JOHN FIELD'S PIANO CONCERTO NO. 1

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John Field's Piano Concerto No. 1

By

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ABSTRACT

While there are recordings of all seven of John Field's piano concertos, there are no two-piano versions published that include the transcribed orchestra in the second piano part, with the exception of the second concerto. This paper reviews the life and music of John Field with particular attention on his first concerto and on the creation of an orchestral reduction for performance on two pianos.

ACKNOWLEDGEMENTS

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INTRODUCTION

John Field (1782-1837) was renowned as a pianist and composer during his lifetime and for many years afterward. According to Cecil Hopkinson, Field's popularity was "positively staggering,"[1] from approximately 1815 to 1835. Hopkinson cited numerous editions of Field's music that were published throughout Europe as evidence of Field's popularity. For example, Breitkopf & Hártel issued at least four more printings of Field's more popular works shortly after the first edition was published.[2]

> "It is evident that by 1830 Field had become a legend . . . his superiority among pianists was so generally recognized that (Jozef) Elsner, (Friedrich) Wieck, (Frederic) Kalkbrenner and (Fryderyk) Chopin all regarded him as a leader of his profession . . . The publication of his concertos and nocturnes by Breitkopf and Hártel, which began about 1815, supported his already brilliant reputation as a pianist: these works quickly became an essential part of the repertoire."[3]

At the height of his popularity, Field was more famous than many of his contemporaries, continuing to outsell even Chopin during Field's lifetime.[4] This was a remarkable feat considering that comparatively few people could have actually heard him play in concert. His debut tour took place in 1802 and he performed in England and Europe on his second and final tour in the early 1830s. As the era of virtuosi performers came into full flower, Field's name gradually fell from prominence to become a mere footnote in music history texts as the

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[1] Cecil Hopkinson, *A Bibliographical Thematic Catalogue of the works of John Field, 1782-1837* (London: Harding & Curtis, Ltd., 1961), vii.

[2] Ibid.

[3] Patrick Piggot. *The Life and Music of John Field, 1782-1837: Creator of the Nocturne* (Berkeley: University of California Press, 1973), 101.

[4] Cecil Hopkinson, *A Bibliographical Thematic Catalogue of the works of John Field, 1782-1837* (London: Harding & Curtis, Ltd., 1961), vii.

inspiration for Chopin's nocturnes.[5] While this reputation may be deserved, Field also wrote piano works in styles other than that of the nocturne; but for the most part, these works have not found a place within the modern pianist's repertoire.

Unfortunately, finding and obtaining publications of John Field's compositions other than his nocturnes and sonatas has proven difficult. For example, the music for his seven piano concertos is accessible but not easily so. Of these concertos, only the second one has been published in a standard two-piano version, although all seven of them have been recorded and are currently available on CD. Two-piano versions of the other six concertos could not be located. Along with a brief biography of the composer, the principal outcome of this project is a reduction of the orchestra score of the first piano concerto into a second piano part, thus affording those interested in studying the work an opportunity to do so in a familiar format.

[5] J. Peter Burkholder, Donald J. Grout, and Claude V. Palisca, *A History of Western Music,* 7th ed. (New York: W.W. Norton & Company, Inc., 2006), 623.

BIOGRAPHY

John Field was born on July (26?), 1782, in Dublin, Ireland, where his father worked as a theater violinist and his grandfather as an organist. These two men were responsible for young John's musical training until the age of 9 when he began studies with Tommaso Giordani, a composer from Naples residing in Dublin at the time. It is rumored that John endured beatings from his father and grandfather, and if true, he must have been eager for this change of teachers. While he was still only 9, Field played so well that Giordano invited him to play at his concert on March 24, 1792. The *Dublin Evening Post* gave a review of the affair, which included this description of Field's playing: "The pedal harp concerto on the Piano Forte by Master Field was really an astonishing performance by such a child, and had a precision and execution far beyond what could have been expected."[6]

The Field family left Ireland in 1793, and within a year had resettled in London. That same year, John's father was able to secure an apprenticeship for him with Muzio Clementi. Clementi, whom the French called '*le Pape des musicians*,'[7] must have been impressed to accept such a young student. He remarked that the young Field's "quick perceptiveness and ability to remember anything accurately and perform easily were so great that he seldom needed to be told anything twice."[8] According to Piggot, the apprenticeship with Clementi assured that Field would be in demand as a teacher and performer.[9]

Nicholas Temperley, author of *London and the Piano, 1760-1860,* asserts that London was the center of the piano world during the time of Field's apprenticeship, and felt that

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[6] Patrick Piggot, *The Life and Music of John Field, 1782-1837: Creator of the Nocturne* (Berkeley: University of California Press, 1973), 8.

[7] Ibid., 11.

[8] Ibid., 12.

[9] Ibid., 11-12.

Clementi was the center and driving impetus of what he called the "London Pianoforte School."[10] Expatriate musicians from all over Europe, including Bohemia, France, Germany, and Italy, populated London. Jan Ladislav Dussek, Johann Nepomuk Hummel, and Johann Baptist Cramer were among the most noted pianist/composers living and working in London during the 1790s. The economic and political climate of London attracted those looking for professional opportunities, while others arrived after fleeing the political unrest and wars on the Continent in much the same way that musicians and artists fled Europe during World War II.[11] Haydn heard Field on one of his visits to London, and made a note in his diary that, "Field(,) a young boy . . . plays the pianoforte extremely well."[12] Field demonstrated pianos in Clementi's warehouse for prospective customers as part of his apprenticeship. Thus Field's formative years were spent living in London, playing for the leading pianists and musicians of his time, and studying under a highly respected pianist.

In 1802 Clementi took Field, now 20, on a business and performance tour to Paris and Vienna. Now that Field's apprenticeship was at an end, his prestige as a teacher, performer and composer was developing, thereby broadening his prospects of a successful career. Apparently Field did not exhibit an abundance of ambition during his apprenticeship, because Clementi once referred to him as "a lazy dog."[13] This tour served as the push Field needed to begin developing his own musical career.

Field's relationship with Clementi had undergone a transformation over the years, from that of father figure and prodigy to one of collegiality. The contrast between their personalities

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[10] Nicholas Temperley, "London and the Piano, 1760-1860." *Musical Times* 129, no. 1744 (June 1988): 289. http://www.jstor.org/stable/964880 (accessed August 16, 2014).

[11] Ibid.

[12] Patrick Piggot, *The Life and Music of John Field, 1782-1837: Creator of the Nocturne* (Berkeley: University of California Press, 1973), 12.

[13] Ibid., fn19.

appears to have been immense. Clementi, the Italian businessman, performer, composer, and teacher was known for his 'careful' ways while Field, the prodigy, liked to enjoy the fruits of his labors, especially after they had been aged in bottles. Clementi originally planned on leaving Field in Vienna to study composition with Johann Albrechtsberger and to allow Field to establish himself there as an artist and teacher. But as Clementi was preparing to leave for St. Petersburg, Field asked to go with him. Field didn't care for Albrechtsberger, he didn't speak German, and he had no money or friends in Vienna. Clementi reluctantly agreed, but their relationship deteriorated quickly after this. There are stories of Clementi's stinginess and ill treatment of Field in St. Petersburg, possibly embellished by Field; but hard feelings on both sides probably made their eventual parting of the ways easier than it might have been otherwise.[14]

In St. Petersburg, Clementi spent most of his time and energy conducting business and teaching, often leaving Field alone with no money and no way for him to occupy his time. When Field did give a concert, it was usually to showcase Clementi's pianos with the proceeds going to Clementi. Eventually, Field's performances and introductions to the social elite through Clementi resulted in a promising teaching and performing career for Field in St. Petersburg.

With the exception of his final tour from 1831-35, Field resided in Russia the rest of his life, alternating between St. Petersburg and Moscow. In 1810 he married one of his piano students, a French woman named Adelaide Percheron. Though it was not a happy union, they never divorced despite Field's drinking and relationship with another woman. Piggot alleges that the convivial Irishman was usually in some stage of intoxication due in large part to the

[14] Patrick Piggot, *The Life and Music of John Field, 1782-1837: Creator of the Nocturne* (Berkeley: University of California Press, 1973), 26.

upheavals in his personal life.[15] Field had two sons, Leon and Adrien. Leon, son of his mistress Mademoiselle Charpentier, became a famous opera singer. Adrien, son of his wife Adelaide, was a pianist of modest talents.[16]

In 1831 Field accompanied by 16-year-old Leon, set out on his last tour performing in London and in much of continental Europe. He wished to visit his mother in London before she died as well as to consult a physician about the cancer that was making his life miserable. Field also wished to introduce Leon to music and musicians outside of Russia. In 1832 London was quite different than the one Field had left 30 years earlier. No longer a child prodigy, his style was now being compared to established pianists such as Felix Mendelssohn and Ignaz Moscheles, the newest stars on the London musical scene, and the comparison was not kind to Field. His former student, Charles Neate, arranged a concert for him, but the reception was only lukewarm.[17]

When his mother died, Field decided to travel to Paris, hoping for more welcoming crowds. Once there, however, he had to compete for audiences with Liszt and Paganini, who had burst onto the musical scene in France to wild acclaim. Although many viewed Field's style as passé, others found it a welcome contrast to the virtuosic style that had begun to dominate the concert scene in Paris. When Field debuted his seventh piano concerto in Paris at least one reviewer found his style refreshing; "In Field's music you find no 'noise,' no wild thundering - none of the pretensions of a charlatan."[18]

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[15] Patrick Piggot, *The Life and Music of John Field, 1782-1837: Creator of the Nocturne* (Berkeley: University of California Press, 1973), 40.

[16] Ibid., 95-96.

[17] Ibid., 66-68.

[18] Ibid., 74.

Schumann wrote this effusive review of the seventh concerto in his *Neue Zeitschrift*:

The best way to review this concerto would be to add a thousand copies of it to this issue of the *Neue Zeitschrift* as a special supplement - and an expensive one, of course . . .

For I am full of it, and can think of hardly anything sensible to say about it except unending praise. When Goethe says that to praise is presumptuous he is right, as always. I shall simply let Field bind my hands and eyes, if only to express my total surrender, and my willingness to follow him blindly.

Only were I a painter would I presume to attempt a critique - possibly in a picture showing one of the graces defending herself against a satyr. Were I a poet I would attempt it only in Byronian stanzas, so angelic do I find the concerto.

The original score lies opened before me. One should see it! - browned, as though it had crossed the equator – notes like stakes – clarinets peering through in between – thick cross-beams covering whole pages – in the middle a moonlight nocturne 'woven of rosedust and lily-snow', which reminded me of old Zelter and how, in a certain passage in *The Creation* he found the moonrise and, ironically rubbing his hands in the time-honoured gesture, exclaimed blissfully: 'This fellow will make a name for himself!' – and then again a *nota bene* with crossed-out measures and above them in capital letters: '*Cette page est bonne.'*

Yes, everything is good; indeed good enough to be kissed, and particularly you, you whole last movement, with your divine tedium, your charm, your clumsiness and your beautiful spirit, good enough to kiss from head to toe. Away with your forms and your thorough-bass conventions! Your schoolroom desks were carved from the cedar of

genius, and not just once! Do your duty, i.e. have talent, be Fields, write as you wish, be poets and persons, I beg you! FLORESTAN[19]

Chopin heard Field play during his stay in Paris, but according to Chopin's friend, he was not impressed by Field's playing.[20] However, contemporaries of these two pianists noticed the similarity of their playing style. For instance, Frederic Kalkbrenner, after hearing Chopin play, asked him whether he was a student of Field. "Even Chopin's own teacher, Jozef Elsner (according to Chopin's sister, Louise) considered him to have Field's style of playing."[21]

Liszt found Field's playing "sleepy," and "lacking in vitality." In return, after hearing Liszt play, Field asked, "Does he bite?"[22] Nevertheless, Liszt liked Field's Nocturnes enough to publish his own edition of them in 1869.[23] And although he had never actually heard him play, Friedrich Wieck, father of Clara Schumann, wrote in 1831 that, "I have trained her . . . in the magnificent school of Field, to which the so-called Viennese school always seems to me to be entirely subordinate."[24]

Field and his son continued their tour through southern France and Italy with varying degrees of success. Eventually, Field's cancer rendered him unable to play and he was hospitalized in Naples for nine months. Since he was unable to perform, the lack of income made it impossible for them to return to Russia. Field appealed to his Russian friends for help and upon hearing of his predicament, they arranged to send money to bring him back. Before this could occur, however, Count Rakhmanov and his family rescued the Fields. The Count and

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[19] Robert Schumann, *Schumann on Music,* trans. and ed. Henry Pleasants (New York: Dover Publications, Inc., 1965), 106.

[20] Patrick Piggot, *The Life and Music of John Field, 1782-1837: Creator of the Nocturne* (Berkeley: University of California Press, 1973), 76.

[21] Ibid., 100.

[22] Ibid., 77.

[23] Ibid., 144.

[24] Ibid., 100.

his entourage were touring through Italy at the time, and took Field to Ischia Island where he was able to recover enough to travel.[25]

When Field arrived back in Moscow he had a little over a year left to live and his health precluded much activity, but he attempted to return to a normal schedule of teaching and dining out. However, the following winter Field contracted pneumonia, and in his weakened state, succumbed on January 23, 1837. An apocryphal story about Field relates his deathbed conversation with a priest who was called in. The priest asked him if he was a Catholic. No was the reply, and the same answer was given when asked if he was a Protestant or Calvinist. "No, I am a clavecinist!" This was his final statement of purpose and religion.[26]

[25] Patrick Piggot, *The Life and Music of John Field, 1782-1837: Creator of the Nocturne* (Berkeley: University of California Press, 1973), 92.

[26] Ibid., 98.

WORKS BY JOHN FIELD

In Cecil Hopkinson's book, *A Bibliographical Thematic Catalogue of the Works of John Field*, *1782-1837,* Field's compositions are numbered and organized according to their initial date of publication. Hopkinson also lists all dates of subsequent editions and their publishers. Extant copies are cited with their location, and Hopkinson includes evidence for works that he was unable to find. In all, Hopkinson discovered references to a total of 67 works,[27] but was unable to locate copies of eight of them. Some of the remaining 59 pieces only exist as single copies in various museums. Hopkinson speculates that there may be more manuscripts to be found in Russia, but at the time of his book's publication (1961), American relations with Russia were not conducive to doing research there.[28] Therefore, the list of Field's compositions is not long, and when one subtracts the pieces that have been lost, the number that remains seems meager in comparison to that of his contemporaries. It seems that composing was a means to a living for Field but not a reason for living. Piggot relates an account of Field's habits when forced to produce a composition for an occasion or commission. First he would become less sober, write furiously, and throw papers to the ground as he went. From there his students would gather them up and organize them.[29] Field must have picked up Clementi's habit of destroying manuscripts soon after the works were published, which adds to the difficulty of dating his pieces with positive accuracy. For example, he composed his first piano concerto in the 1790s

[27] Cecil Hopkinson, *A Bibliographical Thematic Catalogue of the works of John Field, 1782-1837* (London: Harding & Curtis, Ltd., 1961), 147.

[28] Ibid.

[29] Patrick Piggot, *The Life and Music of John Field, 1782-1837: Creator of the Nocturne* (Berkeley: University of California Press, 1973), 36.

and performed it on February 7th, 1799.[30] However, it was not published until 1815, with at least one revision in between.[31]

[30] Patrick Piggot, *The Life and Music of John Field, 1782-1837: Creator of the Nocturne* (Berkeley: University of California Press, 1973), 14.

[31] Cecil Hopkinson, *A Bibliographical Thematic Catalogue of the works of John Field, 1782-1837* (London: Harding & Curtis, Ltd., 1961), xxi.

PREMIER CONCERTO

John Field's *Premier Concerto* is scored in E-flat Major, which seems to have been a favorite key for him. Three of his seven concertos are in E-flat Major, as well as two of his eighteen nocturnes and the first of his four piano sonatas. Field's piano concertos were composed throughout his professional life; he performed this first concerto in London in 1799, and his seventh and last one in Paris in 1832. The *Premier Concerto* was composed while Field was an apprentice under Clementi, under the musical influences of Jan Ladislav Dussek, a Bohemian immigrant living in London, and Daniel Steibelt, who divided his time between London and Paris. Performances of Mozart's concertos were rare in London during the 1790s. Programs from 1790 to 1800 indicate that there were only two performances of a Mozart concerto, both being of K. 466 in D minor,[32] so that Mozart's music must have had little influence on Field. During that same 10 years there were fifty-two performances of piano concertos by Dussek, Steibelt, and Johann Baptist Cramer.[33]

The orchestral opening of the first movement is marked Allegro and features a martial theme shared by the strings and winds.

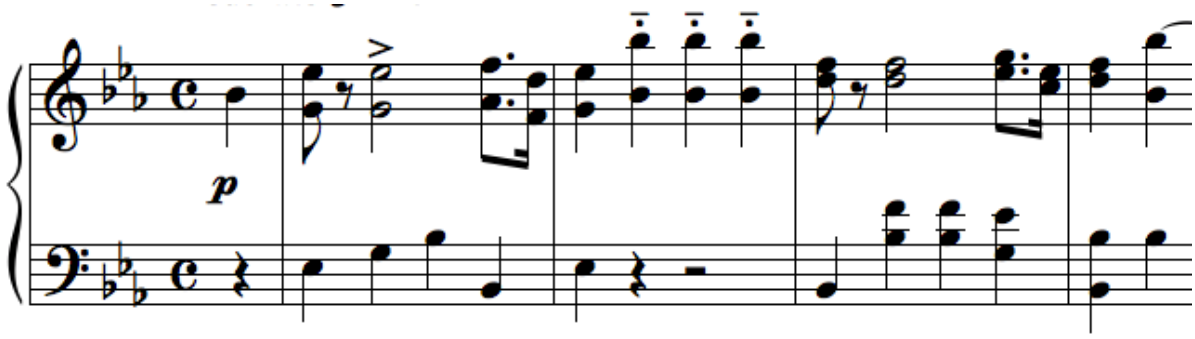

Figure 1. Opening Theme, First Movement

[32] Julian Horton, "John Field and the Alternative History of Concerto First-Movement Form." *Music and Letters,* 92, no. 1 (2011): 47-48. http://ml.oxfordjournals.org/ (accessed January 26, 2014)

[33] Ibid.

A second theme in the orchestral introduction is marked by repeated notes and broken chords with slurred upbeats for a slightly syncopated effect.

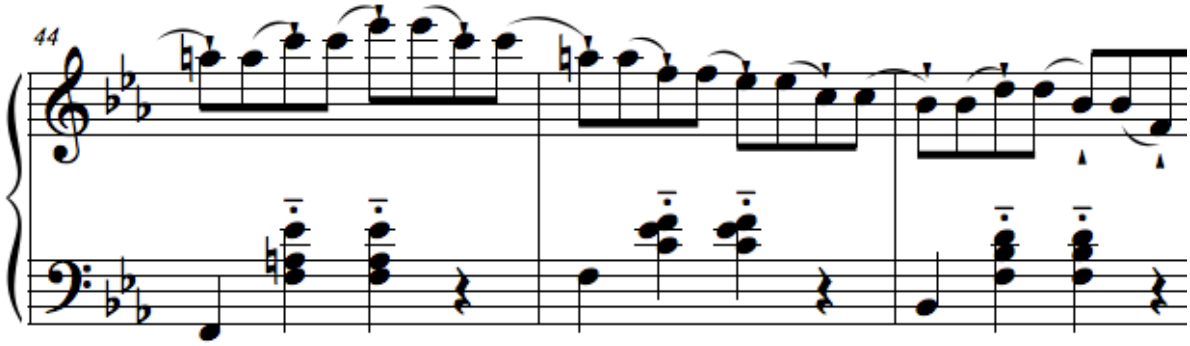

Figure 2. Second Theme, First Movement

After the orchestral introduction the piano enters with a cadenza-like flourish followed by a simple melody over broken chords in the left hand, foreshadowing a similar style often featured in his nocturnes.

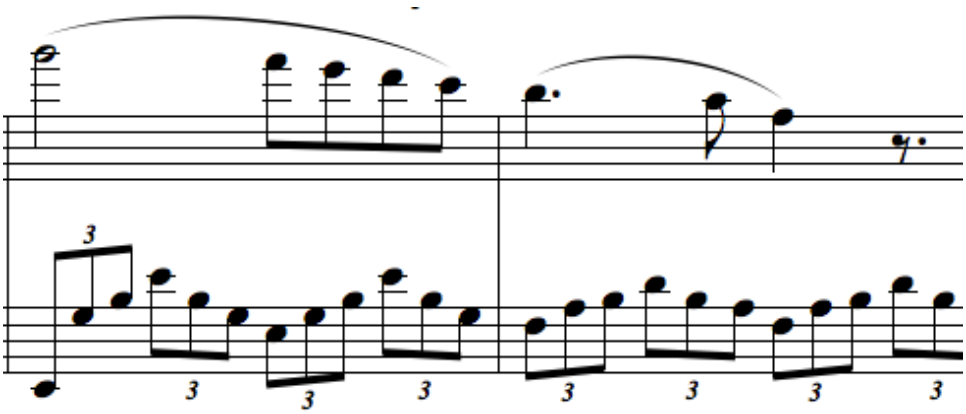

Figure 3. Piano Opening Melody, First Movement

The beginning of the next orchestra tutti restates the original theme as before, but in the dominant key of B-flat major. Trumpets join the violins in punctuating the phrases with fanfares of repeated notes, reinforcing the martial quality of the theme.

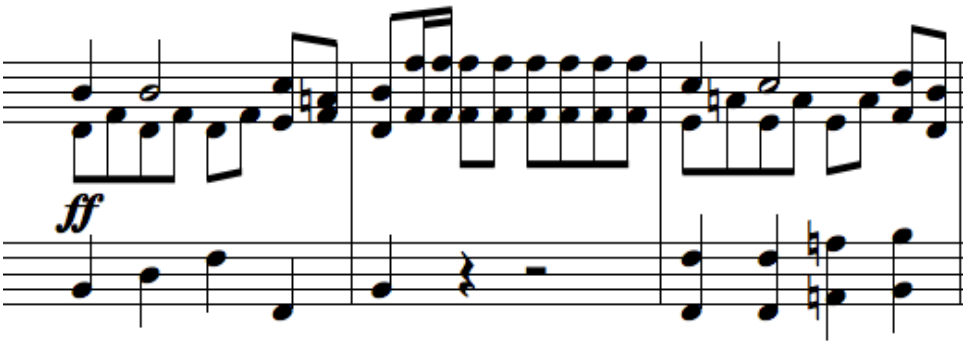

Figure 4. Opening Theme in B-flat Major

The piano's next entrance is in B-flat minor, with dramatic chords and arpeggios, creating an intensely tragic quality. The second theme from the orchestral introduction returns in C Minor in the piano solo, continuing the somber atmosphere.

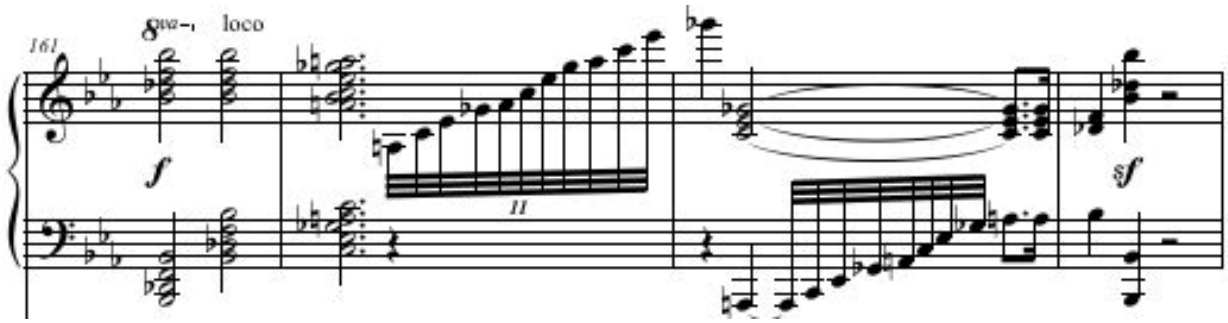

Figure 5. B-flat Minor Piano Entrance

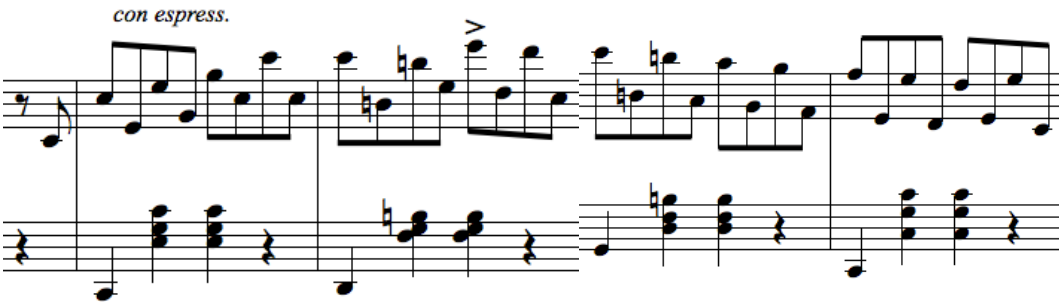

Figure 6. Second Theme in C Minor in Solo Piano

The home key of E-flat is reestablished beginning at measure 230, introduced by a forceful statement of dominant seventh chords in both piano and orchestra. The movement

remains in the tonic key to the end of the movement with virtuosic passagework, designed to show off Field's pianistic skills.

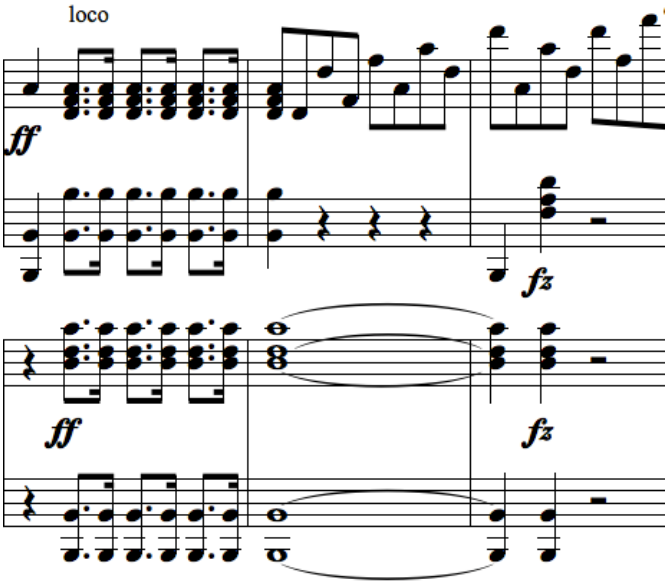

Figure 7. B-flat 7 return to E-flat Major, First Movement

The second movement, titled "Air Eccossaise", [Scottish Air], is constructed as a theme with two variations. The theme is a variant of a folk-like melody composed by James Hook entitled, "*Twas within a mile of Edinboro' Town*", a song that was well known in the early 1790s. Field may have known the variations that Dussek composed on the same tune in 1793.[34] Field makes frequent use of the 'Scottish Snap' rhythm in the principal theme, which is introduced by the strings at the beginning of the movement.

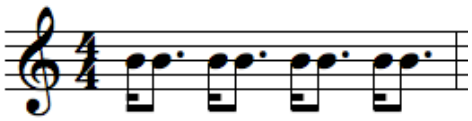

Figure 8. Scottish Snap

[34] Petrucci Music Library. Dussek, Jan Ladislav, published works. http://imslp.org/wiki/Within_a_Mile_of_Edinburgh_(Dussek,_Jan_Ladislav), (accessed July 28, 2015)

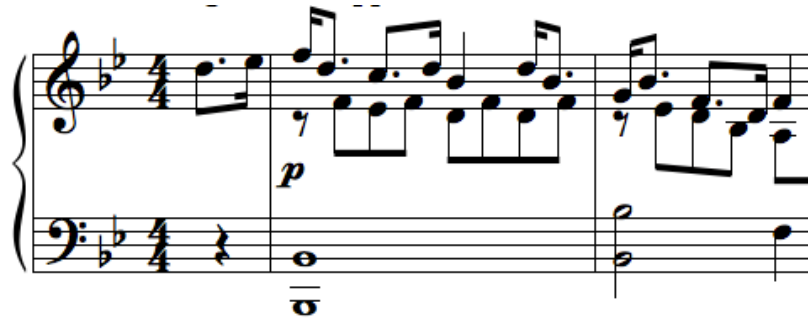

Figure 9. *Twas within a Mile of Edinboro' Town*

The piano enters with a flourish of runs and arpeggios before settling into the first of the two variations. Both variations use highly ornamented melodies with a cadenza-like break following the first variation. There is another virtuosic solo passage before an abbreviated statement of the theme by the piano with string accompaniment to close the movement. The broken left hand bass line and ornate figuration in the lyrical right hand melody again point to the style and texture typical of his nocturnes.[35]

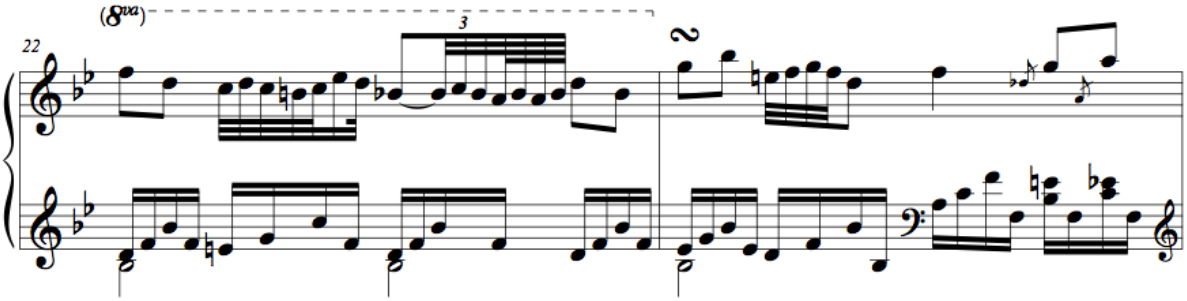

Figure 10. Second Movement, First Variation

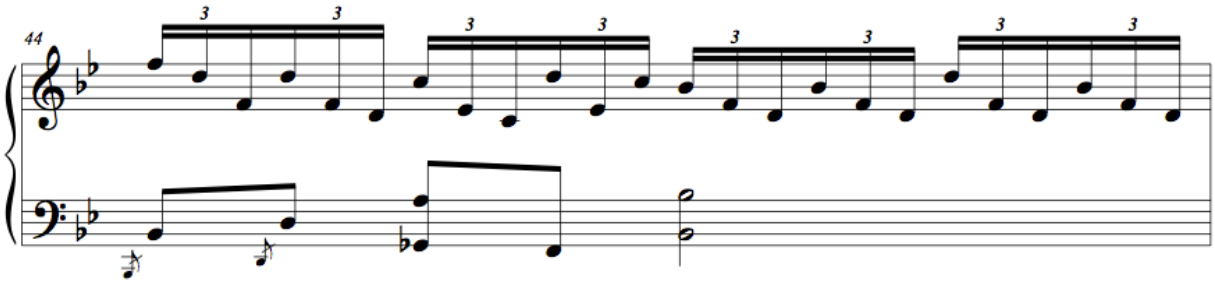

Figure 11. Second Movement, Second Variation

[35] Patrick Piggot, *The Life and Music of John Field, 1782-1837: Creator of the Nocturne* (Berkeley: University of California Press, 1973), 151.

The third movement is set in the form of a rondo, and opens with a bagpipe-like drone in the strings and horns. Field apparently added this Scottish touch after the piece was written, possibly due to the popularity of the elements of Scottish style in the aforementioned concertos of London-based contemporaries Griffin and Steibelt.[36]

Field's fondness for the upper register of the piano becomes evident in this movement, with frequent passagework above C6, as in the following figure.

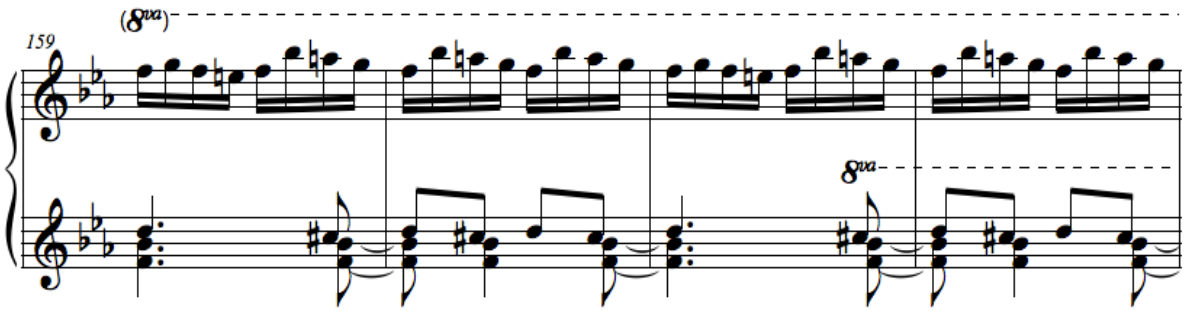

Figure 12. Passagework above C6

This rondo-like movement consists of statements of the theme, interpolated sub themes and extensive passagework by the soloist. At measure 272 the piano plays a cadenza that extends 23 measures in length before leading back to the main theme to conclude the movement.

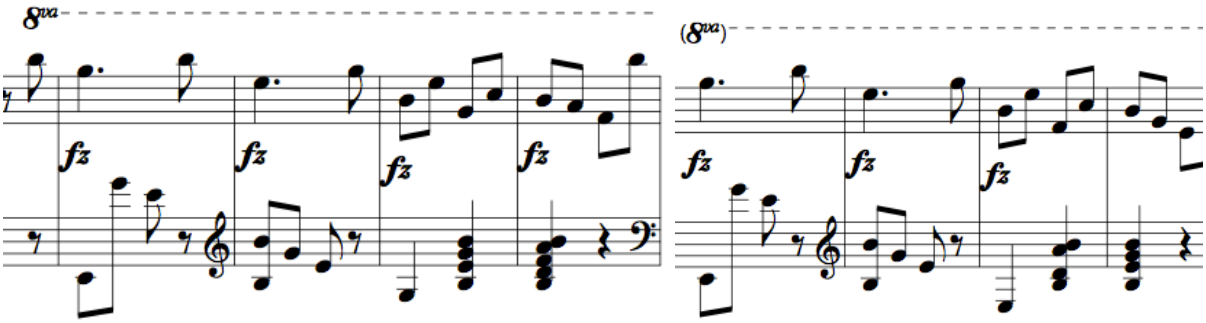

Figure 13. Rondo Theme

[36] Patrick Piggot, *The Life and Music of John Field, 1782-1837: Creator of the Nocturne* (Berkeley: University of California Press, 1973), 150.

EXTANT PUBLICATIONS OF CONCERTO NO. 1

Piano concertos in the standard repertoire are published with an orchestral reduction in a second piano part to facilitate study, but the piano concertos of Field are only available in full score, with the exception of the second concerto. There is a solo piano version of the first concerto available on the Petrucci Music Library website,[37] but the orchestra parts are incorporated into the piano solo in this edition, thus making it difficult to know exactly what portions are for piano solo only. The full score of the concerto with orchestra parts and solo may be borrowed, for a fee, from the Edwin A. Fleisher Library in Philadelphia, and is also available to rent from Stainer and Bell, Ltd., of London. According to Dr. Gary Galván, Musicologist and Digital Projects Coordinator of the Edwin A. Fleisher Collection of Orchestral Music, "It appears that Fleisher had acquired the parts for Field's work from the German publisher, Johann André, without a full score and hired Skolovsky to produce one so it could be performed."[38] Joseph Skolovsky (1905-1958) worked as a personal music copyist for Fleisher in the early 1930s and supplied the Fleisher Library with its copy of the score to the concerto as part of the WPA Music Copying Project.[39] Stainer and Bell, Ltd. uses the edition that Frank Merrick edited for the Musica Brittanica series. Merrick copied the concerto from scores in the British Museum.[40] According to Piggot, Field revised many of his piano works, and his first concerto is no exception.[41] The piano solo version accessed on IMSLP.org, published by Jurgenson and edited by Field's student Alexander Dubuque contains an addition to the score that does not appear in

[37] Petrucci Music Library. Field, John. Piano Concerto No. 1. http://imslp.org/wiki/Piano_Concerto_No.1,_H.27_(Field,_John) (accessed March 20, 2014)

[38] Gary Galván, e-mail message to author, August 19, 2014.

[39] Ibid.

[40] Nicholas Williams, e-mail message to author, August 27, 2014.

[41] Patrick Piggot, *The Life and Music of John Field, 1782-1837: Creator of the Nocturne* (Berkeley: University of California Press, 1973), 148.

other editions. In this version, four measures were added at the end of the first movement. As a student of Field, perhaps Dubuque heard him play the concerto with this addition, compelling him to add it to the score.

