato of strings also makes the expression of "pohhhn" instead of just "pop". Vibrato may be used to control the expression of movement.

The type of meter should be considered to decide the movement of holding a sound. There are two types, either simple meters (2 or 4 meter) or compound meters (3, 6, 9, or 12 meter). Simple meters are linear movement, and compound meters are logarithmic (accelerated) movement, as in swing. The meters that repeat these alternately are called mixed meters (5, 7 or 8 meter). The 3 meter is classified as simple meter in musical theory, but it has the movement of compound meter. 1 beat before the bar line to 2 beats after the bar line  $\frac{3}{8}$  ♩| rather than 2 beats to 1  $\frac{3}{8}$  ♩| ♩. (1|2 = 3rd beat + |bar and 1st beat + 2nd beat) The 3rd beat accelerates toward the 1st beat of the peak, like when giving a push to a child on a swing. The 1st and the 2nd beats decelerate from the peak. Because the 3rd beat becomes anacrusis, it starts from the 3rd beat and accelerates. The peak is at the start of the downbeat and decelerates at the 1st and the 2nd beats. Change in the speed of this movement is called the rhythm.

It is comfortable if the rhythm repeats with a certain pattern. Syncopation is what makes a change of pattern. Syncopation is a sudden change. In order to be sudden, the expected downbeat shifts forward. However, this is also a point where it is easy to make a mistake without careful reading. Pay attention after appoggiatura! It has the same rhythmic pattern as syncopation, but there is no downbeat movement in the note after appoggiatura.

#### **\*Compound Meter**

For example, in the case of 6/8 meter,  
Basic rhythm is  $\frac{6}{8}$  ♩♩| ♩♩|, sometimes by syncopation ♩♩|,  
when these appear alternately ♩♩|, when 2 8th notes unite ♩♩| (hemiola),  
more rarely ♩♩♩|, when in the last of phrase ♩♩. || brakes.

#### **Tempo**

The first thing the player is concerned about is tempo. The ideal conclusion is "at just the right tempo, neither fast nor slow". If tempo is felt to be fast, it makes a frivolous impression. And if it is felt to be slow, it makes a dull impression. It is noted as a big problem in the commentary on the performance, but it has nothing to do with the content. A natural flow is desirable that is not felt either fast or slow. For that purpose, the beat of the scale unit for tempo should not be heard (seen). Tempo is a flow, not a beat (beat is an expression). Even with the same meter, there are both fast and slow

parts of a melody. Not to mention, the metronome doesn't sound. Such cases are only when imitating a clock or metronome's sounds.

The beat is the scale of the ruler. Everything is written without a scale. No one can see it, and the same goes for music. The basis of playing is like talking. When people start talking, they don't think about tempo. As with music, it is being played inside of a player's head, where it starts. It is ideological to think that the conductor or leader directs tempo when performing with multiple players. Even if the conductor shows a different tempo, the music often starts on the same tempo as usual. If new members suddenly start to play a work for the first time, it just doesn't work well. That's why players practice. If a good tempo is decided on during rehearsal, the performance can be started as it is. Communication is necessary. Unexpectedly, everyone feels the same way, so to come to a consensus is not difficult unless there is a particular intention.

### Harmony

It is far from great performance to think about pitch of note, dynamic, meter, tempo and so on. All that is needed is to think about the melody that starts from now. It means "like talking" and "thinking by tones". The same goes for the harmony. If each player thinks about their own note only, the whole will never harmonize. The harmony succeeds when each player thinks about the overall sound. The reason for this was answered in, "What is Natural Overtone?" in the "Temperament" section of "What is a Great Performance?".

Well, the first note sounds. The problem is the connection to the next note. Occasionally, it starts with just one sound, "Daaahn!" Sometimes it doesn't make much sense, such as "Oh!" or "Well!" It might be anything, say "the sound of the curtain opening". Like the beginning of *Egmont Overture*, there are also sound effects like the sound of a cannon that make people think, "What?" In any case, this first sound determines the intent of the music to be played from this point on. Most audiences know about the work that is about to begin. They don't think, "What?" even if there is a sound effect. They think, "Oh yeah, that kind of sound." Only if the sound is far from the audience's thoughts, do they think, "What?" This is also an important factor. It is hoped that it will be the most suitable sound for those who are present, including the audience. In the case of a great performance, if an unexpected and great sound is created, the "What?" response will be evoked and the audience will be drawn in. This phenomenon is not limited to the beginning. Every time a "pleasant sound" that exceeds the expectations of the audience is sounded, it becomes a great performance. The "pleasant sound" must exceed the expectations of the audience.

There is a sound that is exactly where it should be. This is a perfect performance, and if the audience is guided in a positive way, "impressed" will follow. It could be driven up and reached at the peak, or it could be placed at a pause for a moment just before the peak. There are various ways to achieve this.

I described temperament in Part 1. The key is an important factor in reading the score, and it is a more serious problem in actual performance. This is because if the key cannot be recognized, temperament cannot be determined. Temperament consists of overtones of tonic, so tonic must be determined first. Of course, composers write on this basis, but some players don't give it much attention. Not only does temperament change, but the atmosphere and intent of the music also change. Some singers change key to match their vocal range. The intent of the work should not be ignored in favour



of their own voices. However, there are works generally known by their various key names. One of them is *Air on the G string: Air auf der G-Saite*. Originally, it is Bach's *Air in D major in Orchestral Suite No. 3* (to be exact, *Ouverture No. 3 BWV 1068*). It is generally known in C major as an arrangement by August Wilhelmj.

Not only voices, but also the instrument's sounds are affected by the resonance of the player's body. "Pleasant sound" is never created without fully recognizing this sound. In the ensemble of multiple players, the fundamental note's form is required for the parts that play the 3rd and the 5th note of the chord. If the chord is recognized correctly, a player's body will automatically be in form with the root note. That is, it is necessary to recognize the tonic of the work, or the key. The audience wants this too, and a return to the tonic is always expected. That is the function of the key.

Atonal music has no tonic to which to return. Instability is the theme, but harmony exists because overtones are a natural phenomenon. It always exists. Harmony of "pleasant sound" is always required in any music. Therefore, in order to make the chord "pleasant sound", the tonic or root note must be determined. It is difficult for fixed temperament instruments, but if the instruments can play dynamics flexibly, when the root note sounds a little stronger, other sounds will resonate and follow it. Even on piano, virtuosos make "pleasant sounds" by this balance of touch. On organ and harpsichord, ingenuity such as layering root notes is seen. Also, in halls with a lot of reverberation, such as church cathedrals, this is solved by the effect of using the reverberation by playing tonic or root notes many times. It is very important to know the key in any case. Once the music starts, it is easy to get into that key automatically, but the sound at the beginning is dangerous.

After that, be careful about the non-harmonic tones mentioned in Part 1. When playing a dissonant sound that is non-harmonic against the other sounds, it makes the player who wants to make "pleasant sound" feel as if it was wrong for a moment. Of course, it has the effect of making the audience think so, but it must be intended.

In addition, each note's volume is required to be an exquisite balance that does not win or lose. If someone wins, it becomes another harmony, and if someone loses, it will be masked. It must be made known in advance. Therefore, Mozart teaches appoggiatura by writing it as a long ornamental note in the Italian school (Italian appoggiatura, small note in front of a note with no diagonal lines) so that we are made aware of it beforehand. Without knowledge of this, and if it is mistakenly recognized as *coulé* (in the Classical period, a playing theory written as Italian appoggiatura to play before the beat) or *acciaccatura* in the French school (a fast and short tone with diagonal lines in small notes, usually called ornamental notes), it is played before the beat and the non-harmonic effect is lost. I describe it in detail in "Chapter 2, Approach to Great Performance by a Conductor, example in the work: Beethoven's *Leonore Overture No. 3 Aria of Florestan*".

After that, pay attention to pronunciation, movement and ending, and play "pleasant sound". Aim for "pleasant sound" at the peak of the phrase. Aim for more "pleasant sound" for the next peak. A spiral effect begins. After "pleasant sound" is played at the peak of the work, immerse in the reverberation and gently converge. If these can be done, it becomes a great performance.

### **Intonation** (not pitch, interval)

The sound movement (rhythm) mentioned in the previous section of performance is a big problem. I wrote there, "This change in speed of movement is called rhythm". Further explanation of the meaning is necessary, so I will expand.

