



City Research Online

City, University of London Institutional Repository

Citation: Karpeyev, Alexander (2014). New light on Nikolay Medtner as pianist and teacher. (Unpublished Doctoral thesis, City University London)

This is the supplemental version of the paper.

This version of the publication may differ from the final published version.

Permanent repository link: <https://openaccess.city.ac.uk/id/eprint/13011/>

Link to published version:

Copyright: City Research Online aims to make research outputs of City, University of London available to a wider audience. Copyright and Moral Rights remain with the author(s) and/or copyright holders. URLs from City Research Online may be freely distributed and linked to.

Reuse: Copies of full items can be used for personal research or study, educational, or not-for-profit purposes without prior permission or charge. Provided that the authors, title and full bibliographic details are credited, a hyperlink and/or URL is given for the original metadata page and the content is not changed in any way.

APPENDIX TWO

Transcript of Iles's 'Notes on the Interpretation of Medtner's Works'

PRELIMINARY NOTES

Edna Iles wrote down Medtner's instructions initially for her own use. Later she envisaged their use by other pianists and, accordingly, to some extent reworked them. However, they remain difficult to decipher, in part because she was using now out-of-print editions and sometimes her own manuscript copies (available to consult in the EIMC), but mainly because of the complexity of the system of abbreviations she devised: for example, 'L4b2', refers to 'line 4, bar 2', and 'P56l3' to 'page 56, line 3'.

Unfortunately, she often referred only to page and line numbers in her copies of his music, without indicating specific bar numbers. I have inserted them wherever possible, adding opus numbers and simplifying the orthography where appropriate; where it wasn't possible to identify which bar(s), I have indicated the range of bar numbers in the line cited. In the case of Concerto No. 3, I have also included the section numbers found in the printed editions, to facilitate access. Incomplete titles are indicated in full and opus numbers added. Where needed, subdivisions within large works have been added and underlined within square brackets (for example: [first movement], [scherzo], [finale], [rondo]). The abbreviation 'e.g.' has been replaced with 'for example'; the examples that follow are listed with bullet points. Instances of her '+' mark have been replaced with 'and'.

Iles's punctuation and emphasis have been preserved wherever possible. (See, for example, her underlining of a single sentence, repeating word the 'very' in 6.1.1.5 or unnecessarily capitalizing words in 6.1.1.7.) Her distinctive single, double and coloured underlining is preserved. Full stops have been inserted after the bar numbers.

In the majority of cases Italian and French terms, particularly tempo indications and dynamics (*pianissimo*, *dolce*, *calando*, etc.), are indicated in italics.

The transcript is reproduced by the kind permission of Adrian Mason.

ABBREVIATIONS

EI	Edna Iles
mvt	movement

[PREFACE BY EDNA ILES]

‘Notes on the interpretation of Medtner works studied with Medtner in accordance with his directions and wishes. Page and bar numbers coincide with my own copies. The notes were written immediately after playing each work to him so that no detail should be forgotten.’

‘Books marked 1, 2 and 3 are the most important.’

THE ‘EARLY BOOK’

6.1.1.1 Introduction

‘In the light of further knowledge, some of the following notes, especially about technique, may not be right, owing to misunderstanding. 30/8/43.’

‘These notes refer to my earliest experience of playing to Medtner. The other books refer to later when I had rather more experience of him and his ideas.’

‘On re-reading these notes, the only advice given by Medtner with which after trial I disagree, is on the following points:

1. Falling and rising of hands. I find this not practical and it causes or at any state increases nervousness. I have crossed out references to this.
2. Memorising from the beginning of learning a work. I found this to be memorising by drudgery. It is best to learn a work with the music until the complete sound and details are clearly in ones mind. Memory is then beginning to come naturally and one must then analyse and analyse and analyse away from keyboard and at keyboard to reinforce memory and make it as safe as possible. Edna Iles. September 15th 1976.’

6.1.1.2 How to practise.

- 1) Sit comfortable and easily, without contracting of stiffening body, but keep still. E.g. Do not come forward for a crescendo, or make a jerky movement for a sforzando etc. Do all nuances with hands and arms, not with body. Also do not keep turning head from left to right. Have a fixed position on keyboard at which to look. If one sits still one can listen to oneself much better, and one must be not only a player, but also a listener.

If one does not keep still and tranquil, one gets nervous, and then if one makes a mistake one gets muddled, whereas if one keeps tranquil and keeps head still and then makes a mistake, one can quickly recover.

Examples:

- Medtner, Sonate-Ballade, Op. 27, 1st mvt, bars 57-8. Watch left hand here. Do not turn head from side to side.
- Medtner, Concerto No. 2, Op. 50, Romanza, bar 89. There is no need here to watch right hand. keep head turned towards left hand.

- Medtner, Concerto No. 2, Op. 50, Romanza, bars 114-16.

Here keep head still with eyes on left hand. Be able to play this almost with eyes shut, keeping head perfectly still.

- 2) Always practise without music as early as possible to watch Falling and Rising of hands. (*Tomber et ôter*).
- 3) Start practising a work without pedal, slowly at first and quietly; then nuances will be good. If one starts practising a work loudly, nuances will be exaggerated. When learning a new work, go through the whole and get general idea of it, then take half a page at a time and memorise and practise from memory. If one tries to play a whole work with the music before memorising any(?) of it, one wastes a lot of time, as one cannot read music and watch hands at the same time, and it is absolutely essential to watch hands and see that they fall and rise with a full and free movement wherever requisite.
- 4) Practise everything which should be staccato, legato; and everything which should be legato, staccato.
- 5) Be able to play everything which should be *piano*, *forte*; and everything which should be *forte*, *piano*, limply and with a perfectly soft and supple hand.
- 6) Practise at first with hands very close to keyboard to make sure of chord positions, etc. and to help memory;¹ but when these are sure, raise both hands well between chords, short phrases, etc. as a stringed instrument player would raise his bow. Large movement for forte music, little movement for piano music.
 - Medtner, Sonate-Ballade, Op. 27, 1st mvt, bars 14-17. Practise with hands close to keyboard till chord positions are sure, then one must raise both hands and drop on to each chord loosely from a height. One need not perhaps raise hands quite so high for every chord, but one must raise them a lot for the first of every three, i.e. on the first and fourth of each bar.
 - Medtner, Concerto No. 2, Op. 50, 1st mvt, bar 24. First practise hands close to keyboard, then raise both well between each chord. This applied to all kinds of playing, not only chords. Always raise hands highest after long notes of where there is a rest, shorter notes grouped together being played in one movement, as it were. *See Tomber et ôter*.
 - Medtner, Concerto No. 2, Op. 50, 1st mvt, bar 15.

Drop on to first note of each short phrase in both hands from above, and raise hands where rests occur.

 - Medtner, Concerto No. 2, Op. 50, Romanza, bars 114-16 etc. Practise left hand *legatissimo* at first to get *pianissimo*, then practise staccato.

7) Practise quick things sometimes quicker than they are to be played, otherwise they will drag.

8) *Repasser le linge*. Sometimes practise a work quicker than the tempo, very quietly, and

¹ The remainder of this paragraph as well as the examples is crossed out.

absolutely metronomic; no *rubato* or pauses etc! after his treatment, the expression will be much more fresh and sincere. One will be able to see where one has been exaggerating, and how much.

9) Forget resistance and think only of making hands soft and supple. Play with flat hand. Play all chords without preparation, and don't resist. Practise runs with flat, fairly straight fingers so that nails can be seen, raising each finger; also practise them with finger staccato movement.

10) When practising slowly a work which one already knows, do not do it too slowly; practise it at half-speed.

Practise very slowly like slow-motion pictures to get the correct movement, but when this has been done, slow practise should be done at half-speed.

6.1.1.3 *Tomber et ôter*. Falling and Rising of hands.

Use hands as stringed instrument player would use bow. Always in playing there must be a continuous movement of both hands; they must not rest on keys doing nothing, but between long notes, or where there is a rest, or between short phrases or groups of notes, they must be raised ready for next note or group of notes, etc.

Use large movements for energetic or loud music.

Use little movements for quiet music.

Also in quiet music keep body perfectly still and look tranquil.

In *forte* music fall down from a height with both hands. Do not let left hand creep along close to keyboard. If left hand does not fall and rise equally with right, tone will be poor. This applies to "forte tous" music. See "forte tous".

Always keep hands supple, and fall on to chords from above without preparation, without resistance, and with a perfectly soft hand. Sometimes use a forward movement to back of keyboard when coming down, and a backward movement to back towards body when rising.

Use a flat hand. Medtner's hand often had a sprawling appearance.

Have a flat and supple hand when dropping on to single notes with fingers 2, 3 and 4 also. See later note on this. Opposite thumb in single notes.

Always raise hands between longer notes or where there is a rest, ready to come down on next note, and playing short notes together in one movement.

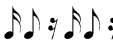
- Medtner, Danza jubilosa, Op. 40 No. 4, bar 77 etc. Left hand. For each figure of two notes, come down from above with hand on to first note, throw right off after second note, accent on second note of first figures being obtained effortlessly, by the throwing off movement. Next figures where accent is against beat, come down on accentuated note letting weight do all the work, throw hand off on second note

again, all the way through. Hand to represent bow of fiddle etc. Keep arms and hands loose.

- Medtner, Sonate-Ballade, 1st mvt, bars 14-17. Raise both hands between each chord and come down with preparation loosely, with a perfectly soft hand. (Forget resistance). Raise hands particularly well to come down on to each first and fourth beat. Always keep hands supple, and fall on to chords from above without preparation, without resistance, and with a perfectly soft hand. Sometimes use a forward movement to back of keyboard when coming down, and a backward movement towards body when rising. Use a flat hand. Medtner's hand often had a sprawling appearance.
- Medtner, Sonate-Ballade, 1st mvt, bar 47 etc. Left hand. Raise left hand between each note, increasing largeness of movements for crescendo.
- Medtner, Sonate-Ballade, 1st mvt, bar 54. Raise hands, particularly left, for phrasing.
- Medtner, Sonate-Ballade, 1st mvt, bars 56-8. Raise both hands between each phrase, and come down on to beginning of each phrase from a height, increasing largeness of movements for crescendo.
- Medtner, Sonate-Ballade, 1st mvt, bar 262. Left hand figures with one movement to each two-note group, with a sort of bouncing movement from the first to the second.
- Medtner, Sonate-Ballade, Finale, bar 31 etc. Left hand tune. Raise hand well between each note, and come down on to thumb with a soft hand.
- Medtner, Concerto No. 2, Op. 50, opening notes and all first page. Come down from a height with both hands equally, to get a good tone.
- Medtner, Concerto No. 2, Op. 50, 1st mvt, bar 9. Raise hands on rests, ready to drop on to next notes, After the last note of each three-note group, draw hands inwards to body and upwards, then down on to next note.
- Medtner, Concerto No. 2, Op. 50, 1st mvt, bars 14-15. Raise hands well fore phrasing.
- Medtner, Concerto No. 2, Op. 50, 1st mvt, bar 24. Raise both hands and drop on to each chord from a height, loosely.
- Medtner, Concerto No. 2, Op. 50, Romanza, bar 122. In left hand two-note phrases, rhythm  etc. Come down on to quavers and follow through with the same movement on to crotchet (following through as in tennis), throw hand off crotchet, still moving in the same direction as well as upwards, and raise ready to drop on to next two notes. Always raise hands after the long notes, playing the shorter ones together in one movement. Pedal will hold long notes; one need only hold them with hands in very legatissimo passages. If one plays passages like this with good falling and rising movements, it will become subconscious and one will be able to play them without thinking.

6.1.1.4 Finger staccato or non legato.

This is done with fingers only. Play with fairly flat hand. Draw each finger sharply into palm of hand immediately after it strikes the note. Keep wrist perfectly stable. Make fingers do all the work; do not let hand, wrist or arm help at all with upward or downward or backward, forward movements or in any other way. Staccato or non legato passages can be played much more quickly with finger staccato than with wrist staccato. This movement can also be used for staccato double notes or chords.

- Medtner, Concerto No. 2, Op. 50, Finale, bars 6-10. Use finger staccato movement in both hands to get quick notes, rhythm  etc. very clear and sharp. Accent according to tune in orchestra, and on accented notes, draw whole hand in towards body, as well as fingers with palm. With finger staccato movement one can play quick little notes much more quickly, strongly and evenly.
- Medtner, Concerto No. 2, Op. 50, Finale, bars 351-4. Right Hand. Use finger staccato for all these figures. Use it for all the little grace notes, and for each crotchet draw middle finger into palm of hand very sharply.

Use this movement also for mordento, little groups of two or more notes to be played briskly or sharply etc.

For mordento with fingering 232, third finger is drawn inwards immediately after playing, and mordent becomes very quick and strong. Keep wrist stable.

When practising with finger staccato movement, keep wrist stable and keep hand in position. Do not move forward from white to black keys or backward from black to white keys etc, but keep in the same position and make fingers do all the work by drawing them into palm of hand. Draw the whole length of finger in.

- Beethoven, Concerto No. 4, Op. 58, opening of Finale. Right hand. Play each group of four short notes with finger staccato movement.
- Medtner, Sonate-Ballade, Op. 27, 1st mvt, bar 81 etc. Right hand little grace-notes. Medtner played these very quickly and with finger staccato movement, I believe.

6.1.1.5 Runs, arpeggios etc. Equality of fingers.

In quick passages be very careful about making the notes very equal. Be very exacting in this. Use flat, fairly straight fingers. Curved fingers are always weak and are unable to carry weight of hand and arm. Sometimes watch hammers on piano to see that they are working evenly and equally.

Practise runs slowly with flat straight fingers raising each finger, also practise them with finger staccato movement for strength, lightness, and perfect equality. In playing legato arpeggios with big stretches, practise very very legato, holding chord positions, and where stretch is too big to allow notes to be joined, do not leap from one note to the next, but hold first note of large interval as long as possible and glide on to next note so smoothly as to give the impression of perfect legato. Keep hands and arms loose and move always smoothly. Do not lift hand and land on to any note with a podge. Then practise with finger staccato.

In runs which move continuously a little way up and a little way down, zigzag as it were, use a lot of hand movement from side to side to get tone without effort.

- J.S. Bach, Das Wohltemperierte Clavier, i, Prelude and Fugue in B $\flat$, BWV 866. Opening figures. Each group of four notes, first in left hand, other three in right hand, must sound like four absolutely equal hammers. Slight accent on top note of right hand to bring out melody. Use a little sideways movement in right hand.
- Chopin, Etude in A $\flat$, Op. 25 No. 1. Make all the notes perfectly even and equal. Practise very very legato holding all chord positions and gliding smoothly between big sketches and jumps, then practise both hands with finger staccato to lighten touch and get perfect equality. When practising with finger staccato movement, keep hands perfectly still and in position. Do not move backwards and forwards for black _ white keys, or for thumbs. Keep the same position and make fingers do everything.
- Medtner, Danza jubilosa, Op. 40 No. 4, bar 76 and all runs following. Right hand. Use a lot of hand movement from side to side to get tone without effort. Axis movement. Left hand act as a pivot or axis. The whole forearm is in fact used.

In runs and figures divided between two hands, one note in each hand alternately, use straight flat fingers for strength. (*Pas comme bois!*)

- Medtner, Concerto No. 2, Op. 50, Finale, bar 215 etc. As crescendo increases, use straight fingers (*mais pas comme bois!*), and make both hands very even.

6.1.1.6 Isolation of theme.

To isolate a theme, play melody notes legato, others staccato. i.e. to isolate a theme with a non-octave chord in the same hand, ALWAYS play the melody notes legato and the others staccato, i.e. to isolate a theme where it is at the top of a non-octave chord, play the top note legato and the under ones in the same hand staccato. Release the latter immediately. This is very important. A note which lasts longer than other notes played simultaneously will sound above the other notes.

- Medtner, Concerto No. 2, Op. 50, 1st mvt bars 257-9. Bring out top note in both hands. Play top note legato and under notes staccato, releasing the later immediately.
- Medtner, Concerto No. 2, Op. 50, 1st mvt bars 350-51. Isolate left hand theme by playing melody note legato and the others staccato. Same thing in right hand but less important.
- Medtner, Sonate-Ballade, 1st mvt bars 72-3. Isolate theme by playing top note legato and under notes staccato.
- Medtner, Tale, Op. 9 No. 3 Isolate the opening theme by holding it and releasing under notes with finger staccato movement.

6.1.1.7 Which note to bring out and isolate.

For a theme in *dolce* legato octaves, play top note if right hand legato, holding top line well, and using fingering $\begin{smallmatrix} 3 & 4 & 5 \\ 1 & 1 & 1 \end{smallmatrix}$ $\begin{smallmatrix} 4 & 5 \\ 1 & 1 \end{smallmatrix}$ etc.

To bring out a particular note of a chord above the others, weight is thrown on finger which plays note to be brought out, and the other fingers hang from it loosely. The finger which plays the particular note, should, I believe, be fairly straight and pointing rather to back of keyboard than downwards (except fifth finger which appears to be more or less upright).

[Example:]

Medtner, Tale, Op. 51 No. 1, bars 112-15. Throw weight on melody notes in right hand, play other right hand notes quietly, melody note finger being firm and the others hanging from it, as it were.

On non-octave chords where the theme runs along the top line, throw weight on to top note. Always where there is a theme and non-octave chords in the same hand, throw weight no to melody note.

[Examples:]

- Medtner, Concerto No. 2, Op. 50, 1st mvt, bars 257-9. Bring out top note here, as thumbs in right hand plays only harmony notes, which must be kept down. Isolate melody! (see Isolation of theme [6.1.1.6]).
- Medtner, Concerto No. 2, Op. 50, 1st mvt, bar 55. In places like this, bring out top notes of octaves, as opposed to thumbs in *forte* octaves and octave chords.

In quick *cantabile*, *dolce*, legato octaves, throw weight on to top note, and use fingers $\begin{smallmatrix} 3 & 4 & 5 \\ 1 & 1 & 1 \end{smallmatrix}$ $\begin{smallmatrix} 4 & 5 \\ 1 & 1 \end{smallmatrix}$ etc. to obtain perfect legato.

6.1.1.8 Use of thumb in chords and octaves etc.

In *forte* octaves, *forte* octave chords, and themes in *forte* octave chords, always throw weight on to thumb in both hands. This gives a warmer, more sonorous tone, and it is easier to come down loosely. Drop from a height without preparation and with a perfectly soft hand. Thumbs must be perfectly supple.

[Examples:]

- Medtner, Sonate-Ballade, Op. 27, 2nd mvt, bar 53. Throw weight of both hands on to thumbs.
- Medtner, Concerto No. 2, Op. 50, 1st mvt, bars 11-12. Throw weight on to thumbs so that theme comes out as played by thumbs of both hands.
- Medtner, Concerto No. 2, Op. 50, 1st mvt, bars 125-6. Throw weight on to thumb on to thumb in right hand. bar 127. Throw weight on to thumb in both hands.

- Medtner, Concerto No. 2, Op. 50, 1st mvt, bars 329-31. Bring out theme as played by thumbs of both hands.
- Medtner, Sonate-Ballade, Op. 27, 1st mvt, bars 231-3 etc. In bars 231 and 232, bring out top note, as theme starts with non-octave chords; but in bar 233 where theme continues in octave chords, throw weight on thumbs.
- Medtner, Sonate-Ballade, Op. 27, 1st mvt, bars 15-16. In bar 15 bring out top note; but in bar 16 thumbs may be heard equally.

For slow single loud notes, use thumb for each note, dropping from a height and keeping thumb supple.

[Example:]

Medtner, Sonate-Ballade, Op. 27, Finale, bar 31. Play left hand tune with thumb on each note, dropping from a height, keeping hand soft and thumb perfectly supple.

Rubinstein said that tone depended on suppleness of thumb. Thumb is the most important of all fingers.

When playing, think of the *Fil Rouge* of the theme (the thematic line). This will help to overcome nervousness.

When dropping on to a single note with fingers 2,3, or 4, drop on to a flat finger keeping hand supple and soft. Do not point finger downwards to key; this will give a hard tone.

6.1.1.9 Relation of accompaniment to theme.

In the case of four-part harmony with the theme in the treble, the top note is the first in importance

f
p
p

– *forte*, the bass next – *mezzo-forte*, and the two middle voices least – piano, thus *mf*. This is the general rule when the theme is in the treble. The further away the bass and inner voices are from the theme, the more loudly they may be played. Where the theme and accompaniment are very close, accompaniment must be greatly kept down and theme must be very isolated.

[Example:]

Medtner, Tale, Op. 51 No. 1, opening section. As theme and bass are far apart, bass may be played almost as loudly as theme, inner voices being much quieter, so that the two outer parts are heard moving together. bars 112-15 etc. Where the theme and accompaniment are very close together, accompaniment must be very quiet and theme must be very isolated.

Don't let the harmony be sketchy. It must be rich, then the melody above will sound much better. In the orchestra, where there is arpeggio figuration in the bass and middle parts, other instruments hold the full harmony (all parts of the chord) right through, and one must give this impression of full harmony on the piano also. Bring the bass out also with a slight accent, even where it falls off the beat.

[Examples:]

- Medtner, Concerto No 2, Op. 50, 1st mvt, second subject [bars 45-6 onwards]. Make arpeggio harmony rich and full. Accent slightly each bass note, and play and pedal in such a way that the full chord is heard sonorously for its full duration.
- Medtner, Concerto No. 2, Op. 50, Romanza, bar 688. Bring out the rising bass and let the middle of the chord be heard, and make the full harmony sound lasting and rich.
- Medtner, Sonate-Ballade, Op. 27, Finale, bars 339-43. Bring out all notes of left hand with nuances as marked. Do not let only the bass be heard. Like that the effect is too poor.

Where the accompaniment echoes the theme simultaneously with the theme, the echo should be well brought out, as it helps to emphasise the theme.

[Example:]

Medtner, Tale, Op. 9 No. 3, [opening]. Left hand echo of melody to be brought out. This helps the melody to be heard even more clearly without worrying about it too much.

Where a melody note is held, and the same note comes in another part, bring out well the echoing note, as it helps to emphasise the long note.

[Example:]

Beethoven. Sonata in E, Op. 109, page 5, bar 1 etc.² Bring out A in left hand to emphasise long A in right hand.

Where there are two different themes, or the same theme in canon, one in the left hand and one in the right hand, think always of the left hand and make it the most important, as the right hand will sound of its own accord merely by virtue of being in the treble.

[Examples:]

- Medtner, Concerto No 2, Op. 50, 1st mvt, bar 346. Left hand theme to be brought out. Right hand not so important.
- Medtner, Concerto No 2, Op. 50, 1st mvt, bars 350-51. Left hand to be well brought out. Isolate theme by playing melody notes legato and the others staccato. Same thing in right hand but less important.
- Medtner, Sonata-Ballade, Op. 27, Finale, bars 313-15. Think of left hand and make it very expressive. Let right hand simply be like an echo.

² The exact location was impossible to establish.

6.1.1.10 Polyphonic Music.

In polyphonic music, where one voice comes in after another, bring out very well indeed the first two notes of each voice, and the rest can take care of themselves without worrying about them.

In polyphonic music ALWAYS hold hands very very close to keyboard and keep them in position. It is then much easier not to make mistakes, and it helps memory also. Keep hands flat and close to keyboard.

[Examples:]

- Medtner, Sonata-Ballade, Op. 27, 1st mvt, bars 126-30. Concentrate on bringing out very well indeed the first two notes of the theme in each voice, i.e. A and G#. After the first two notes, each voice may be left to take care of itself.
- Beethoven, Sonata in E, Op. 109, 2nd mvt, page 6, line 3, bar 3 [bar 70?] etc. Think of bringing out only the first two notes of each voice.

6.1.1.11 Forte solo and forte tous.

There are two kinds of *forte*, *forte solo* and *forte tous*. In *forte solo* the theme is *forte* but the accompaniment is *piano*. In *forte tous* both theme and accompaniment (all parts) are *forte*. For *forte solo* decide which hand is the most important and make the other hand quieter. Do not let the accompaniment kill the theme. For *forte tous*, both hands must rise and fall equally from a height to get a good tone.

[Example:]

- Medtner, Danza jubilosa, Op. 40 No. 4, opening. First four lines are *forte solo*. Do not let the left hand kill the right. Last line is *forte tous*. *Tomber et ôter* with both hands.
- Medtner, Concerto No. 2, Op. 50, 1st mvt, opening page is *forte tous*, and both hands must fall and rise equally.
- Medtner, Sonate-Ballade, Op. 27, Finale, bar 17. *Forte solo*! Do not let the left hand kill the right hand.

6.1.1.12 Piano Cantabile.

For all piano *cantabile* passages, use a very very flat hand and do not raise fingers pr (to?)³ make any movement whatever; simply glide from one note to the other with perfectly flat fingers and no movement. Where an accent is required, raise hand sideways but still keep it flat.

[Example:]

³ The writing was unclear at that point.

Medtner, Sonate-Ballade, Op. 27, 1st mvt. Opening theme to be played piano *cantabile*, with flat hand and no movement. Raise hand sideways to obtain accent on first note of phrase beginning in bar 7 (F#) for example.

6.1.1.13 Contrast. and .

All music consists of contrasts between energetic  parts and rounded and singing  parts. Go through every work and mark off where it is to be energetic and where rounded and singing. If one plays energetically all the time it is tiring for the player and tiring for the listeners. There are of course degrees of energy and degrees of roundedness, but music always has these contrasts, which must be brought out.

[Example:]

- Medtner, Sonate-Ballade, Op. 27, Finale. Medtner has marked right through the *Finale* where it is to be energetic  and where rounded and singing .
- Medtner, Concerto No. 2, Op. 50, 1st mvt. The first four pages are energetic, but the second subject must be a great contrast; it must be very singing and rounded, but in tempo.
- Medtner, Concerto No. 2, Op. 50, Divertimento, bars 92-9 etc. Line here is between straight and round; it must not be  but must be in contrast to orchestra which is .
- Medtner, Concerto No. 2, Op. 50, Divertimento, bar 398-407. To be rounded, in contrast to preceding energetic part. Do not cut off ends of phrases sharply.

Make large movements of arms etc. for loud energetic music, but very little movements for quiet music. Also keep body perfectly still in quiet music. Conductors make large movements for energetic music, but hardly any at all for quiet music. (Moreover, energetic music is not always loud; it can be energetic and quiet).

[Example:]

Medtner, Danza jubilosa, Op. 40 No. 4, When Medtner played this, he began from second line [bar 5] quietly without much movement. At repeat of theme he played a little louder. He got loud and did big movements of arms etc. from bar 17]. At [bar 24] he went suddenly very quiet and played the next part with scarcely any movement and without pedal. bars 36-9, he played bars 36-7 quietly, not doing much movement and not making sforzandos very marked. bar 38 he played much louder for contrast, with a lot of movement of arms.

In rounded music all movements must be rounded and supple. Never make any jerky movements. Hand is firm for energetic parts, but is more supple for rounded, singing parts.

In *dolce cantabile* and rounded parts  notes and chords with dots over them must be gentle and not cut off so sharply as in energetic, lively parts .

[Example:]

Medtner, Danza jubilosa, Op. 40 No. 4, page 30 [bar 57 onwards]. In this part hands must be much more soft and supple. Make it rounded and singing, and tranquilllo. Hold hands loosely and make very supple rounded movements. Do not cut off notes with dots over sharply here; take hands off very gently at the end of each phrase, and raise pedal gently. keep body still and look tranquil. Take pedal off slowly and gently on the last note of each phrase.

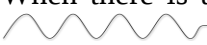
In an energetic part take hands off sharply; in a *dolce cantabile* or rounded part take hands off gently, keeping them soft and supple. Also, take off pedal gently. This also applies to ends of phrases.

In music the general colours of which are rounded, and which is less masculine and energetic in style, do not cut off too sharply any notes with dots over them, or any ends of phrases. Also do not take off pedal sharply; take it off gently. Make the whole work match the general colours.

[Example:]

Chopin, Ballade in A ♭, Op. 47. The general colours of this work are *dolce* and rounded, therefore do not cut off too sharply any notes with dots over them etc. First page, line 2, bar 5 [exact location was impossible to establish]. Do not cut off right hand quavers sharply. Page 22, last line [arguably bars 52-7]. All through this theme, for every two-note phrase, put pedal down on first note, and raise slowly and gently on second note; also at the same time raise hands slowly and gently.⁴

When changing from energetic to rounded playing, alter the style but do not alter the tempo (unless marked differently of course). The rounded, more tranquilllo playing will give the impression of being slower without actually being so. Never change the tempo (*Tenir le tempo!*).

When there is a long climax to be worked up, a long perspective, the two lines  and  both become ———, and one must work up gradually from the straight line, making the music neither very rounded nor very energetic at the commencement, playing with no movement and hardly any accentuation. If one starts either very  or very  there is nothing to work up from and the perspective is lost.

[Example:]

- Medtner, Sonate-Ballade, Op. 27, Finale, bars 178-80. Here there is a long perspective – a long working up. The music is energetic but very quiet and the line becomes ———. Start with the straight line very very quietly, with a perfectly flat hand, no movement and no accentuation. Make it *mysterioso*. Work up very gradually.
- Medtner, Concerto No. 2, Op. 50, 1st mvt, bars 187-94. Here also there is a long perspective. The music is rounded and the line becomes straight. ———. Work up gradually from this line.

Example of three lines ,  and ———: Medtner, Sonate-Ballade, Op. 27, Finale, first part of Fugue, [bars 130-53] very very rounded, soft and singing, but in tempo. Last

⁴ There is a question mark and EI's comment saying "doesn't work" next to this example.

line [bars 150-53] slightly energetic. [Bar 154 and onwards] Second part of Fugue a little louder but still rounded. [Bar 172] *Risolto*. Very energetic and loud. A great contrast. [Bar 178] straight line for long working up. Flat hands and no movement and no accentuation at commencement of this section. Very quiet and mysterious!

6.1.1.14 *Rubato*.

Always in true *rubato*, the long notes are longer and the short notes are shorter.

Where several short notes lead up to a longer one – a point of rest, as it were, move well over the leading notes, do not drag them; rest a little longer on the long note, the point of rest.

[Example:]

Chopin, Ballade in A $\flat$, Op. 47. Opening notes. Move quickly up to C, rest a little on C.

Pauses are good between phrases if very slight; if exaggerated they are affected.

[Example:]

Medtner, Danza jubilosa, Op. 40 No. 4, bars 57-77. Pause between each phrase very slightly but do not exaggerate.

6.1.1.15 Nuances of tempo.

In a work which opens with a melodic theme, begin slowly but quickly get into tempo.

[Example:]

Medtner, Sonate-Ballade, Op. 27. Opening theme. Play the first two of three notes very slowly. Then get quickly into tempo.

After a change of tempo, at the return of the original tempo (*a tempo*), begin a shade under tempo, but quickly get into tempo.

To make the reappearance of a theme sound important, start it a shade under speed, but quickly get into tempo.

[Example:]

Medtner, Sonate-Ballade, Op. 27, 1st mvt, bar 67. Begin this theme a shade under tempo to make it sound a little important, but quickly get into tempo.

In a work which is “*al rigore di tempo*”, a slight slowing down is permissible at the beginning of each section only. Start a new section a shade more slowly, but quickly get into tempo.

[Example:]

- Medtner, Tale, Op. 51 No. 1, bar 112. This is the first place where any decoration in tempo is permissible. Start a shade more slowly, but quickly get into tempo.

- Medtner, Tale, Op. 51 No. 1, bar 262. At the return of the opening theme and the beginning of a new section, start a shade under tempo, but quickly get into tempo.

When the same passage is repeated twice, do not play it exactly the same each time; play it the first time a shade more slowly.

[Example:]

Medtner, Idyll, Op. 7 No. 1. Play the first line a shade under tempo, play the second line a shade more quickly, in tempo.

Tranquillo/accelerando

vivo/rallentando

p/crescendo

f/diminuendo

The above means that when one sees an *accelerando* mark, one must play *tranquillo* at the beginning of the *accelerando* passage, for *rallentando* one must play *vivo* at the beginning of the *rallentando* passage, for *crescendo* start *piano*, and for *diminuendo* start *forte* etc. When one sees these marks, one must start the passage in question the opposite way.

[Example:]

Medtner, Tale, Op. 51 No. 4, bar 90. Do not start *stretto* too suddenly and work it up too quickly, and in bar 96 do not start *allargando* too soon and too suddenly. If one starts an *accelerando* too quickly there is nothing left to *accelerando* from, and if one start an *allargando* too slowly or gets slow too suddenly, there is nothing left to *allargando* from. The same idea applies to *diminuendo* and *crescendo*.

When making slight nuances of tempo within a certain fundamentally fixed tempo, be careful not to⁵ exaggerate.

6.1.1.16 Various nuances of tone etc.

p/crescendo

f/diminuendo

Start *piano* for a *crescendo*; start *forte* for a *diminuendo*.

Sforzando does not mean loud, but only an accent.

To make a particular note in a melody very expressive, play it *pianissimo*.

[Example:]

Medtner, Tale, Op. 9 No. 3, bar 14. Play the first note B *pianissimo*. It is marked *sf*, but *pp* is much more expressive.

In Beethoven the sudden pianos are very characteristic and must be well brought out.

[Example:]

⁵ In the notebook it says 'too' here, but this is probably just a misspell.

Beethoven, Sonata, Op. 109, 1st mvt, first page, *Adagio* passage. Medtner played the sudden pianos in this passage very quietly and with great contrast. He put the left pedal down for them each time.

In two-note phrases, rhythm  for example, the second note is shorter than the first, as if written , and must also be played more quietly than the first. Put pedal down on the first note, raise on the second and leave off.

The last note of a phrase should be generally a shade less than its full time value, enough to separate it from the next note without losing time. Take pedal off simultaneously with the last note of a phrase.

[Example:]

Medtner, Sonate-Ballade, Op. 27, 1st mvt, bar 11. Accent first beat (dotted crotchet) and put pedal down. Play second beat less loudly, raise pedal gently and fairly slowly starting simultaneously with the playing of second dotted crotchet. Leave pedal off and make dotted crotchet slightly shorter than its full value.

6.1.1.17 Other little point of interpretation.

When arpeggios occur in a slow passage, do not play them too slowly as if they were a melody.

[Example:]

Beethoven, Sonata, Op. 109, first page, *Adagio espressivo*, 4th bar etc. Do not play these arpeggios too slowly and do not emphasise each note as if it were a melody note. Get on.

Always play little grace notes quickly, never slowly.

[Example:]

Beethoven, Sonata, Op. 109, 1st mvt, opening chord of *Adagio espressivo*. Play these little grace notes very quickly.

Allegro all breve is always quick.

Slentato means “as if tired”, with a sort of gasping effect.

Where the same note is repeated several times over a changing harmony (*point d'orgue*), do not insist too much on the repeated note but bring out rather the notes which are changing.
in the same way, when the same bass lasts for some time, there is no need to insist on it too much.

[Examples:]

- Medtner, Concerto, Op. 50, 1st mvt, bars 219-21. Do not accent the Cs in the right hand too much, as they make a point d'orgue. Bring out B, B $\flat$, A, A $\flat$ etc. Apply the same idea to all this part.

- Medtner, Sonate-Ballade, Op. 27, Finale, bar 348. Here bring out right hand C #, and do not emphasise too much the bass, as that has been going on for several bars.

6.1.1.18 Trills.

Make trills even and free, to sound like vibration.

In a rallentando the trill must be fast right to the end; never let each note of the trill get slower, but let the trill itself last longer to fill out the rallentando.

In a diminuendo keep the trill going but gradually let the movement of fingers get less and less until finally and imperceptibly they hold down first both notes of trill, then the last note (the note itself on which the trill is being played). Make this last note clearly resolved by pedal, and release with absolutely no accent. Do not come off a diminuendo trill with an accent on the last note. The effect is to be that it fizzles out.

6.1.1.19 Quick double notes etc.

For double notes moving one note up or down very quickly in figures of two to each phrase, use a very flat hand.

[Example:]

Medtner, Sonate-Ballade, Op. 27, Finale, opening. For those quick double notes, use a very flat hand and do not resist. Come down on to first chord and go forward and even flatter for second chord. Fingering for first two quick chords is

$$\begin{array}{c} 4 \ 5 \\ 2 \ 3 \\ 1 \sim 1 \\ 2 \ 1 \\ 5 \ 3 \end{array}$$

When coming forward for second chord, raise well fingers $\begin{smallmatrix} 4 \\ 2 \end{smallmatrix}$ right hand and $\begin{smallmatrix} 2 \\ 5 \end{smallmatrix}$ left hand, keeping them straight and pointing to back of keyboard, but not stiff! Always keep hand supple. Medtner's hand had a sprawling appearance on the second of the two quick chords.

Practise five-finger exercise and scales in double thirds.⁶

For double knocks in double notes go forward to back of keyboard for second knock; do not do two downward movements.

[Example:]

Medtner, Sonate-Ballade, Op. 27, Finale, bar 4. For repeated double fifths in left hand go forward towards back of keyboard for the second of the double knocks; do not do two downward movements.

6.1.1.20 Concertos.

In Concertos, where orchestra and piano have the same theme simultaneously, and piano has an opposing theme also, do not worry too much about the same theme, as orchestra has, but concentrate on bringing out any opposing theme in the piano part.

⁶ This suggestion is only penciled.

[Example:]

Medtner, Concerto No. 2, Op. 50, Romanza, bar 106 etc. Bring out right hand theme well because orchestra is different, but bring out left hand theme less because orchestra is the same.

Where the orchestra is thin or in a fairly high register, do not make any sforzandos etc. in the piano part too loud.

[Example:]

Medtner, Concerto No. 2, Op. 50, 1st mvt, bar 412. Sforzando not to be too loud.

Frequently sing orchestra and see that the piano parts give time for orchestral themes to sound as they should do.

[Example:]

Medtner, Concerto No. 2, Op. 50, Romanza, bars 24-38. Think of orchestral theme while playing this page, and give time for it. Do not play too quickly, as this orchestral theme must be warm and expansive.

6.1.1.21 Pedal.

Remember to lift pedal right up to the top for a complete change of pedal.

Where a melody is moving over a sustained harmony, as long as the harmony remains the same change pedal incompletely for each melody note which is not a harmony note, i.e. do not lift it quite to the top before depressing again; but when the harmony changes change pedal completely to make harmonies absolutely clear and pure, i.e. be very careful to raise pedal right up.

[Example:]

Chopin, Etude in A $\flat$, Op. 25 No. 1. For every change of harmony raise pedal tight up to the top, but for changing melody notes over the same harmony raise pedal nearly to the top and quickly depress again.

In fairly slow harmonic music be very careful to change pedal completely for every change of harmony.

[Example:]

Medtner, Concerto No. 2, Op. 50, opening of Romanza. Be very careful to change pedal completely here and make harmonies pure.

In a succession of loud emphatic chords, take pedal right off between each chord, so that they are perfectly clear and well defined.

[Example:]

Chopin, Ballade in A $\flat$, Op. 47. Last four chords. Take pedal right off between each chord so that they are perfectly clear and well defined.

Where the same harmony is kept going, and there are no notes outside the harmony to mix it up, and melody notes consist entirely of harmony notes, keep pedal down right through. Never release it.

[Example:]

Medtner, Concerto No. 2, Op. 50, bar 333. Put pedal down for D $\flat$ harmony and keep it right through [bars 338-40] into middle of bar 338. The melody coming in bar 337 will have a magnificent effect, and pedal can still be held because melody notes are also harmony notes.

Where a bass is kept going with pedal, and a melody with different harmony is played above quietly with incomplete changes of pedal so as not to lose bass, the melody must be very well brought out and isolated. If it is well isolated, one need not worry too much about pedal, but if it is not isolated, and pedal continues to carry on bass, the melody will be completely lost.

[Example:]

Medtner, Sonate-Ballade, Op. 27, Finale, bar 37. Hold bottom A $\sharp$ from second beat with pedal and keep it while playing bar 38. Bring out and isolate very well top note of melody, keeping down left hand figures. Change pedal in completely on second beat of bar 38 so as not to lose A $\sharp$ in bass.

When pedal has to be changed very frequently and quickly, do not push it right down; use $\square$ or $\square$ pedal, then if one changes quickly it will be clear; whereas if one pushes it right down and changes very quickly, it will probably not completely clarify. For an example of $\square$ and $\square$ pedal etc (i.e. pushing pedal only one-quarter or halfway down) see previous notes on Medtner['s] Tale, Op. 51 No. 5.⁷

Where there are a lot of runs, and not much bass or harmony to be kept going, use only $\square$ or $\square$ pedal, i.e. press it down only one-quarter or halfway. [For example] see notes on Medtner['s] Tale, Op. 51 No. 5.⁸ In most of this use only $\square$ pedal.

Where there is a sustained note or melody, particularly in the bass, the sustained note or melody acts like the pedal and no pedal is required. Always where there is a sustained melody with running passages, use hardly any or no pedal.

[Examples:]

- Medtner, Sonate-Ballade, Op. 27, Finale, bar 24 etc. Hold left hand C $\sharp$ and play all that tune entirely without pedal. Slight pedal may be taken at the beginning of second half of tune where right hand runs up a scale passage, then leave off again for the rest of the tune.
- Beethoven, Sonata in E, Op. 109, opening. Here there is a sustained melody the notes of which are held by hand, and very little pedal is necessary.

⁷ $\square$ means notes 6.1.2.8.

⁸ $\square$ means notes 6.1.2.8.

To keep a bass going through a diminuendo passage above, put pedal right down at the beginning and change incompletely and very quickly, depressing $\square$, then $\square$, then $\square$, and finally only $\frac{1}{8}$, still without losing bass.

[Example:]

Medtner, Concerto No. 2, Op. 50, 1st mvt, bar 325. Play bottom G well and get hold of it well with pedal right down. Change very slightly immediately so that chord is resolved clearly from C to B without losing bottom G. Then hold pedal right through bar 336. Change pedal incompletely on second half of bar [326] and depress halfway only. In bar 327 again change incompletely and depress $\frac{1}{8}$ only. Bottom G must still be heard.

For phrasing, always take pedal off on the last note of a phrase, not after it but with it!

[Examples:]

- Medtner, Sonate-Ballade, Op. 27, 1st mvt, bar 11. Put pedal down on first dotted crotchet, raise on second dotted crotchet and leave off.
- Medtner, Sonate-Ballade, Op. 27, 1st mvt, opening of second subject [bar 34]. Put pedal down on D $\sharp$ chord, take it off very gently on G $\sharp$ chord taking hands off gently at the same time.
- Medtner, Sonate-Ballade, Op. 27, Finale, bar 18. Take pedal off on second beat, end of phrase (G $\sharp$ in right hand)
- Chopin, Ballade in A $\flat$, Op. 47, Page 22 last line, second subject [presumably bars 52-7]. For each two-note phrase, put pedal down on first note take it off slowly and gently on second note, at the same time raise hands slowly and gently.

‘BOOK ONE’

6.1.2.1 Remarks by Medtner on the playing of his Sonata No. 1, Op. 21, for violin and piano.
Wednesday November 6th 1935.