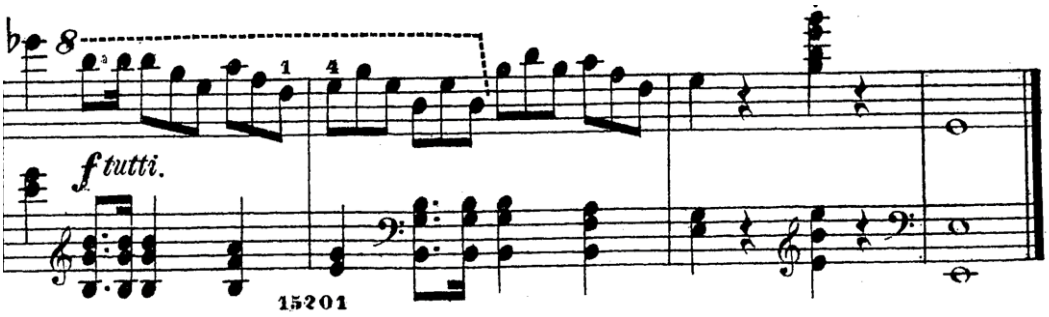

Figure 14. 4 Measures unique to Dubuque edition

The solo piano part often shows the piano doubling the orchestra in the tutti sections, although this is not indicated in the orchestra score Field may have added this doubling so that the soloist could also serve as the conductor, or perhaps because limited rehearsal time required the soloist to support the orchestra. Piggot relates that soloists may have been required to bolster the orchestra in rehearsal or performance, because orchestras didn't always have enough competent players available.[42]

[42] Patrick Piggot, *The Life and Music of John Field, 1782-1837: Creator of the Nocturne* (Berkeley: University of California Press, 1973), 82-83.

FORTEPIANOS FROM FIELD'S ERA

The pitch range of this concerto is five and a half octaves, F2 to C6, the standard range of pianos at the time. Dussek encouraged the Broadwood firm to increase the range to six octaves in 1794. But published works that used these extra notes were marked specifically as being for "pianos with additional keys."[43] Even then, pieces that were published for the new broader range would often include alternate passages to fit the smaller keyboards. In the figures below, we can see how Field adjusted the passage at measure 134 of the first movement when it returned at measure 263 to fit the smaller keyboard by leaving out the first notes in the left-hand crossover pattern.

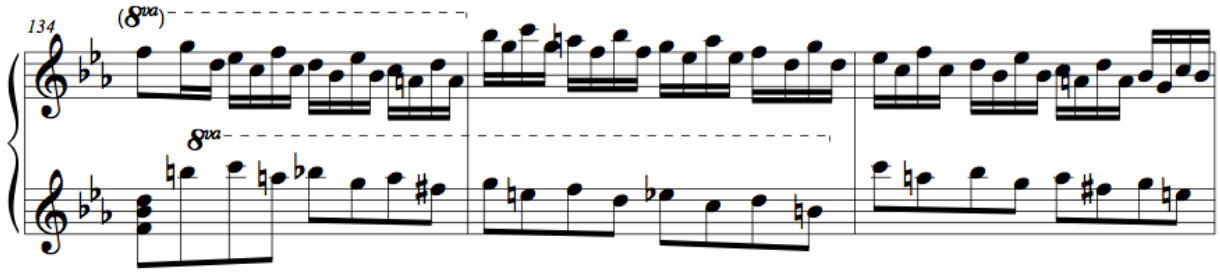

Figure 15. Original statement in B-flat, First Movement, Measure 134

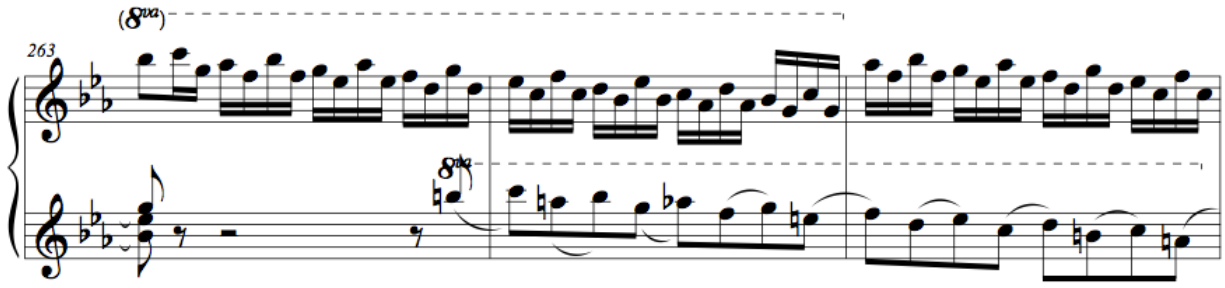

Figure 16. Restatement, measure 263

In the piano solo version edited by Dubuque, this passage has been rewritten to match the original statement, see Figure 14. After seeing the range difference between Field's score and

[43] Sandra P. Rosenblum, *Performance Practices in Classic Piano Music: Their Principles and Applications.* (Bloomington: Indiana University Press, 1988), 33.

Dubuque's, we can surmise that Dubuque's piano must have featured the expanded range of the more modern piano.

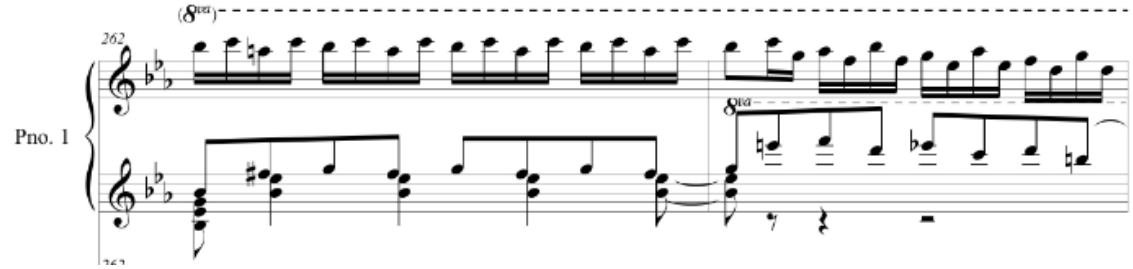

Figure 17. Dubuque version of passage in Figure 16

This writer had the opportunity to play an original Clementi square piano at the National Music Museum in Vermillion, SD. The instrument dates from about 1817 and has the smaller range of five and a half octaves. Besides the range of the keyboard, there are additional differences between Clementi's square piano and the modern piano that should be considered by today's performer when playing music from that period. The depth of the key drop is much shallower, which allows passages with runs to be played quite fast. At the same time, the lack of quick repetition in the piano's action makes it impossible to play trills with much speed, as the player has to wait for the hammer to drop away from the string before repeating the note. The longest strings of this fortepiano are about 4 feet in length, and the hammers are also quite small compared to those of a modern grand piano. This instrument was built before the addition of the metal frame, which also limits its ability to play with much force. Due to these physical characteristics of the fortepiano, the dynamics of piano and forte are possible on this instrument, but the loudest sound that is achievable is no more than a *mezzo forte* on a modern grand. This delicacy of tone in the fortepiano helps to explain the pedal markings in the score. There are many instances of pedal markings that extend beyond harmonic changes, even accompanying stepwise melodies. While these markings make perfect sense on a piano from the period, they do not work as well on a modern grand piano, and the performer must be ready to alter the markings

to fit the larger sound of a modern piano. On the older instrument, the generous pedal markings help to improve the sound by sustaining lower tones without masking upper voices, and also facilitate the production and prolongation of the resultant overtones. From this playing experience it was clear to me that a modern reduction of the orchestra reduction and editing of the solo part would benefit from appropriate marks that would be applicable to performance on a modern piano. Interpretive considerations in this new modern edition should take into account the shallow depth and slower repetition, along with the smaller sound produced by the early piano.

LEGACY OF JOHN FIELD

Field's influence on other musicians of his era can be measured by the fact that his contemporaries knew and valued his works. We know that Brahms' library included Field's first three nocturnes,[44] and Schumann's glowing review of his seventh piano concerto in his *Neue Zeitschrift* was quoted earlier in this paper. He was known by all of the major composers of the day, and many notable pianists performed his second concerto, including Clara Schumann, Hans von Bulow, Nikolai Rubinstein and Vladimir de Pachmann.[45] He influenced the Russian Piano School through Glinka, who took a few lessons from Field and admired him greatly; and through Dubuque's pupils Mily Balakirev and Nikolay Zverev, as Zverev taught Skryabin and Rachmaninoff. In the final years of the 19th century Field's popularity waned. Yet Ferruccio Busoni planned a Field revival in the 1920s, which he did not live to carry out.[46] At his death Busoni left unpublished his concert transcriptions of Field's Nocturnes.[47]

Henry Pleasant states in the introduction to his translation of *Robert Schumann: Schumann on Music:*

> If there are comparatively few among us today to whom Spohr, Moscheles, Hummel, Thalberg, Hiller, Herz, Field, Kalkbrenner, Cramer, Henselt, Heller, Loewe, Franz Bennett and Gade are familiar, it does no great credit to the way musical history is taught nowadays. They were Schumann's contemporaries. Many of them were his

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[44] Robin Langley, Field, John - 4. Legacy. *Grove Music Online.* http://www.oxfordmusiconline.com.ezproxy.lib.ndsu.nodak.edu/subscriber/article/grove/music/09603?q=John+Field&search=quick&pos=1&_start=1#S09603.4 (accessed 6/25/18)

[45] Patrick Piggot, *The Life and Music of John Field, 1782-1837: Creator of the Nocturne* (Berkeley: University of California Press, 1973), 152

[46] Ibid., p. 144

[47] Antony Beaumont, Busoni, Ferruccio – 3. Transcriptions and Editions. *Grove Music Online.* http://www.oxfordmusiconline.com.ezproxy.lib.ndsu.nodak.edu/subscriber/article/grove/music/04438?q=busoni&search=quick&pos=1&_start=1#firsthit (accessed 6/18/15)

> friends. They were famous in their time; that they were eventually overshadowed by the larger figures of Liszt, Wagner, Brahms, Chopin, Mendelssohn and Schumann himself is no reason to condemn them to oblivion. In some ways, indeed a knowledge of their music and the details of the lives are more important to an understanding of the musical life of Europe in the immediate post-Beethoven era than is familiarity with the masterpieces, if only because they were relatively minor figures, lacking that universality which confounds fashion, and therefore most instructively typical. They were all a part of Schumann's life and times, and what he has to say about them tells us much not only about them, but also about himself and the period in which he lived.[48]

Field's works naturally deserve a place in the study of the music of this period. I feel that this concerto, though composed early in Field's career, is worthy of inclusion in the standard repertoire. With this two-piano version, it is hoped that a new audience may be found for his works.

Robin Langley's opinion about John Field's place in the history of the early 19th century music is clear when he states in his article in *Grove Music Online*: "Field remains one of the most original figures in the development of Romantic piano music."[49]

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[48] Robert Schumann, *Schumann on Music,* trans. and ed. Henry Pleasants (New York: Dover Publications, Inc., 1965), 8.

[49] Robin Langley, Field, John: 4. Legacy. *Grove Music Online.* http://www.oxfordmusiconline.com.ezproxy.lib.ndsu.nodak.edu/subscriber/article/grove/music/09603?q=field%2C+john&search=quick&pos=1&_start=1#S09603.4 (accessed Jun 10, 2014)

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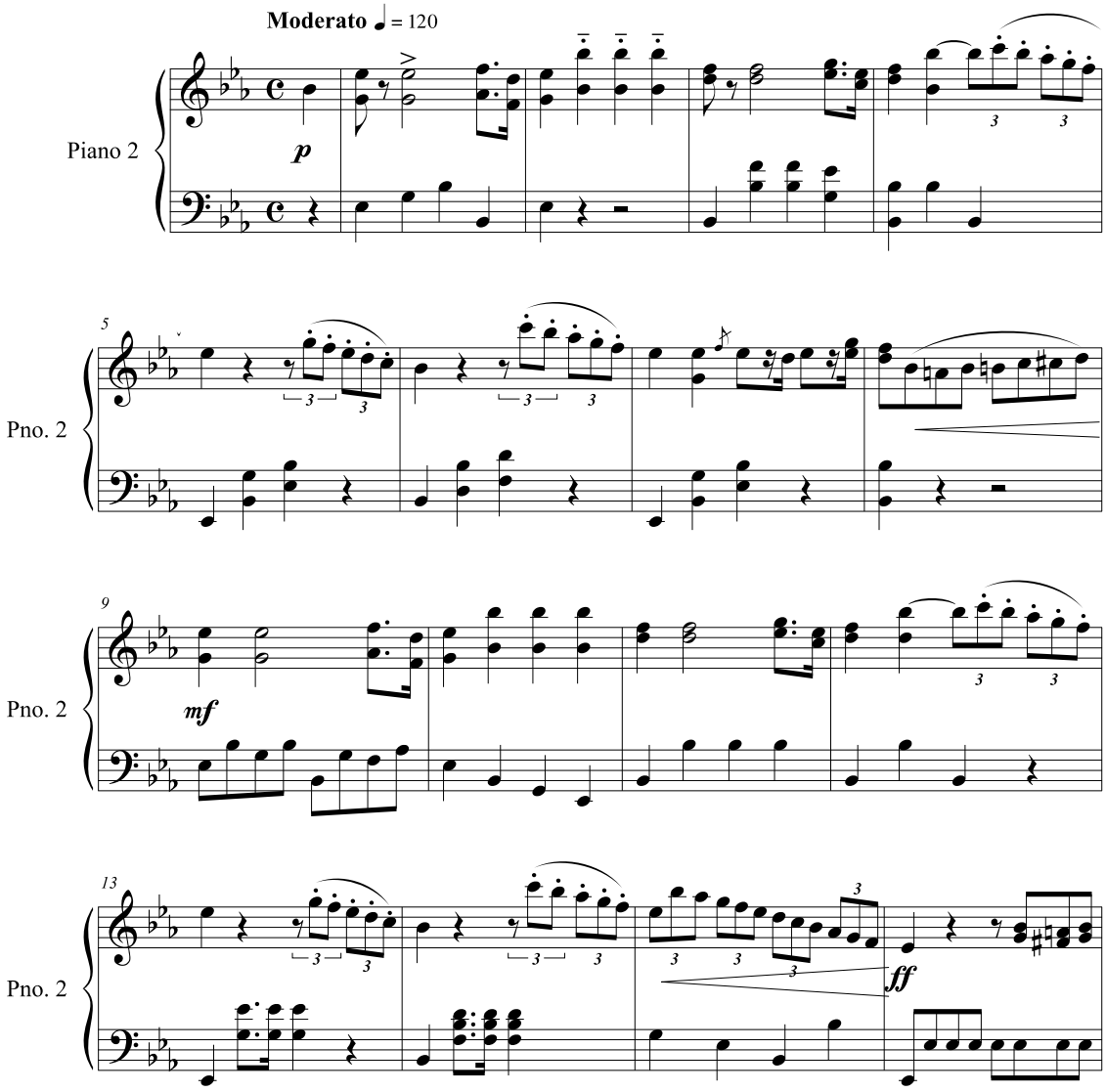
APPENDIX. SCORE