This movement is the intonation. For example, when people say "Yes!" or "No!" their intonation can be described as ↘. And "Yes?" or "No?" can be expressed as ↗. The intonation makes such a difference. If it is represented by a musical sign, it would be ≡≡ or ≡≡ (hair pins, not accent), but these can't show detailed movement. That is, the player must make a judgment that is even more delicate.

If the sound doesn't move, there is no expression. **Expressiveness is to move emotions. To move one's emotions, just move the sound.** However, this is not so easy. It is quite difficult to explain in words. It has always been common to add ≡≡ ≡≡ to a melody. Mozart doesn't put such signs on the score, but so many signs typically appear in many scores. One may understand the editor's mind, but rather than changing dynamic, it is supposed to refer to intonation. The bar line mentioned before is still convincing as an attempt to instruct intonation. This has been tried since the Renaissance era. In the lyrics of **Ave Maria**, there is a bar line between **Ma** and **ria**. It is an instruction that **ri** has an accent. In modern times, in **America**, there is a bar line between **A** and **me**. Originally, the line for such instruction was the bar line, but even this is not enough.

The explanation for the diversity of terms such as grammatical accents (>, *sf*) is the attempt to convey the right expression. It may be thought of as the peak of intonation. However, it cannot be explained by dynamics, especially if it includes subtle nuances. So, what moves? The "sound" moves. The sound also stops or moves. In Japanese, there is a stopped expression silently as in " . . . shiiiiiiiin", and in music, it is as in fermata (in Italian, it means "stop", not "extend moderately", or "hold"). On the contrary, when speaking, the voice is also controlled using movement. This is possible without changing tempo or dynamic. That is the expression of intonation. It is the sound detail that cannot be expressed by signs. Therefore, the player must read the core intention from the score and add it. It is the most important element of expression. This is lacking in performances that are described as perfect but uninteresting. There is no sense of speed even if it is played fast. It sounds expressionless when it is slow.

In a great performance, the moment by moment movement is heard.

**This is the sound detail and the most important element of "pleasant sound" and "great performance".**

# Chapter 2

## A Conductor's Approach to Great Performance

Example in the work  
Beethoven's *Leonore Overture No. 3*

Taking this work as an example, I proceed in the same order as in Chapter 1, Part 2 "Approach to Great Performance".


Used score : *Leonore Overture No. 3 op. 72* / Bärenreiter Urtext BA8833<sup>11</sup>

Comparison score : *Leonore Overture No. 3 op. 72* / Leipzig: Breitkopf und Härtel Plate B21<sup>12</sup>

Reference sound source : NKB-407 SACD/CD Hybrid Disc Slovak National Symphony Orchestra etc. conducted by Noriaki Kitamura (used score: partially modified Breitkopf und Härtel Plate B21)

Reference image VTR : NKB Picture of Conducting by Noriaki Kitamura

### VTR

NKB	<a href="#">VTR</a> ( <a href="#">Sound source:</a> <a href="#">NKB-007</a> )	 Beethoven: Leonore Overture No. 3 Op. 72	Cond.: N. Kitamura (Cond.: N. Kitamura Orch.: Slovak National Symphony Orchestra)
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## Part 1 The First Half, "Gain Deep Insight by Reading the Detail"

### Score

The score used here is the original edition of Bärenreiter Urtext BA8833 published in 2017. I was not able to get the manuscript, so I judged this version to be the closest to the composer's intention. This original edition compilation is based on research from many materials. I would like to pay tribute to the efforts of the researchers. If we performers try such research, the number of works that we can perform in our lives will be limited. There is no choice but to seek the help of researchers. I sincerely hope they will keep up the good work. But it is surprising that it was published only in 2017. I wonder what we did until then? I have had many problems regarding score for a long time; however, this original edition has solved many of them.

For comparison, I used the Breitkopf und Härtel Plate B21, which has been a standard edition so far. This edition is commonly used in libraries of orchestras. For the reference sound source, I used a partially modified edition of this, owned by the orchestra (the Slovak Philharmonic Orchestra). Orchestras are still reluctant or have conditions to using the latest scores.

Other scores in my collection:

*Overture No. 3 to the Opera Leonore op. 72* Urtext / Breitkopf und Härtel BP 5306<sup>13</sup>

*Four overtures* / Kalmus No. 441 (This seems to be Breitkopf und Härtel)<sup>14</sup>

*Leonore No. 3 Overture op. 72a* / Ernst Eulenburg Ltd., London No. 601<sup>15</sup>

*Leonore No. 1 Overture op. 138* / Ernst Eulenburg Ltd., London No. 628<sup>16</sup>

*Leonore No. 2 Overture op. 72a* / Ernst Eulenburg Ltd., London No. 629<sup>17</sup>

*Opera Fidelio op. 72* / Dover (the original edition is C.F. Peters)<sup>18</sup>

Naturally, it is appropriate to start with an investigation into the production process of the opera *Fidelio*. However, because there are many other materials on this, I will refer to them and proceed with the assumption of prior knowledge. Similarly, I will proceed assuming that the summary and all the music of *Fidelio* are well known.

The subject of this story is liberty and liberation, but the composer's interest is in conjugal love. Needless to say, the scene of the reunion as the climax of this opera is written in *Leonore Overture No. 3*. Not only that, the title of the first manuscript and the original script is *Fidelio, or Conjugal Love, 'Fidelio, Oder Die eheliche Liebe'*. However, this title is not mentioned in the commentary etc. There is no doubt that Beethoven was influenced by an attraction. It is said that he was in love with the widow Josephine Brunsvik at the time of composition and visited her every day. There was a deep emotion of love at the root. I have come to the conclusion that the theme is "the joy of a couple's reunion", which I will verify.

In the manuals etc., this opera is introduced as a work praising liberty as one of the slogans of the French Revolution. So it appears on paper with only knowledge of the written summary, but the theme of conjugal love is immediately recognizable to everybody who listens just once. In reality, it is difficult to express liberty except in the scene of "Joy of Liberation". Especially in this overture, the story is entirely full of love.

It sounds in tutti (whole ensemble) in G (the uppercase letter is the English note name) at the beginning. It remains in woodwinds like a reverberation and goes to  $\text{=>}$  (*decresc. not accent*). It becomes *p* in bar 2. All strings enter again, and with *dim.*, go down one octave one by one by quarter notes. And it stops at F#, which is a semitone step down note at bar 5. What is this? It would be the scene of "the door opens, they go down to the basement, and enter the wet and dim dungeon". In this opera, there is no music that goes down to the dungeon. The same as in *Overture No. 2*, there is a descending melody after the first note is played twice, in contrast to once in *Overture No. 3*. It seems that a hint was obtained after writing it.

Anyway, tutti in G at the beginning is unexpectedly very bright. Both myself and the players of the orchestra were very pleased with the gorgeous sound when the first sound rang in Musikverein at the concert of this CD. It was "pleasant sound". It is the sound of opening the door, with the hope of reuniting with Leonore's husband. This must be G exactly. How cheap is the opinion that says, "C should be good for works in C major". If the theme were liberty, A with a strong sense of restraint would be good. If it became C later, a feeling of liberation would emerge. This must be G. There is no doubt when the theme is love.

And all strings in G with *p* creates the tension of the cold moist air from prison. Go down the stairs step by step fearfully (that's why it's Adagio!). The point of *dim.* as this first step still remains for me a question. In *Overture No. 2*'s manuscript (cf. the Beethoven-Haus library in Bonn), it is written at the beginning of the next bar. I think

that is correct because the first step is taken after making a decision. Finally, it arrives at G, and the added step is F#. The expression <> (*messa di voce*) is added with a very nervous sound. Strings and fg. look around with <> and the same sound again. They search around and their legs are freezing. The third time, vc. and cb. become B and notice something. And there is G of expectation. The *sf* makes the reaction, "really?" The ordinary score (Breitkopf und Härtel Plate B21) has *cresc.* on this expectational G. Even if this is not necessary, because it's just a moment to notice "Oh!", the *cresc.* seems to be intentional. It is not dramatic. In the drama, the development changes in a moment.

While they are still unaware of each other, Florestan's aria reveals his presence. Florestan sorrows on the suspension at the beginning of bar 11 at the end of the first half of the aria, and Leonore is convinced immediately after *sf* of strings. Florestan starts singing again with *sf* with hope. At the end of bar 13, after the aria's melody, Leonore confirms the survival of her husband and is relieved during the *sfp* and *pp* of bar 14. Then, tracing the lovely beginning of the aria, the melody changes to the ascending to inflate expectations.