The harmonies in piano part must be warm, full, and sonorous. He said with a full harmonic background the violin tone sounds much better. My playing of the opening, for instance, was too thin and poor. Must not take hands off each note so very immediately on striking them. He seemed to press into the notes and hold them down. He also seemed to push pedal right down. He said he did not mean play louder but more full and firm. Mine was evidently too flimsy.

He seemed to begin the first movement a shade slower than the metronome mark. One of the great things in this movement is the replies between the violin and piano. Violin starts theme. Then in bar 3 piano replies, and violin must sink into the background. Here Medtner said the violinist did not play quietly enough to allow my tune to come out, and I did not bring the tune out enough. He said the general effect of mine in this movement was not legato enough. When he played to me, he seemed to press into the notes with weight of arm. Did not move arm up and down or from side to side – fingers seem to move

independently from note to note, but arm weight is used to get intensity into tone. Still forget resistance! He seems to have a fairly firm wrist.

[First movement]

bar 5. Violin tune again.

bar 7. Reply by piano again. Violin must again go into background. He said the violinist did not go into the background half enough during my piano tunes.

bar 13 onwards. Full tone in piano. Start slowly. Get quicker gradually bar 27. He played this very quickly, quite as quickly as the quickest metronome mark indicated, giving a very full harmonic background.

bar 31. He made first F# a little longer, then played two following semiquavers quicker than their value. bar 41. In violin hold B and C# longer, i.e. play them slowly, then start off next bar quicker, the first D being held somewhat.

bar 43. Again hold B and C#, then in bar 44 hold E slightly and then go off in a real *accelerando*. All that passage to be rather free and somewhat *cadenza*-like.

bar 47. Play C# chord full and warm and pause a very long time. Then change pedal, keeping only the two C#'s going, as indicated. This shows the violinist when to proceed after the pause.

bar 48 etc. He played this melody very slowly, slower than metronome. Piano chords must be full and warm, but not loud. He seemed to press into keys with a loose hand.

bar 56. Piano tune full and round.

bar 57. He lengthened first F# then played semiquavers quicker than their value.

bars 60-61. Fiddle ascent from F# to F#. Second time play more quietly than first to make it expressive.

bars 64-7. Last time (bars 64-7). He played this slower than me, with more *rallentando*. Played chords quietly but full, seeming to press into notes. in this way he can press into top note to bring it out, and at the same time the middle notes come out enough to produce a warm tone. Think my chords were too thin in the middle.

bars 68-9. Very firm and full and *mou*, though quiet tone. Pedal right down. Play slowly.

bar 72. Bring out tune in piano full and *mou*. Violin must go into background.

bar 78 onwards. Medtner said mine was not legato enough here. In fact it was too [writing is unclear here]! Accents are only put there for the commencement of each voice, and should be heard only as the coming in of each voice; they should not be accents! The whole thing to be more rounded. This starts a little quicker, and gradually gets quicker and quicker.

bar 86. Harmony should be heard as indicated in left hand. Quick notes in right hand should not be sufficiently loud to interrupt this effect.

bar 94. Very quick and tumultuous.

bar 100. Already in the second half of this bar begin to feel a slight slackening of tension and speed. Go on getting gradually slower so that in L4b2 it is slow enough to make left hand tune expressive. Do not drop on to these two note phrases with a hit or accent. Press into them with very soft, flat hand, and get a *mou* tone.

bars 107-11. Last line (bars 107-11) quite slow.

bar 118. Begin to get on towards quicker tempo. I don't know whether Medtner said this, but it seems necessary.

bar 138. Violin make E and F# long, then in bar 139, hold top G a little, then go off into a good *accelerando*.

bar 142. *Allargando* a lot. Ascent in bar 143 should be a good *rallentando*.⁹

bar 144. Do not hit first chord. Press into it from fairly high with a full round warm big *mou* tone. Play slowly and *diminuendo* to correspond with violin *diminuendo*.

bar 148. Then in bar 148 recommence *forte* and *diminuendo* again.

bar 153 very smooth. *Rallentando* in bar 157, get down to slow opening tempo again. He brought out Bs in right hand bars 156-7 very full and singing. Seemed to press into them with loose hand and fairly firm wrist. Seemed to press from above.

bar 158 onwards. Bring out piano tune. Violin very quiet.

bar 171. Left hand tune he brought out very full but very *mou*, with plenty of pedal, it seemed.

bar 171 and on. Violin very quiet. piano right hand very quiet but not firmly. *Mou*.

bar 180. Bring out C in piano, then C in violin, then [in] bar 181 C in piano, then C in violin. Very expressive.

bar 185, last chords. Dying away but always firm and warm even at their quietest. Finish very slowly.

Second movement

Medtner said "like a ballerina on the tips of the toes!" He said this movement should be very free, in contrast to last which is *sempre rigore di tempo*. The first theme should start slowly and get quicker. After trying it over with this in view, B.¹⁰ & I did it as follows: bar 1 slow, bar 2 shad quicker, bar 3 still quicker, bar 4 very quick, bar 5 *rallentando*, bar 6 restart slowly, bar 7 *accelerando*, bar 8 commence *rallentando*, B9 more *rallentando*. Then piano takes it up and does it the same way. Then we started bar 19 more slowly again and accelled the ralled. at the end of that line. Started top of page 13 [bar 27] slower again and ralled. in bars 33-4. Then did next tune as at beginning. Then did D minor tune in bar 44 quicker, getting gradually quicker as it proceeds, and top of page 14 [bar 60] quite quick and light. Medtner wanted the *Presto* very quick. He said my chords where it starts should

⁹ There is a penciled remark here: 'misprint. Last but one semiquaver is G sharp.'

¹⁰ 'B.' stands for Antonio Brosa (1894 -1979).

be perfectly equal in strength, not one louder than the other. Must give a definite rhythm with regular tone. I made the second one weaker than the first. This is wrong. Last line [bar 86] keep up tempo!

bar 100 [Page 15 line 2 in the original]. *poco a poco* tempo! Get into tempo very gradually not really reaching tempo until bar 97 [bar 5 in the original].

bar 134. Violin. *Pizzicato* chords should be *forte*, otherwise they will not come out.

bar 243. again *pizzicato* chords must be *forte*.

bars 254 until 269. Make more noise. Medtner exaggerated very much the left hand nuances $\leftarrow \rightarrow$. The effect was terrific!

bar 270. Tempo I [bar 270] free again. Start slowly.

Third movement

Opening chords to be like bells (*cloches*). Not loud, but bell like. Violin to start *mezzo-piano*. Tempo to be slow enough to give a feeling of deliberateness and gorgeous strength. Start crescendo before it is marked and work up to a fine climax.

bar 9. Violin at *meno forte* to play *piano*. Last time start diminuendo in bar 11 sooner, and get very quiet, otherwise it will be too much for violin.

bar 13. Sforzando. Bells again!

bars 17–9. Exaggerate the nuances.

bars 20–23. Violin to play very very *pianissimo*. Piano has chief tune, violin must be just a little ting echo. Effect like this is very beautiful. Next bar [bar 24] don't forget crescendo.

bar 28. Violin again *pianissimo*.

bar 32. Hold first C # for its due length. He played this and made the tune sing very much, putting in the nuances, and bringing out very particularly E in bar 32, G # in bar 33 etc.

bars 37–9. A very big crescendo!

bar 45. A very big crescendo also!

bar 52. First chord and next two notes very *forte*. Then release pedal and play triplet very quietly without pedal. Last chord quiet, then give an impression of swelling into next chord (first of bar 53) which must again be very *forte*. Just as if one was singing it and started last chord of bar 52 very quiet and crescendoed up to next chord making latter very big. Last line (bar 55) very big crescendo. Round and full effect, also agitated.

bar 56 etc. Try to get same effect as in bars 52–3.³

bar 59. Keep tempo going. Diminuendo a lot and make top line sing.

- bar 60. He said there is no need to worry about keeping together in this part. The whole thing to the end of line 3 (bar 63) should be absolutely dead in tempo! Also he plays it very loud and full, hot at all *legerezza* to my mind. I think he nuanced it with a crescendo up to the first A^b in the first bar 60, G^b⁶¹ in the second bar etc, and there should be a break in the phrasing at these points. In bars 62–4 the break should be very marked, taking pedal right off to clarify and separate the phrases perfectly! No *rallentando* whatever at the end of this passage.
- bars 69-82. Start *rallentando* at beginning of bar 69. Do quite a big one and pause on last A[#] in left hand. Then start off in tempo immediately, and bring out first chord in left hand in bar 70 *forte* like a bell again! Diminuendo in second half of bar. bar 71 *piano*. Then [in] bar 72 first chord in left hand again *forte* like a bell.
- bars 80-82. Bring out right hand melody. It was marvellous when Medtner played it – so strong full and ringing. Keep in bringing it out right to bar 87. Start this bar *piano* and crescendo.
- bar 58. Play first chord *forte*, then go suddenly *piano*, then do a terrific crescendo. bars 89-90. Use a lot of pedal, much more than I did and make a terrific noise!
- bar 90. Play last chord in left hand very marked, then play first chord in bar 91 suddenly *piano*, and crescendo gradually.
- bar 93. B in bass is not to be like a cannon going off! It is put there for sonority, and should be played not too conspicuously, just enough to give extra warmth to tone. Little triplets here must sound consoling (more round I suppose, and with more pedal) whereas when they appeared the first time they should be menacing. I also forgot to say that although Medtner did not mention this, when he plays these triplets I think he makes them a shade shorter in time value, making the preceding quaver a little longer to balance it.
- bar 95. He brought out right hand tune marvellously.
- bar 97. He brought out first G[#] in right hand bottom line marvellously. Same thing in next bar also. Diminuendo gradually all through this page 9 (bar 98 onwards).
- bar 98. In bar 98, violin having dimmed previously, starts up this tune *forte*, and dims again through bars 99 and 100, then crescendoes on G[#] and starts bar 101 *forte* again, but less *forte* than the time before. Then dim, through bars 101–2, and start bar 103 louder, but still less *forte* than last time. In piano the same idea must be carried out, I think.
Thus in bar 99 start right hand tune fairly loud and diminuendo. Then in bar 101 start off a little loud again, but not so loud as the previous time. Thus diminuendo in this way, making fresh starts but less loud each time with each new phrase.
- bar 107. Put pedal down and keep it right to the end. The G[#] can and should remain in the chord to the end.

6.1.2.2 Remarks by Medtner on Tales, Op. 42 No. 2 and No. 3.

February 10th 1936

Tale, Op. 42 No. 2

The character of this piece is pastoral. It must not be in the least aggressive or virtuosic. Think of a shepherd lowing his pipe (reed, I suppose) on the mountains.

Start fairly slowly and throw weight on top note very much. Make it a beautiful full floating tone. In two-note phrase made by last chord of first bar and first chord of second bar, he made last chord of first bar much stronger of the two. Did not hit it, but gave it a “top of swell” sort of quality. Did this two-note phrase the same way each time it came round.

Crescendoes a lot in accordance with mark in first two bars. Next two did the same way, but less. Remember to bring out top note in all these chords.

bar 5. Start slowly and get gradually a good deal quicker, making it light, and staccato with pedal. Change pedal on each of first three staccato notes C B $\flat$ A $\flat$.

bars 7-8. Rallentando back to opening speed.

bar 9. Start off slowly again and accelerando and crescendo fairly noticeably in bars 10-11.

bars 12-13. Slower.

bars 15-16. Get gradually slower all along this descent.

bar 17. Play grace notes as quickly as possible, bringing hand off gradually on top C.

bar 23 onwards. Not virtuosic. Quiet in style. Think of harmonic effect. He said “Il faut se plonger dans l’harmonie”. Play left hand bottom A $\flat$ with a warm strong tone and pedal right down. Change pedal halfway, i.e. incompletely on each beat so that A $\flat$ is still heard right through two bars.

bar 25. In bar 25 bring top E $\flat$ out strongly in right hand, playing notes that follow underneath it very quietly so as not to cover E $\flat$, which must last. bar 27 change pedal halfway in left hand D $\flat$ to keep A $\flat$ going right through.

bar 31 and on. Pedal as Medtner has marked it, namely put it down on left hand accented thematic note, take it off on a last note of each phrase. Do not play this part or the first part of this page very quickly. He did not accelerando very much or make any part very quick.

bars 41–2. Full speed at the top C. Then rallentando gradually and evenly, each left hand third being slightly longer than the preceding one, *rallentando* to be even and precise right through to the very end of the page (bar 42).

bar 42. In bar 42 from second quavers beat in right hand play as many notes to beat as you like. It is already a trill. To not make pause too long. Go into next page (bar 43) without making a break.

bar 43. Start page 5 (bar 43) fairly slowly and get gradually a shade quicker and a shade more worked up (but not really worked up all along first line).

bar 51. Treat bar 51 etc. same as in opening.

bar 60 and on. Not too quick but well articulated.

bar 63. He began to *rallentando* almost at once and almost paused to get left hand chord well marked. He made bottom G rather strong, stronger than following chord anyway; warm in tone.

Tale, Op. 42 No. 3

He plays this slower than I did. The metronome mark apparently applies to the *scherzando più vivo* parts, and the opening and all similar parts are to be much slower. Opening left hand tune is to be like a cello *solo*, perfectly legato with a perfectly free hand. He seemed to rest his hand on keys fairly flat, and glide from note to note without any movement, yet tone was very full and sonorous. Also he plays these notes very slowly. All that first part is a cello *solo*, and right hand must be very quiet and must not cover the left hand the least .

bars 14–6. Not too startling! Loud but very rounded and slow.

bar 17. start slowly and quietly and very gradually crescendo and work up to speed of *scherzando*. Play this about as metronome is marked. Accent bottom note of each four-note phrase in left hand, also putting pedal down on each bottom note and keeping it down during the four notes of each phrase for harmony.

bars 23–4. In bars 23–4 and similar phrases accent first of each three notes in the left hand and pedal on each bottom note, of course. Change of rhythm between left hand four-note and three-note phrases is to be marked by this accent on bass notes and pedalling.

L4p4 [exact location unknown]. *Agitato*. Rounded and full. Do not accent notes of tune too much. Make them as melodic as possible. Get quicker very gradually.

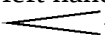
bar 52. He began *rallentando* at beginning of this bar and gradually got back to opening speed in last bar. Tempo I.

bar 67, last chord. Bring out well E # in left hand to mark change of key.

L4b3 [exact location unknown]. No break between bar 71 and bar 72. Go straight into *scherzando* from trill.

[Bar 73]. Pedal down on second beat four note phrase. Hold down right through next bar.

bars 76–8. Plenty of pedal. Keep down through each beat.

bar 81. No *rallentando*. Go straight into tune. Make left hand tune like a dance. Accent each note which comes at the top of a  mark. He has ringed notes to be accented. Accent must not be too aggressive, but effect is to be like a dance.

bar 94. Bring out left hand which is reply to preceding right.

bar 98. Again bring out left hand very strongly.

bar 104 onwards. This is to be like bag pipes or some instrument which is blown, which is played in Scotland and also in Russia. Crescendo up to and accent the top note in right hand every time, i.e. in bars 104–5 accent B ♭. In bar 109 accent A ♭ etc.

bar 159. No break between this trill and *scherzando*.

bar 170. *Forte*. From beginning of bar 168 mark well difference between 4-note rhythm and 3-note rhythm. Do not forget *accelerando*.

6.1.2.3 Remarks by Medtner on his Sonate No. 2, Op. 44 for violin and piano. Saturday, November 21st 1935.

[First movement]

Opening figure. This is a rhythmical figure. Make the semiquavers very very short. Begin *forte*, but commence diminuendo from beginning of second bar.

bar 4. Again in bar 4 remember diminuendo down to *pianissimo* in bar 5. Also in latter bar right hand long chord take thumb off D on 3rd beat and release G at the end of its time value, so that B only is held to the end of the bar and into next bar.

bar 7. Crescendo with fiddle.

bar 16. First note in left hand is C♭. Do not play this part too slowly. It can be *tranquillo* without being very slow.

bar 23. Medtner gave a good bang on bottom A left hand. Hold pedal through following trill and in bar 25 make first chord definite but not loud. Then go on at a fairly quick rate.

bar 26. Begin *accelerando*. *Accelerando* and crescendo enormously in bars 27–8, *rallentando* a lot in bar 29. Very dramatic.

bar 35. Opening theme. Quiet in tone but *appassionato*. To get latter effect Medtner almost throw himself into the first note of each phrase with a kind of *élan*, particularly at beginning of bars 37–8. Also make this *cantabile*! Throw weight on top note, have a perfectly free hand and make rounded movement from note to note, movements being done with hand and wrist but elbow keeping still. Fairly flat hand. Forget resistance. Keep fingers perfectly loose. Tone must be full, round and free. He said on a later date, if the first note of a tune is not good and does not sing, the entire tune is killed!

bars 39–40. Wake up here and get excited. Crescendo a lot. Play all this pretty quickly, possibly a little quicker than metronome mark, I should think.

bar 54. Change style into one of extreme energy. Play short notes very short, particularly in right hand on second beat.

- bar 56. Play left hand piano but with marked accent. Medtner took a short pedal on each beat. Played very very quickly and with extreme energy.
- bar 59 etc. bring out strongly notes in right hand which he has marked, i.e. 2nd F #, A, C # and so on. Accent them and also bring out top note above the rest. Same thing in bar 64 etc. Do not forget to play this quickly and very energetically and rhythmically.
- bar 70. He played this quickly also.
- bar 72. Do not forget *piano subito*.
- bar 74. he played middle notes of chords legato in right hand, i.e. G #, G^b.
- bar 76. Considerably slower! Very *forte* and big.
- bar 80. Play these chords like a harp. Do not get over each arpeggio too quickly. Take pedal right off between each arpeggio.
- bar 84. same thing in left hand. Play with *rubato* I think he played first three Gs if tune rather slowly and deliberately. Made first A in bar 85 long, almost like a very slight pause, then he gradually accelerandoed in quavers. Break at rest, long A again etc.
- bar 88. Violin tune slower.
- bar 92. Rallentando and diminuendo finishing this part very very quietly.
- bar 97 etc. Contrast in pedal. Take pedal right off between each arpeggio chord.
- bar 98. In bar 98 put pedal right down in first chord and hold harmony throughout bar, changing pedal slightly only for changing melody notes. Next two bars (99 and 100) same thing.
- bar 101. Here is a change of tonality; therefore make a break before little grace notes, and start off from there slowly, but very soon (although gradually) get back to tempo. He says always start a little slower to mark a change of tonality.
- bar 104. diminuendo from second half. Last part of bar 105 very quiet.
- bar 106. Start slowly.
- bar 108. At end of this bar accelerando a little and gradually get quicker, reaching quick tempo in bar 110.
- bar 112. Play bar 112 without pedal, light but energetic.
- bar 114. Crescendo a lot.
- bar 129. Silences are very important. Medtner plays this part, particularly quavers, top note of which he brings out very well, fairly quickly. Last chord of each phrase in piano [[as] in bar 131] to be very short, leaving complete silence for fiddle to play in. Then fiddle tune to end with a very short and very quiet note. Then a good silence before piano comes in again.

- bars 135-8. Short pedal on each chord in bar 135 (stumpy effect). Then no pedal until bar 139 I suppose.
- bars 140-41. Not too thick. Put pedal down on first chord but change halfway several times for clarity without losing bass. Right hand semiquavers play very quietly but semi-staccato so that they come through.
- bar 144. Bring out theme. Violin here plays semi-staccato.
- bars 135-53. Bring out strongly only those notes marked *fz* and the rest will take care of themselves.
- bar 160. Crescendo a good deal, bar 161 crescendo even more.
- bar 162. Chords without pedal. Violin make a break between bars 163-4 and 164-5 without losing time. Do it by making last note of each bar very short and quiet, almost nothing in fact. bar 167 Change of style. Play a little slower, with more pedal and very round and full.
- bar 172. At the end of this start to broaden out getting louder and slower up to first *G*^b (bar 173) in right hand, where play very broadly and then go on *rallentando* and *diminuendo* also from middle of third bar getting very slow and very quiet in bar 177. Then play a tempo in last bar 178 etc.
- bars 181-83. Crescendoes in violin and piano must answer one another. Crescendo through quavers up to dotted crotchet and mark well dotted crotchet. Do this in violin and in piano each time.
- bar 186. Play slower. Then in bar 187 start off immediately very quickly. Medtner plays this part very quickly indeed.
- bar 189. Bring theme out well.
- bar 190. Bring theme out very well but play left hand very very quietly indeed.
- bar 202. No pedal. Quick and very dramatic.
- bars 204-05. Pedal in right hand quavers. bar 206 mark rhythm very very strongly in left hand so that violin knows where he is.
- bar 225. *Allargando* a good deal. bar 206. Second half get quickly into tempo.
- bar 287. Quick light and energetic. No pedal. Rhythmic!
- bar 290. Loud, with pedal.
- bars 291-2. No pedal. Accent tied quavers in right hand from second tied *G* as marked.
- bar 293. Plenty of pedal. Make more noise.
- bar 299. Start very quietly and both in violin and in piano think only and bring out specially only the first note of each voice and the rest will take care of themselves. The rest are to be very quiet especially at beginning. Crescendo very gradually.

bar 309. Get on!

bar 312. A little *allargando*. Make a break at end of each phrase as he has marked. Accent well first note of each phrase in each voice right through this line and in bars 316–7, 322–4 etc.

bar 316. Crescendo a lot!

bar 321. *Fortissimo* and *allargando*.

bars 334–35. He seemed to take a short pedal on each beat, making left hand tune slightly staccato.

1st Cadenza

Start piano and crescendo gradually to *forte*, making each phrase louder than the preceding one, 7th and 8th bars being really *forte*. And end of cadenza be careful to release pedal at the right moment, before violin plays D[#], I suppose.

2nd movement

Opening violin theme to be *forte*, like a church choir. Remember breaks between phrases all through this theme; they are very important.

bar 7. Entry of piano. This reply to violin to be played very very smoothly, quiet and still, like an organ applying very quietly.

bar 14. Violin tune again. Make definite breaks between phrases, but without losing time. Keep tempo going. Bring off break by making last note of phrase shorter, I suppose.

bar 20. Piano tune. Play this loud! Remember breaks. bring out top note, thematic line.

bar 27. Violin tune very *forte*. Keep tempo going!

Variation 1

Medtner said the main theme has already been heard, so in the beginning of this variation bring out violin theme. Make it like a flute in quality. Keep tune in piano in the background, a quiet accompaniment.

bar 8. Bring piano tune in left hand out very much here.

bar 14. He did not *rallentando* very much.

bar 15. Violin theme to come out on top. Remember break in bar 16.

bar 17 and onwards. Crescendo!

bar 22 etc. Violin theme again. Keep piano part very quiet.

bar 28 onwards. Bring out strongly theme in piano.

bar 31. Start *accelerando* and do a big *accelerando* and crescendo right up to chord on E (bar 34). Pause on bottom G, then rush up arpeggio with very big *diminuendo*.

bar 36 to end. Play all this very much quicker and with a lot of pedal.

Variation 2

Silences in this variation are very important. General atmosphere is sad. Play fairly slowly, not at all giocoso, but tranquil and very rounded.

bar 3. Medtner did a big crescendo.

bar 8. A very big crescendo.

bar 9. Remember silence at the end of this bar.

bar 10. He brought right hand out as much as left here, and played this hardly any quicker than preceding part.

bar 14. Remember silence at rest!

bar 27. Start theme really *forte*! Bring it out well.

bar 32 onwards. Theme like a church choir. Full and round. Slow and impressive. Big crescendo, then diminuendo to end.

Variation 3

He said “like a ballerina”. Play very freely (in tempo, that is). Play with light sonority and very light pedal. Take hands off at rests. Start slowly, then get quicker, then pull up again in bar 3. Then go quicker again.

bars 7-8. Accelerando and rallentando.

bar 9. Start slowly, then get quicker.

bars 12-14. Accelerando and crescendo a lot! Get really fast and loud.

bars 15-16. Rallentando.

bars 32-4 and 35-7. Put pedal down on each chord, then take off almost immediately.

bar 38. Hold pedal through next bar.

bar 40. Tune. He brings out right hand tune and subdues left hand.

Variation 4

Opening. Don't accent too much. Make it rather melodic.

bar 9. Very clear.

bar 10. Well marked crescendo.

bars 11-12. The same.

bar 20 onwards. In order to let violin come through piano play left hand very clearly with very little pedal, and in right hand bring out only the notes he has marked, namely the crotchet chords on second beat. bar 24 bring out tune and subdue left hand.

bar 28. Very clear. No pedal.

bar 29. Second part crescendo with pedal.

bar 30. Crescendo

Variation 5

We played this extremely quickly and he did not say it was wrong, so I conclude it was right. He said think only of first note in right hand, i.e. first note of each figure, first note in each bar. The rest will take care of themselves. Think only of bringing out first note.

bar 31. We began the *allargando* in bar 31 and made quite a big one of it as it proceeded.

Variation 6

bar 17. Remember breaks at rests.

bar 23. Violin remember breaks at rests. Also in bars 27-33

bar 35. Bring out particularly the left hand, all being strong and clear without pedal, especially the top notes which make tune.

bar 62. Violin break between this and next bar. Make last note of phrase shorter.

bar 64. Violin again remember break.

bar 65. First note a very strong *sforzando*. Come down from a height! Make a lot of noise in first bar or so, then do a big diminuendo.

bar 77. Violin play *pizzicato* notes *forte*, or they will not be heard. Piano play with accent on first beat of each bar. Make rhythmic.

2nd Cadenza

Begin *forte* and diminuendo making each phrase quieter than the preceding one.

bar 9. I don't think he accelerandoed very much in this cadenza-like passage, but he did a big crescendo and diminuendo.

bar 17 etc. This should be played in the tempo of the next movement.

Last movement

Play opening in tempo. Begin crescendo in second bar and from bar 5 crescendo a lot! Bar 7 it is already very loud. Make very loud and exciting.

bar 10. Violin diminuendo a little.

bars 11-12. Violin diminuendo a lot so that when piano tune enters, it will come through violin well!

bars 17-18. Bring out and think only of crotchet chords on second beat.

bar 18. F# of this chord may be left out.

bar 17 onwards. Not too much left hand. Be careful of pedal and let right hand come through well.

bar 22. Crescendo *molto*.

bar 31 and onwards. Crescendo *molto* and plenty of pedal.

bars 36-7. No rallentando whatsoever. Count 3 crotchets in bar 36.

Then in bar 37 for pause count 1 2 3 4 5 crotchets and start off on 5 $\square$. In this way violin and piano can start off together without anxiety!

bar 39. Crescendo.

bar 46. A little slower and round!

bar 63. Diminuendo.

bar 76. Violin tune. violin must exaggerate well all the nuance marks. Tone must be very intense. Violinist complained that piano accompaniment was too loud. Medtner said that was not it; violin did not come through because it was not *assez intensif*!

bars 86-8. He brought out left hand with nuance as marked.

bar 95. Crescendo right through.

bar 105. A little slower from espressivo mark. Perhaps start *allargando* a little as early as bar 103.

bar 114. Tempo! I forgot to say before that although Medtner does not rush this movement, I think he plays it somewhat faster than the metronome mark.

bars 132-3 etc. All notes to be short! Staccato! Even the last note of phrase, E, short!

bar 136. In tempo. Don't go slower.

bar 145. In tempo. Don't go slower.

bar 165 etc. *Pianissimo*! He got a mysterious, almost toneless, effect, particularly on fiddle. Very staccato.

bar 169. *Pianissimo*!

bar 175 etc. Use plenty of pedal for change of style. Round.

bar 192. Plenty of pedal.

bar 205. Accent well first note of each bar in right hand, increasing tone each time.

bar 229 onwards. Use pretty well of pedal.

bars 234-6. Use plenty of pedal.

bars 255-7. Use plenty of pedal.

bar 270. Fuller and a little slower. Round!

bars 281-2. A big diminuendo.

bar 283 etc. Much slower! Very slow indeed, in fact!

bar 287 and right through this tune. Play very slowly. Right hand very quiet. Left hand warm and singing and *mou*. Plenty of pedal. Medtner plays all this very slowly. Violin to be very very quiet, like a faint echo.

bars 292-3. Bring out well nuance as marked in left hand.

bar 300. He made this big and then calandoed and rallentandoed and bar 302 was very very very slow and quiet!

bar 403. Get quicker almost immediately but keep piano part at any rate very quiet right through to bar 311.

bar 324. Broaden a lot!

bar 327. Much slower!!!

bars 328-34. Play very slow and big!!! bar 335. Quick! Get into tempo immediately.

bars 343-4. Don't forget diminuendo!

bar 357. Don't forget accelerando!

bar 363 and onwards. He played this very quickly and said make right hand quiet. Bring out very strongly and clearly left hand.

bar 402. Use plenty of pedal.

bar 406. From bar 406 make very *forte*.

bars 407-09. Very *forte*. Use more pedal. Left hand chords to be *fortissimo*! Grand and round! Full speed though.

bars 410-13. Make accents very strong. Take a short pedal on each accent.

6.1.2.4 Further remarks by Medtner on legato playing.

December 7th 1935 and February 15th 1936.

Throw weight on to the melodic line. Keep hands and fingers soft and free. Make rounded movements between notes of theme. Make each note last and join perfectly to next note. For very soft legato playing, as in Brahms *Intermezzo* Op. 118 No. 6 *pianissimo* tunes, keep everything still and make fingers play tune. Keep them flat and very soft and raise them for each note. It seems that the louder and slower the tune, the bigger must be the rounded movements, but hands and fingers must always be soft. Rounded movements must be made with hands and wrists, and elbows must be kept still. Practise special exercise for legato. It is also good to practise things like Chopin's Etude in sixths very slowly with rounded movements between each note, throwing weight in top line and making it sing. It will then go freely at full speed.

6.1.2.5 Remarks by Medtner on Brahms's Handel Variations and Fugue. Thursday June 25th 1936.

[It was impossible to establish which edition Iles used, consequently the exact bar numbers were impossible to establish too].

In general the tempo of variations must be very much the same basically. After a slow variation, if the next is to be quicker, do not start quickly suddenly; start in tempo of preceding variation and get quicker gradually, making the accelerando increase evenly and regularly (not spasmodically!)

Theme must be more singing and expressive. Play more slowly and make more of the long notes, make them sing and last! Make them a shade longer if anything. Make first note particularly melting in quality. Last note of first bar join in phrase to next note with decrescendo and treat all similar places in the same way. Demisemiquavers before first repeat play slowly and perfectly evenly. Commencement of second half of theme begin very piano, but crescendo a lot and make expressive, sonorous and intense up to F, and of line. Give each note its full ?time and tonal value.

1st Variation

Theme tempo is too slow for this variation, so begin it in same tempo, i.e. slowly, and gradually get quicker. Accent well notes thus marked, and in those same accented chords throw weight on top note, and release quickly underneath notes. Make demisemiquaver runs more brilliant and strong. At second half start a little slower again, in fact make this variation *carpiccioso*.

Variation II

Play almost entirely without pedal, with warm sonorous *mou* tone and *legatissimo*. Top tune most important, second tune (held notes) to be suppressed, third and bass tunes to be brought out. Bring out chromatic moving melodic line in left hand. It is to let these come through well that no pedal is used. Second half, phrase left hand as he has marked it, otherwise he says it is very uninteresting.

Var. III.

Always *dolce*.

L2b3 [bar 7?]. Top note *dolce*! if all this var.: is *dolce*, the next energetic one is much more effective.

Var. IV

Sit still! Do not move body for sforzandos. Do all these with arms. On each sforzando push hand towards back of keyboard, wrists going up. Bring wrists down again for next note without accent. Before each repeat mark, be sure to wait long enough, give chord full time value.

Var. V

Make this very tender, more like a Berceuse.

L3b2. Be careful to change pedal completely on second crotchet beat.

Var. VI

More mysterious. Suppress thumb notes in both hands and play very quietly.

Var. VII

I think he played this more slowly than me. Use firmer fingers, Make it like trumpets. Play without pedal! Pedal accented chord at end of bars 1-3 etc. and similar places. Otherwise leave pedal alone. For these accented notes [in] bars 1-3 and l3b1+2 [bars 5-6?], last chords, push hands forwards to back of keyboard, wrists going up. Bring wrists down for next unaccented notes. Always where there are accents like this, be careful not to accent preceding and following notes, so that accent comes out clear!

Var. IX

Play quicker than I did. Hold bass pedal notes with pedal, half-changing for upper parts. Make pedal notes last so that it is unnecessary and redundant to mark them where they are repeated in left hand. In fact suppress these repetitions of pedal note so that upper parts ?ride over bass pedal without interruption. Do no repeats in this particular variation.

Var. X

Make little notes clear in last line.

Var. XI

Begin slowly and get into tempo gradually and evenly so that left hand accelerandoes evenly.

bar 3. Start slowly again and repeat procedure. Let it be really slow, and accelerando really gradually, otherwise it will not sound sincere.

L3b1 [bar 5 or bar 7]. Again start slowly.

Var. XII

He said in bar 11 tune is in left hand, in bar 2 it is in right hand.

Var. XIII

He said play a good deal quicker than I did. It was too slow in proportion to preceding variation. Count crotchets in XII, then in XIII as a basis, and go a little slower. He said mine was more than twice as slow.

bar 3. Do not hurry triplets. bar 7. Same thing (triplets).

Var. XIV

bar 1. First chord accent strongly, put pedal down and hold through following semiquavers (perhaps with half changes). He seemed to accent also second of two quaver chords  in spite of phrase marks. Treat the same all through. Make it harmonic.

Var. XVI

Mark very well quavers. Play quavers. Play very quietly semiquavers. Play fairly slowly so as to bring these things out.

Var. XVII

Do not start suddenly quickly. Start in same tempo as preceding variation and get quicker gradually.

Here we were interrupted.

I did not finish playing this work, but while putting on my coat, Medtner played some of Var. XIX and I thought he took it a little slower than I did. He played Var. XXII very quickly, making little demisemiquavers very quick and brilliant and clear, with good accent where marked. He said this var.: should sound like a Scottish instrument. I think he must mean bagpipes. He said the Fugue should be played in the same tempo right through until the last page l2 [bars 90-92 or 92-4]. From here onwards gradually accelerando to the end.

6.1.2.6 Remarks by Medtner on Beethoven's Sonata Op. 53. Saturday August 22nd 1936.

[It was impossible to establish which edition did Iles used, consequently the exact bar numbers were impossible to establish too].

[First movement]

bars 1-2. Medtner said this is not a very important point, but he always plays three notes in right hand, leaving bass only for left hand. This gives a better sonority, more like a string quartet; when played as written, the thumb notes are too strong.

P372b2+3 and l2b1+2. Nuance this according to harmony in left hand, i.e. start quietly and crescendo through first bar up to 7th chord at beginning of b2. Then diminuendo to end of that bar and start l2 b1 piano again, repeating crescendo and decrescendo in the same way.

L2 b3. Accent on second half of second beat and second half of fourth beat for harmonic effect, as this gives dominant-tonic-dominant-tonic harmony.

L5b1. Accent right hand B with thumb, otherwise following A comes from nowhere!

B5. *Portamento* (semi-staccato) in contrast to next bar legato.

P343 last bar. Accent well and hold with pedal first B, left hand, as this is a pedal note.

P374b2. Change completely pedal!

L2b3. First chord *forte* in both hands. Accent on top E first note of run. L3b4 Right hand piano, left hand *forte*. Again accent top E, right hand L4 Of you repeat keep tempo going till last bar, rallentando in last bar only and begin l5 in Tempo I straight away. If no repeat, keep tempo going till l5 last bar, where rallentando then start last line in tempo I immediately.

P375. Last bar and onwards. The left hand figure is a stop (“un arrêt”). Play very strongly left hand, particularly bass note (C here). He said “buorrez les doigts”. All through P376 these stops come more closely together, first at a distance of 4 bars, then two bars, then one bar, then two again. Attention must be drawn to this. Keep right hand down where these left hand “arrêts” are held, so that this page does not sound like one long continuous arpeggio exercise. Make left hand very very strong. After each arrêt, both hands start off again, as it were. No pauses are made! This is done by tonal effect! And a very wonderful effect it is!

P344b4, and lines 2-5. Left hand play bottom G with fifth finger and accent very strongly each time. He said “coupez” this note! Make rhythm very very clear. Make two hands coincide perfectly on each beat. He said the fourth finger is not capable for a passage like this.

P348l3b2. Wait a little before striking A^b, as though the player himself is surprised! (last time it was G). B4 same thing.

B5 etc. Play all this passage like four equal semiquavers to a beat, very very equal in tone and rhythm. I think Medtner uses wrist staccato for left hand notes, and he certainly use finger staccato for right hand, but each four notes is perfectly equal in quality.

P349l2+3. Do the same as when this part first appears.

Last line b2. Bring out well E in left hand (and I should think in right also).

Last bar. Semi-staccato or *portamento*.

P381 last bar. Accent G pedal note in left hand as before.

L2b2. Change pedal completely!

L3b3. C *forte* in both hands. Accent beginning of right hand run.

L4b3. Right hand piano, left hand *forte*. L5 no rallentando till last bar.

Last line. Start A Tempo immediately.

P383l1b3+next bar. Play piano, but accent first note of each beat and pedal on each beat also. L3b2+3 Medtner crescendoed here.

L3b2. Play this run very quickly and land on first note of theme without a break or rallentando. L4b2,3+5? The effect is to be that one wants to get on but cannot. Play first two crotchets in tempo without the slightest rallentando. In fact in b2 I think Medtner hardly rallentando at all, he simply paused well on last note, next two bars much the same, and last time crotchets were still up to tempo, then rallentando afterwards.

Last three chords. Very *forte*.

Second movement

Very piano and very slow. Play with hardly any movement. Make rests long enough!

bars 5-6. Do quite a good crescendo here. Rests!

L2b3 *forte*. Then b4 piano. This is not part of the theme. Keep down so as to throw theme into relief. Next two bars same thing.

L3 last bar etc. Very piano! No movement of hands etc. (Don't forget top note in chords however. Throw weight on top note).

L5. *Poco agitato*. Get a little quicker and work this up well.

Last note he said it must sound like a bell. He played it with a straight firm finger (3rd) wrist and arm, and appeared almost to hit it in a tight position, but release it immediately on striking it so that tone was not hard, but ringing. He did not make a very loud sforzando.

Rondo

In opening theme I noticed that he changes pedal completely for each change of harmony.

L4. Crescendo up to b2 then decrescendo to b4. Then b5 and all those Gs he played *pp* without nuance.

L5 last bar. Put pedal down on first G and hold with half-changes of pedal a good way through this passage to give warmth.

P386. Octave theme He said I make same movements here as for when it is *forte*. Throw weight on top note, but play very very quietly with as little movement of hands as possible.

L4. Trills! Release trill to play each note of theme. If trill is kept going, thumb note will kill lowest G which coincides with trill note, L5b4 etc. Left hand octaves and chords staccato.

P387b4 and all similar places. Hold well and make long left hand crotchet. Same thing in right hand in l4b5.

P390l4b5. Hold well B in left hand and make this part dance! Same thing in right hand in last line b3 and in following similar places.

P391l2b4 and next bar. Tremendous crescendo effect from 1st beat to 3rd beat, and decresc, again to next bar and repeat. This effect is got by accenting well first beat, then suppressing somewhat intervening notes in right hand, then giving a tremendous accent in both hands on third beat, a much bigger accent than that on first beat. The whole effect to be tremendous!

l5b2 etc. *Portamento* or semi-staccato effect in both hands, R. + l. hands to give an equal effect. B3-4 Bring out top F-E^b. B4-5 bring out middle voice C-C^b.

B5-6. Bring out lower voice A^b-G^b. B4-8, 8-9, 9-10 again bring out top, middle and lower voice right hand. Keep up tempo.

P392l4+5. Do not forget requisite accents in left hand.

Last line. In each bar left hand crescendo from first to second beat, to make harmony full and warm. P393b2 Bring left hand A^b out so that it tops right hand harmony.

L2b4. *Forte tous*. Make every note strong and *forte*. In a *forte tous* passage effect is very poor and thin unless every note is strong.

L5. No rallentando (He even said “s’il vous plait”)

P394 last line b2. Middle of this bar start meno *forte*, so as to be able to work up the following crescendo more effectively.

P395l3b3 second half and b4. Accent each G (every three notes) in left hand. Then b5l4b1 accent every G (every six notes), same thing next time.

P396. Pedal on first C and hold with half-changes through four bars, otherwise it sounds like an exercise. L3b3 He brought out left hand strongly, and did not play this Prestissimo too fast.

L4b4. Again pedal on F; hold with half-changes.

P397l3 etc. Play octaves with two hands, chord with right, and in b5+6 play only single notes, bottom line of left hand.

Last line. Do not let thumb notes of trill kill theme.

6.1.2.7 Remarks by Medtner on Chopin’s Scherzo in E, Op. 54. Thursday August 27th 1936.

Be sure to make the pauses, long notes, rests etc. long enough, as in bars 5-9, and l2b2-5. Hold these long enough! And in all similar places.

Bar 5. Raise hands and come down on to this chord with accent, and again in l2b2, and again come down with accent on l1b10, and again in l2b9, and again accent in l3b9, and in every similar place.

L2b6+7 and b10 and next bar [exact location unknown] and every similar places. Medtner said these places are not so good with ne as [The writing was unclear at that point] scale passages. Do not try to play *portamento*, as effect is not clear and clean like that; in very quick music *portamento* makes passages of this kind run into one another mislead of being distinct. So play staccato, and use wrist staccato movement. Practise very very slowly indeed. Keep arms still and use wrist staccato movement for each chord. Wrist down for each chord and up immediately after striking chord, or more precisely it is the hand which moves up and down from the wrist. It is no good if arms are used, because they cannot possibly move up and down quickly enough when playing at full speed. So practise every one of these passages with wrist staccato movement ones, keeping arms still, applying move up and down quickly enough when playing at full speed. So practise every one of these passages with wrist staccato movement ones, keeping arms still, playing very very slowly and staccatissimo! Then it will come off the same way in quick playing. Use the same movement and make very clear also l1 last bar and all similar places.

L4b1. First chord. Bring out middle E in right hand chord, otherwise melody of preceding bass is left unfinished.

P515l4. Make rests and chords long enough.

P517l5b5 etc. Make this theme very legato.

P519. *Stretto*. Do not start this *stretto* too suddenly, This part wants to be “retouché”. A *stretto* gets quicker than an *accelerando*, but it must still be by degrees! Not all at once! So give long enough to last line bars 6+7, then *accelerando* more. I think probably I started to *accelerando* too much in l4. Make all this *accelerando* gradual, and be careful not to be too sudden at *stretto*. Keep these things in proportion to general tempo.

P520. Do not suddenly get slow! Remember preceding *stretto* and get very gradually slower from this tempo. Then at *piú lento*, do not play too slowly; remember general tempo, and play *piú lento* in proportion to this.

P521b4. Bottom B in right hand hold with pedal until it resolves on to A, so that the suspension is heard clearly. Do not allow a break between these two notes.

P523l2b6+7. Make left hand really *fortissimo*, emphasising C.

P529. Last line b8 Bring out B thumb note in right hand otherwise following C # seems to come from nowhere. Then do not make C # too long and do not start this part too slowly. *Retouchez!* Keep it in proportion to general tempo.