Score

Concerto No. 1 in Eb Major

John Field



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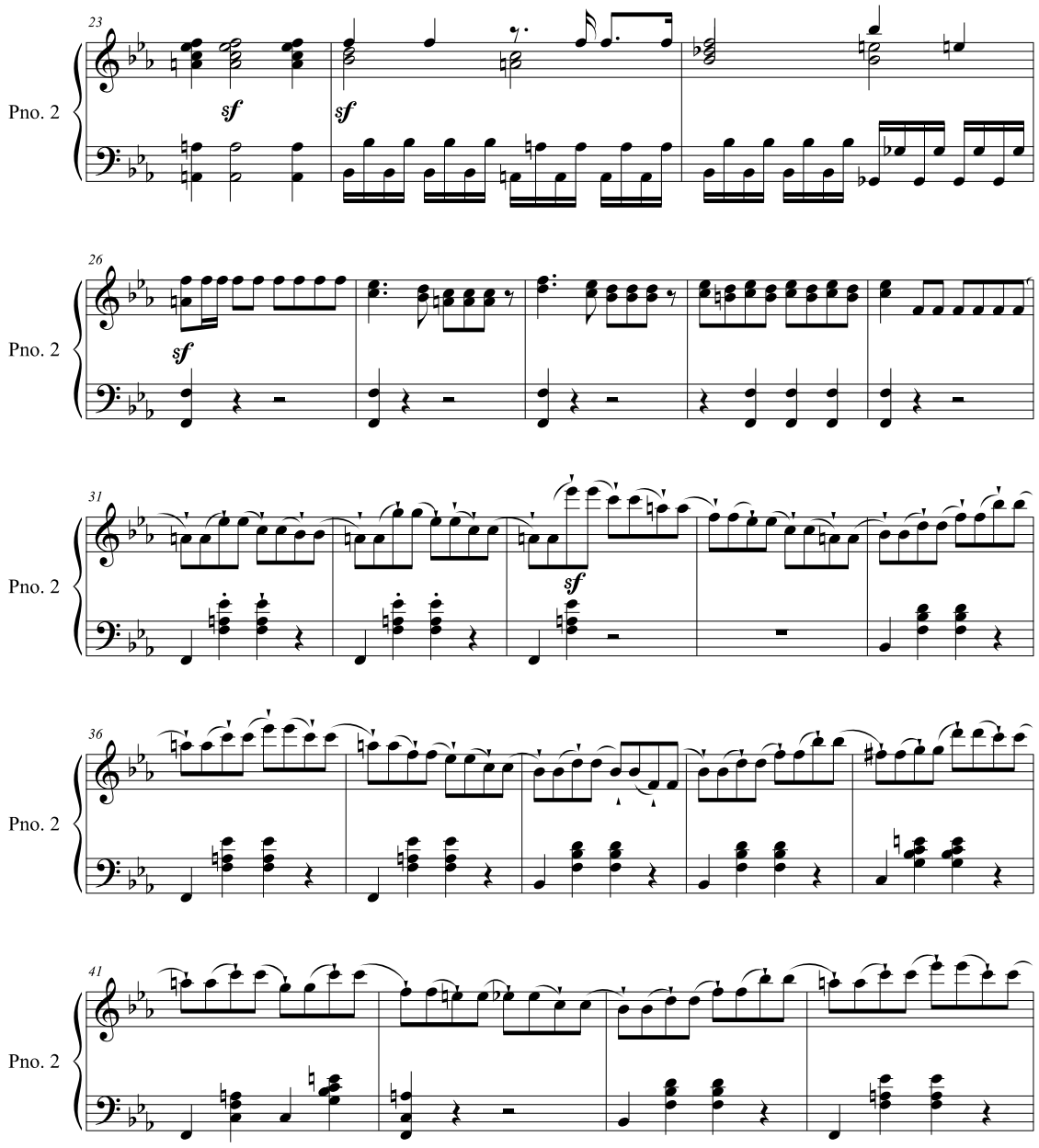
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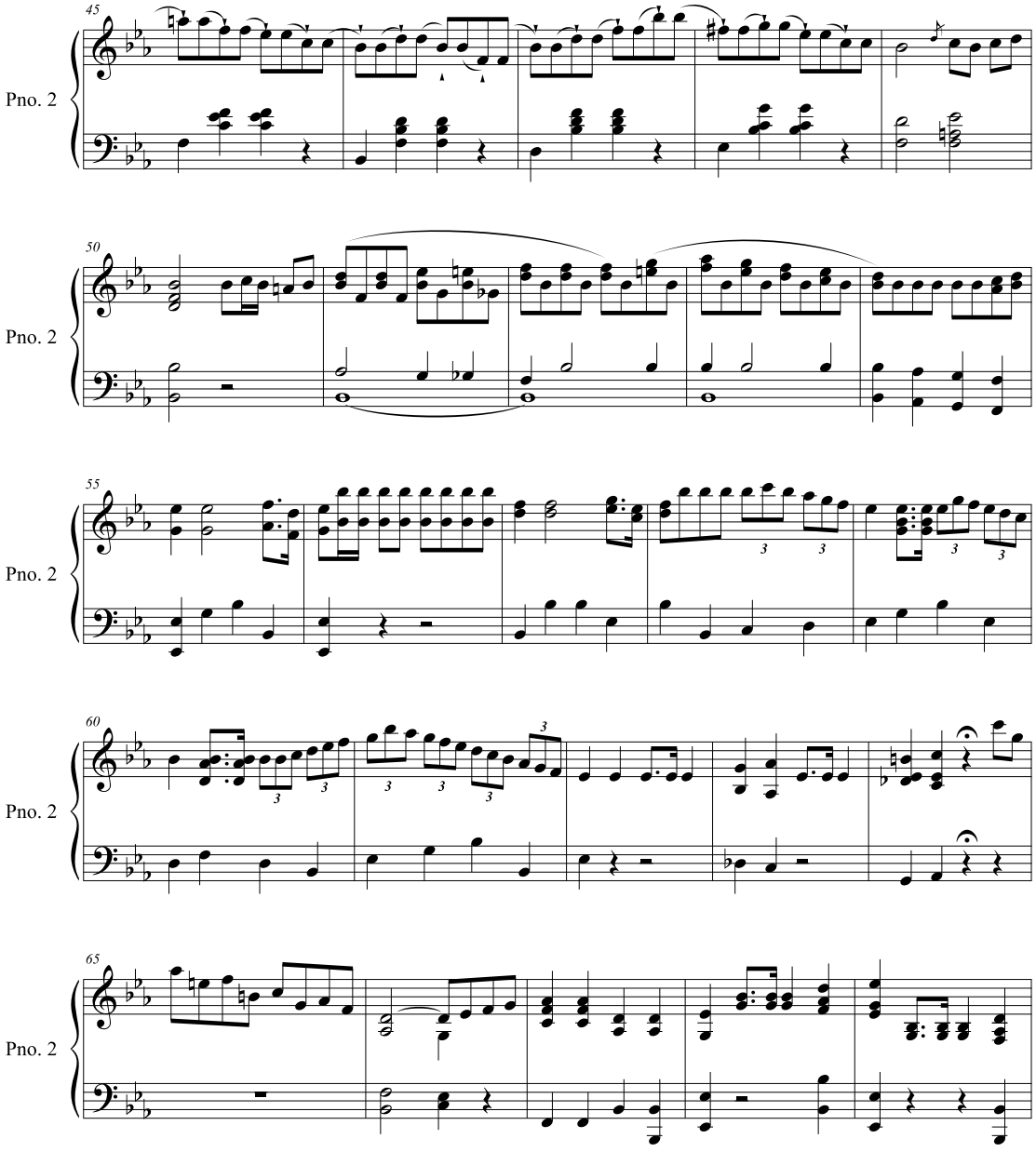
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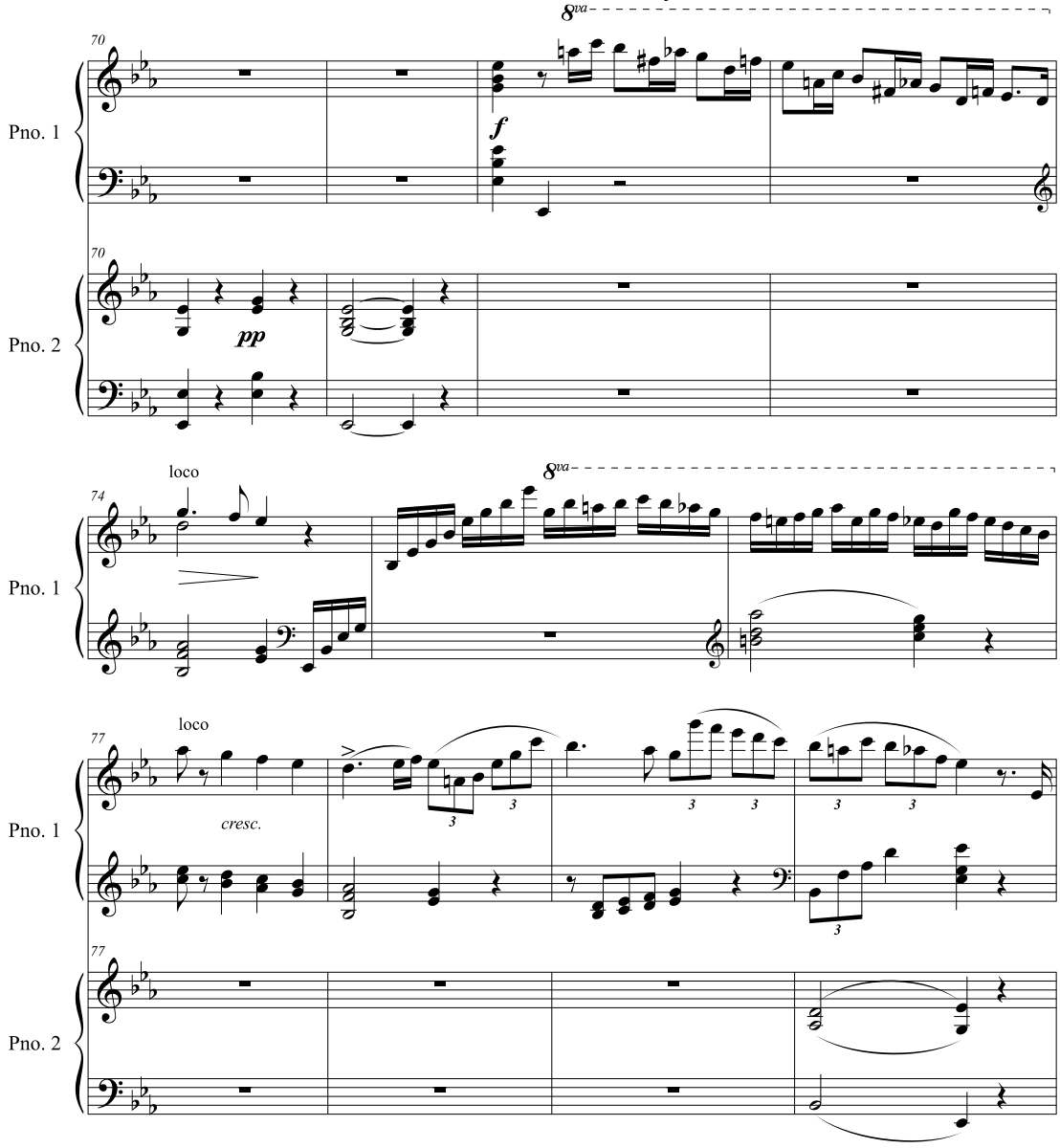
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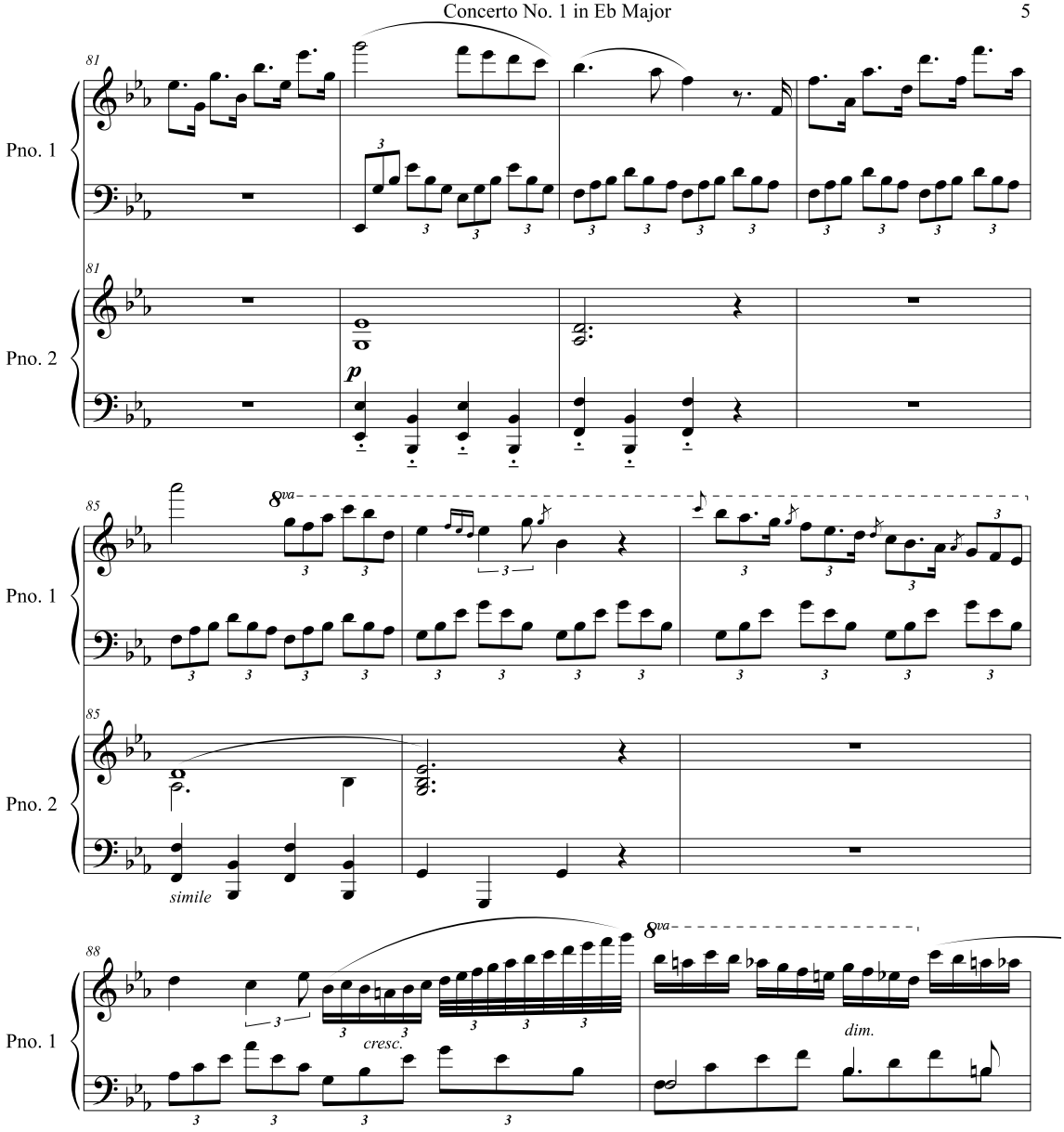
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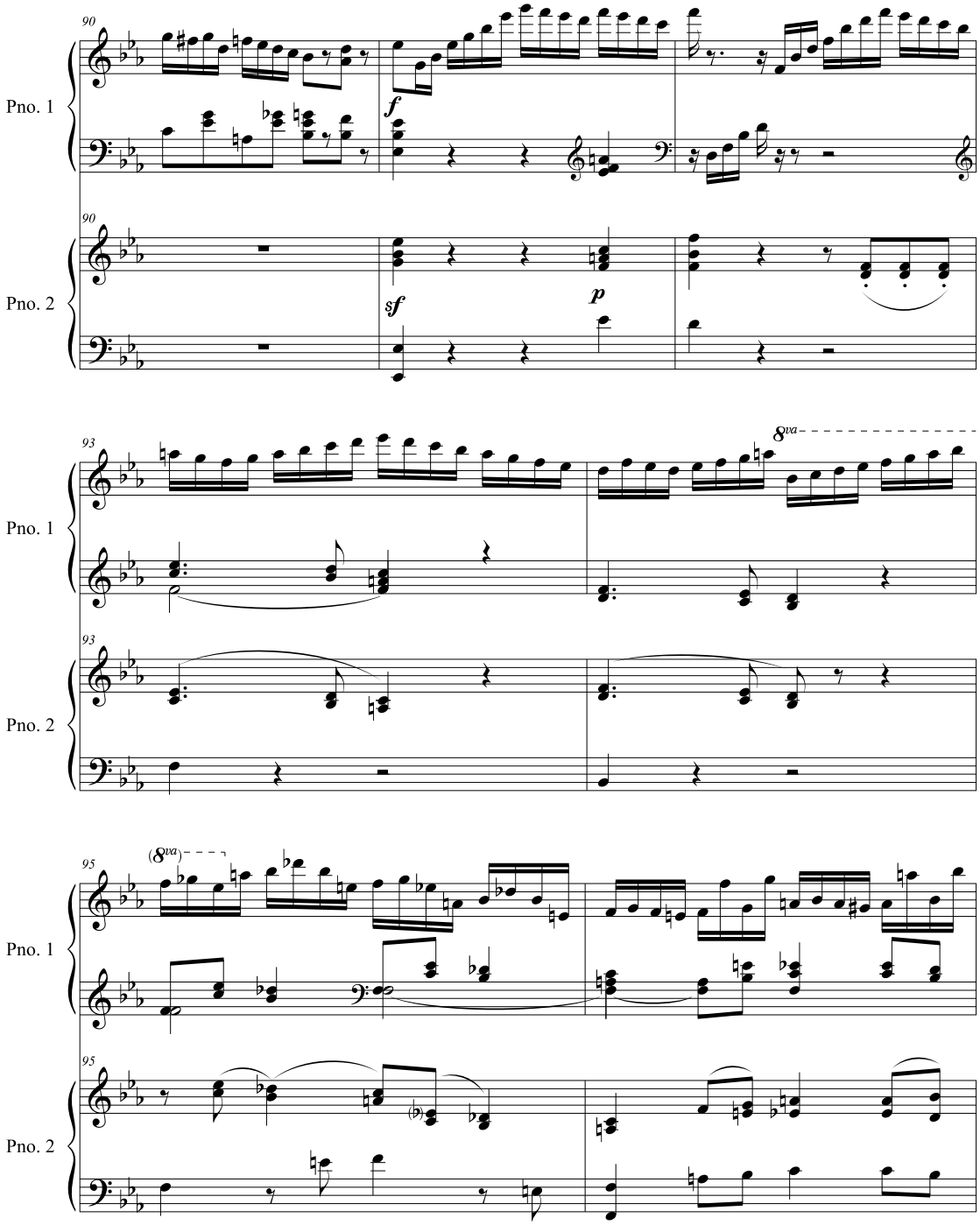
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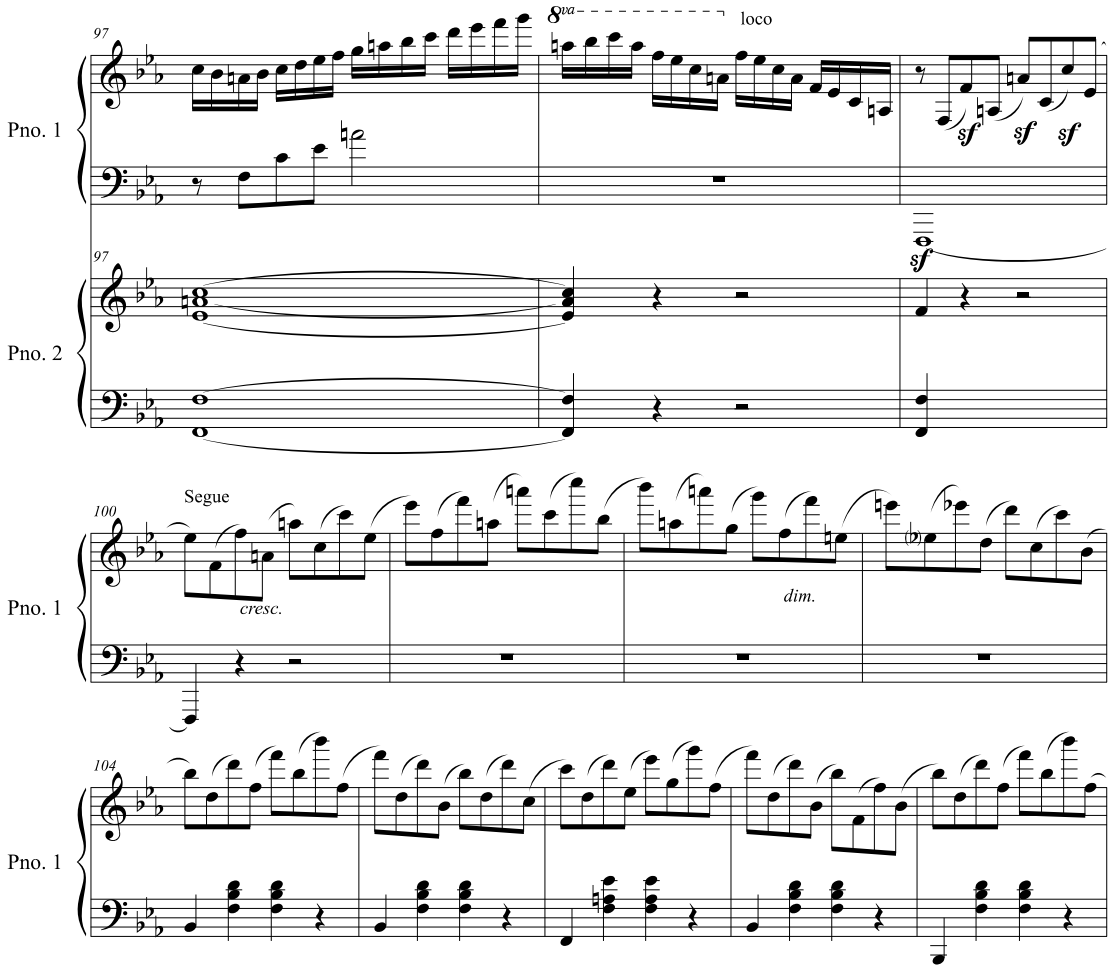
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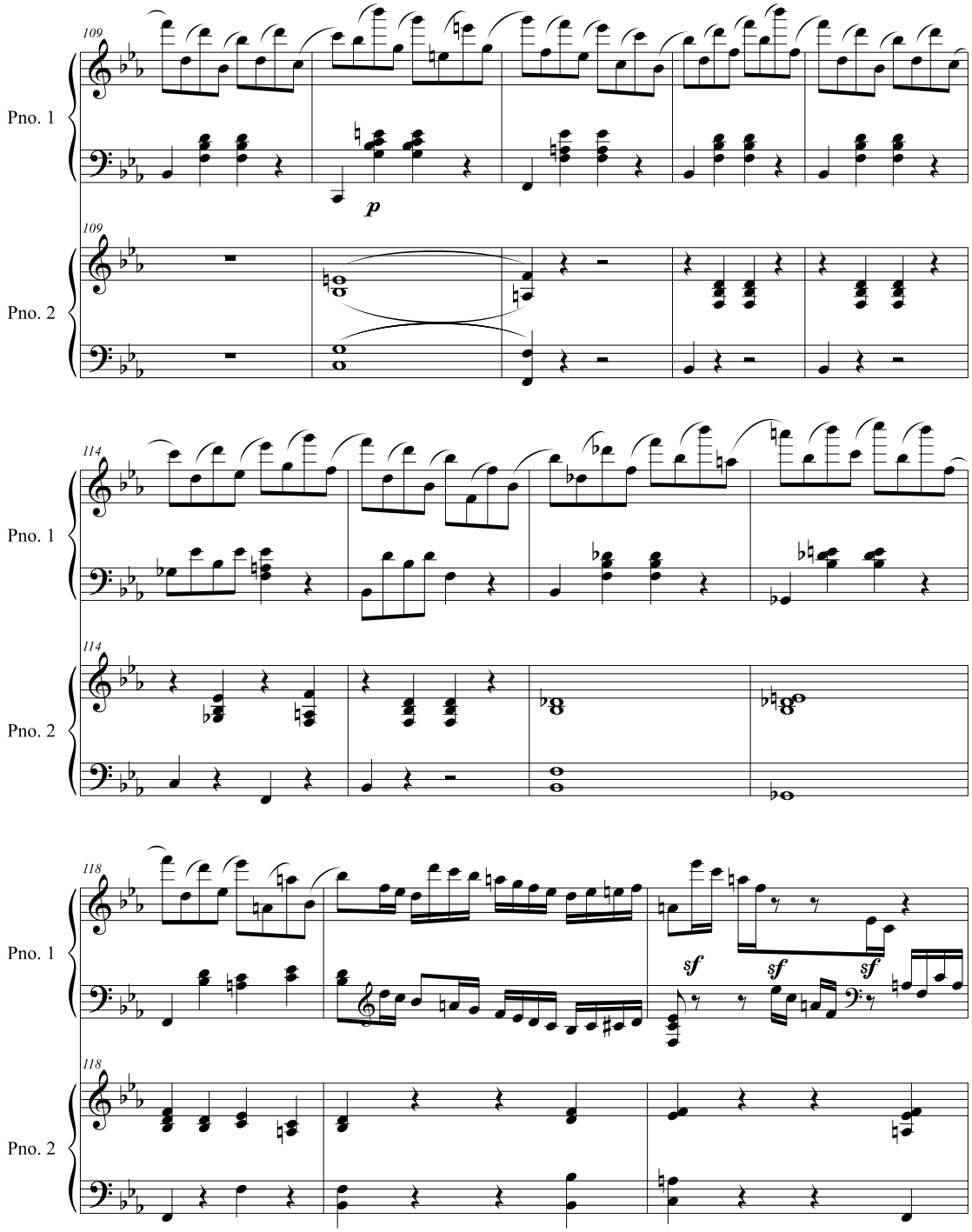
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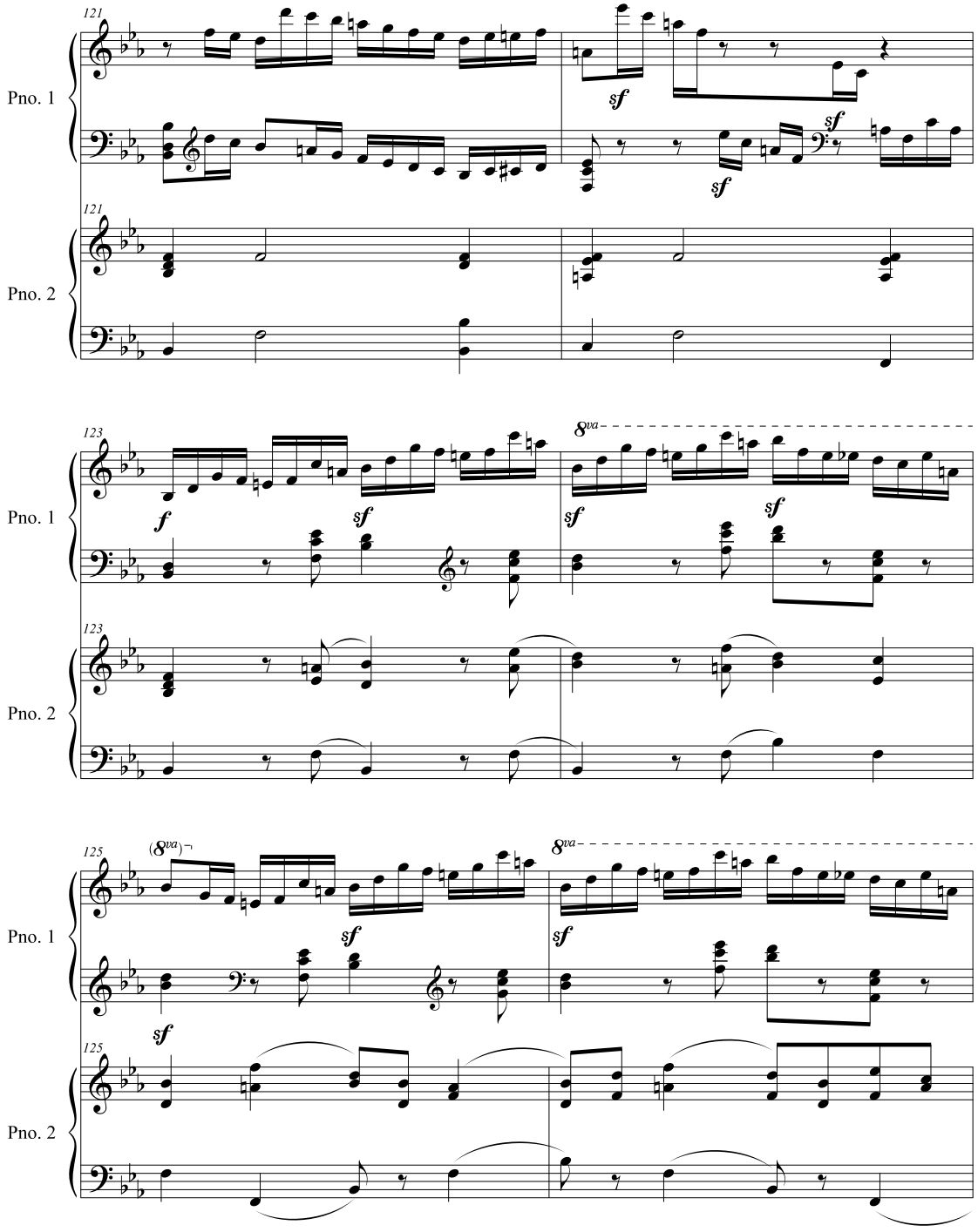
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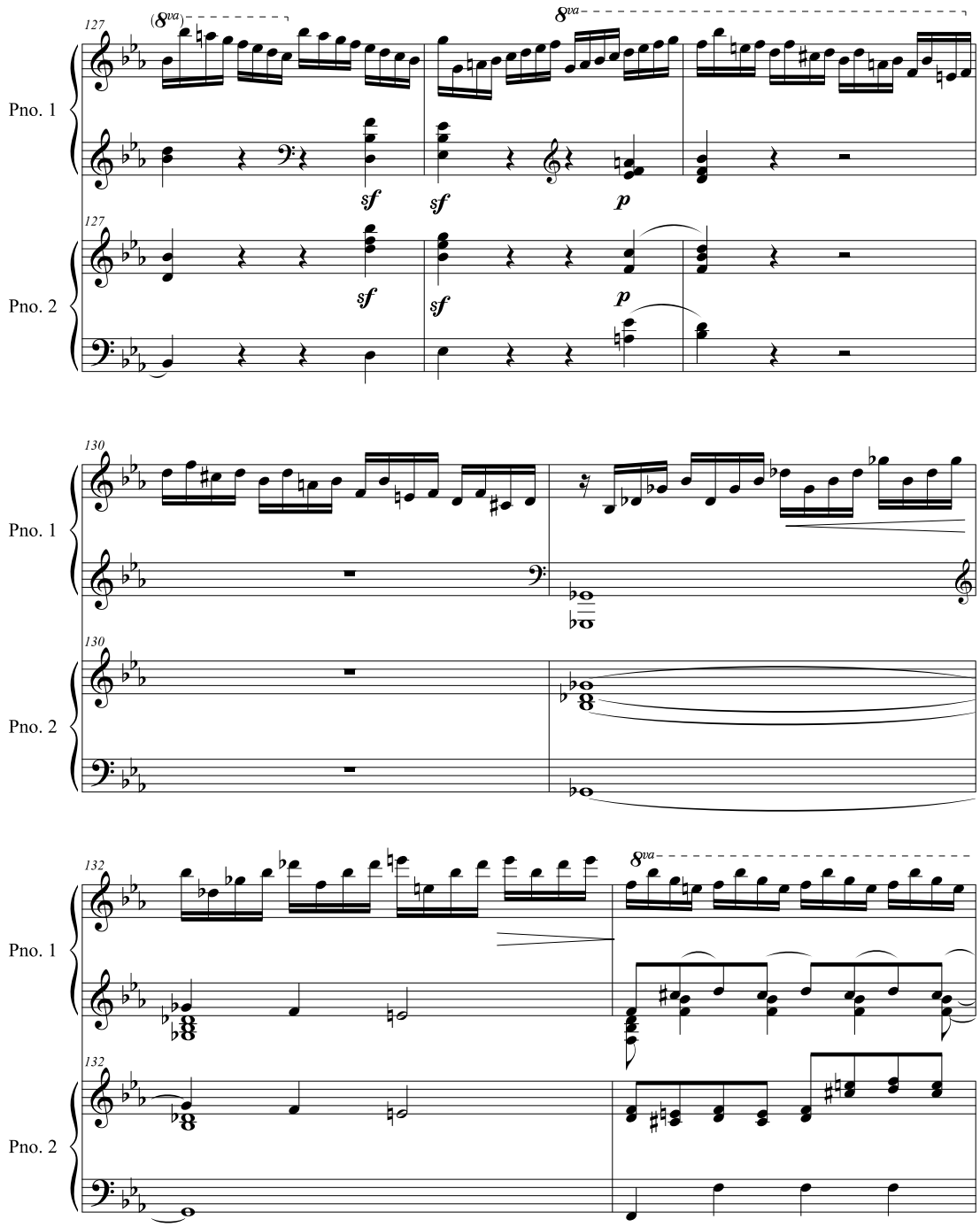
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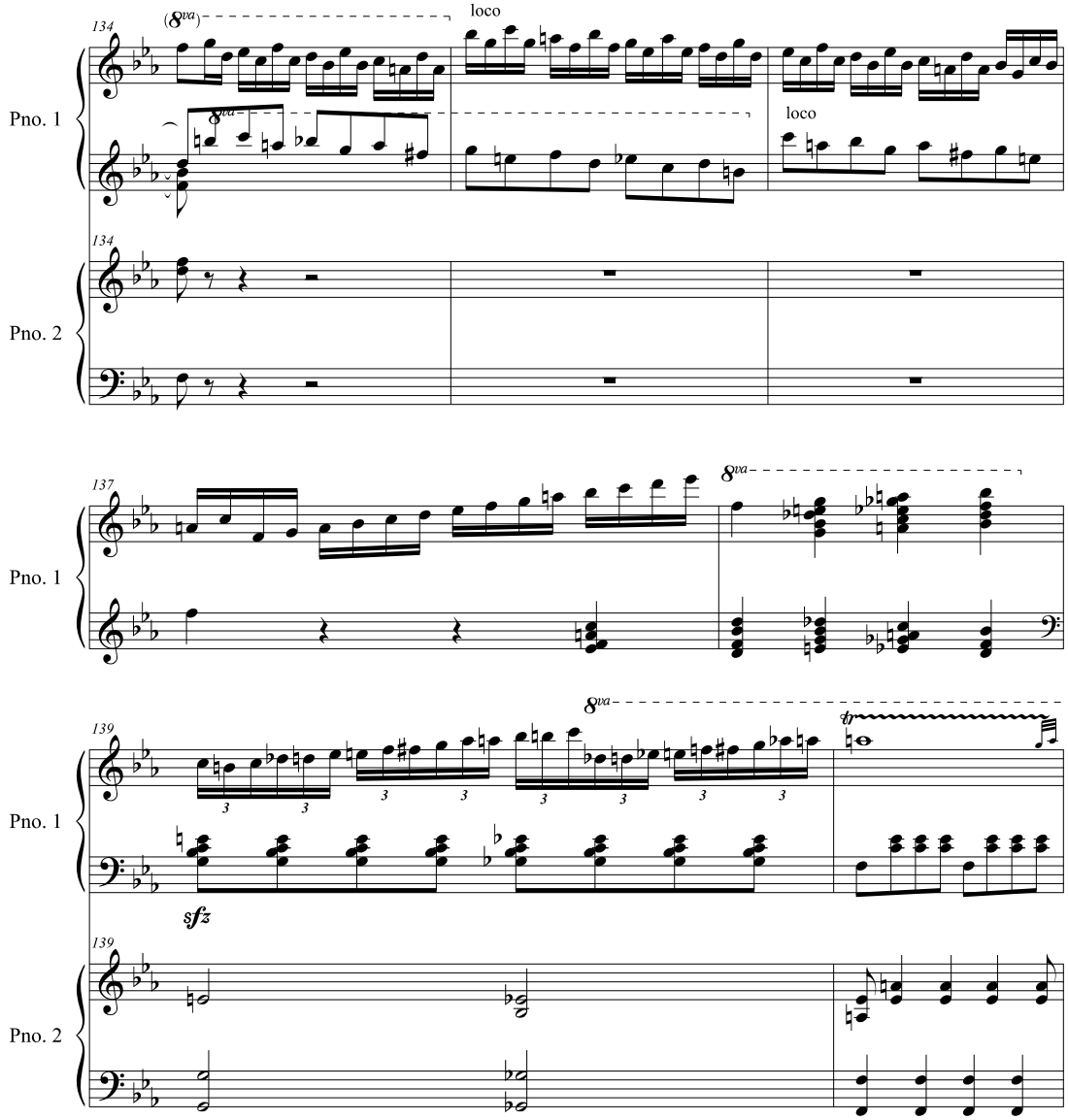
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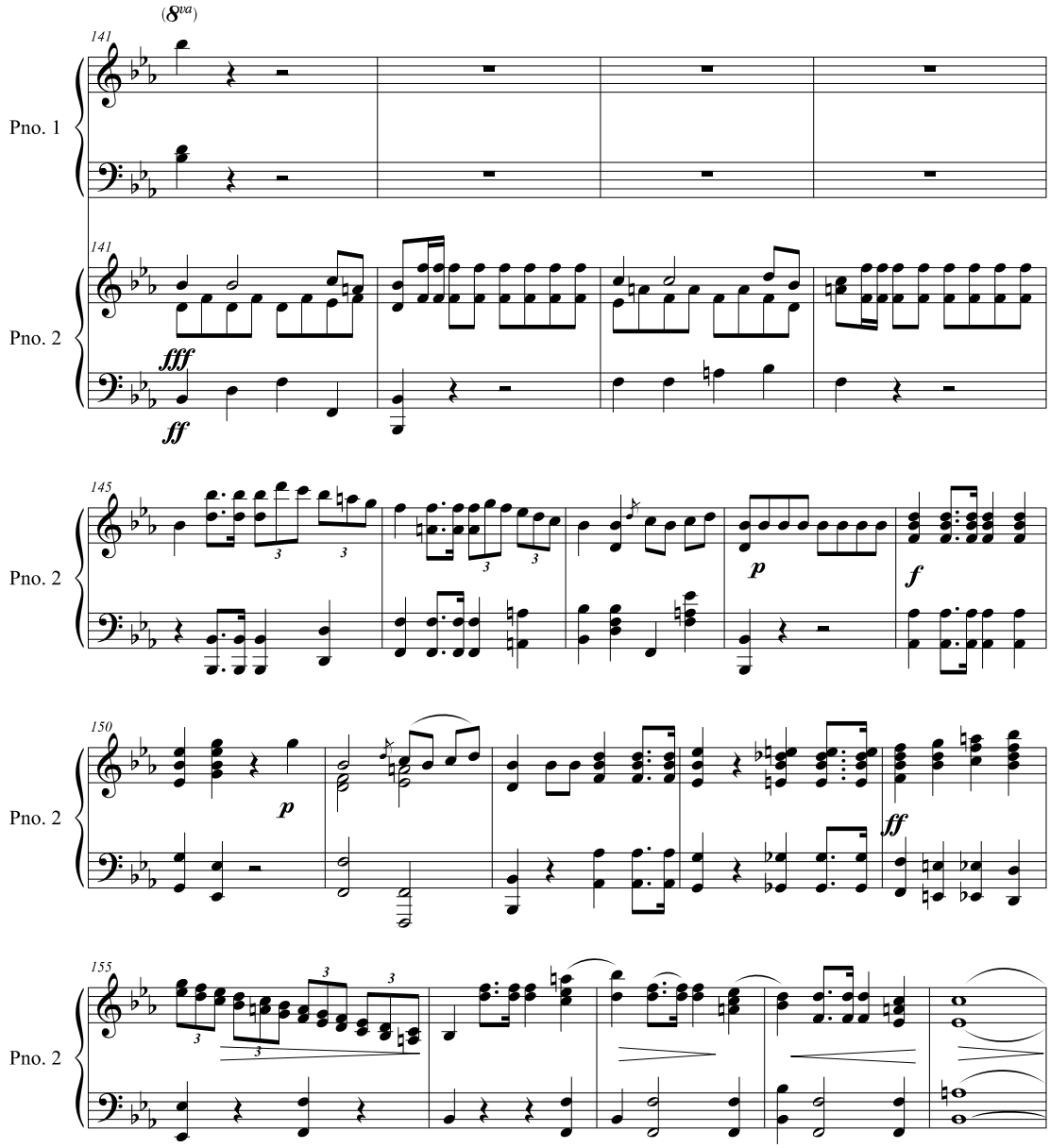
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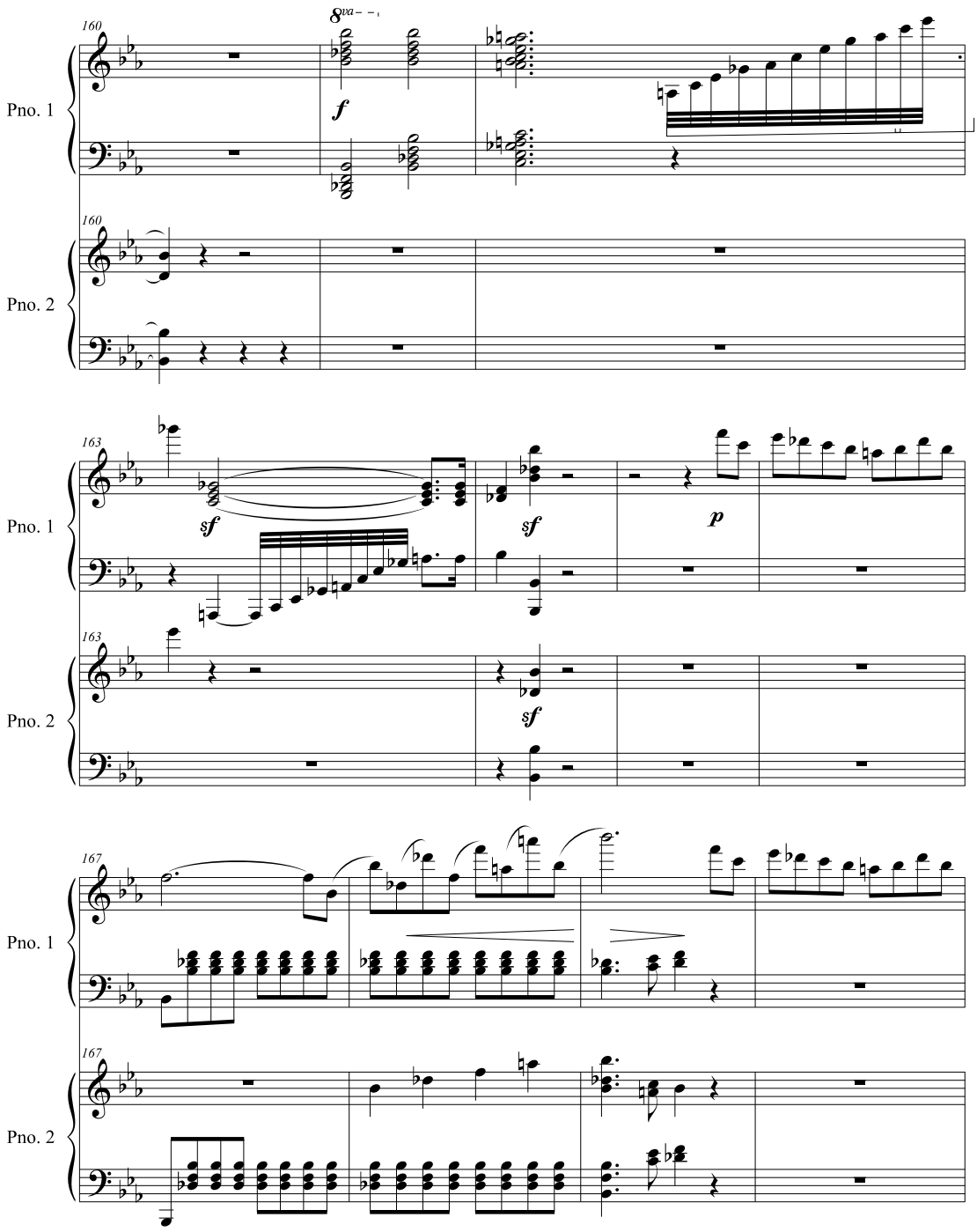
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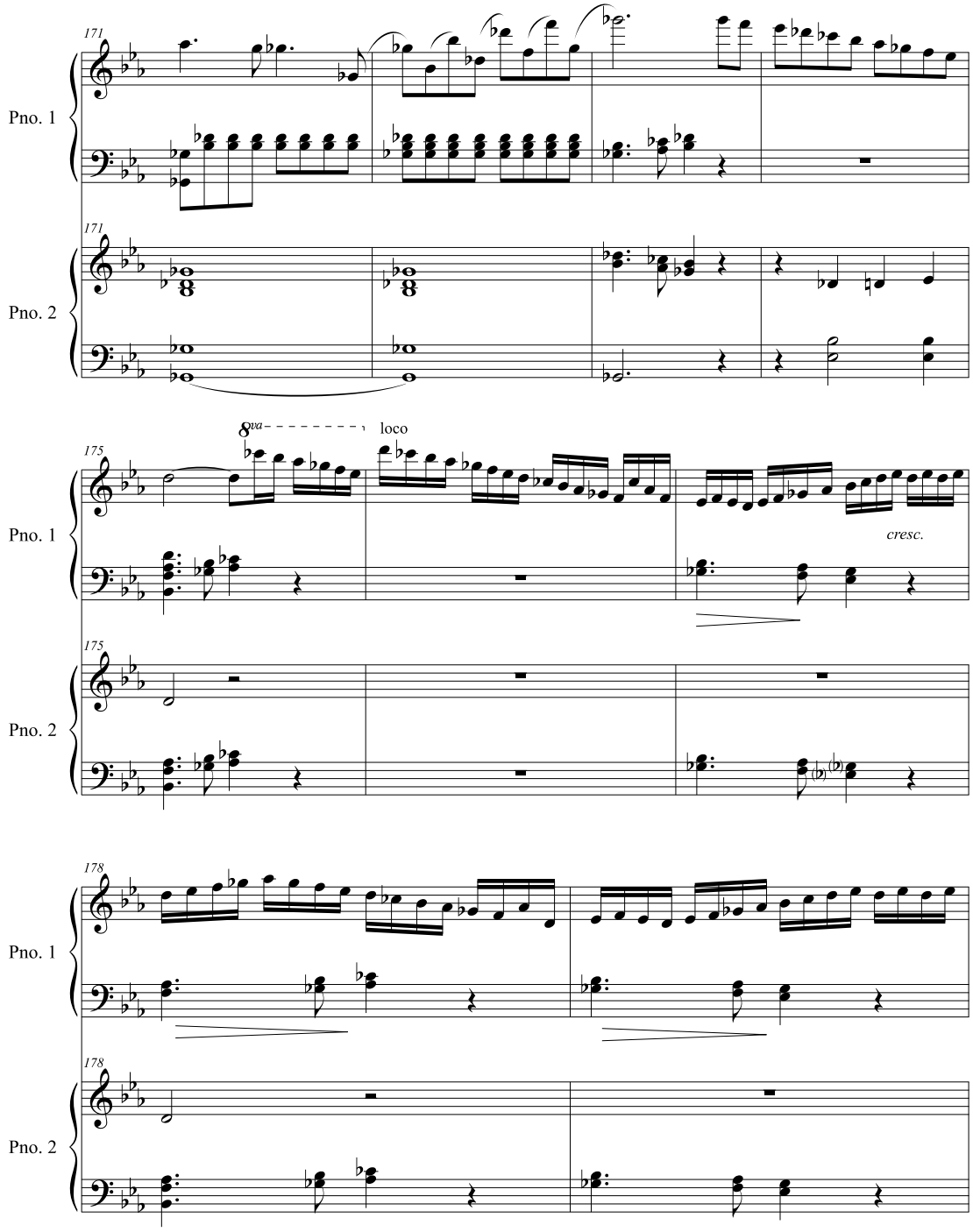