Leonore asks herself from bar 20 with the triplet of fl. and vn. She is thrilled with expectations and speculates how to rescue her husband, deciding in bar 25. While ruminating, she makes a firm decision at the beginning of bar 36, proceeds during the 2nd and 3rd beat and stops. This Adagio is the introduction, and is there anything else but Leonore's love?

Allegro starts from bar 37 after this, and most of it is a search for how Leonore can rescue Florestan. The reality is escaped and the plot of the main story is slight. The theme of this first beginning melody consists of an ascending motif and a descending motif. The ascending is the hope and the descending is the reality. Each shows development and conflicts. Finally, she rushes to her husband and reveals that she is Leonore.

A trumpet sounds suddenly. She is pulled back to reality for a moment and her thoughts stop. And the trumpet sounds for the second time, expressing the joy of being saved. While repeating the motif of trumpet by strings and fg., an ascending motif of the theme proceeds. She has doubts at first, recognizes the reality and then is filled with joy thereafter.

From bar 507, 7 bars before the Presto in bar 514, they go up the stairs step by step to return above ground and enjoy their liberation in Presto surrounded by bright light and air. This passage rises while repeating the descending scale (the passage is the light shining through and expresses the grace of God). The reason why this is not a repetition of the ascending scale is to draw the situation where the light comes in as they gradually climb the stairs from the dungeon, and also express the joy of liberation. In my recording, the first note isn't D with 2 or 3 violin players as in the Urtext edition, and all the violins play C in the traditional way without modification. I think, when it starts with D, the impression is that they suddenly exit. But with the conventional C, the effect of the glare of the sunlight that suddenly comes into their eyes is felt. The authenticity is unknown; however, the intention behind the change is understandable. It's joy after that, repeatedly. At last, from bar 626, the scale of the descent is repeated and gratitude for the grace of God is expressed.

In any case, this overture is full of joy. Only the image of the couple holding hands and rejoicing can be seen.

It's easy to understand why this overture was not used in the opera. To make the theme liberty or liberation, there is too much joy of love. It is not suitable for the story of liberation from serious oppression in the opera. Other than for Beethoven himself, it is no wonder that this overture was unpopular with his supporters. Compared to this, the *Overture of Fidelio* is in line with the content, but it is like a pastoral overture of Weber.

### Melody (Phrase)

Through the variations of theme, I point out where it is easy to misread the melody. In bar 2 at the beginning, vn. has an illusion to continue until the 3rd beat, because there is a slur here and it starts again from here. But this half note is a continuation of the opening lingering sound. That's the reason why *dim.* is written here. The 3rd beat is Auftakt (anacrusis, upbeat). That expresses hesitation.

The <> in bars 5-7 are a problem. If the peaks of strings and fg. are the same, she comes to find someone's shadow quickly. The 2nd beat is appropriate for strings, and the 3rd beat is appropriate for fg. A similar place can likely be seen in the *Overture No. 2* manuscript, but it cannot be confirmed.

I mentioned that there is no *cresc.* in bar 8, but it's more dramatic to be discouraged a little in the beginning 2 beats and then find someone's shadow at a sudden *sf*.

### Comparison of the following three scores of Florestan's Aria from bar 9

The image shows a musical score for Florestan's Aria from bar 9. It consists of three staves. The top staff is for Florestan's vocal line, with lyrics: "In des Le - bens Frü - lings - ta - gen ist das Glück von mir ge - floh'n;". The middle staff is for Clarinet in C (Cl. in C), with dynamics *p* and *sf* -> *p*. The bottom staff is for Phrasnet, which is separated from the Cl. in C staff by a white line. The Phrasnet staff contains a note enclosed in a square box, which is a non-harmonic note.

**The top stave is the melody of Florestan's aria.**

(Note) In the lyrics, one note is assigned to one vowel.

(Note) The dash mark (–) in the lyrics indicates the syllables of one word.

**The middle stave is cl.'s melody in this overture.**

**The bottom stave is separated by a white line and shows a phrasnet of this melody.**

(Note) The white line is the break of the phrasnet.

(Note) The note enclosed in □ is a non-harmonic note.

The elements to be paid attention to are the following three points:

1. Movement of the beginning 3 notes.
2. Jump between A $\flat$  to D $\flat$ . (Small note of E $\flat$  is an accent and the ornamental note of this appoggiatura is Italian style, a small note in front of a note with no diagonal lines, and there is weight of peak for melody here. Therefore, the rhythm here is not syncopation, "Du dah, da".)

3. Suspension in the 3rd bar (bar 11) (non-harmonic note).  
 Although it has nothing to do with the content, this theme reverses the first half and the second half as in a mirror.

First, I explain the mechanism of this melody. The lyrics say, "Luck is gone in the spring of life! (In des Lebens Frühlingstagen ist das Glück von mir gefloh'n:)" It begins with a descending melody that looks back on life (In des Lebens). Look back upon the past spring day (Frühlingstagen), and show the regret in a perfect 4th jump. Eb is appoggiatura (ornamental note) for emphasis. It prevents it from becoming radiant. If it is written with a big note, a radiant perfect 5th jump is made. Moreover, the lyrics that straddle the phrasets give meaning to the jump, and the ornamental note of the Italian appoggiatura avoids syncopation and emphasizes regret more.

This way of applying appoggiatura is often used by Mozart when he shows a strong will. In addition, suspension of the downbeat C at the beginning of the next bar dwells on the emotion, and ends with the eighth note of "gone (gefloh'n:)". In the second half, "Luck (das Glück) is gone (gefloh'n:)" explains his feeling of disappointment. There are three emphases on appoggiatura of C at the beginning of the bar, on the cry of the 16th note a turn, as "from me (von mir)" and on the expression of Bb·Ab as resignation (gefloh'n:) at last.

The theme from Allegro is the material for this overture.

**Theme from Allegro as bar 37 of Vn.**  
**Allegro**



(Note) The white line is the break in the phrasets. Be careful with slur and staccato.

The element of composition is the same, although it's unclear whether this theme came first or the previous Florestan's aria was made first.

The whole aria is a scale movement, and this theme is a broken chord. The first phrasets is made with 4 notes, and there is also a rhythm made with an ornamental note of the aria here. There is no jumping and the flow is smooth. All the emphasis on regret and anxiety is eliminated, and it changes into peace and joy. If this phrasets is played like a slur, anxiety remains. Regret remains in the second half of the descending melody, too. If the second half is played with slur and staccato ignoring the phrasets, it will be a child-like joy. Rather, this is a bowing sign, absolutely not a slur nor an articulation. It's easy to make a mistake.

**Bowing technique of this melody**



Since Allegro, only the joy of Leonore is expressed by repeating this theme. Although it is different from the drama in the opera, the conversation of hr. with Florestan begins in bar 120. Here, this theme is changed into a scale instead of a broken chord, and becomes an expression of affection rather than joy (appoggiatura ♯ of B in bar 124).



Until the appearance of hr.'s Pizzaro in bar 175, Florestan's history and anger are talked about. The trumpet for the arrival of the former comrade minister sounds when he is cornered by his nemesis, prison chief Pizzaro, and is forced into a dilemma. After the second trumpet sound, the situation reverses. Fl. declares victory, Pizzaro backs down steadily, and the melody of joy as the broken chord begins again from bar 378. A triplet of relief is heard from bar 410. After expressing the couple's joy and affection, the grace of God is shown with the glare of light as they exit the dungeon to ground level with Presto from bar 514. A happy end is achieved.

This work is in C major, and there are many works that end with a happy ending like this. After all, joy is contained in C major.

### Ensemble

In many cases, various emotions expressed by music are represented by the chord progression or melody (often a pattern of simple notes) in its background rather than the main melody jumping or the rhythm. The main melody shows its intention in relative relation to its background. Non-harmonic tones are also made with relation to this background sound. Hesitation or positive appearance are also expressed by their relative relationship.

The unison at the beginning is a strained feeling. There is a strain in both the player and the audience just because unison is integrated with the background. But the beginning *ff* shines brightly. From there, it changes into the strained feeling of fear and anxiety within one meter. The atmosphere changes when strings join and start to step.

The <> in bars 5, 6 and 7 have the meaning of searching for someone in the dark where strings and fg. do not overlap slightly.

