THE USE OF THE DAMPER PEDAL
IN THE CLASSICAL PERIOD:
STEIBELT AND DUSSEK AND THEIR INFLUENCE ON
AUSTRIAN COMPOSERS

BY

HAEYOUNG YOON

DISSERTATION
Submitted in partial fulfillment of the requirements
for the degree of Doctor of Musical Arts in Music
with a concentration in Performance and Literature
in the Graduate College of the
University of Illinois at Urbana-Champaign, 2011

Urbana, Illinois

Doctoral Committee:
Professor Ian Hobson, Chair
Professor Charlotte Mattax-Moersch, Director of Research
Professor Zack Browning
Professor Tom Ward
ABSTRACT

The damper-raising device on the piano was first invented by Silberman as early as the 1740s. However, it was not until the turn of the nineteenth century that the device was generally accepted and considered an important element in piano performance.

The present study investigates the development of the use of the damper pedal during the Classical period, with emphasis on the great contributions made by Steibelt and Dussek. Pedaling by the Austrian composers Mozart, Haydn, Woelfl, Kozeluch, and Beethoven is also considered, looking at the connections among these composers and the possible influence on them of London School composers such as Steibelt and Dussek.

The earliest use of any type of damper-raising device can be observed in the tutors by Milchmeyer and Adam. The major purpose of pedaling in the earliest stage was to imitate other instruments such as the pantaleon and glass harmonica, or merely support loud volume. The damper pedal was applied for several measures or an entire section at a time, like the registers on the harpsichord or the organ.

Steibelt and Dussek, who represent the pianism of the London School of composers, played a significant role in the development of the damper pedal’s use. Steibelt was the first composer to indicate pedal markings in the score (1792), and popularized the damper pedal; especially, the tremolo style, invented by him, was very popular in Paris in the late eighteenth century. His piano works such as the 6me Pot-pourri and Mélange demonstrate his early style of pedaling in Paris. A more advanced use of the damper pedal, for more purposes, is found in his later works such as the Concerto Op. 33, Sonata Op. 45, and Les papillons.
Dussek employed the damper pedal for a variety of effects in sophisticated manner. This study looked at all the pedal markings in his compositions for piano solo and four hands, and assigned them into seven types. Over the course of his career, he developed more advanced use of the damper pedal: the duration of the pedaling generally became shorter, and a variety of effects were created by the use of the damper pedal.

This study also investigated the use of the damper pedal by Austrian composers—Mozart, Haydn, Wölfl, Kozeluch, and Beethoven. Whereas Mozart barely used the pedal, Haydn in his late years, Wölfl, Kozeluch, and Beethoven were among the earliest composers in Vienna who exploited it. Evidence shows they all had some relationship with London School composers such as Steibelt and Dussek, as well as Clementi and Cramer, to varying degrees. Similar uses of the damper pedal were examined in the works of the Austrian composers in question, strongly suggesting the influence of London composers.

On the whole, the effects that these composers intended by means of the damper pedal are clear and precise—different from modern pedaling in which the consistent use of the damper pedal is normal and special effects are achieved by not using the damper pedal. This study hopes to have recognized the contribution of Steibelt and Dussek to the development of the use of the damper pedal, and to have encouraged pianists of today to take into consideration the pedal indications of composers of this period.
ACKNOWLEDGEMENTS

It is a pleasure to thank those who made this dissertation possible. I am greatly indebted to my adviser, Dr. Charlotte Mattax-Moersch, whose encouragement, guidance and patience from the beginning enabled me to develop an understanding of the subject and to complete this work. I also owe a special debt to my piano teacher, Dr. Ian Hobson. He inspired me and changed my attitude toward music through his great teaching and performances. He also brought special attention to the importance of proper pedaling, which inspired the subject of my dissertation. I also would like to thank the members of my doctoral committee, Dr. Zack Browning and Dr. Tom Ward, for their valuable discussions and support.

I am especially grateful to Dr. David Lasocki and Mrs. Barbara Poss, who have patiently read this work with great thoroughness. They have provided me with innumerable suggestions for improving it. I also thank the librarians at the University of Illinois Music Library for answering my questions about their collections. I also thank my previous teachers, Prof. Shigeo Neriki, Prof. Hyerim Kim, Prof. Dongjin Kim and Prof. Sungkyun Lee, whose guidance led me to this path.

Finally and most importantly, I would like to thank my parents, sister and brother for their love, support and prayers during my entire life. And special thanks to my husband, Sunkyu, who has suffered with me through the completion of this dissertation, and provided me with unending encouragement. Thank you for your love and faith in me.
# TABLE OF CONTENTS

INTRODUCTION ........................................................................................................... 1

Background.................................................................................................................. 1
Summary of Previous Research .................................................................................. 2
Objectives of This Study ............................................................................................. 5

CHAPTER I. THE EARLY USE OF THE DAMPER PEDAL ............................................. 7

History of the Piano and the Damper Pedal ............................................................... 7
National Styles ............................................................................................................. 11
The Early Use of the Damper Pedal ........................................................................... 12

CHAPTER II. THE USE OF THE DAMPER PEDAL BY STEIBELT ............................... 20

Life and Reception ...................................................................................................... 20
The Use of the Damper Pedal ..................................................................................... 22
Summary ..................................................................................................................... 40

CHAPTER III. THE USE OF THE DAMPER PEDAL BY DUSSEK ................................ 42

Life and Reception ...................................................................................................... 42
The Use of the Damper Pedal ..................................................................................... 44
Summary ..................................................................................................................... 63

CHAPTER IV. Contemporary Austrian Composers ................................................... 66

Wolfgang Amadeus Mozart (1756–1791) .................................................................. 66
Joseph Haydn (1743–1809) ....................................................................................... 70
Joseph Wölfl (1773–1812) ....................................................................................... 74
Leopold Kozeluch (1747–1818) ................................................................................. 86
Ludwig van Beethoven (1770–1827) ........................................................................ 88
Summary ..................................................................................................................... 100

CONCLUSION ............................................................................................................. 104

APPENDIX .................................................................................................................. 108

BIBLIOGRAPHY ......................................................................................................... 114
INTRODUCTION

Background

Eighteenth-century London, with its rich concert life and prosperity in both publishing and piano making, attracted many superior musicians of various nationalities, including Muzio Clementi, Johann Baptist Cramer, Jan Ladislav Dussek, John Field, and Daniel Steibelt.¹ The phrase “London Pianoforte School” (also London School or London Composers), coined by Alexander Ringer, has been used primarily for those composers based in London who developed characteristic pianistic styles distinctive from those of Viennese composers.²

These characteristic styles were closely related to the different types of piano of England and Austria. The two different national schools were described by Frédéric Kalkbrenner as follows:

The instruments of Vienna and London have produced two different schools. The pianists of Vienna are especially distinguished for the precision, clearness and rapidity for their execution; the instruments fabricated in that city are extremely easy to play, and, in order to avoid confusion of sound, they are made with mufflers up to the last high note: from this results a great dryness in sostenuto passages, as one sound does not flow into another. In Germany, the use of the pedals is scarcely known. English pianos possess rounder sounds and a somewhat heavier touch; they have caused the professor of that country to adopt a grander style, and that beautiful manner of singing which distinguishes them; to succeed in this, the use of the loud pedal is indispensable, in order to conceal the dryness inherent to the pianoforte.³

Despite some simplification and exaggeration in this account, it is valuable in that Kalkbrenner points out the different attitudes of composers in the two countries to the use of the damper

pedal; and this provides an important motivation for the current study of pedaling by London School composers.

Steibelt was such a celebrated performer and composer that many regarded him as a rival of Beethoven. Dussek was also admired as a composer and concert pianist; his playing and compositions were highly appreciated everywhere. Despite their fame at the time, these composers are almost forgotten today. If we look carefully at their music, however, we will be able to appreciate their contribution to piano music, especially in the area of pedaling. Steibelt is given a credit as the first to bring the damper pedal into general use; Dussek was well known for having the greatest command of the pedals. Steibelt and Dussek together represent the “advances of the London school” and deserve the reputation of “being among the most innovative exponents of the pedals in their generation.” Clementi, although his pedaling was said to be less adventurous than that of his contemporaries, provided careful and detailed indications of pedal markings. More importantly, he was one of the most influential musicians of the time and played an important role in conveying the London School pianism to Austrian composers, including Haydn and Beethoven. How these composers developed pedaling and influenced contemporaneous composers and pianists is the subject of this paper.

Summary of Previous Research

Several significant pieces of research on Johann Ludislaw Dussek have been carried out. In his valuable dissertation, Howard Allen Crow provided reliable biographical information based on

---

5 Dussek’s contributions to other musical elements are discussed in depth in Orin Grossman, “The Piano Sonatas of Jan Ludislaw Dussek (1760–1812)” (PhD diss., Yale University, 1975).
6 Supporting documents will be found in the following chapters.
7 Rowland, History, 38, 75.
contemporaneous documents.\(^8\) He also compiled a thematic catalogue, assigning a number to each work in an attempt to establish a clearer chronology and to straighten out the problem of conflicting opus numbers.\(^9\) Craw did not deal with the music itself.

Orin Grossman provides a detailed style analysis of Dussek’s solo piano sonatas in attempt to prove his significance and influence as a composer. Grossman illustrates how Dussek foreshadowed nineteenth-century Romantic pianism in his treatment of sonata form, texture, and harmony. Grossman also provides documents illustrating Dussek’s great reputation in his own time; his performances and compositions were recognized and highly praised by his contemporaries. However, the use of the damper pedal, a crucial element in Dussek’s contribution to Romantic pianism, is not discussed.\(^{10}\)

William Newman in his book *The Sonata since Beethoven* pointed out the “significant pre-Romanticisms” in both Dussek’s musical style and piano writing. Eric Blom and Ebenezer Prout also showed how Dussek’s sonatas foreshadowed the style of later composers.\(^{11}\) None of these authors, however, discussed Dussek’s advanced pedaling.

In regard to pedaling by Classical composers including Steibelt and Dussek, Rowland has done thorough research; three of his writings are used in this document. His article “Pedaling” in *Grove Music Online* traces the history of pianoforte pedaling from its emergence to the late nineteenth century.\(^{12}\) He avers that the effect of the damper-raising device, first made by

---


\(^{9}\) The present study largely relies on Craw’s biographical research. The Craw number for Dussek’s compositions is presented in parentheses along with the commonly used opus number.


Gottfried Silbermann, was to imitate the sound of the pantaleon, a type of large dulcimer. His proposition is examined in this document.

More detailed observation of the use of the damper pedal by Dussek and Steibelt is found in Rowland’s book *A History of Pianoforte Pedalling*. There lists several types of pedaling used by Steibelt, illustrating them with examples from the 6ème *Pot-pourri* and Concerto Op. 33. Rowland credits Dussek with more sophisticated pedaling. He briefly summarizes Dussek’s pedaling with a musical example from Op. 39, suggesting other places to apply the damper pedal in his earlier works. I have included these types of pedaling in my own categories and further expanded them from an examination of Steibelt’s later works, such as the sonata Op. 45 and *Les papillons*, where his further development of pedaling may be found. In researching Dussek’s pedaling, I analyzed all the pedal markings in his complete works for piano solo and four hands, assigning them to seven categories. In an appendix, Rowland includes translated extracts from three well-known piano tutors—by Louis Adam, Johann Peter Milchmeyer, and Steibelt—which are often cited in the present document.

One more study by Rowland is a chapter on Beethoven’s pianoforte pedaling in the book *Performing Beethoven*. There he reviews Beethoven’s instruments, his indications of pedal marking, the general characteristics of the London and Viennese schools, and his use of the una corda and other pedals. The most interesting point here is the influence of the London School composers on Beethoven. Rowland provides anecdotes of the contest between Beethoven and Steibelt and accounts that Beethoven was impressed by Cramer’s playing. In regard to pedaling, Rowland points out Clementi’s legato pedaling and Cramer’s tremolo passages, which both influenced Beethoven in the use of the damper pedal. Although Rowland presents circumstantial

---

evidence of this influence, he does not make a detailed analysis of the pedaling of the London School.

Another important piece research on this subject has been made by Sandra Rosenblum. She devotes a chapter to a survey of the use of the pedals in her book on Classical performance practice for the piano, discussing pedaling by composers including Beethoven, Clementi, Dusske, and Steibelt, with musical examples. The discussion of pedaling is organized not by composer but by the type of pedaling: pedaling to create a distinctive timbre and that to highlight form. The author often illustrates the pedaling of Beethoven and London composers in the same category, implying some between the schools.

Although he does not refer to the use of the damper pedal, the close relationship between the London School composers (including Dussek) and Beethoven is examined in a study by Alexander Ringer. He illustrates some elements that recur among various composers belonging to the London School to identify characteristics of the school. Then he compared works of London School composers with Beethoven’s sonatas, finding a strong influence on the latter. Although the damper pedal is not involved, this study provides an important context for the relationship between the composers, which I will supplement from the aspect of pedaling.

Objectives of this Study

Although several studies have been made by previous researchers on Dussek’s life and musical style, only Rowland and Rosenblum have discussed his pedaling. The research on Beethoven’s pedaling has not viewed it in the context of pedaling by his contemporary composers. Moreover,

---

the influence of the London School composers on Beethoven’s pedaling has been only briefly suggested by Rowland and Bilson.

The aim of the present document is to trace the development of the use of the damper pedal during the Classical period and to recognize the significant contributions of Dussek and Steibelt in this area and their influence on Austrian composers including Haydn, Wölfl and Beethoven.
CHAPTER I
THE EARLY USE OF THE DAMPER PEDAL

History of the Piano and the Damper Pedal

Since the fortepiano was invented in 1698, the piano mechanism has developed significantly over the course of time. Devices for changing the tone, such as stops, levers, and pedals, also underwent continual changes and modifications until they finally attained the standardized form of today. The way certain composers used these devices in their compositions was closely related to how the devices worked on the composer’s instruments. In addition, the differences between German and English instruments inspired a different pianism in each country. Therefore, a brief history of stops, levers, and pedals on the fortepiano will be presented before addressing the development of the use of such devices.

The fortepiano, a keyboard instrument sounded by means of strings struck by hammers instead of being plucked, was first made by the Florentine maker Bartolomeo Cristofori just before 1700. He called the instrument a *gravicembalo col piano e forte* (harpsichord with loud and soft). Two of the surviving Cristofori pianos include a hand stop to slide the keyboard sideways, so that the hammers strike only one of the two strings provided for each note (thus, *una corda*). Apart from the *una corda*, there is no device for modifying the piano’s tone, which is not surprising considering the lack of multiple stops on Italian harpsichords.\(^\text{16}\) The construction of Cristofori’s piano was similar in many ways to that of the Italian harpsichord of the day, and the sound of the surviving Cristofori instruments is reminiscent of that of the harpsichord, owing to the thinness of the strings compared with those of later instruments.

Cristofori’s design was modified in Germany, where the most important maker was Gottfried Silberman in the 1740s. He included hand stops to raise the dampers in addition to the *una corda*. Rowland suggests that the damper pedal was made to imitate the sound of the pantaleon, a type of dulcimer.\(^{17}\) In a similar vein, Rosenblum argues the interest in coloristic experimentation with pedals at that time was fostered by the vogue for the glass harmonica.\(^{18}\) This view is further supported by several pieces of evidence. Silberman also made several large dulcimers as well for Pantaleon Hebenstreit, a well-known dulcimer player. The association of the damper-raising mechanism with the pantaleon is reinforced by the fact that the latter also gave its name to a type of piano first made by C. G. Schröter. After he heard Hebenstreit play he set up a piano with a down-striking action and no dampers to produce the same effect as the undamped sound of the pantaleon.\(^{19}\) Afterwards, the pantaleon effect was applied to many smaller pianos of the type with down-striking hammers and no damper, and this type of piano was also referred to as the *Pantalonus* in German.\(^{20}\) Similarly, the damper-raising device was compared to the dulcimer itself,\(^{21}\) and also to the timpanon, a type of psaltery.\(^{22}\)

Andreas Streicher, an important piano maker, compared the pedaled sound in *pianissimo* to “the most tender tone of the glass harmonica.”\(^{23}\) Subsequently, Milchmeyer and Adam explain in their tutors the effect of imitating the sound of glass harmonica by using the damper pedal, sometimes along with the moderator (*celeste*), which produces a muted and softened


\(^{19}\) A square piano, especially one with a down-striking action; *Harvard Dictionary*, 630.


sound by means of cloth interposed between hammers and strings.\textsuperscript{24} Milchmeyer wrote: “The harmonica can be imitated very well without the dampers, though one must treat it according to its true character, like every instrument that one wants to imitate.”\textsuperscript{25} In Adam’s opinion, “this pedal [moderator] is only really celestial when one adds it to the second [damper pedal]. It should be used to play quietly… in this manner one succeeds perfectly in imitating the harmonica….”\textsuperscript{26}

While the two mechanisms just described—the \textit{una corda} and the damper pedal—remained the norm after Silberman’s pianos as early as the 1740s, a variety of other tone-modifying devices were developed during the eighteenth century, although most had disappeared by the turn of the nineteenth. The moderator, the lute or harp stops, the lid swell similar to that on late English harpsichords, and the bassoon and percussion stops were all invented to create dramatic changes in the piano’s tone color, mostly imitating the sound of other instruments.\textsuperscript{27} Breitman explains this phenomenon in conjunction with the industrial atmosphere of the time.\textsuperscript{28} He points out that the second half of the eighteenth century was a time of great inventiveness and industrial progress, which also included instrument-building. A variety of new instruments was devised and experimented with, including more than twenty keyboard instruments, such as the glass harmonica, the Aeolian harp, and a keyboard called the Anemocorde that controlled the

\textsuperscript{27} See Mobbs, “Stops,” 471–76, for a detailed description and depiction of these devices.
\textsuperscript{28} David Breitman, “The Damper Pedal and Beethoven’s Piano Sonatas: A Historical Perspective” (DMA document, Cornell University, 1993), 33–34.
Aeolian harp. 29 Breitman suggests that this experimental social, cultural atmosphere influenced fortepiano makers, who produced a variety of accessory devices, referred to as Veränderungen or mutations. Consequently a number of tone-modifying devices, such as the harp, lute, and bassoon stops, appeared, 30 and the capability to produce the sound of various instruments in one instrument must have been an important feature of the piano in its early stages. 31

These tone-modifying mechanisms were first operated by hand stops, then transformed to knee levers, and finally to the pedals, enabling performers to keep their hands on the keyboard during the operation. In Germany and Austria the knee lever appeared around the 1750s and replaced the hand stops during the 1770s and 1780s. Mozart’s piano in the early 1780s had two knee levers for raising the dampers along with additional three hand stops, which represents a transitional design. Just after the turn of the nineteenth century the pedal replaced the knee lever and became the norm in Germany and Austria. In contrast, pedals instead of knee levers appeared as early as the 1770s in England. Americus Becker made pianos with two pedals—the una corda and the damper pedal—in 1771, and the use of the pedals instead of knee levers was continued by John Broadwood, Clementi, and Sébastien Erard.