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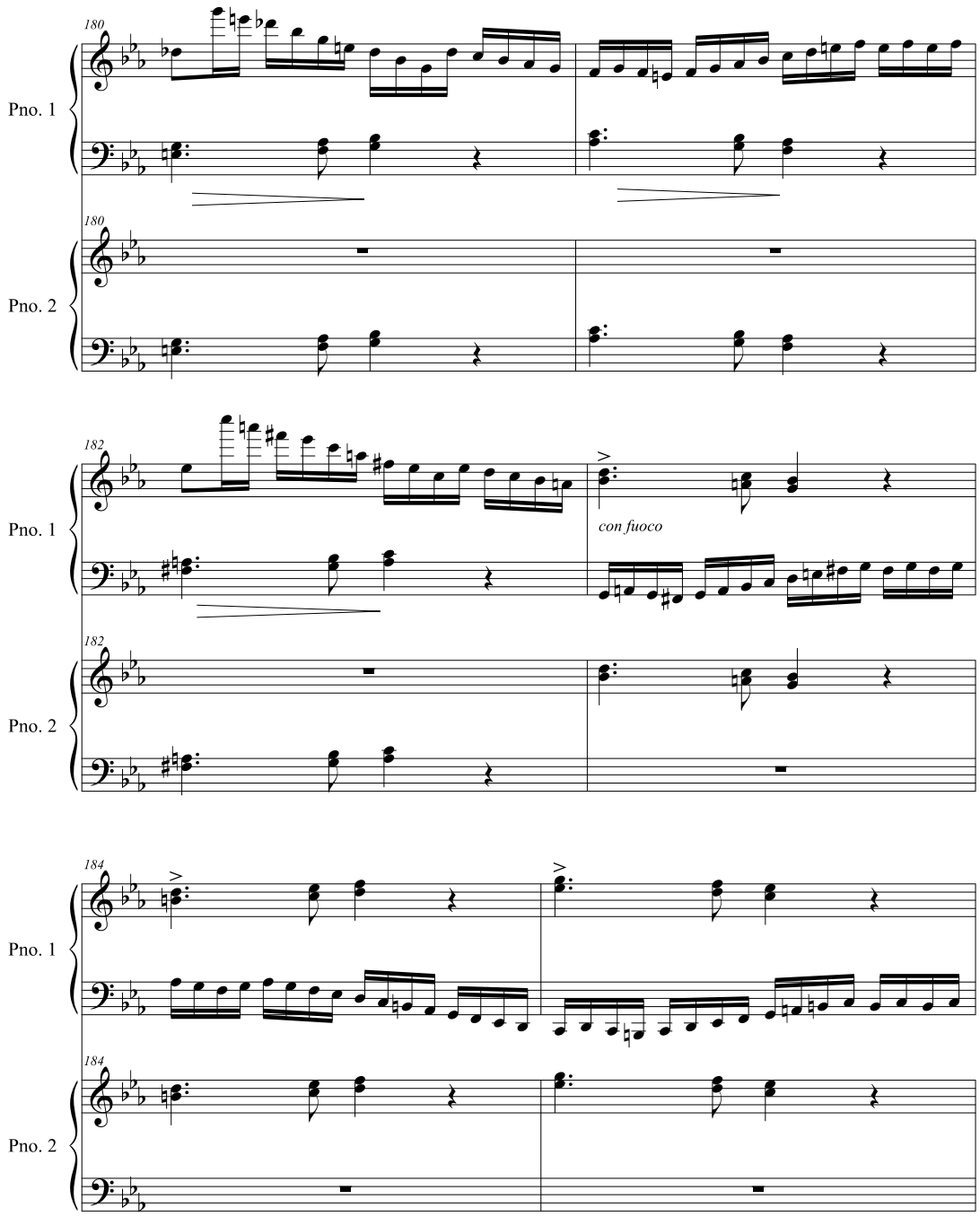
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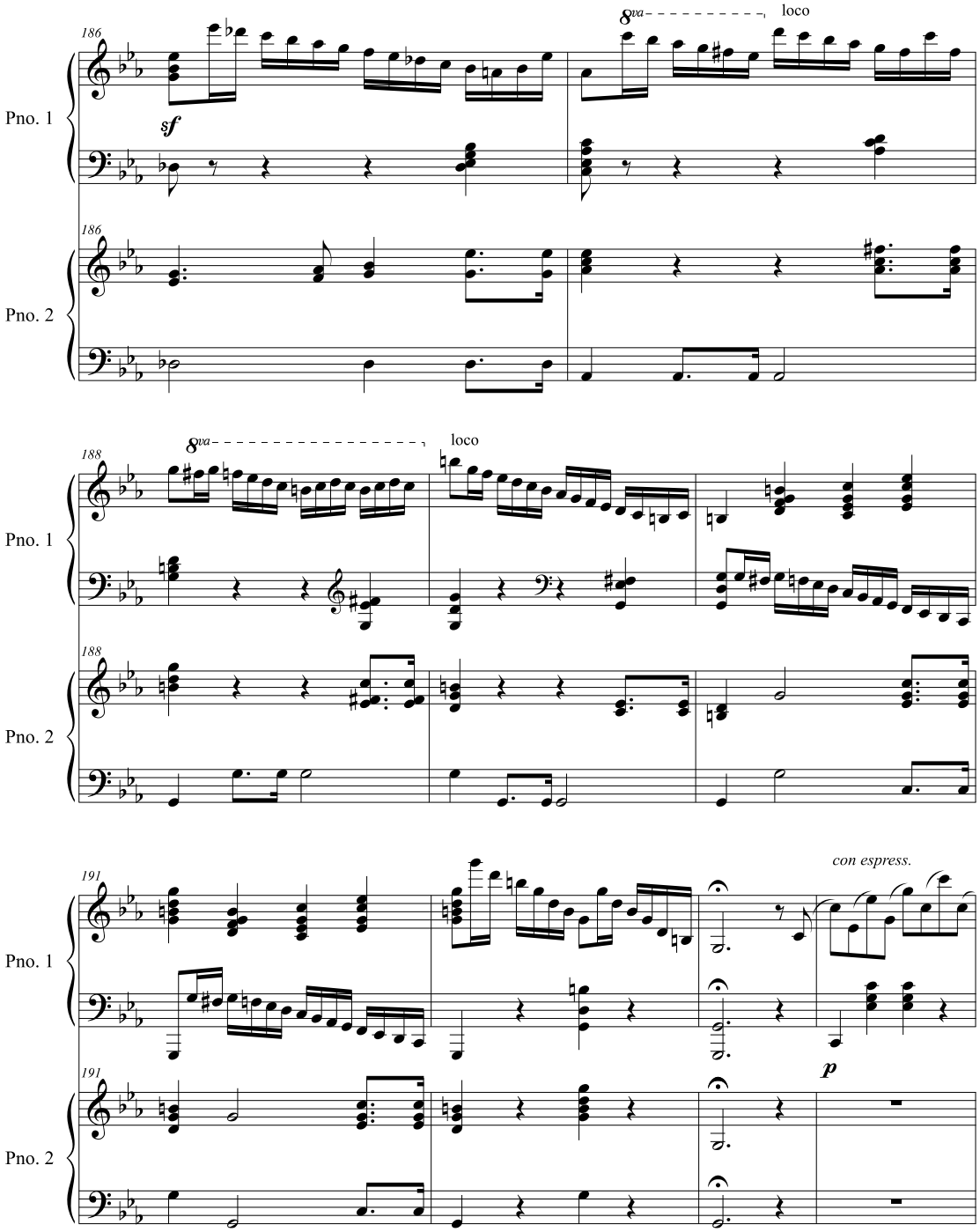
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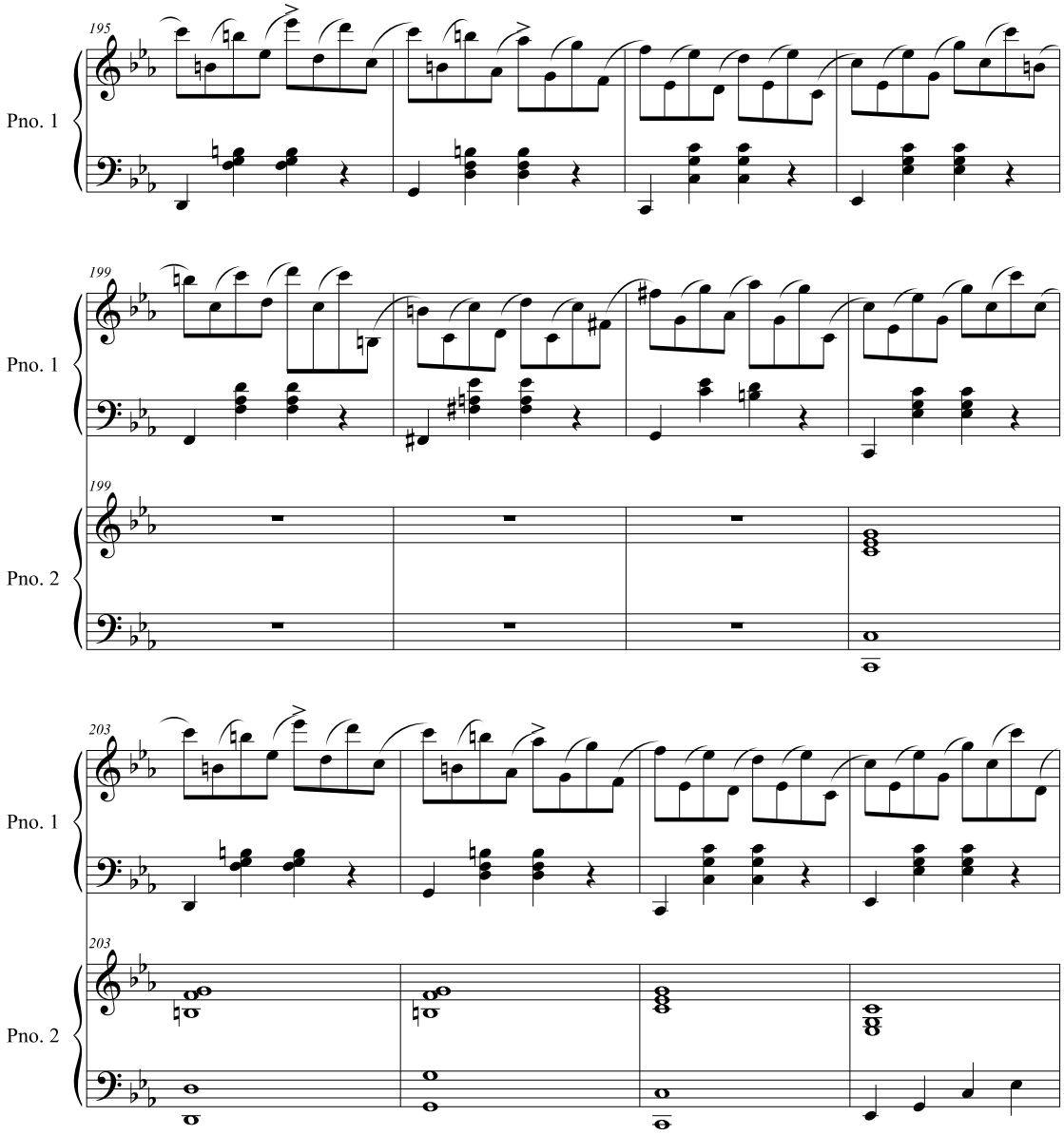
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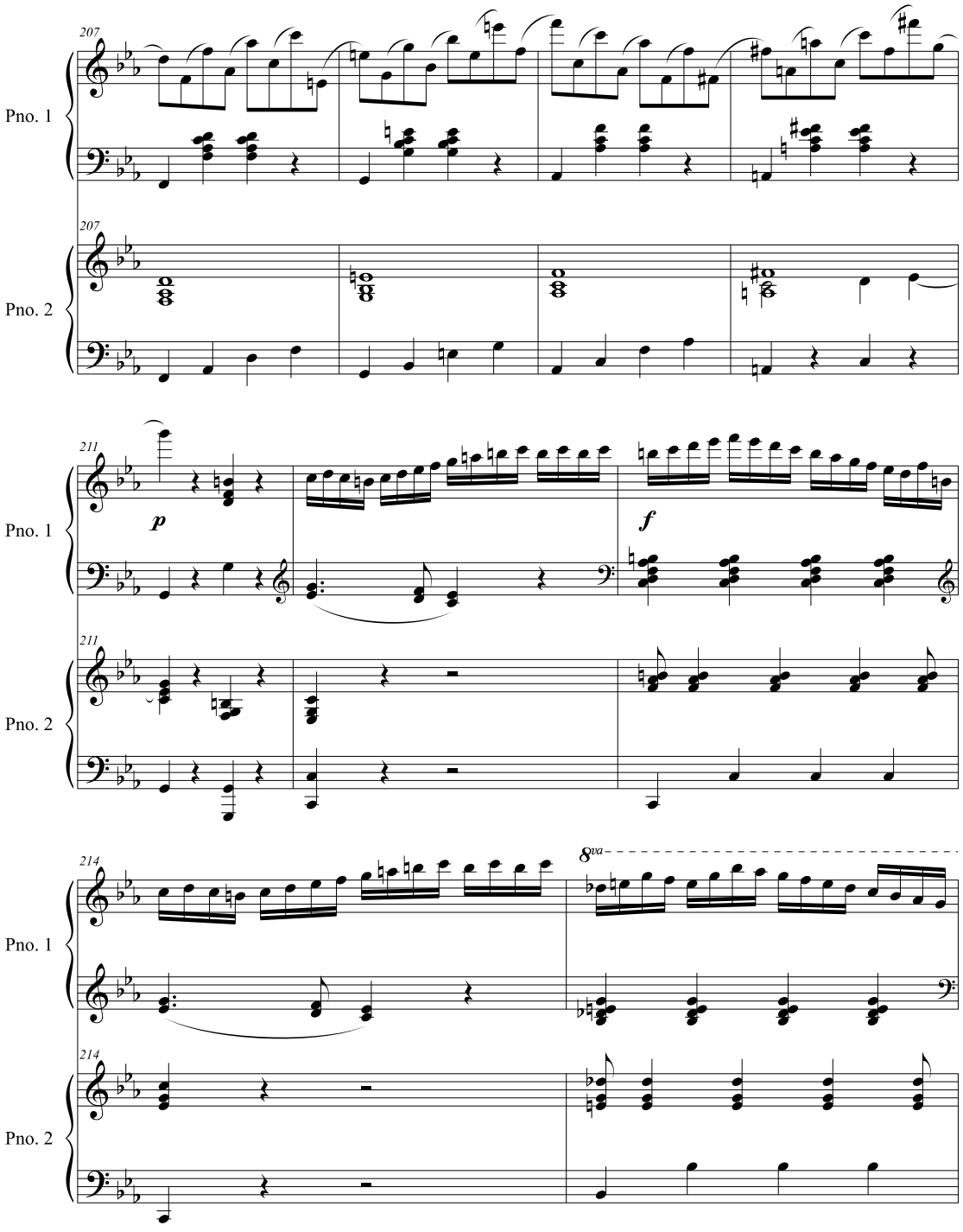
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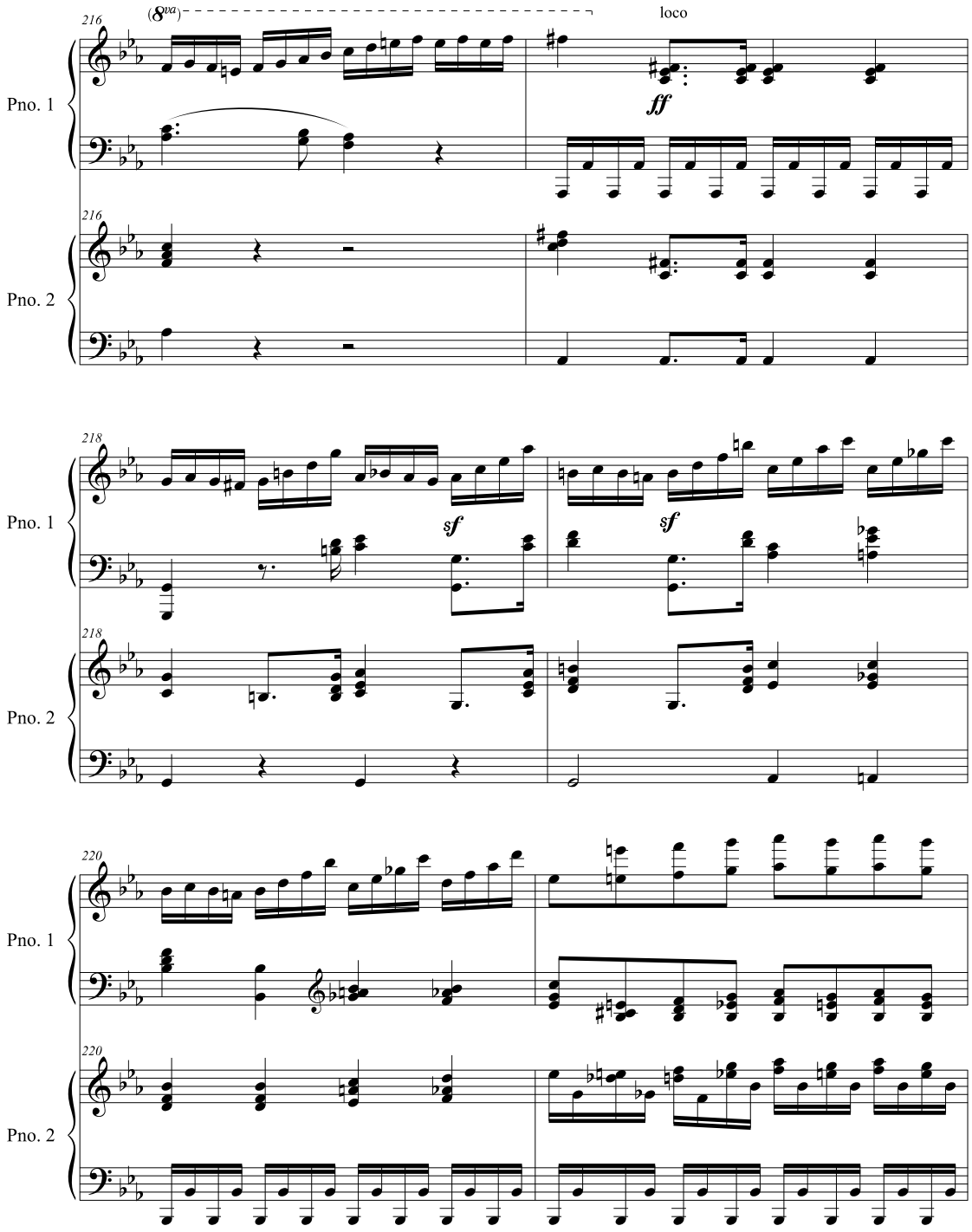
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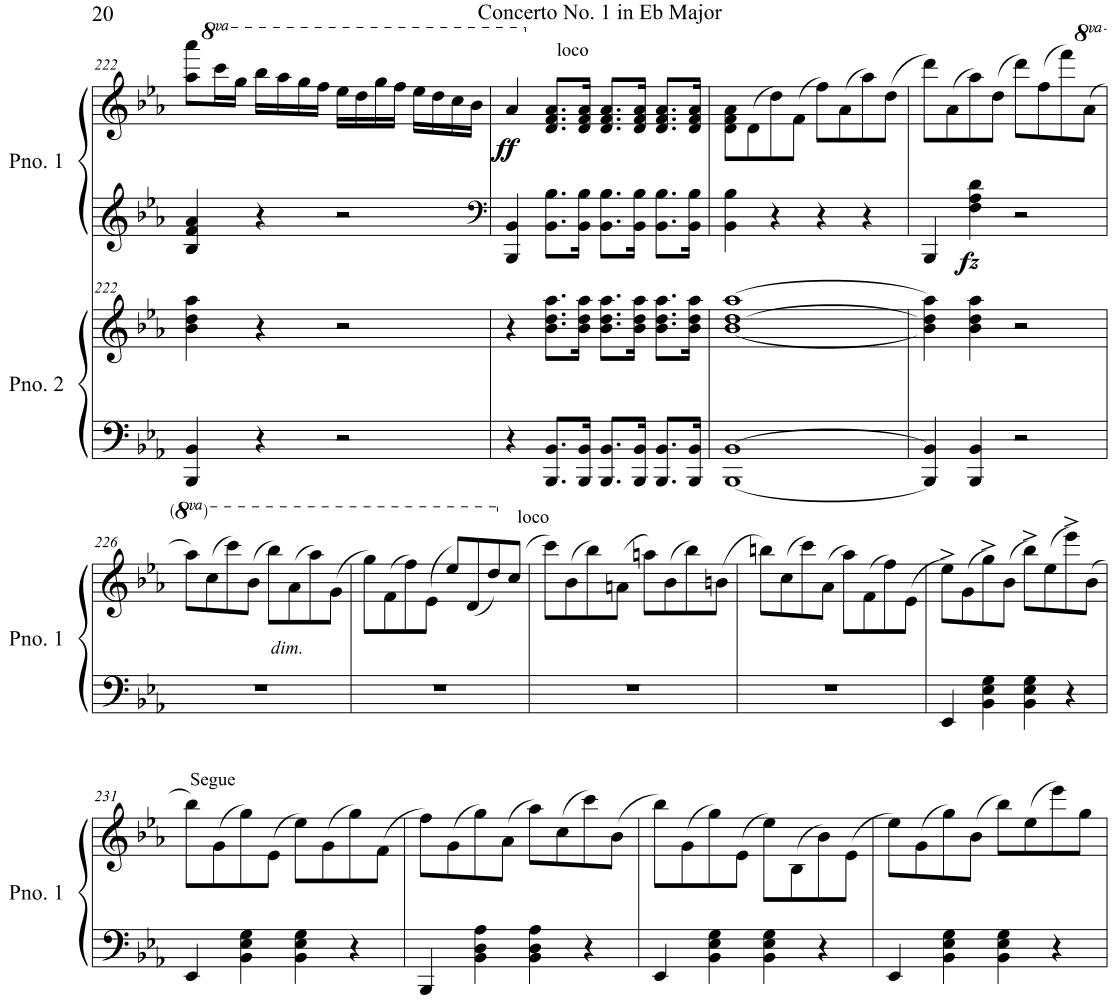
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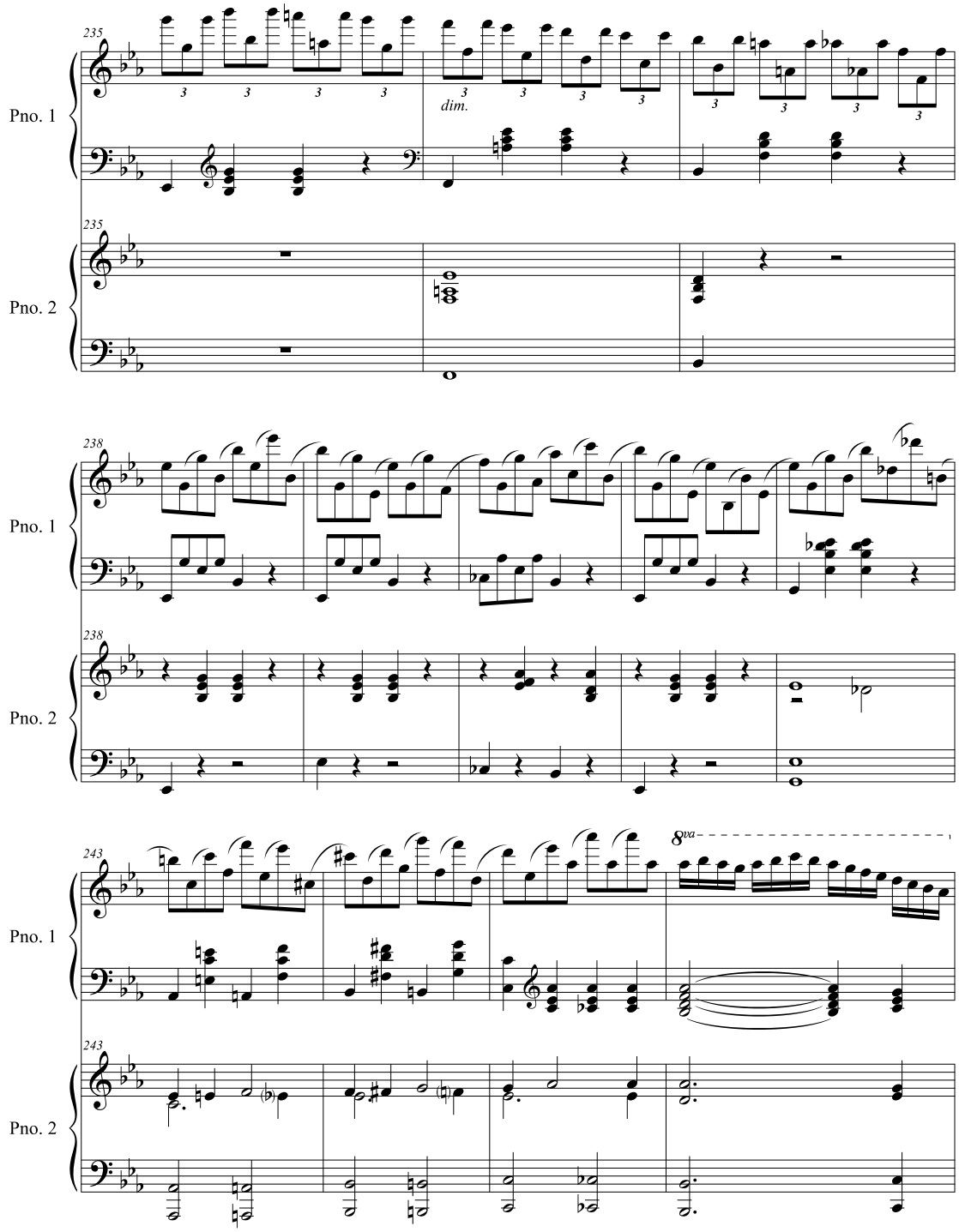
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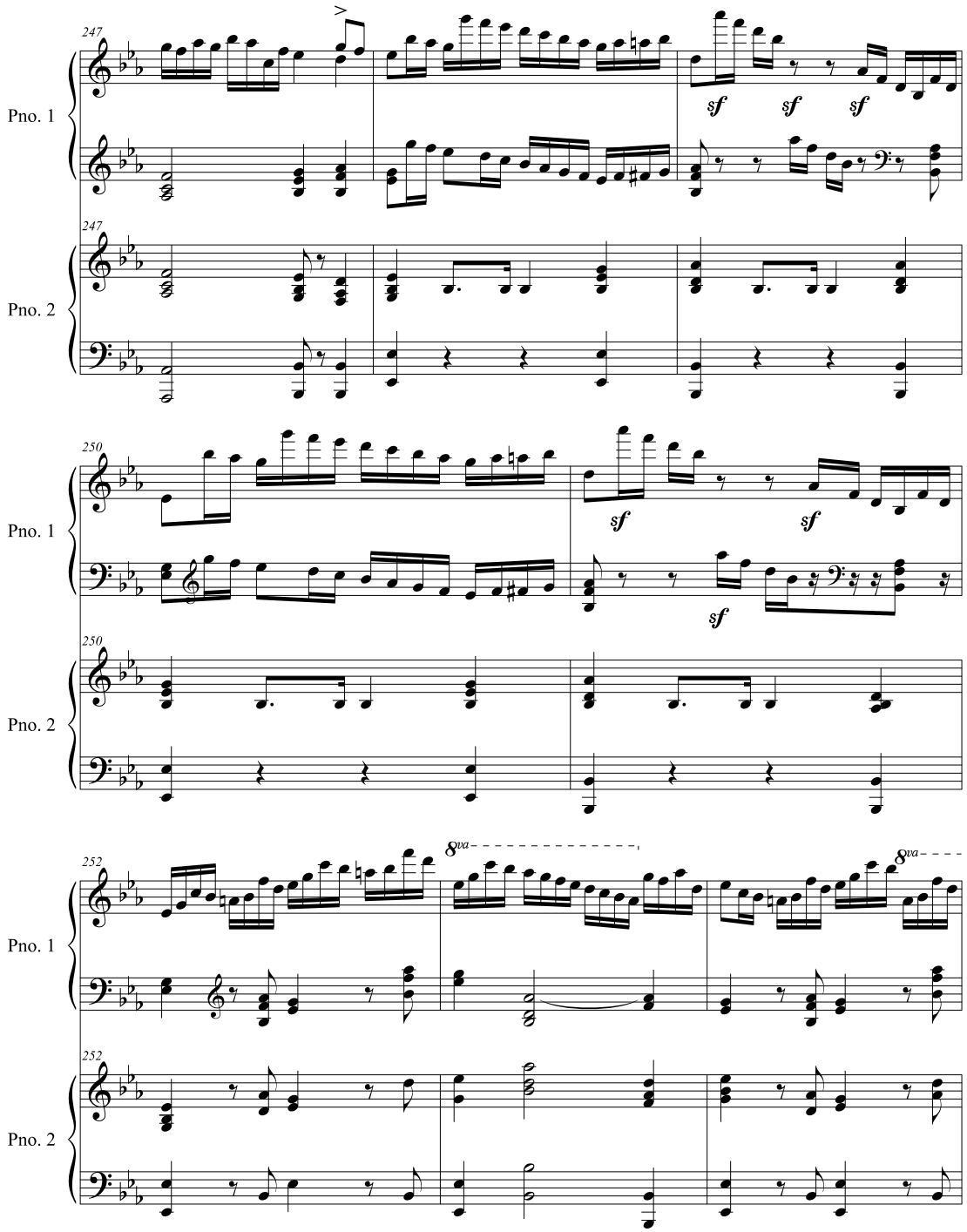
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sf
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8va
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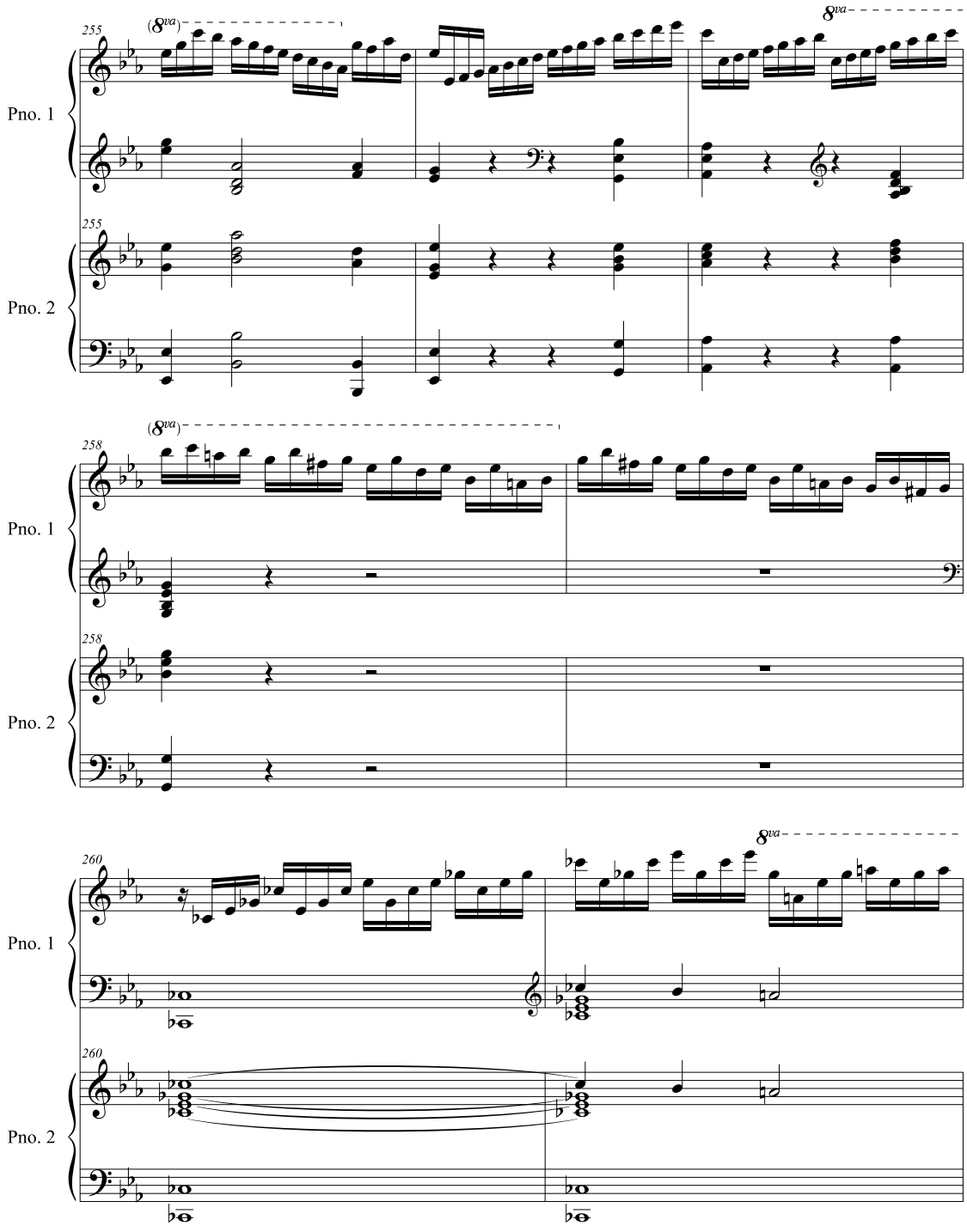
252
Pno. 2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258
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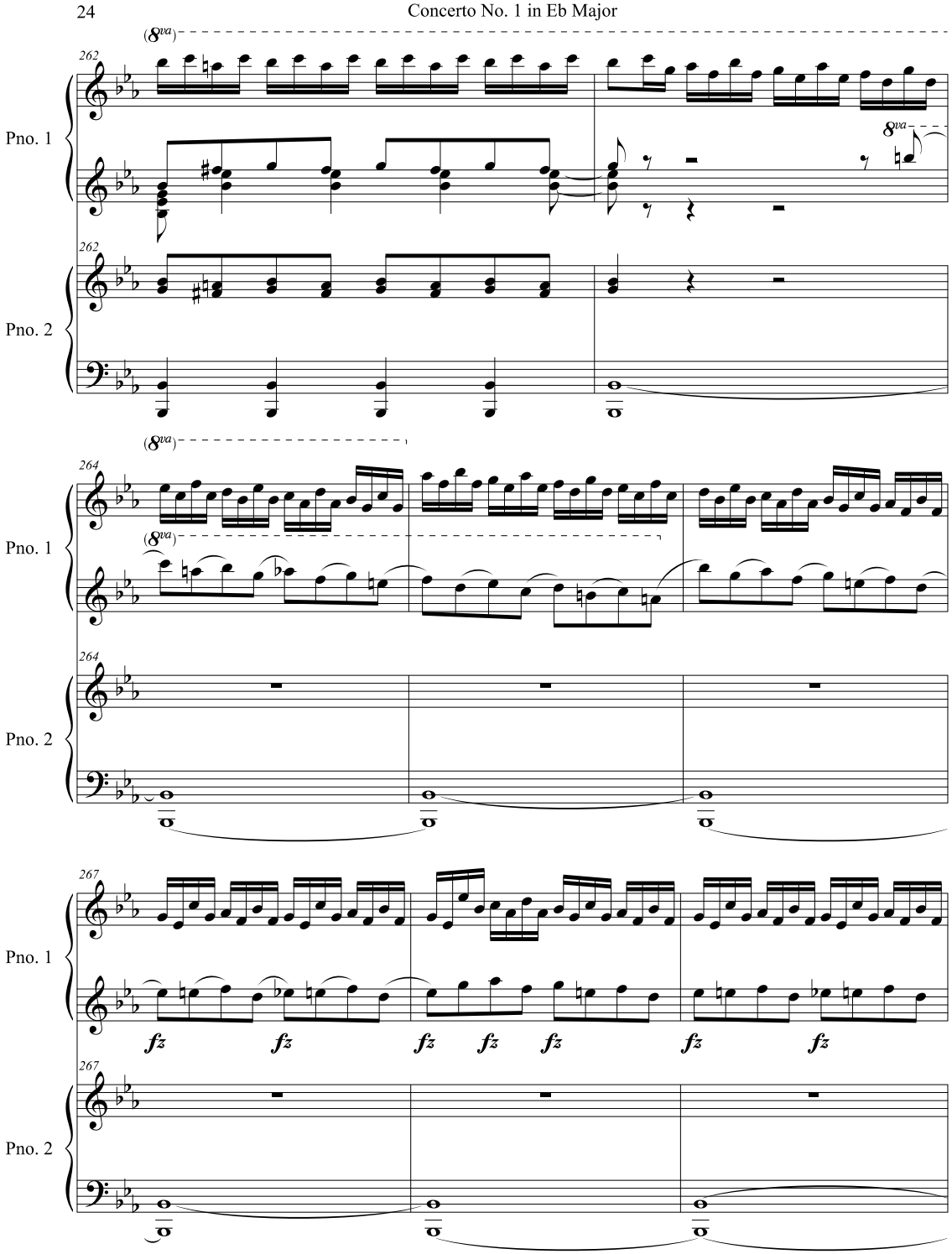
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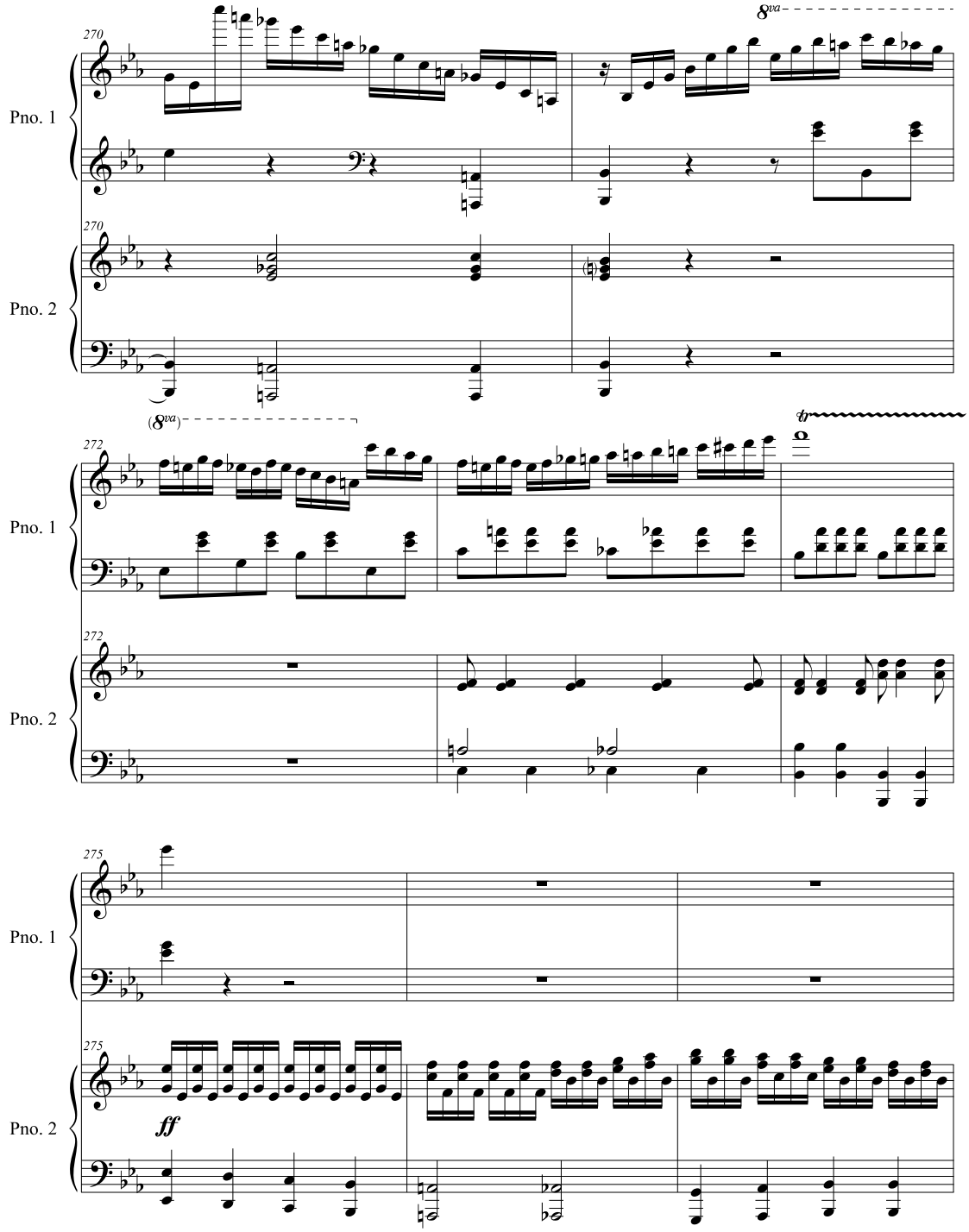
267
Pno. 2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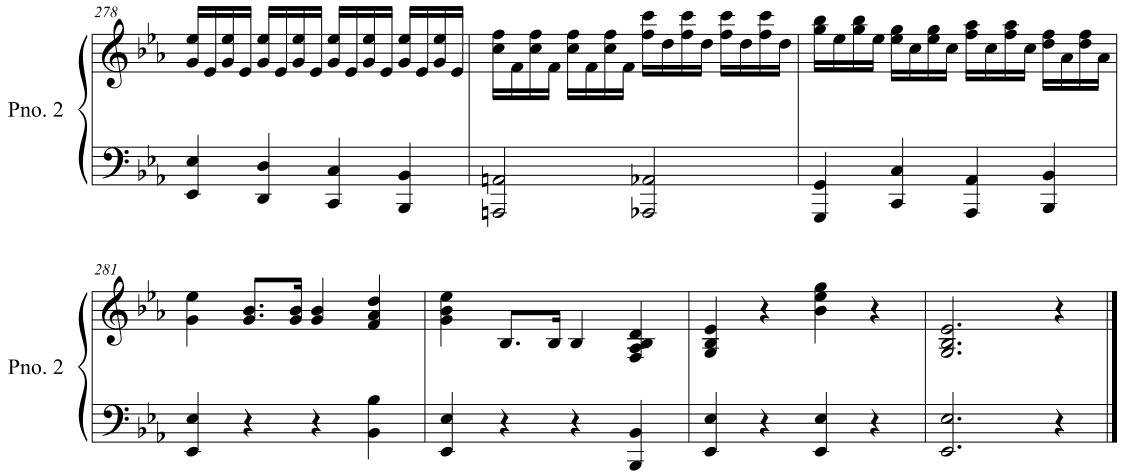
Pno. 2