In Florestan's aria from bar 9, for non-harmonic tone as mentioned above, expression of the background sound is suppressed as much as possible and the environment is adjusted in tempo. Thereby, after that, the triplet as joy by fl. and vn. stands out.

The accords of strings in bars 29-30 are arpeggio appropriately, as considering the playing theory of that time. This is more joyful than aligned performance.



The eighth note of fg. in bars 32 and 34 is important. Without this, the 16th note triplet of vc. and cb. in bars 33 and 35 is not stable, and the melody of fl. and ob. sounds delayed. If this isn't stable, the joy from Allegro becomes childish. It is important to keep a very stable in tempo.

It is the tremolo of va. that makes tempo from Allegro. The fastest notes are always the basis for determining tempo. In particular, the tremolo of strings makes a stable speed (if without bounces of the bow), so it works as a metronome. Thereby, the movement of the main melody is suppressed or promoted, which gives an impression that she keeps to herself. It continues up to bar 118. By suddenly stopping, the couple's affection can be heard warmly once they are released from danger.

From bar 126, the broken chord of triplets talks about the joy of reunion, and from bar 138, the eighth note's tremolo of strings remind them of reality. After that, it becomes a passage that repeats Leonore's wondering to herself how to rescue her husband. From bar 175, hr. sounds as the voice of Pizzaro. There is a footstep coming down in a sprint by vn., and the quarrel begins. From bar 268, just before the trumpet of the minister's arrival, Leonore is cornered, rushes and pulls out a pistol with the ascending scale of eighth notes till the end.

After the second trumpet, there is a momentary blank. The tension is increased as the notes are gradually made finer accompanied with the *cresc.* of going back to reality. If this *accel.* effect becomes excessive, the subsequent flute solo will be faster than necessary. It is necessary to change the speed gradually while keeping tempo constant. If this solo is too fast, it becomes fussy. The joy of Leonore is made by a suitable tempo. The background of this part is expressed by the tremolo of strings, and it feels fast enough. A rational impression by control on the triplet of fl. is also available. Incidentally, this flute solo is said to need super technique, but even a student at a music college can do this much. There is no need for a performer to play it as fast as possible to show off.

After that, there is a restatement part, and the phrase confirming the love of the two from bar 459 is repeated before the coda, Presto. Appoggiatura is in every phrase. Beethoven always uses this appoggiatura when he talks about love. It's probably deep love for Josephine Brunsvik with whom he is in love and keeps in mind for the rest of his life. It frequently appears in subsequent works (*Symphony No. 6 "Pastorale" 2nd movement, Symphony No. 9 3rd movement etc.*).

### Phrase with Appoggiatura that talks about Love

The musical score shows three staves: Flute (Fl.), Oboe (Ob.), and Timpani (Timp.). The time signature is 4/4. The Flute part has a triplet of eighth notes in the first measure, with a square box around the second note of the triplet. The Oboe part has a single eighth note in the second measure with a square box around it. The Timpani part has a triplet of eighth notes in the first measure. Dynamics include *pp* (pianissimo) and *sfp* (sforzando piano).

(Note) The sound enclosed in □ is non-harmonic note.

There is a command from Presto of vn. displayed to be played by 2 or 3 violins. At the beginning, the couple runs up the stairs. After va. (no command), there is an overwhelming crowd of people rushing in. The interaction of the "fate" motif by the four notes of vn.I and vn.II from bar 554 needs not be a very strict sequence of eighth notes.

#### Interaction of vn.I and vn.II of "fate" motif from bar 554

554

Vn.I

Vn.II

#### *Symphony No. 5 "fate" motif*

Allegro con brio ♩ = 108

#

The last thing to note is the progression of chords in bars 606-610. Bar 606 is the arrival sound of music up to that point. After that, it's just a transition to the closing music from bar 610. However, if this part were the typical overture, it would be processed to continue to the main opera. But, Beethoven abandoned it.

## Part 2 The Second Half, "Play the Detail with Deep Insight"

From here I proceed to the explanation as a conductor. The main difference is that the viewpoint changes from objective to subjective. It means switching to active from passive. However, one must pay attention not to follow one's own emotion or reflect one's own desire. Keep in mind that it is based on empathy for the composer.

The "deep insight" understood in Part 1 in the first half is joy and love. There are elements of anxiety and anger to make it stand out in contrast, but very few. The impression from the whole opera may seem to be the warm atmosphere of the ordinary love affairs of young people in Act 1. Beethoven seems not to be interested in it so much. There is no anxiety or tension. The audience at that time may have been disappointed with the music here. As mentioned before, music cannot be expressed negatively. He is struggling with its expression.

As one solution, he learns from his predecessor's success. He starts like the opening scene of Mozart's opera buffa, *The Marriage of Figaro*. In Act 2, he tries like in the scene of the ghost of the knight captain (*Il Commendatore*) of opera buffa *Don Giovanni*. Mozart treats it as a comic opera and succeeds, but Beethoven tries it in a

serious opera and it doesn't work well. During the Mozart era, people wanted to ridicule the aristocrat, but during the Beethoven era he was asked for only something serious as in Act 2. At least, he may be able to demonstrate his skills, if he writes the whole opera with a sense of seriousness. The irony of comic opera doesn't suit him. Therefore, this *Overture No. 3* is successful.

### Composition

It starts from the serious scene of Act II of the opera. It is a sonata form that begins with an introduction of a descriptive scene with a psychological one. According to the passage of time in the drama, it starts in the evening and reaches to the dawn from the darkness of the night. According to the story development, this is the explanation for the situation of the introduction, the joy from Allegro and emergency in the situation, the salvation by the trumpet in a difficult situation and the joy of liberation.

The whole overture is about love for her husband from Leonore's point of view. This is the important point.

### Performance

In an actual performance, as mentioned in Chapter 1 Part 2, tempo, harmony, and intonation cannot be considered separately. All are described together.

The part related to conducting is described separately in bordered text like this.
--

### From the beginning

Adagio

8

Fl.

Vn.

*ff* *p dim.*

*ff* *p dim.*

(Note) Note the difference in attached slur between fl. and vn.

(Note) It is a bowing instruction for vn. (Urtext)

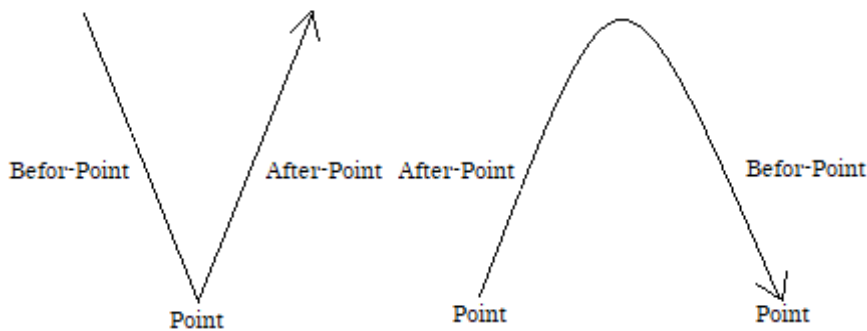
The unison of the beginning G sound is very impressive. It is not uncommon for Beethoven's works to begin with such a unison or strong chord. However, most of them are serious, and such a bright sound is rare. He seems to have a strong empathy for joy. It is somewhat confusing to perform. I also hesitated. By common sense, the key is in C major, but I think it would be more effective to start in G major. In C major, the dominant G is a little higher. I think it will be a little lighter. In the 3rd beat of bar 2, it immediately goes to F instead of F#, so there is no effect on key.

How to distinguish between G major and C major at the beginning is determined by the position of the "point" of the baton. There is a word "lift" or "form" in the playing method of vocal and winds, and it is similar to that. The physical condition of G and C changes in making a voice. It can be recognized by humming. When C is sung, there is a slight tension in the position of the navel. G is in the lower abdomen. When F is sung, it doesn't go down any further. On the top, F is below the ribs and does not rise any further. That is, the body has lifted its position in one octave from F to F. When the other sound is sung while the position of this sound is held, the overtone can be played. It is constant. When the "point" at the tip of the baton is set to this G position, it sounds in G major.