After the damper-raising mechanism appeared on Silberman’s pianos from the 1730s, several experiments to control the treble and bass dampers separately took place. Johann Andreas Stein’s pianos were often provided with the two knee levers, which operated at each end of the damper rail, making it possible to raise either the treble or bass dampers, or all of them. English square pianos had divided-damper hand stops for this purpose from the start in the 1760s, whereas English grand pianos began to have split damping control from the beginning of the

29 Daniel Gottlob Türk, School of Clavier Playing (1789), trans. and ed. Raymond Haggh (Lincoln: University of Nebraska Press, 1982), 9–11.
30 See Mobbs, “Stops” for detailed information on each device.
nineteenth century. Broadwood grand pianos employed two damper pedals for this purpose from about 1806, or a single pedal split down the middle a few years later, as found in Beethoven’s Broadwood (1817). By the middle of the nineteenth century, however, piano design throughout Europe had become more standardized, and the two pedals—the *una corda* and the damper pedal—became the norm. In the second half of the century around 1874, the sostenuto pedal was added, as can be seen on the piano of today.

**National Styles**

There were more fundamental differences in piano making between Austria (Vienna) and England (London). Such differences caused different kinds of pianism in the two countries. Viennese pianos, represented by Conrad Graff, Johann Andreas Stein, Nannett Streicher (a daughter of Andreas Stein) and Anton Walter were constructed with *Prellmechanick* or Viennese action, which encouraged a light touch, clear tone, and subtle articulation. Consequently, it is reported that the pianists of Vienna were especially distinguished for the precision, clearness, and rapidity of their execution, and scarcely used the pedals. In contrast, English pianos, represented by Americus Beckers, Johannes Zumpe, and John Broadwood, were constructed with a heavier touch (English single action) and thicker strings at higher tensions, creating a rounder, rich tone color. Pianists in England adopted a grander style and beautiful singing tone, using the damper pedal to conceal the dryness inherent to the pianoforte. Kalkbrenner’s account of this issue includes some exaggeration but he was correct to point out the general

---

32 Mobbs, “Stops.”
35 Kalkbrenner, quoted in Rowland, *History*, 35.
37 Kalkbrenner, quoted in Rowland, *History*, 35.
differences between performers on Viennese and London pianos. These differences in pianism support London pianists’ contribution to the early development of pedaling, as we will explore in this study.

The Early Use of the Damper Pedal

So far, the development of tone-modifying devices on the piano has been traced. Two main devices—one for *una corda* one for the damper pedal—remained standard, while various tone-modifying devices were popular only fleetingly. The manner of operating these devices had changed from hand stops to knee levers, then finally to pedals. Not surprisingly, this development is closely related to the phase in which composers developed the use of the damper pedal. As early as 1753, not long after Silberman devised the damper pedal, C. P. E. Bach mentioned the effect of the un-damped sound: “The undamped register of the fortepiano is the most pleasing and, once the performer learns to observe the necessary precautions in the face of its reverberations, the most delightful for improvisations.”38

The damper pedal was, however, far from being commonly used at that time. It was during the last quarter of the eighteenth century that the use of the damper pedal began to be developed, although pedaling in these early years was different in many respects from modern use and was even disparaged as charlatanism. The damper pedal instead of the knee lever became standard in England in the late eighteenth and early nineteenth centuries, as in other countries. Coincidentally, it was around the same time that composers began to develop more advanced and stylistic use of the damper pedal and to indicate pedal markings in the score.

The origin of the damper pedal was also discussed previously. We saw that the capability of imitating other instruments by means of various tone-modifying devices was crucial for the piano, although many of these devices disappeared by the turn of the nineteenth century. Thus, the history of pedaling begins with its imitation of other instruments.

Pedaling in the early years is well illustrated in two valuable sources, the tutors by Johann Peter Milchmeyer and Louis Adam, from which we can gain a general picture of the pedaling practice of 1770s and 1780s. Milchmeyer’s tutor is important for being the first with a detailed account of the subject in the eighteenth century and contains a comprehensive catalogue of effects produced by the pedals. Although it was published in 1797 when the author moved to Germany, the tutor describes the pedaling style of his earlier years in France.

Milchmeyer points out the conservative atmosphere of the time, when the use of tone-modifying devices such as one for raising a damper was not generally accepted. Then he gives credit to Steibelt as the first composer to employ the mutations, including a damper-raising device:

As for the modifications of the pianoforte, one cannot praise the instrument makers enough for their many years of tireless labor to bring about a great number of modifications on these instruments. However, they are used seldom enough by players, and are therefore like a beautiful collection of books in which no one wants to read. Composers and teachers did not pay them enough attention, and considered then unnecessary, until finally the talent of Mr. Steibelt, a native of Berlin who now lives in London, precisely developed all these modifications, showing the effect of each and defining its place.

In his discussion on pedaling, he includes various devices such as harp or leather register, lid swell, and una corda as well as damper pedal, suggesting that he was thinking of the square

---

40 Rowland, *History*, 43.
41 Rhein, *Wahre Art*, 141–42.
piano rather than grand piano. The musical examples on this subject are all taken from works of Stiebelt’s, especially ones written in his early years in Paris. As for the damper pedal, the effects fall into three types: (1) imitating another instrument or vocal effect, (2) reinforcing the dynamics, and (3) creating novel effects with tremolando passages.

Milchmeyer describes various effects obtained by the use of the damper pedal, sometimes in combination with other tone-modifying devices. The glass harmonica is imitated by “rapidly striking the same note or the rapid fluttering of the hammer against the same strings” when “all notes of both melody and accompanying voice must belong to the same chord, and when one changes the chord.” It is effective in “sentimental pieces of slow tempo with sustained or singing tones.”

Detached notes in the high register with legato and pianissimo accompaniment create the sound of little bells with the aid of the damper pedal (Ex. 1.1); rapidly repeated notes can imitate the mandolin (Ex. 1.2); the harp can be imitated with the damper pedal along with the leather stop; the tambourine (or small drum) can be imitated by its characteristic rhythmic pattern along with the damper pedal, the leather stop, and a lid swell together (Ex. 1.3). Several vocal effects created by the damper pedal are described as well: sustaining a long-held note followed by rapid repetition of the note imitates the female voice (Ex. 1.4); legato and pianissimo accompaniment in the right hand, along with a mezzo forte melody in the left hand creates the effect of a duet for two men accompanied by an instrument with the aid of the damper pedal.

---

42 Rowland, History, 43.
43 Rhein, Wahre Art, 151.
Example 1.1. Johann Peter Milchmeyer, *Die Wahre Art das Pianoforte zu spielen* (Dresden, 1797), 57 (little bells)

Example 1.2. Milchmeyer, *Die Wahre Art*, 64 (female voice)

Example 1.3. Milchmeyer, *Die Wahre Art*, 64 (tambourine)

Example 1.4. Milchmeyer, *Die Wahre Art*, 64 (mandoline)

This first type of pedaling, for mere imitation of another instrument or vocal effect, was often criticized in spite of its popularity:
the use of the pedals was pushed to extremes and while one believed to have found a pedal imitating the harp, another proudly believed to have imitated the bassoon. This stupidity was then carried to its peak by the drum, bells, etc.; the craze became such that our children would hardly believe it.\(^{44}\)

In addition, Milchmeyer illustrates the use of the damper pedal along with a lid swell to create an effective crescendo and decrescendo:

In order to make a big crescendo effectively \(\ldots\) one begins such a thing pianissimo, without dampers, with the lid closed; when one arrives at the fortissimo, one gradually raises the lid higher and higher while playing and finally pens it completely. \(\ldots\) By means of the opposite, one can express very well the decresc. \(\ldots\) one begins the passage fortissimo with open lid and without dampers, at piano lets the lid gradually sink and ends pianissimo with the dampers.\(^{45}\)

Several musical examples provided here are in the so-called “tremolando” style: that is, a rapid reiteration of a note or rapid alternation between two notes or a note and a chord (Ex. 1.5). The damper pedal was combined with the tremolando passages to create a composite sound. The dazzling effect of the tremolo style introduced by Steibelt became popular at that time, especially in Paris.

Example 1.5. Milchmeyer, Wahre Art, 61 (tremolando)

---


\(^{45}\) Rhein, Wahre Art, 148–49.
As shown above, the pedaling described in the tutor of Milchmeyer is rudimentary. The effects produced by the damper pedal and other devices are mostly limited to imitation of another instrument or vocal effects and dazzling effect of tremolo passages. In contrast, Adam’s tutor, published seven years after Milchmeyer’s, shows advances in the use of the pedals. He introduces the harp/lute pedal, the damper pedal, a moderator called `jeu céleste`, the `una corda`, and a lid swell with a brief explanation of the mechanism and purpose of each pedal. He devotes more than half of his chapter to the use of the damper pedal, giving only brief explanations of the other pedals. In his description of the damper pedal, he still retains one of its old purposes, to imitate other instruments: using the damper pedal in combination with the `jeu celeste`, if one play quietly and retakes the damper pedal at every harmonic change, the harmonica can be perfectly imitated. It also includes an example of lengthy tremolo passages over three pages, which represents the early Parisian style of pedaling.

What is more significant and new in this tutor, however, is that the pedal began to be thought of as the means of “expressing gentleness” and “enhancing and sustaining the sounds of a beautiful melody and fine harmony,” rather than the peripheral effects. Adam warns against the use of the damper pedal for dazzling effect (probably referring to the tremolo style) or merely to make a `forte`. He introduces the damper pedal to complete long melodies over several measures at a time, a pedaling generally known as the “open pedal.” In order to avoid a confused sound, Adam provides detailed guidance on the appropriate use of this type of pedaling, as follows:

---

47 Ibid., 171.
48 Ibid., 170.
49 “We know that some people, by a blind attachment to the old rules, by a proper but badly understood affection, forbid their [pedals] use and call it charlatanism. We will be of their opinion when they make this objection against those performers who only use the pedals to dazzle the ignorant in music, or to disguise the mediocrity of their talent. Many people think that the sustaining pedal is only used to make a forte, but they are mistaken.” Adam, *Méthode*, 218–23, trans. in Rowland, *History*, 170.
The sustaining pedal must only be used in [passages of] consonant chords, where the melody is very slow and the harmony never changes; if these chords are followed by another which no longer agrees or which changes the harmony, it is necessary to damp the preceding chord and re-take the pedal on the following chord, having care always to raise it before each chord of which the harmony is not to be the same as the preceding.\footnote{Adam, \textit{Méthode}, 218–26, trans. in Rowland, \textit{History}, 171.}

He also suggests this type of pedaling for “pure, harmonious melodies” in such music as “pastorales and musettes, tender and melancholy airs, romances, religious pieces.” Nevertheless his remarks indicate that the pedal should be changed at every harmonic change, but the musical examples of open pedal contain a degree of harmonic blurring—mostly a little mixture of tonic and dominant harmonies—in a modern sense, thereby creating a distinctive tone color (see Ex. 1.6).

Example 1.6. Louis Adam, \textit{Méthode de piano du Conservatoire} (Paris, 1804), 224

![Example 1.6. Louis Adam, Méthode de piano du Conservatoire (Paris, 1804), 224](image)

In sum, pedaling to sustain a long melody was considered suitable when it was performed (a) on a soft dynamic, (b) in a slow tempo, and (c) on a rare change of harmony. This manner of pedaling continued to appear in a similar way in the accounts of a number of leading nineteenth-century composers such as Hummel and Cramer as follows: “The open pedal is chiefly used in
slow movements, when the same harmony is prolonged” (Cramer, 1818).\textsuperscript{51} “Its employment, however, is rather to be recommended in slow rather than in quick movements, and only where the harmony changes at distant intervals” (Hummel).\textsuperscript{52} In addition, passages that employed open pedal in later composers mostly correspond to these circumstances. Thus it seems reasonable to say that Adam should be given credit for establishing important principles of this type of pedaling that were taken up by his successors.

The device for raising the dampers was at first operated by a hand stop. Thus it was applied for an entire section or movement, because it could not be changed while the hands were playing on the keyboard. It was normal for pedaling to be applied to a complete melody for several measures at a time. Even after the damper “pedal” appeared, the old tradition would not have changed immediately, partly because the mechanism was not responsive enough and the performer was not ready for subtle control of the pedal. Although a long pedal (open pedal) might have been created for mechanical reasons, it developed to create stylistic effects, some principles being established by Adam. Consequently the open pedal gave birth to a tradition.

\textsuperscript{52} Johann Nepomuk Hummel, Anweisung zum Pianoforte-Spiele (Haslinger, 1828), III, 62, quoted in Rowland, History, 46.
CHAPTER II

THE USE OF THE DAMPER PEDAL BY STEIBELT

Life and Reception

The composer and pianist Daniel Steibelt (1765-1823) is now almost entirely forgotten, but in his own day he was so celebrated that many regarded him as a rival of Beethoven.\(^{53}\) Born in Berlin in 1765, he studied with Kirnberger at an early age. He traveled as a concert pianist to Munich (1788), Saxony and Hanover (1789), and Paris (1790). For the next fifteen years Steibelt divided his time between Paris and London, performing extensively in those cities, including Salomon’s London concerts, where he played his third piano concerto, celebrated at the time. In 1799, he embarked on a year-long concert tour, appearing in Hamburg, Dresden, Prague, Berlin, and finally Vienna, where he met and competed with Beethoven at the home of Count Fries. The following anecdote about the event shows that Steibelt’s was not less popular than Beethoven at that time.\(^{54}\)

When the immensely famous Steibelt came from Paris to Vienna, several of Beethoven’s friends were worried lest he should cast a shadow on Beethoven’s reputation. Steibelt did not visit him; they met for the first time one evening in the house of Count Fries, where Beethoven gave his new trio in B-flat (op. 11) its initial performance. This work offers the pianist no opportunity to display his virtuosity. Steibelt listened with a certain condescension, paid Beethoven a few compliments, and felt confident of his own superiority. He played a quintet of his own composition, improvised, and produced a great effect with his tremolando[s], which were something quite new then. Beethoven could not be persuaded to play again. A week later there was another concert at Count Fries. Steibelt again played a quintet with much success, but more important (one could sense this) he had prepared a brilliant improvisation, choosing the identical theme on which the

\(^{53}\) The biographical information in this chapter is taken from Grove's Dictionary of Music and Musicians, ed. George Grove, J. A. Fuller-Maitland, Waldo Selden Pratt, and Charles Newell Boyd (New York: Macmillan, 1904), s.v. “Steibelt, Daniel,” by J. H. Mee, unless otherwise specified. Presumably because Steibelt’s reputation was higher then than it is today, this entry contains more detailed information on him than Grove Music Online.

variations in Beethoven’s trio were written. This outraged Beethoven’s admirers as well as Beethoven himself. It was now his turn to improvise at the piano. He seated himself in his usual, I might say unmannerly, fashion at the instrument, almost as if he had been pushed. He had picked up the cello part of Steibelt’s quintet on his way to the piano, and placing it upside down on the music rack (intentionally?), he hammered out a theme from the first few bars with one finger. Insulted and irritated as he was, he improvised in such a manner that Steibelt left the room before Beethoven had finished, never wanted to meet him again, and even made it a condition that Beethoven not be invited when his own company was desired.

Steibelt returned to Paris in 1800, went to London from 1802 to 1805, and then went back to Paris, where he remained until 1808. During this time, he wrote much of his piano music, including the fourth and fifth concertos, the etudes Op. 78 and his *Méthode de piano*. In 1808, he made another concert tour that took him to Frankfurt, Leipzig, Breslau, Warsaw, Wilna, Riga, and finally St Petersburg, where he met John Field and spent the rest of his life until his death in 1823. It was during this period that a number of his significant operas were composed and his eighth piano concerto with choral finale was first performed.

His personality, reported to have been “vain, arrogant, recklessly extravagant and even dishonest,” seems to have had something to do with his declining reputation. He often deceived publishers by publishing the same piece or one with slight changes in different opus numbers. His originality as a composer was questioned because of his habit of copying or plagiarizing other pieces; thus Mee describes him as “a victim to kleptomania.” Mee also points to Steibelt’s poor constructive skill at developing ideas and repeated use of old ideas as the reason his music became almost forgotten.

Despite his poor reputation today, his importance for the early development of the damper pedal cannot be underestimated. He was innovative and advanced in use of this pedal,

---

56 Mee, “Steibelt, Daniel.”
57 Ibid.
and Milchmeyer described him as a pioneer in introducing and popularizing it.\textsuperscript{58} Steibelt himself claimed he was the first composer to demonstrate the advantage of pedaling in the midst of the conservative atmosphere in which pedaling was regarded as only for charlatans.\textsuperscript{59} He was indeed the first composer to indicate pedal marking in his printed music, as far as we know. He developed a variety of stylistic uses of the damper pedal, which will be illustrated in the following discussion.

\section*{The Use of the Damper Pedal}

\subsection*{A. Pedal Indications in the Works Composed in Paris}

Steibelt’s first pedal markings appear in his 6\textsuperscript{me} Pot-pourri published in 1792 or 1793 in Paris. The piece is part of a series of similar works that were loosely built on a number of well-known melodies. Steibelt is given credit for the invention of the genre, which became very popular.\textsuperscript{60} He wrote on the cover of the work that “this piece cannot be played without the pedals,”\textsuperscript{61} thus including pedaling as a crucial part of piano technique. He indicates pedal markings by the phrases “la pédale qui ote les étouffoirs” for the damper pedal, “la pédalle qui fait la sourdine” for the lute pedal, and “les deux pédales ensemble” for both pedals. In the slightly later Mélange, Op. 10, Steibelt employs the swell pedal as well as the harp pedal and the damper pedal, and gives a sign for each: \includegraphics{images/harp.png} for the harp pedal, \includegraphics{images/damper.png} for the damper pedal, \includegraphics{images/swell.png} for the swell pedal, and + for their release. He again emphasizes the use of these pedals, giving the instruction

\textsuperscript{58} See p. 13.