278
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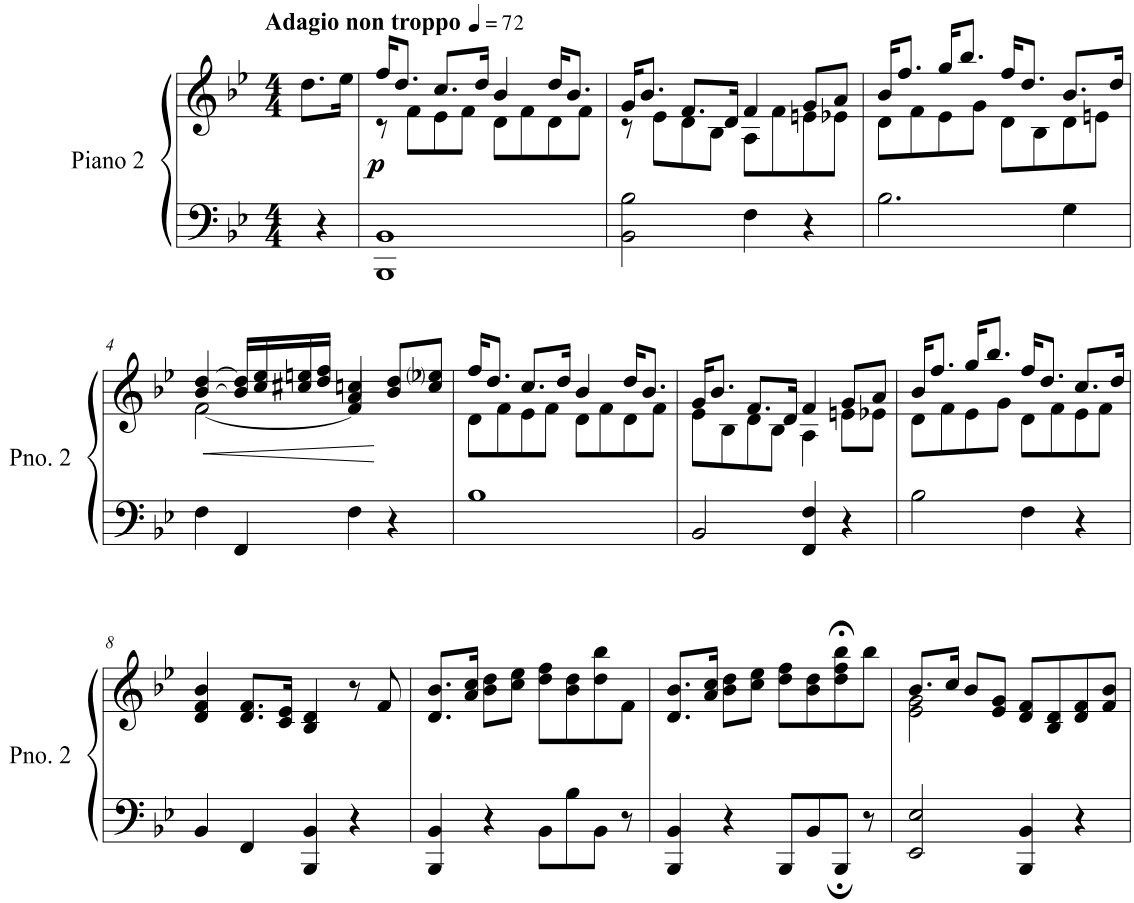
281
Pno. 2

