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## The 'harpe organisée', 1720-1840 : rediscovering the lost pedal techniques on harps with a single-action pedal mechanism

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## Chapter 6

# Pedalling and Spohr's harp pieces

### 6.1 Research question

This research began with the author's dilemma to how to play six passages in Spohr's *Sonate Concertante*, Op. 115 for violin and harp. These sections seemed impossible to play on a single-action harp,<sup>1</sup> if only one pedal is moved at a time with one foot.

The passages are:

- *Allegro* bars 6-7, 74-90, 217-31, 238-42.
- *Larghetto* bars 5-12.
- *Rondo* bars 294-304.

These bars will be discussed and analysed in section 6.2.1. Then a similar scheme, as used for Krumpholtz's *Préludes* in section 5.4, will show how double- and triple-pedalling is an integral part of Spohr's compositional style for harp, even if it is not indicated in the pieces. It is the author's opinion that this was the secret of Dorette Spohr's incredible technique, but was also what led her to retire from harp playing.

All of Spohr's compositions are physically playable with single-pedalling, except for Opp. 115 and 118.<sup>2</sup> However, single-pedalling implies pedal moves that need to be planned bars ahead and often have no musical sense. On the other hand, multi-pedalling can be performed exactly in the bar where the harmony changes and where the accidentals are written in the score. Since discovering the advantages

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<sup>1</sup>The word "harp" is used throughout this thesis to refer exclusively to a harp with a single-action pedal mechanism.

<sup>2</sup>Spohr wrote eighteen works for the harp. Two works are incomplete: WoO 24 and WoO 25. Three other works are lost: WoO 29, WoO 33 and WoO 36. The double concerto WoO 14 is not available for consultation. See Chapter 4, footnote 18.

and ease of multi-pedalling, the author has applied these historical pedal techniques to every piece by Spohr. There are passages, where multi-pedalling may not appear indispensable, but it complements any execution that aims towards a historically informed performance. When pedals become part of the musical line, the feet gestures and the harmonic developments are in concordance with each other.

When employing multi-pedalling in Spohr's music, an important feature is folding and unfolding the C and G pedals. Folding away pedals can occur before the piece commences or during the piece. The simple movement of folding away a pedal entails using the toe to raise the pedal to fold the pedal flush with the resonance box of the harp, if that pedal is not required for an entire movement or piece. If the folded pedal is required during the course of the movement or piece, the pedal does not need to be completely flush against the resonance box. It can be left in a vertical position but slightly jutting out, leaving enough space so that the toe can quickly unfold that said pedal. Figure 6.1 shows the C pedal in a vertical position on the left-hand side of the pedal box. Unfolding a pedal can be a slightly riskier movement than folding away a pedal, as the pedal can get stuck and not unfold easily.

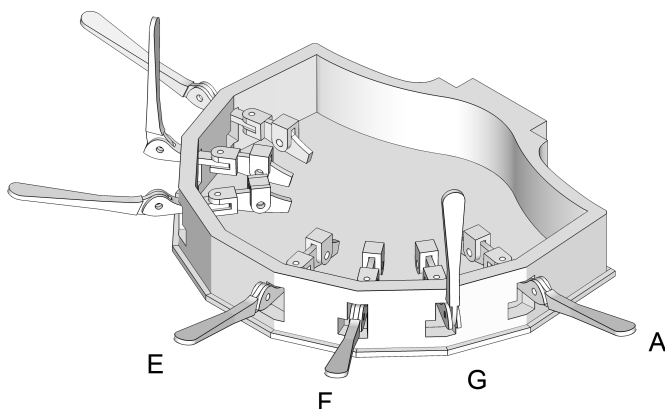


Figure 6.1: Double-pedalling (D.P.) on two non-adjacent pedals with the G and C pedals folded away. (Also see fig. 5.15 and 5.16.)

Every time a pedal needs to be folded or unfolded in a work by Spohr, there is either at least a half-a-bar's rest (and usually more) in the harp part, or the texture of the harp thins out to one part for one hand. The harpist therefore has ample time to fold or unfold a pedal. Multi-pedalling is not explicitly written in the Spohr's music, but why does Spohr's compositional style of writing incorporate rests precisely where a pedal needs to be folded or unfolded? The rhetorical silences in the music are the implicit clue to Spohr's harp compositional style and Dorette Spohr's pedal technique.

### 6.1.1 Dorette Spohr

Dorothee Henriette Scheidler (1787-1834), called Dorette, was born in Gotha, daughter of Johann David Scheidler (1748-1802), and Sophie Elisabeth Susanne Scheidler née Preyßing (d. 1821 or 1832).<sup>3</sup> Her father was court cellist and composer and her mother was one of the two singers employed at the Gotha court from 1776. Dorette had two maternal uncles who also played at court up to 1837, Friedrich Wilhelm (violinist) and Carl Scheidler (cellist). They both formed part of Spohr's regular quartet in Gotha.

Little is known about Dorette's life, except through Spohr's autobiography and newspaper descriptions of her performances. She kept a diary, but this was lost after her death. Some of her letters have survived to Louis, one to her daughter Ida, and one to Clara Schumann.<sup>4</sup>

#### Musical career to 1806

Dorette played the piano and harp, and played the violin sufficiently well to play Viotti duets with Spohr. She knew both Italian and French as well as her native tongue, German. Her earliest documented concerts on the harp and piano are from 1802, when she was still fourteen-years-old. Four of her performances from that year are reported in the *Gothaischen gelehrten Zeitung*.<sup>5</sup> She performed a "Variationen auf der Harfe" on April 6, 1802, a second concert where she played piano, a third performance on December 17, playing a "Harfenkonzert von Kleeberg,"<sup>6</sup> and a final concert, on December 27, where she played Mozart's two-piano Concerto with Caroline Schlick on two pianos.<sup>7</sup> All concerts took place in the Mohrensaale Gotha.<sup>8</sup> Dorette performed with her mother, Madame Scheidler and Louis Spohr in a concert in Leipzig on December 16, 1805. There she performed a "Concert"

<sup>3</sup>All biographical information comes from: Clive Brown, *Louis Spohr* (Cambridge: Cambridge University Press, 1986); Spohr, *Lebenserinnerungen*; Göthel, *Thematisch-bibliographisches Verzeichnis*; Wulffhorst, "Louis Spohr's Early Chamber Music (1796-1812)"; Freia Hoffmann, *Instrument und Körper* (Frankfurt am Main: Insel, 1991), 336-52; Gisa Steguweit, "Weibsbilder" in Gotha um 1800: zwischen Anpassung und Aufbegehren (Druckmedienzentrum, 2015); Elizabeth Dobritzsch, *Barocker Bühnenzauber. Das Ekkehof-Theater in Gotha* (München: Bayerische Vereinsbank, 1995). I thank Dr. Karl Traugott Goldbach, Director of the Spohr Museum, Cassel, Germany for his comments and research help. Anna Teresa Macías García, "El arpa e instrumentos emparentados y su presencia en la obra de Johan Wolfgang von Goethe" (PhD, Universidad complutense de Madrid, 2012), 82, gives an incorrect birthdate for Dorette.

<sup>4</sup>Louis Spohr and Dorette Spohr, *Louis Spohr - Briefwechsel mit seiner Frau Dorette*, ed. Folker Göthel (Kassel: Bärenreiter, 1957). Dorette Spohr, "Dorette Spohr an Clara Schumann," 1 Bl. hs. m. eigenh. U. ; 9,5 x 15,5 cm, (December 16, 1831), <http://hansopac.slub-dresden.de/cgi-bin/slub.pl?tunnel=idn&idn=b132196>.

<sup>5</sup>Steguweit, "Weibsbilder" in Gotha um 1800, 226-27. Steguweit cites four public performances of Dorette, cited in the *Gothaischen gelehrten Zeitung*, 1802.

<sup>6</sup>Christian Gottlieb Compositeur Kleeberg, *Grand concert pour le piano forte ou la harpe avec deux violons, alto et basse, une flûte, deux hautbois, deux bassons, deux cors ou trompettes et timbales*, Op. 9 (Augsburg: Gombart, 1800). Christian Gottlieb Kleeberg, *Concert für Harfe oder Pianoforte*, n.d., <https://opac.rism.info/metaopac/search?id=rism200045783>.

<sup>7</sup>W. A. Mozart, *Concerto in Es für zwei Claviere*, K.365.

<sup>8</sup>Steguweit, "Weibsbilder" in Gotha um 1800, 226-27.

by Backofen,<sup>9</sup> a “Fantaisie” on the harp and she accompanied her mother singing Mozart’s Arie K.505 “Non temer, amato bene”.<sup>10</sup>

Johann Georg Heinrich Backofen (1768-1855), clarinetist, basset hornist and harpist at the Gotha court is named by Spohr as her teacher, but it would appear that Dorette was already performing in public before Backofen arrived in Gotha.<sup>11</sup>

### **Musical career after 1806 as a performer and teacher**

Louis Spohr was appointed *Konzertmeister* in October 1805 at the Gotha court and he remained in this position until September 1812. In his autobiography, Spohr affectionally reminisces about their courtship and when he proposed marriage to Dorette: “Wollen wir so fürs Leben miteinander musizieren?”<sup>12</sup> The couple married on February 2, 1806, and they had three children that survived to adulthood: Emilie (b. 27/5/1807), Johanna Sophie Louise (Ida) (6/11/1808) and Therese (29/7/1818).

Their professional life as a duo involved several European concert tours including three extended tours:

- Mid-October to March/April 1807: [Weimar]-Leipzig-Dresden-Prague-Regensburg-Munich-Augsburg-Stuttgart-Karlsruhe-Heidelberg-Frankfurt.
- October 1809 to March 1810: Weimar-Leipzig-Bautzen-Wroclaw (originally planned St. Petersburg)-Leignitz-Glogau-Berlin-Hamburg-Lübeck-Hamburg.
- October 1812 to April 1813: Leipzig-[Dresden]-Prague-Vienna.<sup>13</sup>

From April 11, 1811,<sup>14</sup> Dorette was employed as solo player and music teacher to the Princess at the Gotha court. This position was offered to her by the Duchess Caroline Amalie:<sup>15</sup>

“Da sie mich sowie meine Frau höchst ungern so lange bei den Hofkonzerten vermissen werde, so erbiere sie sich, wenn ich die Reise aufgeben und baldigst nach Gotha zurückkehren wolle, meiner Frau

<sup>9</sup>Backofen, *Anleitung*, 1827. One movement of a *Concerto* in B-flat major by Backofen is found at the end of third edition of his method.

<sup>10</sup>“Berlinische musikalische Zeitung,” 1805, No. 104: 412, AMZ, 1806: 206.

<sup>11</sup>Steguweit, “*Weibsbilder*” in *Gotha um 1800*, 226-27. The *Gothaischen gelehrten Zeitung* reports that Backofen played a concert in Gotha on August 4, 1802, but Dorette had already performed in public in April 1802.

<sup>12</sup>Spohr, *Lebenserinnerungen*, 96: “Shall we make music together for ever?”

<sup>13</sup>Wulfhorst, “Louis Spohr’s Early Chamber Music (1796-1812),” Table III/1, 121-23. Wulfhorst lists thirteen performances of Dorette from 1805-1813, which were reviewed. This is not a complete list of Dorette’s performances, as Dorette continued to perform on the harp up to 1820 and on the piano for the remainder of her life.

<sup>14</sup>Steguweit, “*Weibsbilder*” in *Gotha um 1800*, 238.

<sup>15</sup>Karoline Amalie of Hesse-Kassel (1771-1848), Duchess of Saxe-Gotha-Altenburg, daughter of Landgrave (later Prince) William I of Hesse and second wife of Emil Leopold August (1772-1822), Duke of Saxe-Gotha-Altenburg. The Princess mentioned in the quote underneath was Louise Dorothea Pauline Charlotte Fredericka Auguste (1800-1831), Princess Louise of Saxe-Gotha-Altenburg, daughter of Duke of Saxe-Gotha-Altenburg from his first marriage.

als Entschädigung dafür eine Anstellung als Solospielerin bei den Hofkonzerten und als Musiklehrerin der Prinzessin zu verschaffen.”<sup>16</sup>

This position effectively lasted until October 1812, when the Spohr couple again depart on their third concert tour to Vienna, but Dorette did not officially leave this position until May 1813.<sup>17</sup> The Theater an der Wien, engaged Louis as “Orchesterdirektor” and Dorette as “Solospielerin auf der Harfe” by May 1813, but there is no evidence that she actually ever performed there.<sup>18</sup> Only three public concerts of the Spohrs are recorded in the newspapers during their sojourn in Vienna. The first concert took place on February 14, 1813, another on January 19, 1814, and their final concert before leaving Vienna permanently, on March 19, 1815. All concerts took place in the Redoutensaal.<sup>19</sup> Dorette gave birth to their only son, Friedrich on July 1, 1814, but he died less than three months afterwards.<sup>20</sup>

During the summer of 1815, the Spohrs stayed with Prince of Carolath-Beuthen on his Silesian estate, where Dorette taught his seventeen-year-old daughter Dorothea the harp and his fifteen-year-old daughter Henriette the piano.<sup>21</sup>

Dorette performed in public for the last time, while on their London tour in 1820. She played at least three public performances during their stay, the first concert on April 13, 1820, at the City Amateur Concert. The second occurred on April 24, at the Philharmonic concert season<sup>22</sup> and the final concert took place on Thursday, June 8, 1820, at the New Argyll Rooms.<sup>23</sup>

Spohr writes in his autobiography that after this tour, he begged Dorette to retire from harp playing for health reasons.<sup>24</sup> Dorette died on November 20, 1834, and afterwards Spohr seldomly performed with harp. One concert is documented with Marie Loew in Kassel and Spohr also may have performed with his niece Rosalie Spohr, daughter of his brother Wilhelm.<sup>25</sup>

<sup>16</sup>Spohr, *Lebenserinnerungen*, 128: “As she will miss not only me, but also my wife, from the court concerts, she has offered us, when I want to give up travelling and as soon as possible when I can return to Gotha, employment to my wife, as compensation, as a solo player at the court concerts and music teacher to the Princess.”

<sup>17</sup>*Ibid.*, 167.

<sup>18</sup>AMZ, March 17, 1813: 194: “solo player on the harp”. Also cited in Hoffmann, *Instrument und Körper*, 343. Hoffman implies that Dorette performed many times in Vienna, without quoting any engagement at the Theater an der Wien.

<sup>19</sup>AMZ, February 14, 1815: 115; AMZ, January 26, 1814: 72; AMZ, March 29, 1815: 218.

<sup>20</sup>Brown, *Louis Spohr*, 92.

<sup>21</sup>Spohr, *Lebenserinnerungen*, 194. Prince Heinrich Karl Erdmann III Fürst zu Carolath-Beuthen (1759-1817), Dorothea Carolath (1799-1848), Henriette Sophie Konstanze (1801-1874).

<sup>22</sup>“The Mirror of Fashion,” *The Morning Chronicle*, May 4, 1820.

<sup>23</sup>Spohr, *Lebenserinnerungen*, Vol. 2, 72, footnote 9, 236.