\textsuperscript{59} “A truly characteristic use of the registers (Zuge) (mutations of tone by means of the pedal), otherwise little used and of which I was the first to demonstrate the advantages, gives the instrument a quite different expression. To begin with this use of the registers was described as charlatanism, and students disliked it.” Steibelt, \textit{Méthode de piano}, in Rowland, \textit{History}, 174–76.

\textsuperscript{60} François-Joseph Fétis, “Improvements in the Construction of Pianos,” \textit{Harmonicon} 5 (1827): 158.

in the cover letter, in which he wrote “The composer, seeking to give to the piano exciting kinds of expression that seem to belong only to instruments that sustain sounds, has imagined the happy use of various pedals, by the movement of which one seems to create this desired illusion and to give to the instrument a variety of sounds, without which one could not execute successfully pieces composed to be played that way.”

The 6me Pot-Pourri and Mélange

The pedaling in the 6me Pot-pourri and Mélange illustrates Steibelt’s early Parisian style. He employs the pedals for various novel effects, such as imitation of other instruments and tremolando, uses already illustrated in Milchmeyer’s method. The 6me Pot-pourri includes passages imitating the tambourine (see Ex. 1.3) and Mélange includes passages imitating Spanish music (Ex 2.1), both by the combined use of damper pedal and harp pedal. A female voice is suggested in the “Charmante Gabrille” section in the Mélange by rapidly repeated pianissimo notes in the higher register combined with an accompaniment in the bass (see Ex. 1.4).

Example 2.1. Daniel Steibelt, Mélange, mm. 1–3

---

62 L’auteur cherchant à donner au Piano-Forte, des expressions passionnés qui semblent n’appartenir qu’au instrumens qui filent les Sons, a imagine. L’usage heureux de differentes Pedales par le mouvement des quelles on parvient à former cette illusion desireé, et à donner à l’instrument une varieté de sons sans la quelle on ne pourroit exécuter avec succès les Morceaux composés pour être joués ainsi.” Steibelt, Mélange d’airs et de chants de divers caracteres en forme de scene, composés et arrangés pour le piano-forte, Oeuvre X (Paris: Boyer, 180–), 1.
63 Milchmeyer, Wahre Art, 57–66.
64 Ibid.,
65 Ibid.,
In *Mélange*, the section “Du ballet” is written in the style of lute or harp playing rather than what had been considered pianistic: a rapidly repeating note along with the damper pedal (see Ex. 2.2). In the 6th variation of the “Vive Henri” movement, Steibelt asked for both the damper pedal and harp pedal held for the entire variation, that is consist of wide-spread arpeggiated passages, also reminiscent of harp or lute playing (see Ex. 2.3).

Example 2.2. Steibelt, *Mélange*, “Du ballet,” mm. 1–8

Example 2.3. Steibelt, *Mélange*, “Vive Henri,” 6th variation, mm. 1–3

A number of tremolando passages appear in both the 6me *Pot-pourri* and *Mélange*. The *Pot-pourri* has a three-page passage that contains repeated notes, broken chords, and arpeggios. The “Duo della Cosa rara” section of the *Mélange* includes a four-page passage of tremolo (rapid alternation of two or more notes), and the entire 7th variation of “Vive Henri” is filled with tremolo and tremando (rapid reiteration of a same note) passages over two pages (see Ex. 2.4).
Example 2.4. Steibelt, *Mélange*, “Vive Henri,” 7th variation, mm. 1–

Although the dazzling tremolando effect was very popular at the time, especially in Paris, critics often censured Steibelt for his excessive use of it. Fétis wrote: “if he had his ardent admirers, he also had his many critics. These reproached him for the immoderate use he made of the tremolo, which depended on the sustaining pedal for its effect.”

Tomasek, a contemporary pianist and composer, described Steibelt’s performance after his concert in Prague as follows:

> At the end of the concert he improvised on the well-known theme … *pace caro mio sposo*, in a manner degrading to the artist, for he did nothing but repeat the theme in C major a number of times *vibrando* [tremolando] into the midst of which he squeezed a few little runs with his right hand, and after a few minutes he concluded the entire *fantasie*.

In addition to those novel effects, a more important use of the damper pedal is found in both pieces. He calls for the damper pedal in the opening theme at every recurrence, thus characterizing it. This was to become a very important technique, especially found in many of his rondo movements. He also extends accompanying figures of the left hand beyond the span of

---


the fingers with the aid of the damper pedal. These advanced pedaling techniques will be discussed along with his later works composed after he had left Paris for London in 1796.

**B. Pedal Indications in the Works Composed in London**

Steibelt had chosen the less serious, novel genres such as *Pot-pourri* and caprice in Paris to introduce the new pedaling techniques. Rowland observes that choosing such ephemeral genres for the experiment effects was intentional, to avoid controversy.\(^{68}\) Steibelt’s works composed in London are more serious, reflecting the conservatism of the English musical atmosphere at the time. More traditional genres with pedal markings were published: the sonatas Op. 27, the quintet Op. 28, and the concerto Op. 33. Another noticeable change is the abandonment of the tremolando style, which was not accepted by the English audience. Existing compositions that contained this were revised or delayed in publication. The first sonata of Op. 27, which had tremolando passages, was omitted from the set of six sonatas when they were published in London, and the Caprices Op. 24, which had appeared in Paris in 1795, was not published in London until 1798.\(^{69}\)

*The Concerto Op. 33*

The works composed during this time show a great development in pedaling, well illustrated in his famous “Storm” concerto in E major, Op. 33. On the cover page, he left valuable notes regarding the use of the pedals:

> The author wishing to make more variety on the pianoforte finds it necessary to make use of the pedals, by which alone the tones can be united but it requires using them with care; without which, in going from one chord to another discord

---

\(^{68}\) Rowland, *History*, 55.

\(^{69}\) Ibid., 66.
and confusion would result. Hereafter the author in all his compositions will make use of the following signs to denote the pedals.\textsuperscript{70}

This note reveals a change of perception about pedals. Pedaling began to be considered a means for “improving the instrument’s tone, rather than simply novel effects.”\textsuperscript{71} In addition, he introduced new signs: \(\text{\ding{53}}\) for the damper pedal, \(\text{\ding{51}}\) for the piano pedal (the \textit{una corda}), and \* for its release. These signs were mentioned in his \textit{Méthode de piano} as well, where he claimed to have invented them, and composers such as Clementi and Dussek borrowed them.\textsuperscript{72} The use of signs instead of words enabled the composer to include more indications in the score to specify the exact timing for depressing and releasing a pedal. Such pedal markings led to the emergence of more subtle use of pedaling in which pedals were applied for brief passages, such as half a measure or a measure.

The pedal markings in Steibelt’s concerto Op. 33 reflect this changing attitude toward pedaling, especially the use of the damper pedal. In the first movement, he employs this pedal on an expressive melody, relatively slow moving, and often with the marking \textit{con expressione}, \textit{dolce}, or \textit{legato}. In addition, he creates contrast in tone color by presenting a theme without pedaling but employing it when the theme recurred. For example, he did not indicate a pedal marking when first presenting the third theme (mm. 186–93). However he called for the damper pedal when the theme repeated with a \textit{legato} marking (see Ex. 2.5a) and when recurred later with marking \textit{con expressione} (see Ex. 2.5b). Thus the theme is given warmth with the enriched tone obtained by the damper pedal.

\textsuperscript{71} Rowland, \textit{History}, 69.
\textsuperscript{72} Steibelt, \textit{Méthode de piano}, 64–65, trans. in Rowland, \textit{History}, 174–76.
Example 2.5. Steibelt, Concerto in E major, Op. 33, I; (a) mm. 194–97, (b) mm. 445–46

a.

He also employed the damper pedal for fast-running, ornamental passages in the very high register, often with the marking of an octave above (8---), in order to enhance the weaker treble register (see Ex. 2.6). In this case, the melody in the treble register is almost always monophonic, stepwise or arpeggiated, and comes with a simple accompaniment.

Example 2.6. Steibelt, Concerto Op. 33, I, mm. 412–14
Virtuosic passages in running sixteenth notes often conclude with trills in the very high register with a marking of crescendo (see Ex. 2.7). This leads to the culmination of the section, as efficiently conveyed by means of the damper pedal.

Example 2.7. Steibelt, Concerto Op. 33, I; (a) m. 185, (b) mm. 443–44

On the other hand, the damper pedal is used at the cadence after a rapid scale passage to enrich the tone and give warmth to an important tonic chord (see Ex. 2.8).

Example 2.8. Steibelt, Concerto Op. 33, I, mm. 461–62

A similar pedaling, for scale passages in the high register with a simple harmonic accompaniment, was also described by Czerny (1839): “when the scale-passages occur only in the right hand, and particularly in the higher octaves, while the left hand has merely an harmonic accompaniment; here this pedal at times produces a very beautiful effect” (see Ex. 2.9).\footnote{Carl Czerny and J. A. Hamilton [trans.], Complete Theoretical and Practical Piano Forte School: From the First Rudiments of Playing to the Highest and Most Refined State of Cultivation with the Requisite Numerous Examples Newly and Expressly Composed for the Occasion, Opera 500 (London: R. Cocks, 1839), III, 59–60.}
In his *Méthode*, Steibelt introduced the damper pedal to extend accompaniment figure in the left hand. In the eighteenth century, the accompaniment figuration of the left hand rarely exceeded the breadth of the hand, so tones could be sustained by finger pedaling to achieve a fuller sound, as suggested by C. P. E. Bach. In contrast, Steibelt introduced the damper pedal to extend accompaniment figuration, which became a very important technique in the following period. This use of the damper pedal is explained in his method and also found frequently in his compositions. With the aid of the damper pedal, fundamental bass notes can be sustained while the fingers fill out the rest of the harmony in the upper register (see Ex. 2.10).

---

74 Steibelt, *Méthode de piano*,
Example 2.10. Steibelt, Concerto, Op. 33, I; (a) m. 411, (b) mm. 148-149

a. 

As previously discussed under Adam’s method, creating a characteristic tone color by pedaling the entire melody for several measures (open pedal) was one of the most fashionable trends. Steibelt was not an exception to the trend, and further developed this type of pedaling in the famous rondo *pastorale* movement of the concerto.

He asked for damper pedal to be held for the entire main theme, with one change of the pedal between the two four-measure phrases. He calls for the same pedaling every time the main theme appears (see Ex. 2.11). He also follows the principles suggested by Adam for the use of the open pedal. It is used where a melody consists of simple harmonies between tonic and the dominant in the high register and in a pastoral movement. Then he further develops this use of the damper pedal to delineate the formal structure by characterizing the main rondo theme with distinctive tone color at every recurrence.

---

76 See p. 17–19.
77 See p. 17–18.
Example 2.11. Steibelt, Concerto, Op. 33, III, mm. 1–8

In the passages imitating a storm, Steibelt employs the damper pedal to build up collective, composite sound of broken chords. The passages include rapid alternation of broken chords in the left hand (see Ex. 2.13a), two notes in octaves in the right hand (Ex. 2.13b), and chords in both hands (Ex. 2.13c). The tremolo passages last more than two pages. These tremolo passages are more refined and effective compared with the abundant use in earlier pieces.

Example 2.13. Steibelt, Concerto Op. 33, III; (a) mm. 253–55, (b) mm. 269–71, (c) mm. 287–91

a.

![Allegro Moderato]

b.

c.
Such an effect is also found in the *Marcia funebre* of Beethoven’s Sonata in Ab major, Op. 26 (see Ex. 2.14). Although, as we have seen, Beethoven seems to have disliked Steibelt, this effect is reminiscent of that in Steibelt’s works. Of special interest is Czerny’s remark on this sonata in which he suggests the direct influence of Cramer, another member of London School:

> When Cramer was in Vienna around 1800, he caused a great stir by his playing and by three sonatas dedicated to Haydn. At that time, Beethoven (who did not appear to get along well with him) wrote his Sonata in A flat Major, Op. 26, whose Finale is intentionally reminiscent of the Clementi–Cramer passage-work manner of Finale. The so-called 51st sonata in F major is from the same period, and its Finale is in the same manner. 

The so-called 51st sonata in F major seems to be the Sonata Op. 54, advertised in the *Industrie Compotoir* as the Li\(^{ma}\) sonata, which includes a number of tremolo passages (see Ex. 2.15). Although Czerny refers to Cramer as inspiring Beethoven in composing this sonata, it was in fact Steibelt who was representative of the tremolo style.


---

79 See the anecdote on p. 20–21.
80 Czerny’s notes for Jahn.
Example 2.15. Beethoven, Sonata in F major, Op. 54, II; (a) mm. 65–68, (b) mm. 162–65

a.

b.

**Pedaling in the Sonata Op. 45 and Les papillons**

Steibelt’s use of the damper pedal to enrich the instrument’s tone color became more important in his sonata in Eb major, Op. 45, dedicated to Madame Bonaparte. This sonata, composed in 1799, a year after the concerto Op. 33, is considered one of his most refined and original compositions. Steibelt employs the damper pedal only, and shows a much more advanced command of it. Pedal markings appear more frequently and the duration of pedaling becomes shorter and pedaling, thus moving a step toward the continuous use of the damper pedal in modern pedaling. The sonata includes similar uses of the damper pedal to the concerto Op. 33, but pedaling to enrich the tone color becomes more significant.

In the first movement, the expressive second theme (with marking *con expres.*) is presented at first without pedal. Then the opening motive of the theme, characterized by a dotted rhythm with a turn, reappears five times, tossed back and forth between different voices, as in a

---

82 Mee, “Steibelt, Daniel.”
stretto. Steibelt calls for the damper pedal every time, highlighting the motive with enriched sound (see Ex. 2.16). The same pedaling occurs in the parallel place in the recapitulation.

Example 2.16. Steibelt, Sonata in Eb major, Op. 45, I, mm. 55–64

Pedal markings are given to distinguish the expressive closing theme derived from the primary theme, which is presented the first time dolce (see Ex 2.17a) and the second time with accents (Ex. 2.17b).

Example 2.17. Steibelt, Sonata Op. 45, I; (a) mm. 105–6, (b) mm. 109–10

The damper pedal is also used to reinforce important notes or chords, often in dotted rhythms or in relatively long note values or with accents, which are brought out with warmth and
a fuller sound (mm. 112–13, 129, and 136–37) (see Ex. 2.18a). Similarly, Steibelt called for the damper pedal to characterize a recurring motive with enriched tone (see Ex. 2.18b).

Example 2.18. Steibelt, Sonata Op. 45, I; (a) mm. 112–13, (b) mm. 313–16

a.

![Image](image1.png)

b.

![Image](image2.png)

Cadential figures, mostly preceded by upbeat figuration in running sixteenth notes, are given a warm, singing tone with the aid of the damper pedal (see Ex. 2.19).

Example 2.19. Steibelt, Sonata Op. 45, I; (a) mm. 13–15, (b) mm. 20–22

a.

![Image](image3.png)

b.

![Image](image4.png)
Another important use of the damper pedal that is new in his compositions is pedaling to build up the sound of tonic prolongation at the end of the movement (see Ex. 2.20). Pedaling at a harmonic prolongation to delineate the formal structure is frequently found in Dussek’s works, as discussed in detail in the following chapter, and also in the works of Beethoven.

Example 2.20. Steibelt, Sonata Op. 45, I, mm. 322–25

Steibelt’s late work Les papillons, composed around 1810, clearly shows his intention in pedaling. He employed the damper pedal for extended accompaniment figurations such as the “oom-pah” texture (see Ex 2.21).

Example 2.21. Steibelt, Les papillons, I, mm. 10–12

The damper pedal is also used for fast-running, ornamental passages in the high register (see Ex. 2.22), which is similar to the pedaling described by Czerny (see Ex. 2.9 above).
What is new and innovative in this piece is pedaling to create contrasting tone color between antecedent and consequent phrases. He opens the piece by juxtaposing two contrasting phrases: an antecedent, ascending phrase marked crescendo and the consequent, descending phrase marked decrescendo, both describing butterflies (papillons). He maximizes the contrast between the two phrases by applying the damper pedal only to the antecedent phrase, thus creating contrasting tone color with the following phrase of damped sound (see Ex. 2.23). This type of pedaling is more frequently found in the works of Dussek and Beethoven, as discussed in the following chapter.

Example 2.22. Steibelt, Les papillons, II, mm. 53–56

Example 2.23. Steibelt, Les papillons, mm. 1–8
Summary

Since the first pedal indications that appear in the 6ème Pot-pourri published in Paris in 1792 or 1793, a development of and changed approach to the damper pedal can be observed in the works of Steibelt over time. The Pot-pourri and Mélange show the early stage in his use of pedals in the Parisian fashion: rudimentary pedaling, such as imitating other instruments or vocal effects and the dazzling effects of tremolando passages.

More advanced pedaling is found in his later works, composed after he left for London in 1796, in particular the concerto Op. 33, the sonata Op. 45, and Les papillons. The use of signs rather than words enables more pedal markings to be indicated, and the exact timing of application and release of the pedals to be specified. As a result, the duration of the pedaling becomes shorter and a more subtle command of pedaling is found. In his famous concerto Op. 33, he made use of the damper pedal to characterize a recurring rondo theme, thus delineating the formal structure, to enhance dynamic contrast, to create composite sound, to enhance the tone in the relatively weaker, treble register, and to extend accompaniment figuration in the left hand. The use of the damper pedal to enrich the tone of the instrument came to the fore in the sonata Op. 45. In addition, Steibelt introduced a type of pedaling to build up a tonic prolongation at the end of the movement, which became a very important technique in the works of many primary composers.

In the descriptive piece Les papillons, a late work composed around 1810, Steibelt’s command of pedaling is clearer and more precise. He employs the damper pedal to passages in the treble register to enhance the tone, and to extended accompaniment figures (oom-pah) to sustain bass notes and complete a harmony. What is new here is pedaling to create coloristic contrast, especially in periodic phrase structure. He applies the damper pedal only for the
antecedent phrase, thus creating a distinctive tone color contrasting with the undamped sound of the following, consequent phrase.