Score

Concerto 1

Air Eccossaise

John Field



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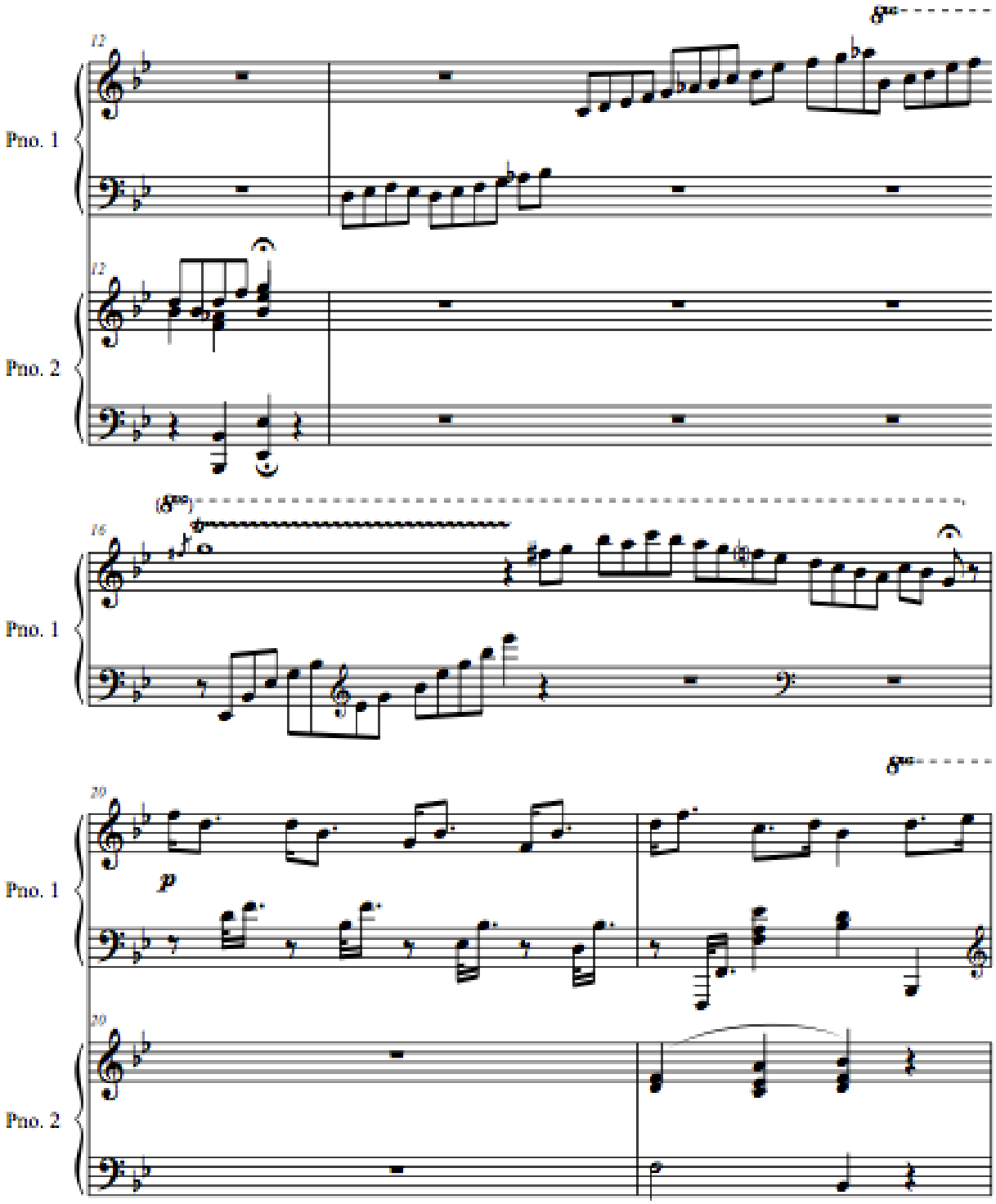
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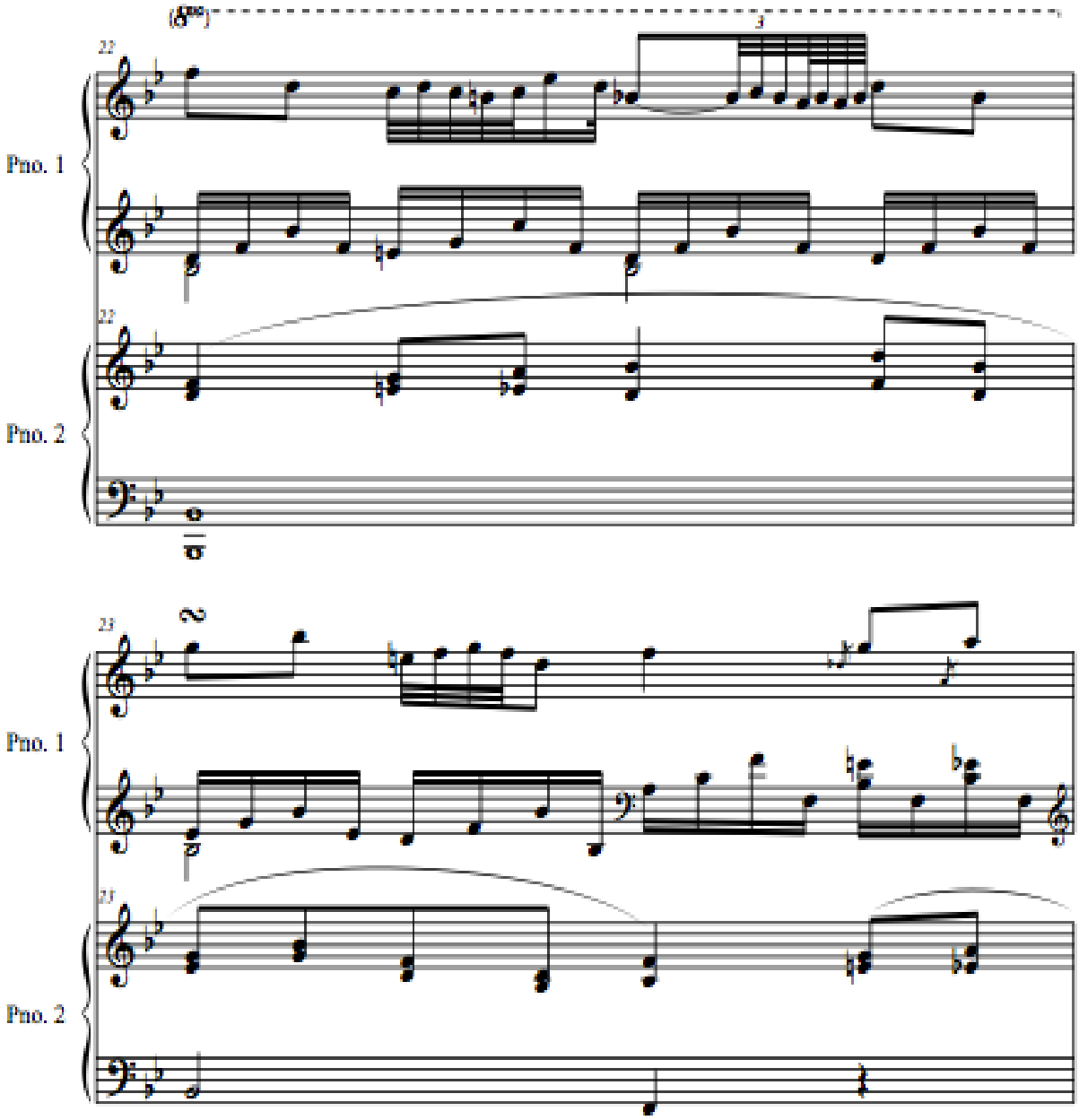
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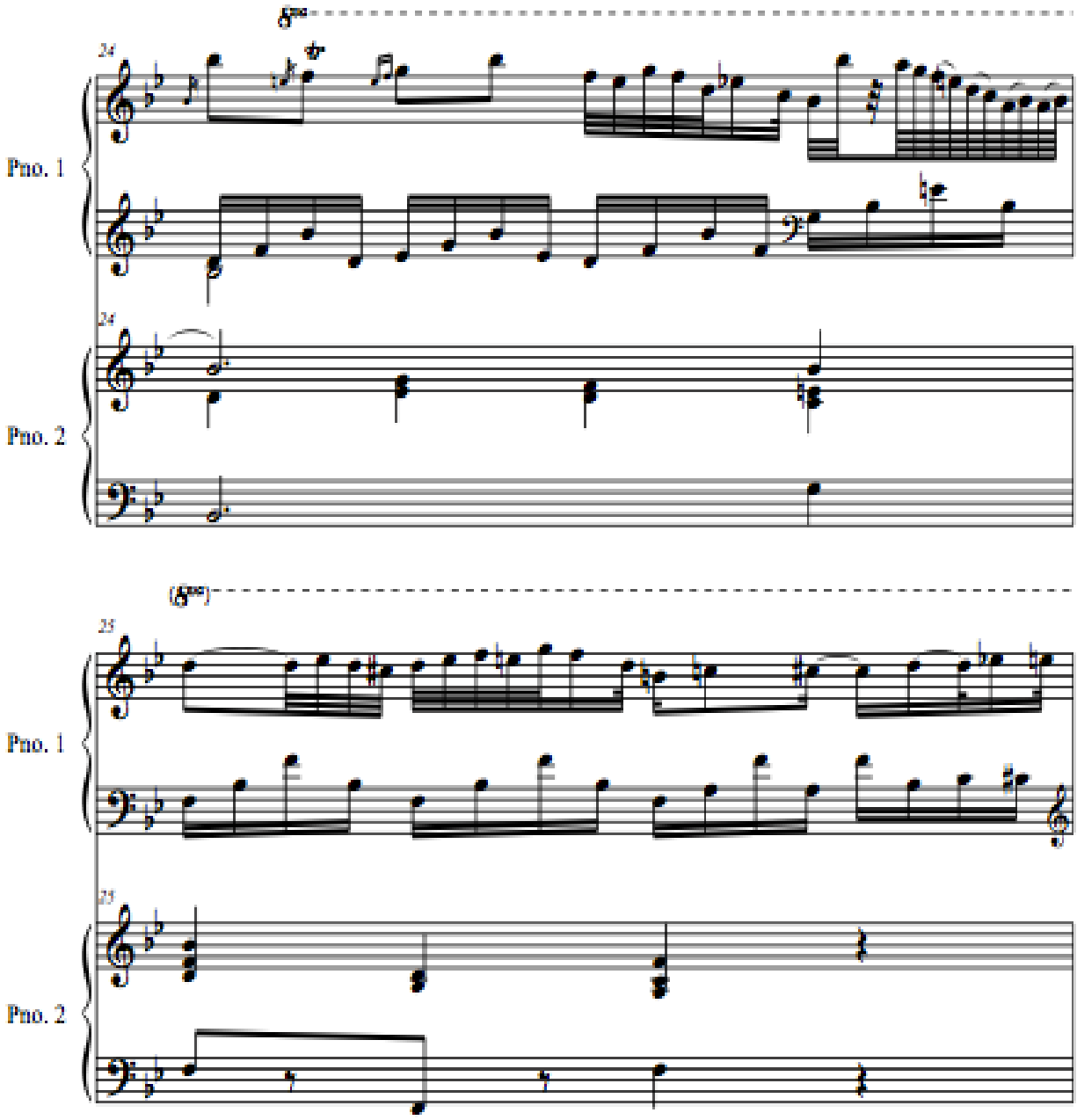
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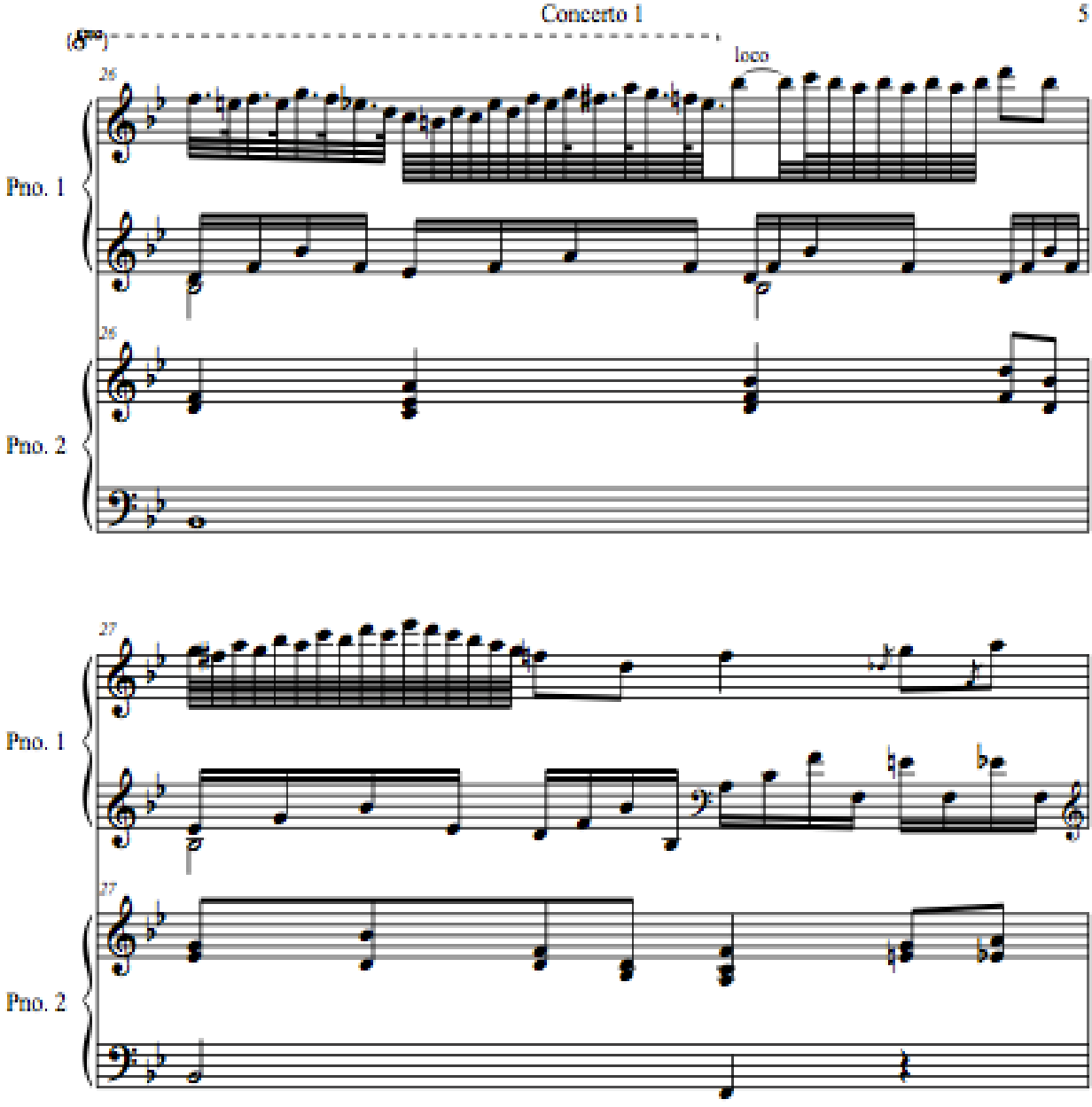
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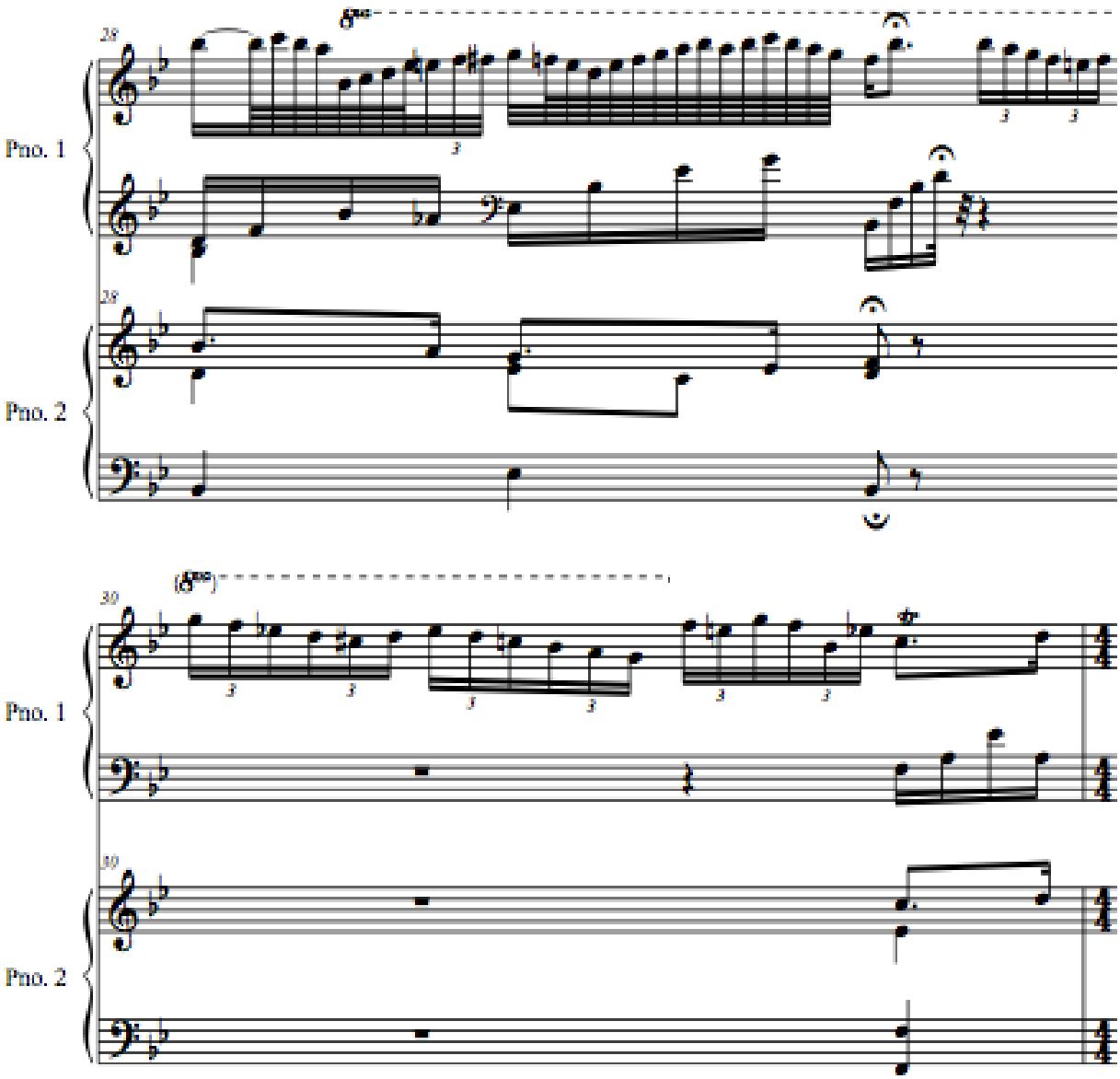
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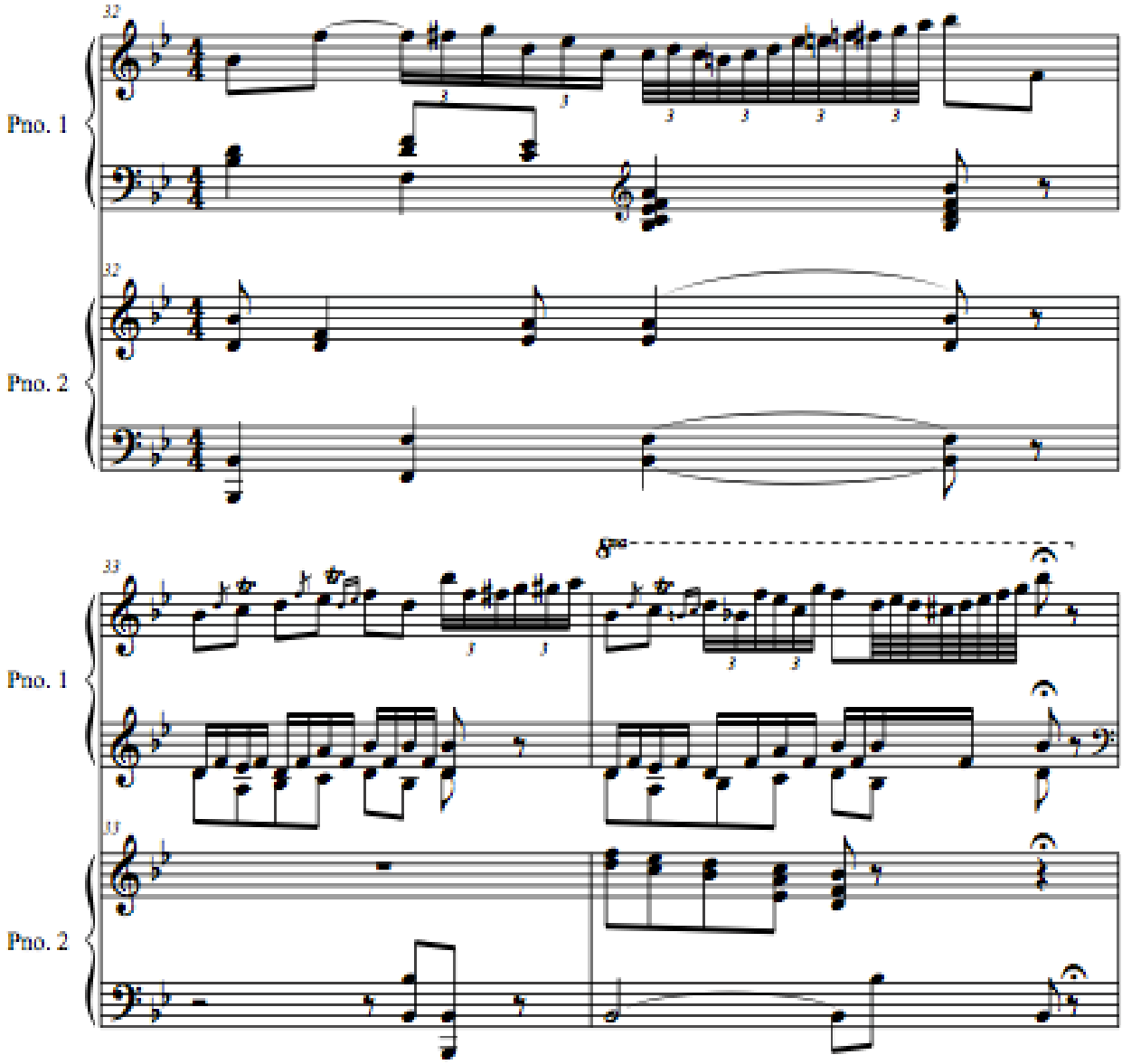
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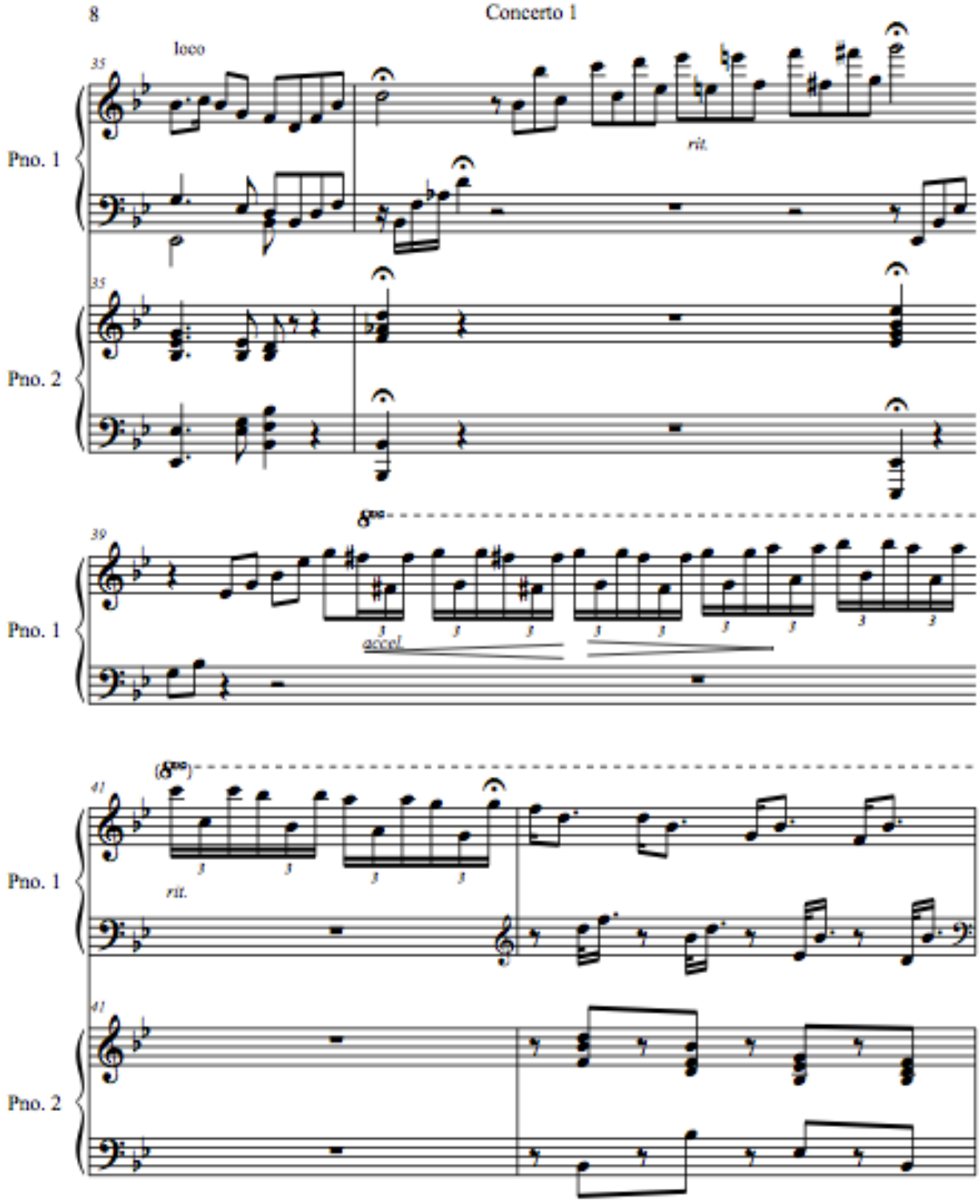
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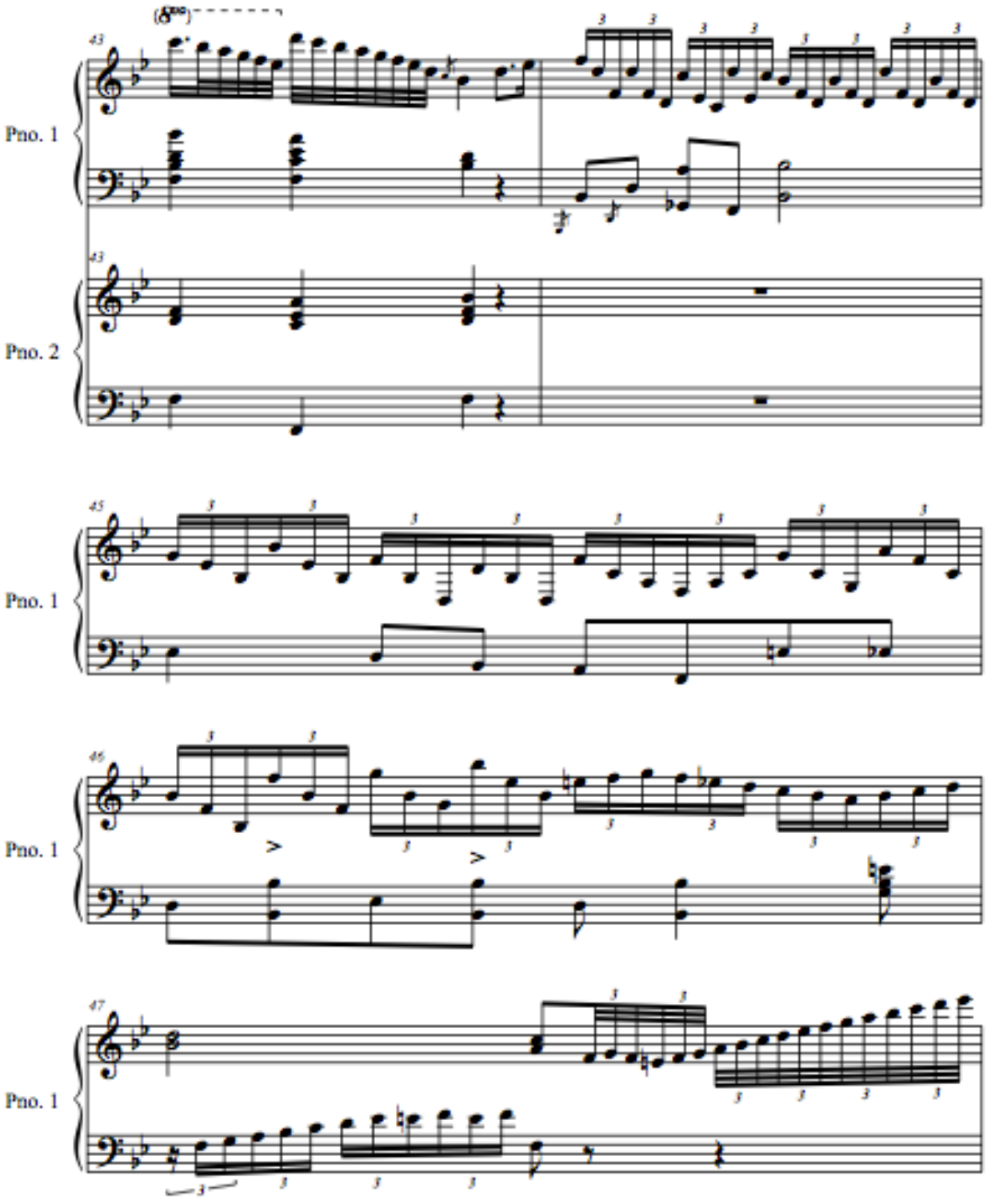
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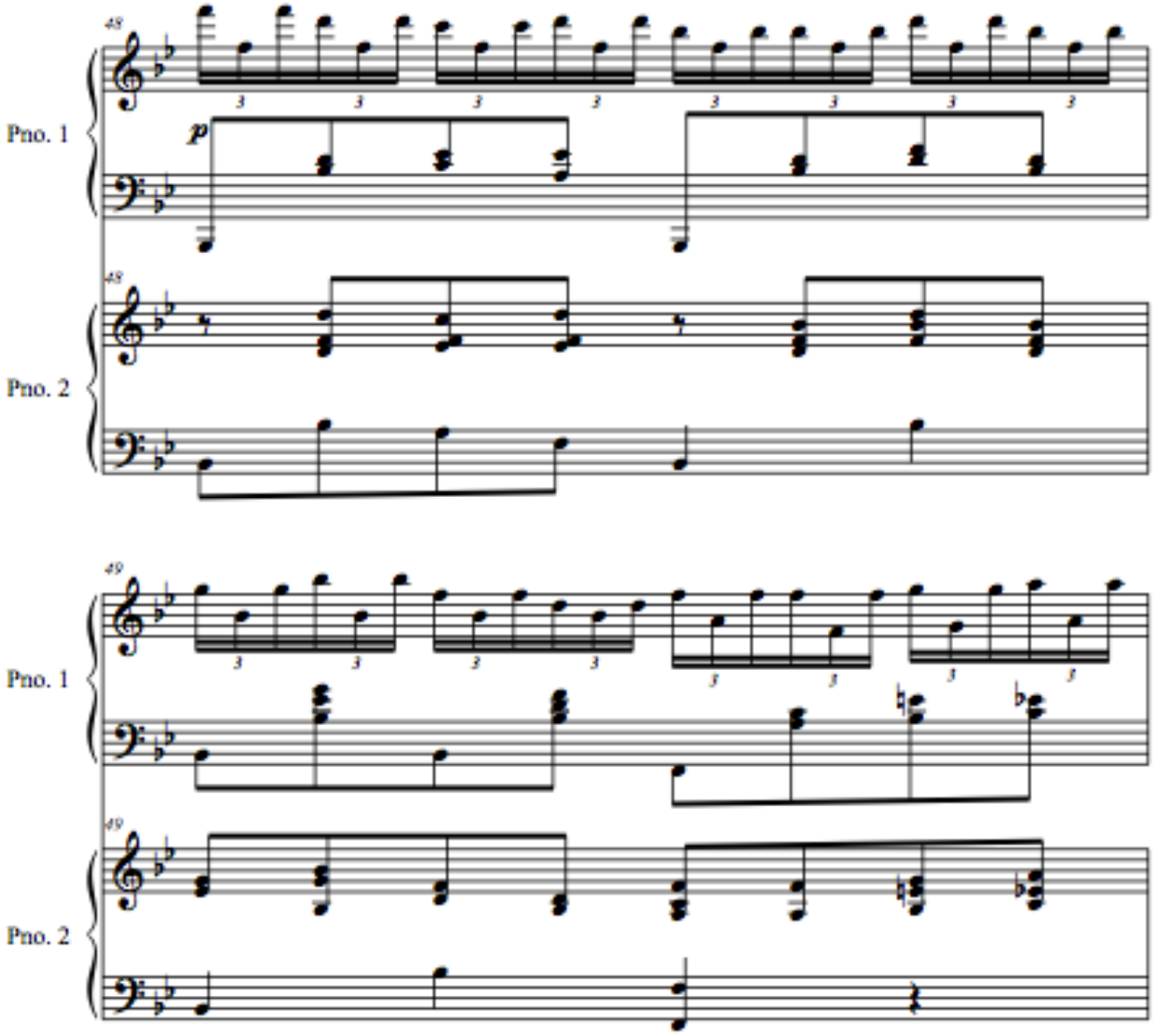
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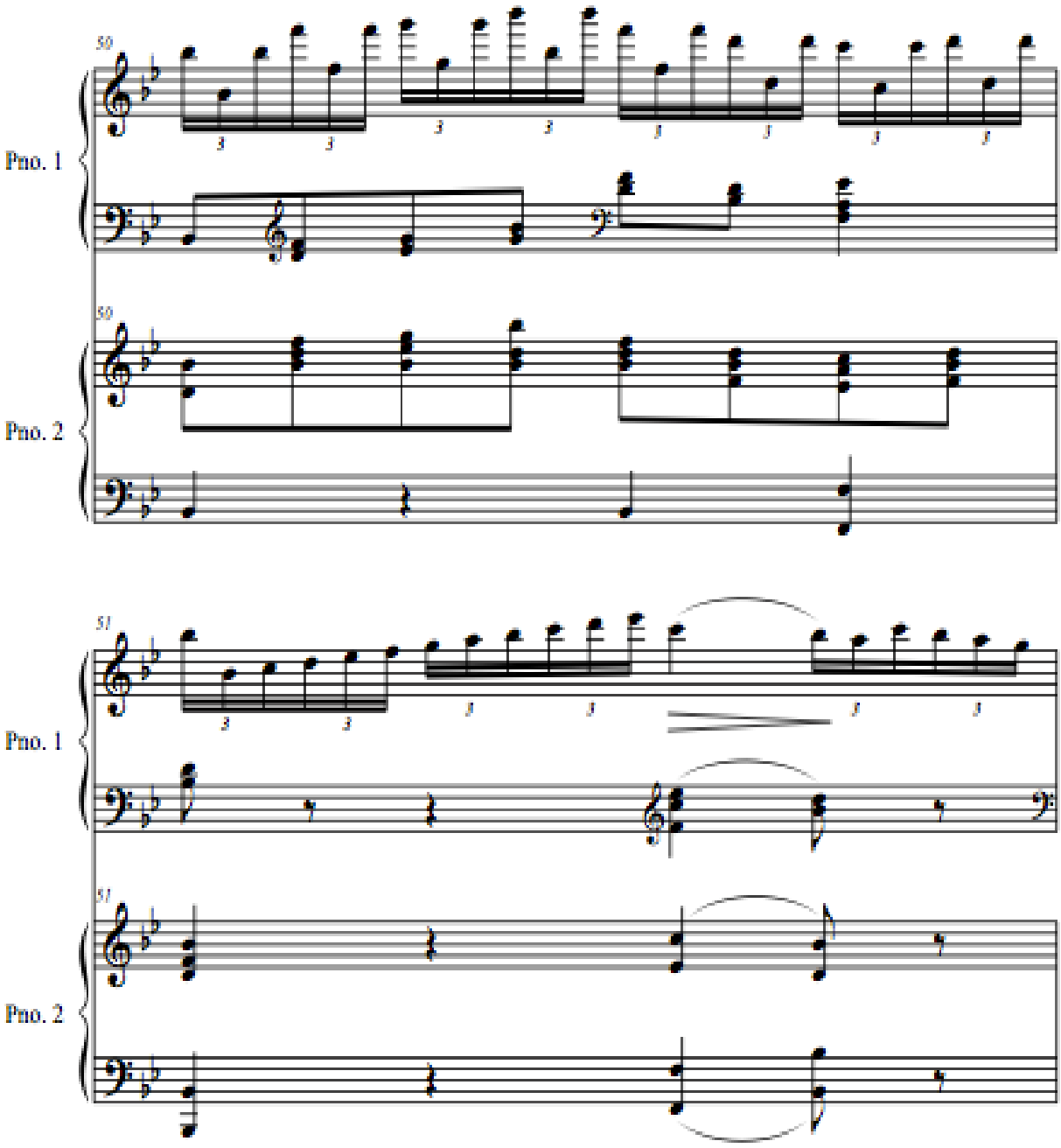
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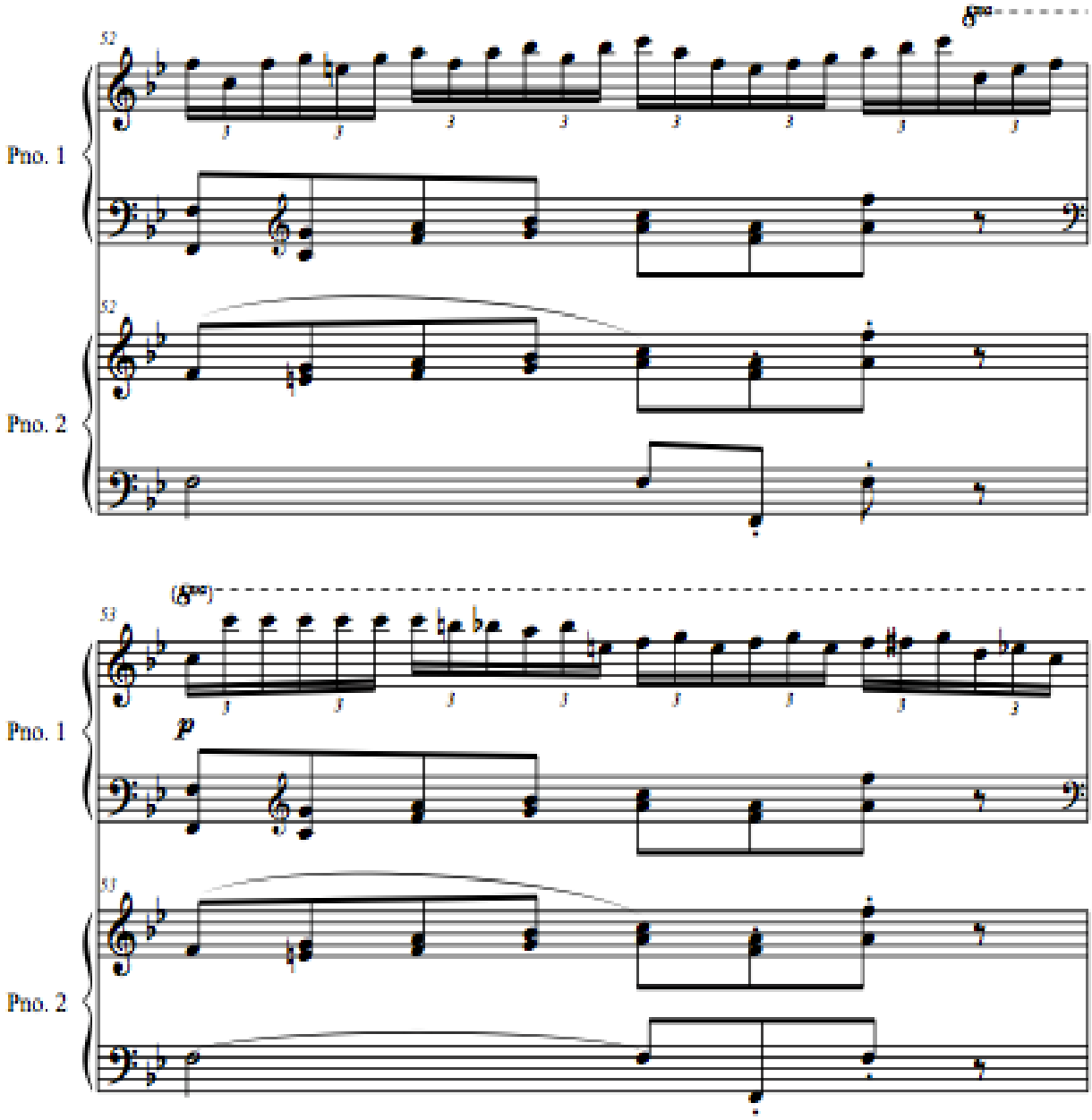
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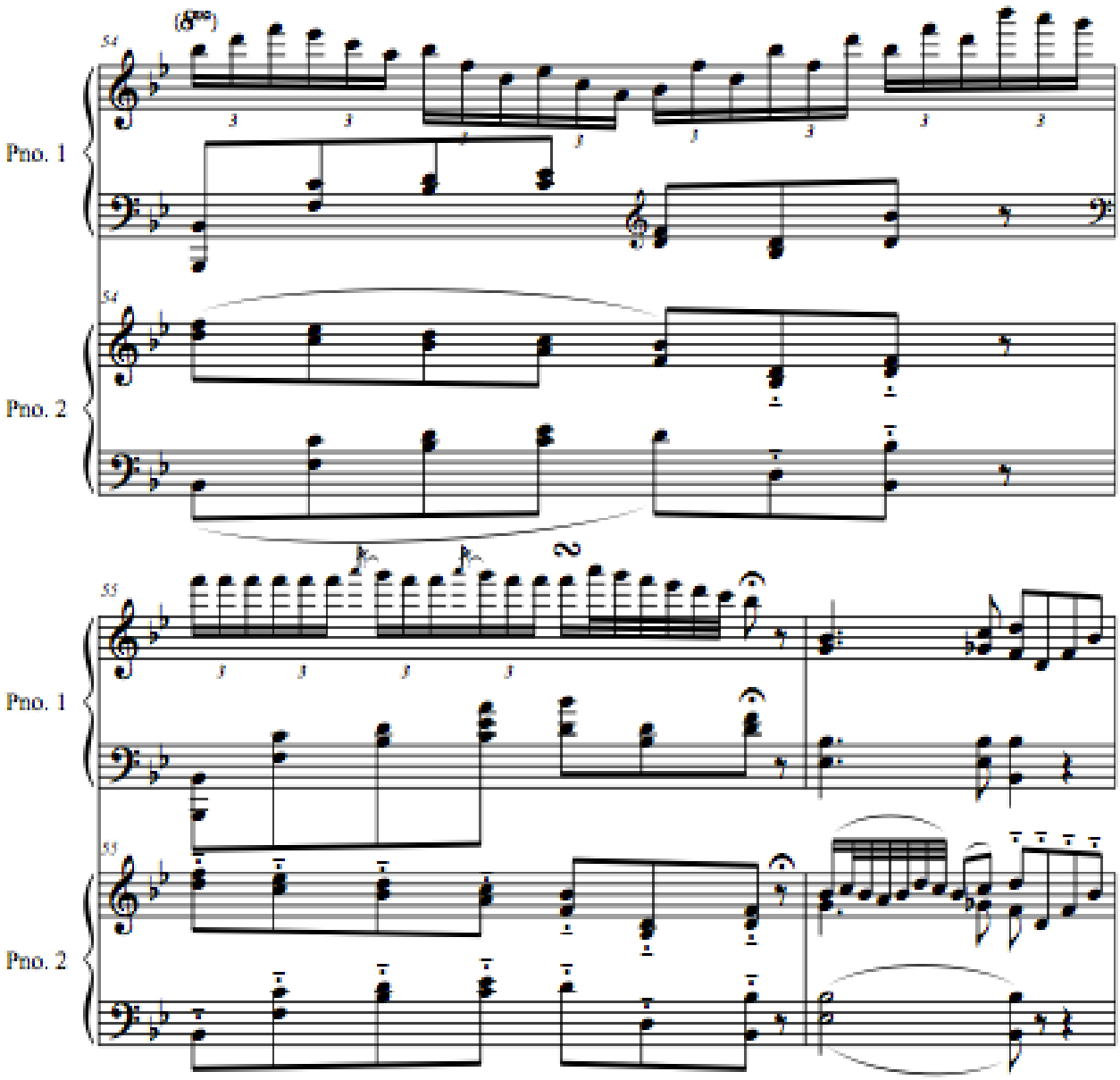
Pno. 2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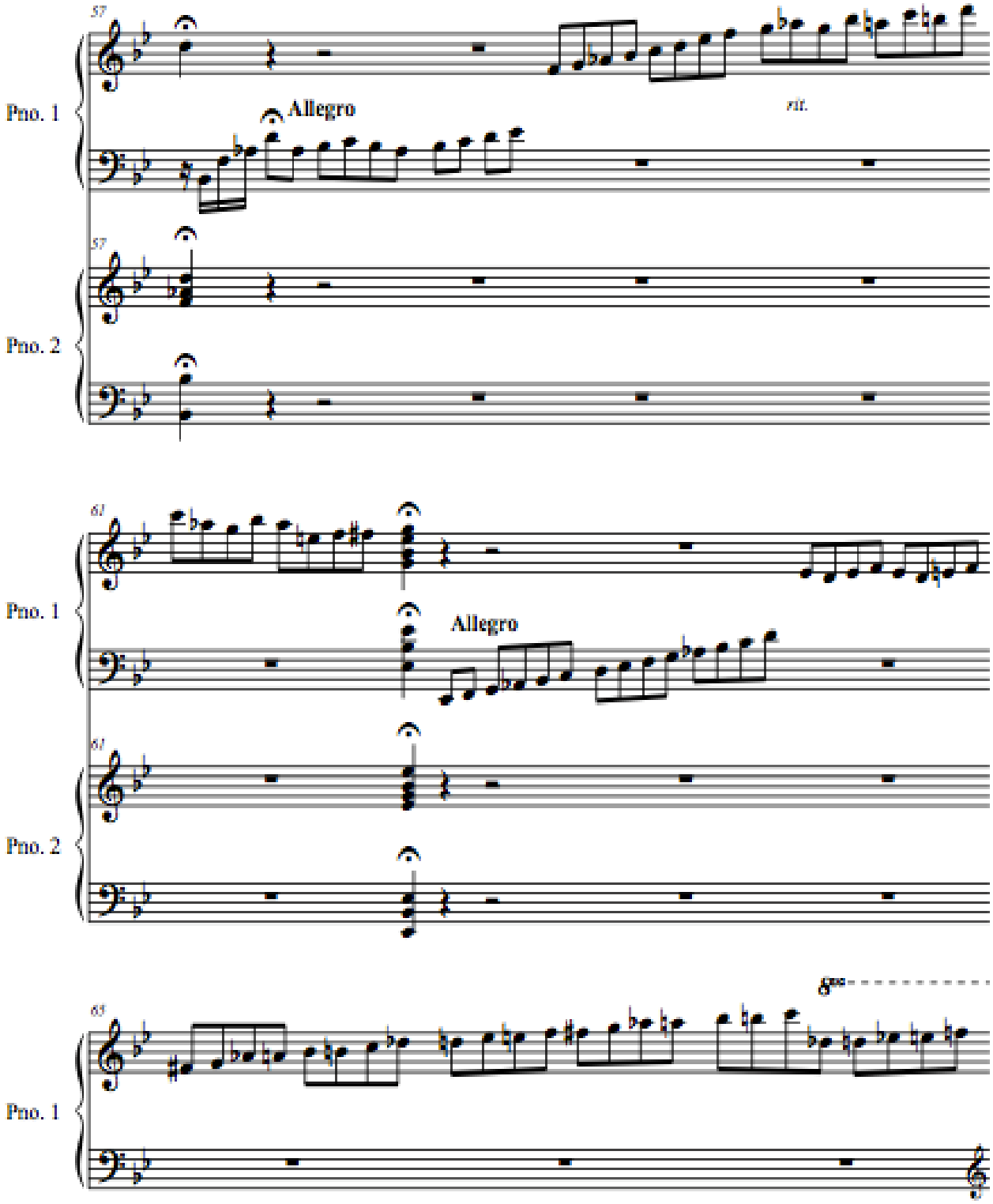
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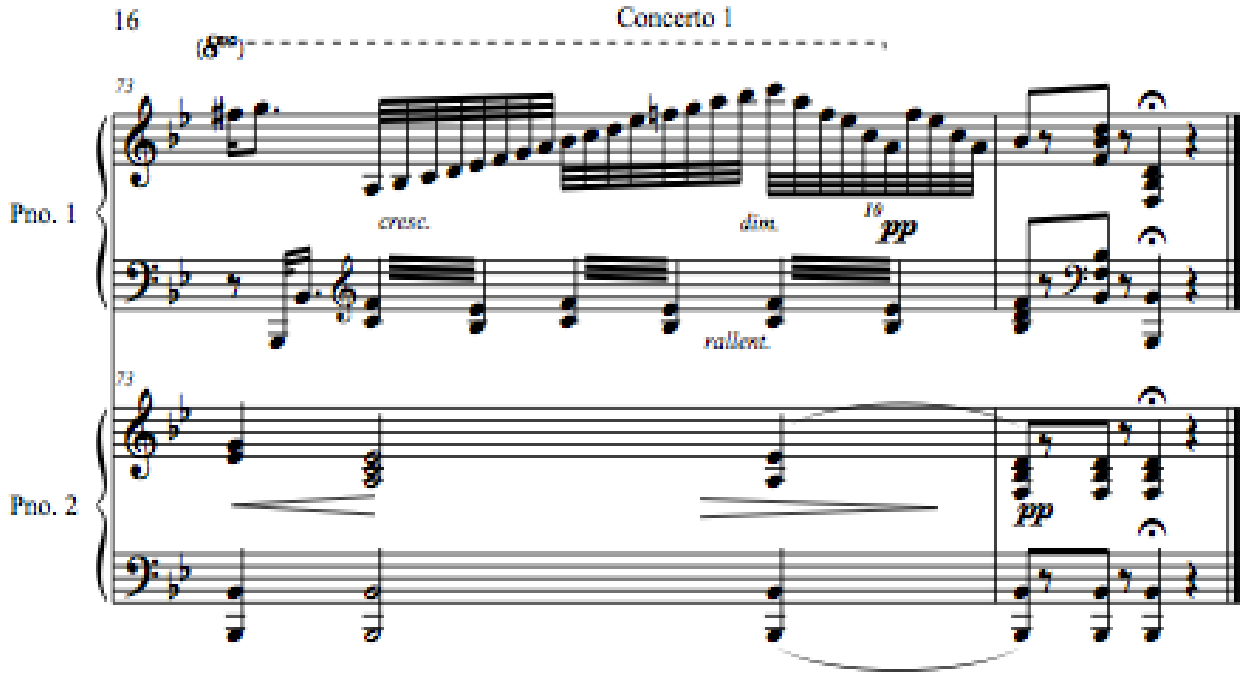
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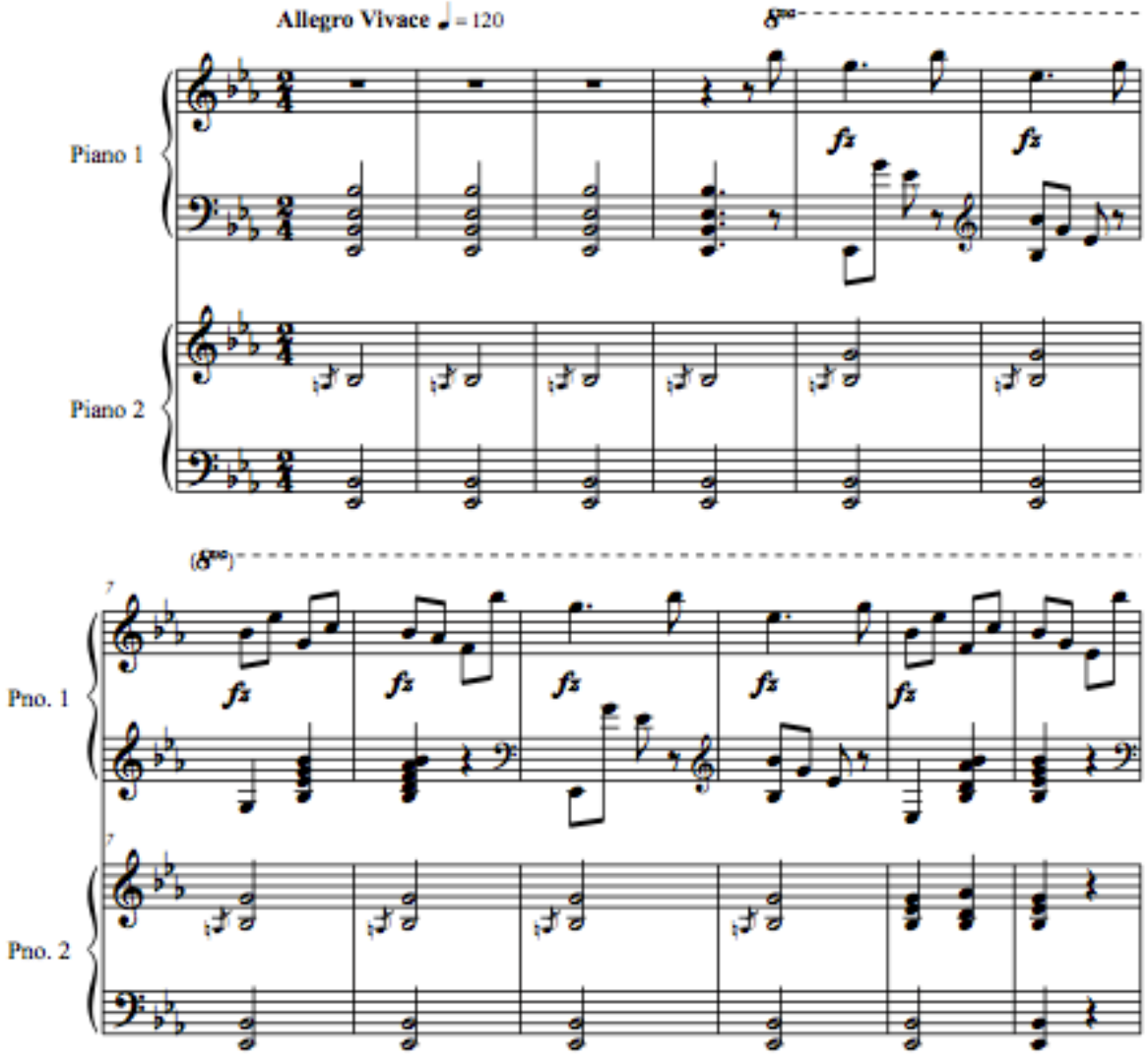
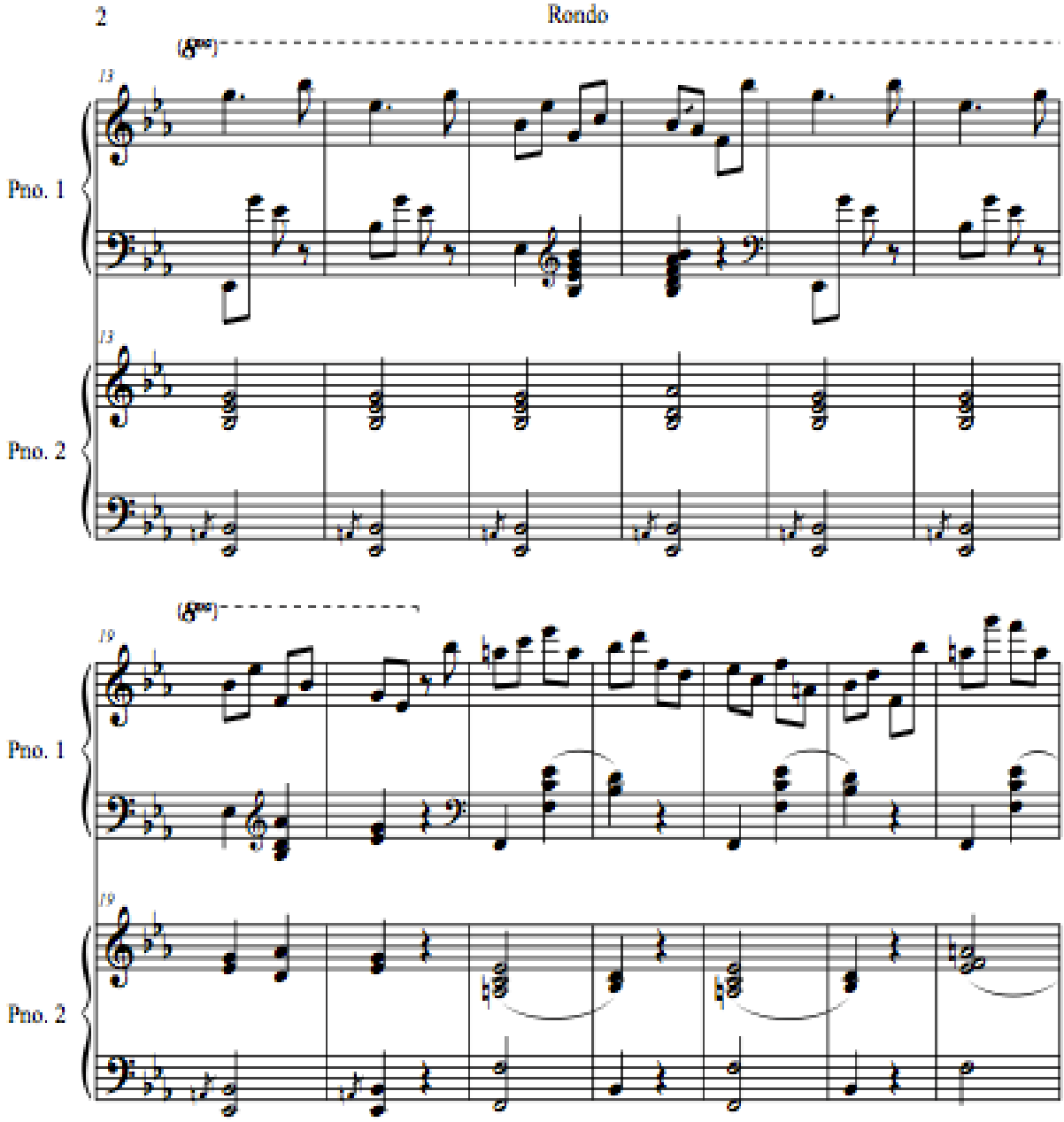
dim.
rallent.
pp
pp