<sup>24</sup>Dorette suffered “Nervenfieber” from after the birth of her second child. In the beginning of the nineteenth century, this meant several ailments from chronic fatigue, ailments of the liver or gall, bacteria in the intestine, pneumonia and typhus. The term was often used for men to refer to Typhus and was rife during the Napoleonic Wars. August Friederich Hecker, *Ueber die Nervenfieber, welche in Berlin im Jahre 1807 herrschten, nebst Bemerkungen über die reizende, stärkende und schwächende Kurmethode* (F. Maurer, 1808), 28.

<sup>25</sup>See Arthur Abell, “Some Unknown Letters of Louis Spohr,” *Musical Courier* LXI, no. 7 (1910): 10-11; Arthur Abell, “Some Unknown Letters of Louis Spohr,” *Musical Courier* LXI, no. 8 (1910): 5-6. Rosalie

### 6.1.2 Dorette Spohr's harps

Dorette first owned a "Strassburger" harp, meaning a harp from Strasbourg, which she had received from the Duchess of Brunswick-Lüneburg as a gift.<sup>26</sup> This harp was probably built by the eighteenth-century Storck family of instrument builders.<sup>27</sup> Between June 1806 and October 1807 the Spohrs bought a Henri Naderman harp, most likely with 41 strings, with a pitch range from F1 to d4.<sup>28</sup> As this harp was built in Paris, it was probably built for a pitch between A=425-430Hz.<sup>29</sup> Spohr constructed a special carriage to carry this harp on their many concert tours.<sup>30</sup>

Spohr had considered buying an Erard harp in 1808 for Dorette. In a letter from Louis Spohr to Peter's editions in Leipzig dated "Gotha, August 11, 1808", Spohr writes:

"Wenn's mir einigermaassen möglich ist, werde ich allsdann auch nach Leipzig kommen, um Ihre Erhard'schen Harfen zu sehen und für meine Frau eine auszusuchen. Schon lange war diess mein sehnlichster Wunsch."<sup>31</sup>

It would appear that this purchase never came to fruition.<sup>32</sup>

Weber attended two concerts of the Spohr's in Gotha on September 29 and 30, 1812. Near the end of the duo sonata, Weber writes that on account of a new harp, a string broke and then "ein Pedal hängen blieb".<sup>33</sup>

Dorette's Naderman harp was also noted in a somewhat negative review from a concert in Zurich in 1816:

"Die Virtuosität des Harfenspiels der Frau Spohr ist besonders ausgezeichnet in Sprüngen und im Pedalgebrauch. So groß der Beyfall war; so musste er doch bey den Nichtkennern geschmälert

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Spohr (1829-1918), harpist and niece of Louis and Dorette Spohr. She retired from public performances after her marriage to the Count von Saurerma.

<sup>26</sup>Spohr, *Lebenserinnerungen*, 102. Duchess Brunswick-Lüneburg, Princess Augusta of Great Britain (1737-1813) married Charles William Ferdinand, Duke of Brunswick-Wolfenbüttel (1735-1806) in 1764.

<sup>27</sup>See Pierre, *Les facteurs d'instruments de musique*, 373-74; Vannes, "Dictionnaire universel.", 346-47. See also Introduction, footnote 58.

<sup>28</sup>See "System of pitch notation", under "Abbreviations", page x.

<sup>29</sup>Wolf, "Timeline-Pedalharps." Email correspondence with Beat Wolf, June 23, 2016.

<sup>30</sup>Spohr, *Lebenserinnerungen*, 101; Max Maria von Weber, *Carl Maria von Weber: ein Lebensbild*, vol. 1 (E. Keil, 1864), 380. Carl Maria von Weber (1786-1826), composer, conductor, pianist and critic. He mentions that Dorette was playing on a new harp for two concerts that he attended in Gotha on September 29 and 30, 1812. There is no mention of a new instrument in Spohr's autobiography and it would appear that Dorette was still playing on her Naderman in 1816. See next footnote.

<sup>31</sup>AMZ, 1834: 299: "If it is to some extent possible, I will then also come to Leipzig to see your Erard harps and choose one for my wife. For a long time, this has been my dearest wish."

<sup>32</sup>Wulffhorst, "Louis Spohr's Early Chamber Music (1796-1812)," 352, footnote 2.

<sup>33</sup>Von Weber, *Carl Maria von Weber*, 1:380. There is no evidence that Dorette ever bought a new harp after 1807. The pedal that was "left hanging" could indicate that the pedal rod broke, the long metal rod that runs through the column of the harp and links the pedals to the mechanism in the neck. When this happens, the pedal does not function anymore, meaning that the vibrating length of the string cannot be altered.



werden durch den Umstand, dass sie eine so mittelmäßige, in der Mitte herum, (der un- und eingestrichenen Octave) schlechte Harfe hat, eine ältere Nadermannische. Wir haben hier bessere, nicht bloß Nadermannische, neuere sondern Erhardische. Auch ein hiersiger Dilettant der instrument Baukunst, Hr. Notz, hat eine weit bessere verfertigt. Was Hr. Spohr für seine würdige Gattin componiert hat, ist vortrefflich; wenn er auch das Wesen und die Prästanz der Harfe-ich will nicht sagen, nicht zu kennen schient,-aber doch bey weitem nicht erschöpft.<sup>34</sup>

On the way to London in February 1820, it was decided to leave Dorette's harp in Brussels, as Spohr wanted to buy Dorette a new Erard harp à *double mouvement*.<sup>35</sup> When they arrived, the Spohr's visited the Erard company. In Spohr's autobiography he writes:

Im Hause des Herrn Ries hatte ich auch die Bekanntschaft des Herrn Erard, dem Chef des Londoner Hauses frères Erard, gemacht und in Begleitung meiner Frau bereits das Magazin von fertigen Harfen besucht. Wir konnten uns jedoch nicht entschließen, sogleich eine derselben auszuwählen, da Dorette erst erproben mußte, welche Größe ihr am meisten zusagen würde, und ob sie sich überhaupt an den neuen Mechanismus werde gewöhnen können. Dieser Verlegenheit machte Herr Erard dadurch ein Ende, daß er sich freundlichst erbot, ihr eine Harfe nach ihrer Auswahl für die Dauer des Londoner Aufenthaltes zu leihen, die sie dann, wenn sie ihr nicht zusage, gegen eine andere vertauschen oder auch ganz zurückgeben könne. Dies nahm sie mit Dank an und begann nun sogleich, sich auf dem neuen Instrumente einzuüben. Es wollte ihr dies aber anfangs gar nicht recht gelingen, denn erstlich war die neue Harfe, obgleich vom kleinsten Format, doch noch um ein bedeutendes größer sowie auch stärker bezogen als ihre eigene und verlangte daher viel mehr Kraftanstrengung, und zweitens wurde es ihr sehr schwer, sich an den neuen Mechanismus à *double mouvement* zu gewöhnen, da sie den einfachen von Kindheit an geübt hatte. Sie sah daher bald ein, daß sie auf dieser Harfe erst nach Monaten werde öffentlich spielen können, und ich beschloß deshalb, sie nur einmal in meinem Benefizkonzert auftreten zu lassen, um diesem dadurch einen besondern Reiz zu geben.<sup>36</sup>

<sup>34</sup>AMZ, 1816: 458: "The virtuosity of the harp playing of Mrs Spohr is particularly excellent in leaps and the use of pedals. From how great the applause was; the non-connoisseurs were not less satisfied by the fact that she has such an average, bad harp, in the middle range, (on the stave and lever lines), an older Nadermann one. We have here better, not just Nadermann harps, but the new Erard ones. Even the dilettante instrument maker, Hr. Notz has produced a far better [instrument]. What Mr. Spohr composed for his dignified wife, is excellent; but he [does not exploit] the nature and full capacities of the harp - I will not say that he does not know how to do this."

<sup>35</sup>Spohr, *Lebenserinnerungen*, Vol. 2, 66. In a letter to sister, Pierre Erard mentions that he heard Dorette play for the first time in London in 1820. Robert Adelson, email correspondence, March 21, 2016.

<sup>36</sup>Ibid., Vol. 2, 72: "In the house of Mr Ries, I had also made the acquaintance of Mr. Erard, the head of

With this harp in her possession,<sup>37</sup> Spohr continues in his autobiography:

“Dorette, die sich ohnehin vor dem ersten öffentlichen Auftreten mit der neuen Harfe sehr fürchtete, war in großer Spannung vor dem, was da kommen werde, und ich hatte ernstliche Besorgnis, daß die Aufregung, in der ich sie sah, sowohl ihrem Spiele als ihrer Gesundheit nachteilig sein werde.”<sup>38</sup>

The third and last concert that Dorette performed in London was at the Argyll Rooms on June 8, 1820. The couple played a sonata for violin and harp, but it is not known which one. The sonata is advertised as a “new one”, only in manuscript,<sup>39</sup> so it is the author’s opinion that the Spohrs played their most recently composed sonata, which would have been WoO 36 (EWV 78) in G major/A-flat major. Considering the key of this sonata and its probable set-up “base” key, it probably entailed double-peddaling with both the left and right feet. The work was written in 1819. The score is currently lost.

Spohr writes extensively about this concert, as it actually turns out to be also Dorette’s last public performance on the harp:

“Während der folgenden Arie stimmte ich im Nebensaale meiner Frau die Harfe und sprach ihr Mut zu. Dann führte ich sie in den Saal, und wir nahmen unsere Plätze ein, um das Duett zu beginnen. Schon verbreitete sich die Stille der Erwartung, und man lauschte unsern ersten Tönen, als sich plötzlich von der Straße her ein fürchterliches Geschrei erhob, dem auch sogleich eine Kanonade von Pflastersteinen gegen die unerleuchteten Fenster des Nebensaales folgte. Bei dem Klirren der Scheiben und Kronleuchter sprangen die Damen entsetzt von ihren Plätzen auf, und es folgte eine unbeschreibliche Szene der Verwirrung und Aufregung. Man beeilte sich, die Gasbeleuchtung des Nebensaales anzuzünden,... daß nun das Volk,...weiterzog und so nach und nach die frühere Ruhe wiederkehrte. Doch dauerte es

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the London house of the *frères* Erard, and in the company of my wife, visited the [Erard] factory. However, we could not decide straightaway, which harp to choose, as Dorette first had to try out what size would suit her most, and if she could at all get used to the new mechanism. Mr. Erard resolved this dilemma, as he kindly offered to lend her a harp of her choice for the duration of our stay in London, which she then, if it were not to her liking, could exchange it for another, or even return it completely. This she accepted with thanks and now immediately began to practise on the new instrument. It was not first a success, because in the first place the new harp, though, being the smallest size, was still significant bigger and with higher tension strings as her own [harp] and therefore required a lot more strength, and secondly, it was very difficult for her to get used to the new mechanism *à double mouvement*, since she had always played the single-action from childhood. She soon therefore realised that it would take months to play publicly on this harp, and I therefore decided that she would only play once in my charity concert, adding to it a special charm.”

<sup>37</sup>There is no record of this loaned harp in the existing Erard ledgers, RCM, London. I thank Mike Baldwin, Erat researcher, for his assistance and expertise with these ledgers.

<sup>38</sup>*Ibid.*, Vol. 2, 79: “Dorette, that anyway with the first public appearance with the new harp was very afraid, was in great stress of what will come, and I had serious concerns that the excitement in which I saw her, would be detrimental to her health.”

<sup>39</sup>“The Mirror of Fashion,” *The Morning Chronicle*, June 12, 1820.

lange, bis das Publikum seine Plätze im Saale wieder einnahm und sich so weit beruhigte, daß wir endlich beginnen konnten. Ich war dabei nicht ohne Besorgnis, daß der Schrecken und die lange Pause meine Frau noch mehr aufgereggt haben würde, und horchte daher in großer Spannung auf ihre ersten Akkorde; als diese aber in gewohnter Kraft ertönten, beruhigte ich mich sogleich und überließ mich nun ganz der Aufmerksamkeit auf unser Zusammenspiel. Dieses, welches in Deutschland immer so sehr gefallen hatte, verfehlte auch auf das englische Publikum seine Wirkung nicht; es steigerte sich daher der Beifall bei jedem Satze des Duettes und wollte am Schlusse gar nicht enden. Als wir höchst erfreut über diesen Erfolg abtraten, dachten wir beide nicht, daß es das letztmal gewesen war, daß Dorette Harfe gespielt hatte!<sup>40</sup>

Spohr's last comment in his autobiography about Dorette and harps follows:

“Es folgt nun eine trübe Periode in meinem Leben, an die ich noch jetzt mit Wehmut zurückdenke. Dorette fühlte sich nämlich infolge der Anstrengung, mit der sie sich auf der neuen Harfe eingeübt hatte, und durch die wechselnden Eindrücke des Konzertabends so erschöpft und leidend, daß ich ernstlich fürchtete, sie möchte von einem dritten Anfall des Nervenfiebers heimgesucht werden.”<sup>41</sup>

It may be difficult for harpists today to imagine the gaping difference between a harp with a single-action and a double-action pedal mechanism, as harpists today often perform on several sorts of harps. Harpist today often come from the modern pedal harp to the earlier pedal harp. Dorette Spohr's experience was quite the opposite. The differences between the two harps mentioned by Spohr are: issues with the string spacing, the size of the instrument, the extra muscular strength required for the hands and feet, and the difficulties of coping with a new pedal mechanism.

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<sup>40</sup>Spohr, *Lebenserinnerungen* Vol. 2, 85: “During the ensuing aria I tuned in a nearby hall, my wife's harp, and gave her courage. Then I led her into the hall, and we took our seats to start the duet. Then the silence of expectation came upon the room, and one listened to our first notes, when suddenly from the street a terrible clamour arose, which at once followed by canons of stones against the unlit window of the side hall. In the clatter of plates and chandeliers, the women jumped from their seats in horror, and this was followed by an indescribable scene of confusion and excitement. They hastened to light the gas lighting in the side hall to forestall a second hit... and so gradually the former peace recurred. But it took a long while before the audience occupied their seats again in the hall and calmed down so far that we could finally begin. I was not without concern that the terror and the long break would have unsettled my wife even more, and therefore listened with great attentiveness to her first chords; but as these were heard in the usual strength, I calmed down immediately, leaving now all my attention to our [musical] interaction. This, which had in Germany always been a success, did also not fail to touch the English public; therefore the applause increased at every movement of the duet and did not want stop [applauding] at the end. As we were delighted with this success, we both did not think it was the last time that Dorette would play the harp!”

<sup>41</sup>*Ibid.*, Vol. 2, 85: “There now followed a dark period in my life, which I still think back with melancholy. Dorette felt because of the stress, with which she had practiced on the new harp, and by the changing impressions of the evening, so exhausted and under tension, that I feared seriously, that she would have a third attack of nervous fever.”

The following table gives an idea of the differences between these two instruments. Dorette used a Naderman single-action harp for over fifteen years.

Table 6.1: Comparison of a Naderman single-action harp and an Erard small model double-action pedal harp

	Naderman single-action harp	Erard small model double-action
Type of harp	single-action	double-action
Type of mechanism	harp à <i>crochets</i>	harp à <i>fourchettes</i>
Possible pitch	A=425-430Hz	A=430-440Hz
No. of strings	41 strings	43 strings
Range	F1-d4	E1-e4
String spacing: c-c1	98-102mm	103-105mm
String spacing: c1-c2	96-97mm	100mm
String tension (after Lépine 1811)	5300N	6800N

Dorette's career was ended by her illness according to Spohr's autobiography and the above difficulties that she experienced trying to adapt to the newer and larger Erard double-action pedal harp, with thicker strings, higher tension and heavier pedal springs which required more physical effort.