### Explanation about the "point"

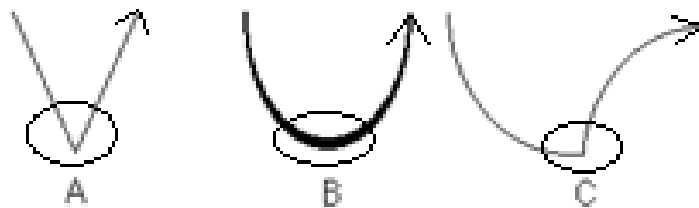
In the conducting method, the place where the sound starts is called the "point". When drawing a V-shape, the "point" is the moment that the direction changes at the bottom. Everyone sounds here when the note is a downbeat. Moreover, everyone reacts to the tip of the baton, even if it is not conscious. It's a complete physiological reaction. On paper, the tone seems to sound when the tip is at the top, but it doesn't in actuality. If it is intended to do so, it sounds half a beat later. It is an amateur conductor who scolds the player for being late to respond. The expression of the sound is created by the upward motion from this point. In the conducting method, it is called "after point". The motion starts from the point one beat before. Don't confuse this with the terms downbeat and upbeat in music theory. These are the exact opposite to conducting actions.

### "Before point", "Point", "After point"



(Note) After point is before the point of the next point.

### Types of Point



(Note) C is when reaching the next Point.

In the scene, the action of opening a heavy door describes the expression of "after point". When the baton is just hit hard, it makes a light door's sound. The "before point" (preparatory movement before the point in the conducting method) brings a powerful downward motion, and "after point" lifts heavily. In this case, "point" is a moment. However, when the baton moves as the letter U (B in the above figure on types of point), the expression can be made *sf*. It is not always good to be sharp. As for how to make a sound, Maestro Takashi Asahina said, "Hit it to make a sound!" It also makes sense. Certainly, the movement of the "before point" is an image of striking something to make a sound. However, if the gesture is not made clear, it just hits simply. The purpose is to show the actual sound with the "after point". Preliminary movements for that purpose must be visible in "before point". It is important to be conscious that one is producing the sounds oneself rather than instructing the player to "Go!" "Be the first-person" is always the motto of conducting.

There is no sense of tempo in the first sound and there must not be. This one sound expresses the whole idea of this music that is going to be played. So, why isn't fermata put here? Because it imitates the sound of opening the door and entering the dungeon in the coming development. This length at this tempo is exquisite for the progress of the drama. Therefore, the movement must not be stopped on fermata. The transition in tension from the speed of opening the door to the hesitation of entering to the progress must be there. And *Einsatz* to take the first step slowly is necessary.

It is this *Einsatz* that is important in conducting. It is called pre-beat. Basically, it is the operation of one beat before when indicating something. It shows the action of calling out "Hey!" In conducting, anacrusis (where it begins from the upbeat) is basically ignored. Still, the player automatically joins in before the downbeat. *Einsatz* makes the expression of the sound that is about to play, so the action here is the same as raising one's foot before stepping down. Step out with caution and strong intent. One beat before is a little too long and half a beat before is good. Therefore, it lifts up from anacrusis of the 3rd beat. The same goes for each beat. The tempo after that is decided automatically.

*Adagio* here isn't as in the dictionary, but is used when it is moving steadily rather than slowly as in *lento*. The tempo is suitable for the movement of carefully going down the stairs step by step.

Before that, the movement of the sound changes depending on whether the sound of strings tutti coming in at *p* is darkness or cold air. For the movement of stepping down to the next stairs, I think the darkness is better because there is no movement and it is suitable for the contrast between before and after. There is *dim.* at the same time as the sound of the 3rd beat starts to move. (I mentioned before that there is a doubt about this description point. This point makes Leonore's legs frozen.) And then she starts to move. For this series of movements, it is appropriate to take the count in triple meter of division (1, and, 2, and, 3, and). If it is normal triple meter (1 ~ 2 ~ 3 ~), it becomes *Lento*. Careful *adagio in tempo* is necessary.

A feeling of termination (brake) to the 1st beat of bar 5 from the 3rd beat of bar 4 is absolutely necessary. It is understood by a phraslet. If it sticks to the key, the phrase ends with G on the 3rd beat of bar 4, but then there is no anxiety. Instability at the next F# is required.

Subsequent <> of strings and <> of fg. slightly fluctuate. That's probably why it doesn't look like the writing style specified them to be aligned (even in the manuscript of Overture No. 2). Because strings are tutti, instruction to peak at the beginning of the 2nd beat is necessary. Fg. will hear it and stagger. It also sounds like a colourless echo of the dungeon. That is correct. The progress from here to bar 9 realistically expresses the movement of Leonore. Everyone should have the same empathy for her behavior of expectation and anxiety. It is directed that Florestan's aria comes here. There is *sf* every time the object of the melody changes.

The background music here is different from the opera. Except for this aria and trumpet melody, it does not appear in the main music of the opera. In the opera, Florestan sings the aria before Leonore and others descend into the dungeon. The music here is for Leonore to see a shadow and confirm that it is Florestan. Therefore, the background music of these strings is filled with Leonore's emotion. However, the main music is the melody of the aria. In response to the aria, the situation cannot be drawn. After that, from bar 14, Leonore's expectation changes to an ascending melody of confidence. Be careful not to make a mistake in the phraslet here. This passage becomes a triplet of interaction between fl. and vn. from bar 20 and then becomes a scale of 64th notes of confidence.

### Phraslet of bars 14-20 (Urtext)

(Note) The Urtext has a tie on F# of fl. that straddles bar 20 and a slur from G. The old version only has a slur in bar 19. It is also cut off from the previous note.

I mentioned that there is no *cresc.* in bar 8. The <> is repeated in the previous 3 bars, so it is necessary to emphasize that those are not here. After suppressing the movement as much as possible, only Einsatz of *sf* should be shown. A surprising moment is required. The same goes for bar 11. Florestan's aria is his only one in the

opera, and is sung expressively and enthusiastically. However, there is no need to show his expression especially here. For the string ensemble, the expression that Leonore is looking with bated breath is enough. Cl. has sufficient expression, and rather suppressed expression gives the prisoner's feeling more realistically. It is necessary to show that cl., fg. and va. align from the anacrusis of the 2nd beat in bar 13. For bars 14-20, a phraslet must be recognized because the description of slur (bowing) does not match the phraslet. When this becomes ambiguous, it is impossible to express how Leonore comes to have confidence (refer to the above score).

The beginning note of bar 20 is the last note of the previous phrase, but in the old version, there is no tie on F# of fl. from the previous note. That is correct in case you wish to express sudden notice, however there is also the possibility of rushing out. My performance has become so, but there is no problem with expressions.

The change of tempo so far is important. At the beginning, the door just opens. Then we go down the stairs fearfully. The dungeon is silent. With the expectation of Leonore, the heartbeat culminates with motivation. It is written in 3/4 meter Adagio. There is no indication of speed change like *accel.* Still, it's going to be tense. It's a classical way of writing. It is difficult to proceed smoothly. In conducting, the basic rule is to divide the beat into 3 beats and take 6 beats and change the sense of speed of the baton (bar tip) well. Automatically, a sense of speed of sound emerges.

Also, after this, the sense of speed needs to be shown in tempo, *f* to be fast and *p* to be calm.

From bar 28 to Allegro, there is a collision between the feeling of rush and reason. Of course, *ff* is the feeling of rush, so the accord of strings becomes arpeggio. As her emotion becomes free of suppression, it becomes unison in the melody of the descending 16th notes. She calms down by the gentle reasoning of the woodwinds from the latter half of bar 31. Still, the last two quarter notes in bar 36 (the 1st beat is the end of the previous, the 2nd and 3rd beats) make the decision. It's a calm and strong will.

The point here is how to make the *ff* and *f* sound. First, the accord of bar 29! Leonore feels the urge to rush and hold him in her arms right now. Arpeggios are suitable for the strings. It induces flying for a moment, and that is this feeling. It's also a good idea to make the "point" a little ambiguous. If it is aligned, it seems like she is just stunned. Bar 30 is the same. The winds of each anacrusis are better aligned to keep her feeling calm. From the anacrusis of the 4th beat, the unison of strings on the 32nd note shows her emotion can't be controlled. All her emotions want to be placed here! Start strongly with an anacrusis by using priming-action ("senn-nyu", technique to stop Einsatz for a moment and increase the tension that moves at the same time as the tone). The effect of unison is enormous. Not only is it strong, but it also makes it sound well until the beginning of the rest. It becomes impressive.

## From Allegro

Allegro

37

W.W.

Vln.

Vla.