Score

Rondo

John Field

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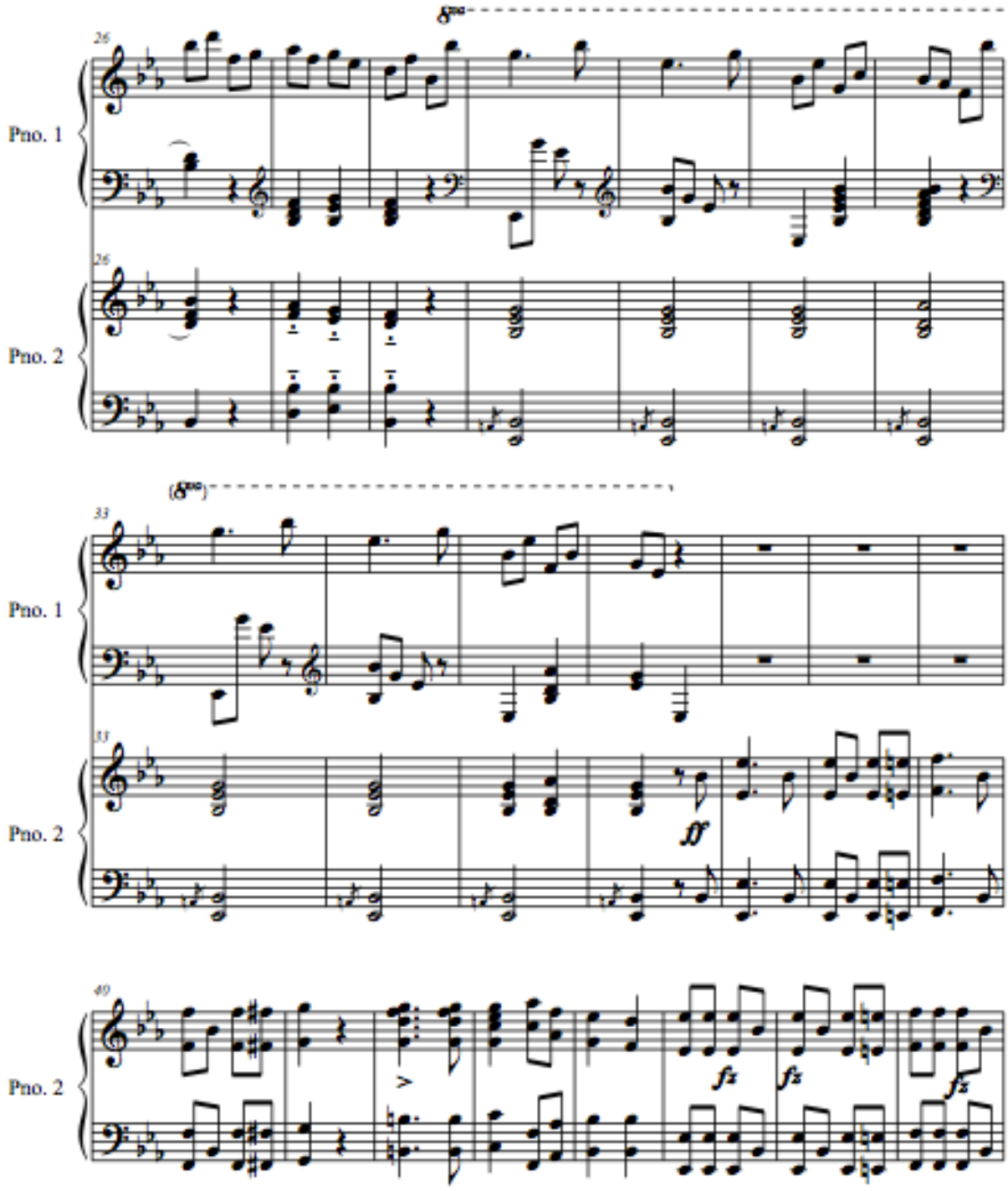
Pno. 2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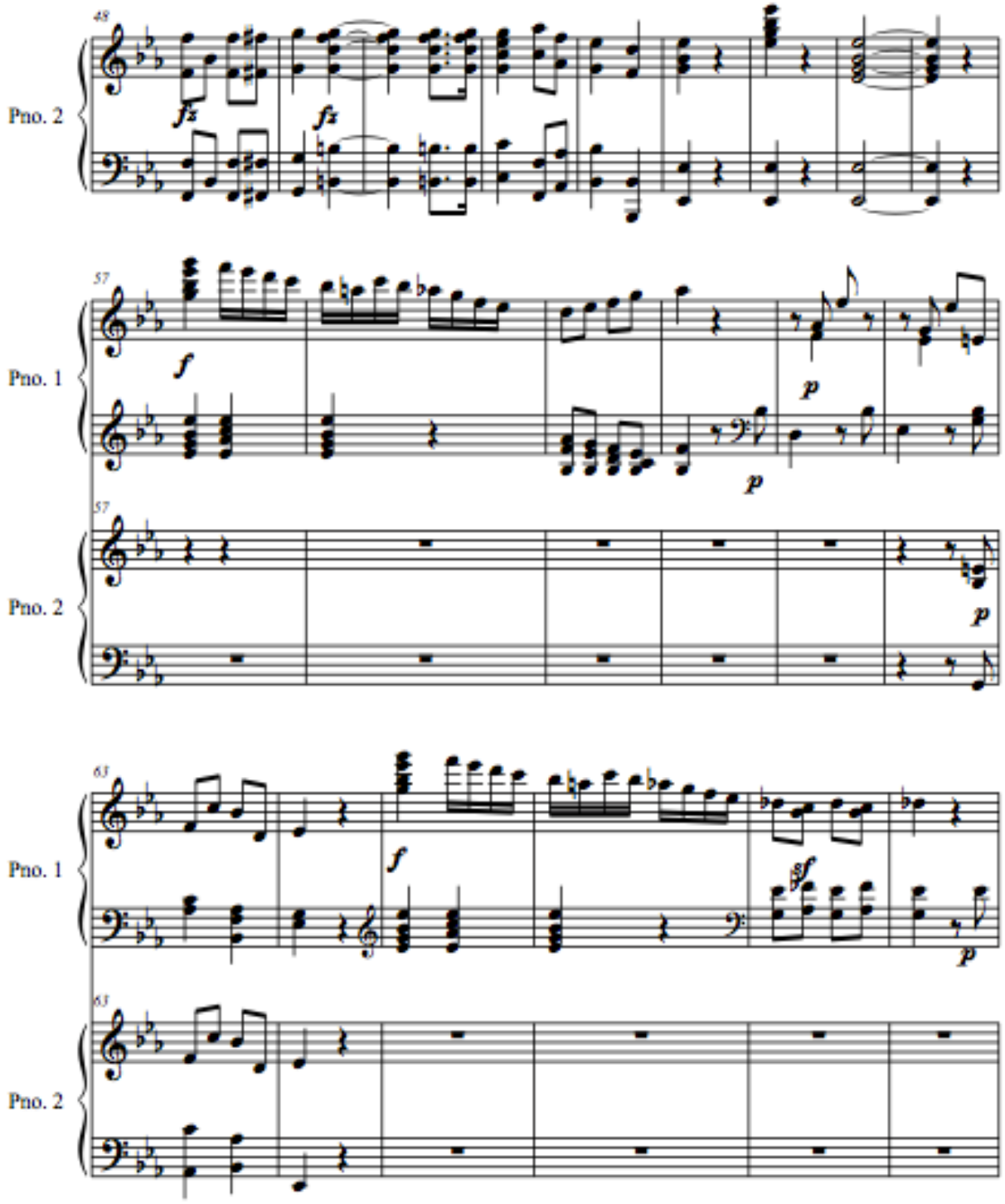
fz
fz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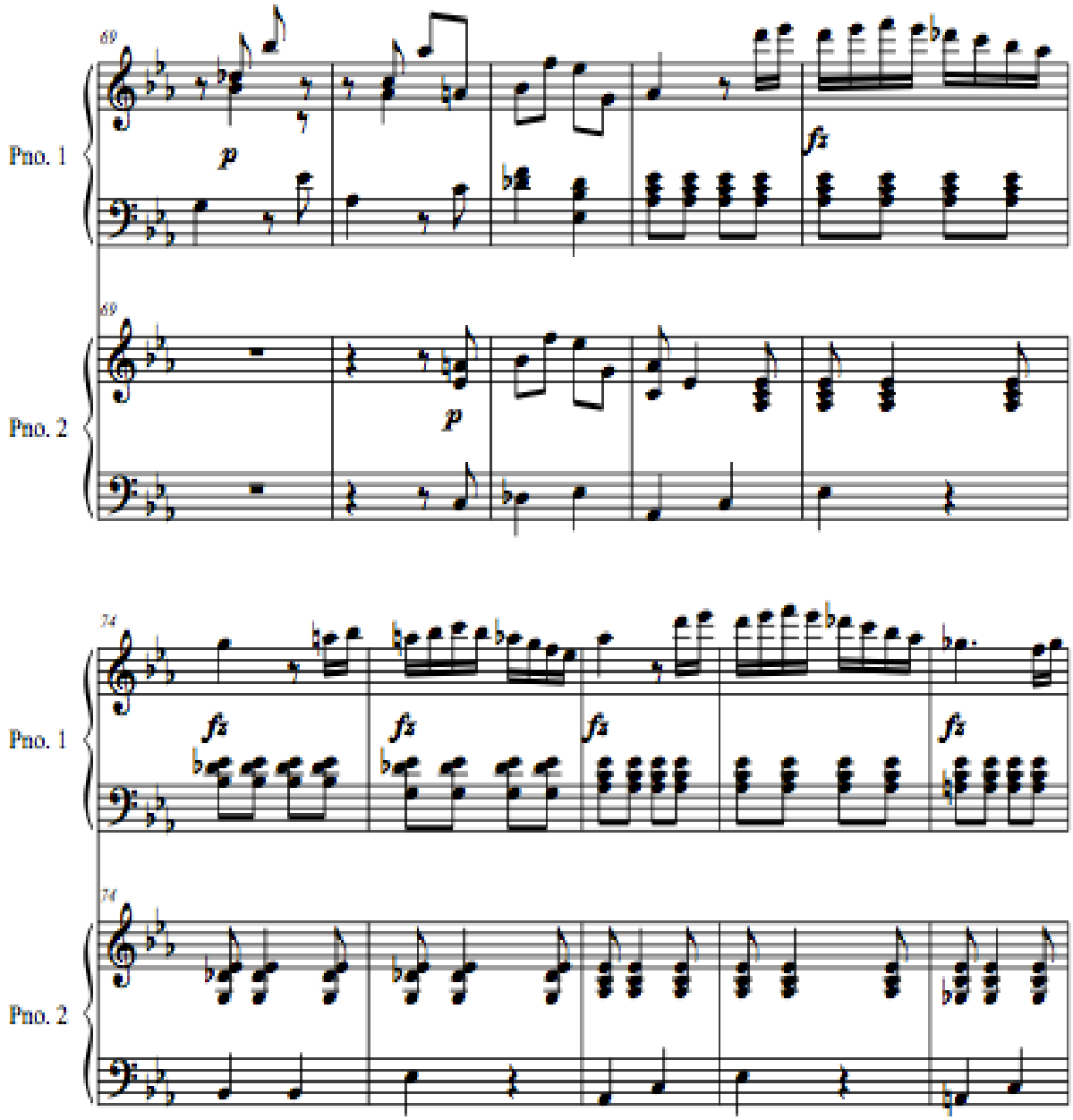
p
63
Pno. 2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fz
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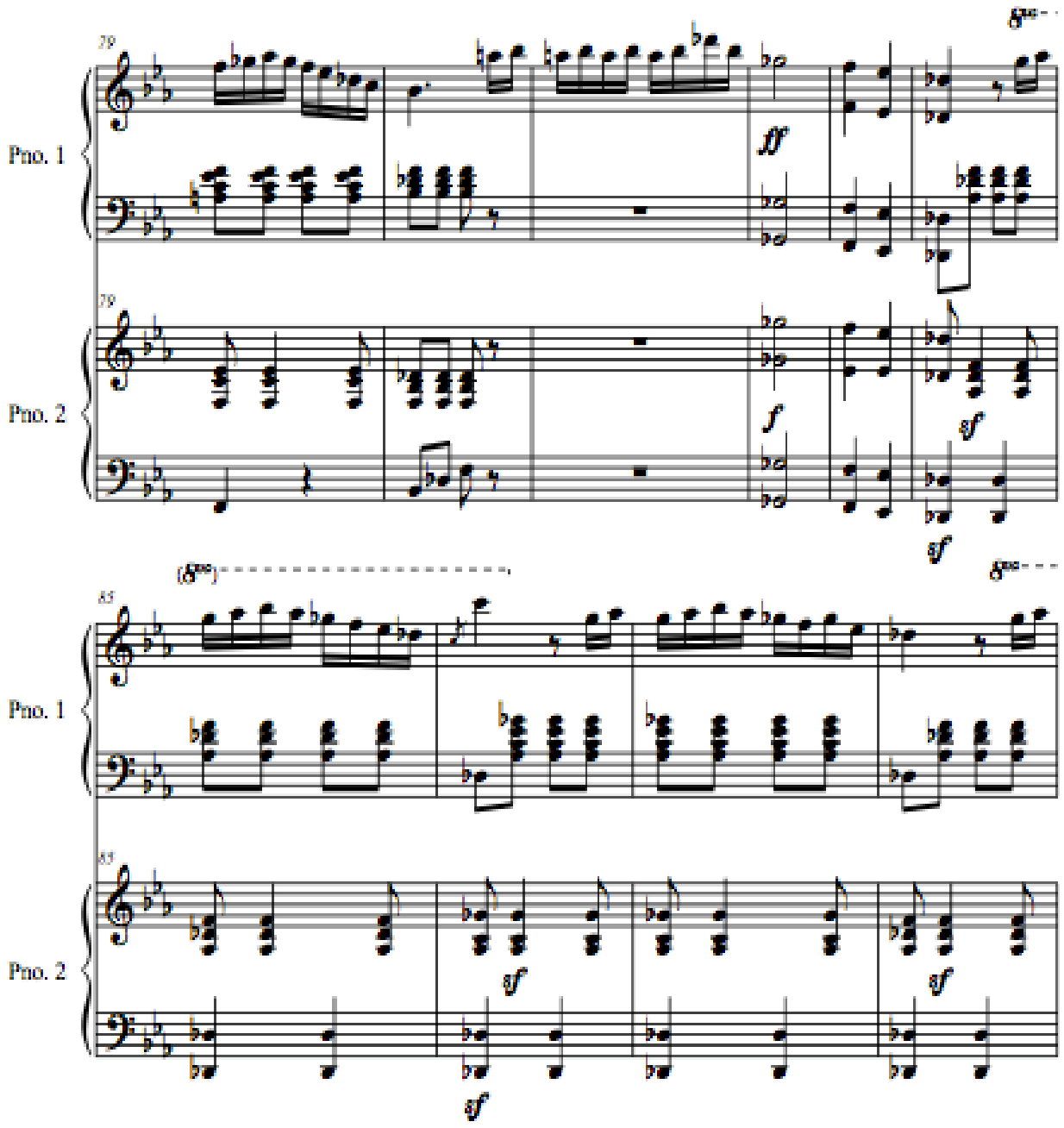
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85
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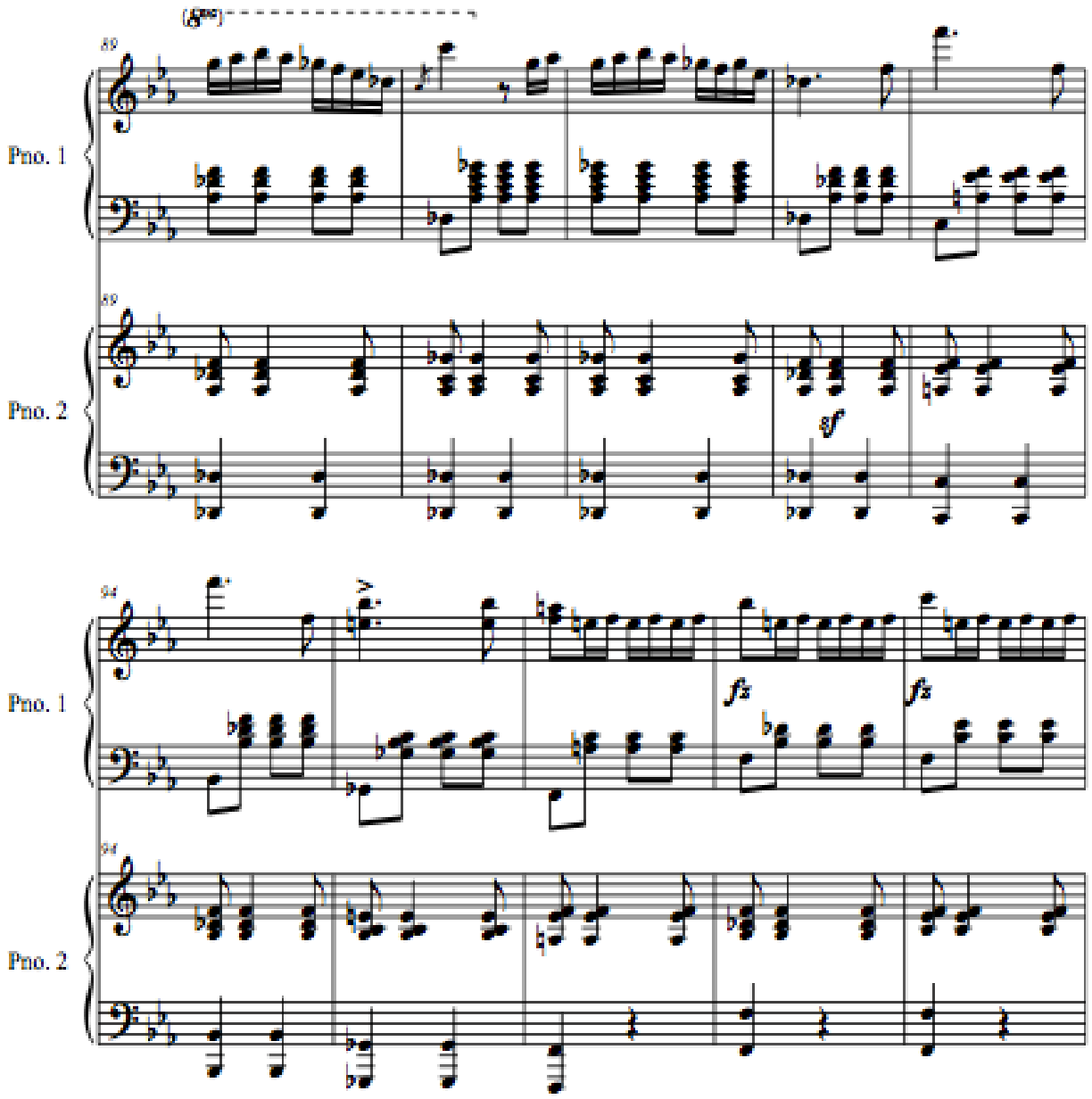
sf
sf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fz
94
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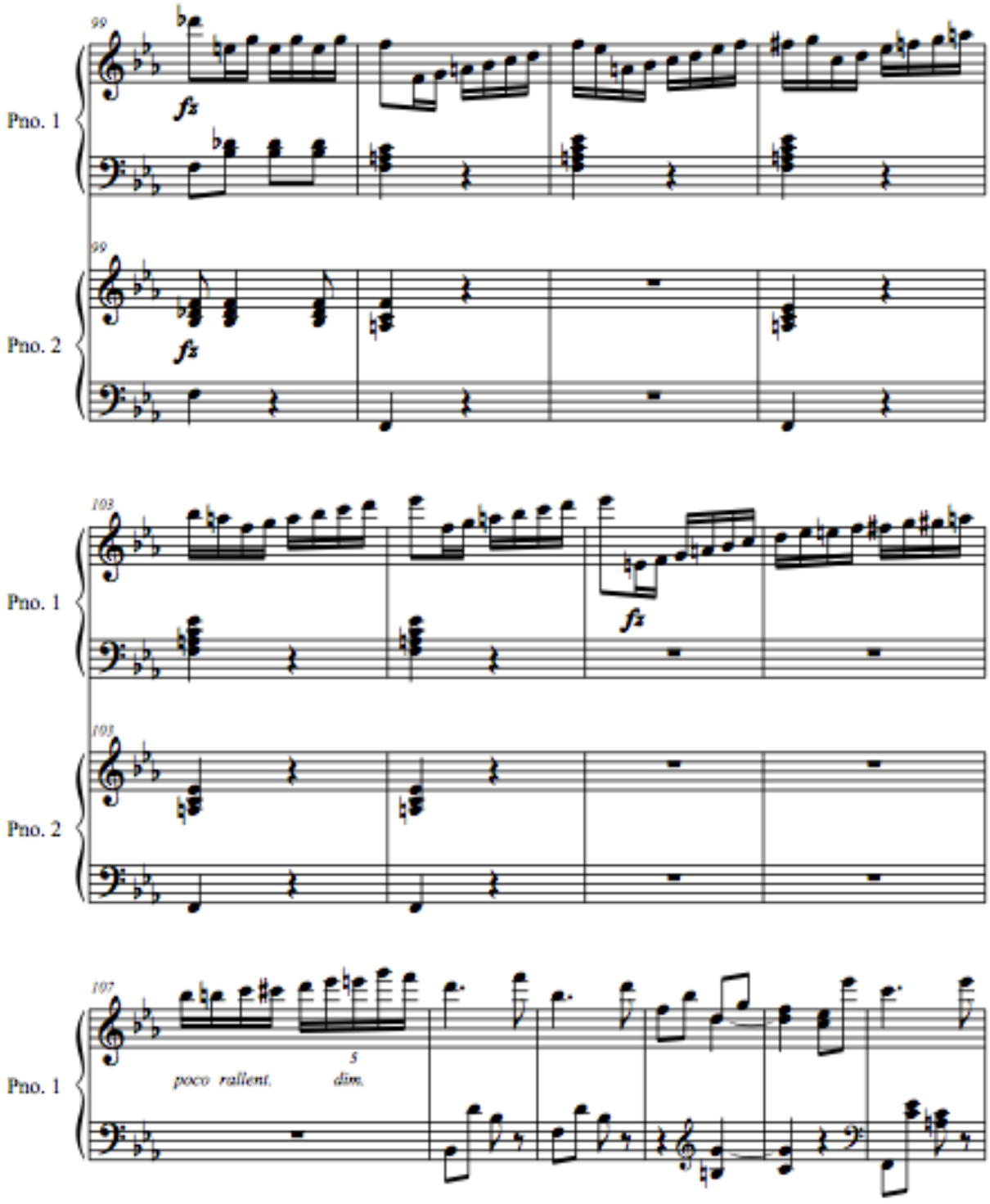
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107
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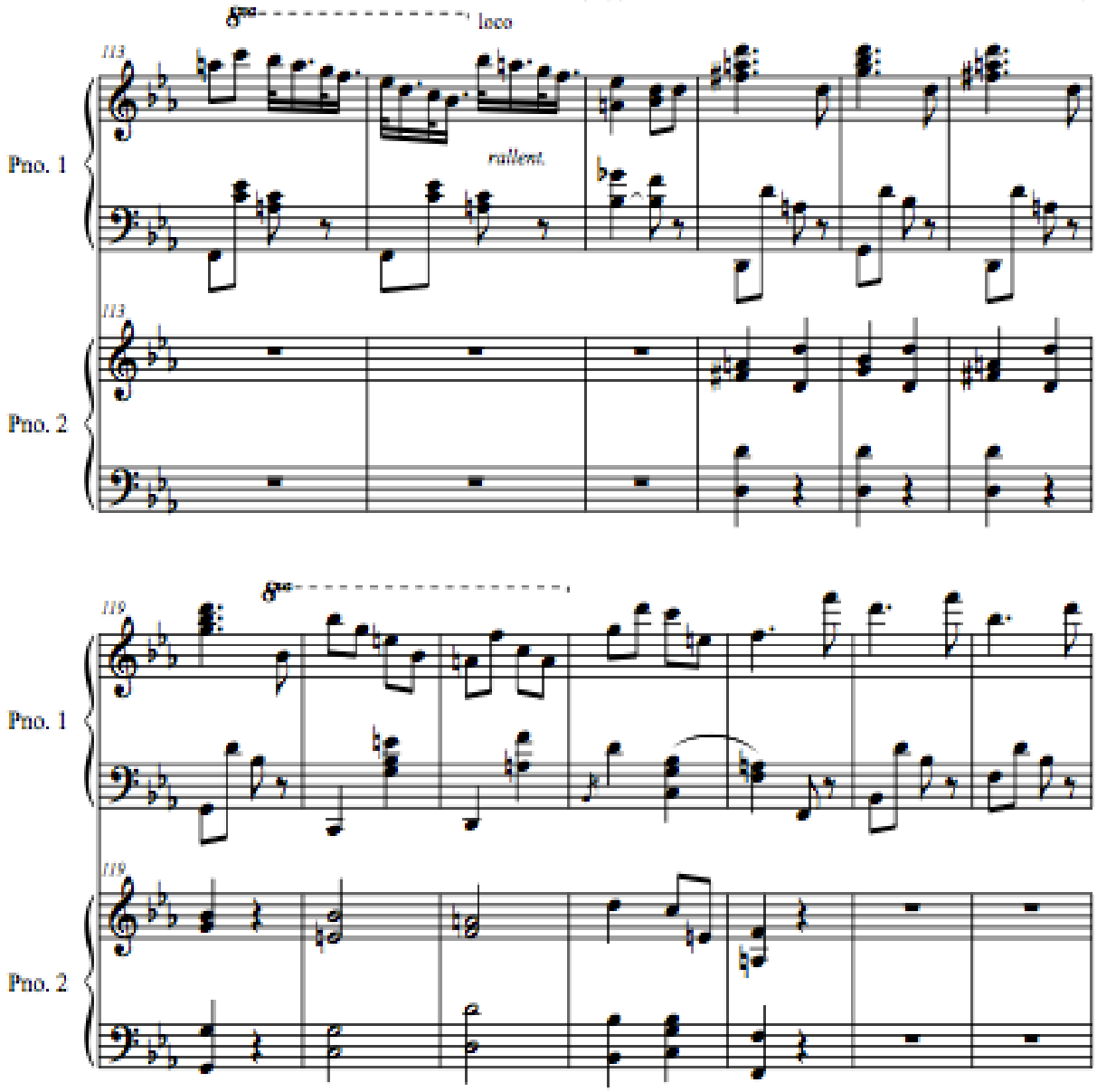
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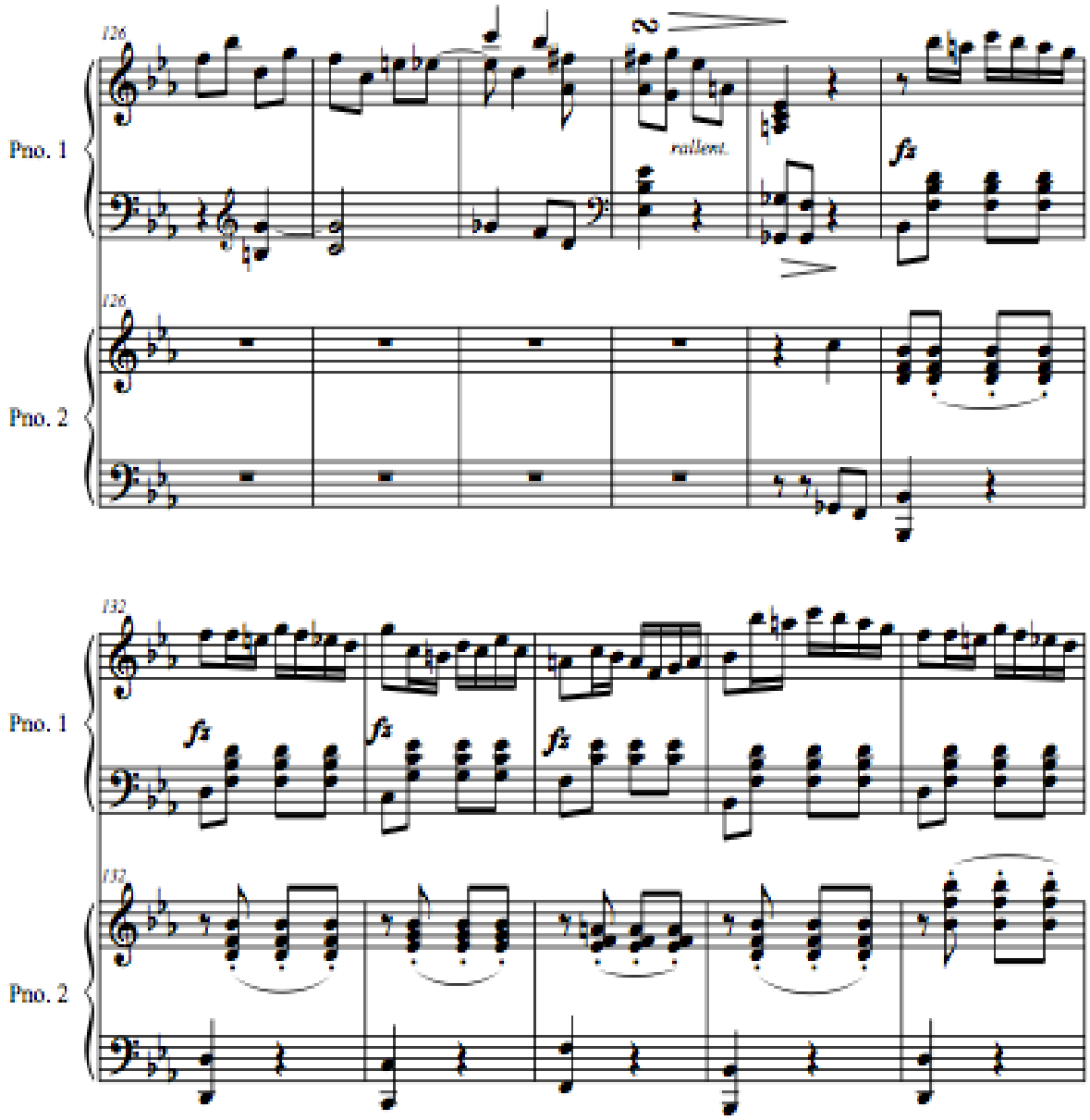
Pno. 2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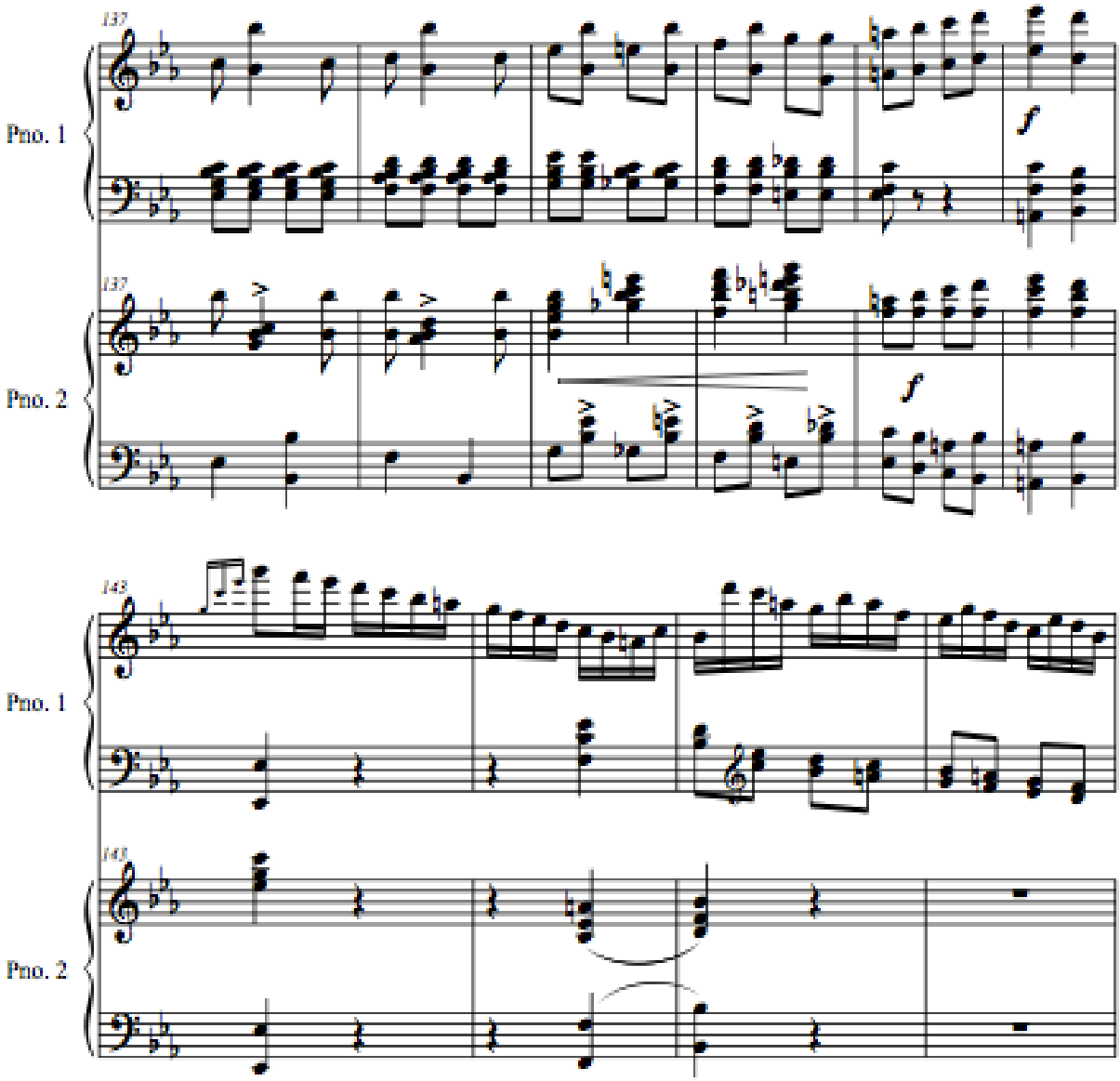
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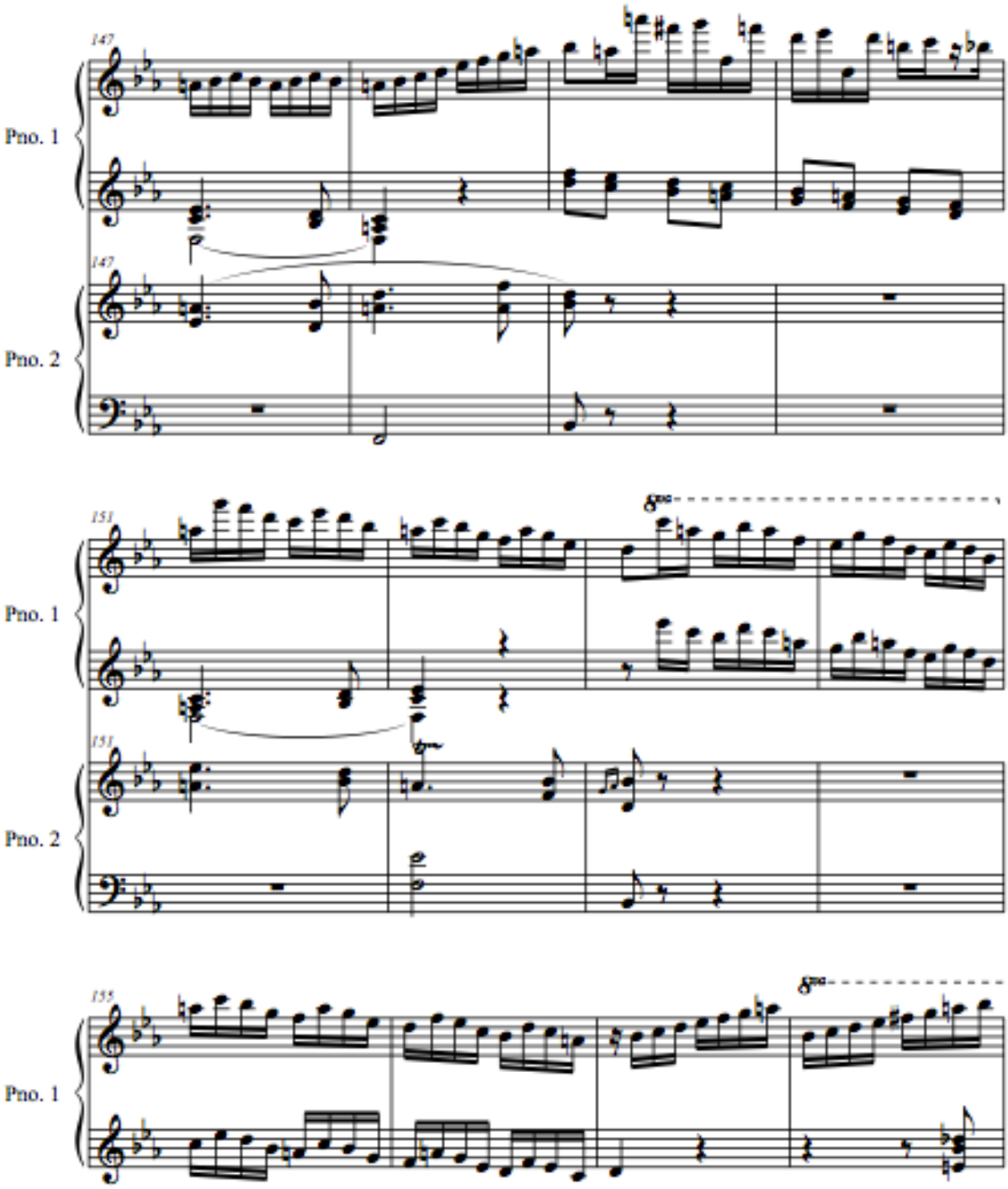
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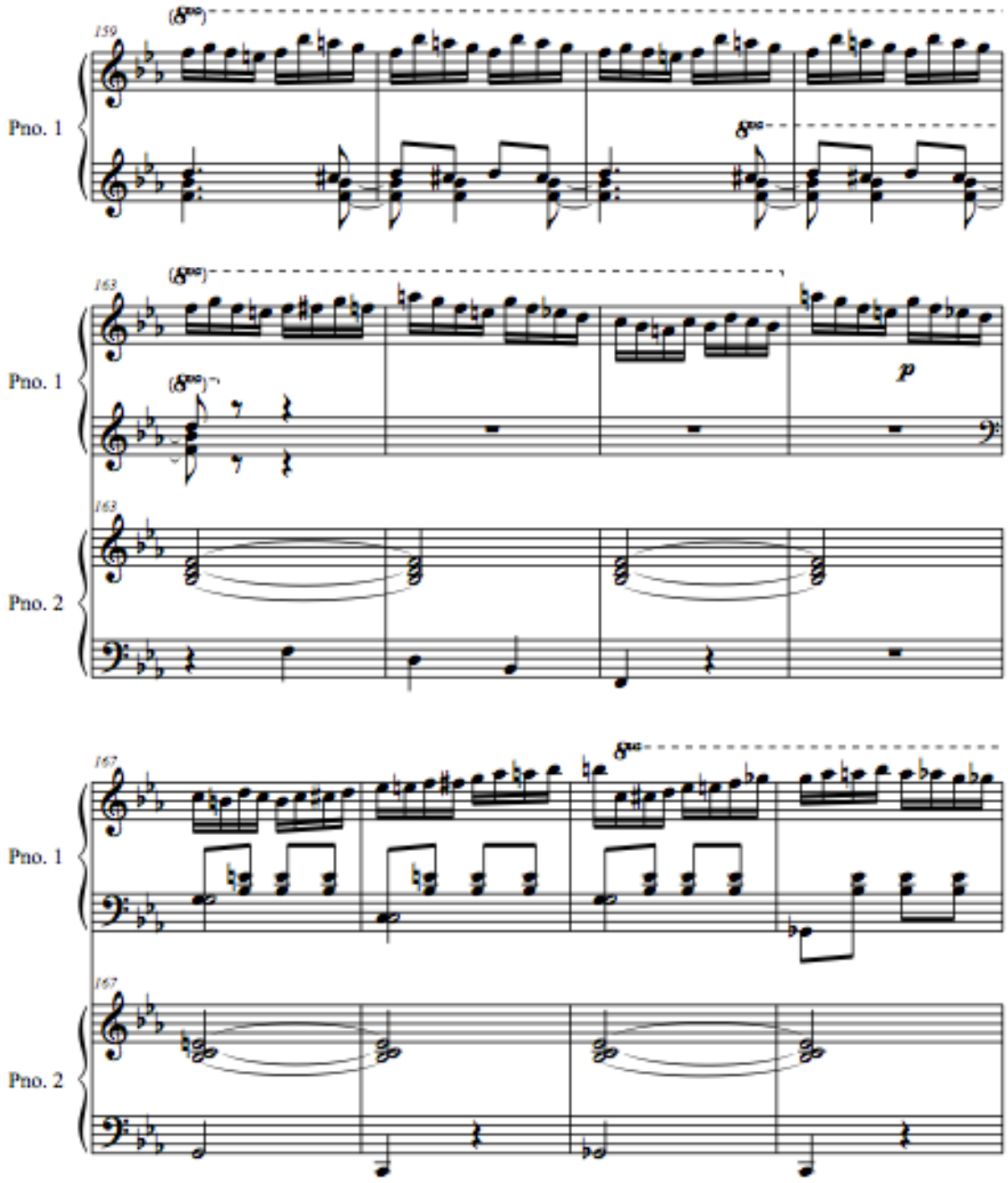
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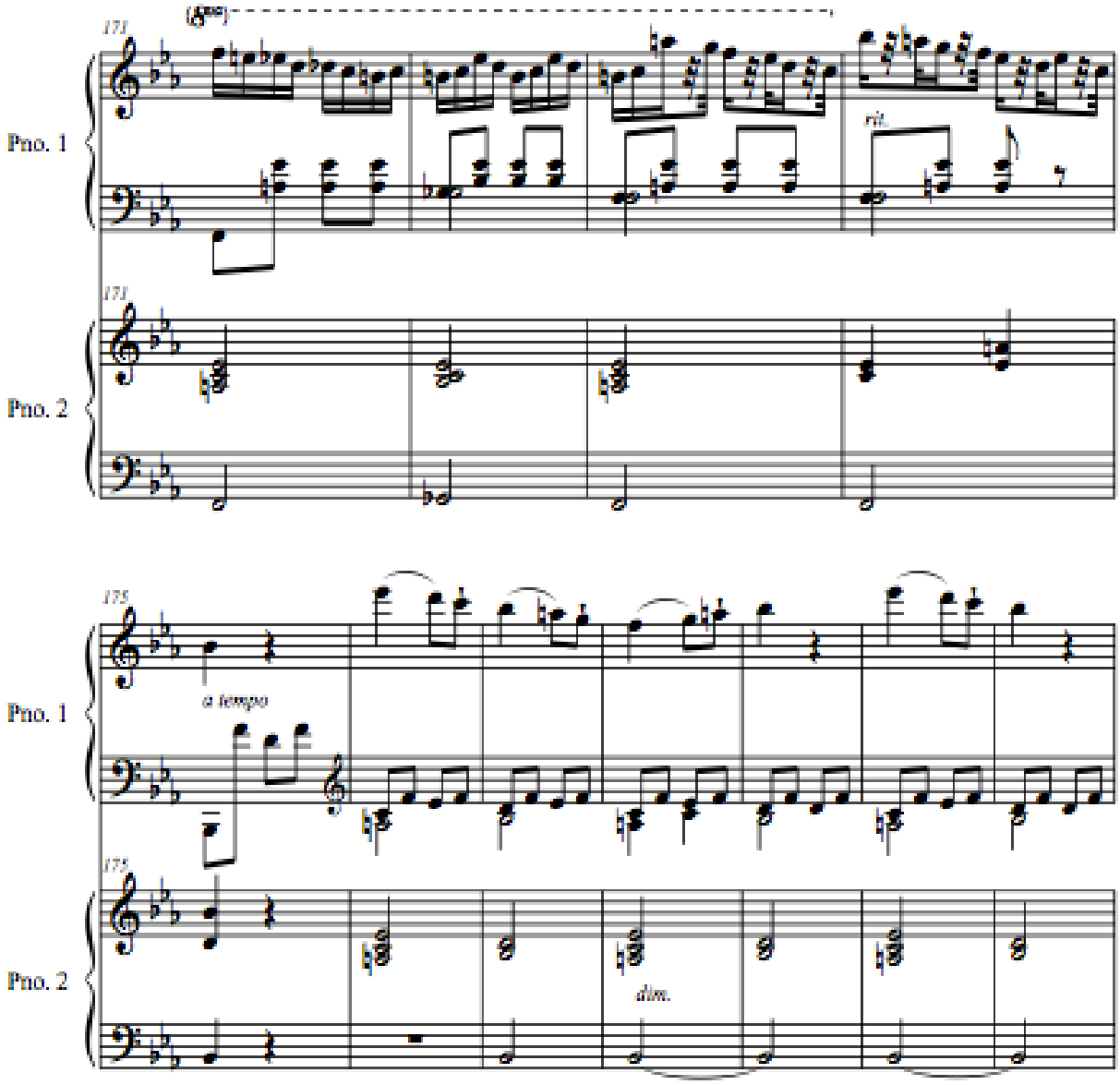
Pno. 2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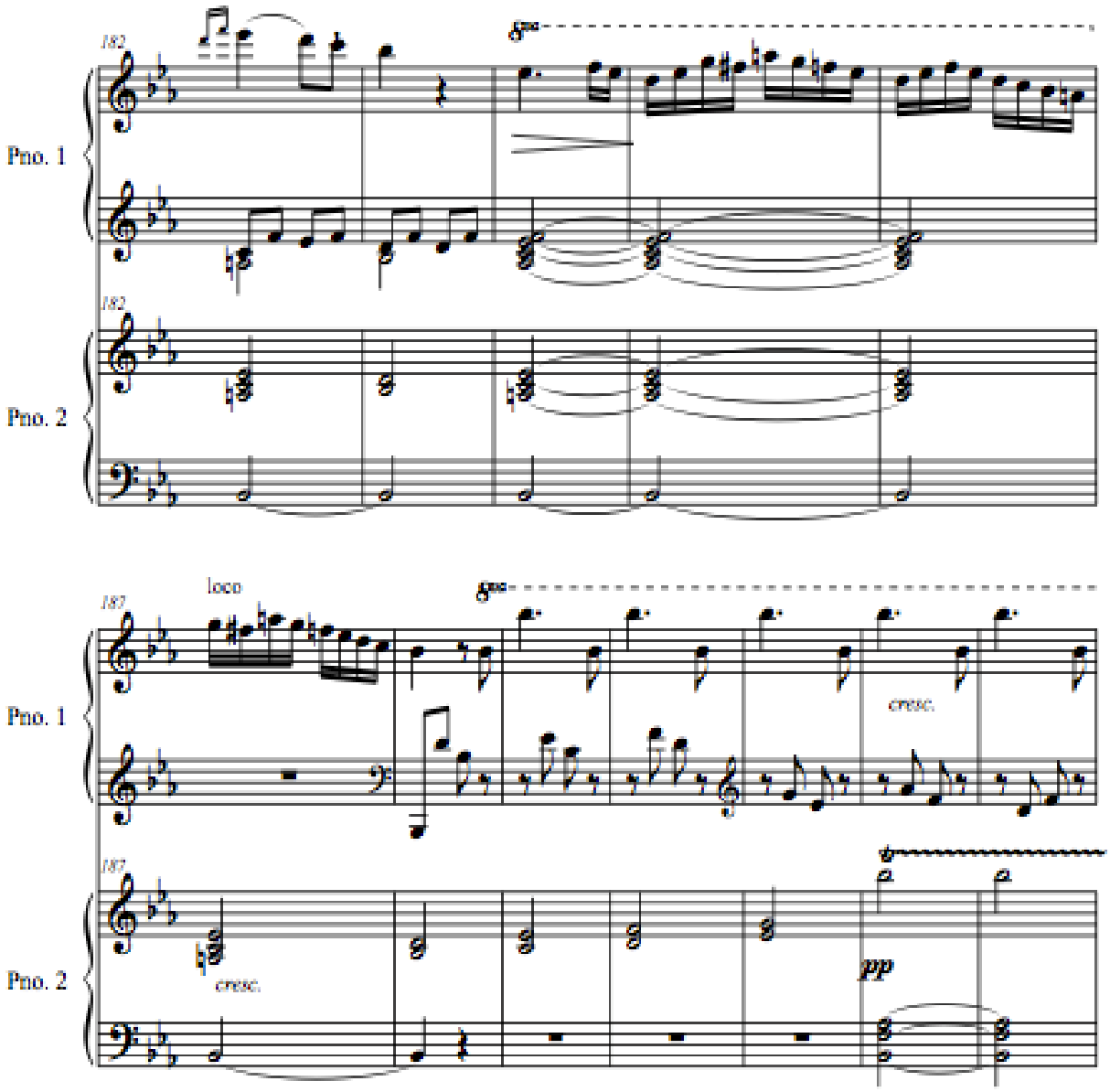