6.1.2.8 Further remarks by Medtner on his Tales, Op. 51 No. 3-6. Thursday, August 24th 1936.

Tale, Op. 51 No. 4

The general effect is softer when Medtner plays this. Also he says the *sorcière* wants to charm, not to frighten!

bar 1. Begin more softly.

bars 3-5 etc. Think of right hand and bring out nuances as marked.

bar 7. Start slowly, quicken this bar by degrees, short breath mark, come down on to first beat (bar 8), go on *accelerando*, no break mark (or hardly any) before bar 9, and come down much more quietly on to bar 9, still *accelerando*. Then *rallentando* in second half of bars 10 and 11. Keep left pedal down, play with soft hand and *mou* tone, and charm! “charmez”!

Also bar 7 is *portamento*, not staccato. Medtner said where there is a figure or passage repeated immediately, the nuances of tone or rhythm must be different, but when the repeat occurs after a fairly long different intervening part, the nuances can be the same. e.g. in bar 7, the repeated As must be different, but when this theme returns top of page 6 (bar 108), the whole thing may be repeated in the same way.

bar 17. Start a little slower and *accelerando*. Keep soft and round and charming.

bar 21. *Rallentando*.

bar 27 etc. Same nuances in left hand as previously in right.

bars 34-5 etc. Right hand very expressive.

bar 36-7. Keep left pedal still down. Make this theme very beautiful. Later in this theme take off left pedal.

bar 70. Make more of the harmony (semiquavers). Wherever the harmony is chromatic, it should be brought out sufficiently to be heard well. (Do not however let it kill the theme).

bar 80. Tempo I. Same nuance left hand as before.

bars 81-9. The rinforzandos are the only really *forte* bars in this part.

bar 90. Begin accelerando a little earlier and in bar 95 begin *allargando*.

bar 137 etc. Play theme very beautifully, with left pedal. Bring out chromatic harmony (semiquavers).

bar 144. Do not begin accelerando till this point, and make it very gradual, also make crescendo gradual.

Tale, Op. 51 No. 5

I now play this with too much freedom of rhythm and tempo, and too slowly. Play a little quicker, and mark hardly any rallentando or lengthening of notes. Make much more straight, in fact. I noticed when Medtner did crescendos and decrescendos he took off and put down left pedal a great deal, often putting it on and off in the middle of short runs and passages. This piece must go on and on continuously. In first bar I am inclined to think that Medtner started with left pedal down, and took it off about halfway through the bar; and the same thing in similar places. bars 27-8. No rallentando hardly.

bar 39. Nuance theme as he has marked, i.e. Begin fairly quietly. Crescendo up to bar 31; play G #, E, C # loudly without left pedal. Then in bar 32 decrescendo well. bar 33, same thing.

bars 37-40. As marked.

bar 41. Crescendo up to bar 42 which play emphatically without getting slower. Then decrescendo. Play all page 45 (bar 45) without ralls., getting on.

bar 70. Do not play F # in bass very loud.

bars 101-04. Repeated F # in right hand. As these are repeated and harmony notes underneath are changing all the time, bring out harmony notes underneath sufficiently to make them apparent, and do not emphasise F # too much. Same thing in bars 105-06.

bars 107-08 etc. Make each quaver clear and very equal Do not run them into one another.

bar 111. Medtner said that particularly on Steinway pianos, the bass is stronger than middle and the middle is stronger than top, so be careful that left hand does not

drown right hand in this passage, particularly in those places where right hand crescendoes up to F $\sharp$, because as right hand rises, piano gets weaker.

bar 125. Play right hand A very stronger, and play left hand cross-over chord very quietly, so that A lasts through it.

Tale, Op. 51 No. 6

First line (bars 1-4). As Ds are repeated, and harmony notes change, bring harmony notes out well, particularly in bars 3-4.

bars 33-4 etc. I think he brought this little tune out a little more distinctly than I did. bars 47-8. Make all the notes louder. He said I only make some of them loud, and all should come out strongly.

bars 55-8. Again I thought he made this tune more distinct (though not loud).

bars 59-60. More pedal!

bar 67 etc. He somehow made this tune more graceful than me. Said make it more *dolce*.

bars 73-4 etc. I think he took a little more liberty in this part – a very slight *rubato*.

bar 85. Remember *dolce* again, so that there is a complete change into energetic style at bar 99.

bar 139 and all through this part. Bring out F-E-F-E-F-E in left hand.

bar 157 etc. While bringing out left hand tune well, Medtner also made very clear and firm (though not very loud) each note of right hand.

bar 172. Right hand chord. Make every note of this chord clear and distinct. He plays it very quietly and yet it is impressive.

Tale, Op. 51 No. 3

Opening theme. Left hand chords are very important. Put pedal down on each one, take hands off after each one, drawing gently upwards and inwards towards body. Take pedal off soon after each one. The effect is that they are each short, with a good break between each, but they must not come off sharply. Medtner began this Tale rather slowly I thought – not slower than I like it, but slower than it is marked, I believe.

bar 7. Last note of this bar right hand C $\sharp$ and A, do not let A kill C $\sharp$ melody note.

6.1.2.9 Remarks by Medtner on his Sonata romantica, Op. 53 No. 1. Heard first at my home played straight through for pleasure! on Thursday morning May 4th 1939 and again at his home for criticism on Monday afternoon May 22nd 1939.

[Romanza]

General remarks on first movement. Do not make differences of tempo so marked and so abrupt where changes occur, so them very gradually. General effect to be more serene. Agitated parts to be not so agitated, and effect to be obtained by playing expressively rather than by playing more quickly. In general he seems to use left pedal a good deal.

Opening theme. Make first and second notes join. Play grace notes here and always (also spread chords and any notes outside the rhythm) very quickly.

bar 3. Do not make a break in time and between phrases. Also he does not take pedal off between, but marks new phrases simply by nuance. Left hand chords here to be without pedal, but not too short and sharp. bar 6. Same things. Following sequence. Each phrase of a sequence must never be the same rhythmically. Here, for instance, start first phrase slowly, gradually get a little quicker, play second phrase a little quicker, play third phrase a little slower again.

bar 8. Left hand *legatissimo*. Try all this with left pedal down.

bar 10. Treat sequences the same.

bar 12. Do not *accelerando* hardly at all. It is not good to change tempo near the beginning of a work, before the tempo has hardly had time to establish itself.

bar 13. *Crescendo*.

bar 14. First note, Think of harmony! make it harmonious. Make that harmony last. he made right hand ring with a full but soft tone. Following right hand passage play slowly, making each melodic note important.

bar 15. He *diminuendo*d and hung on to top F and following C to make it expressive. Left pedal for following theme, I think. He played a shade slower than me, I think also.

bar 19. Do not get quicker. Make *agitato* by increasing tone and expression and emphasis.

bar 24. Top notes are not theme. Bring out underneath notes in b1 right hand. In bar 25 bring out left hand without pedal and do not accent. Last chord in right hand, bar 26 make tune full and expressive and agitated by expression and emphasis, but not much quicker than tempo.

bar 31. Make very harmonious. Hold pedal right through harmony and think of harmony.

bar 41. Very harmonious again.

bar 49. Bring out ascending accented notes in left hand.

bar 55. Do not spread right hand B^b octave. Page 6 (bar 68) same thing as in opening.

bar 81. Hardly any quicker. He pauses a shade and leaned on first D in left hand.

bar 92. Bring out left hand. This is hardly any quicker than tempo.

bar 94. Still no *accelerando*. Make agitated by expression and emphasis.

bar 97. No rallentando.

bar 108. Play theme in tempo. not too slow.

bars 110-11. Semiquaver in right hand to be heard, but do not give them a material quality. Very soft with no finger movement.

bar 114. Left hand chord very strong.

Scherzo

He seemed to give opening theme a slightly *rubato* rhythm. I think he made an almost imperceptible pause after the first chord of each bar, a sort of rhythmic pause.

bar 12 and onwards. Bring out thumb notes in right hand, so that the theme divided between the two hands is carried on in one line in the same octave.

bar 43. Hold long notes marked – [tenuto], so that they are long in contrast with short staccato notes.

bar 60. Do good crescendos, working up to very strong accents and bringing out well Cs in left hand.

bar 74. Make long and accented left hand notes marked >.

bar 103. Left hand long notes – to be long!

bar 109. Throughout diminuendo make accents gradually softer.

bar 114 etc. Play this tune more *dolce*. I think he uses left pedal.

bar 132. Left hand F# very sforzando and ringing; hold with pedal throughout next bar, playing remaining notes quietly, so that F# rings through them.

bars 133-6, this is opening theme again, Make that fact clear by nuance!

bar 141. Terrific crescendo, so that following *piano subito* is effective.

bar 152. Hold long right hand notes. bars 155-9. Left hand notes, Long! Hold! not staccato.

bar 184. Left hand chords to be played with pedal; pedal to be held throughout each bar. These are to be like bells. Russian bells!

bar 208 etc. Long notes in left hand!

bar 230 etc. Tune more *dolce*. Try left pedal. In fact try this pedal more throughout whole sonata. (This is my advice to myself).

bar 230. Harmony! make very harmonious, and hold harmony by pedal.

bar 246 etc. On Steinway pianos it is not necessary to bring out too much this left hand

figure. It will come out in any case. Think of right hand here.

Meditazione

bar 1. C #!

bar 7. Get over grace notes very quickly. Never let grace notes interfere with rhythm; take up time belonging to the proper notes.

bar 9. He got a shade quicker as he played each bar, otherwise he said the repeated figures would be boring. bar 12 a little slower again; he did not bring out left hand very much.

bar 13. Gradually accelerando, work up to new theme. Play this theme a little quicker.

bar 18 and onwards. He really did get gradually quicker and considerably more excited. Throughout this part up to the climax at end of page and into next page. Here being short of time, we left this movement and went on to last. I presume therefore that after returning to opening tempo in bar 32, marks should be followed up to bar 42 which should again be in tempo, then start accelerando from bar 44, work up to *scherzando mobile*. On May 22nd I played this movement without enough change of tempo, because I thought he said there was too much change on May 4th. So it is a little difficult to be sure how much change to make!

bar 56. Left hand without pedal, but not too short and sharp.

Finale

I played all this a shade too quick, or at any rate a little hurried. Keep very steady.

bar 2. First right hand chord long. Hold!

bar 17. Phrase as he has marked, in phrases of two notes each take off hands between phrases and make light and graceful. bar 19. Same thing, bar 20 etc. *piano*, light and graceful in quality.

bar 66. Very *pianissimo*! (Left pedal, I am sure!)

bar 88. Theme! Very concentrated, Do not hurry over this. It seemed to me that as he stood conducting, his indication was for a slightly slower speed than general tempo. Anyway, make theme very concentrated, important, emphatic, significant, rounded!

bar 103. I think his indication was, not to rallentando too much. As time was short, I did not play this movement through first and have his comments afterwards, but he indicated what he wanted as I went along.

bar 158. Do not bring out only top line of right hand, but all notes, phrased in twos as before, I think; light and graceful again.

bar 165. make right hand notes more articulate!

bar 184 and onwards. Bring out theme in thumbs of both hands. Do not hurry. make it emphatic, expressive and significant, and cantando.

bars 196 and 198. Pull up a bit; play following part deliberately and emphatically.

bar 201. Bring theme out well without hurry.

bar 216. Gradually diminuendo.

In bars 219-24 make left hand bottom B♭ boom. This is all that matters and is to be heard loudly above the rest. These B♭'s are to be like bells, full, ringing and loud. If single note cannot be managed very well, play octave.

bars 225. He crescendoed more than I did.

Mr Medtner told me he gave me permission to play the *Scherzo* separately if I wished at any time to do so.

6.1.2.10 Further remarks by Medtner on Sonata romantica, Op. 53 No. 1 on Wednesday afternoon June 7th 1939.

[Romanza]

bars 12-3. Bring out in right hand C D♭, E♭, then make G♭ ring; bring out top line of thirds from that note.

bar 14. I think he takes his hand off on the first F, and from what he afterwards said, it seems a place to do so.

bar 19. Play lower half of melody *pianissimo*, as though it is a different instrument from first four notes and third four notes. Also do not emphasise first and third four notes of this theme too much. Play them easily and unemphatically, but louder than second and fourth four. Then in bar 20 do a crescendo right through first and second four, Then diminuendo (or at any rate, do second four as loud as first four).

bar 30. Make last three Fs in right hand heard, otherwise following G♯ comes from nowhere and is not understandable.

bar 40. Same thing in last three F♯'s right hand.

bars 49-50. Accent accented notes in left hand, and make other notes heard also.

bar 79. Bring out top notes of thirds, as in previous instance. [bars 30, 40]

bar 82. Make right hand B♭ last.

bar 86. Same as in previous instance.

bar 94. Hold back. Do not hurry. make *agitato* by emphasis.

bar 98. Make very singing; hold back well. Do a fairly good *allargando*.

bar 100. Let right hand B♭'s be heard, so that following D♭ is understandable. Also D♭'s in next bar.

bar 113. Keep pedal, think of harmony. To bring out clearly right hand is not so important.

Scherzo

bar 12 etc. Think of thumb notes in both hands, but do not make them all equally important and strong. Bring out accented notes strongly.

bars 42-4. Let right hand be heard, even though left is most important.

bars 86-9. Crescendo in each bar up to a very strong accent on first beat of each bar, as in previous instance. If these accents are not strong, following left hand chords will not be understandable. bar 103 etc. Let right hand chords be heard.

bars 133-4 and 137-8. I think Medtner said here “more *mou*”. He brought out tune very beautifully.

bar 151. Don’t hurry.

bar 171. Bring out left hand tune. If too difficult as written, A underneath C $\flat$ may be suppressed (left out).

bar 176. He played first left hand chord very strong but with a very *mou* quality – not like a hit.

bars 178-81. He diminuendoed right through and made tone of chords very *mou*.

bar 246 etc. Use more pedal.

Meditazione

bars 12-13. This part is not part of theme; it is an accompaniment. Play very quietly with necessary accelerando Then in bar 15 bring out very much first note of melody, as if someone had entered a room. A new arrival!

bar 26. Don’t rallentando too much. bar 27. Still quicker than tempo, to allow for sempre più tranquillo. He brought out first E of theme as I do, then in next bar first G very strong, and still played all that bar fairly loudly. Played first chord of bar 29 fairly loudly and brought out top D of bar 30 fairly loudly, taking off hand in follow through movement. In this and next bars, do not make trills last longer than their time value.

bar 31. He plays last 3 notes of run with right hand, as I do, then takes them over silently with the left hand, and plays trill with right hand.

bar 36. After long E $\flat$, play following D quietly, otherwise it sounds like an accent and spoils thematic line. Same thing in next bar.

bars 37-8. Linger on first A, then accelerando through next notes up to G. Linger and lean on this, then accel up to F. Linger and lean on this somewhat less.

bar 40, 3rd division. Keep harmony going with pedal nearly all the way through.

bar 52. Stronger and more risoluto: first B $\flat$ very strong with follow through movement in right hand.

Finale

Still too hurried and too energetic. Give more time, to make expressive. opening theme to be as if relating a story to a child; on the first beat of every bar one puts ones hand on the child's head. Apparently more pedal is needed and a still slower tempo. First bar¹ play very graciously and gracefully. Before first chord of second bar², pause slightly. Again before first figure of third bar³, a slight expressive pause, and so on in this way.

bar 4. Crescendo a little through second figure, then pause before descending more quietly and expressively on to first note of second bar. Proceed thus, always playing expressively and *grazioso*, it seems to me to bar 12. Here he did not accent E $\flat$ chord strongly.

bar 15. Hold F and make very long and impressive before repeating opening.

bar 16. A new theme! bring out in a manner to draw attention, as if a new arrival had entered a room.

bar 23. Make silence long and impressive. Then start a new risoluto.

bars 30-31. Make left hand boisterous. Very resolute.

bar 35 [and] onwards. Very soft beautiful singing tone; he seems to use more pedal than I did.

bar 57 and onwards to *strepitoso*. Make left hand of equal strength with right.

bar 63. No pedal.

bar 66. He began with left pedal down. At bar 70 he took off left pedal and was already fairly loud. Did a good crescendo onwards.

bar 88. Do not hold with hand first C $\sharp$ of theme. Through hand off with following through movement. Always do this in similar places. E.g. where one works up to a climax, * starts theme at top of climax, it gives more *élan* to release note with following through movement. Again in bar 90 release first E, and on bar 92 release first C $\sharp$; in bar 93 C $\sharp$ may be held.

bar 94. He made very expansive and broad and expressive up to bar 96. Here change quality of expression. Make tone very *mou*, make theme very beautiful and rounded and expressive in both voices. bar 102. I should think first chord should be released in following through movement.

bar 104. Left hand minim chord. Hold F $\flat$ and A $\flat$ with hand right through bar. In this bar and next do not exaggerate rallentando.

bar 106. Immediately loud and *risoluto*. He played all that passage through lines 1+2 [the passage beginning at bar 106] very energetically and slightly boisterously, I think.

bar 116 and onwards up to climax. Bring out, hold and make long and emphatic, right hand notes with line over. Do not raise hands much between phrases. Raise left hand as I did.

bars 154-5. Hold back and make very *dolce* and rounded and tranquillo.

bars 161-4. Very quiet.

bar 165. Do not hurry quick notes too much. Make every note very articulate. Practise very slowly articulating every note very clearly.

bar 189 etc. Practise chords very slowly for clarity.

bar 197. First chord. Do not hold with hand. Throw hand off for a extra strength. Also in bar 201 first chord right hand, and bar 202 first chord right hand, throw hand off.

bar 118 *rallentando*. Mr Medtner said I must do more slow practise, exaggerating movements and articulation. Practise a work very slowly for several days at a time.

BOOK TWO

6.1.3.1 Remarks by Medtner on his Tragoedie Fragment in A minor Op. 7 No. 2. Wednesday June 7th 1939.

Opening Theme. Make chords softer in quality. He does them with a pushing forward towards back of keyboard movement. In the left hand the last note of each triplet should be caught by pedal to make bass of following chord. This is particularly essential in the *sforzando* chords.

bar 15. Throw hands off on first chord etc.

bar 17. He rushed up arpeggio fairly loudly, certainly without left pedal; he played right hand chord arpeggio.

bar 25. Play even a little more quickly than I did, bar 28 and preceding triplet, play this more slowly than first time, an expressive hold up.

bar 33. Bring out right hand *pianissimo* and somewhat (or a little quicker than I did. I think Medtner started slowly but soon got quicker. bar 27 suppress right hand and bring out left hand very well.

bar 40. Bring out right hand, then [in] bar 44 bring out left hand very well.

bars 53-4 and 57-8. I played semiquavers chords too slowly. They are only 1/16 of the bar. Also crotchet chord should be spread, as well as semiquaver chord.

In the following *molto agitato* passage (bar 59), it seemed to me that Medtner did not play the semiquaver chord spread, but all notes together. And he made all these semiquavers chords very very short. Effect was very agitated and energetic.

bar 63. He said play triplets very very quick.

bar 71 etc. Play triplets exceedingly quickly, and get on with accelerando almost from the start. By bar 75 it is already fairly quick, and he made a terrifically wild accelerando.

bar 79. Right hand run very quick. Rush straight up without thinking of time value of notes.

6.1.3.2 Remarks by Medtner on his Canzona serenata, Op. 38 No. 6. Wednesday June 7th 1939.

Opening. Bring out only theme notes. Do not let last note of each quadruplet be heard.

bar 19. More appassionato.

bars 19-20. Play bars 19-20 more quickly, bar 21 get slower and more emphatic up to bar 22 first chord very emphatic.

bars 25-32. To sound distant. Do not let underneath notes of right hand be heard at all.

bar 46 etc. He said if I used his fingering in right hand, I should be able to play it quicker.

bars 66-7. I think he brought out the first lower F in right hand as I did, then he brought out each lower F a little, but I think he did not bring out the other underneath theme notes quite as emphatically as I did, but nevertheless they could be well heard.

6.1.3.3 Remarks by Medtner on his Improvisation Op. 47. Tuesday March 19th 1940.

Theme

Think of harmonies. It is a revery.

In bar 2 he brought out left hand more fully than I did, and held pedal on at the pause to keep harmony going and to make an important point of this harmony. Same thing in bar 4, where pause also. bar 9, first chord spread slowly so as to make harmony important.

bar 10 etc. where there are two melodies, one in left hand and one in right, fairly far apart, make both equally important; singing. Do not let left hand drown right.

bar 17 etc. He played right hand a little louder than I did.

bar 22. First chord play right hand E loudly and pause a little to make a point of the harmony. Play second right hand E quietly.

bar 26. He played right hand a little more staccato in effect than I did. continuing to trill practise slowly with great finger movement and strength. Then it will be just right when played.

Meditation

Play more quickly. *Con moto!*

bar 33. He brought right hand out a little more than I did, particularly from bar 37.

bar 41. Play right hand *pianissimo* notes without any accent whatsoever. Breath mark is for hands only. Do not change or release pedal.

Caprice

Do not get into this slowly. Start at once with *élan*! little notes being quick straight away.

bars 28-37. Do not accelerando so much, and do rallentando slightly towards end of this passage.

bar 46 etc. Make right hand tune sound out of breath, separating each note.

bar 52. Make run a surprise!

Winged dancers

Opening phrase. Change pedal on each chord.

bar 12. Bring out well left hand D.

bar 17. Same thing with left hand A.

bar 25. Bring out right hand well.

bar 32. Bring out left hand D. bar 36. Same with left hand G. bar 40. Left hand D same.

bars 41-3. Take pedal on each left hand octave. Otherwise effect is too dry.

bars 50-52. Not too quick.

bars 53-6. Accent well first note of each bar.

bar 90. Accent and make last long left hand C #. make it sound as though pedal is holding it.

bar 93. Hold right hand C # its full length; change pedal for every chord.

bars 113 and 117. Accent first note, C in left hand.

bars 121-4 etc. Bring out strongly, with pedal left hand basses.

Enchantment

Non legato is wrong. Play both hands *legatissimo* with firm tone.

bar 9. Right hand Go from A to D without a break. Join these two notes by holding A until D is played.

bar 11. Same thing with C to F.

bar 7. Practise slowly bringing theme out very strongly. It will then be just right when played. In bar 18 he made a rhythmic hold-up between C # and B.

bar 19. Left hand rhythmic hold-up between first and second quavers. This theme to come out strongly. He said someone else wants to say something.

bar 22. Right hand rhythmic hold-up between B and C #.

bar 23. Left hand rhythmic hold-up between first and second quavers. Again someone else wants to say something.

bar 26, right hand. Rhythmic hold-up between C # and B.

bars 32-5. Left hand legato express. theme. Play more slowly and deliberately so that this comes out well. Then work up to con moto, which do very quick and strong.

bars 48-9. Give left hand first A a strong sound, then play onwards without any accents whatsoever.

bar 59. He did not cut off little notes as sharply as I did.

bars 60-62. He played slightly staccato in effect.

Humoresque

Play this a lot quicker and *al rigore di tempo*. The metronome mark given is evidently quite wrong. Quavers in this should be about the same speed as in preceding variation.

bar 1. He brought out right hand A in first chord, and left hand A¹ in last chord of bar 1 very strongly and well held.

bars 47-8. He brought out strongly right hand notes with line over them.

bar 59. Don't forget semiquaver rest! Time! Keep pedal going over with next variation.

Mid the waves

I think he played this a shade quicker than I did. He said use a lot of pedal.

bars 5-6. He made a surging effect with a lot of pedal.

Tumult of the Crowd

Don't start too slowly.

bar 20 etc. *Grazioso* theme. Keep tempo going, but hang on to E in right hand bar 21 and A in left hand bar 22.

bar 29 and following similar places. He did not put left pedal down for *piano* parts.

bars 51-2 etc. More pedal. Do not make too dry, do not come off sharply.

bar 75. Divide *Prestissimo* run between two hands as he marked. At the end after chord in left hand is got hold of, to effect diminuendo do a lot of quick changes of pedal to prevent ugly sizzling noise which comes when pedal is released slowly.

In the Forest

Start more quickly. *Andante*, not *adagio*.

bar 15. Keep bass going almost to the end of this bar.

Wood spirit

bar 5 etc. Right hand *portamento*.

The Elves

Begin *una corda*.

bar 19 and right through left hand. Accent on the beat, though it is marked off the beat.

bar 36. Make first quaver chord short enough so that syncopation effect is clear.

bars 55-8. Do not make left hand chords dry. Take pedal on them. He played the last minim chord strongly.

bar 62. Slight *rallentando*.

bar 72. He played left hand resolution of harmony with a slightly staccato effect of this chord.

The Gnomes

Play very much quicker. Evidently the metronome mark given is again quite wrong.

bar 38. He brought out very strongly indeed all the accented long notes in both hands.

Conjuration

Again quicker. He said when fixing the tempo of a piece, think of the theme, and not of the accompaniment. Play *al rigore di tempo* - make like a procession.

bar 9. It is not necessary to bring out so strongly the underneath notes marking the theme, because all the chords themselves give the theme. Bring out so very specially only in places like bar 10 E^b and F, and bar 12 D and E^b etc.

bar 16. He did not play left hand very legato.

bar 19. Do not accent first notes of triplets. Play them all with equal strength, like a run.

The Threat

Al rigore di tempo. Within each long phrase of eight quavers, he phrased in short phrases of two quavers, as underneath phrase marks indicate. Do not start slowly. Make quick notes quick straight away.

Song of the Water Nymph

Con moto! Play a little quicker.

bar 9. He seemed to play a little fuller than me, especially left hand in bar 32 (*agitato*). Use more pedal and make full and *cantabile*.

The Storm

bars 9-11 etc. Bring out left hand crescendo the first few times. Afterwards it does not matter so much.

bars 25-6. Left hand may be played as he wrote at bottom of page if preferred.

bars 31-2. He crescendoes in right hand from C # chord up to F # chord, thus making F # chord the stronger of the two.

bar 35. Make this sound like rain pattering on the roofs.

bars 53-4 etc. Bring out bass well. He made a slight almost imperceptible pause before each bass note so as to emphasise it.

bars 65-6. Still emphasise bass.

bar 90. Make F # minor chord extremely strong, so that this harmony is the most important thing. Rush down little notes without making them too important, and with diminuendo.

Conclusion

Do not play this too expressively, but with the quality of Resignation. Every thing is over!

bars 19-20. Do a big crescendo in theme moving whole arm up and down with terrific weight for each note.

bar 21. Double *forte* chord to be terrifically strong!

6.1.3.4 Remarks by Medtner on his Sonata tragica, Op. 39 No. 5. Heard in the studio at Orchardleigh, Moseley, on the morning of Wednesday, June 19th 1940.

First of all, the Sonata should be preceded by the Canzona matinata. They are joined “liés”, and the Canzona goes into the Sonata with an *attaca*. He said, my changes of tempo are made in the right places and with the right idea, but they are too sudden. They must be less marked. I must not play it in sections, but look ahead, think of the perspective, and keep it going in one long whole.

Opening chords to be much sharper. Quite a staccato effect. Then following theme will have more obvious contrast.

bar 13. Take pedal off for rest to make breathing mark.

bar 14. Left hand A^b play quietly, then next right hand accented chord will sound more accented.

bar 33. Without pedal, also bars 34-5.

bar 54. Theme. Do not make too big a contrast in tempo. Play *con fluidezza*, mobile. Keep it going on and on. Make it flow. *Couler! Couler* all through this melodic part.

bar 95. Still keep tempo going; play piano! Keep moving up to climax.

bar 113. Start slowly, gradually get into tempo, and keep moving more and more in a steady flow up to climax on page 38 [beginning at bar 133]. Keep perspective of page 38 in mind all through this part leading up to it.

bar 159. Keep tempo going. Keep it moving also in bar 170, play these chords with pedal half down.

bar 173. Push pedal right down.

bar 175. Half-pedal.

bar 177. Complete pedal.

bar 193. Bring out well etc. E^b chord, minim, and an similar chords on this page.

bar 202. Very little *rall*! Just enough to usher in next bar impressively enough.

bar 236. Only a very little slower.

bar 239. Don't begin too slowly. Soon get moving. Don't worry too much about left hand crescendoes. They come off of their own accord.

Coda. Play quicker than I did, quicker than the metronome mark, I think. He said the effect is "voilé". Do not try to bring out a tune. He made left hand as important as right, accenting well left hand notes at beginning of each decrescendo mark.

bar 273. Bring out right hand D well.

bars 276-8. Bring out strongly left hand D, D^b, C, C^b, B^b, B^{bb}, making them almost if not quite, equal in strength.

bar 280. First right hand B^b he brought out well. Again he insisted on thinking of the perspective and not dividing it up and making too great changes of tempo!

6.1.3.5 Remarks by Medtner on his Three Hymns in Praise of Toil, Op. 49, heard in studio at Orchardleigh on Wednesday morning June 19th 1940.

Before Work.

He seemed to play on the whole a shade slower and quieter¹¹ than I did. Opening right hand chords. Keep pedal down, but give more staccato effect with hands. He dropped on to

¹¹ word "quieter" is penciled above the word slower.

each chord, bringing out top note and giving them a short effect. Then he said melody will be more apparent when it enters.

bars 7-8. *Una corda*, also in bars 11-12.

bars 27-8. He brought out underneath right hand tune F C D B^b, then left hand F C D.

bar 33. He played louder than me and said “Clair!”

bars 45-54. Let *agitato* grow in the character of the playing, but do not *accelerando* hardly at all.

bars 55-8. Bring out right hand tune B C D D E^b, D E^b etc. well!

bars 81-2. Do not *allargando* too much. Otherwise tune is lost and last left hand notes are too long drawn out and obvious.

bars 91-2. He played each right hand arpeggio chord with a very quick arpeggio.

bars 95-6. Last arpeggio chords are to be played with quick arpeggios to give harp-like effect.

At the Anvil

bar 11. I think he implied that this should be played a little slower and heavier. Left hand must not be staccato. If it is, there is no background for theme. Harmony is important. Therefore do not take pedal off on each second left hand quaver chord. Simply change on each bass note, and thereby make harmony important. Indicate left hand phrasing not by pedal, but by hands, joining the two-note groups, bass and chord, together.

bar 21, first right hand B. Bring out. It should be joined to following two notes G and D, in one phrase.

bars 31-8. He marked this “basso marcato” and told me to bring out the harmony.

bars 70-71. He said do not use too much effort trying to bring out right hand tune. This is heard of its own accord. Bring out harmony and get full, bell-like effect.

bar 76. I repeated this bar, having read it as two instead of one. Don’t do it!

After work

Do not *sf* first right hand note of each bar. When it is in a low register, it will come out. Play it more gently, making following quavers more important than I did.

bar 5. Theme. Make serene; make every note sing very much. He made each note of theme important and did not suppress last notes of phrase – groups as much as I did.

bar 13. When theme is in low register, it sings more easily of its own accord. Do not make right hand too unimportant. Let it be heard, otherwise effect is poor.

bar 23 etc. Play with even more *rubato* than I did.

bar 40. Do not let right hand cling to keyboard. Take hands off between phrase-marks.

bar 41. Last right hand chord he played A^b!

bars 42-7 etc. I think he wanted all voices in right hand chords to be equally important.

bar 50. Do not make left hand too short and sharp.

bars 78-9. Make chords much stronger and more definite.

bar 80 etc. Do not accent first note of each beat. Play all notes equally.

6.1.3.6 Remarks by Medtner on this Tema con variazioni, Op. 55, heard in studio at Orchardleigh, on Wednesday morning June 19th 1940.

He said his Op. 54, 55 and 56 are another side of his music. They are light and graceful.

Tema

He wanted this quicker than I played it. He said, do not make it too singing or too heavy or expressive. It is light and gay and graceful.

bar 5-7. Where left hand gradually rises in a crescendo passage, it aids the crescendo, and should be brought out, gradually mounting and increasing. He did a slight rall, with diminuendo at the end of phrase.

bar 10. He played very quietly and gracefully. bar 12. A little louder.

bars 13-14. Make left hand sing, bottom line.

bar 15. A little louder, then L4b1 very quiet and graceful.

bars 21-4. Make left hand bottom line sing.

bar 25. *fz* well, and in following bars make a very even decrescendo from the *fz* chord, half-staccato, a raising hands a lot between phrase lines, gradually raising them less and less with an even decrescendo down to bar 28. Breathe mark ' is for hands only. Do not pause there. Then make right hand C # sing. Also left hand top line make sing. Finish very gracefully and charmingly.

Var. I

Play a little quicker than theme. Do not make a sharp staccato. Only a gentle *dolce* staccato.

bar 32. Last G # top line left hand bring out well, and all through that left hand tune bring out well; singing.

Var. II

Quicker than preceding one. Both hands to be non legato and both equally important.

bar 9. Crescendo up to beginning of bar 10, decrescendo through bar 10.

bar 11. Crescendo up to beginning of bar 12, then decrescendo through bar 12.

Var. III

Same tempo as II. Play *con humore*.

bars 1-2. Make right hand very even and equal.

bar 3 etc. Bring out tune in right hand as well as in left hand.

bar 31 etc. Bring out well every note of right hand theme.

bar 41 etc. Make left hand singing and rounded, not with accents. In right hand he seemed to bring out well first underneath note of chords.

bar 47. Be careful not to put pedal down until left hand A is reached. Otherwise preceding E (or arpeggio sign) is caught in.

Var. IV

As quick as possible. It is a dance of birds. Very little pedal. only just touch it on first note of each beat. Make a sort of breath pause between each semiquaver right hand group. He said "Coupér". In about bar 3 lessen this "coupér", making an accelerando effect thereby.

bar 4. Rallentando slightly.

bar 5. Start off as beginning with "coupér" again, gradually accelerating, lessening coupér, then in bar 7 rallentando effect in bars 9-10, start again with same effect in bars 11-12. In this passage be careful to make left hand notes clear and not run them into one another.

Cadenza [*Meno mosso*]. Crescendo well up to left hand *fz* and then decrescendo very gradually and evenly, making left hand strong to start, very definite and with a very even decrescendo.

bar 21 etc. Like a waltz. He played it slowly, did not accelerando much. Very expressive.

bars 29-33. In bars 29-33 it was still slow, round and expressive.

bar 35. I think he rallentandoed a good deal, so that harmony in bar 36 should be impressive.

bar 42. Bring out well right hand's C[♯] in bar 43 right hand F, bar 44 right hand B[♭].

bar 47. Accent and bring out well with rather ringing tone first left hand D[♯], then rest of run quick and light.

Var. V

This is to describe a beggar imploring. It is to be much slower than I played it. The non *ritardare* means that there must be no *rallentando* as it progresses. Tempo is slow, however. Start off with pedal on first chord. Change pedal completely on left hand F#. Crescendo up to left hand G#, which is the most important note.

Bar 2. Pedal on chord. Change pedal on left hand E, playing this E quietly. Mood of this tune is to be imploring and beseeching and dolorous. Same nuances all through left hand tune.

bar 46. Think of harmony. Make effect harmonic.

Var. VI

He wanted this even quicker than I played it. Notes in both hands to be very equal; both hands equally important in opening passages and similar places.

6.1.3.7 Further remarks by Medtner on Sonata romantica, Op. 53 No. 1, heard at Foreign Park, Wootton Waven during Autumn and Winter 1941 and Winter and Spring 1942.

First movement

In general, this must be more rounded. Accents must not be so sharp. In music of this kind, accents and sforzandos are not the same as in energetic music, just as accents and sforzandos in cellos, violins etc, are not the same as in trombones etc. Don't let even the loudest and greatest accents be sharp. Don't give any hits. Make everything round and soft even when loudest. Keep a soft flexible hand and wrist, and produce a soft tone.

Always keep in mind perspective. Always look on ahead, and do not let it become static. Make all shorter notes move on towards long note, which is the point of rest. e.g.

bar 1. Move down to 1st F, rest on this note, making it a trifle longer, then up to 2nd F which is also longer, then more on to 3rd F, also longer. Same in bar 5: move towards long B♭, which make longer, then move on to A♭ which make longer. Always look for points of rest, and move towards them. Begin very quietly, with intense tone but without any movement of fingers, absolutely *legatissimo*. Left pedal down. It is a dream. Begin as if in a dream.

bar 3. Staccato chords very light, with "chicken" movement. Do not let them kill melody note. From these chords release left pedal.

bar 8. Do not make left hand tune like a trombone. Let it be heard, but in proportion. Cello!

bar 9. Move on in right hand up to G♭ point of rest.

bar 14, 1st third. Play without movement of fingers, but with intense soft tone (lashing), let following notes flow out of this third.

bar 15. Crescendo up to F then decrescendo with very little *ritardando*. Keep moving.

bar 16. Begin new melody very slowly and very quietly *legatissimo*.

bar 17. In tempo. Slight rall (flexibility of rhythm and breath pause at end of phrase. Then start new phrase in tempo, to keep moving).

bar 18. Same breath pause at end of phrase, then take up tempo again.

bar 19. Do nuances according to marks, second group of four dying away to nothing.

bar 20. Take left hand G^b with a very intense tone so that right hand melody melts into it, G^b lasting right through the decrescendo.

bar 25. Last right hand chord and next chord not too loud. Left hand has melody.

bar 26. Full tone nit no hits. Accents to be rounded. Hardly any difference in tempo. Left hand sforzando also to be rounded, not sudden and sharp. Same thing when reversed between hands.

bars 30-31. Make little right hand figure  etc. audible every time. Make very harmonious, with full pedal, and very tranquil and without hurry.

bar 34. Remember to keep shorter notes of melody moving and to pause a little on long notes (points of rest).

bar 57. Fourth and fifth left hand chords very round, with soft hand.

bar 62. Not too big on an *allargando*.

bar 64. Right hand quick, so as not to be an interruption to melodic line, also not very quick, not out of general tempo.

bar 66. Mark F D^b F D^b in right hand otherwise it will sound all Fs. Keep pedal for re-entrance of theme as marked. Play theme very quietly.

bar 81. No accents in left hand mark beginnings of phrases by a slight pause on first note. Not to sound aggressive and material. Last note of right hand theme heard. Left hand is most important, of course.

bar 105. First chord Be careful not to give a hit. Fill up middle of chord, then top note has less chance of sounding like a hit.

bar 108. Right hand theme do without any finger movement *legatissimo* very quiet, but intense.

bar 110. Bring out semiquaver theme.

Scherzo

bars 1-2. Drop all E^bs in bass except first in each bar. Practise very slowly closing hands right up between each chord and dropping on to chords from closed hand. Throw weight on melody note. Have soft hand and loose wrist and play without effort.

bar 8 onwards. Use wrist staccato and “chicken” movement. Don’t mark accents too much. Effect should be very equal.

bar 12 etc. Theme is in thumb of both hands. Make very equal and regular in tone. Remember always wrist staccato and “chicken” movement; get right sonority.

bar 28 etc. Practise these chords also closing hand between each chord, and falling on to it from this position.

bar 35. Don’t hurry this.

bar 55. Don’t hurry the end of this passage.

bar 61. Take pedal on every left hand accent. Pedal must always be used on accents, otherwise they are too acute.

bars 66-7. Be careful of rhythm in left hand and in all similar places. Don’t let accented crotchet be too early.

bar 99. Don’t hurry.

bar 114. Remember complete change of style. Play melody with intense tone, but keep right hand close to keys between each crotchet. Relax nervous and energetic tension. Play as if very easily, with soft hand, Push down left pedal.

bar 163 and all following similar places. Make right hand quaver chord audible.

bar 171. Again practise closing hand; play without effort with very soft hand and wrists, but great force.

bar 180. Begin diminuendo.

bar 230. Play right hand B^b so that it will last; make accompaniment stay in background.

Meditazione

bar 1. Remember flexibility of rhythm. Keep theme moving with a slight accelerando. Through first bar, keeping long notes at end of phrase in sight.

bar 2 is as if rallentando, to finish phrase. It is like a breathing pause. Then start second phrase almost in tempo, so that there is no feeling of being static, and get on to next long notes, or resting place etc. Same idea all through. For flexibility of rhythm, begin phrase almost in tempo, accelerando slightly and rallentando at end of phrase. Then start new phrase almost in tempo. Don’t let it sound like a stop.

bar 9. Bring out top line in bar 9, second line in bar 10, and all voices more or less equal until bar 12. Don’t make imitations too obvious. In bar 12 bring out bass theme.

bars 12-13. Theme. Slight accelerando.

bar 15. Bring out theme very isolated and intense, Play left hand very quietly and rounded, taking hand off for rests, with “motor” movements. Get on in first two bars of theme, do a flexibility rallentando in third bar, at point of rest. Get on with next bar in tempo.

bar 20. Rallentando for top B point of rest, get on from next melody note.

bar 27. Bring out melody well.

bar 28. Make first G carry on to following melody note in left hand Same thing with B^b in bar 29.

bar 30. Get all right hand chord in pedal. Bring out top D. Play this and following arpeggio practically in tempo.

bar 32. Return of theme. Remember flexibility of rhythm, raising of hand in motor movement in left hand very intense tone feeling every finger, but without finger movements. Legatissimo. No rallentando in bars 36-7.

bars 38-9. Give A, G and F right hand their emphasis by pausing on them, not by accents out of the picture.

bar 40, 2nd division etc. Hold left hand chord with pedal right through this passage.

bar 41, last division. Little notes very slow.

bar 42. Bring out theme well.

Finale

bar 1. Play opening theme with finger staccato, very light, keeping elbows out, arms perfectly still, playing notes with finger staccato only. Tempo is lively.

bar 16. Change of style. Make very tranquil, and rounded. Quick notes melt out of minim. Watch left hand rhythm. Take hand off for semiquaver rest, accent following quaver, so that it does not seem to belong to demisemiquavers (bar 17). Take pedal off on each right hand semiquaver, so that line of melody is clear.

bars 21-2. Diminuendo very much and let it die away to nothing, absolutely without any energy whatsoever, so that effect of following energetic passage will be heightened.

bar 35 etc. Melody is round. Don't take right hand off a long way between crotchets. Isolate top line and make intense. Relax tension, but keep in tempo.

bar 82. Hold reins very well. Especially necessary not to hurry when preparing for entry of new theme.

bar 88. Bring out right hand C[#], push down left pedal for beginning of left hand accompaniment let off left pedal for continuation of right hand theme. For concert grand effect keep left hand in background during this bar.

bar 104. Don't rallentando too much.

bar 123. Not much slower. Keep in line of general tempo.

bar 136. Forgot to say at beginning of movement, that comma marks do not mean, make a pause in time. Only be careful to divide phrases, and go suddenly quiet after comma.

bar 155. Change style. Make rounded; bring out well right hand theme. Do a good phrase nuance in left hand.

bar 158 etc. Be careful with pedal so that melodic line is right. Die away. Last line die away to nothing, as if tired.

bar 165. Very *articolando*, with pedal as marked. Don't accent too much left hand quavers.

bar 189 etc. Make left hand full to support right hand but without accents. It must sound like weeping. Practise slowly and expressively, then result will be right.

bars 210-11. Don't forget right hand theme.

bar 218. Rallentando.

bar 219. After loud B $\flat$ in bass, don't make following chords too weak. Same thing in next two lines. Pedal as marked.

bar 226. Die away to nothing. No tone, No tone, exhausted effect, but in tempo.

bar 229 and next chord. Get over arpeggios very quickly, so that left hand theme is in tempo. Last sforzando not very sforzando. Like a final breath, and without pedal.