*pp*

*pp*

49

*pp cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

The most important music from here is the eighth note tremolo of va. This represents all the changes in Leonore's mind. The tempo can control melody so as to inspire feelings and also to encourage calmness of the ensemble with melody. When the melody is aggressive (syncopation of the first theme), it is suppressed, and when it becomes scary (where the same rhythm of dotted half notes and quarter notes of woodwinds repeats), it gives courage. This is repeated up to bar 118.

It starts with *pp* with a high tension. The smaller the movement, the higher the tension. However, when it is stopped, movement also stops, sharing the same tension as the player.

Unlike the introduction so far, a very stable tempo is required. Tempo becomes unstable when the consciousness goes to the exhilaration of the melody. The tremolo can't keep up with it. As mentioned above, it is important to maintain tempo while feeling the relative effect to suppress the exhilaration of the melody and the urge to hesitate.

Tempo initiative is always in the part of the fastest note. When it is mistaken, the impression becomes rough overall. It's a matter of detail mentioned above. Never carry players selfishly. Keeping tempo is their job here. Being able to play this well improves the overall quality.



After that, the silence of darkness suddenly returns at bar 118. From bar 120, the beginning of Florestan's aria is heard by the horns, and the triplet full of love begins. Triplets usually represent a pounding excitement, but the previous eighth note tremolo gives a rather warm and calm impression. For that reason, the eighth note tremolo must not lose its momentum. Beethoven wants to add a dramatization to this scene. He wants to create a scene where Leonore reveals herself and they talk together about each story. That way, the development here is more effective. Then the meaning of the first *sf* of hr. is understandable. Otherwise, this would be a "sigh". Better yet it is kept as a fantasy of Leonore, and is consistent. It is a good solution. Even after this, it is easy to understand when these are recognized as his dramatizations. The performance also varies and becomes interesting.

Tension returns from bar 138 (looking around). However, from bar 144, careful quarter notes and syncopation make a resolute confrontational stance. It is easier to understand for the situation that they are trying to get out of prison while looking around. Then, the roar of horns from the 4th beat of bar 175 is the appearance of the director Pizzaro. The progress of the story becomes smooth.

The contrast between *ff* and *p* from bar 192 expresses the conflict between both rather than the progress of the drama. By contrasting these strengths and weakness, it is just trying to express evil. From bar 260, he finally returns to the drama and faces a crisis of desperation, as finally the pistol is taken out with a quarter note after the ascending scale. There is trumpet of relief!

Here, I proceed along with Beethoven's dramatization.

The sustained sound of vc. and cb. in bars 118-119 is silence and darkness, that is, "shiiiiin!". Such onomatopoeia is said to be unique to Japanese, but it is also frequently used in Western music. Hr.'s *sf* could be a "sigh" as mentioned. The start of the movement of vc. and cb. in bar 121 seems to be Florestan's moment of notice. Leonore reacts to this movement. Her feeling of love rises and appoggiatura of love at the beginning of bar 124 is the peak. And there is a throbbing triplet. It is fine to be excited. Then she reveals that she is Leonore. The *pp* from bar 138 is "Be quiet!" From bar 142, they try to escape from there quietly, and hide their footsteps. Go up the stairs from bar 154. At *tr.* of fl. and fg., they look back and explore. They go straight to the door with syncopation. When they finally arrive, Pizzaro appears with the roar of hr. They are pushed back underground from bar 180, *ff* yells from bar 192. After that, *p* as remarks and *ff* as yelling are repeated. From the anacrusis of bar 232, their arguing changes to the denunciation of Pizzaro. The ascending melody of vc. is the strength of the will. They perceive their vulnerability in bar 264 and Leonore takes out the pistol in bar 271.

Unlike the opera, it becomes a very tense scene. There is more of a sense of reality than in the opera.

### Whole note melody from bar 300

Tempo I  
300

Fl.  
Vn.I  
Vc.

Vn.I  
Vc.

(Note) The top slur is from the Urtext and the bottom slurs are from the old version.  
The white line is a phraslet.

After the 2nd trumpet, it proceeds based on the trumpet's rhythm motif. There is a sense of stability. Obligato is on this and there is a long melody with whole notes by fl., vn. and vc. However, in the Urtext, one slur is written upon the whole. In the old version, it is written every 3, 4, 4 and 4 measures. It is necessary to read the phraslet. Phrasets are every 4, 4, 4 measures and next 3 measures + the beginning note of the next bar.

The basis of the melody is ascending. Descending is a scene of sunlight and the motif of the grace of God. If so, one note will be missing at the end. It becomes 2, 3, 4, 3, 2, 1, and ?, so it is not in this case. After that, the ascending motif is repeated. There are a lot of descending motifs in fl., so let's leave it to fl.

After the flute solo, the ascending motif of the first half of the first theme is repeated until bar 377. The first part of the Allegro is repeated until bar 459, indulging in recollections. The couple finish their recollections before the appearance of Pizzaro in the anacrusis of bar 460 and confirm their affection for each other.

The twice-sounding trumpets are instructed for just outside the theater (auf dem Theater), but I think it would be more effective to have some change in distance. The first trumpet is "What?" and the second time is confirmation. It's too direct to have it clear the first time. I closed the door for the first and opened it for the second. This was a success.

The whole note melody's phraslet from Tempo I needs to be shown in a recognizable manner. The meaning of this melody is ambiguous in the slur of the old version. A hesitation appears and joy is not seen. The way of writing to rush for the later in tempo is the same as in the introduction part. If it is played actually *accel.* the flute solo is hindered. A professional flute player is able to do it easily, even if not a virtuoso, but the grace of God mentioned above does not come out. It seems that Pizzaro escapes desperately. The story doesn't fit. He seems humorous and it becomes comedy. During the flute solo, the tremolo of strings is the same stable tempo as the beginning of the Allegro. In tempo is required as much as possible also for after the flute solo. This is also an acceleration without *accel.* Joy is gradually increasing.

The recollection part is the same as the last time. The *fp* on the 3rd beat of bar 459 and *pizz.* at the beginning of bar 460 are important since that brings them back to reality. Since strings play syncopation from bar 452, woodwinds may be late and strings are likely to play flying out. Therefore, it is necessary to make the strings *pizz.* of bar 460 wait long enough. If these two notes of *fp* and *pizz.* cannot be played well, no line can be drawn and the drama doesn't develop.

There is a problem with the woodwinds slur in bars 464-470. The beginning G in bar 464 is the final note of the previous phrase. The 2nd beat G# is an anacrusis forwarding to the next *sf*. Although these two notes do not continue, there is a slur, and even *cresc.* is written. If there is a slur, the player usually wants to continue. Similarly in bar 467, the beginning note is connected by a tie from before the bar, and moreover the Urtext adds a slur till the 2nd beat. Consider it a bowing instruction, and the problem is solved. That's the usual habit. This 2nd beat F is the next anacrusis. The melody of Florestan's aria begins from the next 3 notes in bar 468. It comes with Leonore's sweetness in anacrusis F. I wonder why the point of *dolce* is not attached to the anacrusis. I definitely want to see the manuscript. The last *sf* of the aria's melody stretches, and starts the first half of "Happiness is gone! (Ist das Glück von mir gefloh'n;)" from bar 478 and repeats. However, it doesn't go to the second half "is gone! (gefloh'n;)", and the trumpet motif is heard on timp.

After bar 499, they are going up the stairs from the dungeon to the outside.

### **From Presto**

There is an instruction written, "Due o tre violini (with 2 or 3 violins)", and that is also written where vn.II comes in from bar 522. That is, at first, two people run up the stairs. From va. (no instruction), it's the sound of people gathering. A similar scene of an uprising is expressed after the guillotine sound in the final part of *Overture Egmont*. This theme may be accepted in this era. It's just a scale, but there is a rhythm that is unexpectedly difficult to play, and it is also a difficult tutti from bar 534, so it is troublesome, but practice is necessary.

The scene of the happy end from here is really well done. It is exciting just to listen to, and also quite gorgeous, and there is also the simplicity of calling for the liberation of the people. I regret that it wasn't used in the opera. This alone would have been well accepted at the time. Like the first Allegro, which has the same theme, it is varied in multiple stages. The difference is interesting when compared to the first variation. The Allegro part is so tantalizing that it's hard to move on; however it changes steadily here. It gives an impression of rushing. In particular, the movement of the "fate" motif of vn.I and vn.II in bars 554-569 is as exciting as the sound of horse racing. After that, there is a competition for syncopation between woodwinds and strings. There is a sense of urgency that makes one breathless with a quick drive from bar 590. Deployment of the chords in bars 606-610 brings us to the peak. The rest is the cheers of victory, like watching a dead heat of a horse race.