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187
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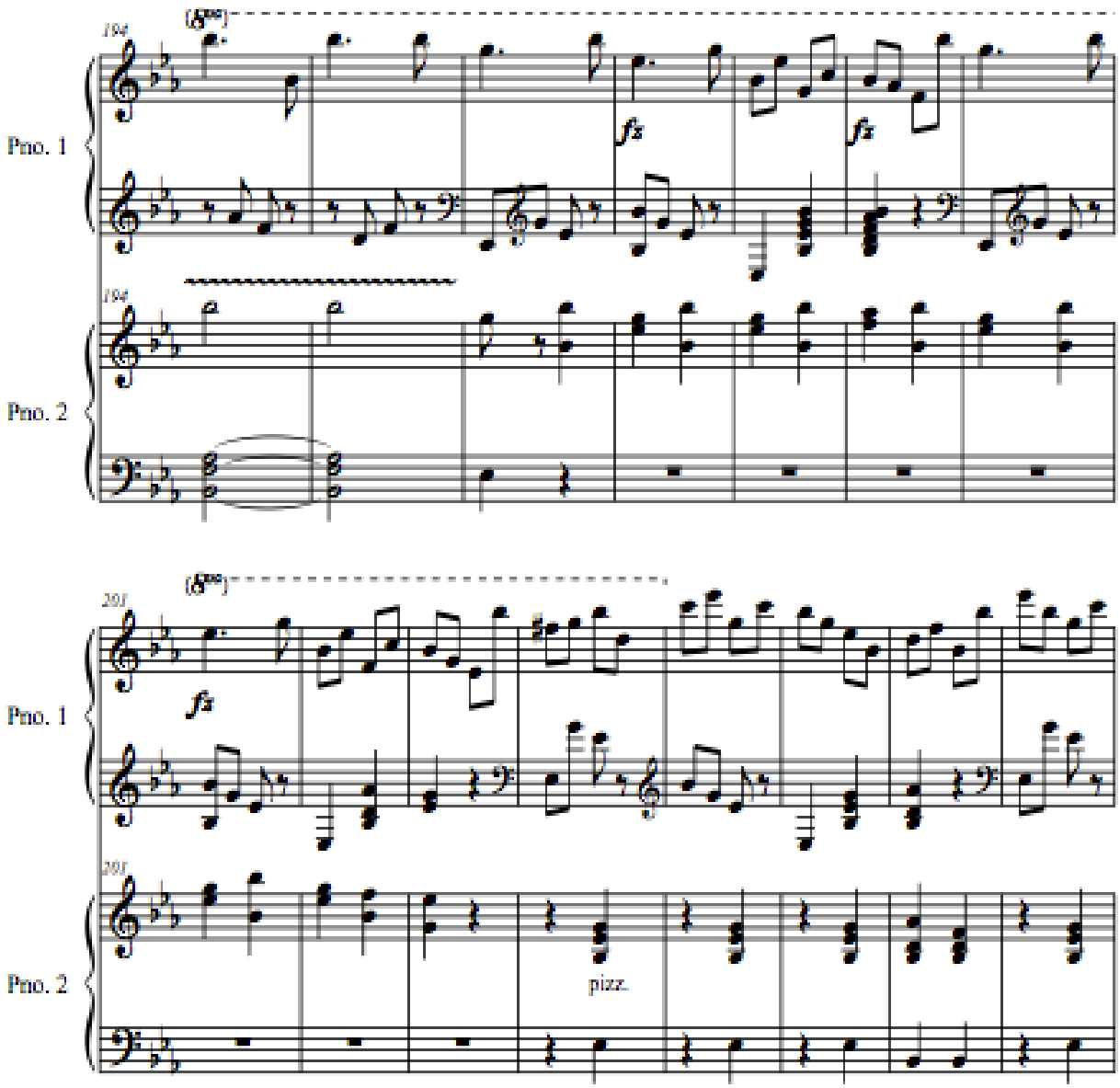
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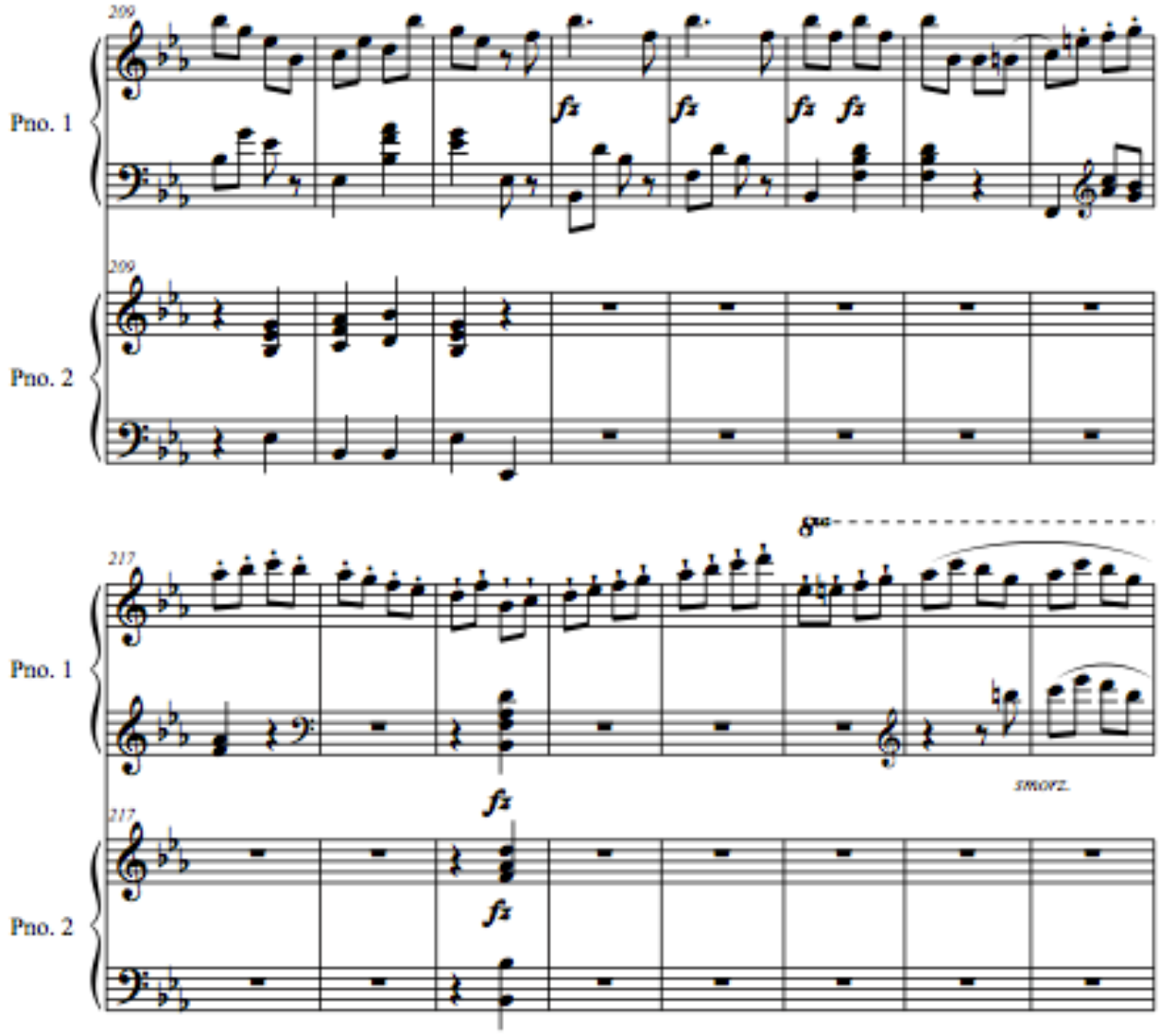
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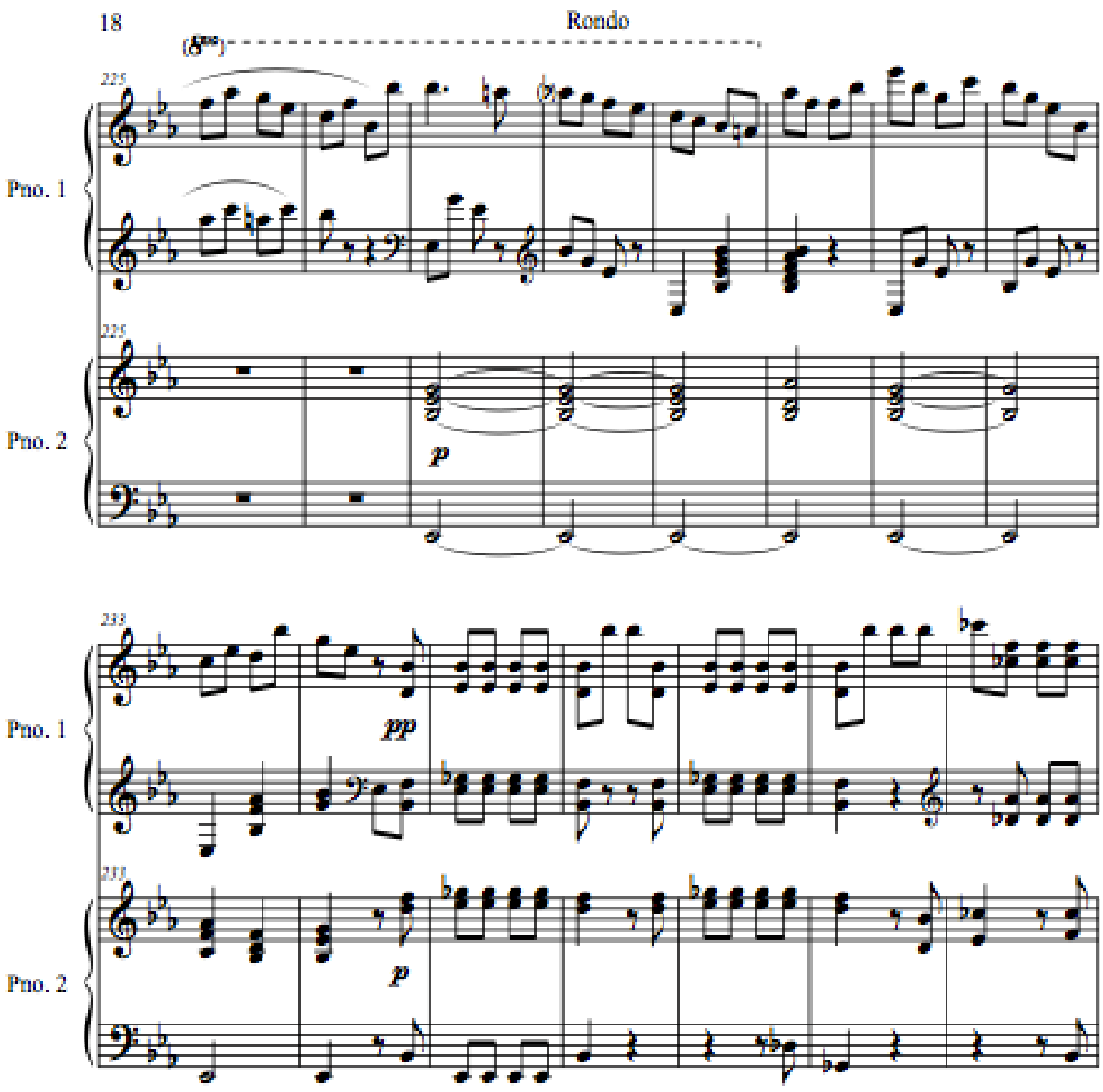
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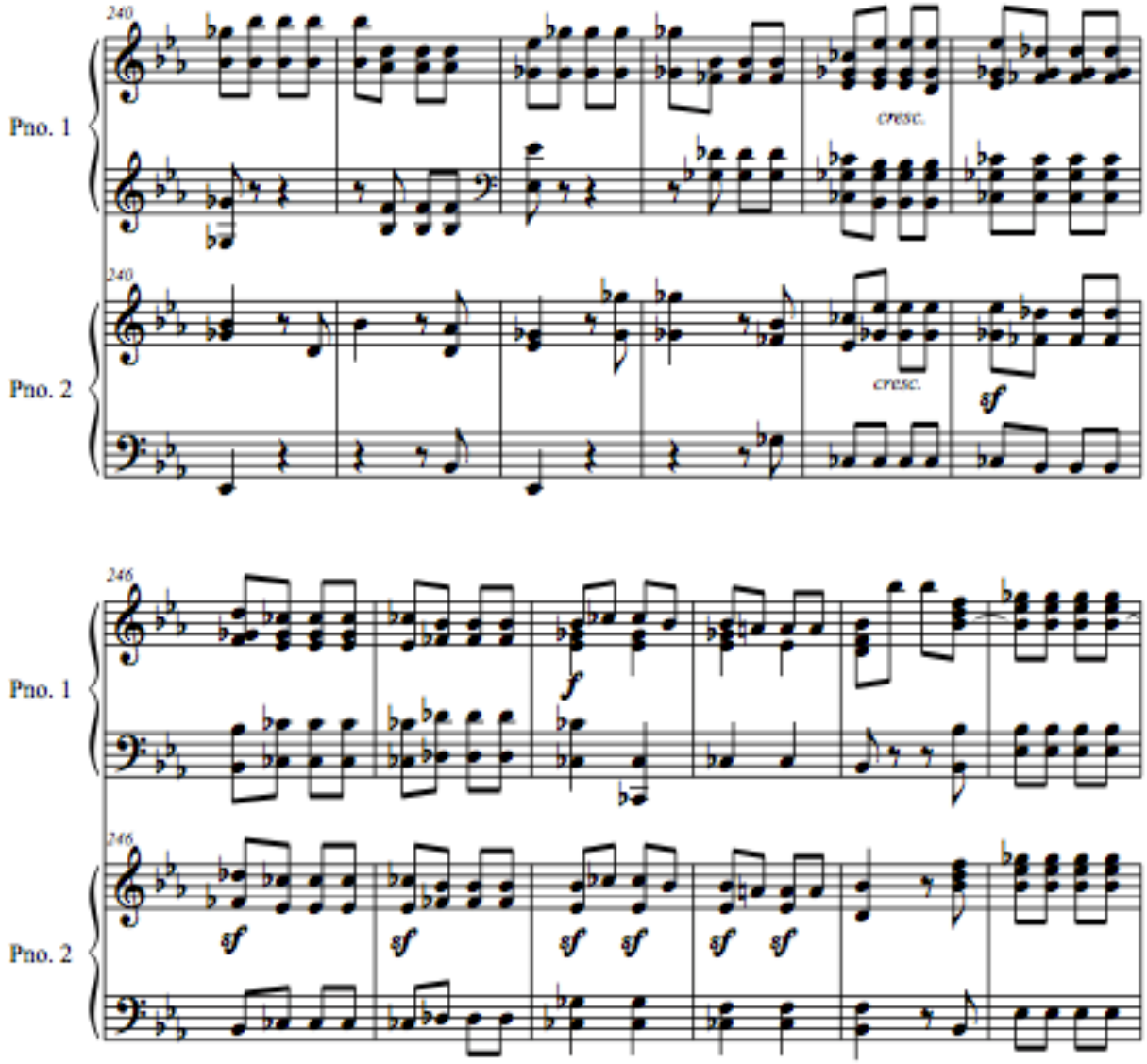
233
Pno. 2
p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sf
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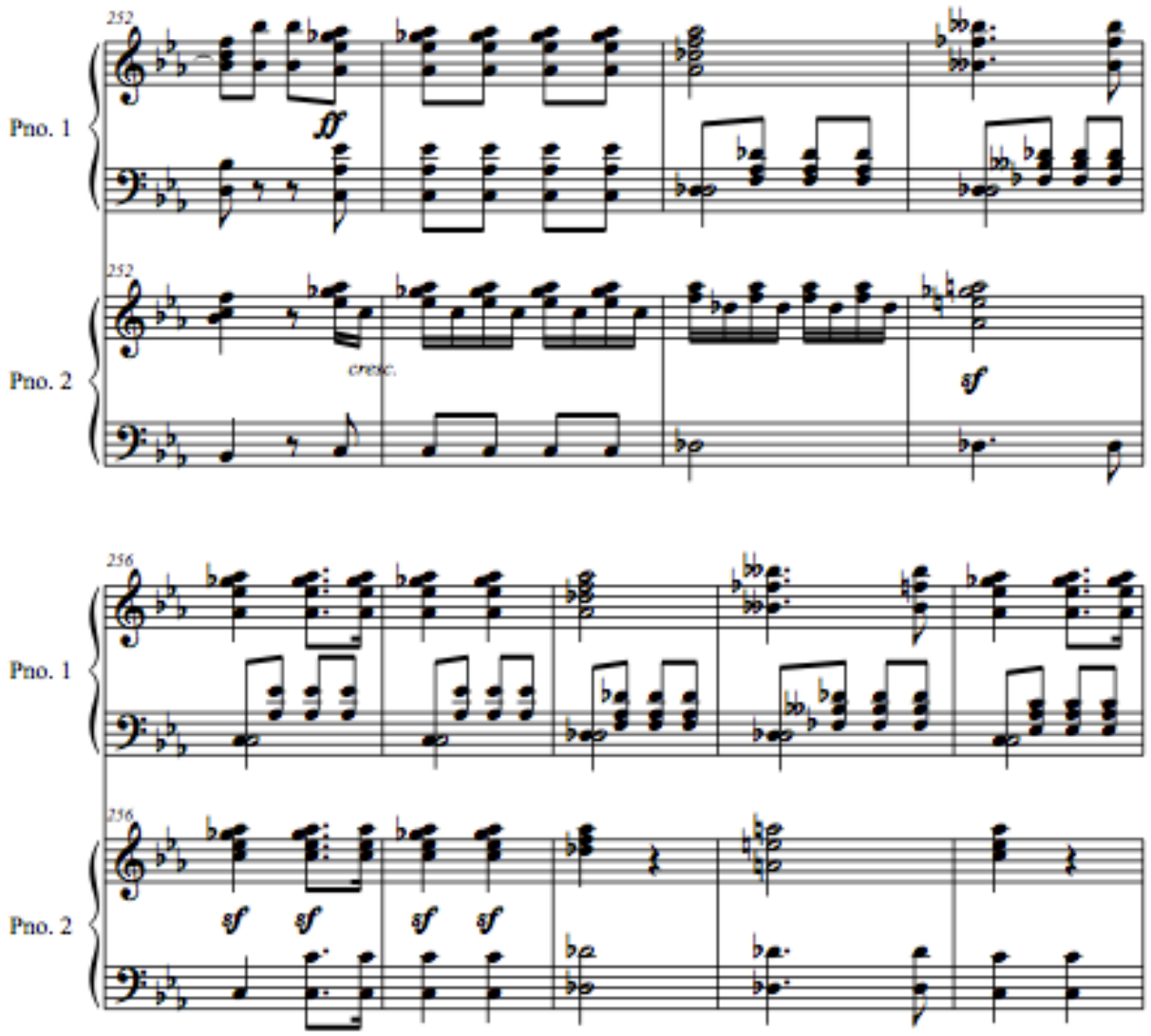
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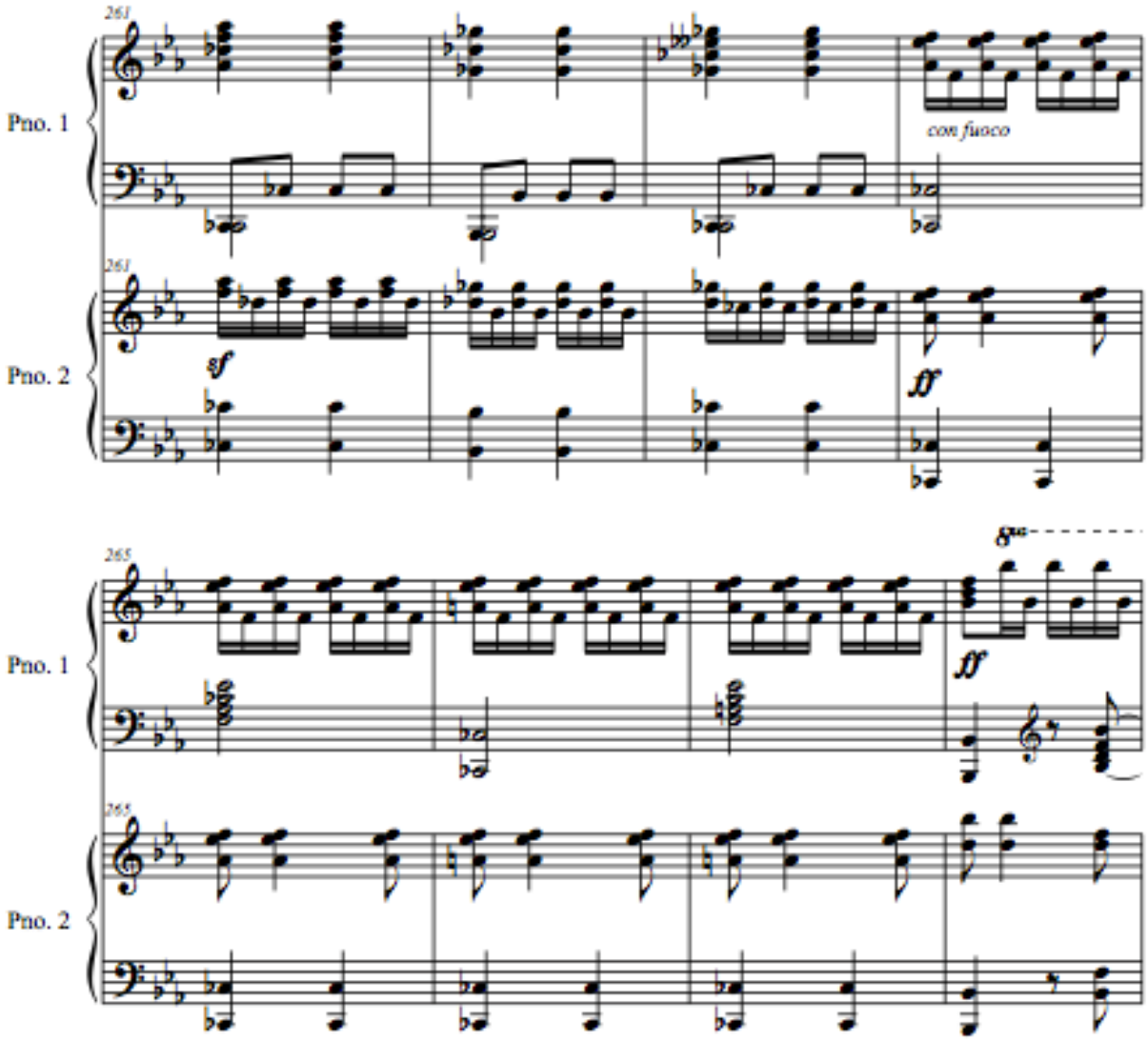
sf sf sf sf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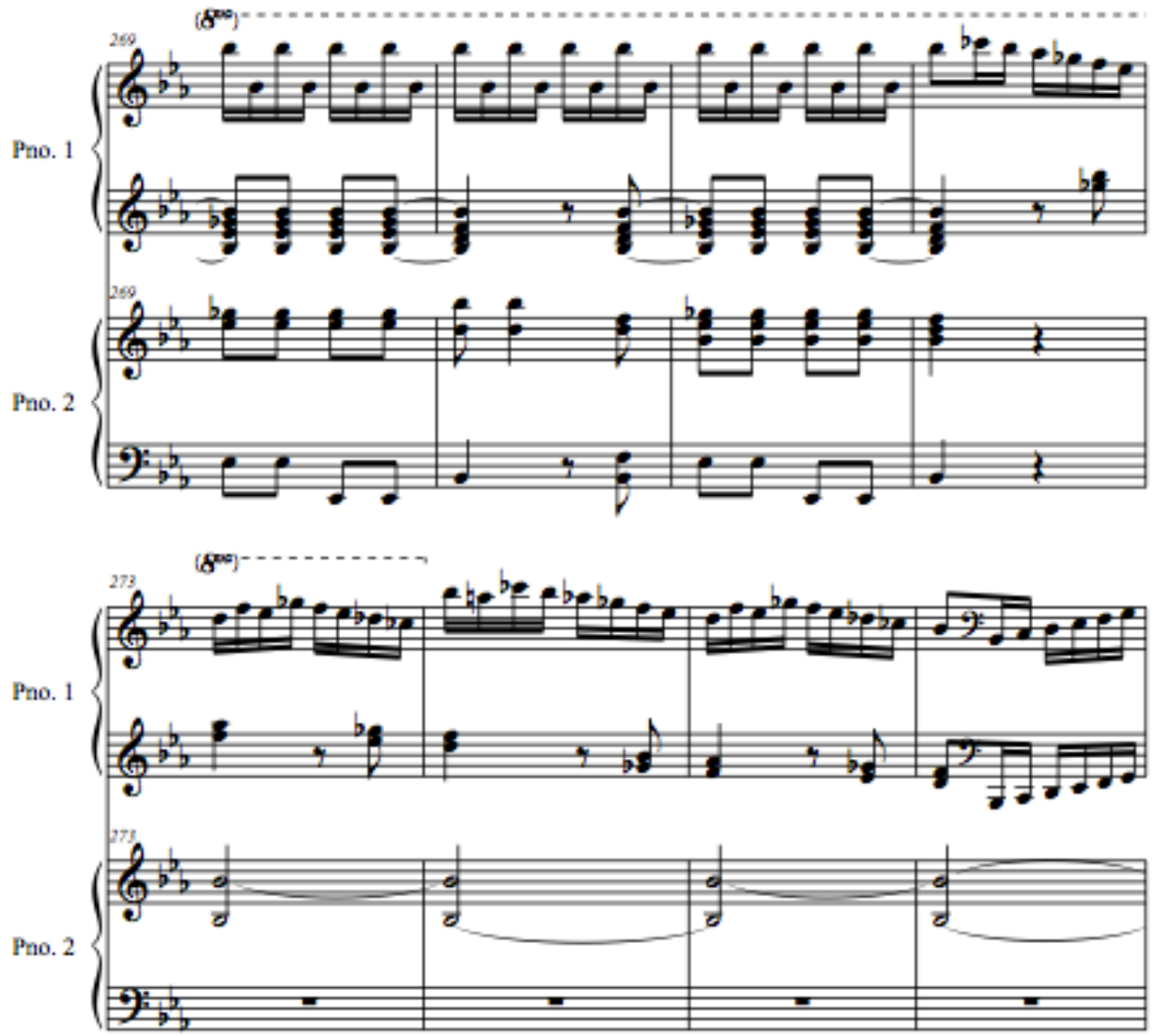
265
Pno. 2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269
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269
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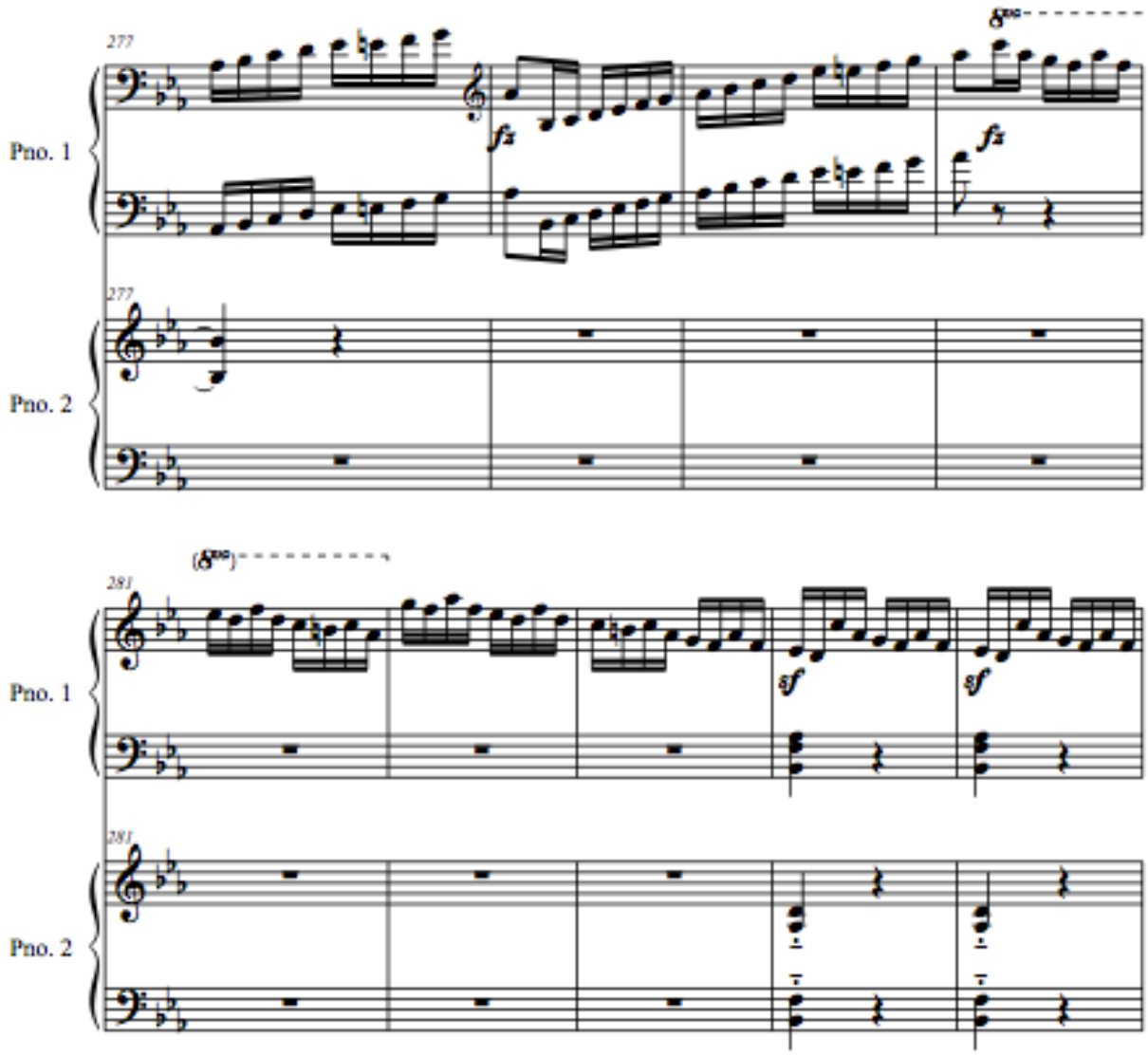
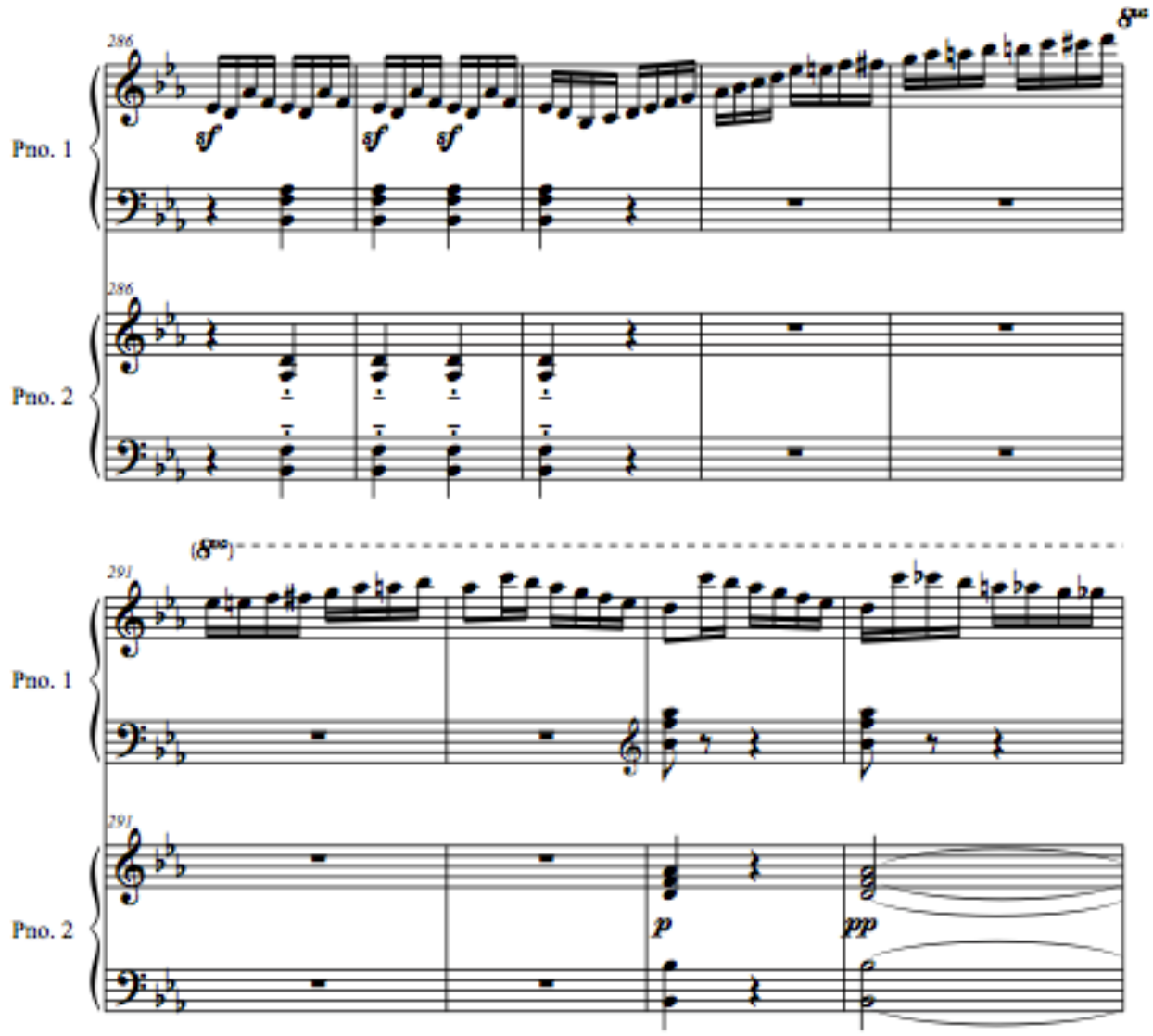
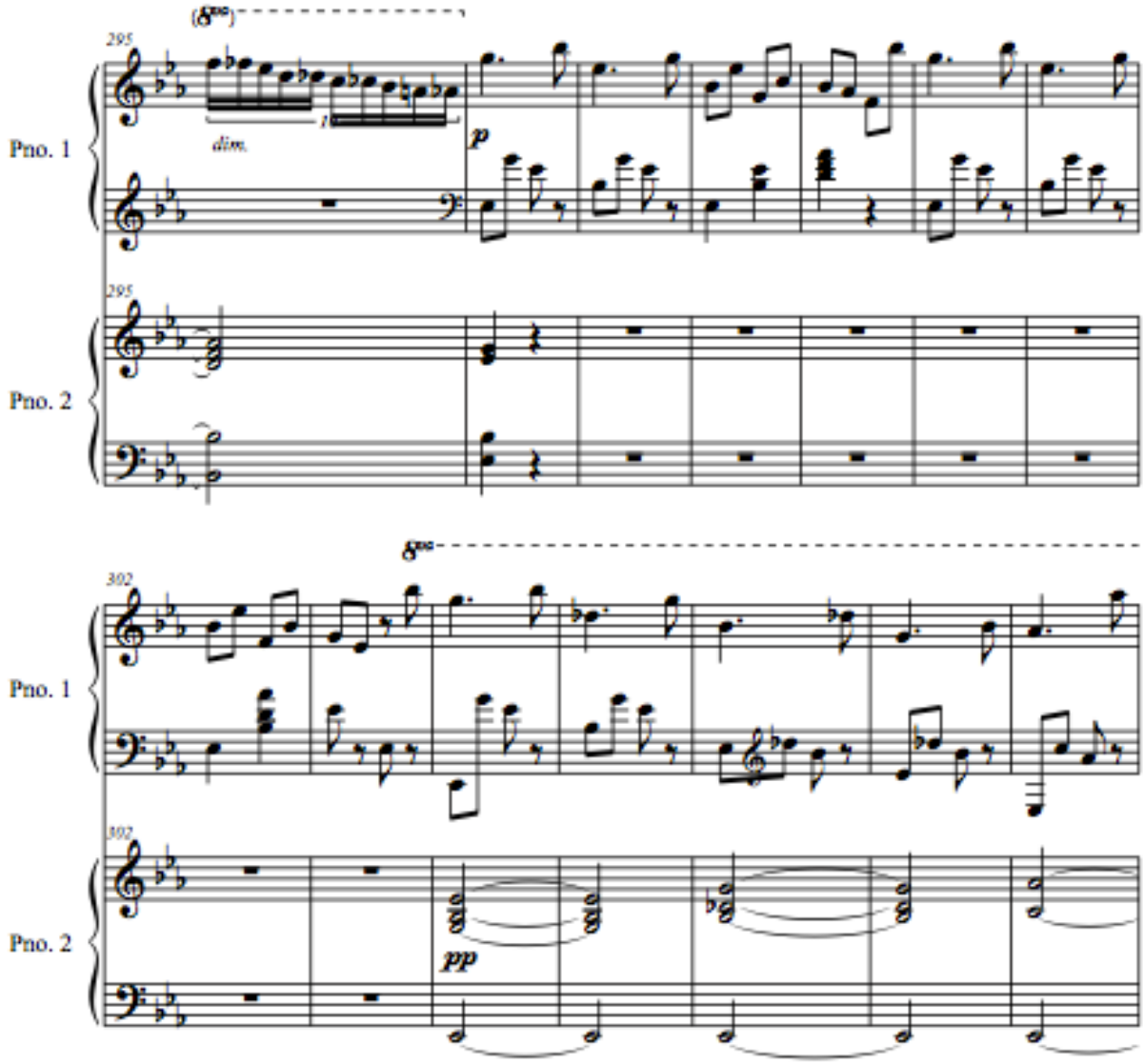
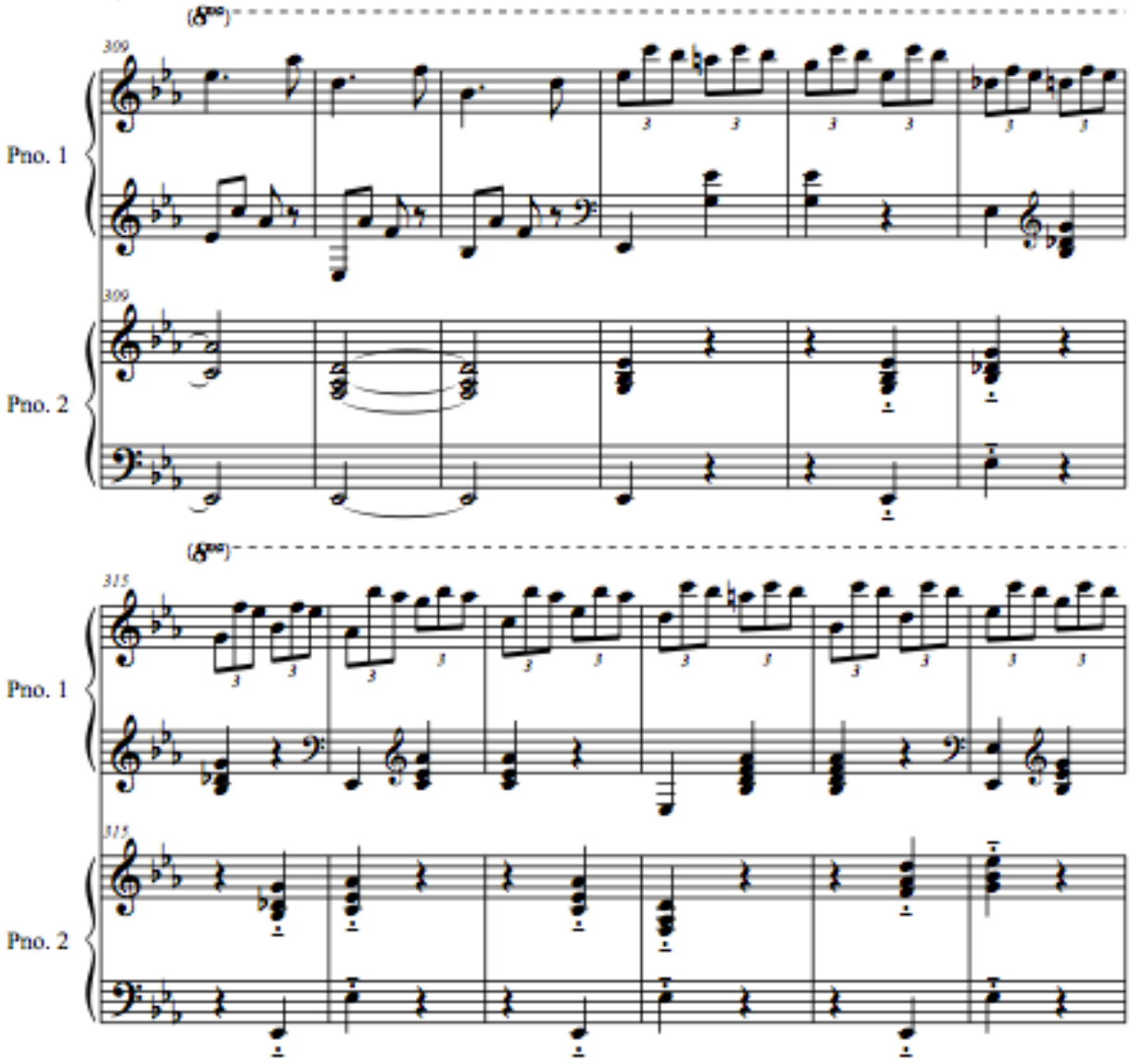
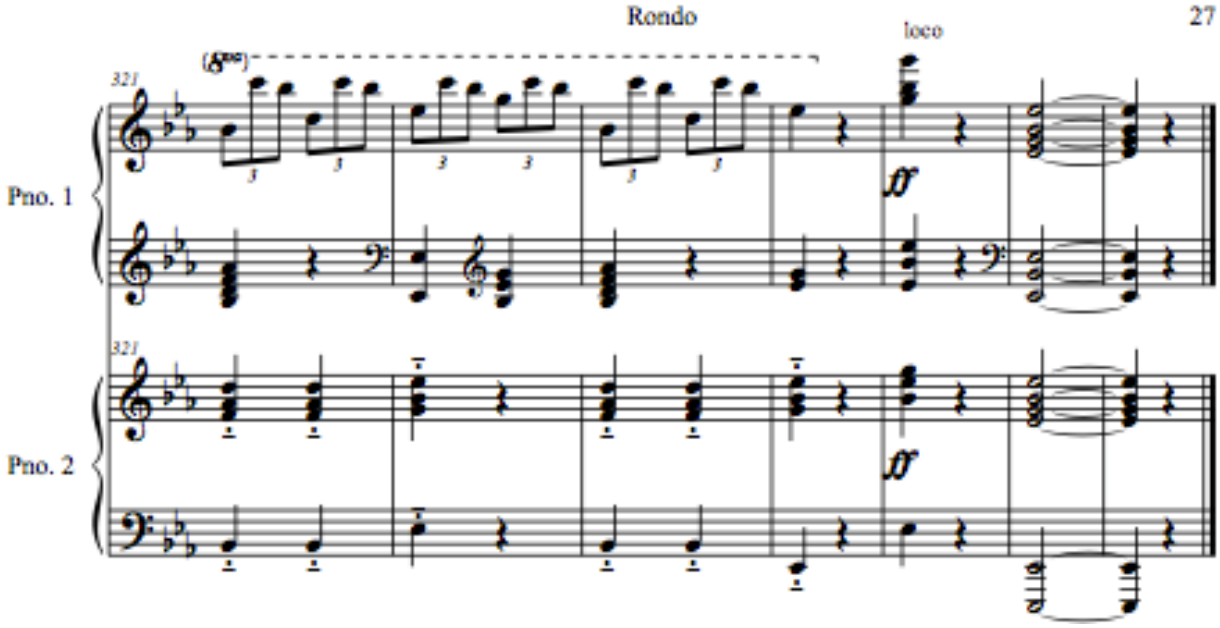
(8va)
273
Pno. 1
273
Pno. 2


277
Pno. 1
fz
fz
8va
277
Pno. 2
(8va)
281
Pno. 1
sf
sf
281
Pno. 2


286
Pno. 1
sf
sf
sf
8va
286
Pno. 2
(8va)
291
Pno. 1
291
Pno. 2
p
pp


295
Pno. 1
dim.
p
295
Pno. 2
302
Pno. 1
pp
302
Pno. 2


(8va)
309
Pno. 1
309
Pno. 2
(8va)
315
Pno. 1
315
Pno. 2


loco
Pno. 1
Pno. 2
ff
ff