6.1.3.8 Novelle in G, Op. 17 No. 1 (Foreign Park).

Left hand background keep very quiet, very legato, without any jerks of jumps or accents. It must be like a motor which is wound up and goes on and on with the same movement. Put pedal down before beginning, but thereafter put it down after each bass note, and catch bass note in before making quick legatissimo movement to next note. Begin melody very quietly. Put hand on keys and play first notes without any movement of hand or fingers, but with intense tone.

Keep down left pedal till bar 7.

bars 7-8. Rallentando.

This piece must get quicker by imperceptible gradations, beginning from bar 15 till *Vivace* [bar 39].

bar 24 etc. Left pedal down. Isolate theme. Play legatissimo, release underneath notes, make very soft and tender (but intense). Remember left pedal.

bar 45. Not really an accelerando. Begin counting here, and do a rallentando in gradation up to last chord (bar 48).

bar 50. Bring out underneath tune, because it is different from before. Don't worry about top tune. Similarly in bar 54 etc. bring out top tune because it is different, and don't worry about underneath tune.

bar 61. left pedal down. Play with legatissimo, no finger movement, but intense. Begin slowly and do a little accelerando in gradation.

bats 77 and 79. Don't hurry. Give full time (by timing movement of hand) to right hand chords.

bar 84. Don't make a pause before first chord. Make break for rest, but in tempo.

6.1.3.9 Novelle in E, Op. 17 No. 3 (Foreign Park).

[bar 1]. Begin with rounded effect. At end of first bar going up to C #, make a slight flexibility rallentando.

bar 2. C # is point of rest. Also do a diminuendo as marked. Make it sound like a question. Play following bass B very quietly, don't make C # last longer than its written duration, either with hand or pedal. bar 4. Same thing. Question.

bar 9. Left hand tune intense and legatissimo. Don't hold any note after the next is taken!

bars 13-14. Left hand octaves staccato with wrist staccato and "chicken" movement. Take pedal on each right hand chord and release after left hand octave.

bar 17. Begin this passage in tempo, do as flexibility rallentando at end in bar 18. Then begin next phrase in tempo etc.

bar 21. This tune must be only a little shade slower than first page. Flexibility rallentando in bar 23, tempo in bar 24. Flexibility rallentando in bar 25, a tempo, flexibility rallentando in bar 26, then a tempo etc.

bar 27. In bar 27 etc. keep left hand down.

bars 32-4. Don't hit basses, especially A in bar 34. Make soft *forte*, or it will kill thematic note in right hand.

bar 36. Be careful with bass D.

bar 43. Rallentando from previous accelerando in gradation, and not too much, not to be out of line of general tempo.

bars 48-50. Flexibility of rhythm as before.

bar 74. After first right hand chord, don't make a cut before next passage.

bar 90 etc. As in opening, only a little more majestic.

bar 94. Be careful to hold all notes in chords as written let full harmony be heard. Crescendo gradually.

bar 103. In tempo.

bar 104. Flexibility rallentando etc. as before.

bar 122. Crescendo a lot.

bar 133. No cut after first chord.

bars 150-52. In Tempo. Otherwise no relationship to opening theme. Last bass octave (bar 157), don't hold. Take hand off, then tone will be much softer.

6.1.3.10 Canzona serenata, Op. 38 No. 6 (Foreign Park).

Begin very quietly and slowly. Put hands on keys and begin without any movement. Left pedal down. Make all semiquavers even in time. Get into tempo with gradual *accelerando* during first two bars. First F in bar 3 is point which was aimed for. Keep moving up to this, otherwise listeners will have no interest.

bar 5. In bar 5 after trill, it may be a little louder. Then *diminuendo* towards end of this part, also *rallentando*. For beginning of theme (bar 9), again put right hand on keys beforehand play quietly with no movement of fingers, but with intense tone and *legatissimo*. Keep background very quiet and *legato*. No jerks or jumps. Remember flexibility of rhythm. Crotchets and minims in left hand are only for holding and must not be emphasised at all.

bar 15 Even here, left hand holding notes need not be emphasised. If they are held and very *legatissimo*, they will sound themselves.

bar 16. Isolate theme, play all other notes right hand and left hand very quietly, only background.

bar 17. and onwards. Isolate top note. Keep accompaniment down.

bar 21. Here where it is *forte*, lower line of melody (octave chords) may be heard equally with top line, but *forte* must be soft!

bar 22. Left hand A^b, Don't hit this. Don't play it very loud, or it will kill melody note, which is what listeners are waiting for.

bar 24. Don't make right hand semiquavers too quick and unimportant. Bottom line of right hand is most important throughout bar. Play top line quieter.

bar 25. Play absolutely *legatissimo* with intense tone and no finger movement and very quiet. Make left hand theme equally important, like duo. Make accompaniment notes very much in the background. Play with flexibility of rhythm. Begin a shade slow, quickly get moving and do a little flexibility *accelerando* then in bar 28 do a flexibility *rallentando*. In bar 29 get into tempo again. Don't let this piece be static.

bar 32. A flexibility *rallentando*.

bar 33. Begin very slowly and *accelerando* in gradation all through cadenza. Accent left hand top A^b chord. like "cuckoo", against beat.

bars 40-41. Keep pedal clear.

bars 46-9. Put pedal down on left hand chords, but take hand off immediately chord is struck. Last chord play arpeggio quickly. Last two little notes not too slow.

bar 50. *Legatissimo* again. Background quiet. Left hand *legato*.

bar 53. Don't hit A in right hand, same in bars 54-5.

bar 66 etc. Play very quietly, with left pedal. Keep moving. Bring out underneath theme, but not too much, not much more than as if holding notes. Make immaterial.

6.1.3.11 Danza jubilosa, Op. 40 No. 4 (Foreign Park).

Be careful that first G (bar 1) and following Gs are soft in quality. Following fanfare notes must be strong and well audible.

bar 5. Theme must not be killed by left hand keep left hand very light.

bar 13. Even here, though marked *più forte*, effect is still light.

bars 15, 16 and 18. Accent chords as marked in right hand but do not do a simultaneous accent in left hand.

bar 36. Right hand bring out top line. Take pedal on all accents and sforzandos. Same in bar 44.

bar 60. First chord right hand do not let D kill melody note. Last melody note quiet and gentle!

bar 74. Right hand A is not beginning of theme. Do not emphasise it. Next G is beginning.

bar 76. Begin very very light. Do not make quavers in left hand too long. Effect is almost as short as triplet quaver in right hand.

bar 84. Begin again very lightly.

bar 120. Mark well all Ds.

bar 128. Sforzando chord is most important of this group. Take hand off after striking.

Practise all this piece in energetic pianissimo.

6.1.3.12 Tale, Op. 51 No.3 (Foreign Park).

Begin very quietly, tenderly and dreamily, but not too slow. Put hand on keys before striking first note. Play with intense tone, *legatissimo*, no finger movement. This seems to be a flexibility of rhythm piece in the first part.

bar 2. Get into tempo, bar 3 tempo, bar 4 slight flexibility *rallentando*.

bar 5. Begin a shade slower, do a flexibility *accelerando*. bar 6, in tempo.

bar 9. Play without any ralls. and slow starts, because it is a repetition of preceding part.

bar 17. *Rallentando*. End of bar 18, begin *accelerando* in gradation, gradation continuing to *Allegro*.

bar 44 pedal on second quaver of bar, then release until second quaver of next bar, to keep harmony clear.

bars 47-8. Between bars 47 and 48 make a breath pause and come down on to next chord (bar 48), playing first grace note with left hand chord.

bar 53. Hardly any *rallentando*.

bar 77. Last left hand C do not emphasise. It will sound of itself.

bar 78. Play first bass B, drop all others and take hand off between each chord.

bar 97. Play semiquavers very lightly, holding crotchets and letting them be heard. Not too great *rallentando*.

bar 98. Begin slowly, but quickly get into tempo and keep going.

bar 108. Left hand quavers are holding notes. let them be heard, but do not hit or accent them.

bar 119. Hold last left hand semiquavers for harmony, release pedal for clear melody.

bar 124. Push pedal right down on bottom B, gradually raise until bar 127, keeping B in harmony all through.

bar 130. Don't *accelerando* too much.

bar 138. *Diminuendo*. Take left hand A quaver firmly to last into next bar.

bar 142. Give chord full duration. This piece must have a continuous effect. Don't do anything to break it up. Keep perspective in mind.

6.1.3.13 Tale, Op. 51 No. 2 (Foreign Park).

Begin fairly quickly, so that tempo of opening has relationship with tempo of first theme.

bar 11. Take first E firmly, then in next bar release B during pause, so that finally only E remains.

bar 13 etc. Play right hand figures very lightly so that they do not kill theme, but *articolando*, and don't hold on to holding notes after last note of each figure is played. Take hand off.

bar 28 etc. Here do not let left hand kill theme.

bar 69 etc. Here right hand must be very strong, every note. Then left hand can be played as full as possible.

bar 77. Begin a shade slower, do a flexibility *accelerando* in bars 77-8 and a flexibility *rallentando* in bar 80. Start bar 81 in tempo, and repeat flexibility *accelerando*.

bar 77 etc. In left hand change pedal on each bass note E, F#, G#, A etc.

bar 85 etc. Right hand very strong.

bar 22. Not too much *allargando*.

bar 93. Begin slower than tempo, and *accelerando* in gradation. Run up arpeggio to right hand E and take hand off.

bar 74. In bar 74 and similar places, make break for breath mark.

bar 102. Do *rallentando* in gradation, also *diminuendo* in gradation and in bars 107-08 it is quite a big *rallentando*.

bar 121. Bring out especially left hand bottom line right through to bar 126, with *rallentando* in gradation. Make a break, play next two chords almost in tempo again, as if it is a fresh start, second two chords (bar 127) quieter than first two. Do *accelerando* in gradation with *diminuendo* till bar 134.

bar 135. Make long E strong, so that it will last.

bar 136. Left hand A play quietly so that it comes out of proceeding E, not as if it doesn't belong to proceeding E.

bar 141. Crescendo up this arpeggio. Last chord *ppp*. Don't play principal theme too slowly, but character is dreamy.

6.1.3.14 Tale, Op. 51 No. 6 (Foreign Park).

Don't play too quickly and never hurry. First line crescendo in gradation, emphasising Ds.

bar 5. Crescendo on four Ds up to following B. B is accented, but make following heard. Don't let accented B be so strong or acute that following G doesn't exist. Same thing whenever this recurs. Make light parts really light.

bar 30. Less loud than preceding bar, but not too suddenly *piano*.

bar 67 etc. Here effect is much more round, sonorous and *cantabile*. Dotted semiquavers must not be too short. They are not so short in rounded as in energetic music. More pedal also.

bar 73. Do not cut left hand off short. End each group gracefully, gently and with very gently raised pedal after note is played.

bar 81. Do not accent first left hand chord (2nd quaver). It must not overshadow first accented D in right hand.

bar 85. Very round and sonorous. Begin a little slower, gradually get into tempo.

bar 91 etc. Left hand never sharp.

bar 139. Bring out well left hand G right through this part.

bar 172. Take right hand chord very lightly, so as not to kill held left hand F.

6.1.3.15 Three Hymns in Praise of Toil, Op. 49 (Foreign Park).

Before Work

bars 1-4. Keep pedal all through. Begin with left pedal down. Make each left hand note firm. Crescendo in gradation. Play right hand chords staccato, dropping on to each, but not too distinct. Effect is to be harmonic, then melody will come in relief. Effect generally is slow, like a hymn.

bar 5. Begin theme *forte*.

bar 6. Left hand. First A must be emphasised to help right hand A, but this emphasis must not be an accent. Rather approach this left hand A carefully, and play it *piano espressivo*; linger on it a little. The lingering will give the expressive emphasis.

bars 7-8. Play *piano*, in contrast to preceding bars, with left pedal.

bar 8. Last note is end of phrase, not beginning of new one. Therefore play very quietly. Remember flexibility *accelerando* and flexibility *rallentando* in this theme. e.g. *rallentando* in bar 8.

bars 17-9. Make left hand full, to give good background.

bar 22. Left hand G can be emphasised a very little to support right hand because it is a long note.

bar 26. Left hand A the same.

bar 28. Not very piano, to make contrast in next bar.

bars 29-32. Very quiet in tone and in character, but intense. Left hand very very quiet and equal.

bar 43. Do not accent too much left hand C. Don't let it kill right hand or give a shock.

bars 45-50. Begin very quiet. *Accelerando* very little. The *agitato* must be in the character of the music, not in acceleration. bar 50, no *rallentando*.

bars 55-7. G is not melody. Bring out B C D, D E ♭, D E ♭ etc. each time strongly. Don't let G kill any of these.

bars 75-82. Left hand very full and rich.

bar 83 etc. Character is tranquil. *Diminuendo* un gradation.

bars 91-2. Left hand top line is most important. Play right hand quietly, it will sound of itself. *Arpeggio* quick.

bar 94. Don't hurry runs.

At the Anvil.

Left hand is to make effect like smiths' blows on iron, thus:



like a tremendous effort. Begin this nuance in left hand right from the first bar.

bar 5. Harmony must be very full. Although there is a dot on second note of two-quaver phrase [in] left hand it must not be staccato. It must be played with pedal. There must be perfect legato between bass note and following chord. Play bass note, hold as long as possible, jump quickly on to chord, putting pedal down on chord, but catching must be in one bow, *legatissimo*, without moving elbow. (I think it is rotary movement). Play all chords, left hand and right hand with soft hand, soft *forte*.

bars 5-12. Not too loud, in contrast to following. Never let effect of this piece be dry. Always full harmony with pedal.

bar 56. Last right hand chord. Hold this harmony in pedal whilst playing quietly following bass E. Carry pedal on to bass F (bar 57).

bar 70. Bring out terrifically right hand theme. Keep blacksmiths' hammer effects going in left hand. Don't hurry this piece either.

After work

Effect of this be spacious, as of some one running joyously into the fields shouting and singing. Play in quick lively tempo.

bar 1. Take right hand G strongly and intensely (but not with acute accent) let following quavers diminuendo from it, like a sigh, left hand very *articolando*, with nuance, as marked.

bar 5 etc. Bring theme out. Pedal on second note of tune B, so that it does not come off too sharply. Lift hand well between next melody chords, bring out top line e.g.

bar 6. Raise hand after first chord, and next crotchet chord.

bar 9. Make semiquaver triplet very *articolando* and strong, with sideways movement of hand, keeping elbow still.

bar 13. Make theme legato *cantabile*, with intense tone but no movement of fingers. Make right hand strong to support left hand and give effect to the harmony. Do right hand nuance in bar 13 as marked. Same in bar 15 and in bars 16-17.

bar 20. Begin *rallentando* and continue in gradation with good *rallentando* in bar 22.

bar 23. Much slower! let melody come very quietly out of held E, with immaterial, mysterious effect, and with flexibility of rhythm.

bar 27 and all the middle part slower than I used to, in contrast to beginning and end.

bar 31. Give full harmony with pedal in left hand. Take hand off between chords in right hand.

bar 76. begin crescendo early, drop on to basses and make equally important with right hand. Otherwise effect of following chords is too sudden.

bar 80. Make left hand very *articolando* and strong but without accents. Then theme notes will sound of themselves. Whole effect to be very brilliant, full and sonorous.

6.1.3.16 Danza festiva, Op. 38 No. 3 (Foreign Park).

bar 1. Play opening chords very *forte*. At theme put down left pedal and play very *leggiero* in contrast to opening.

bar 8. Play right hand quavers distinctly. Don't get over them too quickly.

bars 27-32 etc. Make theme sing. Play left hand keeping elbow still, each group in one movement of hand.

bars 37-9. Don't give mechanical accent on first beat of each bar left hand.

bars 89-90 etc. Left hand. Don't accent first note of each two-note group. Simply play in rhythm of two, remembering bows and keeping elbow still.

bar 119 etc. Remember bows in left hand. One movement of hand for each phrase – group. Isolate theme. Make underneath line right hand almost inaudible. Very soft *cantabile* tone.

bar 135. Remember bows in left hand. Isolate theme and make very tender (but intense). Middle part of this piece must be in tempo, or only a minute shade slower than first part.

bar 168. Make top line sing.

bars 183-94. Remember bows in left hand. Make right hand triplets very short, quick and well-accented.

bars 195-6. Do not hit first note of each left hand two-note phrase.

bars 199-200. Take hand off between each left hand chord with rounded movement.

bar 271. Do not change pedal for each left hand chord. Every two chords is quite often enough. Effect must be sonorous and full.

bar 279. Put pedal down and hold till

bar 286. Make hardly any *rallentando* at all, only the least possible bit for re-entry of first theme. Effect must be dazzling and giddy, followed by sudden *leggiero*.

6.1.3.17 Tale in E minor, Op. 34 No. 2 (Foreign Park).

In general, don't make accents or hits to break melodic line. Keep hands soft; right hand movements must be rounded. e.g.

bar 3. Arpeggio chord. Don't hit B. Three first notes of theme E G B must be played with one movement of hand, in one bow, very soft tone (out intense). Legato *cantabile*!

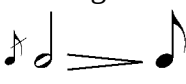
Left hand. Begin slowly and gradually get into tempo. In general pedal must be only half depressed, full pedal being taken only in places like bar 10, second chord. More pedal can be taken in higher registers.

bar 22. Make breath break at rests.

bar 25. Left hand first F# not too quiet; right hand *forte*. Remember whole effect is to be rounded, soft and without hits or acute accents.

6.1.3.18 Remarks by Medtner on Concerto No. 1, Op. 33, heard in March and April 1943 at Foreign Park.

Opening octaves. Change pedal on each octave, but do not have a break between the pedals. Make a breath pause before last octave (C) and make this the strongest of all. Let them be like five hammer blows (but not hard, of course).

[bar 3]. Drop lower D ♭ in left hand grace notes. Play B♮ quaver in right hand more quietly, so that nuance is . This applies only to thematic note and semiquavers in last beat. Play intervening semiquavers fairly strong, but give this nuance in the outline.

bar 8. Play less *forte*, ready for crescendo in L2B2

bar 14. Bring out top line in right hand

bar 16. Do this with finger staccato only. Keep wrist still.

bar 20. Play first chord both hands with dramatic power, then in this and next bar *accelerando* a little to prevent heavy effect.

bars 22-3. End of bar 22 and beginning of bar 23 also *accelerando* a little, then begin slight *rallentando* and play bars 24-6 more deliberately.

bar 27. Still and rather deliberate.

bars 28-9. Tempo.

bar 31. *Diminuendo* in theme.

bar 43. Let left hand triplets be very exact in rhythm. Do not hurry.

bars 44-6. Begin quietly and *crescendo*. Also play first right hand chords legato, without raising hands.

bar 48. Orchestra begins rather slowly, but soon becomes quicker.

bar 52. Begin theme slowly for about 3 notes, then play more quickly till bar 54 first B ♭ and E ♭ (second part of theme) also play more slowly, then more quickly again. Play

this theme very tenderly and expressive (with left pedal), quietly and *dolce*, bringing out theme, feeling independence of each finger. bars 56-7. Already fairly quick. bars 58-9. Begin to get quicker. bars 60-61. Already almost in tempo. *fz* notes very marked.

bars 72. No rallentando.

bars 74-6. Give enough background to theme without drowning it.

bars 80-81. Hardly any accelerando.

bar 84 etc. Bar 84 and next bars require flexibility accelerando and rallentando thus bar 84 fairly slow, don't hurry left hand. Bar 85 quicker, bar 86 begin to slow down at end of left hand. bar 87 slower again, and quieter than two preceding times.

bar 88. Hold A alone right hand

bar 89. Get on without pause to next bar.

bar 92. Flexibility accelerando and rallentando again. This bar fairly slow, next quicker, and of next begin to be slower.

bar 95. Slower, and quieter than preceding times (with left pedal, perhaps)

bars 98-9. Begin left hand theme slowly and gradually get quicker. Play like a cello theme, with independence of fingers. Feel each one go from one note to the next. Don't let them be passive.

bar 108. Slower only just at the beginning, very soon in tempo.

bar 123. Rallentando towards the end.

bar 128. Very *dolce* and tender (with left pedal). Left hand extremely quiet. Last beat of bar, do a little expressive rallentando (not too much to upset orchestra)

bar 129. Last beat again slight expressive rallentando.

bar 135. Begin slowly, but be in tempo in second half of bar.

bars 151-2. Get slow very gradually, and don't exaggerate, so that even the bar 152 is not very slow.

bar 158. Do not begin too slowly, and don't let pedal be too thick. Listen for orchestral theme, and don't drown it completely.

bar 160-61. Don't accelerate too much. Orchestra in bar 162 was not quite as quick as I expected.

bar 176. Orchestra also not quick so quick as I expected.

bar 189-90. Accent well each beat in left hand.

bar 205. Take grace notes in pedal for harmony. Hold right hand C with pedal, but don't hit it to stand out: give a rounded accent.

bar 209. On first note let pedal keep harmony from preceding bar. Rallentando down this and next bar. Bar 211 orchestra very deliberate. bar 213. Piano very deliberate. Don't hurry.

bar 217 etc. Bring out both right hand and left hand themes.

bar 221. Short pedal on every beat. Towards end of passage I think Medtner even took pedal vibration.

bar 233. After preceding rallentando, begin this slowly and gradually get into tempo.

bar 255. Change is in character, but tempo is only slightly slower (if at all?) Axis!

bar 283. Begin to get slower gradually. Bring out right hand G well and hold all through next bar.

bars 284-5. Play right hand theme in bar 284 and in bar 285 very quietly, with independent fingers, no arm or hand movement, fingers being much more sensitive. Think of how a worker in delicate and fine jewellery would use his fingers. bar 287. Rallentando somewhat.

bars 288-90. Not too slow. Pick up a little after preceding rallentando.

bar 292. Very expressive with flexibility accelerandos and rallentandos. Feel independence of each finger. (Use left pedal). Very intense tone. Begin slowly, with crescendo up to second note of theme. Pedal this note.

? [the exact location remained unknown] Gradually get quicker up to last A ♭ in B2. Play this note very strong and expressive, pause on it, play next G very quietly, and finish phrase not too slowly. Let seconds in right hand be heard distinct, keep them clear in pedal. Close eyes and play as if in dream, very expressive and with freedom.

bar 295-7. Repeat as preceding phrase, but in bar 297, a little louder and getting slightly more *agitato* and even with slight emphasis on seconds, which express weeping.

bar 299. Begin a little slowly *mezzo-forte* and *giocoso*, then in middle of bar reach a livelier tempo. Give tone quality of oboes.

bar 300. Rallentando at end and begin bar 301 slowly, so that orchestra has time to play here expressively. Listen to orchestra. Play as if dialogue. bar 301 Begin slowly, then get quicker, play more dolce than in preceding phrase.

bar 303. Again the same as before. bars 305-06 right hand semiquavers make legato, feeling fingers, don't rush them, hear each deliberately. Don't accelerate too much and hold top A ♭ *fz* chord.

bar 307. Make left hand spread chord strong, bring out E♭.

bars 308-9. Not too quick.

bars 310-11. A little quicker than line before. Slight rallentando at top.

- bar 311. Chords very quiet. In this and preceding and following variation, think always of dialogue and listen to orchestra and give time to it for expression.
- bars 322-6. Raise every finger after playing each note, i[.]e[.] feel each finger so that no note is held after next note is struck, as this gives false impression of rhythm. Very legato and quiet left hand.
- bar 328. Don't hurry. bars 332-3. A big rallentando.
- bar 334. A♯ in left hand!!!
- [bars 347 etc.] Begin very quiet but extremely energetic (suppressed) and a little quicker than general tempo. Make last note of each phrase very short and quiet. All is quiet but energetic (except end of bar 350 and bar 351 *f*).
- bar 396. After rallentando in orchestra begin a little slower, then get into tempo.
- bars 401-405 Not too quick. Make rests important.
- bar 408 etc. Play without pedal, let no grace notes be held with melody note. Theme must be clear and plain. Raise right hand and fall on first notes of theme, then raise left hand and fall on first notes of theme in the same way, then think more of left hand.
Diminuendo gradually.
- bar 410. Raise right hand then raise left hand as before, then in bar 412 repeat process.
- bar 415. Don't exaggerate rallentando.
- bar 426. Very rhythmic. Make it dance.
- bar 430. Let right hand be heard. Play without left pedal, with finer staccato and with firm hand. Left hand theme is most important nevertheless. Play six notes in left hand trill if possible, but if not, four will do.
- bar 446. Be careful of rhythm. Don't hurry second half of bar.
- bar 453. Make it sound like laughing. Accent on first and third beats.
- bars 458-9. Be careful of left hand rhythm. Time raising of hand.
- bar 496. Not too quick. Make each quaver chord in left hand short and strong with short pedals; and make rests between important; make it sound very energetic. Then in bar 499 change style, make *dolce* and rounded, with longer pedals. Begin this bar a little slower to give orchestra time to get into theme expressively, then quickly regain tempo.
- bar 515. Practise very slowly timing raising of both hands to get perfect rhythm. Play right hand *portamento*. Wherever it is *forte marcato*, it is impossible to do it holding notes.
- bar 520. Play very quietly, but *portamento*, otherwise it will not come out. Bring out well nuances as marked.

bar 536. Left hand crescendo up to first chord in bar 537. Mark this well, to give effect that theme ends on this chord, which continues to sound well on into bar, following notes being quicker and diminuendoing. bars 539-41. The same.

bar 554. Rallentando at end.

bar 559. Less *forte*, ready for crescendo in bar 560.

bar 563. How I played was liked. Let left hand triplets be clearly heard to help orchestra to follow

bars 575-6. Accelerando and rallentando a little as in exposition.

bars 577-9. Deliberate and gradually slower.

bar 602. Sound E ♭ right hand and C left hand strongly, to enable orchestra to follow.

bars 608-09. Short pedal on first and third beats only. Make every note in right hand distinct (Don't try to do them too quickly to be heard).

bar 644. *Allargando* in second half. bar 645. Slower. Play right hand theme with weight of hand lifting hand somewhat from keys for each note of theme.

bar 647-9. Think only of left hand. Start slow, accelerando a little, in bar 649 rallentando somewhat.

bar 650. Left hand must continue *forte*. Right hand only piano. bar 651. Play left hand F # without pedal, but don't exaggerate shortness to make it unimportant. Tenuto applies to rests. This silence is very important.

bars 683-4. He played orchestra in strict time, without beginning phrases slowly for expression. bars 685-91. Also straight.

bar 698. He made only a very slight rallentando before first chord in bar 699.

bar 700. Also a very slight rallentando only.

bar 702. Perhaps a little more rallentando.

bar 709-10. Rallentando.

bar 725-6. Hardly any rallentando.

bars 733-4. Also hardly any rallentando.

6.1.3.19 Remarks by Medtner on his Songs. 1942 (Foreign Park).

'Loneliness', Op. 18 No. 3

Opening. Bring out theme in middle of right hand chords, especially culmination A in bar 2. Rallentando imperceptibly in this bar. Think also of line of left hand and don't let any slight pause or rallentando in right hand spoil left hand line.

bar 7. Voice to be impressive. Next bar [bar 8] piano to be just an echo.

bar 11. Bring out piano here, because it is the *solo*.

bar 14. Bring out left hand *cantabile* diminuendo and rallentando slightly.

bars 15-16. Diminuendo and rallentando very much so that it goes almost to nothing. Top note *pianissimo*.

bar 17. Start suddenly *forte* and waking up.

bar 18. Rallentando slightly and pause before next bar.

'Elves' Song', Op. 6 No. 3

bar 1. Play opening *pianissimo* and *articolando*. Take all harmony into very light pedal (1/4). Begin rather slowly and accelerando gradually till bar 7. Here rallentando a little (but remember danger is to make these notes too long in proportion). Let rallentando be in gradation. Last bar [bar 8] a little slower for picking up singer. Last line [bars 9-12] in tempo.

bar 10. mark right hand C #.

bar 12. mark right hand B.

bar 25. Mark left hand E.

bars 30-31. In exact tempo. Voice rather staccato. Voice in bar 31 and left hand in bar 32 must be equal in tempo, like a reply.

bars 33-34. Voice very staccato and light. No rallentando.

bar 34. Don't hurry semiquavers.

bar 41. Voice very light and staccato and exact in tempo.

bar 42. Weave a dream very *legatissimo*. Piano chords staccato; second chord to be clear before voice enters.

bar 43. Begin a little slowly and accelerando a little more than in opening till bar 51, where begin rallentando in gradation!

'I loved thee well', Op. 32 No. 4

Opening. Don't mark bass particularly. Play right hand like a legato melody, expressive, and take great care with pedal.

bar 8. Begin to move a little more quickly, till bars 13-14 rallentando.

bars 15-16. Very quiet and slow. Don't hit first left hand D.

bar 17. A little a little quicker.

bars 25-28. Begin to accelerando till bar 37, but left hand here is not as quick as a trill.

bar 41. Begin rallentando in gradation till the end.

bar 46. Voice very quiet in contrast with preceding bars.

'Ravens', Op. 52 No. 2

bar 1. Begin *forte* and rather deliberately. Take short pedal on all staccato chords with grace notes. Make sound like the ravens crow.

L2B2+3 [the exact location remained unknown] and all similar places, do a flexibility rallentando but don't exaggerate it. Then in B3 take up tempo at once.

P4B1+2 make voice sound very legato. Next two bars staccato in contrast, and so on.

P5 voice enters *pppp* and crescendos a little into first note. All this part a shade slower.

L2 slur on "slaughtered".

P7 (?) hold last note till last bar but one. Take breath in the middle where piano is holding it.

Last chord sharp and surprising, without pedal. This song is a duet between voice and cello (left hand).

'Elegy', Op. 45 No. 1

Begin very slowly, accelerando slightly and reach tempo in bar 2. Play very quietly but legato, feeling every finger. (No passive fingers).

P4L2 [the exact location remained unknown] After previous rallentando start at once in tempo to prevent dragging.

L3B2 Previous bar will have become a little slower. Again in this bar begin in tempo at once.

Last line B3+4 Left hand moving and with very clear pedal.

P5L1B3 Bring out top line right hand. Deliberate tempo.

L3 Bring out right hand well.

B3 Louder and slower

L4B3 Start at once in tempo and mark rhythm in left hand. (Not very quick).

P6L2 Culmination of accelerando not too quick. B2 rallentando B3 in tempo.

P7 Mind 5 rhythm. Make last two of five quick enough.

L2 Accent on chord. Repeated notes quieter. Chord with short pedal only. Not too quick.

L4B3 Quick! Bring out C # left hand. Pedal

P8L1B1 Bring out, but less, C# left hand quaver quiet. No pedal in rest of bar.

B2. B ♭ Left hand strong. B3 no pedal. Quavers quiet. and so on

L2B2+3 Not too quick. Left hand legato and most important.

L3B3 Semi-staccato. Change pedal frequently for contrapuntal clarity. *ppppp*.

L4B3 etc. Find motor movement for right hand

P9L2B2 etc. left hand is not really staccato, and all the chords in each bar are played with the hand in one position.

P10L3B1+2 Bring out theme in right hand fully. B3+4 no crescendo.

L4B3+4 Throw weight on bass in left hand.

P11 Not a great deal quicker. Throw weight on all bass notes in left hand. Let spread chords be very quick as if together.

L4 Semi-staccato and accelerando. Then a little rallentando towards end

P6L4B3 Also throw weight on bass in left hand.

'Waggon of Life', Op. 45 No. 2

Keep quick and lively.

bar 1. Repeated quaver Gs, accent first and keep in pedal so that it sounds as if it lasts all through bar.

bar 17 and similar places. Think specially in left hand of notes marked with accent >.

bar 23. Keep tone down where voice sings "oh thou love", then for the rest of bar 24, crescendo.

bar 26. A shade slower, or more deliberate. Bring out theme in right hand coinciding with left hand crotchets.

bar 28. Take first chord strongly, play rest of bar quietly, with half-changes of pedal. Next bar the same.

bar 33. Think mostly of right hand.

bar 40. Begin slowly and accelerando *articolando*

bar 41. Rallentando

Last chords as if all is finished.

'The Angel', Op. 36 No. 1

Theme is in top line of right hand but don't bring it out by accenting it.

bar 21. Slower and very impressive.

bar 32. Mark this G in left hand also.

'The Withered Flower', Op. 36 No. 2

bars 14-26. A wonderful exercise in accelerando in gradation, beginning from bar 14 till bar 22 *con moto*.

bars 23 and 25. Bring out imitation in right hand

bar 35. Make a slight break after harmony before beginning ascent.

bar 36. Bring out well and deliberately right hand and give it its full time.

'Waltz', Op. 32 No. 5

Make opening like dancing.

Bar 2. Make every note of theme clear, but especially in bar 4 don't bring out only top note. Play all notes of harmony almost equally strong.

L3B3 [the exact location remained unknown]. Begin more slowly, and gradually get into tempo. Very quiet.

P4L1B4 Play left hand D strongly to help singer with rhythm. Make left hand tune sing without hits or accents on any special notes. Rounded.

L4B2 etc. *articolando*.

P5L2B1+2 Play smoothly with rallentando B3+4 etc. Make quavers between both hands very equal.

L3B1-4 Do a flexibility accelerando and rallentando. Give singing legato tone in right hand. Bring out left hand minims.

B5 lighter, *dolce* and in tempo with waltz lilt in left hand. Right hand legato.

P6L2B2 change right hand to *articolando*. Very little pedal. Left hand staccato.

L3B5 Much pedal. L4B4 till P7L1B6 flexibility *accelerando* and *rallentando* (L3B5 especially begin slowly to help singer).

P7L1B6 Begin *rallentando* in very gradual gradation.

L3B4 Begin *pppp* and in tempo at once.

P9 voice takes breath pause before last note.

'Spring Solace', Op. 28 No. 5

Begin in deliberate tempo, first C and D begin *portamento*.

bar 3. Begin *accelerando* in gradation till about bar 9 where begin *rallentando* in gradation. First vocal melody must also *accelerando* as if involuntary, not to give heavy effect.

bar 20. Accent left hand G ♭, then bar 21 accent voice G ♭, then bar 22 accent right hand G ♭ and so on, each G ♭ like a loud sigh, and the rest of phrase following it quitter and *diminuendo* each time.

bar 41. *Diminuendo* and especially *ritenuto* in gradation till opening piano theme which again do with *accelerando* and *ritenuto* in gradation till the end. This theme is played by the shawm.

6.1.3.20 Remarks by Medtner on Iles' playing of his Op. 51 on Wednesday morning March 14th 1934.

After hearing No. 1 he gave me a general criticism. Said in fact, though not in these exact words, that runs are not strong enough, that is, not sufficiently articulated, as for instance in bars 296-325. He said he should think I should play Chopin better than things requiring a Czerny technique. He very particularly asked me whether I ever did any exercises, and I said very rarely. So he said one did not get enough by playing pieces because the difficulties did not last long enough. One must keep on doing exercises for about twenty minutes without stopping, so as to overcome any tendency to get tired. He said I could make up some exercises myself. Things for articulation in runs etc. Said double thirds were good. First practise bringing out top note, then bringing out bottom note, etc. Also said one should be able to play a chord and make any note of that chord sound above the others. Good practise to try this. He played all these pieces except No. 3 more slowly than me, and more slowly than the metronome mark, and much more strongly and clearly articulated. Uses fingers more than I do, I think. At any rate, has a tremendous resistance power*. He said one must sometimes think only of technique.

*July 21st 1934. Now, after having watched Medtner play a great deal, I think it is not resistance power which gives his runs such strength. It is using fairly straight flat fingers, using them well and sometimes using finger staccato movement for very sharp ringing effect.

Tale, Op. 51 No. 1

This is to be really *al rigore di tempo*. The only time a slight rallentando may be made is just before the commencement of a new part, then new part may start s shade slower, but must very soon pick up the tempo again. Opening all to be very clear and well articulated. Tune to come out, but other parts to be heard well also. Less pedal than I use. He also played it slower.

bar 7. Hold bottom F in right hand and make it sonorous and well heard. Left hand run very quick and terse. Not much ritenuto.

bars 8-9. Vigorous and terse. He does not play this piece very *leggierissimo*.

bars 24, 28. Crescendo well up to F.

bars 36-8. He holds notes with line over full time, so that the are heard with next quaver. *Glissando* ends at exactly the right moment. He said the effect of this piece is to be almost like an “enfantillage”. “C'est presque un enfantillage”.

bar 102. Can relax tempo a bit until bar 112, where start a little slower but soon pick up time, notably in bar 124 commencement.

bars 112-29. Bring out very strongly the top notes. Make tune more “isolé”.

bar 131. Hold on accented E in left hand with pedal right through next bar. Change slightly without losing E.

bar 199. He said I could if I like relax tempo very slightly here as I did do.

bar 217. Right hand, release pedal at end of each of these figures, and give this passage until bar 224 a breathless, panting effect.

bars 258-61. These chords slightly stumpy as he played. Think he changed pedal more frequently or more completely than I do.

bar 261. Slight rallentando before commencing next part. By the way it seems to me, that after a rallentando Medtner would begin next part a shade under speed, even if it said a tempo, but he would very quickly get into tempo.

bars 298-329. Must be all much more strongly and clearly articulated. He played this somewhat more slowly and deliberately than I did.

bars 326-9. Phrase and accent left hand against the beat, as marked, Little *allargando* before Coda.

Tale, Op. 51 No. 2

“Ce n'est pas assez reveur”. The two ends are to be very dreaming, and the middle more *danzando*. He plays both parts much slower than I do, and much slower than they are marked.

bar 1. Begin strong, slow and fall. Last E of this bar and similar ones in this passage to be strong so that it will carry through next bar, but not with a bang. Second bar very distant like echo etc. He gradually *accelerando*, but not as much as me, and all of it was much more string and clearly articulated. Did not get very fast at all.

bar 12. E chord. Lift pedal several times letting one note disappear at a time, starting with disappearance of bottom note, finishing with top still being heard.

[bar 13]. Tune much more sonorous and slow. He said for this kind of music and tone all ones movements must be rounded “*arrondis*”, Never make any jerky movements. He got a lovely warm tone here: played short notes, e.g. in bar 21, shorter, making preceding note a little longer. Took off right hand at the end of each group of little notes.

bar 28. Rich and warm. Little *rubato* on short notes again e.g. bar 11 etc.

bar 47. Now it begins to dance. Gradually get more *danzando*, particularly from bar 65. In these bars (65-8) pause after second beat.

bars 69-76. Very very strong and *danzando*. Left hand pause after first beat, accent on second. All much slower than I did it.

bar 77. Start a little slower. Same in bar 81.

bar 89. *Diminuendo*.

bar 93. Start slowly and gradually get into tempo. This also was slower than mine. Tempo I. Very dreamy again. Rounded movements.

bar 121. Top E in right hand to sing out

bars 126-7. Little grace notes very quick. He did not *accelerando* here as much as me. Also stronger tone. Here dreamy effect, less agitated.

Tempo I. He played this very slowly, too.

Tale, Op. 51 No. 3

He said my nuances, (nuances of tempo, he meant, I am sure) were too much. This piece keeps on and on unfolding itself “*se dérouler*”, and changes of tempo must not be sudden, but must gradually melt into one another, so that it sounds like a continuous piece. Think he plays opening tune a little more jumpy, more like I used to, in fact, but always *grazioso*.

bar 19. Begin *accelerando* much more gradually and do not reach *allegro* till the very moment of the arrival of that part.

bar 30. Tune very distinct. He plays these notes with lines over like a long staccato, stumpy. Here I notices strong resistance in third finger. Noticed it several times in fifth, in the course of the morning.

bar 64. Think he meant no *rallentando* here.

bar 78. Left hand tune. Notes with lines separated. Change pedal between. Stumpy effect, like a long staccato. All that tune a little pointed in character. Short notes shorter.

bar 86. Hardly any rallentando if any.

bar 90. Top notes with line exceedingly strong. Staccato notes very staccato with no pedal.

bar 95. very much less rallentando than I do, so that Tempo I following does not seem very different but unfolds itself gradually from preceding part!

bar 98. Begin a shade slower, but tune not to be slower than opening, and not to sound too slow compared with the rest. I think he used less pedal than me. Left hand came out very clearly, right hand a little jumpy in a *grazioso* manner. This was in fact very *grazioso*.

bar 116. Much less rallentando than me. After *poco Meno Mosso* which he did not play too slowly, he very gradually and beautifully picked up the tempo again.

bar 127. Hardly any break at the comma.

bar 128. Accelerando to be gradual but continuous. He brings out both right and left hand tune very much. Top vivo part exceedingly strong in both hands. *Andante* not too slow. Last little notes (bar 142) very quick, more so than mine.

Tale, Op. 51 No. 4

This one more fantastic than the others. and must be flexible.

bar 1. Left hand. Bring out notes with line here and in similar places much more sonorously.

bar 7. The character of this tune is “sorcière”. He said I must imagine the “sorcière qui marche avec son bâton.” He sang it with me as I played, thus: First four quavers fairly quick (I am not sure whether he began the tiniest shade slower), then pause, then long crochet accented (not with a bang exactly, though) and this crotchet longer, then two quavers shorter, pause, long crotchet, two quavers shorter etc. Then the same thing where it comes an octave lower. Every time this tune appears it is to be done like this and have this character sorcière.

bar 17. Much more singing until bar 27. Sorciere in left hand.

bar 37. This tune is to be very sonorous, like cellos. Full and warm.

bar 45. Little short notes to be *ppp* in contrast to sonorous tune, and again in last line

bar 80. Sorciere again, getting a little quicker just before *rinforzando*. Same thing in right hand.

bar 90. *Stretto*, start this soon, but do not accelerando as much as I did, and do not *allargando* as much as I did. Here he explained to me that when you see an accelerando it means *tranquillo* at the beginning, rallentando means vivo, crescendo

means *piano*, diminuendo means *forte*. When you see any of these marks, start the opposite way.

The rest of this Tale is mostly repetition.

Tale, Op. 51 No. 5

I use much too much pedal in this. Medtner plays it much more clearly, slower, and more articulated. He said I must put pedal down only 1/4.

bar 1. Good crescendo. Strong and clear. He said the long notes in bars 2-3 etc. left hand act like the pedal therefore less is needed.

bars 9 and 11. Pedal right down here because harmony must be carried through.

bar 29. He played the tune much more sonorous freely and more warmly than I did, with a little *rubato* effect on some of the long and short notes. Very beautiful effect. He also played it much more slowly than I did. He said, here, where tune is, hardly any pedal is necessary, because the tune acts like the pedal.

bar 45. Notes with lines over a little stumpy. Think the effect here should be somewhat *grazioso*.

bar 59. Pedal 1/2 down here. Tune warm sonorous and singing.

bar 68. Took hand off F# chord. Then stopped. Here would he have carried this chord through?

bar 95. Notes with lines over shorter. Long staccato.

bars 101-03. Notes of tune separated.

bars 105-06. These notes really staccato.

bars 107-10. Top note brought out well. Quavers very clear.

bar 112. Commence left hand chord of next bar on the second note of the last triplet of this bar in right hand. Same in bar 116.

bar 119. All this very clear, and stronger than mine. He did not *accelerando* as much as I did. Said there could be a slight *rallentando* at the top of this passage.