Steibelt played a significant role in early development of pedaling in the Classical period. In his hands, the damper pedal became considered a means to improve the instrument’s tone, instead of creating novel effects such as imitation of other instruments or vocal effects. He contributed to the history of piano literature by including the damper pedal as a crucial resource and creating a variety of stylistic effects by means of it.
CHAPTER III

THE USE OF THE DAMPER PEDAL BY DUSSEK

Life and Reception

Born in Caslav on February 12, 1760, Jan Ladislav Dussek studied in Iglau and Prague. After his musical training, he traveled as a concert pianist throughout Europe for his entire life. From 1779 to 1782 he embarked on an extensive tour that took him to Malines (Mechelen), Bergen op Zoom, Amsterdam, The Hague, and Hamburg, where he probably met and studied with C. P. E. Bach. In 1783 he went to Russia where he possibly met Hessel, the inventor of the glass harmonica, and was so impressed by this new instrument that he performed on it in several concerts. He then made an extensive concert tour in Germany, covering Berlin, Mainz, Kassel, Frankfurt, and Dresden, where he performed on the glass harmonica as well as the piano. He stayed in Paris from 1786, with a short trip to Milan, until the French Revolution broke out. During all this time, his playing was well received everywhere.

Dussek fled to England in 1789 and settled in London for the following eleven years. There was much musical activity in London at the time of his arrival. Nearly all the leading European pianists, including Clementi, Cramer, Hummel, Steibelt worked there off and on for many years, often simultaneously. A number of seasonal concert series were held, the most famous being those organized by Johann Peter Salomon, a German violinist who invited Haydn to London. The main venues were the Hanover Square Rooms, Freemason’s Hall, King’s Theatre and Haymarket. Dussek frequently performed at Salomon’s concerts and through this

association he met and performed with Haydn. Haydn paid an enormous compliment to Dussek in a letter to Dussek’s father in 1792:

I … consider myself fortunate to be able to assure that you have a most honest, moral, and excellent fellow in music as a son. I love him as much as you do because he fully deserves it. Give him a daily father’s blessing so that he will always be fortunate, which I heartily wish to him because of his great talent.84

In 1799, he became bankrupt and fled to Hamburg and Caslav, then to Prague, where he performed in public with great success. The composer Johann Wenzel Tomasek describes a concert of Dussek’s concerts in Prague in which he performed his famous “Military” concerto as follows: “with all his charming grace of manner, through his wonderful touch, [he] drew from his instrument delicious and at the same time emphatic tones…. I never saw the Prague public so enchanted as then by Dussek’s splendid playing.”85

From 1804 to 1806 Dussek served Prince Louis Ferdinand of Prussia, for whom Dussek’s well-known Elegie harmonique sur la mort du prince Louis Ferdinand de Prusse, Op. 61, was composed after his death. In 1807 Dussek moved to Paris where his playing was highly appreciated by the audience; AmZ described him as a reformer and creator of the true style of pianoforte playing.86 He remained there until the death in 1812. On his death AmZ published a eulogy by their Parisian correspondent in which the high quality of his music and its influence on other composers was recognized: “Dussek has contributed as much as Haydn and at least as

---

86 “Dussek, one of the creators of the true style of pianoforte playing, … It was therefore most desirable that a man like Dussek should come here to reform piano playing and bring it back to its natural intents, worth, and characteristic qualities.” AmZ 11(1809): 601–3; trans. in Craw, “Biography and Thematic Catalog,” 172.
much as Mozart to make German music known and respected in foreign lands … in soul, expression and delicacy certainly no one surpassed him.”

Dussek was one of the most important and influential pianists and composers of his day. As a concert pianist he performed in public throughout Europe including The Netherlands, Bohemia, Russia, Lithuania, France, and Germany. His playing was appreciated and his music recognized everywhere. Reviews of the editions of his music in AmZ praise him for his originality, his expressiveness, and the appropriateness to the piano of his melody, harmony, and scoring. Respected composers such as Haydn and Tomasek all complimented him for his outstanding pianistic and compositional abilities. His music was so popular that most of it was reprinted at least once and some as much as ten times. A few years after his death, Breikopf & Härtel issued a collected edition of his works, Oeuvres complètes pour le pianoforte, in twelve volumes from 1813 to 1817, showing how much his works were esteemed (only Haydn, Mozart, and Clementi had received similar treatment).

The Use of the Damper Pedal

A. Reception by critics and scholars

Dussek’s mastery of the damper pedal has been recognized since his lifetime. Kalkbrenner singled out Dussek from his contemporaries as the pianist with the greatest command of the pedals:

Dussek, Field and J. B. Cramer, the heads of that school which Clementi founded, use the loud pedal, while the harmony remains unchanged; Dussek, in particular,

---

89 Grossman, Introduction.
was remarkable in this for he kept the mufflers almost constantly lifted when he played in public.\(^90\)

A French critic, Charles Chaulieu, praised him and distinguished his musical pedaling from the charlatanism of others:

> Good sense and a great man did justice to all these ridiculous things; Dussek, on returning to Paris, demonstrated how all that pedal paraphernalia could only accompany mediocrity, a true charlatanism, and also that people did not know how to use the sustaining pedal….\(^91\)

More recently, Rowland and Rosenblum have made valuable contributions to research on the use of the damper pedal.\(^92\) Rowland describes how Dussek used pedaling to reinforce the resonance of the piano’s weaker, treble register, to reinforce dynamic contrast, and to extend accompaniment figuration in the left hand.\(^93\)

Rosenblum discusses Dussek’s pedaling in his Sonata Op. 44 and “Adieu.” She gives examples of several different uses he made of the damper pedal: extension of the accompanying texture beyond the span of the hand, contrast between pedaled and unpedaled sound, mixing harmonies and characterization of a main theme.\(^94\) The present study traces all the pedal markings in Dussek’s complete piano works except for his chamber works, and categorizes them into seven types based on effect and purpose.

**B. Dussek’s Pedal Indications**

Table A summarizes Dussek’s entire works for solo piano and four hands composed after 1798, when he began to indicate pedal markings in the score. They are listed in order of opus number


\(^93\) Rowland, *History*, 71-78, discusses pedaling by Cramer and Dussek.

\(^94\) Rosenblum, *Performance Practice*, 120.
divided into two groups: the left column is devoted to pieces that include pedal markings and the right column to those that do not. The works with pedal markings, presented in the left column, are discussed further in the following section (p. 48–62). 95

Table A. List of works composed after 1798

<table>
<thead>
<tr>
<th>Works with pedal markings</th>
<th>Works without pedal markings</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Opus no. (Craw no.)</strong></td>
<td><strong>Opus no. (Craw no.)</strong></td>
</tr>
<tr>
<td>35 (149–151)</td>
<td>43 (177)</td>
</tr>
<tr>
<td>Sonatas for solo piano (1797)</td>
<td>Sonata for solo piano (1800)</td>
</tr>
<tr>
<td>39 (166–168)</td>
<td>46 (17–26)</td>
</tr>
<tr>
<td>Sonatas for solo piano (1799)</td>
<td>Accompanied sonata (1786)</td>
</tr>
<tr>
<td>44 (178)</td>
<td>47 (184–85)</td>
</tr>
<tr>
<td>Sonata for solo piano (1800)</td>
<td>Sonatas for solo piano (1801)</td>
</tr>
<tr>
<td>45 (179–181)</td>
<td>51 (23–25)</td>
</tr>
<tr>
<td>Sonata for solo piano (1800)</td>
<td>Accompanied sonata (1786)</td>
</tr>
<tr>
<td>48 (186)</td>
<td>55</td>
</tr>
<tr>
<td>Sonata for piano, four hands (1801)</td>
<td>Fantasy and fugue (1804)</td>
</tr>
<tr>
<td>70 (221)</td>
<td>61</td>
</tr>
<tr>
<td>Sonata for solo piano (1807)</td>
<td>Sonata for solo piano (1807)</td>
</tr>
<tr>
<td>71 (235–246)</td>
<td>64 (227–229)</td>
</tr>
<tr>
<td>3 themes and variations Book 1, 3 themes and variations, Book 2 (1810–11)</td>
<td>Fugues for four hands (1808)</td>
</tr>
<tr>
<td>74 (234)</td>
<td>67 (230–232)</td>
</tr>
<tr>
<td>Sonata for piano, four hands (1810)</td>
<td>Sonatas for four hands (1809)</td>
</tr>
<tr>
<td>75 (247)</td>
<td>72</td>
</tr>
<tr>
<td>Sonata for solo piano (1811)</td>
<td>Sonata for four hands (1810)</td>
</tr>
<tr>
<td>76 (248)</td>
<td></td>
</tr>
<tr>
<td>Fantasy for solo piano (1811)</td>
<td></td>
</tr>
</tbody>
</table>

95 The edition consulted for most of the works was *Collected Works of Jan Ladislaus Dussek (CD)*, an unabridged reprint of the twelve volumes published in Leipzig as *Oeuvres de J. L. Dussek pour le Piano-Forte* (Leipzig: Breikopf & Härtel, 1813–17) (*OD*). For the Sonata Op. 61, Musica Antiqua Bohemica (MAB) was used because an original edition was not available. (No pedal markings appear in the Musica Antiqua Bohemica edition; other modern editions include pedal markings that were added by the editor.) The Longman & Clementi edition was also referred to for the Sonata Op. 39, No. 3, where there was a discrepancy between that edition and *CD*. 46
The table illustrates that Dussek was inconsistent in indicating pedal markings. Even in the same year, he gave markings for some pieces but not to others. However, he had a general tendency to include pedal markings, and the background of some pieces explains the absence of markings in them. Dussek provided pedal markings in his sonatas for solo piano, with a few exceptions. He also indicated markings in his sets of theme and variations, sonatas for four hands, and fantasy for solo piano. The absence of pedal marking in other works can be explained by their circumstances of composition. Op. 46 and Op. 51 are both accompanied sonatas and were originally published much earlier than the time he began to indicate pedal markings, as Op. 3 and Op. 4, respectively. Op. 43 and Op. 61 are highly chromatic in character. Op. 55 and Op. 64 include a fugue, for which pedaling is spared in general to bring out clear voicing. The three sonatas Op. 67 were composed as exercises for Charlotte Talleyrand, alleged to be the illegitimate daughter of the diplomat Charles Maurice de Talleyrand-Périgord, Prince of Bénévente, who Dussek served in Paris.

The sonatas Op. 35 and Op. 39 were originally published before 1798 without any pedal markings. However, the second movement of the former and the last movement of the latter were revised with additions of several pedal markings and additional measures and published in 1807 as the first and last pieces of the three rondos, Op. 68, respectively. As a result, the original edition of both works does not include any pedal markings, whereas the later editions, including that of Breikopf & Härtel, had such markings. The latter was consulted for this research; thus both Op. 35 and Op. 39 are included in the column of the works with pedal markings.
C. Dussek’s use of the damper pedal

Dussek employed the damper pedal’s ability to produce more volume, build up sound, connect tones, and blur sound, often creating mixed harmonies. Based on these fundamental abilities of the pedal, Dussek used it for a variety of effects, which can be categorized into seven types of pedaling: (a) to reinforce dynamic contrast, (b) to extend accompaniment figuration, (c) to build up the sound of an elaborated chord (when the chord is arpeggiated, repeated, inverted, broken, etc.), (d) to sustain repeated chords or notes (e) to create a contrast of tone color between pedaled and un-pedaled sound, (f) to characterize a main theme, and (g) to characterize an important motive.

Before we get into a detailed discussion of each type of pedaling, the reader is referred to Table B (see Appendix), which shows how these pedalings are indicated in each piece. It includes all of the pedal markings in Dussek’s solo piano works (not concertos or chamber works). These indications, listed in order of occurrence, are assigned to one or more of the seven categories above. Under “Measure number,” recurrences in parallel places are mentioned; if there are more than five identical recurrences, the table says “etc.” There now follows a detailed discussion of each type of pedaling.

**Pedaling to reinforce dynamic contrast**

The sound of the piano is naturally louder when the damper is raised. Consequently, the damper pedal was used to reinforce loud passages, analogous to the use of the machine pedal on the harpsichord. 96 A long-established term “Forte Zug” (loud pedal) for the damper pedal confirms this effect. However, Adam counsels that it had other uses: “many people think that the

---

sustaining pedal is only used to make a *forte*, but they are mistaken."\(^{97}\) Milchmeyer employed the damper pedal along with the lid swell to increase the volume and produce a great crescendo.\(^{98}\) Dussek also made use of the damper pedal to reinforce dynamic contrast. With this pedaling, the crescendo becomes more effective and passages of forte or fortissimo are highlighted (Ex. 3.1 and 3.2).

Example 3.1. Dussek, Sonata in Bb major, Op. 45, No.1, II, mm. 39–40

![Example 3.1](image)

Example. 3.2. Dussek, A theme and variations in G major, Op. 71, No.1, Book 2

![Example 3.2](image)

**Pedaling to extend accompaniment figuration**

As discussed in the previous chapter, the use of the damper pedal for extended accompaniment figuration is frequently found in Steibelt’s works.\(^{99}\) Through the damper pedal, accompaniment figuration beyond the span of the hands became possible without losing the fundamental bass.

---


\(^{99}\) See p. 30.
notes. Dussek also called for the damper pedal for the same purpose and developed more various textures with it: accompaniment with wide leaps (oom-pah); alberti bass in open position over a tenth; and widespread arpeggios, sometimes interwoven with a slow-moving melody on top. The most frequent case is accompaniment figuration with a wide leap, the so-called “oom-pah” texture. He did not indicate pedal where the texture fell within span of the hands (see Ex. 3.5), but he almost always called for the pedal to hold the fundamental bass notes when the left hand added notes in a higher octave (Ex. 3.6).

Example 3.3. Dussek, Sonata Op. 45, No. 1, I, mm. 89–93

Example 3.4. Dussek, Sonata Op. 45, No. 1, I, mm. 3–6

Dussek also devised a new accompaniment figuration consisting of wide-spread arpeggios. The collective sound of the wide-spread accompaniment through pedaling creates a tender, enriched background for the melody. Such a texture, referred to as “nocturne style,” was devised by Field and Chopin, but is clearly foreshadowed in the works of Dussek, as illustrated
in a theme and variations in Bb major, Op. 71, No. 1, book 1. The florid arpeggiated figurations interwoven with the melody and bass line moving at a slow pace found in the sixth variation (see Ex. 3.7) are reminiscent of Schubert’s Impromptu, Op. 90, No. 3 (Ex. 3.8) and Mendelssohn’s song without word, Op. 38, No. 6 (Ex. 3.9). Also a series of broken chords sustained by the damper pedal in the seventh variation (Ex. 3.10) recalls Chopin’s etude, Op. 25, No. 1 (Ex. 3.11).

Example 3.5. Dussek, A theme and variations in Bb major, Op. 71, No. 1, from Book 1, 6th Variation, mm. 1–3

Example 3.6. Schubert, Impromptu, Op. 90 (D. 899), No. 3 in Gb major, mm. 1–2

Example 3.7. Mendelssohn, Song without word, Op. 38, No. 6 in Ab major, mm. 1–2
Likewise, cooperation between the extended accompaniment figurations and the use of damper pedal enabled Dussek to explore various kinds of accompaniment texture that foreshadow the primary composers in the Romantic period such as Chopin, Field, Schubert, and Mendelssohn.

**Pedaling to build up the elaboration of a single harmony**

Dussek employs the damper pedal to build up an elaborated single harmony, either arpeggiated or chordal, thus highlighting the chords with a fuller sonority. The most typical form of such pedaling is to build up a harmonic prolongation—especially for the tonic or dominant chord—at the end of a section or movement. Such tonic/dominant prolongations are highlighted by pedaled sound, thereby contributing to the delineation of the formal structure (see Ex. 3.12).
Example 3.10. Dussek, Op. 45, No.1, II, mm. 82–84

Dussek also uses this type of pedaling to highlight an important harmony such as the Neapolitan chord. In the second movement of his Sonata Op. 44 in Eb major, the damper pedal appears only once to build up the arpeggiated G-major seventh chord, which is the Neapolitan seventh chord of the dominant (see Ex. 3.13). The key of the movement is B major, but it undergoes bold modulations, including Bb minor and F# minor. G major is the farthest point in entire harmonic plan, successfully highlighted by means of the damper pedal.

Example 3.11. Dussek, Op. 44 in Eb major, II, mm. 50–51

The use of the damper pedal to highlight an important harmony such as the Neapolitan sixth also appears in Beethoven’s Sonata Op. 101 and Haydn’s Sonata H. XVI: 50, as discussed in the following chapter.
**Pedaling to connect repeated chords or notes**

Repetition of the same note or chord along with pedaling produces a unique effect: the repeated notes are smoothly connected by resonance between the notes, with an emphasis on each note or chord. Dussek employed the damper pedal where the same note of a chord is repeated (see Ex. 3.14 and 3.15), creating a unique ringing sound. The motive of repeated notes or chords is not only imbued with a distinctive tone color, but also deliberately displaced to highlight the formal structure, as will be discussed in detail in the section “Pedaling to characterize a recurring motive” below.


![Example 3.12](image)

Example 3.13. Dussek, Sonata Op. 44, I, mm. 15

![Example 3.13](image)

This type of pedaling, to create the sustained sound of repeated notes or chords, bears some resemblance to a type of pedaling illustrated in Milchmeyer’s tutor for imitating little bells (see Ex. 1.1 above). The right-hand passage is notated with staccatos and slurs above a series of
notes in a fairly high register, while the left hand provides an accompaniment in the middle register, legato and pianissimo.\textsuperscript{100}

On the other hand, this type of pedaling can be associated with the concept of \textit{Tragen der Töne} (portato), sustaining of the tone. Notated by staccato notes beneath a slur, it indicates a type of bow stroke or a style of performance between legato and staccato.\textsuperscript{101} Francesco Galeazzi described it as “neither separate nor slurred, but almost dragged.”\textsuperscript{102} Pierre Baillot emphasizes that \textit{portato} achieves a kind of undulation of the sound (rather than separated notes).\textsuperscript{103} Türk writes: “When one tone progresses to another, there will be no interruption of the sound.”\textsuperscript{104} \textit{Tragen der Töne} is also described as a keyboard technique unique to the clavichord, by which an undulation of pitch is created by variation of the finger pressure on a series of notes after each attack.\textsuperscript{105} Dussek’s pedaling for repeating the same note, however, seems to be more related to the concept of \textit{portato} as a string technique rather than the vibrato technique of the clavichord.