There is one thing to keep in mind with Presto. It is not to pay attention only to the speed of the tempo. Fast music is not something that should be done as fast as possible. It is important to be refreshing and vivid. With momentum, the winds players get shorter tones, and the strings players get stronger and more violent or less powerful and ambiguous as they get faster. Of course, if it's late, it will be lazy. In order to be played accurately and well, tempo must be fast, but not full, aiming at the middle, and the speed must be dealt with calmly. Also, setting tempo by counting beats never works well. The tone becomes shorter and not only does the sound

become uncontrollable, but the tempo may also differ from the players' own intentions. It depends on the speed of the baton by the first-person.

There may be a reason why the beginning scale of Presto changes from 6 notes to 7 notes. The instruction is to play hard on purpose. Because *fff* from bar 534 is a melody, there are few problems, but it tends to go too fast. The parts of quarter notes tighten it. The syncopation of bars 546-553 is also rushing a little anyway. However, after that, the tempo stabilizes with the sound pattern of the "fate" motif like vn.'s horse galloping from bar 554. By paying attention to the pattern that occasionally promotes the stability of the tempo, it can be recovered even if it rushes a little. The continuation of syncopation in bars 570-589 tends to be unstable, but it can be regained by the progression of chords in bars 606-610. Actually, it is required to treat the progression of this chord carefully for the final part of the *fff* cadence (the end form of the chord). From bar 628, the problem is how well the strings accord can be played. Therefore, the phrasets is solved with 5 meters, 3 meters and 3 meters, that is, 3 accords, 2 accords and 2 accords.

The performer has a little more work in the treatment of reverberation. Curiously, reverberation can also be controlled after being played out. The baton also needs to be moved without stopping until the reverberation disappears.

This is the end of this overture. It is a masterpiece indeed. I really can't understand why this music is not used in the opera. I dare say that the main music of the opera is mediocre compared to this *Overture No. 3*. It's a shame. This *Overture No. 3* is certainly a masterpiece.

## Afterword

In this book, I have described great performance. The essence is "pleasant sound", and both performers and composers have pursued it. The example is this work that clearly shows the attitude of the composer. Beethoven is seeking "detail" for a "pleasant sound" by making full use of his technique very delicately.

Collaboration between composers and performers is essential in music, especially in classical music. A masterpiece is a guide for a great performance. Of course, just following it does not make it a great performance. It is important to be conscious of making "pleasant sound" by being close to and thinking of the work together. This is also the manner of the performer's ensemble. Synergistically increasing the aim towards "pleasant sound" together makes a great performance.

If, not only the SP sound sources mentioned here but also other famous performances are listened to with the viewpoint taken here, the essence can be recognized. Also, I am confident that great performance can be achieved if the essence is used as a guideline for one's own performance.

Great performance may be the ideal form of social structure. No traps or deceptions can enter here. There is no misery or defeat. There is no win and no loss. Everyone is trying to share comfort and exhilaration together.

The fulfillment of a great performance brings the same impression not only to the player but also to the audience. Aiming for this is an irreplaceable urge. Never abandon it. Therefore, I am very proud and declare that I am aiming for great performance.

I would like to thank Ms. Hiromi Kitagawa for her effort in editing this book and for her English translation. And thank you to Ms. Suzanne Kiss for the English language editing.

Conductor Noriaki Kitamura


# Discography

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## List of Discography







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Discography 1

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






Label	Disk No.	Title	Performer
Victor	<a href="#">87017</a> <a href="#">NKB-814-2</a>	 Verdi: Rigoletto - La donna e mobile	Ten.: E. Caruso
Victrola	<a href="#">89075</a> <a href="#">NKB-814-6</a>	 Verdi: Otello - Si pel ciel	Ten.: E. Caruso Bar.: T. Ruffo
Victor	<a href="#">88396</a> <a href="#">NKB-814-5</a>	 Ponchielli: Gioconda - O monument! Act I	Bar.: T. Ruffo
Columbia	<a href="#">49tube557</a> <a href="#">NKB-814-7</a>	 Verdi: Aida - Oh Patria Mia	Sop.: R. Ponselle
Victor LP	<a href="#">JL-7005-A</a> <a href="#">NKB-816-12</a>	 Verdi: Aida Act IV	Sop.: R. Ponselle Ten.: G. Martinelli
Victrola	<a href="#">74510</a> <a href="#">NKB-814-16</a>	 Delibes: Lakme - Dov'e l'Indian bruna	Sop.: A. Galli-Curci
Victrola HMV	<a href="#">88487</a> <a href="#">NKB-814-17</a>	 Puccini: Tosca - Vissi d'Arte e d'Amore	Sop.: E. Destinn

## Discography 2

Label	Disk No.	Title	Performer
Victor	<a href="#">74589</a> <a href="#">NKB-807-4</a>	 Liszt: Caprice Poetic	P.: A. Cortot
Victor	<a href="#">3045-A</a> <a href="#">-B</a> <a href="#">3046-A</a> <a href="#">-B</a> NKB-805-1~3	 Haydon: Trio in G Major I  II-1  II-2  III	Vn.: J. Thibaud P.: A. Cortot Vc.: P. Casals
Victor	<a href="#">3047-A</a> <a href="#">3047-B</a> <a href="#">3048-A</a> <a href="#">3048-B</a> <a href="#">NKB-805-4</a>	 Mozart - Beethoven: 7ver. on a Theme from the Magic Flute -1 -2 -3 -4	Vc.: P. Casals P.: A. Cortot

Victor	<a href="#">8086-A</a> <a href="#">8086-B</a> <a href="#">8087-A</a> <a href="#">8087-B</a> <a href="#">8088-A</a> <a href="#">8088-B</a> <b>NKB-806-1~4</b>	 Faure: Sonata in A Major Op.13-I -I 2  -II 1 -II 2  -III  -IV	Vn.: J. Thibaud P.: A. Cortot
Victor	<a href="#">52-858 JB-1A</a> <a href="#">-1B</a> <a href="#">JB-2A</a> <a href="#">-2B</a> <a href="#">JB-3A</a> <a href="#">-3B</a> <b>NKB-803</b>	 Mozart: Concert in C K.299 I-1 I-2  II-1 II-2  III-1 III-2	Fl.: M. Moysse Hp.: M. Lily Laskine Orch.: Lamoureux Orchestre Cond.: M. P. Coppola
Victor	<a href="#">1298-A</a> <a href="#">-B</a> <b>NKB-813-11</b>	 Torroba: Sonatina in A Major  Bach: Courante	Guit.: A. Segovia

### Discography 3

Label	Disk No.	Title	Performer
Columbia	<a href="#">KX61-A J7401</a> <a href="#">KX64-B J7441</a> <a href="#">KX67-A J7402</a> <a href="#">KX68-B J7402</a> <a href="#">KX82-A J7403</a> <b>NKB-817-4~8</b>	 Albeniz: Suite Iberia Part 1  Part 2  Part 3  Part 4  Part 5	Arr. Cond.: F. Arbos Orch.: Madrid Symphony Orchestra
Columbia	<a href="#">(B2222) A J5074</a> <a href="#">(B2219) B J5074</a> <a href="#">(B2220) A J5075</a> <a href="#">(B2224) B J5075</a> <a href="#">(B2225) A J5076</a> <a href="#">(B2227) A J5076</a> <b>NKB-818-5~10</b>	 Respighi: The Pines of Rome 1 The pines of the villa Borghese  2 The Pines near the Catacombs Part 1 3 Part 2 4 The Pines of Gianicolo  Part 1 5 Part 2  6 The Pines of Appian	Cond.: Cav. L. Molajoli Orch.: Milan Symphony Orchestra
NKB	<a href="#">103</a> <b>NKB-103-9</b>	 Tchaikovsky: Eugene Onegin Polonaise etc.	Cond.: N. Kitamura Orch.: The Warsaw Philharmonic Orchestra
NKB	<a href="#">104</a> <b>NKB-104-6</b>	 Delibes: Coppélia Mazurek etc.	Philharmonic Orchestra

J. S. Bach: *St. Matthew Passion* BWV244 Willem Mengelberg (1939)  
[https://www.youtube.com/watch?v=zayss\\_RBkj8](https://www.youtube.com/watch?v=zayss_RBkj8)