Tale, Op. 51 No. 6

In this Tale there must be more difference between staccato and legato passages. Use less pedal in staccato; more in legato; this is very important. Also make more difference between loud and soft. Do not forget 'al rigore di tempo'.

bars 1-4. Medtner brought out Ds in left hand more sonorously.

bars 10-11. Loud. bars 12-13. Less loud.

bar 32. Hold B in right hand with pedal through into next bar. Change slightly to avoid blurring, but do not lose B.

bar 42. In this and the next five bars, he brought out the lower tune in right hand much more strongly than me, with plenty of nuance, the latter particularly in bars 45-6.

bar 63. More legato style.

bar 67. This tune to be more legato and singing. Warmer stronger full tone. More expansive. Legato style to last until bar 99.

bars 120-21. Staccato.

bars 123-4. Legato.

bars 129-132. Hold pedal through each bar. Bring out harmony well in left hand.

bar 157. Have an idea that Medtner played this left hand tune until bar 161 more legato than I did.

bar 169. F in left hand much stronger and more singing.

bar 171. F to last longer. Then play right hand chord and release it before beginning left hand run. Then final passage, bars 173-4 to be much more “rasch”.

BOOK THREE

6.1.4.1 Notes in programme with Improvisation, Op. 47.

Wigmore Hall October 4th 1948.

Nicolas Medtner was born in Moscow in 1880. He left Russia in 1921, and after spending some time in Paris, he made London his home in 1935.

His music is splendidly balanced in its intellectual and emotional appeal; he combines a wealth of melody with a remarkable rhythmic variety and contrapuntal ingenuity. Most of his works are for piano; in all of them the piano plays an important part, and his understanding of the ??? has been likened to that of Chopin.

The Improvisation has been performed in London once only, when the composer himself played it sometime before the war. It is a large-scale work of great brilliance and poetic imagination, consisting of a theme entitled “The Song of the Water – Nymph”, fifteen variations each with its own title, and a conclusion.

The Theme is given at the outset, and is heard in varying forms and combinations in the course of the work. The opening phrase of the theme is of the utmost importance, for this phrase appears in the most diverse forms in every variation, and it is indeed the very kernel of the work. Other new themes are introduced as the variations proceed; all are closely interwoven, resulting in a masterpiece of concentration and unity.

E. I.

6.1.4.2. Remarks by Medtner on his Songs, continuation. 1942.

‘Whisp’ring, hushes of timid breathing’, Op. 24 No. 7

Una corda nearly all through. Through weight in first G ♭ left hand and make last right through bar. This applies to all long bass notes in this song. Throughout this must be performed with flexibility *accelerandos* and *rallentandos*.

bars 1-2. Begin slowly, *accelerando* in bars 1 and 2, second half of third bar begin *rallentando*.

[bar 5]. Voice begins slowly, *accelerandos* and in bar 6 begins *rallentando*.

bar 6. Take a long time over grace note chord (not making grace notes themselves long) to give singer time.

bars 7-8. *Accelerando* and *rallentando* the same

bar 8. Do double knock chords by moving hand forward to back of keyboard for second chord, to produce very soft tone.

bar 9. Slur first two notes and last two. Begin this bar in tempo, *espressivo* and *rallentando* at end. Next bar [10] same. Slur first two notes.

bars 11-12. Do marked *accelerando* and *rallentando* in these two bars, beginning a little slowly.

bars 13-14. *Tre corde*. *Accelerando* and *rallentando*.

bar 14. Open out with *crescendo*.

bars 15-17. *Una corda*. Begin bar 15 in tempo, and *rallentando*. Join last chord to next bass note with pedal.

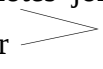
bar 16. Voice swells and dies away on B ♭. Slow and quiet!

'To a Dreamer', Op. 32 No. 6

Opening to be full and dramatic. Make left hand also full.

bars 3-4. Don't drag and don't make each quaver sound with a definite sound. Just make it harmonic. C only is important.

bars 5-6 and L2b1+2 do a *diminuendo* in gradation all through this. Left hand most important. Keep right hand quavers down.

L 3 bar 2 and onwards. Make right hand theme legato and *cantabile* and intense. Do two note phrases with nuance as marked, make the two melody notes join, through weight and top line, especially on each note marked – Remember , and make the break between phrases, but never sharp. Let this line *diminuendo* and *rallentando* in gradation to almost nothing.

P 3 L 1 bar 2. Mark the contrast. All the first page must have a sarcastic quality in voice part.

L 2 bar 2 and 3. Keep quavers down, and don't drag.

L 2 bar 4. Begin a very gradual *accelerando* in gradation, with increasing agitation till line 3 bar 3, which is very quick, with  as marked.

L 3 bar 4. Chord *pp* and very short, and silence! before singer enters. Voice must get on here, not drag, especially in first three notes. Don't start them slowly.

Line 4. *Piú mosso* is not much quicker.

P 4 L 1. Voice must do nuances as marked.

L 3 bar 5. Be careful not to drown voice.

L 4 bar 3 4 5 and 6. Keep right hand down. Think only of left hand.

P 5 L 2 bar 4. Don't let it drag.

L 4 bar 1. Slight *rallentando* at end.

L 4 bar 2 and 3. No, No, emphatic, then get on.

P 6 L 3 etc. Emphatic, sing with full tone. No too quick.

L 4 bar 4. Change of style, but not slower.

P 7 L 1 bar 2. Perhaps a slight rallentando on last beat. Then silence! Then voice begins in tempo and ralls. in gradation till the end.

P 7 L 3 bar 1. Right hand very quiet, also in last bar. Think of left hand. Last line diminuendo in gradation and at end give effect of going out. It just goes out.

'The Muse', Op. 29 No. 1

Play with *legatissimo* tone, feeling every finger, intense but *pianissimo*. Do pedal vibration all down the page for cleaning the harmony. Pedal on beats with spoil perfect smoothness. This song is like the lines of Grecian pillars.

bar 2. end of phrase do a little expressive rallentando. Then begin new phrase in tempo.

bar 4. Another expressive rallentando also bars 5-6 on 'and smiled' [d"-e'-f' in vocal part] and answer in piano.

bar 8. Voice staccato and clear with reed effect.

bar 10. *Allargando*. Slightly at end of bar. Next bar in tempo.

[bar 12?] (L 3 bar 3). Also very slightest expressive rallentando. Next bar in tempo.

bar 14 at end slight express. rallentando, bar 15 in tempo.

Emphasize a little first quaver fifth in left hand, then 5th quaver fifth in bar 15, then first in bar 16 etc.

bars 17-18. From middle of bar 18 begin on little accelerando. Continue this in first part of next bar, then rallentando a little in second half. (Flexibility accelerando and rallentando)

bar 20. Imperceptible express. Rallentando at end of vocal phrase last quaver but one.

bar 22. *Allargando*.

bar 23. Very full and round. Don't make accents semiquavers in left hand stand out too much.

bar 26. Rallentando at end after accelerando.

'The Steed', Op. 29 No. 4

Opening line. Take first quaver with right hand (B ♭ and A ♭). Play following G ♭ and E ♭ with left hand. Do every similar figure the same was. Almost no rallentando at

end of line. Voice must begin very strong, very decisive, and very rhythmic. Set tempo firmly, without any signs of dragging or flagging. Raise pedal as soon as indicated.

bars 17-19. Quieter and more rounded. (Perhaps left pedal).

bar 21. *Piano* more *dolce*.

bar 25. More energetic and big crescendo up to bars 27-8. Big *allargando* Then begin new phrase in this and next bar slow, dramatically and powerfully. Second time of this phrase in tempo and diminuendo.

bar 39 etc. Very *dolce* and quiet. Voice legato. Left hand Bs are very important. These arpeggios and Bs especially must be in perfect rhythm and sound like trumpets. Right hand very *dolce*.

bar 56. *Forte* legato *cantabile* right hand and rounded. Voice also *forte* and legato.

bar 60. Emphasize E ♭ in left hand. Then singer follows without strong and dramatic emphasis on E ♭. Then very energetic. Voice finishes without any rallentando. Piano also rallentandos a little only towards end.

'Evocation', Op. 29 No. 7

bar 1-3. The first note is like a great sign. The rest of piano phrase comes out of the first note. Do a slight accelerando through this phrase till first chord in bar 3, where rallentando a little, so that voice can take a breath pause after "night".

bar 4. Voice makes an expressive pause on first B ♭ and slurs to next note.

bar 7. Slight pause on first E ♭ in voice. This part must all be a little as if speaking, i.e. not in rigid time, but pausing slightly on more important words or syllables.

bars 6-11. Moving a little more on two-note phrases, but in the second there is already a suggestion of rallentando and diminuendo.

bars 9-10. Very much rallentando and diminuendo Very long silent pause.

bars 12-17. Same as before.

bar 16 voice ends immediately after last note, silence before next piano chord. Take this chord a little louder than previous ones, but with left pedal on. Take hands off immediately, it is struck, then take again without sounding notes. Last chord a whisper, then silence before voice enters.

bar 18 etc. With a little more movement. Make left hand legato *cantabile* (cello). Bring out (but not too much, because right hand must all be quieter than left hand) middle note, moving voice, of right hand chords. In first two bars and similar places, do not play triplets in equal time; begin more slowly, accelerando then rallentando again.

From bar 20 begin accelerando in gradation and get more and more *agitato* till bar 26, very excited.

bars 28-9. Get quieter and *rallentando*.

bars 31-2. As beginning of page.

bar 46 etc. Voice must not be *parlando* here, but sung with good tone. Mark left hand minims.

bar 52. Begin *allargando*, playing right hand also loud.

bar 54 etc. A little slower and broader and very dramatic. Bring out left hand. Long C in right hand is not so important.

bar 57. Less loud, not to drown voice.

bars 59-61. Accent strongly, left hand and right hand *fz* chords. The others not so strong, to give the *fz* effect.

bar 63 etc. Piano very quiet and simple, without nuance, level. Voice simple and quiet, without dragging, *parlando* here.

bar 71. Begin crescendo and continue through bars 73-7. In this line be careful that right hand triplets and left hand duplets are in perfect rhythm.

bar 77. But one a big *allargando*. slight pause after left hand D, begin right hand triplets slowly, do more *accelerando* and *rallentando* than usual in this and next bar, with big crescendo.

bars 79-80. *Accelerando* and *rallentando* in triplets. Bring out last quaver in each bar in left hand.

bars 79-86. Don't make bottom Ds too loud.

bar 81. Begin *accelerando* in gradation, also crescendo.

bar 86. In last right hand chord, bring out strongly B (part of theme). (Take G and B in right hand F and G in left hand). Very great and dramatic *allargando* in this bar. Then in bar 87 begin at once in quicker tempo.

6.1.4.3 Remarks by Medtner on his *Ballade* Op. 60, heard during December 1941 (1st mvt) August 1942 (2nd and 3rd mvts) and March and April 1943 (complete), at Foreign Park.

First movement

Begin a shade slower than the theme will be. Orchestra begins rather slowly, piano enters and *accelerandos*. slightly till theme enters. This must be impressive but not dragging. Play first three notes with 3rd finger to get soft tone.

bar 15 [No. 2]. A little quicker and agitated.

bar 17. *Rallentando* slightly to emphasize next bar, which rather play with strong emphasis on first A, and slower with some *rallentando*.

- bars 19-21. Get back to opening tempo, in fact I think he played it a shade slower than beginning, at any rate at an easy tempo. From this line till next theme must be a diminuendo and gradation.
- bar 22 [No. 3]. Like a cello theme. Don't make last quavers too quick. All must be rounded.
- bar 24. Don't drag first six quavers. They are passing notes, and therefore must move enough. Last six quavers must be subdued. Bring out G in both hands. Next bar the same.
- bar 27. Don't exaggerate the ritenuto too much on the last grace notes.
- bar 32. Accent first note of each beat in right hand by opening hand on this note.
- bars 34-5. Again accent first note of each beat right hand by opening hand. Use very little pedal in lower registers of this passage.
- bar 36 [No. 5]. Begin *forte* marcato, and diminuendo. In following cadenza – like passage, change consistency of hand completely and make very soft. Make theme intense, but soft and quiet and rounded and *dolce*. No sharp accents on short effect. 1st bar begin very slowly and accelerando very gradually till end of bar, as if aiming for last two notes. Play these more emphatically and with rallentando, pausing on F before continuing. Next bar the same. Next two bars accelerando and crescendo in gradation. Last line bar 2 and 3 don't make too dry. Use some pedal.
- bars 51-2. Do a flexibility accelerando and rallentando in these two bars.
- bar 56 [No. 7] etc. Play this passage beginning very slowly and with accelerando in gradation till *Presto*. Make articolando and very equal. Feel each finger. Don't accent first notes of beat too much. Keep elbows out. Use controlled rotary movement. To find this do a tremolo of hand from six to six. Proper movement is just a little enlargement of this tremolo.
- bar 70. Light and staccato.
- bar 71 [No. 9]. Complete change of sonority. Make hand soft. Play legato with intense tone feeling every finger. Think of fine work in jewellery, how fingers must be used. Don't move hand or arm up and down. Play without left pedal. Fall gently in to first note from above. Don't push with a tight movement. Don't hit or make stand out too much the tenuto C#. Make quick notes very equal and *articolando*.
- bar 73. In tempo.
- bar 74 [No. 10]. Bring out top line with legato tone.
- bar 78. Begin in slowly and accelerando gradually till D in bar 80. Here begin rallentando and continue till end of page [bar 81].
- bar 100. Begin to accelerando a little with agitation.
- bar 103. Rallentando.

bar 104 [No. 13]. More slowly and emphatic, but not out of line of general tempo and not dragging. Left hand take pedal on F. Next bar half-change on B, half – change on second beat, completely change on bass E. Last bar the same. Full change only on last bass D.

bars 107-09. Diminuendo in gradation all through.

bar 109. Put down left pedal.

bar 110. Make grace notes very quiet.

bar 113. *Dolce* and singing. Don't drag. Bring out underneath theme played also by clarinet. Do an expressive rallentando and diminuendo in bars 3 and 5.

bar 119. Expressive rallentando. bar 120. In tempo.

bar 121 [No. 15]. A little more lively. In this and next bars play with light pedal because it is contrapuntal. Do two-note phrases in right hand as marked with easy movement of hand to give graceful effect. Don't drown orchestra. Listen for theme.

bar 154 [No. 19]. *Tutti*. Orchestra begins very slowly and impressively and accelerandos in gradation. Just first two notes of theme play slowly; then immediately in tempo, but not too quick.

bars 177-95. The accelerando is very gradual and not very much.

bar 203 [No. 25]. *Dolce* in tone and a little *giocoso*. Think of last quavers in each bar, and especially think of last left hand chord in each bar, which will greatly help effect.

bar 207. A shade slower, so that orchestra can sing expressively.

bar 210. Slight expressive rallentando.

bar 211. Slightly quicker Tempo again, and same as on preceding page. In addition diminuendo till bar 6 a shade more slowly again. Very quiet and *dolce* and expressive.

bar 219 [No. 27]. Slower, and begin long rallentando in gradation. Take lower C# very strongly, then keep down repeated C# quaver, so that Thematic long notes are clear.

bar 220. Subdue left hand so that end of long C# is heard.

bar 223. Orchestra now has theme. Piano theme is secondary, therefore subdue it.

bar 227. Orchestra and piano are here equal. Don't make piano too loud and dramatic.

bars 231 [No. 28]-243. Not too quick It was a little slower than I expected, possible to play comfortably.

bar 236. Half-change pedal on each C# so that sound gradually lightens and diminishes.

bar 237 [No. 29]. Play this theme *rubato*, very expressive, legato and intense soft tone. Begin slowly, do flexibility accelerando and rallentando through bars 237-40.

Another flexibility *accelerando* and *rallentando* through bars 241-3. Don't hurry page bars 244-55. From bar 255 *accelerando* till *ritenuto* mark in next line [bar 258].

bars 259-61. It seemed to me that he ascended *mezzo-forte*, and changed suddenly and beautifully to *pp* for descent, beginning on top E.

bars 263-5. Use a lot of pedal. Make it sound watery. Play in very deliberate and slow tempo, bring out theme very strongly. Do not begin any appreciable *accelerando* till bar 267, and here even not very much. In bar 267 bring bass first chords out strongly, also in bar 269.

bar 270. *Rallentando* From last D of theme keep harmony in pedal, doing only half – or quarter changes where marked.

bars 287-90. Very quiet, singing and *dolce*. Do a well-marked flex. *accelerando* and *rallentando* through the bars, left hand quavers in bar 290 begin quietly marked and with a big *rallentando*. bars 291-3. The same. bar 297 expressive *rallentando*.

bars 298-301. Flexibility *accelerando* and *rallentando* through these bars. bar 302 slow, and begin run slowly. bars 303-4 *accelerando* then quick. bar 305 *rallentando*.

bar 308 [No. 38]. Very *dolce* and singing, and not dragging.

bar 316 [No. 39]. Not really quicker, only more resolute in character.

bars 320-39. I think there was a slight *rallentando* in bar 322. Then bar 323 in tempo. Then bar 329 *rallentando*. bar 330 Tempo. bars 335-6. A good *rallentando* and *diminuendo*.

bars 338-9. Orchestra is very slow and mournful.

bars 354-60. *Diminuendo* in gradation.

bars 359-60. *Rallentando* in gradation.

bar 361 [No. 45]. Take first lower C# (grace note) strongly for *cantabile*. Subdue following lower C#'s. This line is slower, and from about bar 365 begins a long rallentando in gradation.

bars 368-87. *Diminuendo* in gradation.

bar 369 [No. 46]. Take first F# and C# very strongly. Begin quaver descent very slowly, holding harmony notes, with very clear pedal, and in bar 370 beginning, hear complete harmony before proceeding. Then flexibility *accelerando* and *rallentando* till end of phrase bar 372. Bar 373 begin in the same way, except that long *rallentando* and *diminuendo* are a little further advanced.

bar 377 [No. 47]. Same as before. Keep harmony in pedal till bar 385 [No. 48]. Here play very slowly, quietly, and *cantabile*, feeling every note, like a cello. (Independence of fingers).

bars 390-2. A big *rallentando*.

bars 393 [No. 49]-400 in orchestra is very quiet, *dolcissimo*, mournful and slow.

bar 401 [No. 50] is a sudden awakening. Play very strong, with slight *accelerando* and agitation till bar 5, then begin slight *rallentando*.

bar 409 [No. 51]. Orchestra again slow, quiet and *dolce*. bar 412 piano starts more alive, as if the *diminuendo* begins from bar 408. But *diminuendo* and *rallentando* are very marked. bars 413-4 are very quiet and *dolcissimo*.

bar 415 [No. 52] etc. Not very quick.

bars 421-4. Not much *accelerando*.

bars 425-32. Not too quick. Begin *cadenza* slow and quietly and *articolando*, but *crescendo* and *accelerando* a lot till *presto* mark. Hardly any pedal at all in lower registers.

[Quasi *cadenza*, bar 434]. Let right hand chord at end of trill be heard distinctly.

Second movement

The effect is to be mysterious and a little stiff.

In bars 9 and 10, chord first in right hand, then in left, must be accented, but with a rounded accent, and following notes very quiet, mysterious and rhythmic. He played quavers shorter than their time-value. Watch rising and falling of hands so that both hands match one another perfectly, one after the other.

bars 32-40. Don't make last quaver, (beginning of new theme) too short.

bars 41 [No. 59]-48. Begin this theme not quicker than foregoing, and *accelerando* a little reaching a little quicker tempo in bars 46 or 47. Make soft legato and *cantabile*. Play left hand very quiet and very legato.

bars 47-8 and onwards. Use very soft hand; especially don't let thumb notes spoil theme. Clear pedalling for left hand.

bars 65 [No. 52]-72. A shade broader, very *forte* and full and passionate.

bar 73 [No. 63]. Make G very strong, also first G underneath (quaver). Also descending harmony in right hand, but with *diminuendo* through bar. Then in bar 74 play bass and harmony on first beat very quietly and let G lasting over from previous bar be heard in a very slight pause before proceeding. Bar 77 and onwards repeat the same thing.

bar 81 [No. 64] etc. Deliberate tempo and passionate.

bar 100. Begin *piano* and do *crescendo* and *accelerando* in gradation but not too much.

bar 106. Do this passage throwing weight sideways (from side to side on each quaver). This produces good tone easily. Don't try to *accelerando* too much.

Third movement

- bar 1. Begin *forte* and very energetic. Make first E very strong, put pedal down on it, let left hand E also be strong to help.
- bar 10. Keep left hand down so that theme lasts. bar 11 make G strongest note of all theme (but not hard). Keep left hand down sufficiently. Let G last till next quavers and play from G till end of last long B all in one legato phrase. bars 17 [No. 70]-24 same. B is strongest note.
- bar 25 [No. 71]. Don't worry too much about left hand, as orchestra has harmony. Think chiefly of long notes (minim slur dotted crotchet) in right hand. This line is more rounded.
- bar 33 [No. 72]. More energetic and crescendo.
- bar 41 [No. 73]. Quiet.
- bars 45-6 etc. Very quiet, though clear and energetic. Let orchestra come through.
- bars 61-2 etc. Worry only about first chord of each three. The others come from it.
- bar 144 onwards [No. 82]. This must be *grazioso*. In bar 145 for instance, F# and d"-b' third should be joined in one graceful phrase, and in bar 7 E# and BG third should be in one phrase. Last F# should join next third, with more emphasis than the preceding times. Pedal accordingly.
- bars 118-21. Phrase as before.
- bars 122 [No. 83]-124 right hand very legato and intense. Elbows out. Feel every finger and do correct rotary movement (slight enlargement of tremolo only). Let thumb notes be heard and be in perfect rhythm.
- bars 126-9. The rallentando is very little, and very much in gradation.
- bars 134 [No. 85]-139. A little slower, very *leggiero*, with left pedal and light sonority. For left hand find motor movement to throw weight on each first beat, and to jump off each last beat by raising hand from wrist, (wrist staying down). But don't exaggerate to make like an accent standing out! Practise right hand accenting each first beat a little by rotary movement.
- bars 161 [No. 88]-175. Make this theme sing, especially the long Ds, but quiet! Keep left hand down. Begin a shade slower for underlining but only for a moment. Keep hand soft. Play thirds underneath very quiet, hand hanging loosely from melody notes. (Left pedal here probably). Bars 166-7 crescendo up to A. Then decrescendo.
- bars 169-70. Crescendo up to G#.
- bars 174-5. Decrescendo.
- bars 176-84 [No. 91]. *Grazioso* but *forte*, in contrast to preceding. Mark sufficiently first note in each bar left hand. bars 185-92. Also *forte*.
- bars 193-204. *fz* in very well-marked and occurs three times. Then bar 205 *piano* legato (left pedal). Begin a shade under tempo for underlining, and don't hurry. Let theme

- be heard legato in both hand in first three bars. Crescendo in gradation. Bar 211 [No. 94] slight breath pause before first note.
- bar 219 [No. 95]. From bar 219 accelerando in very gradual gradation. Last bar [bar 227, No. 96] don't go slower or change tempo at change from 3 to 2.
- bars 244 [No. 98]-251. Crescendo in gradation. Take very light short pedals. bars 252 [No. 99]-259 left hand must be very equal, and not follow right hand in accents and nuances.
- bars 276 [No. 102]-283. Very energetic.
- bars 284 [No. 103]-291. A great contrast. Change consistency of hand immediately! Take each left hand phrase in one bow and one pedal.
- bar 296 [No. 104]. From bar 296 diminuendo in gradation without rallentando.
- bar 320 onwards [No. 106]. Throw weight on each bass note, but don't accent them too much to be out of proportion. Make all semiquavers sound like a succession of peas falling on a board. Trrrrr. crescendo then diminuendo through this passage.
- bar 344 [No. 108]. Begin a shade slower. *Dolce* (Left pedal). Throw weight on bass E ♭ and keep in pedal with half-changes till end of bar 355. This passage can be a little freer, with slight rallentando in bar 355, then tempo.
- bar 380 onwards [No. 111]. Again a little freer, quiet, *dolce* and rounded. bar 392 [No. 112]. In tempo.
- bar 400 [No. 113] etc. Use finger staccato. Mark well all crescendos up to sforzandos.
- bars 421-31. Crossed out notes are optional. Bar 431 very slight rallentando. Bar 433 etc. Slightly more deliberate tempo. Left hand not too heavy, because it is in orchestra.
- bar 448. Sudden change to *dolce*!
- bar 482. Begin passage fairly quiet and cresc, From about bar 491, begin diminuendo in gradation, also some rallentando but not too much.
- bar 498 [No. 122] onwards. Left pedal. Play first chord quietly, get into tempo (which in any case is a little slower) not absolutely suddenly, so that orchestra can be expressive. Drop with emphasis on to first top note, both hands of each four-bar passage, then play following notes quicker and diminuendo i.e. think only of first note (both hands). This does not apply from middle of line 2 [bar 509]. From here keep basses in pedal.
- bar 514. Keep bass A ♭ in pedal till end of page.
- From bar 498 [No. 122] onwards, and especially from bar 518, do rallentando in gradation, with diminuendo and *calmando*.
- bar 550 [No. 126]. The *Andante* is really slow, absolutely without hurry.
- bar 551. Make A ♭ last, and keep left hand down.

bars 555-8. Very leisured. Express. *rallentando* in second half of first bar and first beat of second bar is end of this phrase. But still don't hurry. Make very tender. Last bar still deliberate tempo.

bars 559-60. Don't hurry. *diminuendo* and expressive *rallentando* in bar 560. bars 561-3 still unhurried tempo. Orchestral entry is slow.

bar 566 etc. Don't hurry semiquavers. Play *articolando*.

bar 571 onwards. Orchestra never hurries. Last bar *maestoso*. Don't make left hand too heavy.

bars 581 onwards [No. 129]. Left hand arpeggio chords very quick, not too heavy.

bar 586. A little more excited. bar 587 *rallentando* and more and more emphatic and broad.
bar 588. Breath pause before arpeggio chord. Bring out B $\flat$ in right hand. Thumb strongly.

bar 592 onwards. Full round tone. No *accelerando* or excitement in this long phrase.

bar 595. Expressive *rallentando* and *diminuendo*.

bar 596. Very quiet and *molto rallentando*. Orchestra enters very slowly. bar 597 [No. 131] begin very slowly and do *accelerando* in gradation. bar 598 very *pianissimo*. Try to get right hand E's in pedal, to give illusion that long E lasts all through bar. bars 599-600. Same, except that *accelerando* in gradation is further advanced. bar 601 [No. 132] Throw weight on first notes in both hands. bar 602 very *leggiere* in contrast.

bar 604. *Crescendo* at top of runs.

bar 613. Begin more quietly, but immediately begin *crescendo*. Make right hand chords full and sonorous, left hand strong. bars 615-6 a very big *allargando* in gradation. bar 617 [No. 134] theme is quicker than in first appearance, but still it is a deliberate tempo. Very *forte*. Play theme thunderously (but very round and soft in quality). Make all semiquavers very strong and clear. Make left hand quavers clear (rhythmic triplets) To help orchestra.

bar 621. Begin *accelerando* in gradation immediately.

bar 629. Play first two or three quavers very slow and emphatic, then *accelerando* and *diminuendo* to end of bar. (Otherwise it is stiff). bar 4 *forte* and in time.

bars 631-2. As before.

bar 635 [No. 136]. Begin *rallentando* and *diminuendo* in gradation, but don't overdo *rallentando*.

bar 640. *Crescendo* and *diminuendo* in ascending and descending run.

bar 646. Bring out left hand theme clearly, with big *rallentando* bar 647 etc. Beginning of awakening effect. *Crescendo* in gradation and gradually be more resolute.

- bar 705. This expressive theme is *forte*, very *dolce* and legato. Think of thumbs in right hand and independence and initiative of fingers in left hand. Very sonorous. Also a shade slower for expression.
- bar 721. Begin *piano* and crescendo.
- bar 729. Very quiet and already a little slower so that orchestra can play express. Piano theme very *dolce* and legato, feeling each finger. Don't hurry it.
- bar 739. Begin a little crescendo and continue till end of this theme.
- bar 757-66. Orchestra rallentando and diminuendo very much.
- bar 767 onwards [No. 147]. Very very *dolce* (left pedal). Play first three notes of theme a little under tempo. Don't let effect be dry. Use enough pedal for grace-note chords not to be short and sharp. Make them very light. Find right movement. Take hand off from wrist (wrist remaining down) at end of each grace-note chord. In theme accent a tiny bit (but not sharply) he tied Es and pause a shade on them. Effect to be a little *stentato*. Hand very soft. bar 737 take time over top G# and make expressive by pausing a shade before it and playing it quietly. bar 776. Same for F#. Then crescendo somewhat.
- bar 783. Take G# strongly and rallentando and diminuendo All this is to be very tender and *rubato*.
- bar 813 etc. [No. 151] Begin *forte* but very legato and *dolce*, and diminuendo in gradation. Soft hand. Subdue left hand.
- bars 820-21. Bring out C and B (tops of chords) in left hand.
- bar 826 onwards [No. 152]. As in exposition.
- bar 844 etc. Bring out both top and bottom lines strongly in right hand. This applies also to this passage in exposition. Accelerando through this in gradation.
- bar 850 onwards [No. 154] etc. Throw weight on bass note in left hand chords and play very quick (as if not arpeggio).
- bar 873. Very deliberate Tempo. Throw weight on bass note in left hand and play arpeggios very quick.
- bars 891. Begin accelerando in gradation. Make right hand chords (all notes) clear and heard.
- bars 887-9. Continue accelerando.
- 905-09. Watch rising and falling of hands. Crescendo in gradation.
- bars 917-19 etc. Make all notes of chords full and strong, especially left hand. Make effect thick and round like an organ. From end of line [bar 921] and in bars 922-4 rallentando in gradation, diminuendo somewhat and become more expressive. bar 925 [No. 160] very *dolce* and expressive and *rubato*. Give very clear pedal for quavers, which play very quietly, so that D# lasts.

bar 934. C[♮] play louder than following C[♯]. B[♭] the same, but all quieter, perhaps with pedal.

bar 941 onwards. Think of thumbs in both hands and play *legatissimo*. Change pedal for every left hand octave to give perfect clarity. Mark well sforzando at top of phrase (beginning). Then diminuendo. Then in 945 begin crescendo up to bar 947, then diminuendo. Then begin new phrase with marked sforzando, etc. all the time becoming more and more loud and emphatic (but always legato) till bar 957 [No. 162]. Here suddenly staccato. Every octave equal. Short pedal on first beats of each bar only. Still think of thumbs.

bars 966 onwards. Very *forte*. Orchestra is actually a shade slower for expression and *cantabile*.

bars 979-80 [No. 165]. *Allargando* leading to last chord. bar 980. Orchestra plays very very broad and rather slow.

bar 982 onwards. Piano in tempo. bar 984. Begin diminuendo in gradation.

bar 985. Begin with a little accent on first chord, but continue diminuendo from last bar, and become very quiet with *rallentando* at end of bar. bar 986. Begin very quiet and mysterious, but with all notes of chord equal, effect to be thick and like an organ. Each pair of chords is to be louder than the one before, and between each there is to be a significant silence, as though one is surprised. Push hands forward to back of keyboard for second chords, simultaneously raising wrists. Last pair very strong, then a longer pause. Then the final theme! Play this as majestically, full and *forte* as possible. Very very deliberate tempo. Second quaver is stronger than first. Mark left hand triplets to help orchestra. Horns will play orchestra theme in 3rds, 2 horns doubling each voice.

bars 992-1001. A shade quicker. bar 992, Mark second chord specially. Also in bar 994.

bar 995. *Rallentando* on three quaver chords and make breath pause before next chord.

bar 997. *Rallentando* a little. bar 998. Move again. bar 999. *Rallentando*. bar 1000 etc. Don't hurry.

bar 1008 [No. 168]. Take first A fairly strongly, then go suddenly quiet and slow. Make very *dolce* and legato and *cantabile*, and crescendo and *accelerando* in gradation. Think of bows in left hand. Have each figure in one bow, throwing weight on bass-notes (but only feather-weight here).

bar 1012. Continue *accelerando* in gradation till bar 1016 [No. 169].

bar 1016 [No. 169] B5 and 6 etc. Play left hand also *forte*, semi-staccato, every note filling harmony, thinking of bows.

bar 1024 onwards. *Cantabile* and *forte*. Also bring out sufficiently basses.

bar 1032. Begin first note *forte*, then go suddenly quiet, then in bar 1033 crescendo up to bar 1034. Repeat same thing in this and reset bar, and in bar 1035.

bar 1039. A good *rallentando*.

bar 1040 onwards [No. 171]. *Forte* and very deliberate. Slower.

bar 1048 [No. 172]. Take bass A strongly and hold in pedal till bar 1054. Begin right hand quietly and crescendo Same tempo as preceding *maestoso festivo* passage.

bar 1053. Diminuendo.

1060-61. Don't hurry this. Make each octave emphatic and listen to orchestral theme.

bars 1062-63. *Allargando*. Last two bars play without rallentando or pause.

6.1.4.4 Remarks by Medtner on his Sonate-Ballade, Op. 27, heard in Paris in June 1934. [These notes are combined with 6.1.6.15]

First movement

General criticism of first movement. Tempi changes must not be too sudden and noticeable. Differences must not be so noticeable. Start slowly, because it is a singing theme, but immediately get quicker (move into tempo). Very legato. Tempo should be more as I do in bar 14. He makes little rallentandos at end of each phrase of first tune, then gets on again.

bar 10 and all similar places. Bring out top note (top line).

bar 11 (and 13). Pedal on first beat, raise pedal fairly gently on second beat and leave off. Also on second beat Medtner crossed off the dot after the crotchet and put a quaver rest instead.

bar 14-15 (etc.?) Bring out top note (top line) before octaves, but when there are octaves, double note (thumb) may be heard (almost) equally with top.

bar 17-18. First beat pedal down, second beat pedal off, and leave off. Medtner inserted breath marks on right hand quaver rests.

bars 19-21. Change pedal for every note.

bar 24. Lighter and with movement, but not to give the effect of being quicker.

bar 31. Think he wants accent on 6th beat, 1st beat of next bar less loud. Same idea throughout. Light part is episode. Must get on, not give impression of being a part by itself.

bars 31-3. In the last two right hand semiquavers in bar 31 and following first two right hand semiquavers in bar 32 forming a four-semiquaver figure overlapping the bar line, accent the first semiquaver of the figure and play the first semiquaver of this figure in bar 32 quietly. Treat all these figures overlapping the bar line in the same way i.e. accent against the beat and no accent on the third semiquaver. Throughout this movement make left hand correspond, with accent on the first of the two-quaver chords overlapping the bar line.

bar 34. Second subject. Plays first four notes leaning on first (not third). Plays these notes slowly. Always lean on first-note in this figure. Medtner played thus. and rather slowly and expressive.

bar 44. Play all these left hand figures non legato. Do not join them; do not change finger in bar 46, for example. Raises hand, particularly left, for phrasing. Medtner wrote *portamento* underneath.

bar 48 and similar places. Mark two-quaver phrases in right hand by decrescendo nuance on each, and separate each pair.

bars 50-59. For quick moving bass in low register use half pedal only on left hand quaver chords to bar 57. Then use more and more pedal for increasing sonority reaching full pedal in bar 59.

bar 60. Medtner wrote *poco ritenuto*.

bars 61-3. Last semiquaver of each left hand semiquaver figure is part of the theme so that it must sound as though written thus



Medtner wrote a ring round each of the two semiquavers, left and right hand, thus joining them together. All similar places must be treated in the same way. Pedal carefully. Do not let accompaniment cover theme.

bar 61. Both D#’s and E#’s belong to melody, and must be played equally. bar 65 etc. for example. Begin a little slower, work up to bar 67 tempo.

bar 67. Make this tune important. As in the opening. Start a shade slowly, then get into tempo.

bar 72. Bring out top note (top line) legato, release underneath notes, as if staccato. Left hand less loud. Plenty of pedal in accompaniment parts and soft rounded tone quality.

bar 81. *A piacere*. No pedal, because held notes act as pedal. Only *pochissimo* rallentando in bar 108. *Irrisoluto* in bar 109 means in mood only, not in tempo. One may begin bar 109 a very little slowly, then get on. *Irrisoluto* is realized by a slight pause at breath marks, commas. Effect to be light, not heavy.

bar 117. Quicker but softer. Get loud much more gradually.

bar 117-23. Concentration on first G# only, than get on into quick tempo and very gradual crescendo. Soft rounded tone quality.

bar 135. Melody, more soft, rounded. Plays bars 146-7 more slowly than me.

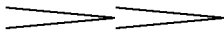
bars 137-8. Long C# must sound right through these two bars. Hold with pedal. Left and right hand themes *piano*, with left pedal, like an echo.

bars 144-9. Additional markings are — *poco a poco calmando e diminuendo* over bars 144-5, and *poco più tranquillo* over bar 146. Play bars 146 and 147 more

deliberately, bring out well right hand long E, play left hand semiquavers quietly so that long E will last its full length. Echo effect in bar 148 again. Medtner added *calando ritenuto* and *pp* in bar 149.

bar 150 etc. Plays much more quickly than me, with rallentandos at end of each phrase.

bars 150-53. Hold pedal right through these bars.

bars 155-6.  on each left hand phrase.

bar 220. Starts tune softly, but plays much more quickly than me, and gets on. Start softer, work up gradually,

bars 220-30. Start softly, but nevertheless bring out left hand tune accenting slightly first note of each right hand semiquaver group as they mount up with crescendo rising gradually to great excitement. Play bars 229 and 230 much more slowly with big rallentando.

bar 226. Excited.

bar 229. Much slower, big rallentando.

bar 231. Bring out top note until octaves, when thumb may be heard.

bar 258 etc. Softer tone, More caressing, but in tone only. Do not change tempo.

bar 262 etc. Play left hand figures one movement to each figure of two notes, a sort of bouncing movement from first to second.

bars 272-3. Change pedal on each left hand accent. Do not push it down fully, as it is a moving bass in a low register.

bar 294 Medtner added in his writing two Gs, semiquavers, in right hand, one octave above left hand octaves, also following F #.

bar 296. Carry last F # over into *Introduction*.

Introduzione

Opening tune very soft and legato. Like a religious song, slow and solemn, but not too slow. Must be able to march to it. Tune in both hands *mezzo piano*, other notes *piano*. Medtner wrote “*una corda*”.

bar 9. *Tre corde*. Left hand crisp and taut, yet *tenebroso*. Devilish. Entrance of Devil!!!

bars 11-12 and 15-16. DO not hurry. Play with deliberate and rather pompous effect. bars 13-16. As previous

bar 17. Keep up tempo.

bar 25 and following similar places. Give top line crotchets their full length, underneath right hand line. Semiquavers crisp and *taut*. Devilish! Quiet!

bar 27. *Poco* crescendo.

bars 37-8. First left hand chord (fifth) loud, next ones quieter so that left hand tune in bar 38 comes out suddenly loud in relief, although soft and round in tone quality. Medtner wrote “*ma a tempo mobile*”.

bar 38. Left hand tune. Soft.

bars 44-8. Very singing, soft, lasting tone. Songlike. He wrote “*pesante*”, but not very loud until bar 48 where he wrote “*allargando*”.

bar 49-56. *Maestoso*. With all possible force. Very loud and a little quicker. Medtner wrote “*poco mosso*” over bar 53 and “*poco ritenuto*” over bar 56.

bars 57-8. Right hand very staccato in bar 57. Start a little slower and accelerando to end of bar 58 but not too much. Take bottom A in bar 58 very strong and play it separately preceding and following note to emphasise forcefulness. bars 59-60. Similar.

bars 61-2. Strong and staccato. In bar 61 Medtner put an accent mark on each right hand semiquaver chord. The last semiquaver chord must sound like the end of the story, as it were, the next note (first note in bar 62) is to be quiet, so as not to sound as if it were part of the story.

bars 63-4. Last trill must die away. without any accent at the end of it.

Finale

Medtner wrote over the beginning “*sempre al rigore di tempo*”. This movement consists of contrasts between energetic and rounded parts.

Opening. To be energetic but light and clear. Rather *scherzando* as he played it.

bar 4. Echo. Come forward with left hand for second of double knocks. Do not do two downward movements.

bar 17. *Forte solo*.

bars 23-4. Loud and energetic.

bars 31-3. Play left hand tune with thumbs on each note.

bars 35-44. Make a complete difference of style like a dialogue between the two bars 36-7. Very loud and energetic, and the two bars (38-9) much quieter bringing out top line singing very beautifully. Treat similarly bars 40-44.

In bar 36 take in full pedal second bass A $\sharp$ and hold until second beat of bar 38, taking care to bring out top line bar 38 clearly although *pp*. Similarly keep bass A $\sharp$ in bar 40 into bar 41. Give strong accent on three rising last quavers of bars 42-4 changing and holding pedal from one to the next.

bars 48-70. Peaceful and maybe a tiny shade slower. *Legatissimo*. Very rounded. Great contrast.

bar 79 etc. As before.

bars 116 and 119. Pedal clearly.

bar 117. On second beat right hand C sforzando take full pedal and hold it to second beat of next bar to give effect of legato join, with diminuendo, from right hand sforzando down to left hand bass F octave. Medtner wrote a phrase mark joining the treble C to bass F.

bar 120. Similar, with same phrase mark added by Medtner.

bar 130. *Piano* this time. *Stentato*, as if tired.

bars 130-49. First part of Fugue. Very very rounded and soft and singing, but almost in tempo, not noticeably slower. He played this slower than me. Keep whole movement going. Make breath pause at every comma mark — effect to be like a gasp.

bars 150-53. Slightly energetic

bar 154-71 a little more *risoluto* and *mezzo-piano* in bar 155.

bar 172-210. Really *risoluto*, diminuendo in bars 176-7 to *pp* in bar 178 where Medtner wrote “*una corda*”. He said keep left pedal down until bar 202 where he wrote *tre corde*. In bar 203 accent well second note crotchet B ♭, but it must still be energetic, quiet and mysterious, not material! From bar 187 crescendo very gradually to double *forte* at bar 210. In bar 203 accent well second right hand note crotchet B ♭ and all similar places as the voices overlap, to the double *forte* bass octaves at bar 210 and onwards.

bar 176. Played this quicker than me, but light and even.

bars 228-35. Theme very rounded, full and singing, first in right hand, then in left hand.

bars 236-9. Back to energetic again, although *una corda*. Accent only slightly right hand notes with mark >. Bring out more especially notes with line over _ . *Senza pedale*.

bars 240-41. *Con pedale*.

bars 242-7. Same as six previous bars.

bars 248-72. Very rounded and singing again.

bars 252-4. Rhythm! Make rhythm absolutely exact.

bars 260-63. Last line. Slightly slower.

bar 298. Here begins a long spell of rounded expressive playing, both hands very legato and singing.

bars 311-48. Extremely round. Think of left hand and make very *espressivo*. Let right hand be simply an echo. Begin tune a little slower but soon get into tempo. Medtner wrote “right hand always *pianissimo*”. Make left hand come out on top right up to bar 329. At bar 330 right hand begins to be more and more expressive and equal with left

hand. At bar 332 bring out right hand very full and round. Medtner wrote over these last few lines “*la main droite*”. Bring out particularly the F # in bar 334. Make this part expansive. From bar 339, very loud and full. Bring out in left hand not only the bass, but all the other notes with nuances as marked, otherwise the effect will be too poor. In bar 348 bring out right hand C #, not left hand so much because this bass has been going on for several bars, so it is not necessary to insist on it too much.

bar 313. Misprint. First bass note is E #.