Both the pedaling for imitating bell sound described in Milchmeyer’s tutor and the tradition of “\textit{Tragen der Töne}” are hints for understanding Dussek’s pedaling for repeated notes, but we cannot be sure whether he was inspired by or intended these effects.

\textbf{Pedaling to create contrast in tone color}

The damper pedal creates a distinctive tone color by blurring the sound, sometimes with harmonic clashes. Dussek provided a contrast of tone color by applying the damper pedal to only parts of the melody instead of the whole. This type of pedaling mostly appears in a melody

\begin{footnotes}
\item[100] Ibid.
\item[103] Ibid.
\item[104] Türk, \textit{School of Clavier Playing}, 293.
\end{footnotes}
of periodic phrases consisting of antecedent and consequent subphrases. He indicated a pedal marking either in the first half or the second half of the melody, by means of which the melody takes on a contrasting tone color. A similar use of the damper pedal was found in Steibelt’s descriptive piece *Les papillons*, but it is more often observed in Dussek’s works. This type of pedaling not only makes the melody sound more interesting but also emphasizes the periodic structure or contrasting character among the juxtaposed phrases in the melody. This is well illustrated in the first variation in F major, Op. 71, No. 2, Book 1, in which the contrast of tone color obtained by the pedaling enhances the contrast of dynamics and direction from phrase to phrase (see Ex. 3.16).

Example 3.14. Dussek, A theme and variations in F major, Op. 71, No. 2, Book 1, 1st variation, mm. 1–8

Steibelt also created coloristic contrast in combination with dynamic contrast, as discussed previously, where the pedaling was employed to enhance *forte* passages. Now the pedaling is applied, in the opposite way, to a passage in a soft dynamic and mostly in the treble register, creating a characteristic sound. Such a passage is followed by a loud passage, unpedaled, creating an extreme contrast between the two phrases (see Ex. 3.17).
Example 3.15. Dussek, Op. 44, I, mm. 14–16

*Pedaling to characterize a main theme*

The use of the damper pedal to characterize the main theme, especially in a rondo movement, was one of the earliest types of pedaling, as has been observed in the works of Steibelt. The most typical form of such pedaling was a single pedal sign for a complete theme or section over several measures (open pedal). The main theme or section was thereby characterized at each return by the blurred harmonies. Dussek also employed the damper pedal for a similar purpose, but he was more cautious, to avoid too much blurring of the harmonic clashes. The pedal marking is often omitted if the main theme is in a rapid, perpetual motion such as running sixteenth notes, in a thick texture, chromatic, or involving bold harmonic modulation, as is the case in the rondo movements of Sonatas Op. 45 and Op. 71, No. 3.

The last movement of Dussek’s Sonata Op. 45, No. 3 illustrates his sophisticated handling of the damper pedal in a rondo. He introduces the rondo theme without a pedal marking at the beginning, but calls for pedaling when it is repeated (see Ex.), thus creating contrast in tone color between these two statements. Furthermore, Dussek carefully indicates signs for pedal release for one measure of a scalar passage during the theme (m. 12), instead of indicating a single marking for the entire theme (open pedal) as found with Steibelt and Adam to avoid too many harmonic clashes. The pedaled passage of the theme still includes brief

---

106 See p. 31.
harmonic blurring between tonic and dominant, as seen in the example. However, when the theme is developed in different harmonies and includes more non-harmonic tones with accidentals, he calls for pedal changes at every harmonic change: that is, almost every measure (see Exx. 3.18 and 3.19). The main theme is presented in a soft dynamic (pp) following the tradition of Adam and Steibelt. Moreover, the effect of characterizing the rondo theme is more pronounced, as the damper pedal is not used otherwise.

Example 3.16. Dussek, Sonata in D major, Op. 45, No. 3, III, mm. 9–16

Example 3.17. Dussek, Op. 45, No. 3, III, mm. 69–75

Dussek employs the damper pedal to highlight the main theme in a sonata-allegro movement and a theme and variations as well as a rondo. In Op. 48, a sonata for four hands in C major, Dussek indicates a pedal sign at the repetition of the tail of the main theme in the high register, resembling an echo (see Ex. 3.20).
Example 3.18. Dussek, Sonata for four hands in C major, Op. 48, I, primo, mm. 1–8

Dussek also employed pedaling to give a theme a distinctive tone color, especially when it reappears in different guises, as illustrated in his Sonata for Four Hands in B flat major, Op. 74. The secondary theme is first presented in the middle register without pedaling. When the theme returns, now in the treble register with figurative elaboration, it is enhanced by the damper pedal (see Ex. 3.21). Dussek did not indicate a release sign for the pedal, suggesting that the pedal should be released at the beginning of the rest over nine measures, after completing the theme. The mixed harmonies, in the treble register and soft dynamic following the tradition of Adam and Steibelt, create a characteristic tone color and atmosphere, thereby successfully distinguishing the varied version of the secondary theme.

Example 3.19. Dussek, Sonata in B flat major, Op. 74, I, mm. 40–43

This type of pedaling to characterize an important theme or section in a sonata-allegro movement is also found in works by Haydn and Beethoven, as will be discussed in chapter IV.
**Pedaling to characterize a recurring motive**

A more interesting, and unique, use of the damper pedal can be observed in Dussek’s set of theme and variations, Op. 71, Book 2, where a recurring motive is characterized by pedaling and is further designed to highlight thematic structure and unify all the pieces in the set. It presents the main theme of the first piece (C. 244) at the beginning, built on a motive of five notes and comprised of repeated notes combined with a skip of a third (see Exx. 3.22–3.24). This short motive recurs several times throughout the opening movement, in different registers and dynamics (mm. 107–8, 111–12) and doubled in thirds (mm. 238–40). Dussek emphasizes the motive by employing the damper pedal at every recurrence.

Example 3.20. Dussek, A theme and variations in G major, Op. 71, No. 1, Book 2, I, mm. 1–6

Example 3.21. Ibid.; (a) mm. 107–8 (b) mm. 111–12
Example 3.22. Ibid., 238–40

The last piece of Op. 71, Book 2 in Bb major (C. 246) is closely connected to the first piece, sharing a motive of repeated notes combined with a skip of a third (see Ex. 3.25). This head motive of four notes returns in the third variation of the piece, repeated six times in the bass part in different dynamics, and highlighted by the damper pedal at every recurrence (see Ex. 3.26). The effect of characterizing the head motive by pedaling is more enhanced since this pedal is not otherwise employed.

Example 3.23. Dussek, A theme and variations in Bb major, Op. 71, No. 3, Book 2, Theme, mm. 1–2

Example 3.24. Dussek, Op. 71, No. 3, Book 2, Variation 3, mm. 1–2
The entire piece is in fact constructed on the motive, which unifies the set. Such a technique recalls Beethoven’s Sonata in D major, Op. 10 No. 3, although the motive in this piece is not characterized by the pedaling, as found in Dussek.

Dussek also calls for the damper pedal to distinguish a recognizable short motive at every recurrence. This type of pedaling is well illustrated in the final movement of his Sonata Op. 48. In this rondo, pedaling is reserved for a recurring short motive over two measures, whereas the rondo theme is not pedaled. Consequently, the short motive, imbued with a distinctive tone color, is characterized neatly at each recurrence (see Ex. 3.27)

Example 3.25. Dussek, Op. 48, III, mm. 25–26

![Example 3.25](image)

A recurring motive characterized by pedaling contributes to the delineation of the formal structure. This is well illustrated in the first movement of Dussek’s Sonata Op. 44, where a sonata-allegro structure is highlighted by his sophisticated command of pedaling. He indicates a pedal sign on a short motive of a repeated chord, which is repeated in a stepwise motion after one measure (see Ex. 3.17 above). This motive is distinguished from the surrounding measures by a tender and blurry sound. He places these motives at the end of the primary theme section, thus serving as a bridge to the beginning of the transition to the secondary theme, in both the exposition and the recapitulation.
Again, a pedal indication appears on the harmonic prolongation (elaboration) of a single chord: dominant in the exposition and mediant in the recapitulation (see Ex. 3.29). The former is placed at the end of the transition, signaling the introduction of the secondary theme; the latter, at the end of the development section, signaling the beginning of the recapitulation. Consequently, Dussek successfully unifies an entire movement by placing a recurring motive at important structural points that are characterized by pedaling.

Example 3.26. Dussek, Op. 44, I; (a) mm. 42–43, (b) mm. 58–59

Summary

Dussek’s pedal markings can be assigned to one or more of seven types: pedaling to reinforce dynamic contrast, to extend accompaniment figuration, to complete a prolonged, elaborated harmony, to sustain repetition of the same chord or note, to create contrast between pedaled and unpedaled sound, to characterize a main theme, and to characterize a certain motive. These effects were basically drawn from the damper pedal’s ability to increase volume, to connect tones, to build up tones, and to blur sound with harmonic mixtures. Thus the seven types of pedaling can be boiled down to four.
Following the old tradition of “loud pedal,” Dussek employed the damper pedal to reinforce accents or louder passages in forte or fortissimo, thus achieving dynamic contrast more successfully.

By means of the damper pedal, repetition of the same note or chord can be sustained. This type of pedaling was associated with the term “Tragen der Töne” (portato), legato playing of the detached notes, as well as the imitation of “bell sound” described by Milchmeyer.

The pedal’s ability to build up extended accompaniment figuration enabled Dussek to explore various textures that produce a fuller sonority. He often employed a choral accompaniment texture with wide leaps with an aid of the damper pedal to sustain the bass notes fundamental to the harmony. He also wrote wide-spread arpeggios for the accompaniment along with the pedal, foreshadowing the nocturne texture of Field and Chopin. Likewise, the use of the damper pedal enabled Dussek’s to explore various textures, and this development of thicker, richer textures than those within the Classical norm has been regarded as his most important contribution to nineteenth-century pianism.\(^\text{107}\) In addition to these accompaniment figurations, he employed the damper pedal to build up the tones of an elaborated single harmony, which often contributes to delineating the formal structure, especially in a sonata-allegro movement.

Dussek employed distinctive tone color created by the damper pedal. He drew coloristic contrast by juxtaposing pedaled and unpedaled sound. In addition, he applied the distinctive timbre to a theme or important motive, highlighting the thematic or formal structure in a rondo, variation, or sonata-allegro movement. Instead of a single marking for the entire rondo theme, as seen in the works of Adam and of Steibelt in his early years, Dussek employed the damper pedal on only parts of the main theme, permitting a limited harmonic mixture. More interesting and significant in his pedaling is its ability to characterize a recurring motive that contributes to the

\(^\text{107}\) Grossman, Introduction to *Collected Works of Dussek*. 

64
formal structure. In some cases the motive is drawn from the main theme, which recurs throughout the movement or the entire piece, thus unifying the whole. Sometimes he placed a new short motive on important structural points, signaling a main theme or a new section. In both cases, the pedal is employed to distinguish these motives, thereby contributing to the formal structure, as illustrated in his Sonata Op. 44.

As illustrated above, Dussek exploited a variety of effects by means of the damper pedal, and associated these effects with harmonic, thematic, and formal structure. The purposes of using the damper pedal are quite clear and consistent, so they may be categorized into seven types, as discussed above. Many of his pedalings were adopted by other composers such as Haydn, Wölfl and Beethoven, whose pedaling forms the subject of the next chapter.
Wolfgang Amadeus Mozart (1756–1791)

Several pieces of evidence suggest that Mozart was interested in the damper-raising mechanism (the knee lever) or sustaining the sound. In a letter to his father during his visit to Augsburg in 1777, he wrote: “The device which you work with your knee is better on his [Stein’s] than on other instruments. I have only to touch it and it works; and when you shift your knee the slightest bit, you do not hear the least reverberation.”

Most arguments regarding the use of the damper pedal in Mozart’s works point to the interesting notation found in his sonata in D major, K. 311 in both the autograph and the first edition (see Ex 4.1).

Example 4.1. Wolfgang Amadeus Mozart, Sonata in D major, K. 311, II, mm. 86–89

The downward quarter note stems of the left-hand accompaniment cannot be rendered literally without the aid of a sustaining device because of the wide leaps. This sonata was composed in 1777, when Mozart experienced Stein’s sensitive knee pedal in Augsburg. Such figuration is not

---

found in any of his compositions before that time. Roland points out similar examples such as the Piano Concerto in Eb major, K. 365 (second movement) and the Sonata for Violin and Piano in Bb major, K. 378 (first movement), where the of the damper pedal is strongly implied, although the evidence is not conclusive. On the other hand, Mozart might have had in mind the pedal board, “a piano equipped with pedal-board like that of an organ,” for sustaining the bass notes in such notation. Mozart owned and occasionally performed on the pedal piano, as first reported in a concert announcement in 1785:

On Thursday, 10th March 1785
Herr Kapellmeister Mozart will have … a Grand Musical Concert for his benefit, at which not only a new, just finished Forte piano concerto will be played by him, but also an especially large Forte piano pedale will be used by him in improvising.

Among several types, Mozart owned one “with a separate box containing pedals, action and strings, on which the piano itself is set,” probably made by Walter. A large number of such pedal pianos were made in the nineteenth and early twentieth centuries. Mozart may have used the pedal board in his Piano Concerto in D minor, K. 466: the original notation of measures 88ff. in the first movement includes the bass line in addition to the chords in the middle register—not playable without a device such as the pedal board (see Ex. 4.2).

---

111 Grove Music Online, “Pedal Pianoforte.”
However, the pedal board on the pedal piano is completely different in mechanism and use from the damper pedal—more similar to the pedals of an organ. Thus, one cannot conclude that Mozart intended the use of the damper pedal in his works.

Although Mozart was interested in sustaining devices, such as the knee lever and the pedal board, he left no indications of any sort for stops, lever, or pedals, whereas he did give detailed markings for articulation and dynamics. One could argue that Mozart used the damper pedal in his own performances but just did not indicate pedal markings in the scores. However, accounts of his contemporaries such as Czerny and Hummel tend support the view Mozart did not use the damper pedal in his own performances. Czerny wrote: “Mozart, Clementi, and their contemporaries could not have made use of it [the pedal] as it was not then invented.”

According to Hummel, “neither Mozart nor Clementi required this help to obtain highly deserved reputation of the greatest and most expressive performances of their day.”

---

Czerny’s argument that Mozart could not have made use of the damper pedal “as it was not then invented” is in fact wrong, since a damper-raising device was first invented in the 1740s and the “damper pedal” per se appeared as early as in 1771 in England. However, it is possible that the “damper pedal” instead of the knee lever was unavailable for Mozart. In the letter cited above he praised the sensitivity of the knee lever of Stein’s pianos,\textsuperscript{115} implying that the knee levers of other makers of the time were not responsive enough, which could be in part why Mozart was not active in developing the use of the damper pedal.

Another reason that Mozart did not exploit the damper pedal is related to his style of performance, which was associated with harpsichord playing, and also with the unique characteristics of Viennese pianos. Mozart started his musical training with the harpsichord and clavichord. He performed on the harpsichord during his early travels as a child prodigy. It was not until 1777 that his performance on the piano instead of the harpsichord was first reported.\textsuperscript{116} Beethoven pointed out: “since the forte piano was still in its cradle in his time, Mozart had become accustomed to a style of playing on the more commonly used harpsichord.”\textsuperscript{117} For the same reason, he described Mozart’s playing as having a “delicate but choppy touch, with no legato.” Czerny explained Mozart’s style in a similar vein: “A distinct and considerably brilliant manner of playing, calculated rather on Staccato than Legato touch; an intelligent and animated execution, The Pedal is seldom used and never obligato [mandatory].”\textsuperscript{118}

Mozart was one of the most important pianists and composers who represented the Viennese school, which was characterized by “precision, clearness and rapidity of their

\textsuperscript{115} See p. 65.
\textsuperscript{118} Czerny, Piano Forte School, Pt. III, 100.
execution,” with emphasis on articulation and subtle nuance. Such a performance style, in addition to the undeveloped damper raising device, would have made Mozart unenthusiastic about exploring the knee lever.

**Joseph Haydn (1743–1809)**

Haydn was another composer whose early keyboard works were composed for the clavichord or harpsichord rather than the piano, and whose compositional style along with Mozart’s represented the Viennese school. However, he continued composing for almost two decades after Mozart’s death. His later years, especially during and after the two London trips, show a great change in his compositional style, including the use of the damper pedal.

No pedal marking appears in Haydn’s entire piano works except for the Sonata in C major, H. XVI: 50. Haydn’s early works were to be performed on the harpsichord, clavichord, and fortepiano interchangeably. Consequently, the early pieces were in the style of the harpsichord with respect to texture and dynamic markings, not to mention the absence of any pedal indication. In this regard, A. Peter Brown suggests it was not until the Sonata in F major, H. XVI: 29, composed in 1774, that his keyboard works were composed exclusively for the piano; the dynamics in the first movement cannot be realized on a harpsichord.  

Haydn owned a Viennese Schantz piano, which included a knee lever for raising the dampers. The piano had the general characteristics of Viennese pianos—light action, dry sound, and subtle touch. His compositions also represent Viennese pianism: an emphasis on articulation and subtle nuance, and the damper pedal not required.

---

However, his visit to London in his later years changed Haydn’s style of composing for
the piano a great deal. In London, he met and performed with Dussek and other primary
musicians through Salmon’s concerts. His great compliment about Dussek in the letter to
Dussek’s father has already been mentioned in the previous chapter.\textsuperscript{121} Haydn also met Clementi
through many of the concerts in London.\textsuperscript{122} Their symphonies shared the same program five
times in the March–May 1791 season,\textsuperscript{123} not to mention other subscription series in London.

Not only the composers Haydn met in London but also the English grand pianos he
experienced there influenced his late works. It is known that Dussek lent his Broadwood piano,
which had an extended compass of five and one-half octaves, to Haydn during his absence while
the latter stayed in London.\textsuperscript{124} Haydn must have been fond of the English piano, because he
brought a Longman & Broderip grand with him when he returned to Vienna in 1795. The last
three sonatas, H. XVI: 50–52, have a grander style, responding to the English instruments with a
fuller texture and a broader dynamic range.

Furthermore, the first pedal markings appear in the sonata in C major, Hob. XVI: 50 in
two instances, where he asked for the damper pedals to be held for several measures at a time
(open pedal). The pedaled sound highlights the primary theme in different guises. The first
pedaling appears at the return of the primary theme in the development, where the theme is in Ab
major, the Neapolitan sixth of the dominant or the flatted sixth of the movement, the farthest
point in the entire harmonic structure (see Ex. 4.3a). The second pedaling appears in the
recapitulation where the primary theme is presented in the left hand along with its inversion in
the right hand (Ex. 4.3b).