It is the author's opinion that the principal obstacle for Dorette was to translate her double-peddalling technique to the new double-action pedal harp. The two primary double-peddalling moves involve operating the F and A pedals with the right foot and the D and B pedals with the left foot. When the pedals are in the upper "open" position on the single-action harp, the F and A strings sound as pitches  $F^{\sharp}$  and  $A^{\flat}$ ; when the pedals are lowered the pitches become  $F^{\sharp}$  and  $A^{\sharp}$ . On the double-action pedal harp, when the F string sounds as  $F^{\sharp}$ , the F pedal is on the middle level and when the A string sounds as  $A^{\flat}$ , the A pedal is on the upper level, as shown in fig. 6.2 and 6.3.  $F^{\sharp}$  and  $A^{\flat}$  are not anymore on the same plane, as is the case on the single-action harp, as shown in fig. 6.4 and 6.5.<sup>42</sup>

On the other hand, the most common pedal move with the left foot involves operating the  $D^{\flat}$ - $D^{\sharp}$  pedal together with  $B^{\flat}$ - $B^{\sharp}$  pedal. These pedals are still on the same plane, the two flats are on the upper pedal level and the two naturals are on the middle, second level. However, pressing and holding pedals, or employing the heel and toe separately is easy when the pressing means pressing down against gravity. Pressing and holding pedals, or operating the heel and toe separately on the second pedal level is less successful and a more unstable movement.<sup>43</sup>

The pedal movements that the author has found in Spohr's works are full of intricate and subtle foot movements. Double-peddalling which entails operating two pedals at the same time with one foot is feasible on the double-action pedal harp. However,

<sup>42</sup>See section 8.1, which shows that this movement did continue in the playing practice on the double-action pedal harp, according to the nineteenth-century harp methods and repertoire.

<sup>43</sup>See section 8.1.



Figure 6.2: Erard double-action pedal harp, 1816: pedals set-up to play E $\sharp$ , F $\sharp$ , G $\sharp$ , A $\flat$ . F $\sharp$  and A $\flat$  are no longer on the same plane.



Figure 6.3: Erard double-action pedal harp, 1816: pedals set-up to play E $\sharp$ , F $\sharp$ , G $\sharp$ , A $\sharp$ . F $\sharp$  and A $\sharp$  are no longer on the same plane.

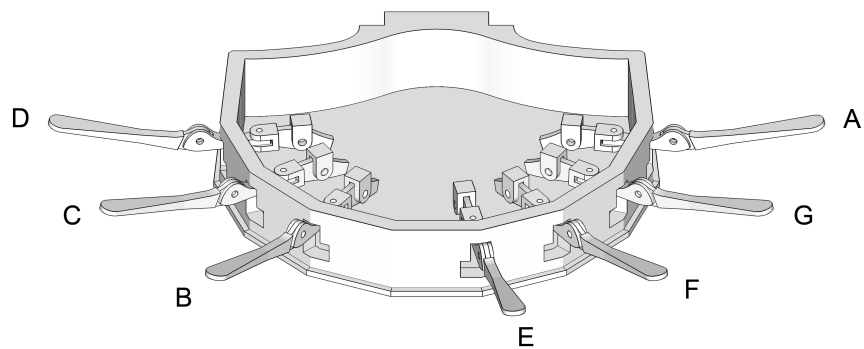


Figure 6.4: Single-action harp set-up to play  $E_b$ ,  $F^\sharp$ ,  $G^\sharp$ ,  $A_b$ .  $F^\sharp$  and  $A_b$  are on the same plane.

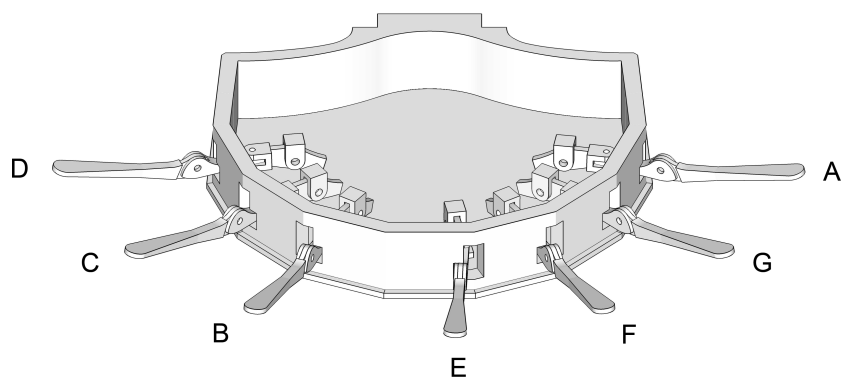


Figure 6.5: Single-action harp: pedals set-up to play  $E^\sharp$ ,  $F^\sharp$ ,  $G^\sharp$ ,  $A^\sharp$ .  $F^\sharp$  and  $A^\sharp$  are on the same plane.

Spohr's music requires that the heel and toe move two pedals separately with a pivoting motion. This motion is easy on a single-action harp, but is an unnatural movement for the feet on a double-action pedal mechanism. Further research could involve using Dorette Spohr's double-peddalling techniques on a double-action pedal harp.

### **Tuning**

Spohr writes this in his autobiography:

“Die Auflösung der Truppen war eine so vollständige, daß die weggeworfenen Gewehre zu Tausenden auf den Feldern bei Gotha aufgesucht werden konnten. Bei einem Spaziergange, den ich einige Tage nachher machte, fand ich als Nachlese noch einen Ladestock, den ich zum Andenken an die verhängnisvolle Zeit mit zu Haus nahm. An einem Faden aufgehängt, gab derselbe im hellen Klange das einmal gestrichene B und diente daher lange Jahre statt Stimmgabel beim Einstimmen der Harfe.”<sup>44</sup>

This tuning “fork” sounded to Spohr as B-flat who would have been accustomed at this time, in Germany, to an A sounding around 440Hz.<sup>45</sup> As Dorette's harp was tuned a semitone lower than the violin, this tuning fork was used to tune the B-flat of the harp, which corresponded to an A of Spohr's violin.<sup>46</sup>

Beat Wolf, the renowned single-action harp restorer and builder of our day, states that a Naderman harp from around 1805 would have been built for approximately A=425-430Hz.<sup>47</sup> If Dorette played her harp at A=415Hz, but with the diameter of strings for a higher pitched instrument, the general tension and feel of the strings would have been lower. The exact tension of her harp is not known but she could have compensated for this lack of tension by using thicker strings on her harp tuned at approximately 415Hz.

### **6.1.3 The repertoire of Dorette Spohr**

When the Spohrs began playing together they had, as Wulfhorst describes it, “no useful model” of chamber works for musicians of their capabilities.<sup>48</sup> In fact, the first time that they shared a concert podium, they did not play together. Each one performed a concerto with orchestra and Dorette performed alone and accompanying her mother.<sup>49</sup> They were two professional players who needed to

<sup>44</sup>Ibid., 99: “The resolution of the troops was so complete that the discarded guns had been thrown away by the thousands in the fields near Gotha. On a walk, that I made a few days later, I found the remains of a ramrod, which I took home as a memory of that fateful period. Hung on a thread, it gave the same bright sound as B-flat and therefore served for many years as a tuning fork for tuning the harp.”

<sup>45</sup>Haynes, *A History of Performing Pitch*, 334.

<sup>46</sup>See section 1.4. in this chapter for Spohr's use of the harp as a transposing instrument.

<sup>47</sup>Email correspondence with Beat Wolf, June 23, 2016.

<sup>48</sup>Wulfhorst, “Louis Spohr's Early Chamber Music (1796-1812),” 352.

<sup>49</sup>“Berlinische musikalische Zeitung,” No. 104: 412.

create their own music for their level of technique. At this time, the violin and harp repertoire consisted of either works for harp and violin *ad libitum*, or works where the harpist's right hand dialogues with the melody instrument, while also providing a simple harmonic and rhythmic accompaniment.<sup>50</sup>

If Backofen was Dorette's teacher, then she would have known his compositions for harp.<sup>51</sup> Backofen arranged and published Mozart's sonata for violin and piano, K. 376 for violin, cello and harp, but this transcription is for the German *Hakenharfe*<sup>52</sup> and not for the single-action harp. Most of Backofen's compositions are for this German eighteenth-century harp with hooks that are manually changed to alter the vibrating length of the strings. Works for the single-action harp include a *Fantaisie* very similar to Spohr's Op. 35 which was published in the second edition of his method,<sup>53</sup> a *Concerto* in B-flat major (one movement only), included in the third edition of Backofen's method,<sup>54</sup> and *Suite de l'Etude pour la Harpe*, a set of ten short Preludes. These are all solo pieces for the harp, so did not contribute to the Spohrs' duo repertoire. One can only surmise that when the Spohrs began "musicieren,"<sup>55</sup> they may have experimented with playing violin and piano sonatas on the harp.

Spohr, probably with the collaboration of Dorette, wrote duos for themselves as professional performing musicians and this music was not composed for other players.<sup>56</sup> It was their private repertoire and they kept it to themselves, as Spohr wrote that "die meine Frau für sich behalten wird."<sup>57</sup> Spohr twice mentions in his autobiography that they performed by memory.<sup>58</sup> It was normal practice that eighteenth- and nineteenth-century virtuoso composer-performers wrote and exclusively performed their own works. The *Grande Sonate*, Op. 16 (1809), and the two surviving solo works for the harp, Opp. 35 and 36 (1816) are the only harp pieces by Spohr that were published during Dorette's lifetime. The second movement of Op. 114 was published as Op. 50 and the final *Rondo* movement of Op. 115 was published as Op. 51 for violin and piano in 1820.<sup>59</sup> Spohr described the sonata, Op. 16, as "eine der leichtesten und wird bei ihrer ungekünstelten Gefälligkeit dem Publico hoffentlich gefallen."<sup>60</sup>

Wulfhorst attributes the lack of publications of the works with harp partially "to the general level of harp playing at the time."<sup>61</sup> Spohr's works are the most difficult works ever written for the single-action harp and have remained so, even on the

<sup>50</sup>See Chapter 4.

<sup>51</sup>Rosenzweig, "Backofen," 80-97. This is the only published article on Backofen and the harp.

<sup>52</sup>See section 1.3.1.

<sup>53</sup>Backofen, *Anleitung*, 1807; Backofen, *Anleitung*, 1827.

<sup>54</sup>See section 6.1.3. for discussion of left foot moving the E pedal.

<sup>55</sup>"Musicieren" means music-making in English.

<sup>56</sup>Wulfhorst, "Louis Spohr's Early Chamber Music (1796-1812)," 347.

<sup>57</sup>*Ibid.*, 201: "my wife will keep them for herself." (October 3, 1806).

<sup>58</sup>Spohr, *Lebenserinnerungen*, 148, 154.

<sup>59</sup>The piano parts of Opp. 50 and 51 were published in the violin keys.

<sup>60</sup>Wulfhorst, "Louis Spohr's Early Chamber Music (1796-1812)," 200, 474: "one of the easiest and it will be liked by the uncultured tastes of the public". Spohr's letter of December 6, 1808 to his publisher Simrock, quoted in Göthel, *Thematisch-bibliographisches Verzeichnis*, 30.

<sup>61</sup>Wulfhorst, "Louis Spohr's Early Chamber Music (1796-1812)," 201.



double-action pedal harp, due to the dense compositional texture and the chromatic writing which results in so many pedal moves in certain passages. Both of these difficulties can be overcome if the pieces are played on the only type of harp that Spohr knew: a single-action harp with thinner strings and one where certain double-peddalling technique moves are possible.

Spohr's works are based on a pedal technique that few used or even knew about. It is a technique that the Spohrs exploited to a maximum degree like no other composer or performer. One could say that today's harpists are still not at the level of Dorette's technique, considering that Opp. 115 and 118 have not been performed by any other harpist on a single-action harp besides the author<sup>62</sup> on a single-action harp in concert, since Dorette Spohr's pre-1820 performances. This is principally due to the fact that without certain double-peddalling techniques that are only possible on the single-action harp, these pieces, as notated in the scores, seem impossible to play on any pedal harp. It is for this reason that many pieces by Spohr are still not played. This is in contradiction to what Wulfhorst calls the:

“mechanical limitations...[that] prevented the development of idiomatic and substantial harp music, until the double-pedal harp was invented in 1810...”<sup>63</sup>

Wulfhorst also writes that Spohr released Opp. 113-115, and 118 for publication from 1839 as:

“the harp-playing technique and construction had progressed so far that the sonatas were accessible to a larger number of harpists.”<sup>64</sup>

The evidence extracted from the scores and from performing the pieces on a single-action harp show quite the opposite. Spohr's music remained obscure and still is rarely played because as it was conceived for a single-action harp, some passages are actually impossible to play on the newly invented double-action pedal harp of 1810, most particularly passages in Opp. 115 and 118. The invention of another pedal mechanism did not popularise his music, but actually hindered the diffusion of his works. It could be said that Spohr's Opp. 115 and 118 are part of rare species of music that become unplayable on the newly invented harp with a double-action pedal mechanism. This is due to other technical constraints of the new harp.<sup>65</sup>

#### **6.1.4 The compositional process**

Spohr's autobiography is the principal source to comprehend his compositional process when writing for the harp.

<sup>62</sup>To my knowledge, no other harpist, besides myself, has performed Spohr's Opp. 115 and 118 in the original keys and using the multi-peddalling techniques described in this chapter.

<sup>63</sup>Ibid., 346.

<sup>64</sup>Ibid., 350.

<sup>65</sup>It is usually thought that the complete single-action harp repertoire is transferable to the double-action pedal harp, with its access to more keys - in theory, twenty-seven keys (compared to the thirteen keys possible on the single-action harp) - and enharmonic solutions. Spohr's music is an example of highly instrument-specific music.

“Ich begann sogleich ein eifriges Studium der Harfe, um zu ergründen, was dem Charakter des Instrumentes am angemessensten sei. Da ich in meinen Kompositionen reich zu modulieren gewohnt war, so mußte ich besonders die Pedale der Harfe genau kennenlernen, um nichts für sie Unausführbares niederzuschreiben. Bei der großen Sicherheit, mit der meine Frau schon damals die ganze Technik des Instrumentes beherrschte, konnte dies freilich so leicht nicht geschehen. Ich überließ mich daher auch ganz dem freien Fluge der Phantasie, und es gelang mir bald, dem Instrument ganz neue Effekte abzugewinnen.”<sup>66</sup>

From Spohr's first musings about the harp, he mentions that his music is chromatic and modulates often. To write for the harp, Spohr needed to understand what modulations were possible in which keys. Each new composition for the harp contains new double-peddalling experiments, as he gradually discovers the chromatic possibilities, modulations and diminished 7<sup>th</sup> chords that are available to him. He first uses the normal “base” set-up key of the harp, E-flat major, but then he experiments with A-flat major and D-flat major as “base” set-up keys. A-flat major becomes Spohr's preferred “base” set-up key, as then the harpist can fully exploit double-peddalling techniques on both sides of the harp.