Last chords *sostenuto*.

6.1.4.5 Sonate-Ballade, Op. 27 Second hearing in Paris.

[First movement]

Opening theme too loud. It seemed to me then that Medtner said use a flat hand and no finger movement. Simply glide from note to note.

bar 18. In this and next two bars raise hands a lot for every third chord. Very loud and strong. He seemed to use wrists for this passage.

bar 48. Each note of two-note figure not separate enough. Come down from a height and crescendo a lot. He got very loud at the top of this part.

bars 57-8. Come down from height on first note of each two-note figure,

bar 67. Make this tune more important. Let it resemble opening tune in mood. Start a little slower for importance, but get on.

bar 81. *A piacere*. This I still play a little too slowly. Don't forget wrong note in bar 83.

bar 108. Hardly any *rallentando*. *Irrisoluto* means in mood only, not in tempo. Start a bit slowly, but get on. *Irrisoluto* is to be realized by pause at breath marks, but not too much.

bar 116. *Ritenuto* here.

bar 117. *Concentrando* on first G # only, then get on. Get loud very gradually.

bar 137. Not too slow. Get on, in fact. C # is end of this part of tune. Must sound right through that bar and next. Left and right hand top tune to be *piano*, with left pedal and to sound like an echo.

bar 150. *Tempo I*. Right hand very flat and no movement. Left hand start slightly slowly but get on very soon. Left hand quiet and sweet tone. Slight accent, but almost imperceptible, on first note of phrase, e.g. bar 155.

bar 178. Don't forget wrong note. Play E♭.

bar 220. Left hand soft, but tune to come out well. Get on and gradually work up. Right hand slight accent on first note of each running figure, so that mounting up is brought

out. This accent to be done simply by coming down loosely on fifth finger with weight, automatically. Effect to be a gradual rising up, with crescendo.

bar 231. Raise hands to get *forte*. Think he uses wrist staccato here.

bar 294. Pedal! Wait a shade before putting down pedal for F $\sharp$, otherwise previous g will be caught in.

Introduzione

bars 11-12. Do not hurry, play a shade slower, with a deliberate and rather pompous effect. Same in bars 15-16.

bar 25 etc. Hold top right hand note full length, but short under notes.

bar 37 left hand. First chord loud, next ones quiet and right hand louder, so that left hand tune in bar 38 comes out suddenly loud in relief.

bar 44. Singing and very soft tone.

bar 49. *Maestoso*. With all possible force.

bar 53 etc. Very very loud. Throw weight of both hands on to thumbs.

bar 51. Very staccato. Start a little slower and do not accelerando too much.

bar 58. Give a good bang on bottom A and play it separated from preceding and following note, so as to be forceful.

bar 59. Same thing.

bar 61. Very strong and staccato. Last note of second beat to sound like the end of the story, as it were, next note (bar 62) to be quiet, so as not to sound part of the story. Last trill to die away without accent at the end of it.

Finale

Finale to be *al rigore di tempo*.

bar 4. Echo only.

bar 8. Echo only.

bar 31 etc. Try raising left hand high for each note of this tune, also in octaves. [bars 34-6]

bar 48. Peaceful and maybe a shade slower.

bars 116-17. Change pedal for every beat. Same thing in bars 119-20.

bar 132. At comma mark, every time it occurs in this fugal passage, make a break as if pausing for breath. Effect to be as if one took a grasp. Play this page (page 28) *piano*.

bar 154. Five little notes in left hand to be played with three little notes in right hand.

bar 178. *Risoluto*. He plays all this more quickly than me. Use flat hand and make no movement. Keep on with flat hand right up to bar 210, crescendoing very very gradually.

bars 210-14. In bars 210-14 get really loud.

bar 252. Very rhythmic.

bar 313. Think only of left hand with regard to expression. He plays this slower than me and very singing.

bar 329. Both hands very full and singing.

bar 334. Bring out F # with sideways movement. Play slower than I did and very singing and expressive, a bigger effect, more expansive.

bar 339. Not too fast. Very loud and full. Last line and following right (left?) hand tune. Not as quick as me. Do not start so slowly and do not accelerando more.

bar 365. Good sforzando, then suddenly quiet, accelerando but rallentando a little top of right hand run then a good finish in chords.

Finale

Opening to be energetic but light, and must be clear.

[bar 1]. For double knock rhythm, play first (short note) then for second (long) note push hands forward to back of keyboard.

bar 17. Don't hurry.

bar 20. Especially to be steady. This movement consists of contrasts between energetic and rounded parts, according to his red pencil marks.

bar 23. Loud and energetic.

bar 25 etc. Hold left hand C # and play all that tune entirely without pedal, as C # acts as pedal; with pedal it sounds murky.

Second half of tune slight pedal at beginning. He gets a lovely crescendo effect in bars 26-7 right hand.

bars 29-30. Crescendo and more excited, but not quicker.

bar 31. Play left hand tune with thumb on each note.

bar 36. Bottom A # without pedal until second beat where it is marked. Then hold pedal while playing bar 38, keeping A # going. But bring out clearly top note of melody. He says if you bring out top note in a place like this, you need not worry so much about pedal, but if top note was feeble, tune would be entirely lost. bar 40. Same thing.

bar 43. Strong accent on last chord of bar and hold through next bar with pedal.

bars 48-70. Very very rounded. Great contrast.

bar 103. Same as preceding similar part.

bar 117. Strong accent on second beat top C to be carried legato into next bar. bar 120. Same. bar 121. Same.

bar 126 etc. To match preceding accents.

First part of Fugue (bar 130). Very very rounded and soft and singing, but in tempo.

bars 150-53. Slightly energetic. Second part a little louder, but still rounded.

Risoluto part very energetic and loud at beginning. Great contrast.

bar 78 etc. Still energetic, but quiet and mysterious! Not material. Begin *pp* and all through keep hands very close to keyboard and very flat. Always hold hands very close to keyboard and keep in position in polyphonic music. Right hand he played so quietly and almost without any nuance. Keep left pedal down until bar 202. Then start to accent well bar 203 second note right hand and all similar places, also bar 211 left hand same accent. Also he brought out very clearly semiquavers from bar 202 in right hand. First part of this (*pp*) he did not trouble to make semiquavers very staccato.

bar 228. Loud, but right hand chords singing and rounded. bar 232. Same thing.

bar 236. He did not play this quite so quick as me, I think, but lighter, though very energetic.

bars 240-41. Louder and more singing, but just as quick.

bar 248. Very singing and round right to bar 263, not forgetting to make bars 253-5 very rhythmic notwithstanding.

Think he played it a shade slower himself, although he always says Do not change the tempo.

bars 298-310. Very round and singing.

bar 311. Extremely round. Think of left hand and make very expressive. Let right hand simply be like an echo. Begin tune a little slower, but soon get into tempo, although I think Medtner plays this a little slower too, at any rate slow enough to have a round full effect. Make left hand come out on top right up to bar 332. Here bring out right hand very full and round.

bar 340. Bring out all notes of left hand with nuances as marked. Do not let only the bass be heard. Effect like that would be too poor.

bar 348. Bring out right hand C #’s, not left hand. When same bass has lasted for several bars, one does not need to insist on it too much.

bar 349, right hand. Play with finger staccato, non legato effect.

6.1.4.6 Further remarks by Medtner on Sonate-Ballade, Op. 27, heard in London on February, 12th 1935.

First movement

Opening theme must be very legato.

bar 50. In bar 50 put pedal a little way down on first quaver, then leave off, then put down on last quaver and leave off till last quaver of bar 51, and continue like this until bar 57. This small amount of pedal is to be used because it is a quick-moving bass in a low register, therefore use less pedal and do not push it right down. From bar 57 gradually use more and more pedal for increasing sonority in crescendo, then in bar 59 push pedal right down and hold for harmony. Then in bar 61 use less again, $\frac{1}{2}$ and take up soon enough and change carefully and completely enough to prevent accompaniment covering tune. Subdue left hand here also. Same thing in bar 67 etc. also *legatissimo*.

bar 72. *Legatissimo* again. Also make bottom note very full in left hand, but other notes of accompaniment quieter. This is to give more sonority without covering tune.

bar 105. Pedal, because held notes act as pedal.

bar 146. Bring out tune well, make left hand descent very quiet so that long E lasts.

bar 150. Hold pedal from here till bar 153. He also got a lovely *legatissimo* tone here in left hand.

bar 270. Pedal with regard to registers.

bars 270-71. In bars 270-71 a fair amount of pedal may be used, as it is in a fairly high register, but in bars 272-3 change on each left hand accent, and do not push pedal down so far, because it is a moving bass in a low register. In bar 274 also use a little pedal and be careful not to cloud that trill.

Introduzione

Introduction is too slow. Must be able to march to it, not a quick march, but it must be possible to march. Tune in both hands must be *mezzo-piano*, other notes *piano*. Don't forget wrong note in bar 17. Don't get slower. The preceding part has more notes, this less; that fact alone makes this part sound slow enough. Without actually playing it any slower.

bar 30. He crescendoed more than me and got more excited. Same in bar 34.

bar 57. *Accelerando* applies to whole line, therefore start *ritenuto* and then *accelerando* very very gradually right through to the end of that line. Then in bar 59 (etc.?) do the same thing.

Finale

Opening not clear enough. For all double knocks like these come down on first note with fairly flat hands, then for second note, push hands forward to back of keyboard, raising wrists a little.

The bars 36-7 and 38-9 should be like a dialogue, with a complete difference of style between them. Medtner played bars 36-7 very loud and energetic, and bars 38-9 much quieter, but bringing out top tune very beautifully. Then bar 40 very loud and energetic, then singing and rounded and quiet etc.

bars 48-70. *Legatissimo*.

bar 178 etc. When playing energetic music *pp*, it must not lose its energy. Every note must be well articulated. Play with finger staccato movement right through the Fugue from bar 178 including bars 197-209.

bars 236-9. Do not accent so strongly notes with explosive over them. Accent a little. Medtner marked more those with straight line over, particularly syncopated ones. He said each chord must be heard clearly.

bar 298. Use much less pedal and let left hand tune sing legato in this and next bar. Then in bar 360 bring out right hand tune very much and I suppose use more pedal because it is in a higher register.

bar 313. Don't forget E # in bass, not C #.

bar 246. Go suddenly *piano* where he has marked it, (middle of bar) so that crescendo can be done.

bar 348. In bar 348 He brought out very well C # 's as played by thumb of right hand.

bar 349. Do not begin so slowly.

bar 358. Arpeggio chord. Run up *arpeggio* as written on bottom stave, throw hand thence on to chord on middle stave finishing with left hand turned over sideways and wrist pointing to right hand. This is to make this chord very strong. He held this chord and slapped his wrist to show me how firm it was. Do the same thing in bar 371. Turn wrist towards right hand for top half of left half chord. Same thing also in bar [3]49 first chord. Do a good accelerando right through second half of this page (bar [3]57 [onwards]) up to final chords.

In opening tune of *Allegretto*, do not make trills too long.

6.1.4.7 Remarks by Medtner on his Danza sinfonica, Op. 40 No. 2, heard in London on February 12th 1935.

Not enough difference between staccato and legato.

[*Allegro meditamente*]. Do not make this too slow. Contrast with following *Allegro scherzando* must not be too great.

bar 13. He did a good diminuendo up this run.

bars 141-2. Bring out right hand G and F # and make them last. Do not let left hand cover them up. Keep speed of middle part up to that of preceding part. *Al rigore di tempo!*

bars 270-76. Although this is *tranquillo*, it must not be slower.

bars 463-4 and onwards. Make tune very legato and singing.

bars 479-80. Make right hand D last right through the two bars. Same thing in next four bars.

6.1.4.8 Remarks by Medtner on his Danza ondulata, Op. 40 No. 5, heard in London on February 19th 1935.

Play with *élan*. It seems as though he is thinking of water-nymphs making movements in the water. The three notes leading up to the comma apparently correspond to a movement, with *élan*. There must be a real break at comma, the note before it being quite short and fairly strong, and although he said comma must not hold up time or rhythm, when he played it, there was a slight pause, quite noticeable, in fact.

Start off at full speed; do not get into tempo gradually. In all the first page [bars 1-15], remember comma although it is not written in every place. Medtner always give a suggestion of it, getting less and less perceptible as crescendos and accelerandos increase.

bar 5. Before first diminuendo [bar 5], do a little crescendo so that diminuendo is possible.

bar 7. Rallentando a little in bar 7 and restart tune a slight shade slower, but quickly get going.

bar 10 onwards. From crescendo in bar 10 get gradually very much louder and do an accelerando and get more excited. He kept saying "stronger, stronger! *Plus fort!*" Make last two or three phrases very loud like a cry. Make each note of phrases, including fifth finger, very strong, last one really *forte*. Accelerando right up to bar 15 top D, pause slightly on left hand F#, play that little run with a diminuendo, quickly and gracefully, landing on B major chord [in bar 16] very quietly. For next part [bar 17 onwards] *pp* have very low wrists and flat hands, play very evenly with hardly any nuance and *pp*.

bar 24. Slight rallentando. Then start off a little slower again as on first page. Crescendo a lot and accelerando up to bar 32. Rallentando right from commencement of this bar, making very strong. Rallentando a lot for first two notes of next tune making them very strong. Then get a little quicker. Play this *tenderezza* tune a little slower than first part, but not too much to make changes of tempo too brusque. Bring out left hand cello tune. Here Medtner does not pause at comma; simply makes a break in phrasing.

bars 36-7 etc. Play where marked *espressivo* expressively and with full tone, then play *teneramente* part more quietly, particularly at *pp* mark, so that these two phrases sound like question and answers in two entirely different voices. He plays grace notes terribly quickly. Continue with quiet tone and *tranquillo* up to bar 44. Start next part quietly and fairly slowly and crescendo and accelerando up to note marked *espressivo*. Play this very quietly and continue quietly without any more accelerando up to bar 52.

bars 53-6. Last line play tune fairly quietly. Let A in right hand and D in left hand be heard very well right through. Achieve this not by accenting them, but by holding them.

Holding will make them sound through other notes. Let these two notes be heard at the end of this passage in last line last bar.

bar 61 etc. Medtner liked the way I did this. Remember to keep A's and D's sounding, however.

bar 66-9. Do not accent left hand D; simply hold. In bar 67 do not hold D after C# is played, and change pedal very very carefully in this and next bar to keep harmonies perfectly clear.

bar 77. Crescendo a lot here and work up very much. His sounded excited. Make last phrase in particular (i.e. the one ending in bar 80) very loud indeed and make left hand loud too. Then go *piano* as marked, but crescendo a lot up to sforzando in 82. Then repeat in the same way, but after *sfz* in bar 84, do not go suddenly quiet, but diminuendo gradually.

bar 103. He put in an 8ve octave on bass F#.

6.1.4.9 Remarks by Medtner on his Russian Fairy Tale, Op. 42 No. 1, heard in London on February 19th 1935.

The first page is a dominant pedal. It is also an introduction or prelude. Theme does not begin until second page top [bar 17]. Introduction must give impression of awaiting and expecting something, "une impression d'attente" he said. A great deal must be made of the pedal note. Every time a C occurs, bring it out very well. The explosive on the first chord is put in order to emphasise the C. Bring it out strongly with little fingers of right hand and left hand. Do not draw too much attention to the melody by making it too expressive; also play it quietly at the beginning. In any case emphasise all the Cs in this page. Then at top of bar 17 bring out melody very well and make very expressive. Raise pedal and take right off where he has marked, so that theme sings out very clearly.

bar 25. Use more pedal because register is higher. He played quietly.

bar 28. He played the two right hand quavers separate as if they had a straight line over each. Crescendo right up to C, make C chord strong and take off hand, but simultaneously put down pedal to prevent chord coming off too sharply and to make tone softer.

L4b1+2 [the exact location remained unknown]. He did not seem to make left hand quite so staccato or strongly marked as I do.

bar 32. For crotchet chord with trill, come down from a height making chord very strong. Play seven notes including turn to the trill.

bar 36 etc. Pedal as marked. Do not bring left hand notes off too sharply. Make the whole effect of this part mysterious.

bar 40 etc. Use more pedal as marked, to make tune warm, singing and sonorous.

bars 52-5. Use more pedal than in bar 36 etc. for higher register.

bar 56. Bring out C pedal again.

bar 72 etc. Pedal must breathe. Take right off between each chord. The effect he got was almost staccato. In the first four bars of this part (which he called a choral) he made a slight pause before the first chord of each bar, so as to give it a rhythmic accent.

bar 75. *Cantabile piano* tune here must sound like a different voice and must be quiet. He used very little pedal and kept accompaniment down. Said accompaniment should be like *pizzicato*.

bar 79. Diminuendo.

bar 80. Start off loud again, like a different voice.

bar 84. Quiet and soft. Bring out bottom line of right hand but soft.

bar 95. Ritenuto. When one loses speed through making something expressive, then one wishes and return to original tempo, make real rallentando, than at return start off in tempo right away. Therefore in bar 95 rallentando, then start bar 96 in tempo, immediately. From there until bar 102 emphasise pedal F.

In bar 104 bring out strongly D ♭ and even make it a little longer than its exact value to emphasise it.

In bar 106 emphasise G in the same way and in bar 108 emphasise D ♭ the same.

bar 108. Play left hand tune fairly quietly and diminuendo, up to E □ (bar 110), playing E □ very quietly to make expressive. (Play left hand tune in bars 13-15 in the same way).

bar 112. Play bar 112 etc. with full soft tone pedalling as marked, using a little more pedal than on first appearance of this theme, so as to make it a little warmer. Play quietly nevertheless and in bar 120 play very soft and quiet, and do not cut off sharply. For last *fortissimo* chords come down from a height starting with high wrists and pointing first finger right hand down straight to A ♭ and fourth finger left hand to A ♭, then for F (second chord of two), bring wrists down very low as thumb right hand and fifth finger left hand play F. These tow chords and two movements are really one continuous movement. Think only of A ♭ and F. Make these chords very very strong.

6.1.4.10 Further notes on Concerto No. 3, Op. 60, heard in Golders Green on Wednesday, August 29th 1945.

First movement

Begin theme without left pedal. In general do not use left pedal for dynamics, but only for covering something. Don't use it while orchestra is playing. It may be used sometimes when orchestra is silent. First theme must very gradually get quicker and slower all through in gradation.

bar 31 etc. Don't worry about accents in right hand. Bring out well left hand. Don't start too quick, and accelerando is not very much. By bringing out left hand we arrive on

- bars 36 [No. 5] at the right tempo, without any doubts as to where each other is and what each other is going to do. Four in a bar is already established.
- bars 47 [No. 6]. Not too slow. bar 49. Pause at top of double thirds, also in bar 50.
- bar 51. Bring out strongly bass note in left hand chords, also bar 52.
- bar 57 [No. 7]. Clear pedal after first nine notes. Don't accelerando too much. Let left hand notes be heard equally with right.
- bar 61. Keep tempo up at beginning of bar, rallentando in gradation. Don't double last three bass notes.
- bars 66-8. Bring out left hand. Four in a bar. Don't play too quickly or accelerando too much. Very little, in fact.
- bar 71 [No. 9]. Don't raise hands too much between phrases.
- bar 73. Play in same soft gracious round way as preceding bar.
- bar 74 [No. 10]. Don't make every note sound too much. Bring out top line in right hand as if melody.
- bar 78. Keep accompaniment down so that it is hardly heard. Don't exaggerate flexibility accelerando and rallentando. Play slowly nevertheless.
- bar 82-5 [No. 11]. Still keep slow and quiet in mood. More energy does not come till bar 86 (in gradation accelerando) and especially from bar 88.
- bar 92 [No. 12] etc. Do not make every note heard too much. Orchestra must play round and *espressivo*. Piano must match. Especially don't bang out left hand with too much emphasis and accent.
- bars 96-7. Work up to bar 97, come down this with a slight rallentando at the end. bars 98-9. The same.
- bar 100 etc. Bring out right hand theme. Don't bang left hand too much.
- bars 113-6. He played very slow and *espressivo*, but said, in bar 115 and similar places two first Cs in right hand are too slow. Must get on to first C in next bar, which is long note. Don't raise hands so much between first two Cs.
- bar 121 [No. 15] etc. Don't exaggerate phrase marks (two notes). He seemed to play louder and with fuller pedal.
- bars 122-7. Don't accent beats in left hand. Keep style and mood of preceding bars till 126.
- Tutti* [bar 154, No. 19] he began very slow and broad and did not accelerando a lot. Rallentando again before piano enters.
- bar 171 [No. 21] etc. Make left hand smooth. Don't accent first note of each bar where chord occurs. Bring out also in isolation top line of right hand.

bar 203 [No. 15]. After energetic orchestra begin this rather loud and diminuendo in gradation.

bar 211 [No. 26]. Begin a little louder than I did and diminuendo again.

bar 219 [No. 27]. He seemed to not make this bar quite as long as I did.

bar 237 [No. 29] etc. Don't exaggerate flexibility *accelerando* and *rallentando*. He now plays this theme straighter than before. Help right hand with left hand where theme is doubled.

bars 244-9 etc. Play in deliberate tempo, and work up to *sforzando* making them very strong.

bars 250-61. Don't play *giocososo* part much quicker.

bar 263 [No. 32]. Keep up tempo. Don't pause too long on first C to hold up tempo.

bar 290. Mark well in slow *rallentando* left hand figure. Same next time.

bar 298 etc. Get quicker fairly quickly. His sounded rather jumpy.

bar 308 [No. 38] etc. Play without left pedal, I think. Don't make every note so equal in strength. Take first C strongly, next B ♭ quieter and crescendo up to 2nd F, which is strongest note, then diminuendo on last two notes of phrase. Play this tune with this nuance.

bar 315. Play right hand staccato.

bar 377 [No. 47]. Suppose must not make first F # too long. Keep in tempo.

bar 385 [No. 48]. Keep in tempo. He now does it much quicker than before. *Rallentando* in very gradual gradation from about beginning of next page to end of passage.

bar 401 [No. 50]. etc. Very resolute and *forte*. Make more also of left hand. Take bass strongly and crescendo in left hand in each bar (up to last chord in each bar). Last cadenza, in descent let left hand notes be heard equally with right. Last chords make resolution of harmony heard clearly.

Interlude

Left hand pedal may be used here in the opening. Make sure in first two pages that left hand is heard equally with right.

bar 73 [No. 63]. Play very *forte* and as he said before, next bar [bar 74] much quieter both hands, and especially left. bar 75 especially towards end begin to crescendo, bringing out left hand well, up to bar 77 very *forte* again, bar 78 much quieter, bar 79 crescendo again.

bar 100 etc. It seemed to me that he *accelerandoed* more than me, beginning to get quicker earlier, so that at bar 107 it was already rather quick and he went on getting quicker till the end of this passage, so that before last movement begins, it was quicker than the tempo of the last movement.

Finale

Is this right? He took opening of last movement a shade more lively than I did, I think, a slightly quicker tempo, but only very little.

bars 81-100 [No. 78-9] [This] was a little quicker than preceding pages.

bar 114 [No. 82]. Went back to opening tempo.

bars 132-3. Mark well left and right hands, in very definite rhythm, and in the exact tempo of the next theme, so that the tempo is already set for the conductor.

bars 134-9. Play with left pedal, unless it is found not to be heard enough, according to the piano one may have. If it is too subdued, drop left pedal.

bar 161 [No. 88]. No left pedal here. Start first three notes of this theme more slowly, and get into tempo.

bar 205. He did not seem to start this theme a shade slower, as before.

bar 244-51 [No. 98]. No left pedal, not even to begin. Make it heard clearly, and in detail.

bar 331. A little rallentando in this bar. Listen to orchestra.

bar 344 onwards [No. 108]. This can be played with left pedal, as orchestra is not playing. Now he says change pedal completely at each change of register.

bar 362 etc. Very energetic. He played left hand energetically.

bar 380 onwards [No. 111]. Left pedal may again be used. Bring out tune.

bar 447. Do not go suddenly too quiet. Bring out well first notes of left hand theme.

bars 498-512. No left pedal at the beginning of this. Don't begin slower and get into tempo. Preceding rallentando should already have arrived at slower tempo, so now begin new part right in tempo. Play left hand staccato (with right pedal) to sound like bells (wrist staccato). Perhaps the first one is strongest, but they are to be played distinctly all the way down.

bars 513- 27. He did not rallentando as much as I expected. Make trills in last line long enough, probably carrying each into next bar.

bar 528 [No. 125]. He seemed to start orchestra much more slowly.

bar 551. Make A ♭ *forte*!

bar 560. Do a perfect diminuendo, in this bar, last chord very soft and round.

bars 571-80. I think he wanted this a shade more resolute.

bar 602 and next similar place. Left pedal may be used.

bars 612-6. Think he did not make quite such a big *allargando* as I did.

bar 621. Don't forget to go a little quicker and *accelerando* gradually.

bar 629. Play in exact tempo, every note equal, otherwise orchestra will be put out. (A change of mind on Medtner's part!)

bars 635-6 [No. 136]. He did a very gradual *rallentando*.

bar 647 [No. 138]. Play ascending chords in this and next bar with *diminuendo* nuance as marked.

bar 688 and onwards. He played this absolutely without hurry. I think he did it a shade slower than opening tempo.

bar 714 etc. He did not go slower for expression, but it seemed just slow enough not to be jumpy.

bar 729. He didn't seem to go any slower here either.

bars 749-66. Orchestra does a very big *rallentando* in gradation.

bar 767 onwards [No. 147]. Play without left pedal. Bring out theme well.

bar 779. In bar 779 he *diminuendoed* instead of *crescendo* as I did, and went on with *diminuendo* to the end.

bar 798 [No. 149] etc. Play this in exact rhythm, giving every note its full time value, as in

bar 114 [No. 82]. He says accent it like this $\overset{>}{1} \overset{>}{2} + \overset{>}{3} \quad \overset{>}{1} \overset{>}{2} \overset{>}{3} + \overset{>}{1} \overset{>}{2} \overset{>}{3} \quad 1 + 2$ etc. Said bar 114 [No. 82] is like this also.

bar 826 onwards. Left pedal, unless result is too covered owing to piano.

bar 925 [No. 160]. Do not subdue right hand quavers too much. Keep D $\sharp$ going, but let quavers continue from it with a full singing tone.

bar 986. Keep tempo going. *Rallentando* in gradation through this and next bar.

bar 1034. Remember rhythm is changed in full score (New ink page, 80-1).

6.1.4.11 Remarks by Medtner on his Concerto No. 2, Op. 50, heard in Golders Green on Thursday August 30th 1945.

First movement

Opening page must be in absolutely exact, perfect rhythm. Rests must be long enough, but not too long. Just their exact value. Begin not too quickly, giving every note rest its exact value. Accent first E $\flat$. Wait for *poco ritenuto*. Then go on in opening tempo.

bar 2. Make sure first quaver G in bar 2 is long enough.

bar 5. From here *accelerando* very gradually becoming more and more resolute till last bar [bar 6]. Don't know whether he still continues *accelerando* during this and next bar, but these two bars are lively and resolute.

bar 11. *Strepitoso* must not be suddenly quicker. It must follow in from gradual *accelerando* and in any case is not very quick.

bar 13. General tempo of energetic parts of this movement is now established. Don't let it drag. It is a lively, spring-like, gay work.

bar 40. It seemed to me that he went suddenly slower at orchestral *pesante*! What about it?

bar 45. Second subject. This is slower than preceding part, but not enough to be noticeable. I think it can be same tempo as very opening notes.

bar 48. Make piano G last long enough.

bar 58. He emphasised right hand triplet.

bar 60. Lean well on top notes.

bars 62-3. Bring out to be heard left hand Ds.

bar 64. Very lively tempo. Make very brilliant. Also next line [bars 65-7]

bar 68. Lively tempo. Very gay.

bars 84-6 and onwards. Expressive. Slower tempo.

bar 91. Tempo is now slower. Make very singing.

bar 103. First three notes not too quick. Very singing all this part and very expressive. Next phrase the same.

bar 129. Suddenly resolute. Quicker.

bar 131. Orchestra must be very lively during this episode.

bar 146. Slower for expression, I suppose.

bar 149. Lively tempo here. Don't raise hands too much to hold up things, or to lose tone in the air.

bars 155-6. Make left hand and right hand perfectly equal in tone and rhythm.

[bar 167]. Orchestra very expressive. Slower tempo.

bar 181. Lively tempo again. Very energetic.

bar 187. Orchestra must be very round and expressive. Play slow enough for them.

bars 187-8 chords. Make very soft and rounded and graceful, so that orchestra will play in right style.

bar 195. Be very careful to keep pedal clear.

bar 195. Take pedal on left hand C #, leave off altogether on B. Do like this throughout.

bar 203. Lively tempo again.

bar 209. Orchestra again *espressivo*. Piano very rounded and graceful.

bars 211-2 etc. He did not play left hand very staccato, and said right hand must be absolutely legato. Otherwise style is wrong for orchestra. Think it must not sound too notey.

bar 215. Mark accents in left hand for orchestra.

bar 219. Very resolute and lively tempo. Accent first two Cs, then play following notes quietly, so that accents will stand out.

bar 257. Don't play all the notes loud. Think about and bring out accents.

bar 293. At *Maestoso* play in exact time, i.e. give full time to each semiquaver in fairly slow tempo. Play first chord, don't wait too long for next two semiquavers. Make absolutely exact. Don't shorten them. Orchestra then plays like piano in opening, gradually getting quicker after opening notes.

Cadenza [bar 321]. Bring out ascending A b 's very strongly, in bars 322-4 bring out top line of left hand in the same way.

bar 328. Play in exact rhythm.

bars 329-34. Also in exact rhythm. For *stentato*, play slower, but do not change the rhythm.

bars 347-9. Bring out left hand. Theme right through!

bars 355-61. Crescendo in gradation.

bar 375. Mark well F in right hand. Next bar [bar 376] same and crescendo up to first chord in bar 377. Make this like a cry. Next line [bars 378-81] the same.

bars 382-3. Emphasise well and make long right hand crotchet chords.

bars 385-6. Crescendo a lot. Make left hand strong through first bar.

bar 394. Bring out right hand theme.

bar 402 etc. Take pedal on each quaver. Mark accents. Make right hand strong.

bar 415. Bring out accents in left hand as well as right.

bar 420. Play *Ossia* for extra strength.

bar 427. Make right hand sing.

bars 433-4. Both hands staccato.

bar 435. Strong accents on second C right hand.

bars 439-40. Make long Gs long enough. Think of beat which comes on tied note. Think he rallentandoed a little in bar 441.

[bar 444]. Long pause, get into run slowly (a little slower at any rate).

Second movement

Don't play opening theme too slowly. It must not be static. Be very careful on first page about clearness of pedal. Make harmonies perfectly clear.

bar 21. First note of new part of theme is A ♭ , not F.

bars 26-7. Do nuances according to his markings, i.e. in bars 26-7 crescendo from first C to second C, decrescendo from second C down to D ♭ , and pause the tiniest shade on second and strongest C.

bar 38. Make first chord and following similar ones very strong to coincide with orchestra, and pause on them a shade.

bars 55-6 etc. Make semiquavers short enough.

bar 62 and similar places. Play ascending quavers very firm and clear, without much pedal, like two clarinets which reply.

bars 85-8. Don't accelerando very much or very suddenly.

bar 89 [Cadenza]. Accelerando in very gradual gradation.

bar 90. Don't raise hands too much between phrases to hold it up or to lose tone in the air.

bars 105-6 etc. Keep tempo going. Think of orchestral figures which must be quick enough.

bar 122 etc. Don't raise left hand too much between phrases, to hold up time or lose tone in the air.

bar 172. He didn't seem to do trills in right hand very quickly. It seemed to me to be almost in the same tempo as preceding bars.

bar 180. Begin almost in tempo and be in tempo almost immediately. Make left hand triplets very clear for conductor. He played all this a shade quicker than me.

bar 240 etc. Don't accelerando too much so that *ritardando* can be achieved without being too sudden.

Last movement

bar 75. Orchestral *solo* he played slower, I am sure.

- bar 92. Not too quick. A shade slower than opening. He said the bits and jots must be only bits and jots. If they are not enough, or too much, it is not art. Therefore play this theme a bit slower than beginning of movement, and very legato and singing, in contrast to orchestra. Don't play in too quietly, but with full tone, and he did not break the phrases much, it was almost continuous.
- bar 110 etc. Make every note heard distinctly. This is easier in the slightly slower tempo. Keep this slower tempo till bar 160, where begin to go back to first tempo.
- bar 178, orchestra. Don't know which tempo this should be!
- bar 226. Note only rallentando, but also diminuendo down to C (point of rest) then start off and accelerando and rallentando in gradation, then diminuendo in gradation and rallentando slightly before orchestra enters. Play next part in the slower tempo (slightly).
- bar 259. Begin rallentando and diminuendo to bar 263 which play in a really slower tempo for expression. Oboe must be very expressive. Crescendo up to F (semiquaver) which note is strongest of phrase, but don't lengthen it. Then diminuendo down to end of phrase.
- bar 269. It is more than pochissimo ritenuto! Then piano must play theme same as oboe, very round and expressive.
- bar 278-9 etc. Begin very slowly and don't accelerando too much, It does not get very quick. Crescendo as well as accelerando. Orchestra must play this theme very expressively and intensely.
- bar 286 etc. Don't accelerando too much here either.
- bars 294-5 etc. Not too quick. Make marked accents very strong.
- bar 323 etc. Not too quick to start. Accents very strong where marked. gradually get a shade quicker, I suppose.
- bar 331. Begin this bar keeping with pedal harmony of previous chord.
- bar 351. Make little crescendos more. From the top of this page we are in the quickest tempo again.
- bar 398 [etc.]. Slightly slower temp again. Play with nuances as marked, especially making last note of each right hand phrase very quiet.
- bar 465 [etc.] Quickest tempo again.
- bar 537. Slightly slower tempo again.
- bar 541. Like before.
- bar 594. Orchestra is not to accelerando. It must even ritenuto in last two bars before piano enters. *Strepitoso* is noisy, not quick. Where piano enters, make chords shorter and clearer. Accelerando very gradually.

6.1.4.12 Further remarks by Medtner on his Concerto No. 2, Op. 50, heard in Golders Green on Wednesday, November 7th 1945.

First movement

Still he says rhythm of opening is not absolutely perfect. Says after first ritenuto, I play next passage a shade too slow. Also don't make short notes, as third semiquavers in first bar and such like, too long. Rather make them shorter than their exact value.

bars 62-3. Be careful to use enough pedal. Don't let it sound dry.

bar 64. Do not get quick suddenly. Do a gradual accelerando into quicker tempo.

bar 68. Make slight breath pause before second crotchet to bring out sforzando.

bar 199 etc. Bring out top line and make melodic.

bars 211-2. Play very quietly and not brilliantly. Give soft peaceful effect. Don't get brilliant will next line.

bar 219. Bring out clearly every note of semiquavers theme.

bar 232 [etc.] In all this part of development make less forte generally, but bring out shortly all accents, and in bars 257-9 mark orchestra mark well all accents.

bar 328 etc. Make rhythm the same as opening, and he plays it in the same tempo also. Make short notes short, in 3rd semiquaver and minim, and on these notes change pedal very quickly so as not to lose bass altogether, but to give melodic effect to theme.

bars 329-30. He [Medtner] did not play much slower for *stentato*, but keep rhythm.

bar 350. Bring out left hand theme more strongly.

bars 357-61. Play rhythmic figure in right hand in same rhythm as opening, always. Even if slower, rhythm must be the same and character must be the same.

bar 365. Take chord strongly, play run very lightly, not to interfere with chord. Chord is a stop. Little notes only accentuate harmony. Don't play them like a brilliant passage.

bar 371. Right hand. figure must be in correct rhythm and keep same character as always before.

bar 375 etc. Rhythm! Second note of first three semiquavers (E ♭) is always the strongest. Next note is weaker and short.

bar 386. Take chord very strongly. It is a stop. Play little notes quietly , not to kill chord. Same in bar 388.

Second movement

Begin like I did but from bar 5 get a little quicker, subsiding again towards bar 10. bar 25 [onwards] play so that orchestra can play theme same way as piano on first page.

bar 34 etc. Get on a little, especially in higher chords.

bar 62. Play as two clarinets, equal. Don't bring out specially top note.

bar 67. More pedal.

bar 138. Bring out well thumb notes. Bring bass out more.

bar 145. Make it sound more natural. Get on to first chord in bar 146 without any pause whatsoever.

bar 173. He played orchestra so that I had to play run rather slower than I did.

bar 234. Not quite so quick as I did. He played orchestra a little slower.

bar 241. Take chord strongly. Play run not quite so brilliantly, so that chord can be heard still sounding through it.

Last movement

bar 92 onwards. I had to play slower than usual to keep with his orchestra.

bar 226. Begin *forte* and in tempo and gradually diminuendo and rallentando.

bars 318-22. Play melodically. Bring out top note.

bar 331. Begin very quietly. Don't crescendo till beginning of next line (except crescendo within *piano* nuance).

bar 345 etc. Play absolutely without any sense of hurry, all through this part.

bar 600 [Cadenza]. Begin more *pesante*.

bar 624-32. Play lightly and gracefully so that end chord of trill continues to sound through run.

bar 699. Last three notes of Concerto. Don't play too quickly. Keep more like tempo of rest of movement (for these three notes).

6.1.4.13 Further remarks by Medtner on his Concerto No. 1, Op. 33, heard at Golders Green on Tuesday November 7th 1945.

Opening octaves. Almost change pedal between each, so that they are neither wholly joined, nor wholly separated.

bars 13-8. Play quicker as marked, for contrast

bar 20. Don't do these octaves too quickly. Keep in line with general tempo.

bar 36. Begin more quietly, for crescendo.

bar 43. Bring out and mark well left hand especially [triplets].

bar 48. He played orchestra not very slow, but very expressive and intense.

bar 52. Get quickly into tempo. He played orchestra straight this time, so that *solo* had to be straight except in bar 54 where he let me begin tune a shade slower.

bar 58. He did not wait for any expressive pause. He got on with all these two pages in a rather quick tempo, gradually getting quicker.

bar 71. He rallentandoed in orchestra a little.

bar 75. Don't hang on to these crotchets too long. Get on to long note.

bar 76. He diminuendoed up to B ♭ .

bars 82-3. Again play with very strong tone, but don't hang on to long over descending crotchets. In next bars also, don't play crotchets too slowly, get on to long notes. Same thing in bars 88-97. He did not even rallentando much [in] bar 95.

bar 98. Again begin slowly, but get on!

bar 128. Not too slow. Keep in line with general tempo. Again he waited for no expressive pauses!

bar 131. He said this was a little heavy. Seemed to want it a little quicker.

bars 144-7. He didn't allow for much accelerando. Don't play double thirds too quickly.

bars 151-2. *Allargando* here was rather more than I expected.

bar 154. Was a shade slower than I did it.

bar 158. After *allargando*. He begins this bar more quickly, so that gradual accelerando from this quick tempo brings this page and next up to a very quick speed, much quicker than he did it in Foreign Park.

bars 179-81. He did not rallentando till [bars 182-3]. Began *allargando* in gradation at first chord of bar 182

bar 193. Mark first note of each beat more, as if accented, to bring out E ♭ 's and B ♭ 's.

bar 198. Play descent rather slower with slight rallentando at end.

bars 199-201. Bring out top note of each chord, like melody.

bar 209. Not so slow. Start bar in tempo and rallentando, but not too much.

bar 217 etc. Bring out more strongly left hand tune so that both are equal.

bars 224-7. Use more pedal. Put down a little way and keep down for the duration of each beat.

bars 229-32. Same as before.

bar 233. Begin *con moto* in tempo from start.

bar 249 Orchestra. Very expressive. Make long pause on G.

bar 255 etc. Very expressive, but quiet and in line with general tempo.

bar 263 Piano. In spite of *piano* bring theme out well and intensely.

bar 271. He did not give time for more than a suspicion of a *rallentando*.

bars 282-4. He brought this down to a very slow tempo.

bar 289. Don't play theme too quietly.

bars 292-3. Play as I did up to bar 294 [.] *Rallentando*. Start bar 295 with orchestral entry, absolutely in tempo.

bar 298. *Rallentando* in first half, and again start absolutely in tempo at orchestral entry.

bar 300. *Rallentando* a little at end, play bar 301-02 like echo of orchestra.

bar 310. He went a little quicker than I expected.

bar 322. Keep left hand absolutely even. Play right hand louder and more intensely.

bar 328. Also louder and more intense.

bar 333. Let A ♭ and A♯ in left hand be heard.

bar 340 [etc.] Orchestra. Pause at breath marks. He did not *accelerando* quite as much as I thought towards end of this passage.

bar 349. Keep down until passage marked *rinforzando*, which bring out.

bar 351. Keep down right hand.

bars 400-07. Orchestra he played heavy and more slowly. bars 406-07. Very heavy and with big *allargando*.

bar 408 [etc.] Second note of each two note phrase, marked -, is to be held. On arrival at this note, sound of preceding notes must be quiet cleared away.

bar 418 Orchestra *rallentando*es. Piano enters with last note of orchestra's *rallentando*, therefore first note of piano (B) is longer.. Then at very beginning of next bar play absolutely in tempo, and with more pedal.

bar 421. Make more of right hand run, with more crescendo and more pedal. bars 422-5. Same.

bars 426-7. Play more madly, with rhythmic abandon, but in perfect rhythm. Raise hand between phrases, especially after first G in bar 427, then after A, then after B ♭, in same bet etc. and in corresponding places everywhere.

bar 446. Make rhythm absolutely perfect. In bar 447 and corresponding places give first three notes full and equal weight.

bar 458. Left hand rhythm. Don't be too early on bass C #.

bars 460-61. Rhythmic perfection, madness and abandon, and raising of hands.

bars 464-5. Perfect rhythm, and in next page [bars 469-74] also. Don't hurry! Don't give impression of being anxious.

bar 488. Don't begin so slowly. It is out of line with general tempo.

bars 496-9. Play all this a shade slower. He played orchestra a shade slower than I expected.

bar 515-6. Rhythm. Don't raise hands except for rests. Play each phrase legato and don't lose time. Find easy movement for hand.

bar 520. and all through this passage. Mark crescendo nuance even more than I did.

bar 563. Don't hold up left hand too much.

bars 575-9. Don't go suddenly quick in octaves.

bar 651. Make silence more significant.

bar 655 Orchestra. He played this very dolefully with big rallentando and a sudden *forte* very dramatic and slow.

bar 659 etc. Orchestra. Separate bow must be taken for each minim in bass, play them even with accent on each.

bar 662. Piano. Bring out more left hand *fz* note, diminuendo down to next, to give falling and lamenting effect.

bar 673. Begin chords a little slowly and get quicker and slow down again.

bars 677-8. Left hand tune. Again emphasise *sf* and fall.

bar 681. He played as slowly as I wanted it. bars 682-4 also not too quick.

bars 690-01. He rallentandoed in orchestra considerably.

bar 692-4 Orchestra. Very expressive, with big rallentando and diminuendo in bar 694.

bar 700. Make two quavers right hand short enough. Don't make them into triplets with first crotchet.

bar 703. I think he meant begin a little slowly, but soon get into tempo, ready for *allargando* later.

bar 718. He diminuendoed and rallentandoed a little also.

bars 743-4. Play with finger staccato, like little bells.