\textsuperscript{121} See p. 42 and n. 82 above.
\textsuperscript{122} See McVeigh, “Professional Concert,” 7–22 and 26–125 (programs of these concerts).
\textsuperscript{123} Ibid., 90
\textsuperscript{124} Marion M. Scott, “Haydn in England,” \textit{Musical Quarterly} 18 (April 1932), 265–66, quoted in Craw,
Example 4.3. Haydn, Sonata in C major, H. XVI:50, I; (a) mm. 73–75 (b) mm. 120–123

a. 

Rosenblum points out the importance of these pedal indications in the formal structure: the first is exactly midway through the development and the second at the opening of the B section in the recapitulation. Charles Rosen explains these pedal indications as means for obtaining the greatest contrast from the original theme: the opening of the movement is extraordinarily “dry,” presenting the theme in staccato; then this dryness is gradually overcome as the work progresses, finally reaching the theme with open pedal, where all sense of dryness is removed from the theme.

Rowland views these pedalings in light of Haydn’s connection with Clementi, suggesting the possibility that Haydn indicated open pedal in this sonata as a tribute to him. This sonata, composed in London in 1794–95, was dedicated to Teresa Jansen Bartolozzi, a famous student of Clementi. Rowland also points out the similarity the open pedal in this sonata to certain passages in Clementi’s sonatas. In particular, Clementi’s Sonata Op. 40 in G major, composed in 1801, includes open pedal for the theme played by both hands in a syncopated rhythm in the treble register during the recapitulation near the end of the piece—reminiscent of Haydn’s Sonata H. XVI: 50 (see Ex. 4.4).

---

The autograph manuscript of Haydn’s Sonata H. XVI:50 is lost, so we cannot check on what pedal markings it may have contained. It was not until around 1800, five or six years after the sonata was composed, that the first edition appeared in London. Moreover, this work was not published on the Continent during Haydn’s lifetime, except for the second movement, which was published separately in Vienna in 1794. H. C. Robbins Landon suggested that it was possibly due to the writing suited for the “extended keyboard” of the English piano.

Example 4.4. Clementi, Sonata Op. 40 in G major, No. 1, IV, mm. 210–29

Overall, Haydn’s keyboard writing in his late years, including his application of the damper pedal, can be explained only in the context of his relationship with London School Composers and also the English piano.

Joseph Wölfl (1773–1812)

A. Life and Reception

Joseph Wölfl, born in 1773 in Salzburg, received his early musical training from Leopold Mozart and Michael Haydn. In 1790, he went to Vienna, where he probably studied with Wolfgang Amadeus Mozart: at least he designated himself as “Ios. Woelfl, Elève de Mozart” on the title page of his keyboard sonatas, Op. 1.\textsuperscript{129} His first public performance as a pianist took place in Warsaw in 1792. On returning to Vienna that year, he soon earned considerable fame and became regarded as the only serious rival to Beethoven.\textsuperscript{130}

Wölfl had a piano duel with Beethoven in the house of Baron Raymund von Wetzlar in March 1799, which was reported by AMZ as follows:

[Beethoven] shows himself to the greatest advantage in improvisation, and here, indeed, it is most extraordinary with what lightness and yet firmness in the succession of ideas he not only varies a theme given him on the spur of the moment by figuration … but really develops it. Since the death of Mozart, who in this respect is for me still the non plus ultra, I have never enjoyed this kind of pleasure in the degree in which it is provided by Beethoven. In this, Wölfl fails to reach him. But Wölfl has advantages in this that, sound in musical learning and dignified in his compositions, he plays passages which seem impossible with an ease, precision and clearness which cause amazement …and that his interpretation is always, especially in Adagios, so pleasing and insinuating that one can not only admire it but also enjoy.\textsuperscript{131}

Ignaz von Seyfried also described the event, emphasizing the differences in the performers’ styles:

It would be difficult, perhaps impossible, to award the palm of victory to either one of the gladiators in respect of technical skill. … In his improvisations even then Beethoven did not deny his tendency toward the mysterious and gloomy… Wölfl, on the contrary, trained in the school of Mozart, was always equable; never superficial but always clear and thus more accessible to the multitude. … He always enlisted the interest of his hearers and inevitably compelled them to follow

\textsuperscript{130} Grove Music Online, s.v. “Wölfl, Joseph,” by Ewan West; accessed September 6, 2010.
\textsuperscript{131} AMZ (April 1799), 24–25; quoted in Komlós, “After Mozart,” 45.
the progression of his well-ordered ideas. Whoever has heard Hummel will know what is meant by this.\textsuperscript{132}

These remarks confirm that Wölfl was more in the traditional Viennese style represented by Mozart, whereas Beethoven was pursuing a fuller sonority and singing legato that had more in common with Dussek and Cramer.

In 1798, Wölfl embarked on a concert tour of Europe including Prague, Dresden, Leipzig, Hamburg, Berlin, and Paris. He stayed in Paris from 1801 to 1805,\textsuperscript{133} where he was highly regarded and described as “one of the most exciting pianists in Europe.”\textsuperscript{134} He went on to London in 1805 and remained there until his death in 1812.

It is probable that Wölfl met Steibelt and Dussek; Steibelt also traveled to Hamburg, Dresden, Berlin, Vienna, and Paris between 1799 and 1802. Dussek was also in Hamburg (1799) and Prague (1802). Correspondents’ reports in the \textit{Leipziger Musik-Zeitung} include accounts of various concerts given by Dussek in Hamburg in 1800 and 1801, with references to Steibelt and Wölfl.\textsuperscript{135} Wölfl and Dussek seem to have been competitive. Wölfl published a famous sonata, Op. 41, entitled “Non Plus Ultra,” referring to its technical difficulty. In response, Dussek’s also well-known sonata, Op. 64 (also published under Op. 70, C. 221), originally called “la Retour à Paris,” was reprinted with the title “Plus Ultra.”

\textbf{B. The Use of the Damper Pedal}

Wölfl dedicated his Sonatas Op. 6 to his rival, Beethoven, in 1798. This set of three sonatas reveals the influence of Beethoven, especially in the legato style of the last sonata. Of special


\textsuperscript{133}Grove, 1\textsuperscript{st} ed., s.v. “Wölfl, Joseph,” 550 (this edition has a more detailed explanation of the year of Wölfl’s arrival in and departure from Paris than the later ones).


interest is that Wölfl’s first indications for a damper-raising device appear in this set of sonatas (in four instances). In the third movement of the third sonata, he indicated *senza sordino* and asked for the dampers to be raised for the entire eighteen-measure rondo theme (see Ex. 4.5).

Example 4.5. Wölfl, Sonata in A major, Op. 6, No. 3, III

Beethoven’s indications for a damper-raising device had first appeared earlier, in the manuscripts of his concertos Op. 15 and 19 in 1795, although his first piano sonata with pedal markings, Op. 26, was not published until 1801. In these works, Beethoven used the Italian terms *senza sordino* and *con sordino* to specify pedaling. Wölfl might have employed the damper pedal as a tribute to Beethoven, if Beethoven had already been associated with the use of the damper pedal; or else Beethoven might have been inspired by Wölfl to use pedal indications in his next sonatas.
Wölfl indicated several pedal markings in another early work, Op. 14, also composed in Vienna. More advanced uses of the damper pedal are found in the works he composed after he went to Paris and later London. In these works, he adopted the new pedal signs such as *Ped* and * instead of employing Italian words. Subsequently, the length of time the sustaining pedal is depressed became shorter: mostly one measure at a time, sometimes half a measure or so, rather than an entire phrase. In addition, he commanded a variety of effects by means of the damper pedal, as well illustrated in his set of three sonatas Op. 33, first published in 1805. He employed the damper pedal to sustain the bass in the left-hand accompaniment figurations, often extended beyond the hand’s grasp, to build up the collective sound of an elaborated harmony, usually employed for harmonic prolongation at the end of a section or movement, to characterize the rondo theme or a recurring opening motive, to produce contrast in tone color, and to improve the legato of a singing melody. In addition, he indicated a single pedal marking at the beginning of the third variation in the third movement of his sonata Op. 41, suggesting the pedal should be kept down for the entire variation section.

The most frequent use of the damper pedal in these works is for extended left-hand accompaniment figurations. Wölfl employed the pedal not only for figurations with wide leaps such as oom-pah textures (see Ex. 4.6), but also for figurations within a hand’s grasp, thus creating a fuller sonority with the sustained fundamental bass (see Ex. 4.7). In the codetta of the sonata in D major, Op. 33, No. 2, where tonic and dominant chords alternate, he provides pedaling to sustain the G pedal tone in the bass to emphasize the tonal center, which leads to the final tonic chords (see Ex. 4.8).
The damper pedal is often used to build up the collective sound of an elaborated single harmony: short arpeggios and a prolonged harmony with elaboration. In the sonata Op. 33, No. 2, Wölfl asked for the damper pedal to complete a short arpeggio passage, which is repeated a half step lower, emphasizing the change of tonal center during the chromatic modulation (see Ex. 4.9).
Wölfl also employed the damper pedal to create the composite sound of a harmonic prolongation, either chordal or arpeggiated, especially at the end of a section or movement. The composite sound of secondary-dominant seventh chords, chordal (see Ex. 4.10) or arpeggiated (Ex. 4.11), both appearing before the opening of the secondary section in the exposition, are emphasized by pedaling to establish the new tonal center.


Example 4.11. Wölfl, Sonata in E major, Op. 33, No. 3, I, mm. 23–24
In addition, Wölfl called for the damper pedal to reinforce the sound of the final tonic triads at the end of a movement or piece, as illustrated in the second movement of Op. 33, No. 2 (see Ex. 4.9 above) and the first movement of Op. 33, No. 3 (Ex. 4.12).


Such pedaling is frequently found in Beethoven’s works, such as his sonata Op. 109, as commented on by Breitman: “The final resonance of the tonic triad seems to be very important to Beethoven. If a movement ends with an extended statement of the final harmony, he almost always indicates precisely how to use the pedal to maximize that resonance.”

Wölfl’s two types of pedaling illustrated above contributed to establishing the key. In contrast, the damper pedal was also employed to highlight the thematic and formal structure. He used the pedal to characterize the rondo theme in the last movement of Op. 33, No. 3. Here, he applied pedaling only to the opening motive of repeated two chords connected with a slur (see Ex. 4.13) instead of pedaling the entire theme, and to its every recurrence including in different keys (Ex. 4.14) and different voices (Ex. 4.15). He did not otherwise call for the damper pedal; thus the effect of characterizing the main theme was more pronounced. Wölfl’s use of the damper pedal in a rondo is similar to that of Dussek in his sonata Op. 45, No. 3 (see Ex. 3.56 and 3.57 above).

Similarly, Wölfl employed the damper pedal to highlight the opening motive of repeated chords in dotted rhythm in the first movement of his sonata Op. 33, No. 3 (see Ex. 4.16). Here the pedal reinforces the grand character of the motive, which recurs throughout the movement in different guises. The dotted rhythm reappears in the singing secondary theme, for which the pedal is indicated to characterize the motive as well as to give it warmth with sustained bass notes (Ex. 4.17).
The motive recurs in important structural points such as the secondary theme mentioned earlier, the beginning of the development, and the recapitulation, sometimes in a different voice (m. 86), thereby unifying the entire movement.

Pedal markings on the harmonic prolongation appear at the ends of sections: an arpeggiated secondary dominant chord (see Ex. 4.18a) and dominant chord (Ex. 4.18b) before the beginning of the secondary section (secondary theme), in the exposition and recapitulation, respectively.
Likewise, the treatment of the damper pedal in a sonata movement, in which the pedaling characterizes an important motive or theme and establishes a key by harmonic prolongation in Wölfl’s Sonatas Op. 33, recalls Dussek’s Sonata Op. 44 in which the damper pedal was employed for similar uses.

Wölfl also uses the damper pedal to produce contrast in tone color. In his Sonata Op. 33, No. 3 he indicated pedal markings on a motive of a broken chord to create a fuller sonority, thus creating coloristic contrast to the following scalar motive without a pedal marking, repeated an octave higher (see Ex. 4.19).


This type of pedaling is reminiscent of the pedaling in Steibelt’s Les papillons (Ex. 2.23) and Dussek’s a theme and variation Op. 71, No. 2, Book 1 (see Ex. 3.16), illustrated previously.
Wölfl used the damper pedal in a new way to achieve a better legato. Pedaling for legato is also prefigured in the two-chord motive of the rondo theme (see Ex. 4.14) and the variant of the opening motive in the singing theme (Ex. XX) illustrated above. A more obvious example appears in his Sonata Op. 33, No. 2, in which the damper pedal is used to create legato for a singing melody in parallel octaves (see Ex. 4.20) and for the lyrical secondary theme in which the damper pedal sustain a fundamental bass note over four bars (Ex. 4.21).


Wölfl’s Sonata in F major, Op. 41 should be mentioned for an interesting pedal indication found in the third movement; in the third variation of the movement, he indicated a single pedal marking at the beginning of the variation and a release sign at the end, implying that the pedal should be held for the entire variation (see Ex. 4.22). This variation consists of a series of broken chords, alternating between tonic and dominant, and marked *pianissimo*.
A single pedal marking for an entire section or movement is not unfamiliar: recall Steibelt’s earlier works such as *6me Pot-pourri* and *Mélange*. Such a pedal marking also recalls Beethoven’s Sonata in C minor, Op. 27, No. 2, “Moonlight,” for which the interpretation of the pedaling has been a controversial issue (whether to interpret it literally or not, and how to adjust it to the modern piano, etc.). In the case of Wölfl’s variation in Op. 41, given the direction of *pianissimo* and simple tonic and dominant harmonies, infrequent changes of pedaling would still produce an agreeable sound. However, the use of the damper pedal for whole section depends on other factors such as the resonance of the instrument and the hall.

Another interesting point in Wölfl’s pedaling is that he asks for it even in the highly articulated passages found in his Sonatas Op. 33, No. 2 (see Ex. 4.23) and No. 3 (Ex. 4.24).


The highly articulated style that characterizes the Viennese School often conflicted with the use of the damper pedal, as described by Kalkbrenner. Wölfl studied with Mozart, and his performance style, compared with Beethoven’s, was closer to that of Mozart and Hummel, as discussed previously. However, Wölfl often used a pedaled sound to establish tonality and to improve legato as well as to impart a distinctive tone color, thereby combining the highly articulated style of Viennese pianism with the advanced use of the damper pedal of London pianism.

Leopold Kozeluch (1747–1818)

Born in Velvary, Bohemia, in 1747, Leopold Kozeluch studied with František Xaver Dušek, an influential teacher in Prague (but apparently not a relative of Jan Ladislau, discussed above). In 1778, he left for Vienna, where he remained until his death. He established a reputation as a composer, pianist, teacher and publisher. He was such an influential musician that early contemporary accounts praised him for the development of an idiomatic piano style. Kozeluch was not a member of the London School, but he had a close relationship with Beethoven and his works were often performed in London. Thus he is discussed briefly here.

137 See p. 1.
138 See p. 73–74.
Kozeluch was one of the earliest composers in Vienna who used the damper-raising device (knee lever) as a crucial part of his technique. He employed the damper pedal in the three Caprices for Piano, Op. 44, published in 1798. Regarding the use of a damper raising device, he wrote to his London publisher in 1799:

On account of these three caprices, it is necessary to play from beginning to end with the open register. This register is called “Die Dämpfung” in German, and in France it is normally called “le Forte.” One finds this mutation on every piano. The mutation is raised with the knee, which produces the effect of a [glass] harmonica, because the sound is not damped and continues sustained.140

Applying open pedal for caprices, a genre of free, improvisatory character,141 recalls the remark by C. P. E. Bach about “improvisations,” for which the undamped register of the fortepiano is the most delightful.142 The entire movement is in a slow, moderate tempo and slow harmonic rhythm, following the tradition of Adam and Steibelt, thus resulting in a pleasing sound with the damper pedal used throughout.

Furthermore, the instructions for pedaling in these caprices prefigure a similar use of the damper pedal by Beethoven in his Moonlight Sonata, which was completed and published two years later, in 1801.

Kozeluch met Beethoven through a concert given by Count Fries in 1799, which was reported by a Swedish violin prodigy, John Fredrik Berwald as follows:

We were invited to a grand musical soirée at Count Fries’s, where there was a large number of persons of rank and artists. … Among the artists may be mentioned: Josef Haydn, Beethoven (who gave his excellent Quintet for piano

---

141 Rousseau defined caprice in his *Dictionnaire de musique* (Paris, 1768) as “A kind of free music, in which the composer, without subjecting himself to any theme, gives loose rein to his genius, and submits himself to the fire of composition.” Keyboard capriccios were often in the style of free fantasias (*The Oxford Companion to Music*, ed. Alison Latham; *Oxford Music Online*, s.v. “Capriccio,” by Wendy Thompson and Jane Bellingham, accessed March 4, 2011).
142 See p. 12.
In addition, both Beethoven and Kozeluch were invited to the annual ball for the benefit of the Gesellschaft bildender Künstler in November 1799 and 1800.144

Beethoven published his Sonata Op. 27, No. 2 in 1801, two years after Kozeluch’s Caprices Op. 44. In this sonata, Beethoven left similar instruction to Kozeluch’s: above the first system of the sonata, he wrote “Si deve suonare tutto questo pezzo delicatissimamente e senza sordino” (this whole piece ought to be played with the utmost delicacy and without dampers); between the staves he added “Semper pianissimo e senza sordino” (pianissimo throughout and without dampers). This instruction to play the entire movement without dampers, as also mentioned earlier in discussion of Wölfl’s sonata, Op. 41, has been the most controversial issue in his pedaling. Many scholars have argued that it could have been on the instruments of his time but not on modern instruments. How to interpret this pedal indication and how to adjust it to the modern piano are beyond the scope in this present study. However, similar examples by Beethoven’s contemporaries, who are almost forgotten today but interacted with Beethoven, provide us with a better context in which to understand Beethoven’s intention.