Spohr says that his wife “fully knew the techniques of the instrument”. It could mean that she knew all about double- and triple-peddalling from her teacher, Backofen, who was the first person to publish anything regarding multi-peddalling techniques.<sup>67</sup> Backofen shows how to pedal in first movement of his *Concerto*, which Dorette performed.<sup>68</sup> He suggests places where to use double-peddalling, so using the left foot to move the E pedal is implied at least three times.<sup>69</sup>

As so little is known about Dorette's life, it is also not known how much she contributed to the compositional process. Wulfhorst quotes Richard Holdermann as having actually seen works by Dorette.<sup>70</sup> Even though mutual collaborations were common in the nineteenth century between composer-performers, in this case, the music was published solely under Spohr's name.<sup>71</sup>

### The harp as a transposing instrument

<sup>66</sup>Spohr, *Lebenserinnerungen*, 98: “I immediately began an in-depth study of the harp, to fathom what the character of the instrument was most appropriate for. As I was prone to rich modulations in my compositions, I had to learn the pedals of the harp especially well, in order to write nothing that was unplayable. Due to the greater sureness of my wife, who at that time knew the entire technique of the instrument, it could not easily happen, I lost myself in a free flight of the imagination, and I soon succeeded in achieving totally new effects from the instrument.”

<sup>67</sup>See section 3.4.4.1.

<sup>68</sup>See section 6.3.

<sup>69</sup>Backofen, *Anleitung*, 1827, 44-46: double-peddalling marked in bars 15, 16, 17; Implied left foot moving the E pedal, on the right-hand side of the harp: 45, 54, 55, 58, 59, 67, 68, 69. A full analysis is this fundamental work in the art of moving the E pedal with the left foot and Dorette's pedal technique beyond the scope of this thesis.

<sup>70</sup>Richard Holdermann, “Spohr und Romberg in Gotha,” *Neue Zeitschrift für Musik* 91: 97-98, no. 62/9 (1895).

<sup>71</sup>Examples of collaborations include the three sets of *Trois Nocturnes* written by the harpist Bochsá, cellist Jean-Pierre Duport and violinist Rodolph Kreutzer. Wulfhorst, “Louis Spohr's Early Chamber Music (1796-1812),” 181-82.

Spohr then describes the system of using the harp as a transposing instrument.<sup>72</sup>

“Ein anderer Versuch zur Steigerung des Effekts hatte aber einen günstigeren Erfolg. Ich kam auf die Idee, die Harfe einen halben Ton tiefer als die Violine zu stimmen. Dadurch gewann ich zweierlei. Da nämlich die Geige am brilliantesten in den Kreuztönen klingt, die Harfe aber am besten in den B-Tönen, wenn möglichst wenig Pedale angetreten werden, so erhielt ich dadurch für beide Instrumente die günstigsten und effektvollsten Tonarten: für Geige nämlich D und G, für Harfe Es und As. Ein zweiter Gewinn war der, daß bei der tiefern Stimmung der Harfe nun nicht so leicht während des Spieles eine Saite riß, was bei öffentlichen Vorträgen in heißen Sälen dem Harfenisten so leicht geschieht und dem Zuhörer den Genuß verleidet. Ich schrieb daher von nun an alle meine Kompositionen für Harfe und Violine in solcher verschiedener Stimmung.”<sup>73</sup>

In this often-quoted text, Spohr points to the practical reason of tuning the instruments in two different pitches. The harp sounds better and is probably more in tune when the strings are in their “open” position. Writing in the key A-flat major, or its relative minor as the “base” set-up key on the harp means that four out of seven strings are in the “open” position.<sup>74</sup>

There are several advantages to this system, the first being that when the harp is set-up in the “base” key of A-flat major, it is possible to exploit double-peddalling techniques on both sides of the harp. A further reasoning may partly concern nineteenth-century thinking on the special characteristics of each key in music. Each major and minor key, as much as each interval in music, had its own characteristics, each evoking a certain passion, mood and colour.<sup>75</sup>

It would appear from Spohr’s writings, that he did not know that other composers before him had written for the harp as a transposing instrument. This transposition was used for concertos with orchestra in Paris, but the author knows no other chamber music works, besides those by Spohr, written in this way. Spohr wrote his first two complete sonatas, WoO 23 (1805) and Op. 16 (1806) in the same keys for the violin and harp. All other duos are written for a transposing harp.

<sup>72</sup>See section 4.1.

<sup>73</sup>Spohr, *Lebenserinnerungen*, 98: “Another attempt to increase the effects, however, had a better success. I had the idea, to tune the harp a semitone lower than the violin. By doing this, I won twofold. Namely, since the violin sounds most brilliant in the sharp keys, the harp however is best in the flat keys when as few pedals as possible are fixed, so I got the best and effective keys for both instruments: for the violin namely D and G, for the harp E-flat and A-flat. A second advantage was that at the lower tuning of the harp it was less likely that a string would break during a performance, which happens so easily in public places in hot concert halls and the enjoyment of the audience is spoiled. I wrote therefore from now on all my compositions for harp and violin in these different tunings.”

<sup>74</sup>A comprehensive review of the keys used in the harp repertoire is beyond the scope of this study.

<sup>75</sup>For an in-depth study of key characteristics of the eighteenth century see Rita Steblin, *A History of Key Characteristics in the 18th and Early 19th Centuries, Second Edition* (University of Rochester, 2002). Primary sources of the epoch where key characteristics in music are discussed include André Ernest Modeste Grétry, *Mémoires, ou, Essais sur la musique*, vol. 2, 1797, 357-58; Christian Friedrich Daniel Schubart and Ludwig Schubart, *Zu einer Ästhetik der Tonkunst* (J. V. Degen, 1806), 377-82.

A final paragraph by Spohr, once again, mentions the special effects on the harp:

“Da ich die Eigentümlichkeit der Harfe, ihre Effekte und das, was meine Frau insbesondere darauf zu leisten vermochte, nun immer genauer kennen lernte, schrieb ich in jener Zeit wieder eine große Sonate für Harfe und Violine (Op. 115 bei Schubert in Hamburg) und bemühte mich, das Ergebnis meiner Erfahrungen dabei in Anwendung zu bringen. Es gelang mir; die Harfenpartie dieser Sonate war bequemer zu spielen und zugleich brillanter wie die der frühern. Dorette übte sie daher mit besondrer Vorliebe ein und spielte dieses neue Werk bald mit derselben Sicherheit wie die vorhergehenden.”<sup>76</sup>

Once again, Spohr refers to the “effects” that he has been able to achieve. The former sonata that he refers to is Op. 113, which only employs double-peddalling with the right foot, as described in harp methods and a handful of pieces. Spohr experiments with double-peddalling with the left foot in three works that precede Op. 115, namely WoO 27, WoO 28 and possibly WoO 14. Op. 115 culminates his experiments and is the first work where he uses double-peddalling in an exceptional way for both feet.

One wonders if the new “effects” that he is referring to are new pedal movements that no one else had asked a harpist to perform before. Spohr’s use of the word “effect” would normally refer to sound effects or techniques like harmonics, *etouffés* or *Sons de Guitarre*,<sup>77</sup> which are often cited as the special effects in Spohr’s harp music.<sup>78</sup> Spohr uses these effects rarely in his music, seldomly does he ask for pedal *glissandi* or guitar sounds. What is truly new, as an effect, is the complex and difficult nature of the music: fiendishly hard compositions for the harp with complex harmonies that are technically easy when a certain pedal technique is employed. The *concertante* form gave the Spohrs the chance to dialogue as two equal instruments.

### 6.1.5 Reception of Dorette’s playing

Of the many reviews of Dorette’s playing,<sup>79</sup> she is invariably described as a strong virtuoso player, but with subtle refinement in her playing. Spohr himself, when he heard her play for the first time described her as a “virtuosität auf Harfe und

<sup>76</sup>Spohr, *Lebenserinnerungen*, 124: “As I learned, now to know the peculiarity of the harp, its effects and what my wife in particular could achieve, and always knowing more and more precisely, I wrote, at that time again a great sonata for harp and violin (Op. 115 at Schubert in Hamburg) and endeavoured myself to use all of my knowledge here. I succeeded; the harp part of this sonata was more comfortable to play and at the same time more brilliant than that of the former. Dorette practised on this [sonata] with special fondness and played this new work soon with the same confidence as the previous.”

<sup>77</sup>Backofen, *Anleitung*, 1827, 28.

<sup>78</sup>Wulffhorst, “Louis Spohr’s Early Chamber Music (1796-1812),” 472.

<sup>79</sup>Wulffhorst lists thirteen reviewed performances of Dorette from 1805-1813. This is not a complete list of Dorette’s performances. This goes beyond the scope of this present research.

Pianoforte" with a "größter Sicherheit und feinsten Nuancierung".<sup>80</sup>

A review from a concert at the end of March 1808 in Heidelberg, reported in the *Allgemeine Musik Zeitung* stated:

"Seine Gattin spielte Harfe, wie man sie in Deutschland selten zu hören bekommt, - mit einer Zartheit, Leichtigkeit und Anmuth, mit einer Sicherheit und Stärke, mit einem Ausdrucke, der hinreißend ist"<sup>81</sup>

One of the most descriptive passages states:

"...seine Gattin, die herrliche Harfenistin; ihre Harfe ist nicht groß genug für ihr volles und kräftiges Spiel und würde, wenn auch Spohr zuweilen mit seiner Violine sie meisterhaft unterstützte, das Ohr der viel verlangenden Zuhörer im großen Saale nicht befriedigt haben, hätte sie nicht durch ihr bezauberndes Spiel, durch den ätherischen Anhauch ihrer Töne, durch die geflügelte Hand, die im Arpeggio hundert Saiten auf einmal zum Tönen brachte, durch ihr tempo rubato, worin ihr Gatte nur eine Seele mit ihr auszuatmen schien, die Zuhörer zu einer Aufmerksamkeit gezwungen, die eine Stille hervorbrachte, worin man jeden Atemzug vernehmen konnte."<sup>82</sup>

This following review recalls Dorette's performance of Op. 35:

"Zum Schlusse spielte Mad. Spohr allein eine Phantasie (C-moll) auf der Harfe, wobei sie dem Charakter der Komposition, Schwermut und düsterer Ernst, ganz entsprochen zu haben scheint."<sup>83</sup>

Following the first performance of one of the double concertos for violin, harp and orchestra in Leipzig, which was most likely WoO 13:

"Über Herrn Spohrs und seiner Gattin Spiel haben wir schon ausführlich gesprochen... Mad. Spohr, durch große Fertigkeit, Nettigkeit und Anmuth des Spiels ganz gewiß überall ausgezeichneten Beifall finden wird."<sup>84</sup>

<sup>80</sup>Spohr, *Lebenserinnerungen*, 93-94: "virtuoso on the harp and piano" with "utmost confidence and the finest nuances".

<sup>81</sup>Ibid., 109: "His wife played the harp, which one rarely heard played in that way in Germany-with a delicacy, lightness and grace, with a safety and strength, with an expression which is gorgeous". AMZ, 1807: 523.

<sup>82</sup>AMZ, 1808, 254: "...his wife, the exquisite harpist; her harp is not big enough for her full and vigorous playing and though Spohr sometimes with his violin she supported masterfully, the ear of her much desired listeners would not have been satisfied in the big hall had she not through her magical playing, through the ethereal breathes of her sounds, through the flying hands, the hundred strings played at once, her tempo rubato through which her spouse could see her soul, the listeners were driven into an attention that bore a crushed silence, where one could witness each breath taken."

<sup>83</sup>"At the end, Mad. Spohr played alone a fantasy (C minor) on the harp, which she seems completely in concordance with the character of the composition, its melancholic and dark seriousness."

<sup>84</sup>AMZ, 1807: 90-91. Leipzig, October 27: "About Mr. Spohr and his wife's playing, we have already spoken at length,... Mad. Spohr, through great skill, beauty and grace of performance, she certainly earns everywhere excellent applauses."

This critique inherently points to her pedal technique:

“Mad. Spohr entwickelt in ihrem zarten und alle Schwierigkeiten der Modulation in die fremdesten Tonarten besiegenden Spiel eine höchst befriedigende Verbindung von Kunstfertigkeit und Geschmack. – Die Komposition ihres Gatten sprach ungemein an, und es machte eine freundliche Wirkung, wie das anspruchslose Künstlerpaar sich im Einklange zarter Töne sanft vereinte und dann wieder im stürmischen Wechselfluge kühner Phantasie überbot.”<sup>85</sup>

This quotation from a concert review directly refers to Dorette's leaps (rolled *arpeggi*) and her pedal technique<sup>86</sup> from a concert in Zurich in 1816:

“Die Virtuosität des Harfenspiels der Frau Spohr ist besonders ausgezeichnet in Sprüngen und im Pedalgebrauch.”<sup>87</sup>

The critic present at Dorette's pen-ultimate public performance on April 24, at the Philharmonic concert season criticises the Spohr's musical style:

“M. and MAD. Spohr performed a Duet for the harp and violin; the combination was interesting, but we were disappointed in the musical effect.”<sup>88</sup>

The *concertante* style by Spohr may have seemed old-fashioned in 1820 for an English audience.

## 6.2 The complete works by Louis Spohr for the harp

Spohr composed at least twenty-two works and two fragments for Dorette, in which eighteen of these are for the harp and the remaining works are for piano.<sup>89</sup> The eighteen works for the harp include three solo pieces consisting of one free-form piece *Fantaisie* (Op. 35) and two variations forms (Op. 36 and WoO 29), seven sonatas for violin and harp (Op. 16, WoO 23, WoO 27, Opp. 113-115, Op. 33, Op. 36), one unfinished sonata movement (Op. 24), one *Introduzione* (WoO 25), two double concertos for violin, harp and orchestra (WoO 13 and WoO 14), one trio (WoO 28) which is an arrangement of the *Sonate*, WoO 27, two duos (Opp. 118 and

<sup>85</sup>Ibid., 61: “Mad. Spohr developed in her tender execution that surmounted all difficulties of modulations into the strangest keys, a highly satisfying combination of craftsmanship and taste. The composition of her husband spoke immensely, and it made a successful effect, such as the unpretentious artistic duo in unison play delicate tones gently combined and then surpassed in stormy changes, full of fleeting bold imagination”.

<sup>86</sup>See this chapter, footnote 14 for complete quote and full translation.

<sup>87</sup>AMZ, 1816: 458: “The virtuosity of the harp playing of Mrs Spohr is particularly excellent in leaps and the use of pedals.”

<sup>88</sup>“The Mirror of Fashion,” Jun. 12, 1820.

<sup>89</sup>The works for piano include Opp. 34, 42, 50, 51, 52, 80. and Opp. 46, 23, 24 for their Italian tour.

33) and an *Aria* (WoO 92) for voice, horn and harp. Three works are lost: WoO 29, WoO 33 and WoO 36. The manuscript copy of the double concerto WoO 14 is not available for consultation.<sup>90</sup>

Each work is analysed with respect to the pedal techniques, with a special emphasis on Op. 115 and Op. 35. The *Jeu des pédales* are those detailed in section 5.3 and listed again in Appendix II. A certain chronology of pedal moves can be seen, while Spohr defines and matures his compositional style for the harp. His early works sometimes contain pedal moves that are not always organic and are awkward, both as single-pedal moves or as double-pedal moves. He gradually experiments more and more with double-peddalling and heel and toe pivoting, employing over thirty-seven different pedal moves in his entire opus for the harp.