6.1.4.14 Further remarks on Concerto No. 1 Op. 33, heard in Golders Green on Tuesday November 27th 1945.

bar 414. More *calando* (*diminuendo et ritenuto*).

bar 426. Still more abandon in this rhythmic dancy passage.

bar 446. *Fantastico*. Play first three notes all equally *marcato*, and throughout. If enough rehearsal could be had for perfect rhythm, it would be better much more *piano*, but it cannot be risked, for sake of orchestra. Play all this a shade quicker than I did this time.

bar 516. G[♯] in right hand semiquaver chords.

bar 520 etc. Make last note of phrases strong enough to be heard!

bar 661-2. Don't hit sforzando notes in left hand. Do more round and moderate.

6.1.4.15 Further remarks also on Concerto No. 2, 27th November 1945.

[Toccata]

Start a little quicker than I did this time. Semiquavers can even be a shade shorter than their exact value, so that rests are long enough.

bar 5. Where *piú risoluto* is marked, begin practically in tempo and gradually get quicker.

bar 9. Play quicker than I did, also bar 11. Effect to be generally more brilliant throughout first page.

bar 328. Cadenza. Quicker. Make semiquavers very quick. First chord in bar, left hand is strongest. Make following Gs in right hand quiet. Be careful to half-change pedal where he said before.

bar 366 onwards. Bring out left hand theme more.

bar 386. Keep down little notes much more. They must be only like a *vibrato*. Chord must be a stop, heard throughout. Same thing in next bars.

[Romanza]

[Main theme]. Opening phrase is thesis. Play contemplatively without hurry. In next part begin the getting on.

6.1.4.16 Remarks by Medtner on Beethoven G major Concerto. November 27th 1945.

First movement

Opening not to be staccato. Like a church service.

P6 [the exact location remained unknown]. Take pedal for staccato notes here also.

P7l3b1+2. He plays almost legato.

l4b1. No crescendo!

P9l2b2 etc. he plays theme slower, then in l3 about at b2, or between b2+3 he gradually gets back into tempo ready for l4.

L4b1. Change trill as written in copy.

P11l1. Do not accent quavers, as they make discord with orchestra. Make first semiquavers strongest note of group every time.

P15l3b4. He plays slowly and quietly, l4b2 begin to accelerando very gradually so that tempo is again reached in b4.

P16l4. Four quavers, he liked how I did them, that is with a little pedal, and diminuendo throughout with slight rallentando. Pedal for all following staccato quavers.

P17l1-3. Make more of sforzandos.

l3b3 etc. Make left hand notes very strong and marked.

P24l4. He again begins *espressivo* part slower, and in p25l2b2 begins to accelerando so that tempo is reached in bar 3.

P33l4b1+2. He suggests playing staccato, so that it will be heard above orchestra.

Second movement

P34 l2b3. Make long enough.

B6. Play grace notes much more quickly (like grace notes).

P36l1b4+5 etc. He played left hand quicker. At end of trill he played first notes not so quick, so that there was not so much difference between semiquavers, quavers and crotchets. But he didn't say anything about mine.

Rondo

Opening. Be careful of rhythm. He plays it fairly deliberately.

P40l4 He does not like right hand part divided between hands. Make much of left hand. Make very strong.

P47l2b5 etc. Bring out thumb notes in each hand.

P56 He likes it already quicker from top of this page.

P59l2b2 etc. He brings out minims here.

Then in l3b4 + onwards. He throws out thumb notes in left hand.

6.1.4.17 Further remarks by Medtner on his Concerto No. 3, Op. 60 Golders Green, November 28th 1945.

First movement

bars 36-8 [No. 5]. Make all notes equally strong.

bars 47-9 [No. 6]. make a bit fuller.

bar 71 [No. 9]. Softer in quality, with no accents. Make lines larger. Where C # is held, use less pedal for run. Held notes give effect of pedal.

bar 78 etc. Let accompaniment be heard more clearly (but not loudly). Half change pedal, I should think.

bar 88. Chord is more or less a stop. Don't let quick notes be heard too much. Don't make too brilliant.

bar 92 [No. 12] etc. This also must not sound brilliant and notey. Play without accents.

bars 140-45. Begin slowly but soon begin accelerando.

bars 231-2 etc. Play right hand trill more marked, also following notes and in next bar.

bars 244-61. First F # softer, for following crescendo. Make *fz* very much, not too quick, slight pause, then next left hand jumps very strong etc.

bar 385 [No. 48]. Begin much quicker, otherwise rallentando in gradation cannot be done.

bar 401 [No. 50]. Bring out theme much more.

Last movement

bar 284 [No. 103]. He said "quieter".

bar 344 [onwards, No. 108]. Play this theme very softly in quality without any accents. Make lines large. P30. Same.

bar 448 etc. Again think of large lines. Don't make accents in melody.

bar 549. Make pause long.

bar 555. Change pedal completely for second right hand crotchet chord. Same next time.

bar 647 [No. 138]. Mark well decrescendo mark, as if trying to get on, but unable. Same in next bar.

6.1.4.18 Remarks by Medtner on his Canzona matinata, Op. 39 No. 4 and Sonata tragica, Op. 39 No. 5 heard at Golders Green on Wednesday, August 21st 1946.

Canzona matinata

This is to be fuller and louder. Only the middle tune in F # minor is to be very quiet; the rest is to come out in contrast.

Opening. He takes first note quite strong. To make lasting of long D heard, take off pedal almost completely, each left hand quaver having no pedal or at least a separate pedal for each quaver.

bar 7. Crescendo and accelerando a little, then in bar 9 he began this more slowly and deliberately, emphasising basses.

bars 19-22. Do not accelerando so much, in fact it seems hardly any accelerando at all. Begin the accelerando in bar 19, and only get very slightly quicker, not out of line with rest of piece.

bar 23 etc. Play more *forte*, more full, bringing out left hand also.

bar 25. He did not go much quieter.

bar 27. Accelerando a little, than at bar 29 he starts off a little slower again, and the accelerando is not much. Keep in line with general tempo.

bar 33. Keep bass nearly all through, but make left hand harmonic changes firm and clear. Don't accelerando much.

bar 35. Bring out F #, E, D #, E # left hand as I did, but in tempo, not beginning slowly.

bar 36. Remember left pedal all through. Keep this going.

bar 36, Bar 36 leads up to bar 40 where rallentando.

bar 41. Next part leads to bars 43-4 where rallentando.

bar 53. Bring out full in contrast to preceding *una corda* and *pp*.

bars 60-61. Not much accelerando.

bar 65 etc. Play very simply. He said it has already been heard expressive, so there is no need to make it so expressive this time.

bar 77. He did not accelerando up to such a very quick tempo as I did.

bar 91 etc. Make full and bring out left hand. Last run do not accelerando to a very quick speed. Rallentando at top chords. Keep pedal till first staccato chord of

Sonata tragica

Opening chords. Make no movement between each chord. Simply left hands slightly and keep them still till next chord.

bars 4-5. Bring out left hand notes which reinforce right theme.

bars 6-7. The same.

bars 8-10. He plays bars 8-10 very emphatic.

bar 14. Break after first left hand A ♭ . bar 16. Same.

bar 44 etc. More pedal. He gets two joined quavers left in same pedal.

bar 47 etc. Do not accent and play too loud left hand tune. Give singing quality.

bars 61-2. Right hand $\overset{G}{\text{>}} \overset{F}{\text{>}} \overset{G}{\text{>}} \overset{F}{\text{>}}$. He makes this nuance a lot first time less second time, same thing a little later where similar nuance occurs, as bar 103.

bar 67. Cut end of right hand phrase. Same in bar 69. Finish phrase clearly with low B ♭ .

bar 79. Keep tempo going in this tune. More towards long notes as described in Canzona matinata.

bar 94. I think he wants left hand crotchets quieter, slow and expressive and > .

bars 98-9. Right hand chords staccato.

bar 106. Don't hurry.

bar 107. He [Medtner] rallentandoes in bar 107.

bar 112 onwards. In all this bring out theme in both hands, suppress accompaniment notes.

bar 138. Make right and chords clear.

bar 142. Too quick! play slower than I did.

bar 160. Natural in right hand!

bar 170. Chords. Don't make movements between chords.

bar 183. Bring out well and strong left hand.

bar 191 etc. keep eyes on left hand.

bar 200-02. Accent first chord in each bar.

bar 239 Very *articollando*.

bar 247. Don't exaggerate rallentando and nuances.

bar 259 etc. Slower and *portamento*.

bar 265-6. Drop two left hand notes he has crossed out.

bar 265 sixth and twelfth quavers, bar 266 sixth quaver. Accelerando is very little.

bar 267 Coda. Use fingers. Make very articulate and clear all through.

bars 275-7. Bring out in bars 275-7 up left hand top line.

bar 280 (etc) Take first B $\flat$ very strong and play all that following passage very singing round and legato.

bar 291 Right hand very clear, each left hand octave very distinct. use fingers all through in right hand very much and make strong articulate and clear. See also Book 2.

6.1.4.19 Further remarks by Medtner on his Improvisation, Op. 47, heard at Golders Green on Thursday August 26th 1948.

Theme

Bars 2 and 4. Do not make pause so long. In fact carry on from one phrase to the next without a real break. It is only a rallentando at the end of each phrase, and pause is very slight. When he played the theme in the Conclusion, he brought out left hand in bar the same as bar 10 rather more than I did.

Meditation

All this is to be much quieter, he said “like twilight”. It does not begin to get really *forte* until bar 22, then crescendo up to real *forte* in bar 24 as marked.

Bar 30 and all next part. Bring out strongly first two notes (especially first) of each new entry of theme. bar 36 don’t forget gradual diminuendo.

Caprice

He said play more “gypsy”, like Brahms Hungarian dances. He demonstrated, beginning a phrase slowly and with abandon and accelerandoing and rallentandoing. More like I used to do it, I think, but with abandon.

Winged Dancers

Accelerando and rallentando in bars 1-4 must be more in gradation. Don’t rallentando suddenly in bar 4, start rallentando in bar 3. All grace notes and short little notes must be well articulated, and must not run into next note.

bar 53 etc. Bring out well left hand. Ds for tonality.

bar 65 etc. Use more pedal for brilliance. You can in runs like this, where there are tunes above in chords.

bar 90 mark well left hand C $\sharp$, also right hand C $\sharp$ in bar 93.

bar 113 etc I think he seemed to pull me back a little here as though I accelerandoed too much, but I am not sure about this.

Enchantment

Touch to be more like I did in bar 49.

Begin slowly and accelerando more as phrase proceeds, legato but light touch, thus relation to theme will be more clear.

bar 17. Accelerando more as tune proceeds, start it slow again where it restarts on bar 24 and get quicker again, in fact more flexibility accelerando and rallentando so that general effect is quicker. Don't let it be static.

bars 39-40. Don't accent left hand E and D too much, so as to kill following semiquavers in bottom line.

bar 57, left hand. C# may be taken fairly strongly to last, but pedal should be half changed at each half bar and completely changed at bar 59 before little run.

Humoreske

This was a little too fast. Keep steady and rigorous tempo.

bars 1-2 and all similar places. Bring out strongly right hand A, then left hand A tenuto, like horns!

bar 59. Wait long before little notes, then play them *grazioso*.

Mid the Waves

Play quicker than I did.

bar 27. Less pedal here than in last line an octave higher. Be careful.

Tumult of the crowd

bar 1. Change pedal quickly for opening sixths, play really staccato. He did wrist staccato, play really. He did wrist staccato movement.

bar 13. As left hand has been heard, bring out more right hand. Make right hand chords strong and long, not short and too staccato.

bar 25. Remember C# right hand!

bar 34. Keep pedal from last left hand F.

In the Forest

Nothing said.

The Wood-spirit

Play a little quicker than I did.

The Elves

bar 36. Don't make quaver chord too short. Let it be a perfect continuation of *allargando*, in exact proportion.

The Gnomes

He said play quicker than I did and heavier. But he said he did not mean heavier exactly. I think he meant firmer and more equal. He does not want it in two-note phrases as written. Forget phrase marks in first three line and in bars 45-53.

bar 45 etc. Make very equal and firm and crescendo gradually like an increasing sizzling. He made a sizzling noise and raised arms gradually.

bar 54 etc. Very marked and vital. Left hand very strong firm and equal.

bar 56 to end. Also firm and forget two-note phrase marks. Play equal, with diminuendo at end.

Conjuration

Play this from beginning to end without the slightest *rallentando* anywhere, in strictest time. He said play it with less softness.

Tempo should be not too slow.

bar 1. As I played, he sang left hand triplets, as though he wants them slightly emphasised and the same in similar places.

bar 20, left hand tune. Two note phrases. Play first one stronger than second (in each couple, I mean).

The Threat

This also is to be played with less softness and somewhat quicker than I played it.

Make opening tune legato and equal, not in two-note phrases. Bring out left hand tune also. He said thumb was lazy.

bars 20-22. Make left hand tune even. Don't accent 1st and 3rd quavers (octaves). Right hand tune also to be even and legato! Not in two-note phrases.

bar 30 etc. Speed should be generally quick enough for this part to be not dull.

Song of the Water-Nymph

Play with fuller tone than I did and free with much flexibility *accelerando* and *rallentando*. E.g. in bar 8 start slow (bringing out F# as well as D# right hand), *accelerando* and *rallentando* to bar 12, play this bar more slowly, pause on bar 13 top B, then *accelerando* and *rallentando* to bar 16. Next part do the same way.

bar 33. More *agitato*. *Accelerando* more to bar 36, where begin *rallentando* and *rallentando* more than I did, making full and singing.

The Storm

Nothing said.

Conclusion

Bring out tune more full. Make plaintive!

bars 11-12. Rallentando more, I think.

bar 14 onwards. like a prayer. A little slower than I did it, I think.

Since playing this work to Medtner, I have altered metronome marks where necessary, and they now give the tempos he wants, as far as I can judge.

6.1.4.20 Further remarks by Medtner on his Songs, heard on Saturday January 5th 1950 at Golders Green.

'The Singer', Op. 29 No. 2

Begin more deliberately, and do not accelerando much or rallentando much before voice enters. First voice tune is also rather deliberate with only a little flexibility accelerando and rallentando.

[bar 24?]. Without great expression.

[bar 29]. Take last A very strong. Play next chord underneath very quiet. More flexibility accelerando and rallentando in [bar 32?] to end, but don't rallentando too much.

'Remembrance', Op. 32 No. 2

At entry of voice play rather more loudly and let voice declaim.

l3b2+3 [the exact location remained unknown]. Crescendo to *forte*.

B2. Slow and deliberate.

l4b1. Slow and a big rallentando.

b2. Long C.

b3. Begin very quietly and very very slowly, accelerando in very gradual gradation to p3l1b3. Take a long time over this bar, with rallentando.

l2. Go on with accelerando in gradation, more, b2 rather quick.

b3. Rallentando and broaden.

l3. Keep pedal at end of run for awhile. Make silence long.

l4. Mark rest and comma in voice part. Emphasise each first beat in piano so that effect is very emotional, with divided phrases.

P4. Don't accelerando too much.

b2 at *sostenuto* broaden. Continue very deliberate in l2.

B3 very slow, but a shade quicker at voice semiquavers.

L4b2. Begin slowly and don't accelerando too much.

p5l1b1. Last chord play only top sixth in left hand. He played rest of song very much as I do.

'Waltz', Op. 32 No. 5

Begin in tempo, quick and dancy.

l3b2 [the exact location remained unknown]. Get over quavers quickly, Then start next bar slowly.

P4l1b4 etc. Make quavers articulate and clear. Less pedal, evidently

P5l1b1. E #.

l2b3. Start quicker and don't do much flexibility accelerando and rallentando.

l4. Less flexibility accelerando and rallentando here.

'I loved thee well', Op. 32 No. 4

Begin quicker.

l1b1 [the exact location remained unknown]. More rallentando.

p2l2b2. Bring out long E strongly.

p4l1b4. A little rallentando

l3. More agitated. Not too slow

p5l1b1. Slower. b4. Get on.

l2b3. Bass tune to be softer in quality. Not too sudden.

'Muse', Op. 29 No. 1

Don't start too slowly.

'Evocation', Op. 29 No. 7

Begin slow. Don't hurry left hand quavers

bar 18. A shade quicker.

bar 30 etc. First time bring out left hand. bars 32-33. Bring out right hand.

bar 30. Not too slow. Bring out right hand melody in middle of chords. Accelerando gradually till bar 46 [which is] slower. Then accelerando again to bar 52 [which is] broader. Very broad, as I was doing it, till end of page [bar 62].

bar 84 etc. Get on, rather light and easy. Don't hold it up.

bars 96-97. Not much rallentando.

bars 98-99. Don't exaggerate accelerando and rallentando of quavers. *Dolente* as I was doing it. Begin slowly (Don't accelerando too much).

'Dying Roses', Op. 36 No. 3

A little quicker.

bar 5 etc. Change pedal where marked.

bars 18 until the end. I played as I was doing it, and he did not say anything.

'Angel', Op. 36 No. 1

Bring out underneath line of right hand.

Begin slowly, accelerando a little, and don't rallentando much before voice enters. Do all accelerandos and rallentandos as I was doing them.

bar 25. Begin slow, gradually get quicker.

'Withered Flower', Op. 36 No. 2

bar 4. Get on, but take a long time over top G [bar 5].

bar 7. Let long D [b?] left hand be heard. Take time.

bar 14. Begin slowly. Let accelerando be very gradual, so that it is never very quick.

bar 27. Begin big rallentando so that voice can hang out without stops.

bar 30 etc. he did not accelerando very much.

6.1.4.21 Further remarks by Medtner on Sonata romantica, Op. 53 No. 1. February 10th 1950, Golders Green.

I didn't play very well on this occasion. Generally criticism was that accelerandos and rallentandos were much too much. Not controlled. Remember gradation and don't overdo

them. Keep steady line. First notes must be more smooth. Don't pause on first dotted crochet F.

6.1.4.22 Remarks by Medtner on my first private recording effort, done on February 20th and 21st, given at Golders Green on February 26th 1950. [Sonata romantica, Op. 53 No. 1].

Medtner wrote at the top of his notes "Not good piano". It was the Blüthner.

First movement

bar 3. Dotted quaver chords. Short notes must be shorter. Last chord with line over, remember line.

bar 6. Same. Also this bad and next. Play melody more expressive. In first phrase G ♭ is strongest note, pause on it imperceptibly, and diminuendo to end of phrase. Next the same. Keep steady, don't hurry any of them. He seems to have given up almost the flexibility accelerandos and rallentandos. Here that he wanted before. bar 10. Same etc.

bar 14. Fairly loud. bar 15. Quicker and diminuendo, all the way through.

bar 25. Left hand diminuendo through bar.

bar 31. Slower, for strange harmony.

bar 34. Don't pause on dotted crotchet C #, but pause on next C #, first note of bar 35.

bar 41. Slower for strange harmony.

bar 44. More diminuendo.

bar 60. Keep down B ♭ and Fs in right hand.

bars 64-5. More expressive and *tranquillo*. Imitate nuance of bars 6-7. C is strongest note.

bar 81. Not too quick, only a little.

Scherzo

Begin slowly. Keep coming *Presto* in perspective and accelerando in gradation right from beginning to *Presto*.

bar 14. Give full time to this bar and to bar 18.

bars 99-102. Bring out bass tune more.

bar 115 etc. Mark very much crescendo nuance on quavers of melody, and in next similar place.

bars 152 and 154. No stops between bass and first right hand chord.

bar 171. More pedal, like bells, also page 17, especially bars 184-7 etc.

Meditazione

Con moto, not so many stops. Don't overdo flexibility *accelerandos* and *rallentandos*. Don't pause at end of bar 2. Get on to next phrase. Slight pause allowable at end of bar 4.

bars 30-31. Don't make trills too long.

Finale

Begin *con pochissimo pedale*. Not too dry. Use a delicate finger staccato. Don't make big movements, don't play very staccato. Don't play any notes with a legato mark at all staccato. Only notes marked are to be staccato, and there light staccato and not dry.

bars 12-3. Diminuendo all through.

bar 19 and all similar places. Make dotted notes long, and short notes very short.

bars 64-5. Begin diminuendo early, and do it all through.

bars 86-7. Only a very little *rallentando*.

bar 88. Just start a shade slower, then get on in tempo. Keep it going.

bar 103. Not too much *rallentando*.

bar 123. Start first notes of opening melody more slowly, for emphasis, then get on.

bars 158(-160) Rhythm! Short notes shorter!

bar 222-3. In these records (Blüthner 20/2/50) basses and melody are just right, but be careful on Steinway that basses do not kill melody.

bars 230-231. Suppress top D ♭ right hand, bring out left hand theme.

bar 233. Begin in tempo, and go *rallentando* much.

6.1.4.23 Re my performance of Medtner Concerto No. 2, Op. 50 with Rudolf Schwarz and Bournemouth orchestra August 31st 1950.

Rudolf Schwarz said I did not play first subject in correct rhythm. Said I made the first note a demi-semiquaver, and the rest was too long. This was an exaggeration, but I wondered whether there might be a tendency that way. He said every note must be exact and he hummed it, very equal. He had been making orchestra do it like this. But I think he took it rather slow, and it sounded rather ordinary and a bit dull. This was on the 30th, afternoon rehearsal. I therefore telephoned Medtner for advice that evening, and asked him to sing it to me. He said the third semiquaver, before the rest, must be cut very short, to make the rest clear. Accents must be strong. He said it must not be treated in the classical manner, it is something new. Also said leave out first and second poco ritenutos, or put only the merest shade. So next day, I told Rudolf Schwarz what he said, I also added that I thought it wanted to be more snappy. He said if the notes were too short, audience would

not hear them. He asked me to play it before he began with orchestra, and he more or less copied me. But was I wrong after all? I don't know.

They were too quick for me in the last page, and at the end I said with a laugh "the last page must be slower". Rudolf Schwarz said nothing, and looked very straight. Afterwards he came and said "why not in me tempo?" and said I played too quickly in bars 683 and 685, and why didn't I play the coda all slower, then it could all be in one tempo; and it is counterpoint (bar 633 onwards) and if it is not in one tempo it is not counterpoint. So next day I played it all slower. [In] bar 678 he said I did too much *allargando*, and flute passage did not sound good so slow and suggested cutting out flute! The idea! So I said we would it with less *allargando*, which we did.

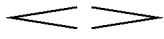
6.1.4.24 General remarks by Medtner on piano playing, gathered between August 1941 and June 1942.

Initiative, independence and energy of fingers.

Think always about intense tone. For legato play without movement of fingers, but with intensity (Resistance). Keep hand perfectly soft, wrist perfectly loose, carry weight from finger to finger by movement of hand and forearm. This movement is greater for *forte*, less for *piano* and for very *piano* legato, play absolutely without movement, keeping hand and fingers close to keyboard, and still!

Remember hand must always be soft, and in normal position. Make deep contact with keys.

There must always be connection between brain and heart, and arms and fingers. Keep fingers fairly flat, so that nails can be seen.

Keep elbows out  and keep them perfectly still, and do groups of notes in one movement or bow of hand and forearm. Still elbows are in control of all movements and bows, and prevent jumps and jerks and unevenness. Movements and bows must be fixed the same as fingering.

Body must be absolutely relaxed. The right movement of hands must be found and timed according to rhythm, breathing pauses, emphasis etc. Practise everything three ways: exaggerated legato (like extension), *articolando*, and staccato.

Practise everything *piano* energetic, that is, with large movements and energy as if *forte*, but very very quiet tone; also with soft *forte*. Practise always with pedal from the very beginning. Practise from the beginning *espressivo*, exaggerating the expressiveness.

Interpretation.

Always keep perspective in mind. Don't let anything be static. Have in mind the point to which you are moving.

All diminuendos must be in gradation,

All crescendos must be in gradation.

All accelerandos must be in gradation.

All rallentandos must be in gradation.

Hold the reins!

In *al rigore di tempo* pieces, don't hurry. Always hold the reins and feel the inner metronome. Never practise with metronome. In all other pieces, think of flexibility of rhythm. Begin a phrase a shade slower than tempo, *accelerando* gradually with a flexibility *accelerando* then towards end of phrase *rallentando* gradually with a flexibility *rallentando*. Start new phrase almost in tempo, to give movement and to avoid static effect.

Look for long notes and points of rest. Move towards these, and pause on them a little. They are the most important places, and attention must be drawn to them.

Notice all breathing places and breaks between phrases.

Take time to give necessary rhythmic emphasis.

Remember finger staccato. Keep elbows out, arms and hands perfectly still, and give staccato with drawing in of finger only.

Remember chicken movement. For wrist staccato, hand must take notes quickly and release quickly, raising hand again from wrist, just as chicken peck. Remember motor movement. In a place like beginning of first *Novelle*, left hand, movement must be continuous like a motor which is wound up. Elbows must be still, effect must be legato, with no jumps or jerks, motor movement is done with rotary movement of hand and forearm.

All background notes must be well in background and accents must not exist in background or if necessary in special circumstances, they must be modified. Holding notes are only for holding, and must not be emphasised by accents. They will sound for themselves.

Always remember soft hand, and don't give hits. Accents in rounded music must never be active. They must be like accents in violin or cello, as compared with accents in trombone for energetic music. Let nothing stand out of the line.

Practise everything with soft *forte* and energetic *piano*.



Short notes thus  are not so short in rounded, melodic music as in energetic music. In expressive places, emphasis and expression can often be obtained by pausing (perhaps quietly) on a note, instead of accenting it. (This applied both to melody and background). If it seems that a climax is not big enough, make what goes before less loud or excited or whatever it may be, as climaxes are relative. Remember axis of hand. Keep elbows still and out.

Pedal.

Use deeper pedal for higher registers and richer sonority. Push pedal down less for lower registers and lighter sonority. Keep foot always on pedal.

Practise always with pedal, listening to every note.

Practise half and quarter changes.

Take pedal on all accents.

In a place like beginning of song “Muse” use pedal *vibrato*, to keep continuous legato effect, with perfect smoothness. In changes of harmony, take care that changing of pedal is complete.

When beginning a quiet piece, put hands on keys, play first note very quietly, without any movement. Dream atmosphere will thus be established, and will not be rudely broken. Effect will be hypnotic. In legato melodies, take care each finger releases note as soon as next note is played.

6.1.4.25 Further ideas gathered between August 1942 and April 1943.

Keep elbows out and up a little.

Play chords in this position, with soft hand, soft low wrist, throwing weight on thumbs, and raising elbows out and up simultaneously as chord is struck. Play runs also in this position, with rotary movement (i.e. a slight enlargement of a sideways *tremolo* movement of hand). Practise *articolando*, feeling every finger, and keeping with this movement.

Play legato *cantabile* themes also in this position, feeling every finger, keeping hand soft, doing movement as before practised to go from note to note, larger movement for *forte*, less for *piano*, but never an up and down movement of hand or arm.

For very quiet tender or delicate places, use fingers only, like one would if working in very fine and delicate jewellery. Fingers are more sensitive than hand. Keep hand soft. Never let fingers be passive, even in *pianissimo* accompaniments. E.g. in opening of “Muse” and “Elegy”, fingers must be alive. They must have the germ of movement to be used in *forte cantabile*, but the movement must be almost imperceptible. Attack a *dolce* theme by letting hand fall softly and gently from above. Don’t push the notes with a tight movement.

Bowings.

Rotary movement controlled by elbows. (exaggerated trembling of hands). Play groups of notes in one movement!

Practise with full energy and big movements, but *pianissimo*!

Motor movement.

Find this movement for everything. e.g. do octaves in groups, alternating high and low wrists. Find movement which can be continuous without fatigue.

Keep down backgrounds. Accents in theme are not to be imitated in an equal background.

Remember rising and falling of hands.

Take care to make slower notes audible.

Quick passages will sound more of themselves.

Clear pedalling for all contrapuntal places.

Finger staccato.

Wrist staccato and chicken movement,

Decide which notes you love most, and show that you love them. In a long sustained harmony, show harmony and make other notes melt into it. Don't make them too important.

In a piece with flexibility of rhythmic line, take middle or average tempo, and work from this tempo in both directions.

Where hands are widely separated, don't bang bass too much in *ffs*.

Practise exercises *ff* and with great energy, but with very very quiet tone.

Where two bars are alike, as in opening of *Elegy*, don't play them the same.

In all spread chords bigger than octaves, throw weight on bass note, and play instantaneous, as if all notes together. (Exception, only if top note is more important than bass, according to special harmony or melodic line).

In alternations between energetic and *cantabile* places, though the tempo is more or less the same, yet the *cantabile* places must be a shade slower, and the livelier, more energetic places a shade quicker.

All Medtner's music has an axis in tempo. Do not deviate very far from general line of tempo. Changes of expression are given more in the character than in change of speed. But the entry of every new theme must be made a little slower for introducing it, then it regains general tempo.

Don't hurry over places that must be underlined. Give them full time. Think of *piano* moments. Fingers are more sensitive than hands. Use them for quick movements as one who works in fine jewellery or watch making, or something very fine and delicate. Try practising such places with exaggerated legato *forte* for intensity, then try to do very delicately, without hand movement, but still with intense tone, and having the germ of movement used for *forte* legato.

Don't forget finger staccato and don't do exaggerated wrist staccato movements where it increases difficulty and holds up velocity. Look out for places which must not be strict.

Look out for quiet tender places. Forget all material things, fingering, memory, composer etc. Close eyes, be in dream.

Practise expressive places with very exaggerated expression, even very sentimental, then retouch these places, so that they will not be too free and exaggerated.

Legato.

Keep elbows still. No up and down movement of hand or arm. Use rounded movement of hand or arm. Use rounded movement of hand between each note, feel every finger. Feel weight on each note. Practise runs *articolando*, elbows out, feeling each finger and with weight on keys. Also using rotary movement.

Rotary movement must be only a slight exaggeration of trembling of hand, keeping elbows still.

Keep all hand limp, except finger which plays theme.

Practise in dark, or without looking at hands.

Be more free. First Medtner has vision. Then he analyses it and practises it, and finally tries to return to reproduce vision without thinking of technique or physical means (or the letter?).

In movements which are not *al rigore di tempo*, i.e. which are not to be flexible or expressive, think of wave of line. Make quick notes move towards long note which is point of rest, and which must be longer; hurry up and slow down within a phrase, but imperceptibly. All accelerandos and rallentandos to be very gradual, and to be increased by imperceptible degrees.

Think also of more wave of nuance; don't do sudden hits; after very loud notes, don't go suddenly quiet or weak; don't bang out basses to break melodic line.

Don't do unnecessary accents.

Look for places where consistency of hands must be changed, and where tension must be relaxed.

Don't let anything get static; find always the point to which one must move.

After a slight relaxing of tempo, to get back to tempo make a real rallentando, and begin *a tempo* on the very first note of energetic part. Where quiet part precedes energetic part, make it really quiet and completely without accent or energy, so that energetic parts stand out in relief.

Think of all voices, and don't let one voice spoil line or flow of another. In repeated chords where one voice moves, bring out moving voice.

Make long notes long, especially in the bass where they must enrich harmony.

BOOK FOUR

Recording by Medtner of his Concerto No. 1 with H.M.V. Philharmonia orchestra. Conductor George Weldon.
3 Abbey Road St. John's Wood. London.

First session.

Monday, September 29th [1947] from 10 – 1 (morning)

bars 1-3. Medtner told me he wants to play the first three bars a little more broadly, then when orchestra came in, to go a little quicker. But it did not work too well.

bar 8. I don't think he played *poco meno forte*.

bar 14. He went on extremely quickly so that orchestra did not sound expressive enough, I thought.

bar 19. He diminuendoed at end of bar.

bar 20. He paused on second beat.

bar 27. Not quite so slowly as I did it.

bar 32. He already played much quicker, and indicated for orchestra to get on in bar 34. But he did no more accelerando all down the page.

bar 44. He did not play meno forte and he did not get over spread chords in left hand as quickly as I expected.

bar 52. He began tune rather loud, and played it all straight.

bar 58. He played F in tune very loud.

bars 72-3. He began rather slower in spite of telling me not to.

(P 13) L 2 [the exact location remained unknown]. He played accompaniment loud.

bar 75. I think he began descent quicker and got slower on last two notes.

bar 79. He wanted horns to get on.

bar 92 etc. Accompaniment was louder than I expected. At No: 9 [bar 97] was first break.

bar 107. Absolutely no rallentando.

bar 108. Consequently no beginning slowly. All straight. Not expressive enough, I thought. All rather jumpy.

bars 111-6. Also rather jumpy.

bars 122-3. A little more rallentando than I expected.

bar 128. Tune rather loud.

bar 132. He wanted oboe to sing out more, but it was not much better afterwards.

bar 135 etc. He had a job to get George [Weldon] on.

bar 158 etc. Accelerando did not go very well for several goes.

bar 166. This descent was not as quick as I expected.

bars 191. He had a job to get Clarinet on. They did not sound up enough either.

bars 199-201. He did not do a diminuendo on these chords. Orchestra seemed to me rather loud and aggressive.

bar 217 etc. He played all this rather aggressively and loud. Accompanying notes were also loud. He began quicker and louder than me.

bar 226. He finished passage with a diminuendo

bar 237. He played quicker. Five note group were real trills.

bar 241. Went back to tempo slower and was angry with George [Weldon] because he was early with chords. George made him look at him. Then in record Medtner stopped and said "I cannot play. You force me to look at you, and I cannot play". He was angry. George just looked at him and grinned. George came down to piano and suggested something inaudible. Medtner said without turning his head, but just looking straight at his copy "I want to add nothing. It must be just exact!" After several tries, they got it better.

bar 253. Medtner said 3 crotchets (triplet) were too slow, and played them. I don't think George understood. Break here.

Second session.

Wednesday, October 1st. 10 – 1

He wanted hairpins in opening cello theme well marked.

bars 271-2. He got on without the slightest rallentando or pause so that orchestra round about No. 24 was a mad scramble, without expression.

bar 276. He slowed very slightly at end of phrase here, so that orchestra was a bit better.

bar 283. Was rather slow. Orchestra was not very audible.

bar 290. He urged them on again.

bar 292. No. 26. Never to be forgotten from June 19th when a certain person felt rather sick! He didn't mark hairpins like he told me to. He didn't pause as long on culminating A $\flat$ as he told me to. He played bar 294 almost in tempo, did not wait on trill, George had to look alive and come in quickly. Oboe could not get on.

bar 299. Perhaps he did not play this quite as quick as me, and

bar 301. He did not make as much change in style as he told me to do. This bar was also rather jumpy. Ensemble was not good. When throw-back was made it was still not good and they rehearsed again before proceeding with records. It was done many times and did not seem to improve. At last it got better. I think Medtner in desperation played it straighter and George [Weldon] looked alive!

bar 307. Also a memorable place from June 19th. Medtner did not make trill long, not long enough I thought. So George could not come in too early even if he tried.

bars 308-309 and bars 310-311 were in the same tempo as each other. [Break at bar 311]

bar 312 etc. Inner voices did not come out enough for Medtner, especially E F in bar 316. He played them on piano.

bar 321. George did not *rallentando* much. Consequently I think orchestra was inclined to be in front at piano entry.

bars 334-9. I think Medtner played this a little quicker than me, at any rate he began quicker or got quicker more quickly.

bars 340-46. Medtner said there was not enough declamation about this. Also from bar 343 not enough *accelerando*.

bars 347- 52. I thought Medtner did not play this clear enough. It was rhythmic but did not come out enough so that George could tell where he was, especially in bars 349- 52. Medtner was not very pleased. Orchestra was very bad at first. Then they practiced it alone, and it gradually got better and Medtner played it clearer.

bars 357-8. I could hardly hear orchestra, especially Corni and Viola. Also in bar 347 Medtner couldn't hear fag [bassoon?]. He played it on piano to show them.

bar 389. There is a mistake in score. Clarinet is written as it must sound, instead of the notes it must play. Go into this!

bar 407. George did very little rall and Medtner said nothing. [bar 407. Break.]

bar 418. Medtner made very little *rallentando* in orchestra entry.

bar 431. Medtner complained that hairpins were not marked enough in corni excerpts[?]. George said "I think you'll find they'll come out enough in the disc"! Medtner insisted and told them to put a *sf* mark on the G ♭ .

bar 434. Medtner also played orchestra on piano with strong nuances, but George took no notice.

bar 446 [No. 40]. *Fantastico*. They began playing this out of time, as usual,  instead of . Medtner tried to tell George. Later got very impatient, said "They can't tell what is wrong until they have played it". Medtner then gave it up and then did it out of time on the record. But Medtner played it all rather fast, I thought, so apparent,

and orchestra probably would not realize them as much as they might if a shade slower. Went on very quick, rather quicker than mine, till bar 478.

bar 495. Break. Medtner said to me at the end of this session “It is all compromise”.

Third session.

Monday, October 6th. 10 – 1

He began with bar 408 [No. 36]. And this page he played rather deliberately, and with pedal. He cleared little notes out of pedal, as he told me before, but he certainly did not play it without pedal, as he said at Foreign Park.

bar 414. He accented well G in right hand minim. Not too much *rallentando* in bar 415.

bar 418 etc. He did not play quite as quickly as last Wednesday.

bars 414-15. He did not hurry exactly, but these bars seemed a shade quicker than I did them. Same next time.

bar 446. *Fantastico*. Also not quite so quick as last Wednesday. Orchestra rhythm was better. Nuances are also important.

bar 468. He waited more than a semiquaver rest before beginning, and first two notes were slower. Rest of this was not quite so quick as last Wednesday.

bar 478. *Rallentando*.

bar 488. He began in tempo and played all this part in the same tempo. No *accelerando* in bar 491.

bars 496-7. He began absolutely in tempo and played all this very quickly.

bar 499. No relaxing to let orchestra start, or to let it be more expressive. It was difficult for orchestra to keep up.

bars 500-10. Were all very quick.

bar 505. Oboe was rather behind.

bars 517-34 were all rather quick, slightly more quick than mine, I thought.

bar 538. Cellos did not come out enough. Violins were heard more.

bars 549-50. He played ordinary trills (not *Ossia*) and *allargando* was not very big.

bar 551 [onwards]. Very lively tempo. Absolutely no *rallentando* in bars 553-4.

bars 555-8. Still quick tempo. In bar 556 orchestra did not begin p, and crescendo, which gave such a wonderful effect in Birmingham on June 19th.

bar 562. A little pull up.

bar 563-4. Started slower, but not exaggerated.

bars 567-8. Orchestra did not come down to *piano* along preceding line up to this line, so beginning of crescendo was too loud.

bar 579. Not too much rallentando.

bars 580-81. Not too slow.

bars 585-7. [Medtner] wanted this get on, not to be heavy, but lively and rhythmic. Cellos and Violas were inclined to leg. Clarinet came out better than in Birmingham.

bar 588 and first note of bar 589. Break.

bar 589 etc. Still lively tempo up to bar 601.

Coda. Very lively tempo. A little quicker than mine I think. In fact I thought orchestra had no time for phrasing or accents.

bars 616-24. I really thought were too quick. Orchestra could not be clear.

bars 625-41. Tempo kept up.

bar 643. No sudden *piano* at *piano* mark, either in piano or orchestra. Kept up tempo and *ritenuto* in next bars was not much.

bar 647. About same tempo as mine.

bar 661. In bar 661 I saw him throw left hand off in *sforzando* chord.

bars 667-8. Rather slower.

bars 673-4. Ensemble was not very good at end. He hurried and slowed over these chords – George found it difficult to fit in with last bar. Break at end of this bar.

bar 681 etc. He made orchestra get on!

Fourth session.

Saturday, November 1st. 2.30 till 5

Began at bar 675.

On bar 679 he wanted orchestra to get on and not be heavy, but it seemed to me that he was a little behind orchestra in first bar.

bar 698. He rushed up these runs and arrived on chord in front of orchestra. I think he hurried a bit, but he was sure it was exact. Don't dawdle over this bar, anyway. This part was about the same tempo as mine.

But bar 703 etc. Seemed a little slower than mine, but he made no rallentando into *Maestoso*. He took *maestoso* pretty fast, but took too long over the *glissandos*, especially the first.

I thought page 103 [bars 715-21] was a bit breathless at this speed. He told me he couldn't hear cor. theme in bar 711 etc.

bar 719 etc. I couldn't hear orchestra very much, nor throughout in any of these six-crotchets-in-a-bar figures. Where they are *pizzicato*. They want to be stronger, I think.

bar 725. Thought fiddle *solo* a bit slow.

bar 727 etc. Don't remember hearing Violas.

bars 743-4 etc. Medtner said he could not hear clarinet. Wanted it brought out more. Seemed to want to get on quicker than orchestra here. Last chord. Wanted horns to hold on with a pause as in piano copy, not stop with short quaver as in score.

bar 255. [Figure] No. 22. This section had to be repeated, because H.M.V. had accident and broke first recording.

bar 292. He began a little slowly but soon got quicker. Did not pause perceptibly on A b and did not rallentando before orchestra entry. Actually, I think he played

bar 295. Runs a shade slower than tempo.

In bars 296-7 did not accelerando much at first, but during second record did a lot of accelerando in this bar. George's eyebrows went up. Orchestra was behind.

bar 298. He wanted it more *giocoso*, more gay, but did not play it very quickly. He said he wanted it not so gay as bars 303-04. These are to be really more gay.

bar 307, trill. He made longer this time.

bars 308-09. Fairly quick. bars 310-11. About the same, but he said no rallentando during run, only in bar 311. All this was still rather uneasy. I forgot this section began at bar 255 [No. 22], so we go back!

bars 269-72. He did no rallentando round about [No.] 24, but although he kept up tempo, he did not hurry them quite so much as last time, so that finally orchestra became rather clearer and not such a scramble.

bars 273-5. He rallentandoed towards end of this line, then started next bar in Tempo.

bars 276-84. From bars 279-81 he rallentandoed a good deal, so that it got very slow at [No.] 25, and

bar 284 onwards was rather slow.

bar 290 etc. He did not urge them on as before, but took it more tranquilly.

6.1.6 Envelope with loose sheets

Notes on the interpretation of Medtner works studied with Medtner in accordance with his directions and wishes. Page and bar numbers coincide with my own copies. The notes were written immediately after playing each work to him so that no detail should be forgotten.

Edna Iles.

Books marked 1 (Red), 2 and 3 (blue) are the most important.

New notes (gathering of various hearings) are inside the works to which they apply.

Page, line and bar numbers apply to my own copies and may not be the same for later editions. They must therefore be read in conjunction with my copies.