R. Strauss: *Metamorphosen* C. Krauss Bamberg SO (1953)  
<https://www.youtube.com/watch?v=cNMqctL1wqs>

R. Strauss: *Ein Heldenleben* op. 40 C. Krauss Wiener Philharmoniker Boskovsky  
<https://www.youtube.com/watch?v=3A9EbsOOsd4>

#### Discography 4

Label	Disk No.	Title	Performer
Victor	<a href="#">63167-A</a> <a href="#">-B</a> <b>NKB-801-1</b>	▶) Sarasate: Aires Gitanos (Zigoinerwaisen) Parte 1 Parte 2	Vn.: P. Sarasate
Victrola	<a href="#">74628</a> <b>NKB-802-1</b>	▶) Rachmaninoff: Prelude in G Minor Op.23-5	P.: S. Rachmaninoff
Columbia	<a href="#">WLX1593-2</a> <a href="#">J8035</a> <a href="#">WLX1594-1</a> <a href="#">J8035</a> <a href="#">WLX1596-2</a> <a href="#">J8036</a> <a href="#">WLX1597-1</a> <a href="#">J8036</a> <a href="#">WLX1595-1</a> <a href="#">J8037</a> <b>NKB-801-10~12</b>	Ravel: Concert pour Piano I-1 ▶) I-2 II-1 ▶) II-2 III ▶)	Cond: M. Ravel P.: M. Long Orch.: Orchestre Symphonique
Columbia	<a href="#">J5079-A</a> <a href="#">J5079-B</a> <a href="#">J5080-A</a> <a href="#">J5080-B</a> <a href="#">J5081-A</a> <a href="#">J5081-B</a> <b>NKB-801-4~6</b>	Pierné: Sonata da Camera Op.48 ▶) I-1 I-2 ▶) II-1 II-2 ▶) Finale-1 Finale-2	Fl.: M. Moyse Vc.: M. Lopez P.: G. Pierné

Igor Stravinsky: *The Firebird (suite)*















<https://www.youtube.com/watch?v=-nqOIIvTAbI>

#### Discography 5


Label	Disk No.	Title	Performer
Parlophone	<a href="#">E7014-A</a> <a href="#">-B</a> <a href="#">E7015-A</a> <a href="#">-B</a> <a href="#">E7016-A</a> <a href="#">-B</a> <b>NKB-803-1~3</b>	Debussy: Sonata ▶) I-1 I-2 ▶) II-1 II-2 ▶) III-1 III-2	Fl.: M. Moyse Va.: Ginot Hp.: M. Lily Laskine





### Discography 6

Label	Disk No.	Title	Performer
Columbia	<a href="#">CXE7259 AJ8581</a> <a href="#">CXE7260 BJ8581</a> <a href="#">CXE7261 AJ8582</a> <a href="#">CXE7262 BJ8582</a> <b>NKB-812-1~2</b>	Mozart: Sonata in C Major K.296  I-1  I-2 II-1  II-2  III	Vn.: S. Goldberg P.: Lili Krauss
Victor	<a href="#">8112-A</a> <a href="#">-B</a> <a href="#">8113-A</a> <a href="#">-B</a> <a href="#">8114-A</a> <a href="#">-B</a> <b>NKB-802-4~6</b>	Grieg: Sonata in C Minor  Part 1  Part 2  Part 3  Part 4  Part 5  Part 6	Vn.: F. Kreisler P.: S. Rachmaninoff
Victor	<a href="#">7483-A</a> <a href="#">-B</a> <a href="#">7484-A</a>  <a href="#">-B</a> <b>NKB-818-1~4</b>	 J. C. Bach Arr. Stein: Sinfonia in B flat Major I  II  III   J. S. Bach Arr. Mahler: Air from Suite for Orchestra	Cond.: W. Mengelberg Orch.: Philharmonic Symphony Orchestra of New York









### Discography 7

Label	Disk No.	Title	Performer
Victor	<a href="#">1386-A</a> <b>NKB-809-11</b>	 Kreisler: Rondino	Vn.: F. Kreisler P.: Carl Lamson
	<a href="#">1386-B</a> <b>NKB-801-3</b>	 Kreisler: Fair Rosemary	
Victor	<a href="#">6766-A</a> <b>NKB813-9</b>	 Sor: Theme Varie	Guit.: A. Segovia
	<a href="#">6766-B</a> <b>NKB-813-10</b>	 Bach: Gavotte	


### Discography 8

Label	Disk No.	Title	Performer
Victor	<a href="#">1505-A</a> <b>NKB-809-1</b>	 Schubert: Rosamunde - Ballet music	Vn.: F. Kreisler P.: M. Raucheisen
Victrola	<a href="#">64670</a> <b>NKB-810-7</b>	 Schubert: Ballet Music from Rosamunde	Vn.: F. Kreisler With orchestra

### Discography 9

Label	Disk No.	Title	Performer
Victor	<a href="#">D.B.1072-A</a> <a href="#">D.B.1072-B</a> <a href="#">D.B.1073-A</a> <a href="#">D.B.1073-B</a> <a href="#">D.B.1074-A</a> <a href="#">D.B.1074-B</a> <a href="#">D.B.1075-A</a> <a href="#">D.B.1075-B</a> NKB-804-1~4	Mendelssohn: Trio in D Minor I-1  I-2 I-3  II-1 II-2  III IV-1  IV-2	Casals Trio Vn.: J. Thibaud Vc.: P. Casals P.: A. Cortot
Victor	<a href="#">JD-285-A</a> <a href="#">-B</a> <a href="#">JD-286-A</a> <a href="#">-B</a> NKB-810-8~9	Mozart: Sonata in A Major  I  II-1  II-2 III-1  III-2	Vn.: Y. Menuhin P.: Hephzibah

### VTR

NKB	<a href="#">VTR</a> (Sound source: <a href="#">NKB-007</a> )	 Beethoven: Leonore Overture No. 3 Op. 72	Cond.: N. Kitamura (Cond.: N. Kitamura Orch.: Slovak National Symphony Orchestra)
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All data of SP Selections: <http://nmayc.la.coocan.jp/nkb/SPselectionswp.pdf>

### Notes

1. Noriaki Kitamura, *Elementary Phrasen*, NKB, 2002, <http://www.nkb-ga.com/booke.html>
2. Heinrich Schenker, *Der Frei Satz Neue Musikalische Theorien und Phantasien II-III* (Universal Edition, 1935).
3. Heinrich Schenker, *Ein Beitrag zur Ornamentik* (Universal Edition, 1908).
4. Hugo Riemann, *Handbuch der Phrasierung* (Max Hesse, 1912).
5. Robert Schumann, *Gesammelte Schriften Über Musik und Musiker* (Breitkopf und Härtel Wiesbaden, 1854).
6. Carl Philipp Emanuel Bach, *Versuch über die Wahre Art das Clavier zu Spielen* (1753).

7. Arnold Dolmetsch, *The Interpretation of the Music of the XVII & XVIII th Centuries* (1915).
8. Heinrich Schenker, *Beethoven Fünfte Sinfonie* (Universal Edition, 1923).
9. William Lee, *Belwin Pocket Dictionary of Music* (cpp/belwin. Inc., 1994).
10. Willi Apel, *Harvard Dictionary of Music* (Harvard University Press, 1961).
11. Ludwig van Beethoven, *Leonore Overture No. 3 op. 72* (Urtext Bärenreiter BA8833 2019).
12. Ludwig van Beethoven, *Leonore Overture No. 3 op. 72* (Leipzig: Breitkopf und Härtel Plate B21).
13. Ludwig van Beethoven, *Overture No. 3 to the Opera Leonore op. 72* (Urtext Breitkopf und Härtel PB 5306 2007).
14. Ludwig van Beethoven, *Four Overtures* (Kalmus No. 441).
15. Ludwig van Beethoven, *Leonore No. 3 Overture op. 72a* (Ernst Eulenburg Ltd., London No. 601).
16. Ludwig van Beethoven, *Leonore No. 1 Overture op. 138* (Ernst Eulenburg Ltd., London No. 628).
17. Ludwig van Beethoven, *Leonore No. 2 Overture op. 72a* (Ernst Eulenburg Ltd., London No.629).
18. Ludwig van Beethoven, *Opera Fidelio op. 72* (Dover).

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