### 6.2.1 Op. 115

Spohr's Sonate Op. 115 (EWV 36) was his second of three *Sonate Concertante* and was composed in the winter of 1809.<sup>91</sup> It was first published by Schubert in Hamburg in 1841 with Plate number 383.384. This sonata is written in two keys, G major for the violin and A-flat major for the harp.<sup>92</sup> As with the other two *Sonates Concertantes*, Opp. 113 and 114, the 1841 publication provided two versions for the violin, one in the original key for the violin and other in the harp key of A-flat major for violin, flute and cello.

The final movement, *Rondo*, was actually published in 1820 as Op. 51 in G major, for Dorette to play on the piano. This means that Dorette played the work in two different keys on two different instruments. There is also an arrangement of the second movement, *Larghetto*, for bassoon and piano.<sup>93</sup>

Spohr describes in his autobiography his compositional process when writing Op. 115, as cited in section 6.1.4.

Once again Spohr refers to "Effekte" which Wulfhorst translates as "technical

<sup>90</sup>See Chapter 4, footnote 18.

<sup>91</sup>In February 2016 I meet the wizard harpist with pedals, Kim Glennie de Libero in Las Vegas. I asked her to collaborate with me and provide me with pedal solutions for these six passages, which she has previously not ever seen. I explained to her the possible notes that are available on a harp, when set-up in the "base" key of A-flat major. She most graciously provided me with her modern harp solutions and single-action harp solutions. Out of these six solutions, her solutions were identical as the author's solutions.

<sup>92</sup>To my knowledge, no other harpist, besides myself, has performed Spohr's Opp. 115 and 118 on a single-action harp in concert, since Dorette Spohr's pre-1820 performances. Davide Monti, violinist, and I first performed Op. 115 on May 4, 2014, at the Chiesa dell'Assunzione della Beata Vergine Maria, Caselle Landi, Italy and again on May 5, 2014, at the Teatro Vittoria, Turin, Italy. I used a harp, built by Jacob Erat, circa 1795, set-up in the "base" key of A-flat major at A=415Hz and the violin tuned at A=440Hz-complete with a chin rest after Spohr's model-made by Monti. I also used multi-peddalling techniques as described in this chapter. This work is part of the Arparla's second Spohr CD, recorded in October 2016.

<sup>93</sup>I thank Dr. Traugott Goldbach of the Spohr Museum for sharing this with me.

devices.”<sup>94</sup> If the word “Effekte” is taken in this context to mean technical devices,<sup>95</sup> then it refers directly to the quantity of double-peddalling with both feet found in this sonata and the subtle heel and toe pivoting moves. Op. 115 includes the most foot moves of any work by Spohr up to this time.

***Allegro*, bars 6-7, fig. 6.6**



Figure 6.6: Spohr, Op. 115 *Allegro*, bars 6-7.

The movement begins with the G pedal folded away from bar 1. This first phrase uses the diminished seventh chord on F $\sharp$ , which is the most used pivot chord in the whole harp repertoire.<sup>96</sup> The harmonic progression is different than the other examples cited in this thesis. The first cadence in bar 6 is from the sub-dominant to the tonic (A-flat major), followed by V-I cadence in the relative minor (F minor). Then the diminished seventh chord on F $\sharp$  is used as a pivot chord resolving to the sub-dominant chord of F minor (B-flat minor). This in turn moves to the dominant of F minor and is transformed with a 6-5 progression into the dominant of the home key, A-flat major.

This double-peddalling on F and A, in the opening introductory section, sets up the work as being a study on double-peddalling for both feet. Bar 6 could be played with a triple-pedal movement. However, double-peddalling is advantageous for several reasons. The first reason is that there is no G $\sharp$  in the first movement until bars 62-64. These bars are notated as A $\flat$ 's in the middle line accompaniment, but the upper melody has a trill with a turn, against this accompaniment, which requires an A $\sharp$ . The second reason is that double-peddalling is very useful in bars 22-23, 33, 34 and 36. There are three crochet rests in bar 58, just before the passages where a G $\sharp$  is required. This bar can be used to calmly unfold the G pedal for the following section. Unfolding a pedal is a slightly more risky movement than folding away a pedal, so the pedal should be flush against the body of the harp, but in a vertical position, as shown in fig. 6.1.

Bar 7 cannot be performed with a single-pedal move, without moving pedals of strings that are still vibrating, like for example moving either the F or A pedal between the first and second crochet. The strings would still be vibrating, so single-peddalling is not advisable here. This is an example of a simple double-peddalling movement, where the right foot presses the F and A pedals down and releases the

<sup>94</sup>Wulfhorst, “Louis Spohr’s Early Chamber Music (1796-1812),” 382.

<sup>95</sup>Spohr uses the word “Effekte” five times in his *Lebenserinnerungen*, twice when writing about the harp.

<sup>96</sup>See sections 3.3.4, 4.3.1, and 5.3.2.



pedal with the relaxation of the harmony on the third crochet of bar 7, as shown in fig. 6.6.

***Allegro*, bars 74-90, fig. 6.7**

For this passage the G pedal is already folded away again since bar 65, 66 or 67, and remains folded away for the remainder of the first movement. The C pedal is folded away in the cadential bar 75. It is not folded down earlier in the movement because there are notated C $\sharp$ 's in bars 48-52 and 70-75. These are the first passages where C $\sharp$  is essential due to C $\sharp$  being part of a scale, especially in bars 48-52. The C $\sharp$ 's in bars 70-75 could be played with the enharmonic alternative, D $\flat$ . This would mean that the C pedal could be folded away much earlier, for example in bar 58, at the same time as the G pedal. From bar 74 to 91, Spohr writes a chromatic passage full of diminished seventh chords on F $\sharp$  and one on E $\natural$ . The foot movements entail double-peddalling with the right foot on the F and A pedals (bars 76, 78, 81, 88-90) and on alternative bars with the left foot on the D and B pedals (bars 79, 87).

If single-peddalling was used, it would entail moving pedals with the quaver beats which would cause a lot of noise from fast pedal changes, and fixing pedals into notches, in order for one foot to move from one pedal to other. Bar 79 has no single-pedal solution because the last semiquaver of the second crochet has a D $\sharp$  and B $\sharp$  which become a D $\flat$  and B $\flat$  on the first semiquaver of the third beat. One inorganic solution would be to play the D $\flat$  with its enharmonic C $\sharp$  for the third beat and then lower the D pedal by the fourth beat. It results in more pedal moves in the bar and more noises. The sudden alternation from F $\sharp$  and A $\flat$  at the end of bar 87 to F $\sharp$  and A $\sharp$  on the first beat of bar 88 has no convincing single-pedal solution, without moving pedals when the strings are still vibrating and the pedal change will be audible.

***Allegro*, bars 217-31, fig. 6.8**

For this passage, the G pedal is already folded away since bar 65, 66 or 67. The C is also folded away since bar 75, but C $\sharp$  is required in bars 203-5. This is a parallel passage to bars 62-64. The theme this time is in A-flat major and there are notated D $\flat$  in the inner accompaniment line against D $\sharp$ 's in the trill with a turn in the melody line. The enharmonic C $\sharp$  is required for these bars. The C pedal is then folded away afterwards, between bars 206 and 209.

Once again, the passage from bars 209-31 exploits the diminished seventh chords on F $\sharp$  (bars 211, 215, 220) and B $\sharp$  (229) and the dominant seventh chord on B $\sharp$  (209, 213, 217, 219, 223). Bar 220 is an example of the harmonic progression of C major moving to diminished seventh chords on F $\sharp$  to B-flat major. It is musically similar to bars 107-8 in the *Fantaisie*, Op. 35. Both passages require that the left foot moves over to the right-hand side of the harp to move the innermost E pedal.

***Allegro*, bars 238-42, fig. 6.9**

The author finds bars 329-42 to be the most gratifying bars to pedal in the whole harp literature. The two feet employ double-peddalling, one after the other, as if each foot is a separate voice dialoguing with each other. The left foot proposes a

The image displays a musical score for a harp piece by Franz Spohr, Op. 115, Allegro, covering bars 74 to 90. The score is written for a harp, indicated by the double bass clef and the absence of a key signature. The music is in 2/4 time and features a complex, rhythmic texture. The score is divided into five systems, each with a treble and bass staff. The first system (bars 74-75) shows a melodic line in the treble staff and a bass line in the bass staff. The second system (bars 76-78) continues the melodic line with a series of eighth-note patterns. The third system (bars 79-81) features a melodic line with a large slur over the first two measures. The fourth system (bars 82-84) shows a melodic line with a large slur over the first two measures. The fifth system (bars 85-87) features a melodic line with a large slur over the first two measures. The sixth system (bars 88-90) shows a melodic line with a large slur over the first two measures. The score is written in a style typical of 19th-century musical notation, with a focus on rhythmic complexity and melodic flow.

Figure 6.7: Spohr, Op. 115 *Allegro*, bars 74-90.

The image displays a page of musical notation for Louis Spohr's Op. 115 *Allegro*, specifically bars 216 through 37. The score is written for harp and is organized into five systems. Each system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The first system begins at bar 216. The second system contains bars 222 and 223, with a large slur spanning across both staves. The third system contains bars 228 and 229, also with a large slur. The fourth system contains bars 30 and 31, and the fifth system contains bars 32 and 33. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. A page number '15' is visible in the upper right corner of the second system.

Figure 6.8: Spohr, Op. 115 *Allegro*, bars 216-37.

question, the right foot replies and hence forth. The left foot creates the dominant seventh chord on B $\flat$  (bar 239) and the right foot creates its usual diminished seventh chord on F $\sharp$  (bars 239, 240). The diminished seventh chords on E $\flat$  (bar 240) can be made by either foot, but the author's personal preference is to use the left foot, in keeping with a sense of a reciprocal exchange between the feet. Each diminished and dominant chord entails a downwards-pressing movement for each foot. This gesture generates physical tension in the whole foot and leg, which is then dissolved with the harmonic resolution of each seventh chord.

It is my opinion that Spohr is referring to these precise bars when he describes the compositional process and Dorette's pleasure in practising and performing.<sup>97</sup>



Figure 6.9: Spohr, Op. 115, *Allegro*, bars 238-42.

***Larghetto*, bars 5-12, fig. 6.10**

Figure 6.10: Spohr, Op. 115, *Largo*, bars 5-12.

The *Larghetto* is in F major and contains no C $\sharp$  in the entire movement, so the C pedal can be folded away from bar 1 to the end of the movement. There is only one G $\sharp$  in bar 61, which can be easily played with its enharmonic alternative, A $\flat$ . Therefore, the G pedal is also folded away from bar 1 to the end.

Bar 6 is similar to bar 220 in the *Allegro*, Op. 115, and bars 107-8 in the *Fantaisie*, Op. 35. This time the harmony progresses from F major on the first crochet of bar

<sup>97</sup>Spohr, *Lebenserinnerungen*, 124.

Figure 6.11: Spohr, Op. 115, *Rondo*, bars 291-300.

6 to the diminished seventh chord on B $\sharp$  on the second crochet to the diminished seventh chord on F $\sharp$  on the third crochet, resolving to a 6-4 7-5 progression on G to C major. Three pedals are required to be moved in quick succession in bars 6-7, all on the right-hand side of the harp. This is done by moving the F and A with the right foot and the left foot moves over to the right-hand side of the harp to move the innermost pedal E.

#### **Rondo, bars 294-304, fig. 6.11**

This final section involves double-pedalling only with the left foot utilising the diminished seventh chord on B $\sharp$  resolving to C minor (bar 297) and to E-flat minor (bars 300-301).

These six sections are impossible to play on the harp, without using double-pedalling on one or both sides of the harp. However, with double-pedalling the solutions are actually easy actions, that require little haste, can be done calmly and yet result in the most chromatic progressions in the harp literature. Chromatic passages, like these bars, are an integral part of Spohr's compositional style. With the use of complex double-pedalling moves, he was able to achieve a style of writing incomparable with any other composer who wrote for the harp.

#### **Conclusion**

To aid harpists, Table 6.2 follows a similar lay-out as the instructions of Krumpholtz's Op. 2 found in section 5.4. All practical information is provided, so any harpist can play these pieces. Table 6.3 lists each type of complex pedal movement, following

the list of *Jeu des pédales* in section 5.3 and Appendix II.

Table 6.2: *Sonate Concertante*, Op. 115: initial instructions

Key	A-flat major.
Set-up key	A-flat major.
G Pedal: <i>Allegro</i>	G ↑ from bar 1, ↓ 57, ↑ 64 <b>OR</b> G ↓ from bar 1, T.P. in 33, 34, 36, ↑ 64. C ↓ from bar 1, ↑ 75, (↓ 5 for <i>Da Capo</i> ), ↓ 199, ↑ 208.
<i>Larghetto</i>	G ↑, C ↑ for whole movt.
<i>Rondo</i>	G ↑ for whole movt., C ↑, ↓ 41, ↑ 141, ↓ 168, ↑ 208.
Enharmonics: <i>Allegro</i>	G <sub>b</sub> (F <sup>♯</sup> ) all; C <sub>b</sub> (B <sup>♯</sup> ) all; F <sub>b</sub> (E <sup>♯</sup> ) all; C <sup>♯</sup> (D <sub>b</sub> ) 26, 50, 52, 54, 70, 74; D <sub>b</sub> (C <sup>♯</sup> ) 203-25; A <sub>b</sub> (G <sup>♯</sup> ) 62-63; B <sub>bb</sub> (C <sup>♯</sup> ) all.
<i>Larghetto</i>	A <sub>b</sub> (G <sup>♯</sup> ) 61; G <sub>b</sub> (F <sup>♯</sup> ) 23.
<i>Rondo</i>	G <sub>b</sub> (F <sup>♯</sup> ) all; C <sub>b</sub> (B <sup>♯</sup> ) all; F <sub>b</sub> (E <sup>♯</sup> ) all; D <sub>b</sub> (C <sup>♯</sup> ) 191, 193.
Pedal <i>glissandi</i>	<i>Rondo</i> 191, 193 (opt.).

Table 6.3: *Jeu des pédales: Sonate Concertante, Op. 115, Allegro*

JEU DES PEDALES	<i>Allegro</i>
3: A/F	7, 33, 34, 36, 88-90, 191-92, 215-16, 220-21, 239-40, 240-41.
3: A/F (opt.)	68, 72.
3: D/B	79, 87-88, 111-12, 113-14, 141-42, 174-75, 175-76, 177-78, 195-96, 217-18, 229-31, 238-39, 242.
4 (i): A/F	
4 (ii): D/B	209-10, 213-14.
4 (iii): A/F	76-80, 155-56.
4 (iii): D/B	145-46.
4 (v): A/F	192-93, 194-95.
4 (vi): A/F	139-41.
4 (viii): A/F	81-84.
4 (viii + v):	107-9.
A/F	
4 (viii): D/B	222-25.
4 (ix): D/B	79, 136.
5	220
6: A/G/F (opt.)	7, 33, 34, 36, 88-90, 191-92, 215-16, 220-21, 239-40, 240-41.