Ludwig van Beethoven (1770–1827)

A. Beethoven’s Pedaling and London School Composers

Beethoven, unlike Mozart and Haydn, seems to have begun to learn the keyboard with the piano, although he did also learn the organ and possibly harpsichord.145 He probably used the damper pedal (or knee lever) from the start of his professional piano career in Bonn in the mid-1780s.146

144 Landon, Haydn, IV, 498, 567.
Beethoven was meticulous about specifying the use of the damper pedal in the score. The earliest indication for a damper-raising device appears in a sketch dating from 1790–92. Beethoven wrote “mit dem knie” (with the knee), which must refer to the knee lever for raising the dampers, under a passage where a bass note is followed by repeated chords in the upper register. It was only in 1801 that Beethoven began to indicate pedal markings regularly in his music. The first pedal indications in the printed score appeared in his Concertos Op. 15 in C major and Op. 19 in Bb major, both composed around 1795, then revised and published in 1801. His Sonata in Ab major, Op. 26, composed in 1800–01 and published in 1801, was the first among his 32 piano sonatas that included pedal markings. Thereafter, he left nearly 800 pedal indications for either (mostly) the damper pedal or the una corda.\textsuperscript{147}

There are two accounts from Czerny that show Beethoven was enthusiastic in using the damper pedal in his own performances as well. According to Czerny, “he [Beethoven] used a lot of pedal, much more than indicated in his works.”\textsuperscript{148} Czerny also noted that Hummel’s partisans criticized him for “bringing only confusing noise through the use of the pedal,” suggesting that Beethoven used the damper pedal too much for the time.\textsuperscript{149}

In this regard, Beethoven seems to have more in common with the London School composers such as Steibelt and Dussek than with his Viennese predecessors. Czerny distinguished Beethoven from Mozart and Clementi and placed him in the same category as Steibelt and Dussek as composers who brought the use of the damper pedal into general use.\textsuperscript{150} Rowland has stated: “Beethoven’s pedaling clearly has much more in common with the Paris and

\textsuperscript{145} Breitman, “Damper Pedal,” 20.
\textsuperscript{147} Ibid.
\textsuperscript{149} Czerny, “Recollections from My Life,” \textit{Musical Quarterly} 42 (1956): 309.
\textsuperscript{150} Czerny, \textit{Piano Forte School}, 62–64.
London schools,” and he further developed this idea demonstrating the influence of London composers, especially Clementi and Cramer on Beethoven’s music and pedaling.\textsuperscript{151} Bilson also suggested that Beethoven seems to have influenced by London School composers such as Dussek, Cramer and Clementi in the use of the damper pedal, and much of his music strongly reflects this influence.\textsuperscript{152} The London School composers’ influence on Beethoven’s musical style was illustrated in detail by Ringer, although his discussion did not include pedaling.

In regard to the interrelationship between Beethoven and the London School composers including Steibelt and Dussek, the important bridging figure of Clementi should be mentioned. Clementi was a very influential musician of the time, active as a performer, pianist, publisher, and instrument manufacturer. He was also the famous teacher of such leading pianists as J. B. Cramer, John Field, and Kalkbrenner. The pianism of these composers and pianists along with Dussek constitutes the London School, of which Clementi was a founder.\textsuperscript{153} He published many of Dussek’s works and also several major works of Beethoven as well as his own. He traveled frequently throughout Europe including Vienna. As for pedaling, Clementi did not use the pedals in his performance and left no markings in his scores in his early years. However, he employed the damper pedal frequently in his later years and became the most careful indicator of the pedals.\textsuperscript{154}

Beethoven is said to have possessed many of Clementi piano sonatas in his library, and to have considered them “the most beautiful, the most pianistic of works, both for their lovely, pleasing, original melodies and for the consistent, easily followed form of each movement.”\textsuperscript{155}

\textsuperscript{153} Kalkbrenner, \textit{Méthode}, 10, quoted in Rowland, \textit{History}, 38.
\textsuperscript{154} Rowland, \textit{History}, 76.
Clementi, as noted by Czerny, was “a true admirer of Beethoven and bought all the manuscripts for his English editions.”

Rosenblum introduces circumstantial evidence that it was from Clementi that Beethoven adopted the new pedal signs such as ped and O, which originated in England. From the first pedal markings in his Concerto Op. 15, Beethoven indicated pedal markings by Italian words such as senza sordino or con sordino until Op. 47, in which he began to use the new pedal signs. Before Op. 47, the new pedal signs appeared in only a single work, his Sonata Op. 31, No. 2. This work was composed in 1802 and published by Nägali the following year. Perhaps not coincidentally, Clementi was in Vienna some time in 1802, and his set of three sonatas Op. 40, which contained the pedal signs ped. and ♩, were announced there that November. As Rowland indicated, it is plausible that Beethoven decided to use the new signs found in Clementi’s Op. 40, although it is also possible that the publisher added the signs.

B. Beethoven’s Pedal Indications in Relation to Those by Steibelt and Dussek

Newman and Breitman have done the most comprehensive research on Beethoven’s pedaling. Newman lists seven types of pedaling in Beethoven’s piano works: for sustaining the bass, improving legato, creating collective, composite sound, implementing dynamic contrast, interconnecting sections or movement, blurring the sound through harmonic clusters, and contributing to the thematic structure. Breitman puts Beethoven’s pedaling into only three categories: register effects, connection of movements and sustaining the bass. Register effects

---

156 Czerny, Proper Performance, 8.
159 Alan Tyson, Thematic Catalogue of the Works of Muzio Clementi (Tutzing: Schneider, 1967), 81.
included reinforced dynamics and special effects such as tremolo, repeated notes or chords, wide arpeggios, composite chords, mixed harmonies, and imitation of a music box.

These categories of Beethoven’s pedaling created by other scholars have much in common with the many types of pedaling by Steibelt and Dussek discussed earlier in this study. Beethoven’s pedaling has already been invoked in discussing the pedaling of Steibelt, when the damper pedal was employed to characterize the rondo theme (See Ex. 2.12 above) and to create composite sound in tremolando passages (see Ex. 2.14 and 2.15 above). In addition to these two types, pedaling to reinforce dynamic contrast, to create coloristic contrast, and to build up an elaborated chord in a single harmony, found in the works by Beethoven, are all prefigured in works by Steibelt and Dussek. In addition to these two types, many of Beethoven’s pedalings recall those by Steibelt and Dussek: to reinforce dynamic contrast, to create coloristic contrast, and to build up an elaborated chord in a single harmony.

**Pedaling to reinforce dynamic contrast**

The use of the damper pedal to increase volume was one of the oldest, as seen from the tutors by Milchmeyer and Adams. Steibelt and Dussek also employed the damper pedal to support dynamic accents, crescendo, or forte passages, thus reinforcing dynamic contrast. Beethoven also employed the damper pedal to reinforce dynamic contrast. In his sonatas, Op. 53 in C major and Op. 78 in F# major, he juxtaposes a *forte* passage with the damper pedal and a *piano* passage without the damper pedal, thus further emphasizing the contrast between the phrases (See Exx. 4.25 and 4.26)

Example 4.26. Beethoven, Sonata in F# major, Op. 78, I, mm. 57–60

Pedaling to create contrast in tone color

In contrast, Beethoven called for the damper pedal in a piano passage to create contrast in tone color. A similar use of pedaling discussed under Dussek’s Op. 44 (see Ex. 3.17 above) appears in Beethoven’s Sonata in A major, Op. 101. In the fourth movement, a motive in the high register is played piano and pedaled, which creates a tender and blurry sound with mixed harmonies, recalling the sound of a music box. This is followed by a motive of forte and a detached sound, producing a surprising contrast to the preceding motive (see Ex. 4.27).

Example 4.27. Beethoven, Sonata in A major, Op. 101, IV, mm. 87–90
**Elaboration of a chord/Harmonic prolongation**

Dussek used the damper pedal to build up the tones of a single harmony, especially to highlight tonic or dominant prolongation or other important harmony. Beethoven used the damper pedal for a similar purpose. He indicated pedal markings to build up the sound of a series of arpeggiated chords (see Ex. 4.28).

Example 4.28. Beethoven, Sonata in F minor, Op. 57, III, mm. 176–82

![Ex. 4.28. Beethoven, Sonata in F minor, Op. 57, III, mm. 176–82](image)

Beethoven also applied this pedaling to highlight the tonic prolongation at the end of the movement, sometimes even without a release sign (see Ex. 4.30).

Example 4.29. Beethoven, Sonata Op. 53, III, mm. 528–43

![Ex. 4.29. Beethoven, Sonata Op. 53, III, mm. 528–43](image)
This type of pedaling, to build up the tones of an elaborated chord, is described by Czerny: the damper pedal “is both necessary and effective in chord-passages of every sort, when the harmony does not change too quickly,” with following musical example (see Ex. 4.31)\textsuperscript{160}. Czerny associated the “collective sound through pedaling, especially the elaborated single harmony” with the term “harmonioso.”\textsuperscript{161} In this regard, Czerny suggests pedaling at arpeggiated passages in Beethoven’s Sonata Op, 2, No. 3 (mm. 218–23) and a series of broken chords in the opening of the third movement of the Sonata Op. 31, No. 2.


\begin{center}
\includegraphics[width=\textwidth]{example.png}
\end{center}

Beethoven further applied this pedaling to highlight an important harmony, similar to the pedaling previously discussed in Dussek’s Sonata, Op. 44 (See Ex. 3.13 above); in the second movement of the Sonata Op. 101, he calls for an open pedal to sustain a Db pedal point in the bass, the flatted sixth or the Neapolitan of the dominant. The pedal is held down for several measures with some harmonic mixture, creating a special sonority (see Ex. 4.29).

\textsuperscript{160} Czerny, \textit{Pianoforte School}, 62.
\textsuperscript{161} Newman, \textit{Beethoven on Beethoven}, 240–41.

**Beethoven’s Unnotated Pedaling (Normal Pedaling)**

Another important issue is whether Beethoven’s pedal markings are complete or incomplete. Grundman and Mies asserted that Beethoven intended his pedal indications to be complete, so pedaling should be applied only where it is indicated.\(^{162}\) According to these scholars, Beethoven often used the pedal to produce contrast; therefore additional pedaling would obscure the intended effect. However, pedaling to produce contrast, in either dynamics or tone color, seems to be one of many effects that Beethoven intended by means of the damper pedal. In addition, Czerny remarked that “Beethoven used more pedal than indicated,”\(^{163}\) contradicting the scholars’ assertion. Most scholars today, in fact, agree that pedal markings in the scores are incomplete.\(^{164}\) Beethoven specified pedal markings where the pedaling was unusual or unlikely to be apparent to the player. In other words, Beethoven indicated pedal markings only for “special effects,” leaving “normal pedaling” to the discretion of the performer.\(^{165}\) This suggests that a variety of uses of pedaling had already been well established by the time, so Beethoven did not feel the need to mark them in the score.

---


\(^{163}\) See p. 87.


As to what Beethoven considered normal pedaling, the pedaling of his contemporaries, especially Steibelt and Dussek, give us the best guidance. For example, Beethoven did not always indicate pedal markings to sustain bass notes in extended accompaniment figurations (see Ex. 4.32), yet pedaling in such a place is not only appropriate but necessary, as also suggested by Breitman.166

Example 4.32. Beethoven, Sonata in E major, Op. 109, III, mm. 17–20

In addition, our earlier discussion of Dussek illustrated a pedaling for repeated notes or chords that is also found in Beethoven’s works. Beethoven’s Sonata Op. 53 includes a similar passage at the end of the second movement (introduction to the final rondo movement), where this pedaling seems to be appropriate as well (see Ex. 4.32).


166 Ibid., 71–72.
This type of pedaling was also discussed by Breitman and Bilson. Breitman associated it with *Tragen der Töne* and “Wah-wah” effects, suggesting pedaling on the repeated notes in Beethoven’s sonata in Eb major, Op. 31, No. 3 (see Ex. 4.33), which seems appropriate.\(^\text{167}\) Bilson provided passages of such pedaling to illustrate the influence of Clementi, Dussek, and Cramer on Beethoven. He pointed out that a passage in Beethoven’s Sonata in Bb major Op. 22 (see Ex. 4.34) seems to have no precedent in Mozart or Haydn, but is pure “London” thinking.\(^\text{168}\)

Example 4.34. Beethoven, Sonata in Eb major, Op. 31, No. 3, I, mm. 3–6

![Example 4.34](image)

Example 4.35. Beethoven, Sonata in Bb major, Op. 22, II, mm. 1–5

![Example 4.35](image)

Steibelt often called on the damper pedal for important chords or tones, cadence figuration after running passages, and dotted notes or other notes in long note values in melodies, thereby giving warmth and weight with an enriched sonority. Such pedaling would be

\(^{168}\) Bilson, “Keyboards,” 236.
appropriate in similar places in Beethoven’s works, for example, the sequence of cadence figuration after the running passages in the Sonata Op. 53 (see Ex. 4.35).

Example 4.36. Beethoven, Sonata Op. 53, I, mm. 80–82

Steibelt also employed the damper pedal when the theme recurred in the treble register, often with elaborative figuration. In many cases, such pedaling was associated with an indication of dolce or legato. This type of pedaling can be applied to many places in Beethoven’s works, such as the second theme in his Sonata Op. 53 (see Ex. 4.36).


From the above, it is clear that Beethoven was not isolated from his contemporary composers and pianists in developing the use of the damper pedal. Many of Beethoven’s pedalings can be understood properly only within a knowledge of the pedaling styles of his contemporaries. For example, the indication of a single pedal marking for the rondo theme in his
Sonata Op. 53, or pedaling for an entire movement in the Sonata Op. 27, No. 2, are examples of Beethoven applying an old, customary use of the damper pedal, although these cases have recently been regarded as the most controversial, and extraordinary uses of the damper pedal. In addition, a variety of effects that composers such as Steibelt and Dussek created by the use of the damper pedal can be applied to similar passages in the works of Beethoven, serving as the best guidance to use of this pedal where it is not indicated in the score.

**Summary**

Mozart, despite his interest in a sustaining device such as the knee lever barely made use of the damper pedal and knee lever. He left no pedal markings in his score. Accounts of his performance style implied that he did not use the damper pedal, also Czerny remarks suggested that the damper pedal is not required when performing Mozart’s works.

His performance style, associated with harpsichord playing and the characteristics of Viennese pianos, as well as the lack of developed damper-control devices compared with those on English pianos, are reason enough why Mozart was not active in using the damper pedal.

Haydn, by the same token, does not seem to have employed the damper pedal until his late years. It was during his London trip that he changed his piano style in many respects. He met and performed with composers in London such as Dussek and Clementi. He also seems to have been influenced by the English piano of larger construction with the more developed damper pedal, as seen in his three late sonatas in particular. The first and only pedal indications in his works appear in the Sonata H. XVI: 50. He called for open pedal twice to complete the opening theme, which recurs in different guises. This type of pedaling is frequently found in Clementi and other London School composers such as Steibelt and Dussek. Relevantly, the
sonata is dedicated to Therese Jansen, a student of Clementi. Possibly Haydn wrote such pedalings as a tribute to Clementi, as Rowland suggests. Even if that were not true, evidence still supports the influence of London composers on Haydn in the use of the damper pedal as well as in aspects of compositional style.

Born in Vienna, Wölfl was a renowned pianist and composer of the time, regarded as a serious rival to Beethoven. As he trained with Leopold Mozart, Michael Haydn, and W. A. Mozart, his performance style was characteristic of Viennese pianism. In 1801 he left Vienna for Paris and later London, where he remained until his death. It is highly likely that Wölfl knew Steibelt and Dussek, because they were all renowned composers and pianists whose works were published, lived in Paris and London, and traveled throughout Europe in the same period. Wölfl’s similarity to them in the use of the damper pedal constitutes evidence that Wölfl knew of his contemporary composers’ works.

Wölfl left only a few pedal indications during his stay in Vienna, the first such indications appearing in his sonatas Op. 6 dedicated to Beethoven and his Op. 15. In contrast, Wölfl’s later works composed after he left for Paris and London include more frequent and advanced uses of the damper pedal, as best illustrated in his sonatas Op. 33. He employed the damper pedal to sustain the bass in left-hand accompaniment figurations, often extended beyond the hand’s grasp, to build up the collective sound of an elaborated harmony, often used for harmonic prolongation at the end of a section or movement, to characterize a rondo theme or a recurring opening motive, to produce contrast in tone color, and to improve the legato of a singing melody. He also called for a single pedal for an entire variation in his Sonata Op. 41, in a manner reminiscent of Steibelt’s *Mélange* and Beethoven’s Moonlight Sonata. All of these
examples strongly suggest that the composers discussed in this study were closely related in developing the use of the damper pedal.

Kozeluch was one of few composers in Vienna who adopted the use of the knee lever in his early years. The use of the damper pedal throughout a section was found in Steibelt and Wölf. Kozeluch specified the damper pedal in his Caprices Op. 44 to raise the dampers throughout an entire movement. This pedaling as seen in Kozeluch’s instruction along with the similar pedaling found in Steibelt and Wölf helps us to understand Beethoven’s pedaling in his Sonata Op. 27, No. 2: it is customary rather than extraordinary in the light of these examples from his contemporaries.

Beethoven, unlike Mozart or Haydn, was active in use of the damper pedal and careful to indicate pedal markings in his score. This study has examined the influence of the London School composers on Beethoven’s pedaling, as implied by several documented accounts of Czerny and suggested by Rowland and Bilson. The categories that Newman and Breitman assigned to Beethoven’s pedal markings have much in common with those assigned to the pedaling of Dussek and Steibelt in the present study. Many examples in which those composers exploited the damper pedal for the same or similar effects have been provided. The use of the damper pedal to create contrast in tone color, to reinforce dynamic contrast, to reinforce the effect of tremolos, and to characterize main rondo theme, to build up an elaborated single harmony, often used as harmonic prolongation, found in his works were all prefigured in the works of Steibelt and Dussek. In addition, Kozeluch’s pedal instruction in Op. 44 provides a clear precedent for Beethoven’s pedal indication in the Sonata Op. 27, No. 2.