I am putting in, in red ink, bar numbers only.

I am beginning to collect and re-write notes simply with bar numbers, so that they will apply to any edition.

Finished notes will be found with the work to which they apply.

Edna Iles.

6.1.6.1 Main precepts.

I will begin by speaking of the main precepts Medtner gave me on the interpretation of his music.

1. Keep the line, that is, maintain the tempo. Do not change the tempo except where indicated. Changes from energetic to expressive must be achieved by a change in style, not by a change of tempo.
2. All accelerandos and rallentandos must be in gradation. If they are sudden the unity of the work is destroyed.
3. Similarly all crescendos and diminuendos must be in gradation.
4. Isolate the theme. In legato *cantabile* the tone must always be intense soft rounded; intense even at its quietest. It must never be flimsy. Make it sing. Bring it out above, subdue sufficiently the less important parts in relation to the theme, but nothing must ever be obscure. All details must be clearly audible. To accomplish where the theme has rides over intervals or chords of less than an octave, in the same hand throw weight on the top melodic line.
To isolate the theme where it occurs in double notes or chords of less than an octave, throw weight on the top melodic line and release immediately the notes underneath. The pedal will be sufficient to carry these on. Where the theme is in octaves or octave chords, the music is *piano* (quiet), again throw weight on the top line, but if the music is *forte*, throw weight on the bottom line of the octave chord, on the thumbs.
It must soar above the general texture of the music however complicated. But the other parts though more subdued while subduing sufficiently the other parts in relation to the theme or themes, nothing must ever be etc (*writing is unclear here*) not cover or break the line of the main theme, at the same time nothing must ever be obscure. All details even in the fastest figurations must be clear and articulate.

In legato *cantabile* the tone must always be intense rounded and soft in quality even at its loudest, and even at its quietest. It must never be hard when loud, or small and flimsy when quiet.

6.1.6.2 Bach. [Well-Tempered Klavier] Prelude and Fugue in B ♭ , [BWV 866]first book.

Medtner does not like my Schweitzer phrasing. He likes Czerny's version, including last B ♭ in left hand. In the Prelude he says each note should be of equal value, left and right hand making four equal notes like hammers, left hand lighter than I did it, and staccato right hand, top note brought out a little above the rest to make melody. But the great point is that the notes must be very equal.

bar 11. Bottom D. He said this tone was very hard. Hand was too stiff or contracted. He seemed to play this note with a flatter hand, and to lift a little at the elbow to prevent hard tone, instead of dropping as I did. He lifted almost simultaneously as he played the note. Said *Adagio* was not right. play in tempo here, holding top note of chord only, a little more than its length. Not arpeggios. He says Never arpeggios.

Fugue to be played according to Czerny. Whole thing to be light, nuances not to be exaggerated. Here he said I must sit comfortably, but still. Do not come forward for a crescendo, do not do a jerk for a sforzando, etc. Do all nuances with hands and arms, but not with body. He says I am too contracted; he means in a general way when playing. He says I must think of the bowing, and hands must breathe (this is his way of putting it) the same as the voice, or bow of stringed instruments. Later on I think I discovered that he meant that I didn't lift hands enough at ends of phrases and come down for beginnings of phrases. He said one should begin practising a thing quietly and without pedal. if one does it loud at first, one exaggerates the nuances.

6.1.6.3 Chopin. Etude, Op. 25 No.1.

He said the notes are not even enough, that I am not exacting enough in this way. Must practise this very very legato, holding the melody notes and chord position as much as possible, and where I cannot stretch, glide from one to the other in such a way as to give the impression that the notes are held and joined. Don't do any jerks, and don't lift hand and land in any note with a podge. Legato absolute and chord positions. Then to lighter touch and get perfect equality practise non legato. That is not the page 30 [the exact location remained unknown]. Said hands must be softer and more supple for this tune. Must be played very *tranquillo*. Said if played thus, would sound slower, but would in fact be just as quick. (He played it slower, though, all the same). Held hands very loosely and made very supple rounded movements for this part.

Medtner says one should always practise *forte* things *piano* and *piano* things *forte*. Likewise always practise staccato things legato and legato things staccato. He says I do not lift pedal high enough for change of harmony. Change pedal without lifting it entirely for a change of melody note where harmony remains the same, but lift right up for change of harmony. This was said a propos of Chopin Etude, Op. 25 No. 1. Also said of this Etude, throw weight on to melody note. Bring melody out strongly, play other little notes more lightly. Said I hang on to first note following melody note, i.e. hold it down too long. Said this makes it sound too much. If you hold a note it will sound above the others, therefore must release this one. Said must always practise Chopin Etudes for technique.

6.1.6.4 Bach-Busoni. Organ Prelude and Fugue in D, [BWV 532].

Medtner likes all the Prelude quicker and the Fugue much quicker! Like Egon Petri!!! He said everyone he had heard played it like that. He says use less pedal for opening notes of

prelude (*meno* in octaves). He says tone is hard in some of the chords, particularly the stretched ones.

Says in bars 56-7 for example, must take fingering ⁴⁵ 1 every time, and in all similar places. When I said it was almost impossible because of the stretch, he said you must do it. Said if you practise extension exercises, you will be able to do it, in fact. Said you must be able to play a fifth easily with fingering ⁴ 2. Said must be able to play any and all chords without preparation. Just fling hands on loosely. Said if I practise extension exercises, shall be able to do this! Otherwise tone will be hard.

bar 133. Said double sixths were not equal. Must practise scales in double sixths and thirds, especially sixths. He says all *forte* things you should be able to play very limply loosely and *piano*, without any stiffness.

6.1.6.5 Tale, Op. 51 No. 1.

He said in this I did not think of the *fil rouge* of the theme, that is, theme should be as it were underlined in red ink. Said all the other parts came out too much and (???) the theme. Said must remember it is a very light piece, *leggierissimo*. Said in fact everything exactly opposite to what he said before. Conceded that tempo were better.

bar 112. Right hand melody must come out, other right hand notes quiet, left hand *sforzandi* and imitated melody also to come out. A propos of bringing out different notes of a chord, said weight is put on D note which has to come out and the other fingers hang from the loud one, as it were. Suppose as far as tone goes, must now play it as I did before he ever heard it, melody to come out well, other notes to be kept down.

bar 112 etc. In a place like bar 112 etc. where theme and accompaniment are close together, isolation must be very great and accompaniment must be kept down a lot.

bars 189-90. Bring out left hand distinctly and evenly.

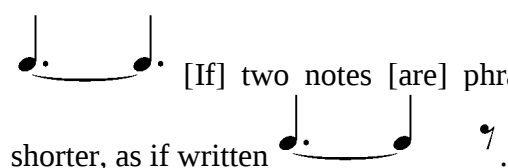
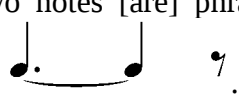
bars 200-01 and similar places. Give a good bass.

bar 308. Make left hand very equal.

bar 356. Take pedal on bottom A and hold.

bar 357. Take pedal on first beat, hold to top of run, release. Last run begin a full speed and rush down in a glorious rush and splash of sound. This is how Medtner did it and effect was glorious!

6.1.6.6 Rests after long notes.

 [If] two notes [are] phrased together like this, [the] last [one] should be shorter, as if written .

6.1.6.7 Beethoven. Sonata, Op. 109.

[It was impossible to establish the edition which Iles used, thus the exact bar numbers were impossible to establish].

[First movement]

Opening. When there is a sustained tune the notes of which are held by hand, very little pedal is necessary.

Adagio. [bar 10?] Not too slow. Not to sound such a contrast. Nuances of tempo to glide into one another. More imperceptibly.

[bar 13? (Line 3)]. Arpeggio not so slow and emphatic. Not a tune, only arpeggio, then fore(?) [writing was not clear at this point] get on.

[bar 16? (P1last bar)]. Not a big rallentando: All that page and similar places, Sudden *pianos* to be very marked. He said this is a feature of Beethoven. He put down left pedal for each one.

Beginning of Adagio. [bars 10 or 58?] Little notes very very quick. He said [‘]Never slow notes are like this!!![’]

[bar 34 onwards? (P2l3)]. He phrased in four notes to a phrase, with sort of accent to foreshadow following sforzandos.

[bar 65? (P3last bar)]. Not a big rallentando.

[bar 84?] (P4last line but one). Kept bottom E all through to end of part with pedal, but changed slightly for upper notes.

[Second movement]

Prestissimo. Not quite so quick as mine. Do not come down on middle finger on first note and similar places with such a stiff finger. Flatter finger and more flexible hand. Loud tone but not hard.

[bar 9? (P5b1)] etc. A in left hand to be melody brought out. He says where a melody note is held and another part like this, bring other note well out.

[bars 61-2? (L5b6)]. F # to be loud but *mou*!

[bars 70 onwards? (P6l3b3)] etc. Think only of bringing out first two notes of each voice!

Last line b1 etc. Bring out well middle note of right hand chord.

6.1.6.8 Chopin. Ballade in A ♭, Op. 47.

General colours of this work are *dolce* and rounded — therefore do not cut any notes with dots over off too sharply.

bar 1. First note, then next four notes moving well up to C. Where there are several notes leading to the point of rest as it were, do not drag.

The leading note of left hand reply quicker. Then left hand tune full and warm, and right hand reply quieter.

L2b3 [the exact location remained unknown]. More excited!

b5. Do not cut right hand quavers off sharp. Medtner said I played all this *Ballade* a little too slowly.

P22l4b6+7. Diminuendo right through. Last line Pedal! In two notes phrases, put pedal down on first note, and raise slowly and gently on second note, also at same time raise hands slowly and gently. This pedalling is the rule for this kind of two-note phrase — in fact Medtner takes off pedal on last note of a phrase generally speaking — not after it, but on it.

P23l2b3. Get on and sing well.

L4b4 and all similar places. Do not bang out basses with a hard tone. This left hand should match in phrasing and nuance p22 last line melody.

P25. Play quicker.

P27l4. Basses again as before.

P29l3b2. Get on. Little accelerando even l4b3 etc. Bring tune out. Run up three notes up to C and do not make a break before C get straight on to it, and accent following F, as one does in the opening notes of *Ballade*.

Last four chords. Take pedal right off between each chord so that harmony is perfectly clear and well defined.

This always applied in a succession of chords of this kind.

In left hand put in C and E $\flat$ in last chord, as a resolution of preceding D $\flat$.

6.1.6.9 Notes on Sonata romantica, Op. 53 No. 1.

The Sonata romantica was first performed in London in 1931 by the composer. The four movements lead into one another without a break. The Romanza is a flowing melodic movement of great depth and beauty. The main theme is heard within the first dozen bars, and may be said to consist of two sections. A short link connects this with the second theme. A little later a new figure appears in conjunction with the second section of the main theme. Apart from the reappearance of the second theme in the recapitulation, the whole movement is built almost entirely on sections of the first main theme.

A brilliant passage ushers in the *Scherzo*, a movement of great power and energy, with strongly marked rhythms. A long pedal note leads into the profoundly expressive *Meditazione*. The first melody, slow and thoughtful, is followed by one somewhat more lively and these two themes, alternating with two cadenza-like passages finally bring us to the last movement.

The *Finale* begins with a semi-staccato theme of great charm and originality, followed by a more sustained link passage of some importance. This theme then undergoes varying treatment and leading themes from the previous movements are brought in. The climax is reached with a triumphant variant of the opening melody of the Romanza. The first theme of the *Finale* then returns, is modified and extended a little, and leads by way of the link passage into a brilliant Coda, consisting of reminiscences from all four movements of the Sonata.

Edna Iles.

6.1.6.10 Sonata romantica, Op. 53 No. 1.

[First movement]

Page 1 [not good piano]



and the last line diminuendo.

bars 24-6 – diminuendo.

bars 30-31. Tranquillo.

bars 41-3. Tranquillo.

bars 48-9. Diminuendo and *piano*.

bars 61-3. *Piano* and melodic.

bars 66-9. *Tranquillo*.

bar 75 (like P1)  and 

bars 82-3. Poco affretto.

Scherzo

[bars 1-9]. The beginning of *Scherzo* — *poco a poco a tempo Presto*.

bars 14 and 18. Shorter 4(???) line [the exact location remained unknown] chords in right hand. bars 84-8. Too.

bars 99-101. *Lasser marcato*.



[bar 115]. *Cantando*

bars 151-4. Stops in rhythm.

bars 155-98. More pedale like bells.

Meditazione

Con moto. Not so many stops.

bars 30-31. Not so long trills.

Finale

The beginning *con pochissimo pedale* otherwise too dry.

bars 10-13. Diminuendo.

bar 19.  like triplets.

bars 63-5. Diminuendo and *piano*.

bar 89. *Pochissimo* ritenuto.

bars 105-107. Too much ritenuto.

bar 108-125. More relief in the very 1st melody.

bar 157 onwards. Beginning from bar 157 always triplets instead of .

bar 231.  and poco ritenuto if it will be Steinway the basses would kill melodic [line] but here they are just all right.

6.1.6.11 Idyll, Op. 7 No. 1.

Always *legatissimo* and very tranquil. With pedal. Tender. He played it rather slowly (a little slower than me) and very sentimentally. Notes must be held, as given in footnote. Be very careful about this. Hold all harmony notes.

[bar 9 or 24 or 36 46] for instance, keep bass going with pedal, but half change to avoid mixing left hand tune. Begin a little slowly, but second time of second bit do it a little quicker. He says must not play a repetition exactly the same, as it is monotonous, so when anything occurs twice, may play it a shade slower first time.

Tempo I, at end. Hold bottom B in bass with pedal, changing slightly to avoid mix-ups. Accelerando before the end.

6.1.6.12 Tale, Op. 9 No. 3.

Isolate the melody. Play rather slowly (he plays this also somewhat slower than me). With plenty of pedal, without cutting anything off sharply, e.g. little semiquavers in right hand must not come off sharply.

Isolate melody by holding it and releasing under notes by finger staccato movement. Left hand echo of melody to be brought out. He said that helps melody to be heard even more clearly, without worrying about it too much.

bar 3. First G quietly, also P3B2 [the exact location remained unknown] *pianissimo*. He said *piano* there makes it much more expressive than *sf* as he had marked it, but when he wrote it he was too young to know!!! This is a useful idea for other things too, I think. A *piano* note in a tune, he says, is much more expressive than a *forte* one.

Middle section. He played very slowly indeed.

This piece requires a good deal of pedal vibration.

6.1.6.13 Tragoedie-Fragment, Op. 7 No. 2.

Opening theme. Push hand forward for legato chords. Make them soft and round in quality.

bars 1-6 and throughout this piece in all similar places. Last note of each left-hand triplet must be caught by pedal and held by hand to form bass of following chord thus:



This is particularly essential in the sforzando chords.

bar 15. Throw hands off on first chord.

bar 17. Medtner rushed up left-hand arpeggio fairly loudly and played right hand chord arpeggio also.

bar 25. Remember, a little more quicker.

bar 28 and preceding triplet. Play a little slower, an expressive hold-up.

bars 33-6. Start a little slowly but soon get quicker. Bring out right hand theme although *pp*.

bars 37-9. Suppress right hand, bring out well left hand.

bars 40-3. Bring out right hand. Over bar 40 (after the *piú forte e agitato* mark) Medtner wrote *ma non subito*.

bar 42. The last A ♭ is not tied to the following A ♭ in the next bar (right hand). Misprint. Repeat A ♭.

bars 44-6. Bring out left hand very well. Rallentando at end of bar 46.

bars 51-2. Medtner wrote *agitato* [absent in the first edition].

bars 53-4 and 57-8. Semiquavers chords must be short. 1/16 of bar. Crotchet as well as semiquaver chords spread. In bars 57-8 he wrote 1/16!! “plus court!”.

bars 59-62. Here Medtner did not spread semiquaver or crotchet chords. Semiquaver chords must be very very short, effect very agitated and energetic. In these bars he made alterations I do not know whether they were misprints or change of mind, but I

think they are an improvement. In bar 60 the first beat consists of first quaver chord, 1 quaver rest, second quaver chord (triplet), left hand the same of course:



bar 61. In bar 61, the last beat is a triplet:



bars 63-74. Triplets (demi-semiquavers) must be very very quick. Start *accelerando* from bar 69. Misprints: in bar 64 right hand G# is dotted, semiquaver rest is transferred to right hand. In bar 65 on third beat, triplet begins on E, in right hand F (bar 66) is dotted therefore delete semiquaver rest.

bars 75-9. It is already fairly quick at bar 75. Medtner made a terrifically wild *accelerando* to bar 79.

bar 80. Rush straight up with no regard for note values.

6.1.6.14 Novella, Op. 17 No. 3.

bar 1. Begin with rounded effect.

bars 1-2. Make slight *rallentando* at end of first phrase going up to C#, which is a point of rest. Make it sound like a question. Give C# its full length (not too long), play following left hand Bs *pianissimo*.

bar 4. Similar. Another question.

bars 9-10. Intense tone. *legatissimo*.

bars 13-14. Left hand octaves staccato. Take pedal on each right hand chord and change after each left hand octave.

bars 17-20. Begin right hand phrase in tempo, slight flexibility *rallentando* in second 3 crotchet (triplet) phrase in bar 18, start next phrase again in tempo, *rallentando* at end of bar 20.

bars 21-6. Theme must be only a shade slower than preceding introductory part. Make flexibility *rallentando* in bar 23, tempo in bar 24, less *rallentando* in bar 25, even less *rallentando* in bar 26, then tempo onwards.

bars 27-34. Keep left hand down sufficiently to let right hand sound clearly on top. In bars 33 and 34 play basses with a soft *forte*, not to kill thematic notes in right hand.

bar 36. Subdue bass D.

bars 43-4. Rallentando from previous accelerando in gradation, not too much, not to be out of line with general tempo.

bars 48-50. Flexibility of rhythm as before (little accelerandos and rallentandos).

bars 74 and 133. After first right hand chord do not make cut (lose time) before following quaver.

bar 90 etc. As in opening, but a little more majestic.

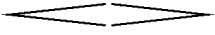
bars 103-05. Play bar 103 in tempo, make slight rallentandos in ends of phrases in bars 104 and 105 as before.

bars 122-4. Make a very big crescendo.

bars 150-52. Play in tempo, otherwise there is no relationship to the opening theme.

bar 157. Do not hold last bass octave. Take hand off, then tone will be much softer in quality despite *ffz*.

I would like to add something in the light of my experience of playing this piece. Clear marking of phrases is most important to the understanding of it, especially in bars 27-33, 51-5 and 106-12.

Medtner's nuance markings  indicate the overall phrasing, so that the first phrase embraces from bar 27 second beat to bar 29 first beat, second phrase from bar 29 second beat to bar 31 first beat, third phrase from bar 31 first beat to bar 33 second beat to bar 35 first beat.

bars 27-34. In bar 27 raise pedal on first chord, end of previous phrase. Hold by hand bass quaver G, release right hand chord to mark the end of phrase and to make a break (without perceptibly losing time) before beginning of next phrase. As soon as right hand chord is released, instantly depress pedal to take over and keep in harmony bass quaver G. All this of course must be achieved very quickly and automatically without conscious thought. Treat the first chord, end of phrases, the same way in bars 29, 31 and 33 and in similar places in bars 51-5 and 106-11.

In these second and third groups of similar phrases the right hand chord at the end of each phrase is a quaver followed by a quaver rest before the next phrase, which rest gives the needful effect, and it seems to me that in the first group bars 27-33 where the last chord of each phrase is a crochet, this was an oversight on the part of Medtner and they should be quavers with rests as they are in the other two groups bars 51-5 and 106-12.

If these basses are cut off short, the sonority seems too dry and cold. But marking the ends of phrases in the right hand whilst keeping the basses in pedal is rather difficult and has to be done instantly and subtly. Be sure to realise all the crescendos and diminuendos as Medtner indicated them, giving the rise and fall of each phrase. Each of these phrases should be like a sentence in speaking. Try to think of them in this way.

6.1.6.15 Sonate-Ballade, Op. 27.

These notes are incorporated into 6.1.4.4 in Book 3.

6.1.6.16 Canzona serenata, Op. 38 No. 6.

Keep this piece always moving. Never let it become static.

bars 1-8. Begin very quietly and slowly. Place hands on keys beforehand and play without any finger movement. Bring out only the theme notes (crochets) and suppress the underlying semiquavers, especially the last note of each four-semiquaver group which must not be heard as part of the theme. Make all semiquavers even in time. To awaken listeners' interest, get into tempo with gradual *accelerando* to first F in bar 3. After trill in bar 4 it may be a little louder with *diminuendo* and *rallentando* approaching bar 8.

bars 8-16. Again place right hand on keys beforehand, play quietly *legatissimo* with intense tone. Left hand crotchets and minims are only for holding and must not be emphasised at all, not even in bar 18. If held and played *legatissimo* they will sound of themselves. Isolate theme on top line in bars 16-20, with quiet accompaniment, and in lower line equally with top line (octave chords) for *forte* in bars 21-3. Play *forte* with rounded and soft tone quality. Bring out bottom line in right hand in bar 24. Medtner wrote over bars 19-21 '*poco piú appassionata*'. bars 19-20 must gradually become more passionate than the two preceding bars, and the music expand and broaden with an *allargando* in bar 21, reaching climax in bar 22. In this bar do not let left hand A ♭ kill right hand A ♭, top of climax.

bars 25-32. Absolutely *legatissimo*, with very quiet but intense tone with left hand theme equally important, like duo. Right hand semiquavers very subdued, in the background. For flexibility of rhythm, begin a shade slowly, *rallentando* in bar 28, get into tempo again in bar 29, *rallentando* in bar 32.

bars 33-45. Begin very slowly and *accelerando* in gradation all through to cadenza and onwards. Medtner added an *accelerando* mark in bar 40. In bars 33-6 accent last left hand chord in each bar against the beat, like a cuckoo. Keep pedal very clear in bars 40 and 41.

bars 46-9. Hold each left hand chord in pedal, but take hand off immediately chord is struck. In bar 49 play last chord with quick arpeggio, and last two little grace notes rather slowly.

bars 66 to end. Very quiet with left pedal. Keep moving. Bring out well long F's in right hand, bring all the underneath themes out, but not too much. Make immaterial. Hold last right hand A ♭ minim alone with pedal so that the sound of it continues after the rest of the chord is released.

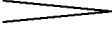
6.1.6.17 Canzona matinata, Op. 39 No. 4 and Sonata tragica, Op. 39 No. 5.

The Sonata tragica must always be preceded by the Canzona matinata. They are joined, they both have the same theme and the *Canzona* leads into the *sonata* with an *attaca*.

Canzona matinata

After the printed *allegretto cantando* at the beginning, Medtner wrote “*ma sempre con moto*”. Play with a full tone. Only the middle tune in F # minor is to be very quiet; the rest must come out well in contrast.

Opening. Take first note D quite strongly. Pedal very carefully so that Ds will sound throughout their full length over the accompanying quavers.

bars 9-11. Begin this more slowly and deliberately, emphasising basses, gradually get quicker, then *rallentando* a little in bar 11. Take note of little nuance marks  alternately between the hands.

bars 19-21. Very little *accelerando*. Not to be out of line with general tempo.

bars 23-4. Full tone. Bring out left hand also give rests their due length.

bar 27. Start a little *accelerando*.

bars 29-32. Start a little slower again, do not *accelerando* too much, keep in line with general tempo.

bars 33-4. Keep bass in pedal nearly all through, but make left hand changes of harmony firm and clear. Very little *accelerando* and *rallentando*.

bar 35. Bring out left hand F #, E #, D #, E #.

bars 36-52. Left pedal throughout. Keep tempo going. bar 38 moves up to long E in bar 40, *rallentando* through remainder of this bar, then start bar 41 in tempo and move up similarly to long C # in bar 44, *rallentando* again and take up tempo at the six demisemiquavers. In bar 46 play F # slightly quieter with an expressive hold. Always move towards the long notes.

bars 53-4. Bring out with full tone in contrast, *the corde*, in contrast to the preceding *una corda* and *pp*.

bars 60-61. Again not much *accelerando*.

bars 65-76. Play very simply, because it has already been heard *espressivo*.

bars 91-2. Full tone. Bring out left hand.

bars 97-8. Do not *accelerando* to a very quick speed. *Rallentando* at the top.

bars 99 and end. Hold B to end, pause on it, the *attaca* into the Sonata tragica. It is surprising that Medtner did not indicate this in the first edition.

6.1.6.18 Sonata tragica, Op. 39 No. 5

Again it must be emphasised that this Sonata must be preceded by the Canzona matinata. It must not be played separately.

bars 1-2. Opening chords are to be sharp, with staccato effect, so that following theme will be well contrasted.

bars 4-7. Bring out left hand notes which reinforce right hand theme, quavers C, A, C, B, D, E ♭, C, E ♭, D, F in bars 4-7 respectively.

bars 8-10. He (Medtner) made these very emphatic.

bars 13-16. Take pedal off for rests, to make good breathing mark. Play bass A ♭ in bars 13 and 16 quietly, take off pedal and make break, to give more effect to following accented right hand chords.

bars 33-5. Without pedal. Long notes must be held by hand.

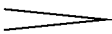
bars 44-5 More pedal after previous staccato effect. Play each of the left hand two-quaver phrases in one pedal.

bars 54 and following theme. Do not make too big a contrast in tempo. Begin a little slowly, but soon get into tempo. Medtner wrote “*con fluidezza, mobile!*” Keep it going on and on. Make it flow. He said “*Couler*” all through this melodic part.

bars 61, 62 and 103. Right hand G F, G F in bars 61 and 62. Make the nuances as marked, the first one very much, the second less, similarly in bar 103 F E, F E.

bars 67 and 69. Make it clear that the last right hand low B ♭ in each of these bars is the end of the phrase.

bars 79-94. Keep tempo going. Always move towards long notes as described in Canzona matinata. This is the theme that joins the two works. Left hand crotchets in bar 94 to be slow and expressive.

bars 95-9. Right hand quaver chords staccato, left hand *legatissimo* with nuances  on E ♭, D, E ♭ D in bar 98 as in bar 67 etc. Medtner wrote *sempre a tempo* over bar 95.

bar 107. Medtner made a *rallentando* here.

bars 112-50. Start slowly, gradually get into tempo and keep moving more and more in a steady flow up to climax at bars 138-50. Keep perspective of this climax in mind all through this part leading up to it. In bars 113-16 and 125-8 bring out theme in both hands, suppress the accompaniment notes. In bars 138-41, make right hand chords clear, bars 142-50 not too quick.

bars 159-69. Keep tempo going. Medtner wrote “*a tempo*” over bars 159 and 161.

bars 170-78. Play with alternate half-pedals and full pedals on the lower quieter and higher more resolute chords respectively.

bars 183-6. Bring left hand out strongly.

bars 191-8. Right hand non legato. Bring out terrifically long left hand chords following quaver triplets in bars 193, 195 and 197.

bars 200-02. Accent first chord in each bar. Hardly any rallentando in bar 202. Medtner actually wrote “*senza ritardando*”. Make just enough to usher in next bar 203, Recapitulation, impressively.

bar 236. Only a very little slower.

bars 239-46. Medtner wrote over the beginning of this part “*p articolando leggiero, poco quasi cadenza*”. Do not begin too slowly. Soon get moving. Do not be troubled by left hand crescendos. They will sound of their own accord.

bar 258. *Allargando* towards the end.

bars 259-62. Slower. Medtner wrote “*portamento*”.

bars 265-6. Left hand. Drop sixth and twelfth quavers in bar 265, and sixth quaver in bar 266. This makes it easier to play the very important descending bass notes. The accelerando is very little. Ritenuto at the end of bar 266, and silence at the pause before proceeding with Coda.

Coda. Make very articulate and clear all through.

bars 267-73. Both hands are equally important. Crescendo from bar 267 to middle of bar 268. Decrescendo back to middle of bar 269. Accent left hand notes at the beginning of each decrescendo mark.

In bars 271 and 272, within the general overall crescendo make a crescendo in each bar to the middle, highest point in right hand, and decrescendo back to end of bar. Then in bar 273 crescendo up to the D, bring this out very well and make lasting.

bars 275-8. Bring out left hand top line very strongly



making every note almost, if not quite, equal in strength, with an overall crescendo from end of bar 275 to beginning of bar 288, then diminuendo through this and next bar.

bars 280-84. Bring out well first right hand B ♭, make following very singing, round and legato.

bars 285-7. Medtner crossed out *forte* mark in bar 285 and put one long crescendo mark through the three bars.

bars 290-302. Make right hand strong, articulate and clear all through, and each left hand octave very distinct. Bring out left hand top line again in bars 290 and 292. In bars 294 and 296 *fz* on top G of left hand descent followed immediately by *piano* and crescendo mark. In bar 295, *fz* on first right hand chord, also accent mark on first right hand chord in bar 298.

Perhaps these marking will be printed in later editions, but they were only written in my first edition.

Edna Iles

6.1.6.19 Danza jubilosa, Op. 40 No. 4.

Play quickly and with *élan*. *Allegro breve* is always very quick.

bar 1. Play the first G with the right hand and double it one octave lower with the left hand. Following fanfare notes must be strong and well audible.

bars 5-12. Theme quiet but very rhythmic and energetic. Keep left hand light. In bars 6 and 9 long D and long E respectively are to sound like a trumpet.

bars 13-14. Somewhat louder.

bars 15, 16 and 18. Accent chords as marked in right hand, but do not make a simultaneous accent in left hand. Make left hand octaves equal.

bars 24-5. D in bar 24 to sound terrifically and to last, and within the *piano subito*, crescendo on quavers in both hands and first D in bar 25, left hand D begin very well accented. Repeat this pattern in bars 28-9 and on F# in bars 48 and 49. Right hand to be very clear, virile and fast.

bar 33. Lengthen first half of bar, B.

bars 36-9 and 44-7. Bring out top line and take pedal on all accents and sforzandos.

bars 57-76. Change of style for *dolce cantabile*. Only a shade slower. Each phrase must and with a gentle staccato, not short and sharp.

bar 74. Do not emphasise last A in right hand. G in next bar is beginning of theme.

bar 76 and onwards. Begin very lightly. Do not make left hand quavers too long. Effect is almost as short as triplets in right hand. Separate two-note phrases.

bar 84. Begin again very lightly.

bar 91 and 93. Sforzando on left hand second beat.

bars 106-16. Accent well with lasting tone right hand D in bar 106, with crescendo on triplet up to B ♭, the same on B ♭ in bar 108, and F# in bars 110 and 115. Also make crescendos in left hand as previously, on each change of key.

bars 120-22. Mark well all Ds. Slight rallentando in bar 121. Keep pedal to end of this bar.

bar 122. Begin a little slower and get back into tempo gradually.

bars 128 and 130. Bring out well the sforzando chords. They are the most important.

6.1.6.20 Sonata for violin and piano, Op. 44.

[These notes are incorporated in 6.1.2.3 of Book 1 due to their resemblance (6.1.2.3 is an edited version of 6.1.6.20 or vice versa)]

6.1.6.21 Second Improvisation, Op. 47.

[These notes were incorporated in 6.1.3.3]

6.1.6.22 Second Improvisation, Op. 47.

[These notes are a draft for 6.1.6.21]

6.1.6.23 Three Hymns in Praise of Toil, Op. 49.

[These notes are incorporated in 6.1.3.15]

6.1.6.24 Tale, Op. 51 No. 3.

[These notes are incorporated in 6.1.3.20]

6.1.6.25 Sonata romantica, Op. 53 No. 1.

[These notes are incorporated in 6.1.3.7]

6.1.6.26 “Moral Song”, Op. 0.

The Medtners, who had a great knowledge of the English language, pronounced words like “mother”, “nothing” etc. with the first syllable very long. I used to try to correct them by exaggerating and pronouncing them very short and snappy. So Medtner presented me with this song in his own handwriting in which these words and similar ones have to be sung with a sudden violent sforzando, very short and sharp. it was just another of his jokes in which he was laughing at my teaching efforts.

Edna Iles.

6.1.6.27 [untitled single sheet of paper]

[this either is about piano playing in general or is a quick draft for one of the big pieces]

tenir le tempo

ce n'est pas assez isolé

ce n'est pas assez intensif

Long notes longer short shorter

Make long notes last.

[two lines are unreadable here]

No pedal during held long notes in bass.

1/2 and 1/4 pedals for lighter sonority.

Flexibility accelerandos and rallentandos.

Accelerandos and rallentandos in gradation.

Never fall into a sudden accelerando or rallentando.

Don't hurry. Hold the reigns. This gives strength.

Forte solo forte tous

f pp mf

Every note distinct and articulate

Read Red Book [Most probably the Early Book, however Book 1 is also red]

Never inarticulate, flimsy or small.

Legato *cantabile*, round soft quality (not quiet)

Look up end of article

Get out records listen to some

6.1.6.28 'Extra notes in page 32'¹²

Medtner — Collected works to date.

Piano Concertos – Nos 1, 2, 3.

Op. 2: Improvisation no. 2 (Reminiscence of a ball)

Op. 4: Caprice (from 4 Pieces)

Op. 5: Sonata in F minor

Op. 7: Arabeque – An Idyll and Tragedy Fragment

Op. 10: Dithyramb no. 2 in E ♭

Op. 11: Sonata-Triad – complete.

Op. 14 Tale in F Minor

Op. 17: 3 Novellettes – complete.

Op. 20: 2 Tales.

Op. 22: Sonata in G minor.

Op. 25: Sonata-Conte.

Op. 26: 4 Tales – complete.

Op. 31: Improvisation in the form of variations.

Op. 38: Forgotten Melodies – Canzona serenata, Danza festiva.

Op. 51: 6 Tales – complete.

6.1.6.29 [English translations of Medtner songs]

'The Muse', Op. 29 No. 1

In days when I was young her love to me she gaveth,
The joyous with even tones, the shawm to me she rendered,
She heard my melodies and smiled
And with lightest touch upon the clear and penetrating reeds I oft did
strive to play with weak and childish fingers
the hymns magnificent, inspired by gods immortal
the songs serene and pure by Phrygian shepherds sung.
From morn till eventide in silent shade of oaks —
with zeal I heard the laws hold by the mystic virgin
rejoicing my young heart with recompense most rare.
and tossing curling locks from clear and lovely brow,
herself from out my hand the shawm he gently took.
The reeds were filled with life, infus'd by her spirit
my heart was filled with wondrous joy and holy rapture.

'Waltz', Op. 32 No. 5

¹² It was impossible to establish what does this title mean.

How could I forget that wondrously sweet moment,
 When I in Thee did live and only thee
 I saw, And in the waltz'es whirling mazes I envious was of free
 and loving eyes? I then did pray endure for age most rare
 sweet moment! And bid the swift mad
 waltz [unreadable (*re voloz?*)] unceasing, ne'er
 to end. That I ne'er must avert
 from my beloved mine eyes. So may oblivion its wings fold over us.

6.1.6.30 A copy of Medtner's letter to Iles, 23/10/1944.¹³

My dear Edna,
 Thank you very much for your letter of 11th Oct. and also for two foreign letters you have forwarded.
 I was very glad to have news from you to know that you are all safe and again at home in Orchardleigh.
 The last of two letters, you forwarded to me was from Marguerite Dupre. She gives us good news about two sisters of Anna. It was such great relief for us to know they are both safe!
 I got recently a letter from Kathleen Hodder — pianist. She says she had had a great pleasure to hear your performance of my "song of the Water Nymph" [from Second Improvisation] Was it in a concert or at your home? She is complaining that she cannot get my music! But what can I do if all my music is either out of print — the old one — or not printed at all — the new one...
 With best wishes and love
 N. Medtner
 My kind regards to your parents.

6.1.6.29 'Associated mss with Op. 38 "Vergessene Weisen" 1. Zyklus'

[This seems to be a draft for "all-Medtner" recital programmes which Iles compiled with the help of Medtner. Number indicate the duration of each piece and total duration of the group of pieces]

[SHEET 1]

Medtner.

1.	
Tragedy Fragment, Op. 7 No. 2	3
Theme and Variations, Op. 55	8
Sonata-Ballade, Op. 27	22
Violin Sonata No. 1, Op. 21	18
interval	
Tales	
Russian, Op. 42 No. 1	5
Op. 20 No. 1	3
Op. 20 No. 2	4
Op. 9 No. 3	3
Op. 34 No. 2	3
Op. 51 No. 2	3

¹³ Original punctuation preserved

Op. 51 No. 3	3 1/2
Op. 51 No. 6	3 1/2
	78

Encores

Novelle, Op. 17 No. 1

Danza fiorata

Idyll, Op. 7 No. 1

Tale, Op. 2 No. 2

Tale, Op. 2 No. 3

Tale, Op. 42 No. 2

Danza ditirambica

2.

Canzona matinata 5

Canzona serenata 4

Improvisation, Op. 47 25

Songs 15

interval

Three hymns 11

Songs 20

(45) 80

3.

Danza sinfonica 8

Danza ondulata 3

Danza jubilosa 3

Danza festiva 5

Sonata romantica 24

interval

Violin Sonata No. 2, Op. 44 38

80

[SHEET 2]

1.

Seven Tales

Russian, Op. 42 No. 1 5

B $\flat$ minor, Op. 20 No. 1 3

B minor, Op. 20 No. 2 3

E minor, Op. 34 No. 2 2 1/2

A minor, Op. 51 No. 2 3 1/2

A major, Op. 51 No. 3 3 1/2

G major, Op. 51 No. 6 3 1/2

25

2.

Theme and Variations, Op. 55 9

Canzona matinata, Sonata tragica	16
	25

3.	
Danza sinfonica	9
Danza ondulata	3
Three Novelles, Op. 17	14
	26

4.	
Improvisation, Op. 47	26

5.	
Tragedy Fragment, Op. 7 No. 2	3
Three hymns	11
Canzona serenata	4
Danza jubilosa	3
Danza festiva	5
	26

6.	
Sonata romantica	26

Extras
 Idyll, Op. 7 No. 1
 F minor Tale, Op. 26 No. 3
 E $\flat$ Tale, Op. 26 No. 2
 F $\sharp$ minor Tale, Op. 51 No. 5
 C minor Tale, Op. 42 No. 2
 G major Tale, Op. 9 No. 3

[on the other side of the same sheet. Nearly all sections on this page are crossed out. the only ones left are the extras and songs]

1.	
Tragedy Fragment in A minor	3
Canzona serenata	4
Tale in B $\flat$ minor	3
Tale in B minor	4
Tale in A minor	3 1/2
Tale in A major	3 1/2
Tale in G major	3 1/2
	24

2.	
Theme and variations	9
Canzona matinata, Sonata tragica	16
	25

3.		
Three Novelles		14
Three Hymns		12
		26
4.		
Improvisation		26
5.		
Danza Sinfonica		9
Danza ondulata		3
Danza ditirambica		5
Danza jubilosa		3
Danza festiva		6
		26
6.		
Sonata romantica		26
Extras		
Idyll		
F minor Tale		
E ♭ Tale		
C minor Tale		
F # minor Tale		
E minor Tale		
Seven Tales		
Russian	5	
Op. 20 No. 1 and No. 2	7	
E minor	2 1/2	
Op. 51 No. 2, 3 and 6	10	
I call on thee Lord	3	
Appassionata	22	
Danza sinfonica	9	
Novelle in E	6	

[SHEET 3]

Improvisation

Theme.	The Songs of the Water-Nymph
Variations.	Meditation
	Caprice
	Winged Dancers
	Enchantment
	Humoresque
	Mid the Waves
	Tumult of the Crowd
	In the Forest

The Wood Spirit
The Elves
The Gnomes
Conjuration
The Threat
The Song of the Water Nymph
The Storm
Conclusion

[SHEET 4]

Leaflet of the Edna Ile's recital at the Wigmore Hall, 4/10/1948.

Programme:

Bach. Fantasia in C minor

Beethoven. Sonata in C minor, Op. 13

Medtner. Improvisation, Op. 47 (Second performance in London)
interval

Chopin. Fantasia, Op. 49

Nocturne in E, Op. 62 No. 2

Andante Spianato and Polonaise, Op. 22

6.1.6.30¹⁴

¹⁴ Most probably this is the brief of Medtner's remarks on Sonate-Ballade, Op. 27]

First movement

1	57-58	117	229
1	59	117	231
1	57-58	135	231
11	61	137	258
15	61	146-147	262
17	65	146	270
19-21	67	150	271
31	67	150	272
34	67	153	273
44	72	154	274
46	81	155	276
48	105	220	294
50	108	220	
51	116	226	

Introduzione

1	25	44	59
9	30	49	59
11	34	49	61
12	37	53	62
15-17	38	56	
17	38	57	
25	44	58	

Finale

1	48	178, 197, 209
1	48-70	202
1	48-70	203
3	103	210
4	116	211
8	116	228
17	117	232
17	117	236
20	119	236-239
23	120	240
25	120	241
26	126	248
27	130	252
29	130	252
30	132	253
31	150-153	254
36-38	154	255
36-39	154	260
40	172	263
40	176	298-310 verify
41	178	298
43	178	309

311	340	353
313	346	358
329	348	361
332	349	365
334	348	
339	349	
371		

[SHEET 2]

1			
		<u>First movement</u>	
1	34	117	231
10	44	135	258
11	46	146-147	262
15	61	154	2
17	65	220	
19-21	67	226	
31	72	229	
		<u>Introduzione</u>	
9	38	49	
25	44		
		<u>Finale</u>	
1	116	172	260
4	130	176	
17	154	252	
2			
		<u>First movement</u>	
1	81	137	231
48	108	150	294
57-58	116	155	
67	117	220	
		<u>Introduzione</u>	
11	37	53	61
12	38	56	62
15-17	44	58	
25	49	59	
		<u>Finale</u>	
4	119	210	339
8	120	252	353
48	132	313	361
116	154	329	365
117	178	334	

3			
		<u>Finale</u>	
1	44		236
17	48-70		240
20	103		241
23	117		248
25	120		253
26	126		254
27	130		255
29	150-153		263
30	178		298-310 verify
31	202		311
36	203		332
38	211		340
40	228		348
43	232		349
4			
		<u>First movement</u>	
1	59	150	273
50	61	153	274
51	67?, 67	270	
57	105	271	
57	146	272	
		<u>Introduzione</u>	
1	30	57	
17	34	59	
		<u>Finale</u>	
3	178, 197, 209		348-349
36-39	236-239		358
40	298		37
41	309		
48-70	346		

add 49 + 57 final chords Page 21

6.1.7 – Envelope with loose sheets

6.1.7.1 — A Gathering of Medtner's Instructions for the Tragoedie Fragment, Op. 7 No. 2.

[These notes are based on the 6.1.3.1 are typed on the typing machine. They are the exact copy of 6.1.6.13 notes]

6.1.7.2 — A Gathering of Medtner's Instructions for the Canzona serenata, Op. 38 No. 6.

[The basis for these notes is 6.1.3.10. They were edited and typed on the typing machine. They are the exact copy of 6.1.6.16 notes.]

6.1.7.3 [separate sheet]

Sonata romantica

Improvisation, Op. 47

Canzona serenata

Novelle, Op. 17 No. 3

Sonata-Ballade

Tragedy-fragment, Op. 7 No. 2

Canzona matinata and Sonata tragica