Table 6.4: *Jeu des pédales: Sonate Concertante, Op. 115, Larghetto and Rondo*

JEU DES PEDALES	<i>Larghetto</i>	<i>Rondo</i>
3: A/F	23.	54-56, 70, 117-18, 198-203.
3: D/B	34-44, 77-78, 80-81.	143-45, 210, 264-66, 274, 275-76, 230-33.
4 (i): A/F	6-7, 62-63.	
4 (i): D/B	50-56.	4-7.
4 (i): D/B (opt.)		118.
4 (ii): D/B		20-25, 147-52.
4 (iii): D/B		294-99.
4 (iv): A/F		278-79.
4 (vi): D/B		16-18.
4 (viii): A/F		186-89.
4 (ix + vi):	26-31.	
D/B		
5	6.	52, 54.
7		C $\sharp$ - $\sharp$ 191, 193.

### 6.2.2 *Fantaisie* Op. 35

The *Fantaisie pour la Harpe, Composée et dédiée à Son Epouse*, Op. 35 (EVW 18), in C minor by Spohr<sup>98</sup> is one of the most played and recorded of harp pieces from the beginning of the nineteenth century.<sup>99</sup>

It is difficult to date when both the *Fantaisie* and the Variations, Op. 36, were composed. From Spohr's autobiography it would appear that both solo works pre-date Easter 1807.<sup>100</sup> The *Fantaisie* was published in 1816 by Simrock,<sup>101</sup> Berlin with Plate number 1214. Only four copies of this first edition are known by the author.<sup>102</sup> Twentieth-century editions, like those by John Thomas<sup>103</sup> and Hans Joachim Zingel alter many aspects of the historical performing practices.<sup>104</sup> These editions and all editions after the first Simrock edition omit the indicated "base" set-up key of the harp, pedal *glissandi* and ornamentation. They add *arpeggi*, *etouffé* and dynamic markings and alter the articulation markings. Unfortunately recent editions continue to revise and publish the Thomas and Zingel editions, rather than basing their editions on the original Simrock edition.<sup>105</sup> An arrangement for violin and harp of the *Fantaisie* Op. 35 was published in 1900. This edition is dedicated to "Monsieur Louis de Reeder", a violinist who worked in London in the 1890's.<sup>106</sup>

The *Fantaisie* was a great success from the beginning as seen from this 1807 review:

"Fantasy for Solo Harp is the most solid, most meaningful, and most sophisticated among all the works of this kind for this instrument with which we have become acquainted in years"<sup>107</sup>

<sup>98</sup>Wulfhorst, "Louis Spohr's Early Chamber Music (1796-1812)," 20: Everything ever written about Spohr's early Harp Fantasy Op. 35...does not add up to one page. It is the author's wish that these pages here will add to the knowledge and research on this piece, encourage harpists to use the original score from 1816 and employ historical performing practices (including historical pedal techniques) in their performances. Wulfhorst provides a detailed harmonic and structural analysis of the *Fantaisie*, 310-20.

<sup>99</sup>*ibid.*, 652 lists over 14 recordings up to 1993. There are only two recordings for this work on a single-action harp: Frances Kelly, *The Harp Collection*, CD-SAR 36 (1989); Arparla, Davide Monti and Maria Christina Cleary, *Louis Spohr: So mach' die Augen zu!..allora chiudi gli occhi*, STR 33848 (2009). The piece was recorded on a harp by Georges Cousineau, Paris (c. 1770, restored 2004 by A. Conrad) with thirty-seven strings. Range: G1- a3, A=415HZ, temperament: 1/6 comma mean-tone. The harp belonged to Octavie de Lasalle von Louisenthal (1811-1890), and is now permanently exhibited at Heimatsmuseum Wadern, Saarland, Germany. My warmest thanks goes to Danielle and Bernd Schröder for the care they take to promote performances on this instrument.

<sup>100</sup>Spohr, *Lebenserinnerungen*, 102-3.

<sup>101</sup>Simrock, German firm of music publishers.

<sup>102</sup>The Simrock 1816 edition can be found in I-Mc, D-B, DK-Kk, GB-Lbl. There are undoubtedly more extent copies.

<sup>103</sup>John Thomas (1826-1913), Welsh harpist and composer.

<sup>104</sup>Louis Spohr, *Fantasia C-moll für Harfe (op. 35)*, ed. Hans Joachim Zingel (Kassel: Bärenreiter, 1954); Louis Spohr, *Fantaisie: Pour Harpe : Op. 35*, ed. John Thomas (London: Augener, 1900).

<sup>105</sup>The most recent publications include Louis Spohr, *Spohr Louis - Fantasia C-Moll Op. 35 Für Harfe Solo*, ed. Helga Storck (Köln: Dohr, c. 1999) and Louis Spohr, *Fantasia in C Minor (Op.35)*, ed. John Thomas (Cardiff: Adlais, 2011).

<sup>106</sup>Wulfhorst, "Louis Spohr's Early Chamber Music (1796-1812)," 627 quotes Göthel, *Thematisch-bibliographisches Verzeichnis*, 62 as suggesting that this arrangement is by Spohr himself.

<sup>107</sup>AMZ, April 11, 1807: 91.



Dorette played this piece throughout her career. It has been suggested that this work replaced an earlier *Fantasia* by Backofen that she had in her repertoire and performed in Leipzig in 1805.<sup>108</sup> Backofen did indeed publish a *Fantasia* in B-flat major as part of the 2<sup>nd</sup> edition of his method.<sup>109</sup> The first theme is followed by a series of diminished *arpeggi* and this sequence is very similar to bars 79-83 and 132-36 in Spohr's *Fantaisie* op. 35.

A concert description of a performance in Gotha on January 11, 1810, mentions that Madame Spohr played a "Phantasia for the harp in B minor", alongside Spohr's Violin concerto No. 3 in C minor, showing that the critique heard the *Fantaisie* as a piece in B minor with respect to the violin concerto in C minor.<sup>110</sup> Dorette's harp was therefore tuned a semitone lower than the "A" of the rest of the concert. Spohr's *Fantaisie* was performed by at least two other harpists during Dorette's lifetime.<sup>111</sup>

### 6.2.2.1 The work

The *Fantaisie* opens with a stately introduction, *Adagio molto*, in C minor (bars 1-16). Spohr's ingenious compositional skills are evident just in these first two pages; there is part writing, dialogues between different voices and the accompaniment is found in both the left and right hand. This first section ends with a written-out cadenza. The second section, *Allegretto* (bars 17-78), is a melancholic theme, where the first edition indicates precise articulation markings for the melody. The theme is elaborated and combined with a triplet figure, once again the melody appears as much in the bass line as the treble. The following section, *Allegro* (bars 79-83), is a sequence of diminished seventh *arpeggi* which create tension with a chromatic rising bass line. This is followed by a bridge passage leading to the principal theme, now in the major key of E-flat (bars 84-131). Another sequence of diminished seventh *arpeggi*, *Allegro* (bars 132-36), leads to the final section. The piece ends with a shortened version of the initial introduction, *Adagio molto* (bars 137-44), and main theme in C minor, *Allegretto* (bars 145-75).

### 6.2.2.2 Pedalling in Spohr's *Fantaisie*, Op. 35

On the first edition, it states "Harfe in As", so the "base" set-up key of the harp is A-flat major. The work includes no G# in the entire piece, so the G pedal can be folded up from the beginning of the piece. There is only one C# in bar 43, so the C

<sup>108</sup>AMZ, no. 15, January 8, 1806: 230; AMZ, January 11, 1810: 286.

<sup>109</sup>Backofen, *Anleitung*, 1807, 66-70.

<sup>110</sup>AMZ, January 11, 1810: 286: "Phantasia for the harp in B minor".

<sup>111</sup>AMZ 1826: 851: "Ferrari aus Christiania Ferrari aus Christiania zeigte in einer gehaltvollen Phantasia von L. Spohr ein sehr fertiges und nettes Spiel und erwarb sich damit allgemeinen Beyfall."; AMZ, no. 32, 1829: 538 "Dem. Marie Löw, (eine der neuen Sängerninnen unsers König). Sachs. Hoftheaters, erfreute uns mit sehr fertigem und geschmackvollem Vortrage der schönen Spohr'schen Harfen-Phantasia". Another performance of "Dem. Löwe (jetzt in Magdeburg)", in *Berliner Allgemeine Musikalische Zeitung* no. 24, June 12, 1830.

pedal can also be folded up from bar 1. There are two pedal *glissandi* with the C pedal in bar 43 and with the B pedal in bar 44.

The *Fantaisie* Op. 35 by Spohr contains eleven of the thirty-seven complex pedal moves listed in section 5.3. Single-pedalling moves will not be listed or discussed. Both the right and left foot perform double-pedalling. The left foot also moves the E pedal.

Table 6.5: *Fantaisie* Op. 35: initial instructions

Key	C minor.
Set-up key	A-flat major.
Pedals	G pedal ↑ for entire piece, C ↑ bar 1, C ↓ at 17, C ↑ 79 to end.
Enharmonics	G <sub>b</sub> (F <sub>♯</sub> ) 45, 46, 80; C <sub>b</sub> (B <sub>♯</sub> ) 44, 45, 80.
Pedal <i>glissandi</i>	43, 44.

Table 6.6: *Jeu des pédales: Fantaisie pour la Harpe*, Op. 35

JEU DES PEDALES	BARS
3: A/F	1-3, 7-8, 54-55, 73-74, 82-83, 125-26, 137-39, 143-44.
3: D/B	7-10.
4 (i): A/F	45-49.
4 (i): D/B	98-99, 160.
4 (ii): A/F	75-78.
4 (ii): D/B	143-58.
4 (iii): A/F	107-16.
4 (iv): A/F	13-16, 135-36.
4 (vii): A/F	100-107.
5	107, 142-44.
7	C <sub>♯</sub> - <sub>♯</sub> 43; B <sub>♯</sub> - <sub>b</sub> 44.

### 6.2.3 Other works by Louis Spohr for the harp

The two most important works for this thesis are Spohr's Opp. 115 and 35. The *Sonate Concertante*, Op. 115 is the inspiration for this complete thesis. The *Fantaisie* is one of the most important works in the pedal harp repertoire from the early nineteenth century. Spohr wrote eighteen works for the harp, where the Trio (WoO 28) is an arrangement of the Duo (WoO 27). There three are lost and one is not available for consultation. This leaves eleven works that will be analysed here for pedal movements.

The fragments of two sonatas (WoO 24 and WoO 25) contain no special pedal

movements. This is also the case of the *Aria* (WoO 92). This leaves eight known scores by Spohr for the harp. These are discussed below, in chronological order, and the schemes for Opp. 115 and 35 are also included to show the increased used of double-pedal combinations in Spohr's works.

### 6.2.3.1 WoO 23

This sonata is the first work for harp by Spohr written in 1805.<sup>112</sup> The sonata is in three movements, *Adagio*, *Allegro Vivace*, and a third movement *Andante-Allegro-Andante-Allegro*. The *Andante* is repeated and the two *Allegri* contain the same thematic material. The sonata is written in the same key for both instruments.

#### “Base” set-up key

The “base” set-up key is not initially evident for this sonata. It is as if Spohr is still experimenting with the chromatic modulations and harmonic possibilities that are available to him on the harp. Double-peddalling occurs only with the right foot; there are only **three** combinations of double-peddalling used throughout the whole work. In the final movement, *Allegro*, the G pedal is folded and unfolded several times, but each time the harpist needs to carry out this action, there is one bar's rest with *fermata* sign.

In the introductory movement, *Adagio*, Bars 3 and 4 contain D $\flat$  which could be played with the enharmonic C $\sharp$ , following the “Krumpholtz rule”, but there is also a C $\natural$  in the same bar. As C $\natural$  and D $\flat$ /C $\sharp$  are found in the same bar, the D $\flat$  is played as notated using the D string. Before taking a final decision on this “base” set-up key of A-flat, the harpist must check that all the D $\sharp$ 's in the work can be played with its enharmonic E $\flat$ . D $\sharp$ 's are found only in the fourth movement, *Allegro*, in bars 149, 165, 167, 176-77 and can all be played easily as E $\flat$ . Therefore, a harp tuned in A-flat major is preferable, even though an E-flat major tuning could work, but would make bars 3 & 4 in the first movement unwieldy to play.

The following table for the sonata WoO 23 shows the significant accidentals found in the sonata and necessary enharmonic solutions in brackets for a harp tuned in A-flat major.

Table 6.7: WoO 23: initial playing instructions

Key	C minor.
Set-up key	A-flat major.
G Pedal: <i>Adagio</i>	G $\uparrow$ .
<i>Allegro vivace</i>	G $\uparrow$ .

<sup>112</sup>This work is part of the Arparla's second Spohr CD, recorded in October 2016.

<i>Andante-Allegro-Andante-Allegro</i>	G ↑ from bar 1, ↓ 142 (fermata), ↑ 157 (fermata) to end. <b>OR</b> ↑ from bar 1, ↓ 18 (fermata bar), ↑ 53 (bar's rest), ↓ 103 (fermata), ↑ 157 (fermata), ↓ 197 (fermata) to end.
Enharmonics: <i>Adagio</i>	D <sub>b</sub> (C <sup>#</sup> ) 14; G <sub>b</sub> (F <sup>#</sup> ) 4, 58; C <sub>b</sub> (B <sup>♯</sup> ) 5.
<i>Allegro vivace</i>	D <sub>b</sub> (C <sup>#</sup> ) 38-39, 42-43, 54-57, 61-62, 69, 74, 152; G <sup>#</sup> (A <sub>b</sub> ) 163; G <sub>b</sub> (F <sup>#</sup> ) 58; C <sub>b</sub> (B <sup>♯</sup> ) 48-49, 71, 80-81, 84-85; F <sub>b</sub> (E <sup>♯</sup> ) 56-57; A <sup>#</sup> (B <sub>b</sub> ) 133-34.
<i>Andante-Allegro-Andante-Allegro</i>	D <sub>b</sub> (C <sup>#</sup> ): 76, 78; D <sup>#</sup> (E <sub>b</sub> ) 149, 165, 167, 176-77; G <sup>#</sup> (A <sub>b</sub> ) 20, 25, 43, 47, 105, 109, 127, 132, 141, 169, 199, 203, 211, 213; G <sub>b</sub> (F <sup>#</sup> ) 2, 4, 71, 181, 183; A <sup>#</sup> (B <sub>b</sub> ) 163.

Table 6.8: *Jeu des pédales*: WoO 23

WoO 23	<i>Adagio</i>	<i>Allegro vivace</i>	<i>Andante-Allegro-Andante-Allegro</i>
3: A/F	2, 4, 17-18.	58-59.	2-3, 4-5, 14-16*, 71-72, 92-93, 181-82, 183-84, 193-95.
4 (i): A/F		130.	
4 (x): A/F			178.
6: A/G/F (opt.)	2, 4, 17-18.	58-59.	2-3, 4-5, 71-72, 92-93*, 181-82, 183-84.