From the above, it seems to clear that Beethoven’s pedaling can be understood better in the context of pedaling by his contemporary composers, especially Steibelt and Dussek.
Furthermore, other types of pedaling discussed in the works by Dussek and Steibelt, such as pedaling to extend accompaniment figuration, to emphasize a recurring motive or to sustain repeated notes or chords, can be applied to the parallel place in Beethoven’s works, as “normal,” if unnotated, pedaling.
CONCLUSION

Although the damper-raising device on the piano appeared as early as the 1740s, it was not until the beginning of the nineteenth century that this pedal was brought into general use. Remarks by Milchmeyer (1797) and Steibelt (1809) reflected the atmosphere of the late eighteenth century, when the use of the damper pedal was often regarded as charlatanism, and its effects had not yet been fully developed. However, a few decades afterwards, in 1839, Czerny wrote: “in modern Piano-forte playing this pedal has become extremely important”169 and “almost all modern composers employ it very often, as Ries, Kalkbrenner, Field, Herz, Moscheles (in his latter works) &c.”170 The present study has traced the early development of pedaling by the pianist-composers Steibelt and Dussek in particular, and their influence on contemporary Austrian composers that led to this change.

The discussion started with the invention of the damper pedal and the development of its mechanism—from hand stops to knee levers and finally to the damper pedal. In England, the damper pedal has been used as early as 1770s, whereas in France the pedal replaced the knee lever at the beginning of the nineteenth century. This different pace in the development of the damper pedal corresponded to the development of its use by composers. Consequently, composers in England started to develop the use of the damper pedal earlier than Austrian composers did.

The use of damper pedal went through several stages from the last quarter of the eighteenth century to the first quarter of the nineteenth. The earliest style of pedaling, from its invention to around the 1780s, was observed in the tutors by Milchmeyer and Adam. The

169 Czerny, Pianoforte School, 57.
170 Ibid., 64.
The damper pedal was used mainly to imitate other instruments or create novel effects with a blurred sound. The pedal was used for several measures or an entire section at a time, like the registers the harpsichord or organ.

Steibelt was the first composer to indicate pedal markings in printed music and played a great role in developing and popularizing the use of the damper pedal. The dazzling effect achieved by the damper pedal on tremolando passages was a hallmark of Steibelt, and became very popular, especially in Paris. Whereas his early works retained some old pedaling effects, such as imitating the tambourin or voice, a more advanced use appeared in his later works composed in London, such as the Concerto Op. 33, the Sonata Op. 45, and Les papillons. Here he employed the damper pedal to characterize the rondo theme, thus delineating the rondo structure, to reinforce the treble register, to extend accompaniment figuration in the left hand, to enrich the sound of important tones, to build up the sound of a harmonic prolongation, and to create contrast in tone color between pedaled and un-pedaled sound. On the whole, the damper pedal was conceived as means for improving the tone rather than creating novel effects.

Dussek was given credit for the greatest command of pedaling among his contemporaries. A more sophisticated use of the damper pedal is certainly found in his works: the duration of the pedaling became shorter; a variety of effects was created by means of the pedal; and the effects intended were precise. The present study has assigned all the pedal markings in his works for solo piano and piano four hands into seven categories: (a) to reinforce dynamic contrast, (b) to extend accompaniment figuration, (c) to build up the sound of an elaborated single harmony, (d) to sustain repeated chords or notes, (e) to create a contrast of tone color between pedaled and un-pedaled sound, (f) to characterize a main theme, and (g) to
characterize an important motive. Furthermore, he associated these effects with harmonic, thematic, and formal structure.

Steibelt and Dussek clearly had a precise purpose in mind when they called for the damper pedal. It was not until the Romantic period, with the music of Chopin and Schumann, that pedaled sound became the norm and special effects were created by the release of the damper pedal, e.g., Eusebius in Schumann’s *Carnaval*, Op. 9. Some remarks by Czerny provide important information on this change: “We must however avoid making continual use of this pedal, for this would be an abuse of it. The charm of the music is lost, if we employ it too often. Clear and distinct playing must always be considered as the Rule, all the rest is merely by way of exception.”

The present study further took a look at the important contemporary Austrian composers Mozart, Haydn, Wölfl, Kozeluch, and Beethoven. As in the cases of Mozart and Haydn (in his early years), the use of the damper pedal was not developed until the late eighteenth century: that seems to have been related to the less-developed damper-raising mechanism and the characteristic Viennese pianism that was associated with Viennese instruments. However, both Haydn and Wölfl began to develop the damper pedal after they left Vienna for London. The London School composers and the English pianos, as distinguished from the Viennese pianos, must have influenced them in use of the damper pedal as well as musical style.

Beethoven was no exception. He met and performed with all these composers, such as Haydn, Steibelt, Wölfl and Kozeluch. Although it is not known if he met Dussek, he was known to have respected Clementi and Cramer, who often performed with Dussek and members of the London Pianoforte School. The present study has observed a number of examples in which these composers used the damper pedal for similar purposes.

---

No matter whether Beethoven was influenced by the London School composers intentionally or unintentionally, his pedaling can be understood much better in the context of contemporary trends in pedaling. Since many London School composers such as Steibelt and Dussek have been forgotten and their works are rarely performed today, Beethoven became known as the first composer who indicated pedal markings and used the damper pedal in his own performances. Consequently, many uses of his pedaling including the open pedal in Op. 27, Op. 31, No. 2, and Op. 53 have been considered unusual, idiosyncratic experiments rather than following the new custom. Beethoven was, of course, an innovative figure in pedaling as well as in all other aspects of pianism. However, his intentions in pedaling can be interpreted more clearly in the context of contemporary composers’ and pianists’ styles of pedaling, especially those by London School composers such as Steibelt and Dussek, who played a significant role in the early development of pedaling.

The new perspective achieved from observation of the pedalings of Steibelt and Dussek in this present study should help us to understand the pedaling of their contemporaries better and to perform the works of all these composers in a manner closer to the composers’ intentions.

---

172 Breitman, Damper Pedal, 41: “among composers whose works are regularly performed today, Beethoven was the first to indicate pedaling in his score.”
## APPENDIX

Table B. Dussek’s Pedal Indications

<table>
<thead>
<tr>
<th>Opus No. (Crow No.)</th>
<th>Movement</th>
<th>Measure Number</th>
<th>Description</th>
<th>Purpose or Effect</th>
</tr>
</thead>
<tbody>
<tr>
<td>35, no. 2 (150)</td>
<td>ii. Rondo, Molto Allegro con espressione</td>
<td>49–52, 53–(56)(^\text{173}), 62–(65), (66–68)</td>
<td>Main theme with preceding introductory passages of repeated notes (theme is presented with legato and dolce markings) Repetition of theme in pianissimo; repetitions of theme with wide-spaced accompaniment figure</td>
<td>Characterize rondo theme; sustain sound of repeated notes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>11, 61</td>
<td>Accompaniment figure with wide leap (oom-pah)</td>
<td>Build up extended accompaniment figuration</td>
</tr>
<tr>
<td></td>
<td></td>
<td>44–45</td>
<td>Elaboration of tonic chord</td>
<td>Build up harmonic prolongation, thus highlighting harmonic/formal structure</td>
</tr>
<tr>
<td></td>
<td></td>
<td>67</td>
<td>Opening motive of main theme in arpeggiated version</td>
<td>Characterize opening motive; build up elaboration of single harmony</td>
</tr>
<tr>
<td></td>
<td></td>
<td>93–95, 96, 106–(107), 125–26</td>
<td>Accompaniment figure with wide leaps</td>
<td>Build up extended accompaniment figuration</td>
</tr>
<tr>
<td></td>
<td></td>
<td>128–31</td>
<td>Elaboration of tonic chord near end of movement</td>
<td>Build up harmonic prolongation, thus highlighting formal</td>
</tr>
</tbody>
</table>

\(^{173}\) The first edition does not include any pedal markings. They were added in the revised version published in 1807 as the third rondo of Op. 68.

\(^{174}\) Measure numbers in parentheses indicate places where the pedal should be released or applied even though they are specified by composer, but based on identical places where the composer give more markings.

\(^{175}\) There is a discrepancy between the two editions. Whereas the first edition (Longman & Clementi) gives many markings in the same phrases, specifying pedal changes at every harmonic change, the later version indicates a single marking for an entire phrase. This might have been to decrease publishing costs, leaving pedal changes to the performers’ decision.
| (178) | \textit{i. Grave-Allegro Moderato} | Upbeat to 27, 29 | Repeated chords, which appear between primary theme and transition in both exposition and recapitulation | Characterize recurring motive, thus highlighting formal structure |
| 43 | Elaboration of dominant chord before secondary theme | Build up harmonic prolongation, thus highlighting formal structure |
| 59 | Elaboration of mediant chord at end of development and before return of primary theme in recapitulation | Build up harmonic prolongation, thus highlighting formal structure |
| \textit{ii. Molto Adagio e sostenuto} | 60 | Elaboration of Neapolitan major-seventh chord | Build up harmonic prolongation, thus highlighting formal structure |
| 38–39, 95–96\(^{176}\) | Elaboration of dominant chord; elaboration of tonic chord | Build up harmonic prolongation, thus highlighting formal structure |
| 95–96\(^{177}\) | Elaboration of tonic chord | Build up harmonic prolongation, thus highlighting formal structure |
| 45, no. 1 | \textit{i. Allegro cantabile} | 3, 5, 6, 11, 13, etc | Accompaniment figure with wide leaps (oom-pah) | Build up extended accompaniment figuration |
| | Upbeat to 115 | Elaboration of tonic chord, leading to final tonic triad in \textit{fortissimo} at end of exposition | Build up harmonic prolongation, thus highlighting formal structure; reinforce \textit{fortissimo} |
| \textit{ii. Adagio patetico} | 14, 45, 54 | Head motive of main theme, recurring throughout movement | Characterize important motive, thus unifying entire piece |
| 39 | Elaboration of dominant chord, with markings of \textit{crescendo} then \textit{forte} | Build up harmonic prolongation, thus highlighting formal structure |

\(^{176}\) Two pedal markings here are added by the editor in \textit{Continental Composers in London, 1766–1810}, The London Fortepiano School, ed. Nicholas Temperley, VI, to correspond with the parallel phrase of m. 60.

\(^{177}\) There is a discrepancy between the two editions: whereas the Longman and Clementi edition indicates several pedal signs both for release and reapplication on each bass note of the changed harmony, the \textit{Collected Works of J. L. Dussek}, ed. Grossman (CD) indicates only a single pedal marking in mm. 93–95.
<table>
<thead>
<tr>
<th>iii. Rondo, Allegretto</th>
<th>9–11, 13–15, 25–27 / 71, 72, 74, 75 / etc.</th>
<th>Repetitions and returns of rondo theme; when a motive of theme undergoes modulation, pedal change is indicated each measure e.g., 71–75</th>
<th>Characterize rondo theme</th>
</tr>
</thead>
<tbody>
<tr>
<td>82–84</td>
<td>Elaboration of tonic chord</td>
<td>Build up harmonic prolongation, thus highlighting formal structure</td>
<td></td>
</tr>
<tr>
<td>ii. Allegro di molto</td>
<td>107</td>
<td>Elaboration of dominant chord</td>
<td>Build up harmonic prolongation, thus highlighting formal structure</td>
</tr>
<tr>
<td></td>
<td>144</td>
<td>Block chord with forteissimo under fermata at end of development</td>
<td>Reinforce dynamics</td>
</tr>
<tr>
<td>ii. Rondo scherzo</td>
<td>43–44, 55–56, 119, 120, 121, etc</td>
<td>Accompaniment figure with wide leaps (oom-pah)</td>
<td>Build up extended accompaniment figuration</td>
</tr>
<tr>
<td>45, no. 2</td>
<td>2, 18, 39</td>
<td>Repeated chords in main theme</td>
<td>Sustain sound of repeated chord (portato); characterize recurring (recognizable) motive</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>Succession of two dominant chords at end of first part of opening section</td>
<td>Build up harmonic prolongation, thus highlighting formal structure (connecting two chords)</td>
</tr>
<tr>
<td></td>
<td>35, 36</td>
<td>Elaboration of tonic chord; elaboration of dominant chord; both in forteissimo near end of middle section</td>
<td>Build up harmonic prolongation, thus highlighting formal structure; reinforce dynamics</td>
</tr>
<tr>
<td></td>
<td>52–53</td>
<td>Elaboration of tonic chord in treble register with pianissimo marking at end of movement</td>
<td>Build up harmonic prolongation, thus highlighting formal structure</td>
</tr>
</tbody>
</table>

178 Each return of the theme after an episode is separated by a slash.
| 48 (186) | ii. Larghetto | 4–5, 8, 115, 117 | Part of theme repeated in treble register | Characterize part of main theme (echo effect), thus creating contrast in tone color |
| 24–26, 112–14 | Elaboration of tonic chord | Build up harmonic prolongation, thus highlighting formal structure |
| 27–29 | Repeated chords | Produce sustained sound of staccato (portato); imitate bell sound |
| 30–33 | Elaboration of dominant chord | Build up harmonic prolongation, thus highlighting formal structure |
| 66–67 | Elaboration of mediant chord at end of middle section | Build up harmonic prolongation, thus highlighting formal structure |
| 118–21 | Elaboration of tonic chord | Build up harmonic prolongation, thus highlighting formal structure |
| iv. Rondo, Allegretto, Moderato | 25–26, 132–33, 235–36 | Recognizable triadic motive | Characterize recurring motive; create contrast in tone color to surrounding passages without pedaling |
| 239–43 | Elaboration of tonic chord | Build up harmonic prolongation, thus highlighting formal structure |
| 70 (221) | i. Sonata, Allegro ma non troppo ed espressivo | 13, 15–16, 105 | Recognizable motive with wide-spaced accompaniment figure (alberti in open position) | Characterize recurring motive; build up extended accompaniment figuration |
| 23–(24)179 158–(159 or 160)180 | Elaboration of tonic chord at end of primary area; elaboration of mediant chord at end of development | Build up harmonic prolongation, thus highlighting formal structure |

179 A release sign is missing. It seems appropriate to hold down the pedal until the end of the arpeggiated chord at the end of the page marked “v.s.” and to release right before the beginning of the new section.
180 A release sign is missing. It could be released at the rest after the arpeggiated tonic chord, or at the end of the movement with repetition of final tonic triads.
<table>
<thead>
<tr>
<th>Movement</th>
<th>Name</th>
<th>Measure(s)</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>ii. Molto Adagio con anima ed Espressione</td>
<td>Accompaniment with dominant pedal point at cadence before return of main theme</td>
<td>62</td>
<td>Build up extended accompaniment figure</td>
</tr>
<tr>
<td></td>
<td></td>
<td>104–(106) (^{181})</td>
<td>Tonic prolongation Build up harmonic prolongation, thus highlighting formal structure</td>
</tr>
<tr>
<td>iv. Finale, Scherzo, Allegro con spirito</td>
<td>Accompaniment figure with wide skips (oom-pah)</td>
<td>111</td>
<td>Build up extended accompaniment figuration (sustaining dominant pedal point in bass)</td>
</tr>
<tr>
<td></td>
<td>Open pedal for elaborating passages in treble register; sustain dominant pedal point in accompaniment figuration</td>
<td>117</td>
<td>Create coloristic contrast; build extended accompaniment figuration (sustain bass)</td>
</tr>
<tr>
<td></td>
<td>Wide-spaced accompaniment</td>
<td>225, 226</td>
<td>Build up extended accompaniment figuration</td>
</tr>
<tr>
<td>71, no. 1, book 1 (235)</td>
<td>Var. 6, Andante sostenuto con molto espressione</td>
<td>18–19, 22</td>
<td>Arpeggiated accompaniment figure in both hands interwoven with slow-moving melody on top (^{182}) (nocturne texture) Build up extended accompaniment figuration</td>
</tr>
<tr>
<td></td>
<td>Var. 7, Legato e dolcissimo</td>
<td>1–7, 9–15, 26–28 (^{183})</td>
<td>Series of broken chords Build up elaboration of single harmony</td>
</tr>
<tr>
<td>71, no. 1, book 2 (244)</td>
<td>Air, Allegretto scherzo</td>
<td>11, 152</td>
<td>A recurring, short motive in forte Characterize recurring motive; enhance forte</td>
</tr>
<tr>
<td></td>
<td></td>
<td>107–8, 111–12, 238–41</td>
<td>Head motive of main theme at every recurrence Characterize head motive of main theme</td>
</tr>
<tr>
<td>71, no. 3, book 2</td>
<td>Var. 3</td>
<td>1–2, 5–6, 13–14</td>
<td>Head motive of main theme in left hand at every recurrence Characterize head motive of main theme</td>
</tr>
<tr>
<td>74</td>
<td>i. Sonata, Allegro con</td>
<td>40–(48)</td>
<td>Secondary theme recurring in treble Characterize secondary theme; coloristic</td>
</tr>
</tbody>
</table>

---

\(^{181}\) There is no release sign, suggesting that the pedal should be held down throughout the tonic prolongation to the end of the movement.

\(^{182}\) This texture appears with markings of *andante* and *pianissimo or pianissimo*.

\(^{183}\) He indicated signs for pedal release at the end of each bar, asking for pedal changes at every harmonic change.
<table>
<thead>
<tr>
<th>fuoco</th>
<th>register with elaborative figuration</th>
<th>contrast</th>
</tr>
</thead>
<tbody>
<tr>
<td>75</td>
<td><em>i. Sonata, Allegro ma non troppo</em></td>
<td>37–38, 167–68</td>
</tr>
<tr>
<td>76</td>
<td><em>i. Fantasy, Grave—Larghetto, Allegro</em></td>
<td>69–70, 71, upbeat to 77–78, 79 / 153–55, 157–59, 161, 162, upbeat to 165–(166), (167)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>209–10</td>
</tr>
<tr>
<td></td>
<td><em>iv. Finale alla Polacca, Tempo allegro ma moderato</em></td>
<td>53–54, 61–62, 77–78</td>
</tr>
</tbody>
</table>

184 A single pedal sign is indicated in m. 165. However, the pedal can be changed at the beginning of m. 167 and released at m. 168, as implied by the parallel passages mm. 69–71, 76–80, etc.
BIBLIOGRAPHY

Writings


**Scores**

http://imslp.org/wiki/Piano_Sonata_No.11,_Op.22_%28Beethoven,_Ludwig_van%29


http://imslp.org/wiki/Piano_Sonata_No.21,_Op.53_%28Beethoven,_Ludwig_van%29

http://imslp.org/wiki/Piano_Sonata_No.22,_Op.54_%28Beethoven,_Ludwig_van%29

http://imslp.org/wiki/Piano_Sonata_No.23,_Op.57_%28Beethoven,_Ludwig_van%29


———. Mélange d'airs et de chants de divers cararctères en forme de scène, composés et arrangés pour le piano-forte, oeuvre X. Paris: Boyer, 1790.