### 6.2.3.2 Op. 16

The *Grande Sonate pour La Harpe et le Violon*, Op. 16 (EWV 12), was written in 1806.<sup>113</sup> It was sent to Simrock on June 12, 1808, and published in 1809 with the Plate number 636. It is usually considered an early work, as it is one of two works for violin and harp where both instruments play in the same notated key.

The “base” set-up key is not clear-cut for this sonata, as the final movement, *Rondo* contains notated D<sub>b</sub>'s as part of a scale in bars 113 and 115 and notated D<sup>#</sup>'s in bars 139 and 141. The harpist needs to choose which is more important for the piece: the solution means either playing the D<sub>b</sub>'s as C<sup>#</sup> or playing the D<sup>#</sup>'s as E<sub>b</sub> pedal *glissandi* in the above-mentioned bars.

It is the author's personal choice to favour each pitch in the scale passages with a separate string, therefore setting-up the harp in the “base” key of A-flat major. However, an E-flat major “base” set-up key could work, substituting all D<sub>b</sub>'s for C<sup>#</sup>

<sup>113</sup>This work is part of the Arparla's second Spohr CD, recorded in October 2016.

and playing all D#'s as written (*Allegro*: bar 100, *Rondo Allegretto*: bars 211, 215, 139, 141).

The chromatic possibilities are still not optimum for the harp and bars 113, 115, 139 and 141 do not offer a clear-cut solution. Double-peddalling is still only used with the right foot, but there are more combinations than in Spohr's earlier work WoO 23. The left foot moves the E pedal and pedal *glissandi* are introduced into Spohr's compositions for the first time, a total of **seven** complex pedal moves as described in section 5.4.

Table 6.9: Op. 16: initial playing instructions

Key	B-flat major.
Set-up key	A-flat major.
G Pedal: <i>Allegro</i>	G ↑ 127 (to play 129), ↓ 147.
<i>Adagio</i>	G ↑.
<i>Rondo Allegretto</i>	G ↑, <b>OR</b> ↑ 167, ↓ 266 ( <i>Da Capo</i> ).
Enharmonics: <i>Allegro</i>	D <sub>b</sub> (C <sup>#</sup> ) 24, 40, 42, 75, 81, 206-11, 232, 253; G <sub>b</sub> (F <sup>#</sup> ); C <sub>b</sub> (B <sup>♯</sup> ); D <sup>#</sup> (E <sub>b</sub> ) 100.
<i>Adagio</i>	G <sup>#</sup> (A <sub>b</sub> ) 21, 23; D <sub>b</sub> (C <sup>#</sup> ); G <sub>b</sub> (F <sup>#</sup> ); C <sub>b</sub> (B <sup>♯</sup> ).
<i>Rondo Allegretto</i>	D <sub>b</sub> (C <sup>#</sup> ): 185, 186, 190, 194, 241; G <sub>b</sub> (F <sup>#</sup> ); D <sup>#</sup> (E <sub>b</sub> ) 211, 215; G <sup>#</sup> (A <sub>b</sub> ) 9-11, 17-19 (all optional); C <sub>b</sub> (B <sup>♯</sup> )

Table 6.10: *Jeu des pédales*: Op. 16

Op. 16	<i>Allegro</i>	<i>Adagio</i>	<i>Rondo Allegretto</i>
3: A/F		15, 52, 68-69, 70, 71.	
4 (i): A/F	249-50.		169, 173.
4 (vii): A/F		10, 47.	55-56 (opt).
4 (viii): A/F		11, 48.	
4 (x): A/F	129		
5:	130.	7, 11, 30, 44, 48.	211, 215.
7:	100.		140, 142.

### 6.2.3.3 WoO 24, WoO 25

This fragment of a sonata movement, WoO 24, of 76 bars in G major for the violin and E-flat major for the harp contains no special pedal moves.<sup>114</sup> Likewise, the

<sup>114</sup>See Wulfhorst, "Louis Spohr's Early Chamber Music (1796-1812)" for a complete analysis of these works and an in-depth discussion on the unusual transposition of WoO 24.

*Introduzione*, WoO 25 of 28 bars contains only simple single-pedal moves. These two works are however Spohr's first experiments in writing for the harp as a transposing instrument.

#### 6.2.3.4 Op. 113

This *Sonate Concertante* is the first complete duet by Spohr where the violin and harp are notated in two separate keys, namely D major for the violin and E-flat for the harp.<sup>115</sup> From this composition onwards, Spohr composes his chamber music in this way.<sup>116</sup> This is also the first of three *Concertante* sonatas, where the two instruments have completely equal musical roles. The violin and harp dialogue, comment and interject with each other.

From the pedal solutions and notes that Spohr uses, it would appear that there is a conscious experiment on his part to limit the use of certain notes, in order to explore and exploit double and triple-peddalling moves. Each of the following works becomes a study on certain pedal moves. The G pedal is moved up and down once in the first movement and folded away completely for the second and third movements. The folding and unfolding move, which may appear a most unwieldy action is limited.

There is no notated D# in the entire sonata and every notated D $\flat$  can be played as C#, so this sonata can be equally performed on a harp set-up in the "base" key of A-flat or E-flat major. Double-peddalling occurs the right foot and Spohr introduces double-peddalling with the left foot on the adjacent pedals C and B. This double-pedal move can be found in Krumpholtz's Op. 2, *Préludes* no. 5 and 7. **Ten** complex pedal moves are used in this piece.

Table 6.11: Op. 113: initial playing instructions

Key	D/E-flat major.
Set-up key	A-flat/E-flat major.
G Pedal: <i>Allegro</i>	G $\uparrow$ , $\downarrow$ 24, $\uparrow$ 46 ( <i>fermata</i> ), <b>OR</b> $\uparrow$ 46 ( <i>fermata</i> ) and do T.P. in 10, 12-14.
<i>Adagio</i>	G $\uparrow$ .
<i>Rondo</i>	G $\uparrow$ 48.
Enharmonics: <i>Allegro</i>	D $\flat$ (C#) (opt. for E-flat set-up key); G $\flat$ (F#); C $\flat$ (B $\sharp$ ).
<i>Adagio</i>	D $\flat$ (C#)(opt. for E-flat set-up key); G $\flat$ (F#).
<i>Rondo</i>	D $\flat$ (C#) (opt. for E-flat set-up key); G# (A $\flat$ ) 26, 28 (opt.); C $\flat$ (B $\sharp$ ); G $\flat$ (F#); A# (B $\flat$ )

<sup>115</sup>There is only one recording of this work in the original keys and on original instruments, using historical performance practices. Arparla, Davide Monti and Maria Christina Cleary, *Louis Spohr: So mach' die Augen zu!..allora chiudi gli occhi*, STR 33848 (2009).

<sup>116</sup>Aria WoO 92 is an exception and is written in A-flat major for all instruments.

Table 6.12: *Jeu des pédales*: Op. 113

Op. 113	<i>Allegro</i>	<i>Adagio</i>	<i>Rondo</i>
3: A/F	10, 67-68, 76-77, 99-100, 116-17, 128, 164, 178-80, 183-84.	3-4, 14, 19-25, 28-32, 34-35.	170-71, 175-76, 184-85, 188, 191.
3: C/B (opt.).			102, 183-84.
4 (v): A/F	64-65, 73-74, 140-45.		
4 (vi): A/F	103-4, 107-10.	14	4-46.
4 (vii): E/F	58-62 (opt.).		
4 (viii): A/F	12-14, 129-30.	6-7.	179-81.
4 (viii): C/B	185-86.		
4 (x): A/F		2, 10, 33.	
5:	50, 77.	21, 23.	39, 70.
6:		1-2, 9-10, 32-33 (alt.).	70.

### 6.2.3.5 WoO 13

Spohr wrote two *Concertante* for violin, harp and orchestra. This first one, WoO 13 (EWV 16), is written in the keys G major and A-flat major and was possibly first performed in Leipzig on October 27, 1807. This is the first time that Spohr experiments with two pedals folded away, the G and C pedals, and double-peddalling is used with both feet. Actually he limits his compositional style even more than Op. 113, as this concerto has no G $\sharp$  and only one C $\sharp$  (*Adagio*, bar 52) notated in the entire work. The “base” set-up key is A-flat major to enable double-peddalling with the left and right feet.<sup>117</sup>

Table 6.13: WoO 13: initial playing instructions

Key	G/A-flat major.
Set-up key	A-flat major.
G Pedal: <i>Allegro</i>	G $\uparrow$ .
<i>Adagio</i>	G $\uparrow$ , $\downarrow$ 49 (for bar 52).
<i>Rondo</i>	G $\uparrow$ .
Enharmonics: <i>Allegro</i>	F $\flat$ (E $\sharp$ ); G $\flat$ (F $\sharp$ ); C $\flat$ (B $\sharp$ ).
<i>Adagio</i>	G $\sharp$ (A $\flat$ ) 51, 53; G $\flat$ (F $\sharp$ ).
<i>Rondo</i>	F $\flat$ (E $\sharp$ ); C $\flat$ (B $\sharp$ ); G $\flat$ (F $\sharp$ ).

<sup>117</sup>The author performed this work with Davide Monti and the Wymondham Symphony Orchestra, UK, conductor Andrew Parnell in November 2010. A single-action harp, kindly lent by Mike Parker, was used for the occasion. The original keys with used and the score and parts were prepared by Cleary and Monti, using Spohr’s manuscript of the orchestral score located in the Piermont Library, New York.

Table 6.14: *Jeu des pédales*: WoO 13

WoO 13	<i>Allegro</i>	<i>Adagio</i>	<i>Rondo</i>
3: A/F	17-21, 144-45.		83.
3: D/B	102, 163-65, 261.	9, 32, 33, 40, 41.	55, 57, 59.
4 (i): D/B	145.		
4 (ii): D/B			61-79.
4 (v): A/F	95-96, 99-100.		
4 (vi): A/F	92-93.		
4 (vii): A/F			84-86.
4 (vii): D/B	236-37, 240-41.		1-6, 16-18.
4 (viii): A/F	182-83.		
4 (viii): D/B	233-34.		
7:			F $\sharp$ - $\natural$ 14; B $\natural$ - $\flat$ 66.

**6.2.3.6 Op. 35**

The *Fantaisie pour la Harpe, Composée et dédiée à Son Epouse*, Op. 35 (EVW 18), in C minor is discussed in detail in section 2.2 of this chapter.

Table 6.15: *Fantaisie* Op. 35: initial instructions

Key	C minor.
Set-up key	A-flat major.
Pedals	G pedal $\uparrow$ for entire piece, C $\uparrow$ bar 1, C $\downarrow$ at 17, C $\uparrow$ 79 to end.
Enharmonics	G $\flat$ (F $\sharp$ ) 45, 46, 80; C $\flat$ (B $\natural$ ) 44, 45, 80.
Pedal <i>glissandi</i>	43, 44.

Table 6.16: *Jeu des pédales*: *Fantaisie pour la Harpe*, Op. 35

JEU DES PEDALES	BARS
3: A/F	1-3, 7-8, 54-55, 73-74, 82-83, 125-26, 137-39, 143-44.
3: D/B	7-10.
4 (i): A/F	45-49.
4 (i): D/B	98-99, 160.
4 (ii): A/F	75-78.
4 (ii): D/B	143-58.
4 (iii): A/F	107-16.
4 (iv): A/F	13-16, 135-36.
4 (vii): A/F	100-107.



JEU DES PEDALES	BARS
5	107, 142-44.
7	C $\sharp$ - $\sharp$ 43; B $\flat$ - $\flat$ 44.

### 6.2.3.7 Op. 36

*Variations sur l'air "Je suis encore dans mon printemps"*, Op. 36 (EWV 21), was published in 1816 by Simrock (Plate number 1213).<sup>118</sup> It is based on an Aria from Méhul's *Une Folie*. The first print indicates at the beginning of the piece to set-up the harp in the "base" key of E-flat major ("Harfe in Es"). Double-peddalling technique is not imperative in this piece, however there is the possibility to use a pivoting technique with the left foot across the C and B pedals. It is a pedal move found in Krumpholtz, Op. 2, 5<sup>eme</sup> and 7<sup>eme</sup> *Prélude*, and in Spohr's Op. 113.

Table 6.17: Op. 36: initial playing instructions

Key	E-flat major.
Set-up key	E-flat major.
Enharmonics:	D $\flat$ (C $\sharp$ ).

Table 6.18: *Jeu des pédales*: Op. 36

Op. 36	
3: C/B 12-13.	
4 (viii):	31-32.
4 (v):	49.

### 6.2.3.8 WoO 27/WoO 28

The *Sonate* WoO 27 in E minor/F minor was written around 1806-1807.<sup>119</sup> A performance took place in Berlin on January 11, 1810. This work was probably

<sup>118</sup>There are three recordings of this work on single-action harps. The first is Frances Kelly, *The Harp Collection* CD-SAR 36 (1989). The second recording is by Masumi Nagasawa, *Amuse*, KTC 1263 (2004). The third recording is by the author, Maria Christina Cleary, *Louis Spohr: So mach' die Augen zu!..allora chiudi gli occhi*, STR 33848 (2009). This recording was made on a harp by Georges Cousineau, Paris (c. 1770, restored 2004 by A. Conrad) with 37 strings. Range: G1-a3, A=415HZ, temperament: 1/6 comma mean-tone. The harp belonged to Octavie de Lasalle von Louisenthal (1811-1890), and is now permanently exhibited at Heimatsmuseum Wadern, Saarland, Germany.

<sup>119</sup>There is only one recording of this work in the original keys and on original instruments, using historical performance practices. Arparla, Davide Monti and Maria Christina Cleary, *Louis Spohr: So mach' die Augen zu!..allora chiudi gli occhi*, STR 33848 (2009).

arranged by Spohr for violin, violoncello and harp (WoO 28). For the purposes of this study, the duo and the trio arrangement are taken as one piece, as the pedal moves in both pieces are identical. Spohr wrote at least two, if not three pieces, with a set-up key of D-flat major.<sup>120</sup> This means that to play a piece in the key of F minor, with a “base” set-up key of D-flat major, the G pedal is fixed in the lower notch, so it is on another plane than the other pedals, as shown in fig. 6.12. Double-pedalling with the right foot on the F and A pedals is then possible, as the G pedal is out of way, as if it is folded away, as shown in fig. 6.13. This is an ingenious solution by Spohr. He achieves a similar physical situation for the harpist, but two different musical solutions. If the G pedal is not folded away, then double-pedalling with the G and A pedals can occur in bars 43 and 85 of the *Adagio* and in bar 156 in the *Rondo*.

This sonata uses the “base” set-up key of D-flat major, meaning that the pitch G $\flat$  is available to the harpist. However, the first G $\flat$  that the harpist encounters, in bar 70 of the first movement, can be performed with its enharmonic F $\sharp$  in order to enable double-pedalling with the F and A pedals. If the harpist plays the pitch G $\flat$  in bar 79, this pedal must be planned beforehand and re-fixed two bars later, whereas double-pedalling can occur right on the last quaver of bar 70 and then the pedals are released on the first beat of bar 80. The pitch G $\flat$  occurs in bars 92, 97, 160-61, 168 and 216. Bars 92, 96, 168 and 216 can be played as either G $\flat$  or F $\sharp$ , but bars 160-61 require G $\flat$ , as the G $\flat$  is part of a scale-like passage. There is no double-pedalling with the F and A pedals in the *Adagio* as the movement is in D-flat major. The double-pedalling with the F and A pedals in the *Rondo* can be played as the G pedal is fixed in the lower notch.

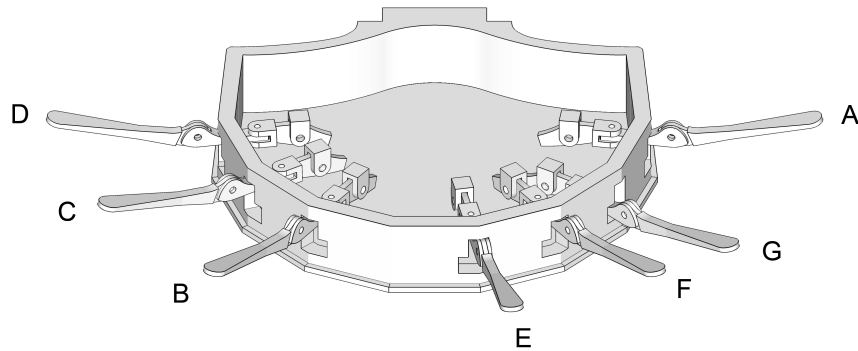


Figure 6.12: Position of the pedals when a harp is set-up in the “base” key of D-flat major to play a piece in the key of F minor.

Table 6.19: WoO 27/28: initial playing instructions

<sup>120</sup>WoO 27, WoO 28 and possibly WoO 14.

Key	E minor/F minor.
Set-up key	D-flat major.
C Pedal: <i>Allegro</i>	C ↑, ↓ 195 ( <i>fermata</i> ), ↑ 199 ( <i>fermata</i> ) to FINE.
<i>Adagio</i>	C ↑.
<i>Rondo</i>	C ↑.
Enharmonics: <i>Allegro</i>	F $\flat$ (E $\sharp$ ) 11, 39, 52-54; C $\flat$ (B $\sharp$ ) 85, 170.
<i>Adagio</i>	F $\flat$ (E $\sharp$ ) 47; C $\flat$ (B $\sharp$ ); B $\flat$ (A $\sharp$ ).
<i>Rondo</i>	F $\flat$ (E $\sharp$ ); C $\flat$ (B $\sharp$ ) 94.

Table 6.20: *Jeu des pédales*: WoO 27/28

WoO	<i>Allegro</i>	<i>Adagio</i>	<i>Rondo</i>
27/28			
3: A/F	79. (Alternative)		49, 53, 62.
3: D/B	23-24, 58, 94, 99, 113-20, 129, 133, 135, 137, 166, 169, 217-18, 224, 229, 235.		51, 55-58, 94, 158, 171.
4 (viii): D/B	85-86.	85.	104-9.
4 (viii): G/A		43.	156.

### 6.2.3.9 WoO 14

The *Concertante* for harp, violin and orchestra was probably written in 1807. It is written in E minor for the violin and orchestra and F minor for the harp. As Spohr uses the same keys as WoO 27/28, it could be assumed that the “base” set-up key for the harp is also D-flat major. As this work is unavailable for consultation, nothing can be said about the pedalling combinations.

### 6.2.3.10 WoO 29

The Variations for solo harp is in E-flat major and only the incipit of the *Introduzione* and *Tema, Allegretto* exists from Spohr’s catalogue.<sup>121</sup> The work was written in 1808.<sup>122</sup>

<sup>121</sup>Spohr, “Verzeichniß sämtlicher Compositionen von Louis Spohr.”

<sup>122</sup>Göthel, *Thematisch-bibliographisches Verzeichnis*, 292.

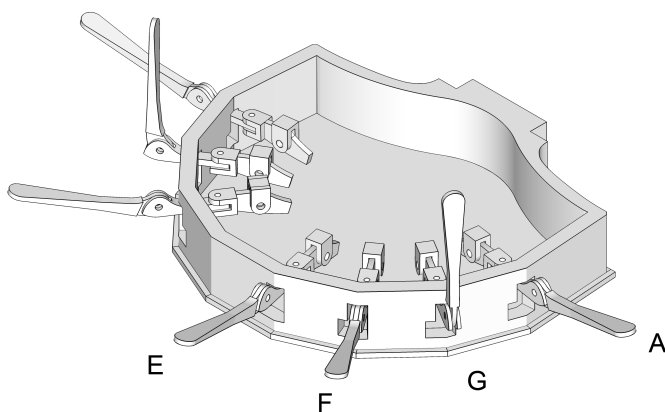


Figure 6.13: Double-pedalling (D.P.) with the G pedal folded away.

**6.2.3.11 Op. 115**

The *Sonate Concertante*, Op. 115 (EWV 36), is discussed in detail in section 2.1 of this chapter.<sup>123</sup>

Table 6.21: *Sonate Concertante*, Op. 115: initial instructions

Key	A-flat major.
Set-up key	A-flat major.
G Pedal: <i>Allegro</i>	G ↑ from bar 1, ↓ 57, ↑ 64 <b>OR</b> G ↓ from bar 1, T.P. in 33, 34, 36, ↑ 64. C ↓ from bar 1, ↑ 75, (↓ 5 for <i>Da Capo</i> ), ↓ 199, ↑ 208.
<i>Larghetto</i>	G ↑, C ↑ for whole movt.
<i>Rondo</i>	G ↑ for whole movt., C ↑, ↓ 41, ↑ 141, ↓ 168, ↑ 208.
Enharmonics: <i>Allegro</i>	G <sub>b</sub> (F <sup>♯</sup> ) all; C <sub>b</sub> (B <sup>♯</sup> ) all; F <sub>b</sub> (E <sup>♯</sup> ) all; C <sup>♯</sup> (D <sub>b</sub> ) 26, 50, 52, 54, 70, 74; D <sub>b</sub> (C <sup>♯</sup> ) 203-25; A <sub>b</sub> (G <sup>♯</sup> ) 62-63; B <sub>bb</sub> (C <sup>♯</sup> ) all.
<i>Larghetto</i>	A <sub>b</sub> (G <sup>♯</sup> ) 61; G <sub>b</sub> (F <sup>♯</sup> ) 23.
<i>Rondo</i>	G <sub>b</sub> (F <sup>♯</sup> ) all; C <sub>b</sub> (B <sup>♯</sup> ) all; F <sub>b</sub> (E <sup>♯</sup> ) all; D <sub>b</sub> (C <sup>♯</sup> ) 191, 193.
Pedal <i>glissandi</i>	<i>Rondo</i> 191, 193 (opt.).

<sup>123</sup>This work is part of the Arparla's second Spohr CD, recorded in October 2016.

Table 6.22: *Jeu des pédales: Sonate Concertante, Op. 115, Allegro*

JEU DES PEDALES	<i>Allegro</i>
3: A/F	7, 33, 34, 36, 88-90, 191-92, 215-16, 220-21, 239-40, 240-41.
3: A/F (opt.)	68, 72.
3: D/B	79, 87-88, 111-12, 113-14, 141-42, 174-75, 175-76, 177-78, 195-96, 217-18, 229-31, 238-39, 242.
4 (i): A/F	
4 (ii): D/B	209-10, 213-14.
4 (iii): A/F	76-80, 155-56.
4 (iii): D/B	145-46.
4 (v): A/F	192-93, 194-95.
4 (vi): A/F	139-41.
4 (viii): A/F	81-84.
4 (viii + v):	107-9.
A/F	
4 (viii): D/B	222-25.
4 (ix): D/B	79, 136.
5	220
6: A/G/F (opt.)	7, 33, 34, 36, 88-90, 191-92, 215-16, 220-21, 239-40, 240-41.

Table 6.23: *Jeu des pédales: Sonate Concertante, Op. 115, Larghetto and Rondo*

JEU DES PEDALES	<i>Larghetto</i>	<i>Rondo</i>
3: A/F	23.	54-56, 70, 117-18, 198-203.
3: D/B	34-44, 77-78, 80-81.	143-45, 210, 264-66, 274, 275-76, 230-33.
4 (i): A/F	6-7, 62-63.	
4 (i): D/B	50-56.	4-7.
4 (i): D/B (opt.)		118.
4 (ii): D/B		20-25, 147-52.
4 (iii): D/B		294-99.
4 (iv): A/F		278-79.
4 (vi): D/B		16-18.
4 (viii): A/F		186-89.
4 (ix + vi):	26-31.	
D/B		
5:	6.	52, 54.
7		C $\sharp$ - $\sharp$ 191, 193.

**6.2.3.12 Op. 114**

This is the last *Sonate Concertante* for violin and harp, Op. 114 (EWV 43), in D major/E-flat major.<sup>124</sup> It was composed in 1811 and maybe first performed on November 15, 1811. It was first published by Schuberth, Hamburg in 1841 (Pl. 381.382). The sonata is in two movements, *Allegro vivace* and a *Potpourri* based on themes from the *Nozze di Figaro* by Mozart. Spohr arranged the potpourri for violin and piano and it was published in 1820 as Op. 51, in the same key as the violin. Dorette performed this work on the harp in E-flat major and in D major on the piano.

The harp can be set-up in the “base” key of E-flat or A-flat major. There is only one D $\sharp$  notated in the entire work (bar 83) and this can easily be played with its enharmonic alternative of E $\flat$ . For this thesis, the playing instructions are given for A-flat major.

Table 6.24: Op. 114: initial playing instructions

Key	D/E-flat major.
Set-up key	A-flat major.
G Pedal: <i>Allegro vivace</i>	G $\uparrow$ , C $\uparrow$ , C $\downarrow$ 168, C $\uparrow$ 173 <b>OR</b> C $\uparrow$ 1, C $\downarrow$ 168 (bar 186 is DP C/B)
<i>Potpourri</i>	G $\uparrow$ .
Enharmonics: <i>Allegro vivace</i>	C $\sharp$ (D $\flat$ ) (opt.) 32, 55, 160; G $\flat$ (F $\sharp$ ); C $\flat$ (B $\sharp$ ); F $\flat$ (E $\sharp$ ) 185.
<i>Potpourri</i>	G $\flat$ (F $\sharp$ ); C $\flat$ (B $\sharp$ ); G $\sharp$ (A $\flat$ ) (opt.) 55; D $\flat$ (C $\sharp$ ); D $\sharp$ (E $\flat$ ) (opt.) 83.

Table 6.25: *Jeu des pédales*: Op. 114

Op. 114	<i>Allegro vivace</i>	<i>Potpourri</i>
3: A/F	56, 56-57, 69, 71, 77-88 (opt.), 93-94 (opt.), 120-23, 141-42, 161, 195, 207, 211	1-2, 140-41, 142-43, 145-46, 201.
	8	
3: D/B	186 (or DP: C/B 186).	
3: E/F	108.	
4 (i): A/F	13, 185.	186.
4 (iv): A/F		121.
4 (v): A/F		210-15.
4 (v): E/F		2-8.
4 (vi): A/F		184-85.
4 (vi): E/F		172-74.

<sup>124</sup>There is only one recording of the second movement, *Pot-pourri*, in the original keys and on original instruments, using historical performance practices. Arparla, Davide Monti and Maria Christina Cleary, *Louis Spohr: So mach' die Augen zu!..allora chiudi gli occhi*, STR 33848 (2009).

Op. 114	<i>Allegro vivace</i>	<i>Potpurri</i>
4 (viii): C/B		11
A/F: press tog, fix heel	187	
4 (x): A/F	35	94.
5:	56, 69; opt.: 71, 75.	145 (or D# 121-22.)

### 6.2.3.13 WoO 33

The *Rondo* for violin and harp is sadly lost. It was written in autumn 1813 in Vienna and is in D major for the violin and E-flat major for the harp.<sup>125</sup>

### 6.2.3.14 Op. 118

*Fantaisie sur des Thèmes de Händel et Abbé Vogler pour Piano ou Harpe et Violon*, Op. 118 (EWV 62), was written in 1814 in Vienna.<sup>126</sup> It was performed at the Spohr's final concert before leaving Vienna permanently, on March 19, 1815, in the Redoutensaal.<sup>127</sup> After the *recitativo*-like *Introduzione*, the first theme comes from Franz Danzi's (1763-1826), comic opera *Der Quasimann*, 1789, whereas the second theme is a *Ballo* in F major, which follows the aria *Verdi pianti grati* in Act Three of Vogler's *Castore e Polluce*.<sup>128</sup>

Table 6.26: Op. 118: initial playing instructions

Key	B minor/C minor.
Set-up key	A-flat major.
C Pedal	G ↑, ↓ 260, ↑ 318 to FINE.
Enharmonics: <i>Allegro</i>	F <sub>b</sub> (E <sup>♯</sup> ); C <sub>b</sub> (B <sup>♯</sup> ); G <sub>b</sub> (F <sup>♯</sup> ); D <sup>♯</sup> (E <sub>b</sub> ); D <sub>b</sub> (C <sup>♯</sup> )

<sup>125</sup>*Ibid.*, 295.

<sup>126</sup>The author performed this work with Davide Monti, violin, on September 14, 2016, in the Chiesa di San Bernardino, Verona, Italy. I used a harp, built by Jacob Erat, circa 1795, with the harp set-up in A-flat major at A=415Hz and the violin tuned at A=440Hz. I also used double-peddalling techniques as described in this chapter. This work is part of the Arparla's second Spohr CD, recorded in October 2016.

<sup>127</sup>AMZ, March 29, 1815: 218. It was published in 1845 by Schuberth, Hamburg (Plate number 746.748). The piece is in B minor/C minor with the harp set-up in the "base" key of A-flat major.

<sup>128</sup>Abbé Georg Joseph Vogler (1749-1814), German composer, theorist, organist, and teacher. *Castore e Polluce*, Opera, first performed in the Munich Hof, January 12, 1787. It was revised in German in January 1806. RISM 450113700 - BSB-Hss Mus.ms. 3143.

Table 6.27: *Jeu des pédales*: Op. 118

Op. 118	
3: A/F	14-15, 49-56 (opt.), 113, 122-27, 192, 208, 240, 242, 245-46, 249, 256, 335-36, 338-39.
3: E/F	331 (optional).
4 (i): A/F	97-100, 321.
4 (iii): A/F	258-59.
4 (viii): A/F	252-53.
4 (x): A/F	42, 289, 299
5:	99-100, 299, 341

### 6.2.3.15 WoO 36

Spohr's last major work for harp is the *Sonate* in G major for the violin and A-flat major of the harp. It was written in 1819 in Frankfurt and performed at least three times.<sup>129</sup> The score is lost, but a set-up key of A-flat major for the harp could be presumed.

### 6.2.3.16 WoO 92

The *Aria* for voice, horn and harp *Aria* WoO 92 is the last harp part that Spohr wrote. It is in A-flat major for all instruments and the harp contains no special pedal moves.

### Conclusion

This chapter is a first attempt to research and analyse Dorette Spohr's pedal technique and give new insight into Louis Spohr's compositional style for the harp. The first eight works for harp by Spohr have been put in chronological order, according to the "base" set-up keys and the Spohr's use of more and more complex double-peddalling combinations. These culminate with Op. 115. As several works are still to be re-discovered, perhaps more information can be added to this research in the future.

<sup>129</sup>Ibid., 298.